

**The compositional and stylistic techniques in Hendrik
Hofmeyr's *Sinfonia africana* and the earlier related works
Gebed om die Gebeente and *Afrika***

by

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A dissertation submitted in fulfilment of the requirements for the
degree

Magister Musicae (Musicology)

in the Department of Music at the

UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES

Supervisor: Dr A.F. Johnson

December 2014

SUMMARY OF THE STUDY

Hendrik Hofmeyr is a prolific South African composer, who has written well over 150 works to date. Many of these compositions were commissioned for performers such as the British duo Nettle & Markham, the Hogarth Quartet and the Latvian youth choir Kamer. *Sinfonia africana* was composed in 2003, as a commissioned work for the *Vriende van Afrikaans*.

Sinfonia africana is a large-scale work scored for solo soprano, choir and orchestra. It consists of three movements, each based on a different poem: The first movement is based on Marais's *Die Lied van Suid-Afrika*, while the middle movement uses Opperman's *Gebed om die Gebeente*, with the third movement concluding *Sinfonia africana* with van den Heever's *Afrika*. Both the second and third movements of *Sinfonia africana* are related to earlier Hofmeyr compositions, namely the 1999 chamber work *Gebed om die Gebeente* and the 2001 choral work *Afrika*.

This study aims to identify, analyse and discuss the basic elements of music found in the three movements of *Sinfonia africana*, as well as in *Gebed om die Gebeente* and *Afrika*. The various elements of music that constitute compositional and stylistic techniques are: text, structure, pitch, harmony, rhythm, texture, timbre, dynamics and articulation. These elements of music will be compared with each other in the various movements of *Sinfonia africana*, as well as in *Gebed om die Gebeente* and *Afrika*, to determine their contribution to Hofmeyr's compositional and stylistic techniques as a whole.

KEYWORDS

Hendrik Hofmeyr

Sinfonia africana

Vriende van Afrikaans

Gebed om die Gebeente

Afrika

Textual analysis

Formal structure

Pitch content

Harmonic content

Rhythmic content

Texture

Timbre

Dynamics

Articulation

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1. INTRODUCTION

1.1 Background to the study

Many of Hendrik Hofmeyr's compositions are commissioned works – and *Sinfonia africana*¹ is no exception. Gideon Joubert (1923 – 2010), executive board member of the *Vriende van Afrikaans* (VVA), approached Hofmeyr in 2003 for such a commission. The reason for this was simple: the VVA wanted to celebrate their tenth anniversary in February 2004 and thus commissioned a large-scale “Afrikaans” work to commemorate this occasion. (Vriende van Afrikaans, 2011a)

On 13 September 2003 the *Nasionale Taalliggaam vir Afrikaans* (NTLA), a subcommittee of the *Pan South African Language Board*, together with the *Federasie van Afrikaanse Kultuurvereninge* (FAK), held a conference in Pretoria to discuss the topic *'n Groter voetspoor vir Afrikaans*² (Olivier, 2011). The conference was attended by over 40 Afrikaans representative language and cultural organisations (Die Afrikaanse Taalraad, 2011). According to Carstens (2011), the purpose of the conference was to devise a “national strategy for Afrikaans” by facilitating greater co-operation between these various organisations and thus promoting Afrikaans in South Africa (Carstens, 2006).

In 2004 the VVA held *Die Eerste Nasionale Taalberaad vir Afrikaans*³, which ran from 25 to 27 August 2004 in Stellenbosch (Oulitnet, 2004). Although the VVA organised the conference, it was presented by the NTLA, in association with other Afrikaans-orientated institutions, such as the FAK, the *Afrikaner Broederbond* (AB) and the *Stigting vir Bemagtiging deur Afrikaans* (Meiring, 2004:16). The aim of this conference was to intensify the discussions held the previous year on 13 September 2003. This so-called *taaloudit*⁴ listed 25 key aspects that needed attention in order to promote Afrikaans in South Africa (Oulitnet, 2004).

¹ The researcher has found two different spellings for the title of the work in question: *Sinfonia Africana* and *Sinfonia africana*. Both spellings have been used in the various articles studied and in the researcher's correspondence with Hofmeyr. It is thus the researcher's intention, for the purpose of standardisation, to refer to this work as *Sinfonia africana*.

² Best translated as *a Larger Footprint for Afrikaans*.

³ The first Afrikaans language summit

⁴ *a language audit*

2004 was a full year for the VVA: in addition to organising *die Eerste Nasionale Taalberaad vir Afrikaans*, they also celebrated their ten-year anniversary. One way they celebrated this was by launching their first annual music project. The inaugural composition for the annual music project was also their celebratory commissioned work – in this case, Hofmeyr’s *Sinfonia africana* (Vriende van Afrikaans, 2011b).

Sinfonia africana is Hofmeyr’s first symphony and without hesitation the VVA labelled it “the first Afrikaans symphony” (Vriende van Afrikaans, 2011b). It would seem that the VVA had a hidden agenda in mind with this work: the commissioned symphony was performed on 19 and 20 August 2004, the week before *Die Eerste Nasionale Taalberaad vir Afrikaans*. From this it appears that it was intended to have coincided with the VVA’s envisioned “linguistic rebirth” of Afrikaans. Therefore, *Sinfonia africana* became more than a mere celebratory piece: it became an iconic work which was to directly promote Afrikaans as a language to be used again in the Arts.

Whether this was also Hofmeyr’s intention is debatable. In an e-mail to Veronica Franke (2007:64), Hofmeyr stated that:

I am highly suspicious of any form of nationalism. To me it is just a ploy to enable those in power to pit one group against another. It is our individual humanity, which links us to all other human beings, regardless of what their “group” might be.

Although Hofmeyr was not politically aligned, he still chose to use poems for *Sinfonia africana*, which would reflect the Afrikaans “linguistic rebirth”. In Hofmeyr’s (2004) programme notes on *Sinfonia africana*, he states that:

Although [*Sinfonia africana* is] based on the works of three different poets, the symphony is conceived as a single trajectory, leading from a vision of sorrow and despair to one of hope and spiritual renaissance [sic].

Despite the VVA having commissioned Hofmeyr to compose a work for them, there was a crucial problem, namely a critical shortfall in funds for the symphony’s performance. Fortunately, the VVA’s appeal for additional sponsorship was answered by the *Distell Stigting*, the *Het Jan Marais Nasionale Fonds*, Dr Leonore van Rensburg and Prof. Hein Heydenrych, who all graciously donated money (Hofmeyr, 2004). Enough funds were finally collected and on 19 August 2004, *Sinfonia africana* was

finally premièred in the City Hall in Cape Town. A second performance followed the day after in the Stellenbosch Endler Hall.

Sinfonia africana, a work of approximately 45 minutes, is scored for solo soprano, choir and full orchestra. At both performances, the internationally acclaimed Namibian singer, Sabina Mossolow, appeared as the soprano soloist. She was accompanied by the Stellenbosch University Choir, under the direction of André van der Merwe, and the Cape Philharmonic Orchestra, with the African-American Leslie B. Dunner as conductor.

On 21 August 2004, two days after the première, the newspaper *Die Burger* published a review on *Sinfonia africana*, written by the musicologist and lecturer at the Conservatory of Stellenbosch University, Stephanus Muller. In this review titled *Nuwe 'africana' wek bewondering én vrae*⁵, Muller lauded Hofmeyr as one of South Africa's most prominent contemporary composers and named *Sinfonia africana* as “an event of [great] importance”⁶ (Muller, 2004). However, Muller questioned Hofmeyr's ideological position with this work. It was his opinion that Hofmeyr's romantic style of composition in combination with the choice of poems by “old Afrikaans poets” selected for *Sinfonia africana* could not effectively convey the intended positive sentiment of reconciliation in a post-apartheid South Africa (Muller, 2004).

It is the very choice of these Afrikaans texts, which Hofmeyr believed would be “[suitable] for the symphonic medium and the message of reconciliation and inclusivity”⁷ (Albrecht, 2004:10). It is also interesting to note that Hofmeyr chose two poems he had already set to music, prior to *Sinfonia africana*. The second movement is based on his 1999 composition *Gebed om die Gebeente* (poem by D.J. Opperman), scored for soprano, flute, cello and piano, whereas the third movement is a reworking of the 2001 choral work set to the poem *Afrika* by C.M. van den Heever.

Muller's article resulted in diverse and vehement reactions from the readers of *Die Burger*. In the fortnight following the review, *Die Burger* received no less than a dozen lengthy responses. Within a few days, a concert review had turned into a furious academic battle. The debate was continued on *LitNet Paneelklopper*, an independent

⁵ *New 'africana' rouses admiration as well as questions*

⁶ Originally: “gebeurtenis van belang”

⁷ Original: “[geskik] vir die simfoniese doel en die boodskap van versoening en inklusiwiteit”.

internet journal, and followed by a public debate, which was held on 28 October 2004 during the yearly Colloquium at the Department of Afrikaans and Dutch in Stellenbosch (Muller, 2009:19).

1.2. Research questions

The main research question of the dissertation will be:

How did Hofmeyr use and combine the elements of music in the setting of three different poems to music in his composition *Sinfonia africana*?

The elements of music that will be used in this dissertation to analyse the music are: text, formal structure; pitch content; harmonic content; rhythmic content; texture; timbre; dynamics and articulation.

From this, two sub-questions follow:

- How does the previous setting of Hofmeyr's *Gebed om die Gebeente* and *Afrika* impact and compare with the setting of *Sinfonia africana*?
- How does Hofmeyr transcend the individual movement's structure to portray his "single trajectory, leading from a vision of sorrow and despair to one of hope and spiritual renaissance [sic]"? (Hofmeyr, 2004)

1.3. Aim of the study

The purpose of this dissertation is to identify, analyse and discuss the various elements of music found in *Sinfonia africana*. The analysis will also be used to show how Hofmeyr integrated and portrayed the three different poems in the various movements. In this way, the three movements will be independently analysed and any cross-reference between the movements, not only from a musical but also from a literary standpoint, can be established.

No previous in-depth analyses of Hofmeyr's *Sinfonia africana* have been made, other than a few comments made by the composer in his foreword to *Sinfonia africana* and Michael Blake's article *The present-day composer refuses to budge*. Several references are made to Hofmeyr's *Sinfonia africana* in articles and theses, such as

Veronica Franke's *Structure and Context in the Orchestral Compositions of Hendrik Hofmeyr* (Franke, 2007) and Clinton Claasen's minor MMus Dissertation entitled *Die stil avontuur: An evaluation of Hendrik Hofmeyr's song-cycle with an emphasis on the poetry of Elisabeth Eybers*.

Analysing the earlier versions of *Gebed om die Gebeente* and *Afrika*, neither yet having been analysed, may lead to a better insight into the second and third movement of *Sinfonia africana*. After analysing *Sinfonia africana* and the earlier versions of *Gebed om die Gebeente* and *Afrika*, the researcher will examine Muller's article *Nuwe 'africana' wek bewondering én vrae*. The aim of this will be to understand to what extent the title of the work influenced the expectations of Muller and to what extent this article affected the reception of *Sinfonia africana*.

Hofmeyr is considered to be "amongst the foremost younger generation [of] South African composers, whose oeuvre include compositions for stage, orchestra, chamber, voice and piano that have been performed in Africa, Asia, Europe and North America" (Van der Spuy, 2007:2). Hofmeyr's *Sinfonia africana* is also regarded as a "monumental work" (Knobel, 2004:19) and a "milestone in the [Afrikaans] language culture" (Meiring, 2004:16). An analysis of the work will highlight Hofmeyr's contribution to the symphonic genre in South Africa.

The final aim of this dissertation is a personal one: while working through the score of *Sinfonia africana*, the researcher's interest was aroused by Hofmeyr's specific use of tone colour, his manipulation of various modular scales and the specific use of 20th century chromaticism, without being atonal. The researcher would also like to use these 20th century techniques in his own compositions, and believes that by studying *Sinfonia africana*, he will be able to better understand how one of South Africa's "foremost [...] composers" (Van der Spuy, 2007:2) uses these techniques.

1.4. Research methodology

As per Mouton (2001:167-168), this dissertation is categorised as a textually analytical and critical study. The reason for this is that this type of study focuses on analysing and interpreting an art object, which in this case is Hofmeyr's *Sinfonia africana*. It also allows for a look at how this art object was received by the public.

Since the researcher has not yet analysed any of Hofmeyr's works, he will rely on a limited number of existing analyses of other works by Hofmeyr. The works of four South African professors, each discussing a particular genre of Hofmeyr's music, will be of particular relevance, as each discussion ties up with *Sinfonia africana* in some way or another. All of the professors' articles have been published in the 2007 *Musicus* Vol. 35 No. 2. The professors are: Heinrich van der Mescht (Hofmeyr's 28 Afrikaans art songs), Veronica Franke (Hofmeyr's orchestral music), Izak Grové (Hofmeyr's chamber works) and James May (Hofmeyr's opera *The Fall of the House of Usher*). As Hofmeyr often arranges his own music for various settings (especially in the case of his *Gebed om die Gebeente* and *Afrika*), a brief look at his art songs, chamber works and other symphonic works will probably reveal hidden techniques that the researcher might have overlooked in his initial analysis of *Sinfonia africana*.

In Beard and Gloag's article on *Analysis*, they state that often "musical structure [is divided] into smaller constituents", which is then "considered in isolation, in relation to one another, in relation to the work as a whole, or in relation to a number of other works" (2005:12).

The manner in which this analysis will be conducted may be described as a "bottom-up" model. Initially, the basic elements of music in each movement will be analysed. The elements that the researcher wishes to focus on are the following: text, formal structure; pitch content; harmonic content; rhythmic content; texture; timbre; dynamics and articulation. Below, each element is described in greater detail:

- Textual analysis: At the start of every analysis, the researcher will look at Hofmeyr's use and manipulation of the text from the three poems. It will focus specifically on the repetition of certain words and lines, as well as any omissions or modifications that might occur from the original.
- Formal structure: The textual analysis will be followed by an investigation of the formal structure. The larger structure is made up of smaller sections, which will be presented in tabular format. Subsequently, the smaller sections will be discussed individually to highlight key visual and musical aspects that bind the section and the movement/work as a whole.
- Pitch content: The discussion on pitch content will focus on the horizontal organisation of pitches, with specific regard to motifs and how these are manipulated to form themes and melodies. At the start of the discussion, the

motifs for each movement/work will be listed separately and describe aspects such as the contour and intervallic relationships. Motifs that have been borrowed from the earlier works, as well as from the other movements of *Sinfonia africana*, will be examined in a similar manner. Also, should the motifs change and develop over the course of the movement/work, this will be discussed at the end of the section.

- Harmonic content: While pitch content focuses on horizontal pitch organisation, harmonic content investigates the vertical aspect of pitch organisation. This part will look at scale formations and chord constructions and how these are manipulation throughout the movement/work. A list of the keys will be given at the end of this section.
- Rhythmic content: This part of the discussion focuses on note values, note groupings, irregular rhythms, rhythmic patterns and motifs, metre and tempo indications and tempo changes. Should any rhythmic devices appear, such as syncopation, cross-rhythms, polyrhythms and interlocking rhythmic patterns, this will be listed at the end of the section.
- Texture: The use of different textures will be investigated and classified as monophonic, homophonic, heterophonic or polyphonic. Often a movement/work may use one or more of the textures. Representative examples will be given.
- Timbre: Each work is scored differently and makes use of various 20th century instrumental and vocal techniques, such as *col legno* and *bocca chiusa*⁸. Also, if any particular articulation markings, such as legato, staccato, marcato or tenuto, appear in an instrumental or vocal part, this will be mentioned at the end of the section.
- Dynamics: The final element of music under discussion will be dynamics. A brief overview of the dynamics will be presented in this part of the discussion, and any relevant aspects regarding dynamics will be highlighted. Also should particular articulation markings appear, such as an accent, it will be mentioned at the end of the section.
- Articulation: As mentioned above, the discussion on dynamics will be the final subheading for each movement/work. Any important articulation markings will either be discussed in the subheading of timbre of dynamics.

⁸ This literally means to sing with a “closed mouth”, in other words, to hum

The researcher does not wish to disregard any element of music in particular, but wishes to focus on these. Each movement will consequently be analysed as per this list above.

Before embarking on the actual analysis of *Sinfonia africana*, it is important that Hofmeyr's earlier versions of *Gebed om die Gebeente* and *Afrika* be analysed by the researcher. In an e-mail correspondence between the researcher and the composer, the composer mentioned that to a greater or lesser degree, the second and third movements of *Sinfonia africana* are based on these earlier versions (E-mail correspondence, 6 April 2011). Again, the analysis will focus on the elements of music in a "bottom-up" approach. However, unless there are differences between the earlier composed works and the second and third movement of *Sinfonia africana*, the researcher will not repeat information in Chapter 4 that has already been mentioned and explained in detail in Chapter 3. However, for comparative purposes, some information might therefore appear twice.

Following the micro-analysis, the researcher will focus on the macro-analysis in the concluding chapter. The main findings on Hofmeyr's use and combination of the elements of music in the three movements of *Sinfonia africana*, as well as the related earlier works *Gebed om die Gebeente* and *Afrika*, will be presented. After the analysis has been made, the researcher will attempt to show how Hofmeyr transcended the individual movement's structure to portray a "single trajectory, leading from a vision of sorrow and despair to one of hope and spiritual renaissance [sic]" (Hofmeyr, 2004). This might lead to a better insight of *Sinfonia africana* as a work in totality and will aid in a re-evaluation of Muller's article *Nuwe 'africana' wek bewondering én vrae* and a better understanding of the general reception of the work.

On numerous occasions, the researcher has corresponded with the composer via e-mail, and has found him to be very accommodating. The composer e-mailed the researcher the complete scores of his *Sinfonia africana* and the earlier versions of *Gebed om die Gebeente* and *Afrika*, as well as an MP3 of *Gebed om die Gebeente* and a MIDI file of *Afrika*. The composer guided and verified certain aspects of the research, specifically pertaining to the formal structure, key analysis and motifs in these works.

1.4.1. Sections

For the purpose of analysing the formal structure of a movement/work, the researcher will use the labels A1, A2, A3, B1, B2, B3 and so forth. As is often the case with 20th century music, a repeat of a sectional letter does not infer the exact return of an earlier section, but rather that there is substantial evidence to indicate a correlation in stylistic and compositional material. Seeing that there are several references to different A-sections, B-sections, and so forth, a number has been added to avoid confusion.

1.4.2. Bar numbers and subdivisions

Hofmeyr generally uses simple duple and simple triple time signatures, although occasionally irregular time signatures such as $\frac{1}{4}$ and $\frac{5}{8}$ do appear. Bar numbers will therefore always be labelled in the following manner:

- Bar number, beat number, subdivision of beat number.
- An example of a bar number indication for a section with a simple time signature:
bar 7^{3b} in $\frac{4}{4}$ translates to the seventh bar, third beat, second subdivision.
- An example of a bar number indication for a section with a compound time signature:
bar 7^{3b} in $\frac{9}{16}$ translates to the seventh bar, third beat (which is the third dotted semiquaver beat), second subdivision (which is the second semiquaver of three).
- An example of a bar number indication for a section with a complex time signature:
bar 7³ in $\frac{5}{8}$ translates to the seventh bar, third quaver subdivision (which is the third quaver of five quavers).

Due to the structure of complex time signatures, it is easiest to use the lower value as the subdivision of the bar.

1.4.3. Music examples and tables

In some music examples, performance indications, expression marks and textual aspects were omitted, if they are not relevant to the specific feature under discussion. Some examples may also make use of boxes, arrows, brackets and colours to draw attention to a particular aspect. The style or format of these marks does not bear any special meaning, and the purpose is to merely aid the explanation of the given example and make it discernible from the printed score.

With regards to the use of tables: it is sometimes necessary to decrease the font size, so that the information can be fitted into a table. One such an example would be the long poem *Gebed om die Gebeente* by D.J. Opperman.

Please note that the labels of music examples and tables will always be indented, to make them visually noticeable.

1.4.4. The naming of motifs, melodies and themes

Motifs, melodies and themes in a particular movement/work will always be identified in italic writing followed by the word motif, melody or theme (which is not italicised), e.g. - *contemplation* motif or *suffering* theme. In most cases, these structural units were labelled by Hofmeyr in either the programme notes, or in e-mails sent by the composer. In a few instances, where structural units and their names were not mentioned, the researcher labelled these themselves, such as the *boat* motif, found in *Afrika*. Much consideration was given to how these structural units should be labelled, and mostly the context of a section or the particular appearance of word coupled with the first appearance of a motif, melody or theme would determine the name.

1.4.5. Identification of the works under discussion

Since Hofmeyr set D.J. Opperman's poem *Gebed om die Gebeente* as a chamber work in 1999, as well as an orchestral work in 2003, the following system was devised to clearly indicate which of these works were being referenced to:

- When referring to the poem, the researcher will always state one of the following: "Opperman's poem" or "Opperman's *Gebed om die Gebeente*" or "the poem *Gebed om die Gebeente*".

- When referring to Hofmeyr's work *Gebed om die Gebeente*, composed in 1999, the researcher will always use either "Hofmeyr's *Gebed om die Gebeente*" or merely "*Gebed om die Gebeente*".
- When referring to Hofmeyr's work *Gebed om die Gebeente*, composed in 2003, the researcher will always use one of the following: "*Sinfonia africana's Gebed om die Gebeente*" or "*Sinfonia africana's second movement*" or just as "the second movement".

1.5. Literature overview

Reviewing the literature revealed that there are a limited number of sources available regarding the works and analyses of Hofmeyr's music. The researcher has predominantly consulted the articles published in the 2007 *Musicus* Vol. 35 No. 2, as well as Michael Blake's *The Present-Day Composer Refuses to Budge: Case Studies in New South African Orchestral Music* and Hilde Roos *Hendrik Hofmeyr: lewe en werk 1957-1999*.

James May wrote the first article on Hofmeyr in the second *Musicus* of 2007. The title of the article is *Hendrik Hofmeyr at fifty: a short biography with a worklist and discography*. Interesting facts about Hofmeyr's life appear in this biography, which help explain Hofmeyr's love for compositions that include the voice. Hofmeyr, for instance, studied singing with Paolo di Napoli during his stay in Florence, Italy. During this period, he was an active accompanist and also became a vocal coach. It is therefore not surprising that Hofmeyr's "life-long interest in the voice led to a large number of works for the voice" (May, 2007a:7). Another interesting fact, which is mentioned in the article, is that between 1998 and 2007, 60 of Hofmeyr's roughly 70 works were either commissioned or requested, of which *Sinfonia africana* is one.

In the same year that Hofmeyr received the commission for *Sinfonia africana*, he was also asked to compose a song cycle for the 90th birthday celebration of Elisabeth Eybers. The work was commissioned by the poet Lina Spies and is entitled *Die stil avontuur*⁹. While comparing the various vocal compositions in James May's worklist of Hofmeyr's compositions (2007:9-17), the researcher noticed that roughly half of them

⁹ Clinton Claassen's minor MMus Dissertation entitled *Die stil avontuur: An evaluation of Hendrik Hofmeyr's song-cycle with an emphasis on the poetry of Elisabeth Eybers*, also makes mention of *Sinfonia africana*

are based on Afrikaans texts. Heinrich van der Mescht (2007:47) confirms this in his article *Hendrik Hofmeyr se Afrikaanse kunsliedere* that “it is evident that Afrikaans poems [play] an important role in the different genres of Hofmeyr’s work”¹⁰. Although *Sinfonia africana* is not an art song, it consists of Afrikaans texts.

Van der Mescht’s article focusses mainly on the 28 Afrikaans art songs Hofmeyr composed up to the point when his article was published. However, despite this, he also makes specific reference to other works of Hofmeyr that do not fall into the “Classical definition of the art song (a setting for voice and piano)”¹¹. This category includes D.J. Opperman’s *Gebed om die Gebeente*, which is set for soprano/high mezzo-soprano, flute, cello and piano. He also mentions C.M. van den Heever’s *Afrika* (for six mixed voices), as well as *Sinfonia africana* (for soprano, mixed choir and orchestra), both of which are settings of Afrikaans poems, but which include a choir (van der Mescht, 2007:46).

Van der Mescht makes several deductions when regarding Hofmeyr’s vocal output as a whole: vocal music, especially if it is based on an Afrikaans poem, plays an important part in Hofmeyr’s creative output. He often uses Afrikaans poems by “older poets” (van der Mescht, 2007:56), which are subsequently seen as “conservative” (van der Mescht, 2007: 46). The main reason for this is that Hofmeyr feels that contemporary poets often break tradition and free themselves from the “earlier attachment to poetical elements such as meter, lyricism, drama and transcendence”¹² (van der Mescht, 2007: 48). It is these very elements that give Hofmeyr room to set texts to music and allow the music to embody the metaphors and symbolism. In essence, the music is subservient to the text, and as such has to add value to the poem and not detract from it (van der Mescht, 2007:49).

Therefore, van der Mescht infers that Hofmeyr is a “thorough analyst of the word text... [and whose] interpretation comes to expression in a music text which tries to [convey] the meaning of the words as far as possible”¹³ (Van der Mescht, 2007:56). On the choice of Afrikaans poems, Hofmeyr always picks poems that “speak to him”, and he

¹⁰ Original: “dit is duidelik dat Afrikaanse gedigtekste ’n belangrike rol in verskillende genres binne Hofmeyr se *oeuvre* speel”

¹¹ Original: “klassieke definisie van die kunslied (’n toonsetting vir stem en klavier)”

¹² Original: “vroeëre verbintenis tot poëtiese elemente soos metrum, lirisme, drama en transendensie”

¹³ Original: “deeglike ontleder van die woordteks [...] [en wie se] interpretasie kom dan tot uiting in ’n musiekteks wat so veel moontlik van die woordbetekenis na vore bring”.

will go as far as not to accept a commission if this criterion is not fulfilled (van der Mescht, 2007: 48). He prefers poems that are simple and direct and make use of short sentences, but which are nonetheless full of emotion and ideas. Although *Gebed om die Gebeente* makes use of long sentences, it is still a very direct poem and has a humble tone (van der Mescht, 2007:52). Hofmeyr often cross-references or, in van der Mescht's own words, makes use of "cross-pollination"¹⁴, between his vocal and instrumental works (van der Mescht, 2007:51). It is of value to note this, as the second movement of *Sinfonia africana* is based on *Gebed om die Gebeente*, while the third movement is based on *Afrika*.

Van der Mescht also mentions Hofmeyr's political convictions do not influence his choice of poems, as he believes that "composers, who showcase the correctness of their political convictions in their art, are repulsive"¹⁵.

From a compositional point, the articles by Morné Bezuidenhout, Veronica Franke, Izak Grové and James May are invaluable. In Morné Bezuidenhout's interview with Hofmeyr, Hofmeyr states the following about his compositional philosophies:

[I strive for] expressiveness, beauty, harmony and most fundamentally, tonality – not in the restricted sense of major and minor, but in the expanded sense of a centre which creates dynamic tensions (and therefore meaning) in the events that unfold around it, irrespective of pitch aggregates on which they may be based. (Bezuidenhout, 2007:19)

Veronica Franke states in her article titled "Structure and Context in the Orchestral Compositions of Hendrik Hofmeyr" that "when listening to the orchestral compositions of Hofmeyr [what strikes one the most] is their sheer communicativeness and appeal". Franke also comments that Hofmeyr's "most distinguishing feature of his compositional style [is his] unambiguous sense of tonality". He uses form structures, such as sonata, ternary and variation forms, but also extensively makes use of contrapuntal devices, such as canon, fugue and fugato writing. This allows for a "systematic organisation of pitch so that hierarchical ideas control the deployment and subsequent elaboration of the melodic and harmonic structures". (Franke, 2007: 57)

¹⁴ Original: "kruisbestuiwing"

¹⁵ Original: "vir komponiste om die 'korrektheid' van hulle politieke oortuiging in hulle kuns ten toon te stel [...] is weersinsekend"

Franke goes on by describing Hofmeyr's harmonic vocabulary. He often uses modular scales, specifically octatonic and hexatonic scales. He also has a preference of fourth chords and augmented fourth intervals. Hofmeyr frequently employs what he terms "contaminated" triads - "triads with one extraneous note" creating unusual sound combinations. (Franke, 2007:58)

Franke also explains that Hofmeyr often uses a combination of neo-Baroque, neo-Classical, African and romantic elements in his music, especially in a composition such as *Sinfonia africana*. He often uses "broad, sweeping, lyrical melodic lines which make use of leap and stepwise motion in the opposite direction, creating a sense of balance and symmetry" (Franke, 2007: 58). However, Hofmeyr's rhythmic invention is of particular interest:

an emphasis on rhythmic invention and variety that frequently finds expression through complex and changing metres, and through rhythmic configurations such as cross rhythms, isorhythmic structures and hemiola patterns [...] Rhythm is also used as a means of contrasting themes, rendering them distinctive entities. (Franke, 2007: 57)

While briefly discussing *Sinfonia africana* in her article, Franke (2007:64) mentions the following important information:

Thematic interrelations between movements are significant. The three themes of the second movement, for example, are closely related to motives from the first movement, and the material of the third movement is connected to themes of the preceding two movements.

Franke's article is by far the most valuable piece of information for this dissertation, since she describes Hofmeyr's compositional style as a whole.

Izak Grové, in his article on Hofmeyr's chamber works, like van der Mescht, suggests that Hofmeyr arranges a large number of his music for various settings, which Van der Mescht labels as *kruisbestuiwing* (2007:51). This is an important fact, as both *Gebed om die Gebeente* and *Afrika* were originally written for other settings. The 1999 *Gebed om die Gebeente* is in a sense like an art song, which includes a flute, cello and piano, and thus falls in the category of a chamber work. *Afrika* was first composed in 2001

and was initially a choral work. Grové also mentions in his article that Hofmeyr uses “a wide spectrum of expressionistic and colouristic techniques, such as sordino, col legno, pizzicato, sul ponticello and flageolet.”¹⁶ (Grové, 2007:86).

Reception, as defined by Beard and Gloag in their book *Musicology: The Key Concepts*, refers to any “critical responses to art, literature and music in terms of public reviews that appear in written or printed sources such as books, journals, newspapers, letters and diaries” (2005:152). This also provides for “appreciations of the social construction of musical meaning, musical aesthetics, ideologies and philosophies” (2005:153). Stephanus Muller’s review *Nuwe ‘africana’ wek bewondering én vrae* (2004) argues that Hofmeyr’s *Sinfonia africana* fails to address the ideological gap that is left in his work. He believes that Hofmeyr’s use of Romantic orchestral techniques and writing style, in conjunction with the “old Afrikaans” poems, does not help to bridge the Afrikaans gap in post-apartheid South Africa, and is therefore a failed attempt at reconciling the past with the future (Muller, 2009:22).

As Ellis pointed out, nationalism does have an effect on music reception (Beard and Gloag, 2005:153). Muller believed there to be a hidden political agenda in *Sinfonia africana*, and reacted accordingly in his review. However, in Veronica Franke’s article on Hofmeyr’s orchestral works, she mentions that Hofmeyr is “highly suspicious of any form of nationalism” and that to him it is “just a ploy to enable those in power to pit one group against another” (2007:64).

So, although there may or may not have been a political agenda on the part of Hofmeyr, Stephanus Muller felt there was one. Muller’s belief that there was a “political agenda” led to a fierce dispute, which then raged on in *Die Burger*, *Litnet*, and finally culminated in an open debate between composer and reviewer.

For the analysis, the researcher has referred to books on theory and analysis. Although the researcher has completed his BMus degree at the University of Pretoria, with music theory and compositions as his majors, he will frequently consult the following four books: Nicholas Cook’s *A Guide to Musical Analysis* (1992), Walter Piston’s *Harmony*

¹⁶ Original: “n wye spectrum van uitdrukkings- en skildertegniese soos sordino, col legno, pizzicato, sul ponticello en flageolet.”

(1978), Leonard Meyer's *Style and Music* (1989), as well as Vincent Persichetti's *Twentieth Century Harmony* (1978).

Cook describes different types of analyses and how to approach analyses from different viewpoints. Cook includes traditional method of analysis, Schenkerian analysis, set-theoretical analysis and semiotic analysis (1992:7-66,116-182). Piston, Meyer and Persichetti all use traditional methods of analysis to describe elements of music and how they are used in music. Piston starts off with the rudiments music theory, i.e. the construction of scales and intervals. In successive chapters, he then deals with different chord constructions, from the basic triad to chromatically altered chords and thirteenth chords. He also investigates aspects like modality and tonality, as well as harmonic phrase structures and harmonic rhythm. Piston's *Harmony* provides an ideal starting point for pre-20th century harmonic analysis and serves as a basic harmony reference book.

While Piston's *Harmony* focuses on pre-20th century analysis, Persichetti only looks at 20th century harmony. Persichetti also starts his book with a chapter on intervals and chords, but focuses on their aural quality rather than their inherent construction. It deals with interval spacing within chords and has a section on the overtone series. In his chapter on scales, he deals with modes, synthetic scales, pentatonic and hexatonic scales, scales which Hofmeyr often uses in his music. Persichetti then investigates chords that are built on thirds, fourths and seconds. He also looks at added-note chords and polychords. Persichetti uses the information on chord construction to see how they were employed in harmonic and compositional contexts.

Where Piston and Persichetti's books are centred on music theory, Meyer takes a philosophical approach. In his opening chapter he develops a "theory of style", which is then followed by a chapter on "style analysis". Meyer portrays a theory on how to approach a composer's style or the style of writing by a particular geographic or chronological group of composers. In the last chapters, Meyer extensively deals with nineteenth century music, in particular "Romantic" music.

Hofmeyr's music is said to be very "Romantic" in nature, but has definite 20th century overtones. Piston's *Harmony* and Meyer's *Style and Music* would come in handy when looking at the Romantic style aspect of Hofmeyr's music, whereas Persichetti's book

will focus on a post-Romantic style of composing. Cook's book focuses on methods other than the traditional method as laid out by Piston, Persichetti and Meyer. The researcher will therefore use this text less than the others.

A part of Hilde Roos's MMus thesis, she deals with the life and works of Hendrik Hofmeyr. However, her study is limited to the years 1957-1999¹⁷. Since *Gebed om die Gebeente*, *Afrika* and *Sinfonia africana* were all composed in the five years after Roos's study, it is fair to assume that the stylistic and compositional techniques employed by Hofmeyr would still be valid. Roos describes in Hofmeyr's philosophic approach to music as a romantic art form, the connection between form and content, his use of symbolism, using poems and texts as inspirations as well Hofmeyr being an apolitical composer. She then delves into a style analysis of Hofmeyr's music, detailing and discussing his use of harmony, melody, counterpoint, form and orchestral techniques. From a theoretical point of view, this text was an invaluable source of information.

1.6. Delimitation of the study

No other works other than the three works *Sinfonia africana* (2003), *Gebed om die Gebeente* (1999) and *Afrika* (2001) will be analysed. The researcher will also only focus on these works in order to establish a relationship between the movements of *Sinfonia africana* and the other two mentioned works.

Although various links may be established with other works, the researcher deems it beyond the scope of this dissertation. Further investigations may lead to other possible avenues of research that may be explored in the future.

It is also important to note that, as stated earlier, the researcher will touch on the discussion raised by Stephanus Muller in the second chapter of this dissertation, and will re-evaluate specifically Muller's article after the analysis in the concluding chapter. The researcher believes that although it is important to mention Muller's viewpoint, it has by no means a direct impact on the analysis itself.

¹⁷ Although *Gebed om die Gebeente* was composed in 1999, it does not form part of Roos's study.

2. HOFMEYR AND *SINFONIA AFRICANA*: AN OVERVIEW

2.1 Hendrik Hofmeyr: A brief biography

Hendrik Pienaar Hofmeyr was born on 20 November 1957 in Pinelands, Cape Town. Hofmeyr's musical career started at the age of seven with piano lessons at the Oude Molen Primary School in Pinelands under the tutelage of Annelien le Roux (Roos, 2000:8). His enthusiasm and love for the piano lead him to progress quickly, and although Hofmeyr did not become a concert pianist later in life, his compositions often remain, especially those for piano or those that include piano, technically very demanding.

Hofmeyr's mother, a language teacher, had a large collection of Classical records, and in particular, records that included art songs. During his years at primary school, Hofmeyr acquainted himself with these records and especially with the art songs of Schubert, Brahms, Wolf, Mahler and Strauss (Roos, 2000:8). Also, during his high school career, Hofmeyr joined the Cape Town *Philharmoniakoor*, and while at the University of Cape Town, he composed several works for voice, mostly art songs and choral music (Roos, 2000:9).

Hofmeyr obtained a Master's degree in Music from the University of Cape Town in 1981, after which he left for Italy during a self-imposed exile. While in Italy, Hofmeyr studied piano with Alessandro Specchi at the Conservatorio Luigi Cherubini in Florence (1981 – 83), composition with Ivan Vandor at the Conservatorio Giovanni Battista Martini in Bologna (1983 – 86), and conducting once more in Florence with Alessandro Pinzauti (1986 – 89). Subsequently, in the ten years Hofmeyr spent in Italy, he obtained diplomas in piano, composition and conducting.

While in Italy, Hofmeyr entered and won the Nederburg Opera Prize for *The Fall of the House of Usher* in 1987. In 1992, Hofmeyr returned to South Africa to become a lecturer at the University of Stellenbosch. In 1997, Hofmeyr won two international awards: the one for *Raptus* (scored for violin and orchestra) in the Queen Elisabeth of Belgium Competition, and the other for *Byzantium*, a setting of Yeats's poem for high voice and orchestra in the Dimitri Mitropoulos Competition. In 1999, Hofmeyr completes his DMus at the University of Cape Town, and became an associate

professor there in the following year. He is currently the Head of Music Composition and Theory at the University of Cape Town.

2.2 *Sinfonia africana*

In his article *Hendrik Hofmeyr at fifty: a short biography with a worklist and discography*, James May gives the following information regarding *Sinfonia africana*:

Sinfonia africana, Op. 76, was composed in 2003. It was first performed in 2004 and lasts roughly 48 minutes. The setting includes the following instruments: soprano voice, choir, two flutes, two oboes, two clarinets, two bassoons, two horns, one trumpet, one trombone, one tuba, timpani, two percussions, one pianoforte, one harp and strings (first violins, second violins, violas, cellos, double basses). *Sinfonia africana* uses three poems for the three movements of this composition. Each poem can be performed in Afrikaans, or alternatively in English. The first movement uses Eugène Marais's *Die Lied van Suid-Afrika* (or alternatively *The Song of South Africa*) and lasts 14 minutes. The middle movement uses D.J. Opperman's *Gebed om die Gebeente* (*Prayer for the Bones*) and is the longest movement of *Sinfonia africana* as it lasts over 18 minutes. The concluding movement, lasting 16 minutes, uses C.M. van den Heever's *Afrika* (*Africa*). *Sinfonia africana* includes adaptations of Op. 45 and Op. 63. (May, 2007a:12)

2.2.1 The compositional process of *Sinfonia africana*

Upon closer inspection and with Hofmeyr's works listed by James May, it became evident that two of the movements from *Sinfonia africana* are based on earlier works by the composer. The second movement is based on the setting of *Gebed om die Gebeente*, Op. 45, composed in 1999, which lasts around 16 minutes. It is scored for soprano or a high mezzo soprano, with a flute, cello and pianoforte. This setting was commissioned by the Cape chamber group *Collage* and was first performed in 2000.

The third movement is also based on an earlier work. The 2001 setting of C.M. van den Heever's *Afrika* was commissioned by Richter Grimbreek for the 25th anniversary of the East Rand Youth Choir. The work is scored for two soprano parts, an alto and tenor part, as well as two bass parts. The work lasts just over nine minutes.

Seeing as the second and third movements of *Sinfonia africana* are based on earlier works, which were composed independently from each other, it follows that the two movements would not have an overwhelming amount of similar material (even though the earlier works were composed within a year of each other). These two movements would probably have less of an impact on each other, and a greater influence on the composition of the first movement (which was composed in 2003). This does however not exclude the fact that during the process of adapting the earlier works for the second and third movements, that Hofmeyr could have modified and added ideas from the other movements. Hofmeyr in his preface to the score of *Sinfonia africana* (Hofmeyr, 2004) states that:

“Al [sic] three themes [from the second movement] are closely related to motifs from the first movement, the march-like character of which is also recalled in the central section by the music of the execution and burial.”

Hofmeyr goes on to describe the material used in the third movement:

“The broad opening melody (A), and its shimmering orchestral background are derived from the coda of the preceding movement. All the successive themes can also be related to motifs from the earlier movements. B (I feel the sea-wind’s breath...) utilises the motif that depicted wind in the second movement and later combines it with the drumming rhythms from the first movement.”

In terms of a composition as a whole, Hofmeyr states:

“*Sinfonia africana* was conceived as a plea for the transcendence of the evils of nationalism. Although based on works by three different poets, the symphony is conceived as a single trajectory, leading from a vision of the sorrow and despair that results from nationalist conflict, to one of hope and spiritual renaissance through shared humanity. This is reflected in the fact that the thematic material of the three movements is largely generated from the same motivic cells, and in the overlapping musical discourse between the end of one movement and the beginning of the next. The over-all tonal scheme forms an arch, moving from A to C sharp, with the latter also featuring prominently in all three movements as a secondary tonal centre.

It therefore follows that, despite the earlier works being composed independently, there was enough material to bind them together. Together with the first movement, the adaptations of *Gebed om die Gebeente* and *Afrika* form a unifiable and combined idea

of “a plea for the transcendence [...] [which serves] as a single trajectory, leading from a vision of the sorrow and despair[...] to one of hope and spiritual renaissance through shared humanity” (Hofmeyr, 2004).

2.2.2 Reaction after the première of *Sinfonia africana*

Although *Sinfonia africana* was generally favourably received, Stephanus Muller’s critique on the composition, published on 21 August 2004 in the Cape newspaper *Die Burger*, resulted in diverse and vehement reactions from the readers of *Die Burger*. Stephanus Muller is a senior musicologist and Professor at the University of Stellenbosch. Like the title of Muller’s article *Nuwe ‘africana’ wek bewondering én vrae* suggests that although the work rouses admiration it does present questions. The article, as published by *Die Burger*, appears in full below (with a translated version by the researcher in Appendix A):

Nuwe 'africana' wek bewondering én vrae

STEPHANUS MULLER

SIMFONIEKONSERT: Die Kaapse Filharmoniese Orkes (KFO) met Leslie B. Dunner as dirigent asook Ruggero Alliffranchini (viool), Suren Bagratuni (tjello), Sabina Mossolow (sopraan) en die Stellenbosse Universiteitskoor. In die stadsaal, Kaapstad. BRAHMS se Dubbelkonsert in A mineur vir viool, tjello en orkes was Donderdagaand die eerste van twee werke. Dit was nie 'n uitvoering om oor skaam te wees nie, hoewel my gevoel was dat daar nie regtig musiek gemaak is tussen die orkes en die soliste nie. Van die twee soliste was Bagratuni die meer poëtiese, terwyl die orkes 'n oortuigende, hoewel ietwat eendimensionele, Brahms-klank gemaak het.

Die tweede helfte van die program het bestaan uit die wêreldpremière van Hendrik Hofmeyr se *Sinfonia africana*, wat reeds in Julie verlede jaar voltooi is; 'n amper uur lange simfonie vir koor, so praan en 'n orkes van net minder as 60 lede. Dit bestaan uit drie dele, wat elk gekoppel is aan die volgende gedigte: "Die Lied van Suid Afrika" van Eugène Marais (deel een), "Gebed om die gebeente" van D.J. Opperman (deel twee) en "Afrika" van C.M. van den Heever. Die gedig in die tweede deel kan as 'n toonsetting gehoor word, maar in die twee hoekdele is die koor (deel een) en die koor en solis (deel drie) tot 'n groter mate onderskeidelik koraal en hoogs oorspronklike kombinasie van die instrumentale kleur.

Volgens die komponis kan die konseptuele verloop van die werk verstaan word as 'n proses "vanuit 'n visie van smart en wanhoop na een van hoop en geestelike vernuwning". Onderliggend (of

oorkoopelend) aan hierdie raamwerk is die tonale boog vanaf A na C-kruis.

'n Nuwe werk van groot opset deur Hofmeyr is 'n gebeurtenis van belang. Hy is op stuk van sake 'n professor in komposisie aan een van ons land se groot musiekskole (en dus 'n ge-institusioneerde skeppende en pedagogiese invloedop die toekoms van ons kunsmusiek) en 'n veelbekroonde komponis, plaaslik en in die buiteland.

Die Sinfonia africana bied baie van die dinge wat 'n mens bewonderend met Hofmeyr assosieer: die sensitiewe en tegelyk geil hantering van die stem in die tweede deel, verbeeldingryke orkestrasie van die musikale alchemie wat volg op Opperman se gespieëld nasie en die lenige soepel melodiek waarvan die lote vlak gewortel oor die werk rank. Maar die musiek het hierdie luisteraar ook met verskeie ongemaklike musikale en ideologiese vrae gelaat. Die meta-narratief van dié werk, die ryk orkestrasie, dramatiese instrumentale kleur en dinamiese gebare, die tertsgestrukte tonale plan -- Romantiese gebare een en almal. Ja, 'n mens kan hoor die werk is van ons tyd, maar miskien is dit juis hierdie gespletenheid wat my in hierdie simfonie bly hinder. My beswaar is nie soseer die Romantiese etos as die Romantiese retoriek nie. Die verskil tussen 'n idealistiese dromer in 'n T-hemp en jeans en een met 'n krawat, monokel, sy-onderbaadjie en goue sakhorlosie.

Kán hierdie musikale uitrusting vandag steeds sonder ironie aangebied word? Anders as van Hofmeyr se vorige werk, laat die Sinfonia africana my hieroor twyfel. Wanneer die geukthede van die Romantiese dodemars in kleurryke clichés deur die eerste deel paradeer, hoor ek serieuze intensie. Ek is nie oortuig dat dit werk nie. 'n Pluraliteit van style in ons eeu het nie die konsep van anachronisme oorbodig gemaak nie. Alles is ons veroorloof, maar nie alles is heilsaam nie.

En dan is daar die problematiese groot opset. Die komponis se verbintenis aan kommunikasie en die Gestalt van sy (vir my) oorsoet melodiek, verhinder die tipe deeglike deurlopende melodiese variasie wat so 'n groot struktuur kan stut en, as prominentste musikale parameter, kan stuur. Dit is minder van 'n probleem in die individuele eerste en derde deel as in die baie lang tweede deel, en "terughorend" in die werk as geheel.

Dit is laastens ook onvermydelik dat vrae gestel sal word oor die komponis se ideologiese posisionering. Daar bestaan 'n paar ongelukkige historiese presedente van patriotiese koor- en orkeskombinasies op Afrikaanse tekste. Die Sinfonia africana is 'n opdragwerk van die Vriende van Afrikaans, en is 'n toevoeging tot hierdie genre. Ons hoor verse met partikuliere geskiedenis in vreemde kontekste om 'n program te dien van Afrika as plek van geestelike vernuwing en hoop. Is dit ons droom? Was dit nie eerder

ons droom 15 jaar gelede nie? Het dit nie intussen verander nie, meer sinies geword, meer helder, meer aards en plekgebonde, meer nederig en beskeie? En dan: Kan Afrikaans -- óú Afrikaans -- hierdie program oortuigend bedien? In my opinie: nie in hierdie werk nie.

Die KFO het 'n baie basiese lesing van dié komplekse nuwe werk aangebied. Sabina Mossolow se pragtige liriese stem is dikwels oorweldig, en die Universiteitskoor het die hoë standaard van koormusiek en koormusiek afrigting in Suid-Afrika bevestig. (Muller, 2004:10)¹⁸.

Muller, despite his own opinion, still sees *Sinfonia africana* as an event of great significance by an internationally lauded composer. He also mentions that Hofmeyr is Professor of Composition at one of South Africa's largest conservatoires (and thereby an institutionalised creative and pedagogical influence on future South African art music) (Muller, 2004:10). However, it is possibly exactly this influence, which Hofmeyr can unintentionally exert on future composers, which makes it vital to evaluate his works and question these when matters arise. For Muller, *Sinfonia africana* poses awkward musical and ideological questions, such as whether Hofmeyr's style (in *Sinfonia africana*) is too anachronistic in a post-apartheid context, or even more so that *Sinfonia africana* is trying to reconcile the past, 15 years albeit "too little, too late". Also, Muller believes the choice of poems are not reflective of a young democracy, as he closes his article with the following line: "And then: Can Afrikaans -- old Afrikaans -- really serve this programme convincingly? In my opinion: not in this work"¹⁹.

While *Sinfonia africana* was generally well received, Muller's article was not. Muller only received two positive responses to his article from Carmen Marchetti and Professor Chris Walton, while the rest were all very critical of his review (Muller, 2009:19). On 28 October 2004, the Department of Afrikaans and Dutch at the University of Stellenbosch held their annual Colloquium under the banner of "Hoe word Afrikaans vandag musiek?"²⁰ and invited Hofmeyr and Muller to an open public debate on *Sinfonia africana*. Francoise Smith, in his article *Komponiste in Afrikaanse loopgrawe*²¹, sums up Hofmeyr's main argument for composing *Sinfonia africana* in the manner it was constructed, as follows: "Hofmeyr is an advocate of individuality rather

¹⁸ A translation of this article can be found in Appendix A.

¹⁹ Original: "En dan: Kan Afrikaans -- óú Afrikaans -- hierdie program oortuigend bedien? In my opinie: nie in hierdie werk nie"

²⁰ How does Afrikaans become music?

²¹ Composers in Afrikaans Trenches

than group bondage, like art music that should rather be relatively autonomous than to be bound to a material context”²². Muller on the other hand believes that the artist and his art are inseparable from the context they live in. They have an inherent connection to the collective consciousness, especially to the collective history and language. This means that in the South African context “Afrikaans nie die romantiese, triomfantelike en monumentale aksente moet kry, wat dit deur Hofmeyr se toonsettings van (ou) Afrikaanse gedigte kry nie.”²³ (Smith, 2004:14).

Musicus later published a transcript of Muller’s Colloquium presentation in the first issue of their 37th volume in 2009.

2.3 The poems used in *Sinfonia africana*

While comparing various vocal compositions in James May’s worklist of Hofmeyr’s compositions (2007:9-17), the researcher noticed that roughly half of them are based on Afrikaans texts. Heinrich van der Mescht (2007:47) confirms this in his article *Hendrik Hofmeyr se Afrikaanse kunsliedere* that “it is evident that Afrikaans poems [play] an important role in the different genres of Hofmeyr’s work”²⁴. Although *Sinfonia africana* is not an art song, it consists of Afrikaans texts.

In the past, Hofmeyr has used poems from Marais, Opperman and van den Heever. Hofmeyr composed *Twee Gedigte van Eugène Marais* for high voice and piano in the years 1978–85. It is then followed by Marais’s *Die Lied van Suid-Afrika* in *Sinfonia africana* (2003), *Die Dans van die Reën* for mixed choir (2004), *Winternag* for mixed choir (2005) and *Mabalêl* for equal voices (2007).

In 1995, Hofmeyr composed *Kersliedjie*, a work for mixed chorus and orchestra based on a poem by D.J. Opperman. He also re-orchestrated the work in 2002 for a female/mixed chorus group with piano accompaniment, and then in 2003 for an *cappella* female chorus group. *Gebed om die Gebeente* was first composed in 1999, and then adapted as the second movement in *Sinfonia africana* (2003). In 2004,

²² Original: “Hofmeyr is 'n voorstander van individualiteit eerder as groepsgebondenheid, van kunsmusiek as iets relatief outonooms eerder as gebonde aan die materiele konteks.”

²³ Original: “Afrikaans nie die romantiese, triomfantelike en monumentale aksente moet kry, wat dit deur Hofmeyr se toonsettings van (ou) Afrikaanse gedigte kry nie.”

²⁴ Original: “dit is duidelik dat Afrikaanse gedigtekste 'n belangrike rol in verskillende genres binne Hofmeyr se *oeuvre* speel”

Hofmeyr included an English version of Opperman's *Kersliedjie*, entitled *Carol* as the fourth movement in his *A Carol Cantata* for soprano, mixed chorus and string orchestra.

So far, Hofmeyr has only set one poem by C.M. van den Heever, namely *Afrika*, to music. *Afrika* was composed in 2001 for mixed choir, but was later adapted to form the third movement of *Sinfonia africana* (2003).

2.3.1 Eugène Marais's *Die Lied van Suid-Afrika*

Eugène Nielen Marais's (1871-1936) poem *Die Lied van Suid Afrika* was first published on 19 February 1926 in *Die Huisgenoot* (Kannemeyer, 1984:230). However, this published version, as pointed out by W. S. H. du Randt in *Standpunte* (XVIII:4, April 1965), differs from the facsimile version (in Marais's own handwriting) that later appeared in *Die Brandwag* on 29 November 1965 (Kannemeyer, 1984:230). The researcher will focus on the text used by Hofmeyr in his *Sinfonia africana* and disregard any other literary versions of it, as it does not pertain to this study.

Below is the poem, as used by Hofmeyr:

Die Lied van Suid-Afrika

Sy sê: "Ek vorder as 'n heil'ge reg
 die vrug van eindelose pein;
 ek smyt hulle oor die berge weg,
 en smoor hulle in die sandwoestyn."

Sy sê: "Nooit het ek iets gegee;
 ek laat hulle honger, dors en bloei;
 hulle worstel deur en sterf gedwee,
 en min my as 'n vlam wat skroei.

Tien male moes hulle veg vir my,
 tien male moes hulle kerm en stoei,
 tien male in die stof gebrei,
 tien male opstaan weer en bloei.

My liefde duld geen ewenaar -
 vergeefs die weeklag van die vrou,
 van kleintjies al die stom gebaar:
 my liefde verg 'n enkel trou.

Hulle diepste hoop is lang verteer,
 vergaan in rook en as en bloed,
 hulle sak aanbidkend om my neer,
 ek voel hulle trane op my voet.

The Song of South Africa

She says, "I claim from them as sacred right
 the fruit of never-ending pain;
 I cast them o'er the steepest cliffs,
 and choke them on the desert plain."

She says, "My only gifts to them
 are famine, drought and endless wars;
 they struggle on, and die forlorn,
 and love me as a scorching flame.

Ten times they had to fight for me,
 ten times they had to groan and strive,
 ten times I ground them in the dust,
 ten times they had to rise anew.

My love brooks not a rival claim -
 in vain the plea of spouse or friend,
 of children every mute appeal:
 my love demands a single troth.

Their dearest hope is waned to naught,
 consumed in smoke and ash and blood,
 adoringly they kneel to me,
 I feel their tears upon my foot.

Ek adem nooit hulle name meer,
 nooit kon ek hulle kinders noem;
 in vreemde tale hoor ek weer
 die dowwe fluistering van hulle roem.

I breathe no more their faded names,
 children of mine they never were;
 in foreign tongues I hear once more
 the distant echo of their fame.

En vlymend soos 'n swaard, geheg
 bly van my liefde slegs die pyn;
 ek smyt hulle oor die berge weg,
 en smoor hulle in die sandwoestyn."

And searing like a sword, my love
 leaves in its wake unending pain;
 I cast them o'er the steepest cliffs,
 and choke them on the desert plain."

Hofmeyr's English translated version of *Die Lied van Suid-Afrika*, *The Song of South Africa*, can be used as an alternative text in the first movement of *Sinfonia africana*. Hofmeyr mentions in his preface to the score of *Sinfonia africana* that "the first movement [of *Sinfonia africana*] is based on one of Eugène Marais's most pessimistic poems, *The Song of South Africa* (Hofmeyr, 2004). In the 128th footnote of Sandra Swart's article *The Construction of Eugène Marais as an Afrikaner Hero*, published in the *Journal of Southern African Studies* by Taylor & Francis, Ltd., she agrees with this:

The centrality of pain to existence is the central theme in Marais's work, recurring in *Salas Y Gomez (Die Huis van die Vier Winde)*, *Die Woestyn trek van die Herero's (Sketse uit die Lewe van Mens en Dier)*, *Die Lied van Suid-Afrika (Die Siel van die Mier)*, and *De Boom in het Midden van den Hof*. (Swart, 2004)

According to P. du P. Grobler in Kannemeyer, it is exactly this pessimism and view that South Africa is "an inhospitable, hostile and harsh woman who is indifferent to the suffering of her children and only demands faithfulness from her subjects"²⁵ (Kannemeyer, 1984:231), which makes this an important poem in Afrikaans poetry. He goes on to say:

"Hierdie siening van Suid-Afrika klink feitlik na 'n antwoord op Langenhoven se voorstelling in *Die Stem van Suid-Afrika* [van 1918] en hou verband met Marais se opvatting oor die ongenaakbaarheid van die natuur en pyn as noodsaaklike lewensbeginsel..."²⁶. (Kannemeyer, 1984:231)

Langenhoven's *Die Stem van Suid-Afrika* and Marais's *Die Lied van Suid-Afrika* both describe the love of the people for their country. However, in *Die Stem* love is given voluntarily ("Ons sal offer wat jy vra [...] Deel geen ander land ons liefde"), while in *Die*

²⁵ Original: "'n onherbergsame, vyandige en harde vrou wat onverskillig staan teenoor die leed van haar kinders en van haar onderdane slegs 'n enkel trou' eis"

²⁶ This view of South Africa almost seems to be an answer to Langenhoven's thoughts in *The Call of South Africa* [of 1918] and relates to Marais's conception that an uncompromising nature and pain are an essential life principle.

Lied love is demanded (“my liefde verg 'n enkel trou”). While Langenhoven describes a picturesque South Africa (“Uit die blou van onse hemel, uit die diepte van ons see, oor ons ewige gebergtes waar die kranse antwoord gee”), Marais paints a harsh image of South Africa (“ ek smyt hulle oor die berge weg, en smoor hulle in die sandwoestyn”). Langenhoven though does have several lines, which are realistic in nature and therefore is a mixture of optimism and pessimism, like his “Deur ons vêr vlaktes met die kreun van ossewa” or “In die songloed van ons somer, in die winter van ons kou, in die lente van ons liefde, in die lanfer van ons rou”. Marais’s realism tends to be more pessimistic, and in a sense becomes sadistic: “Sy sê: ‘Nooit het ek iets gegee: ek laat hulle honger, dors en bloei; hulle worstel deur en sterf gedwee”. (Kannemeyer, 1984:231)

The poem by Marais also has its roots in a poem written by the Irish novelist and poet Emily Lawless (1845-1913), entitled *After Aughrim* (taken from the 1902 anthology *With the Wild Geese*). *After Aughrim* deals with Mother Ireland addressing the soldiers who died for her in the battle of Limerick in 1691. As such, this corresponds with the content of Marais’s poem. In the case of Marais, the contents deal with a harsh South Africa, which has not made life easy for its people, bringing “famine, drought and endless wars”. Despite this all, “Mother South Africa” still demands to be loved by her people, as well as to protect her from foreigners (“Tien male moes hulle veg vir my”). One reference to the Second Boer War (1899-1902) is made with the citing of “in vreemde tale hoor ek weer die dowwe fluistering van hulle roem”, although this could also refer to any of the other “tien male”. (Kannemeyer, 1984:231)

Grobler goes on step further, stating that *Die Lied van Suid-Afrika* is “an adaptation of and improvement on Emily Lawless's poem 'After Aughrim' which deals with the plight of the Irish exiles after the battle of Limerick (1691)²⁷. He goes on to say that “besides striking lines and views (‘I cast them o'er the steepest cliffs,/ and choke them on the desert plain’) there are many stereotypical images and obligations as a result of Marais’s obedience to the scheme²⁸. (Kannemeyer, 1984:231)

²⁷ Original: “‘n verwerking van en verbetering is op Emily Lawless se gedig *After Aughrim*, wat handel oor die lot van die Ierse bannelinge ná die stryd van Limerick (1691)”.

²⁸ Original: “naas treffende reëls en sienings (soos ‘Ek smyt hulle oor die berge weg,/ En smoor hulle in die sandwoestyn’) is daar nog heelparty geykte beelds en geforseerdhede as gevolg van Marais se skemagehoorsaamheid”.

Below is Emily Lawless's poem *After Aughrim*:

She said, "They gave me of their best,
They lived, they gave their lives for me;
I tossed them to the howling waste,
And flung them to the foaming sea."

She said, "I never gave them aught,
Not mine the power, if mine the will;
I let them starve, I let them bleed,—
They bled and starved, and loved me still."

She said, "Ten times they fought for me,
Ten times they strove with might and main,
Ten times I saw them beaten down,
Ten times they rose, and fought again."

She said, "I stayed alone at home,
A dreary woman, grey and cold;
I never asked them how they fared,
Yet still they loved me as of old."

She said, "I never called them sons,
I almost ceased to breathe their name,
Then caught it echoing down the wind,
Blown backwards from the lips of Fame."

She said, "Not mine, not mine that fame;
Far over sea, far over land,
Cast forth like rubbish from my shores,
They won it yonder, sword in hand."

She said, "God knows they owe me nought,
I tossed them to the foaming sea,
I tossed them to the howling waste
Yet still their love comes home to me."

2.3.2 D.J. Opperman's *Gebed om die Gebeente*

In his seminal work *Geskiedenis van die Afrikaanse Literatuur*, J. C. Kannemeyer describes Diederik Johannes Opperman (1914-1985) as having risen to "the most important poetic figure in Afrikaans poetry since N.P. van Wyk Louw" with "the publication of a series of impressive anthologies in the forties and fifties"²⁹ (Kannemeyer, 1983:59).

²⁹ Original: "die belangrikste digterlike figuur in die Afrikaanse poësie sedert N.P. van Wyk Louw" with "die publikasie van 'n reeks indrukwekkende bundels in die veertiger- en vyftigerjare".

Opperman's fourth published anthology entitled *Engel uit die Klip* (published by Tafelberg-Uitgewers in 1951), was written in the years 1947-1950 and thus forms part of what Kannemeyer labelled as the "impressive anthologies"³⁰. *Engel uit die Klip* concludes with the poem *Gebed om die Gebeente*. For Hofmeyr, Opperman "se dramatiese monoloog [*Gebed om die Gebeente*] is sekerlike een van die grootste en roerendste gedigte in Afrikaans" (Medewerker, 2000:4).

Below is the Afrikaans poem *Gebed om die Gebeente*, as written by Opperman:

Gebed om die Gebeente

Heer, waar U noordewind die droë dissel rol
 en oor die skurwe brakland jaag van Afrika,
 maar eindelijk teen 'n doringdraad met pluksels wol
 vaswaai terwyl die kraaie en die aasvoëls kla,
 laat my ook ná die swerf oor vlaktes heen nou rus
 en glo my kind is dood, al hoor ek die berigte om my krys:
 "Ek het hom as matroos hier aan die kus . . ."
 "Ek : as stoker op 'n trein..." "Ek : in vaal-geel ligte
 van 'n steenkooldorp se kroeg nog nou die dag gesien..."
 Glo omgekoop! Of hy sou skielik blink gesteentes
 smokkel...blink gesteentes! Selfs dan . . . Nee, miskien
 lê hy tog êrens dood; maar, Heer, dan die gebeente,
 wys my, gee my die drag gebeente van my skoot
 dat ek nie opgejaag deur hierdie land bly swerf
 en soek, maar eindelijk rus en weet hy het deur lood
 onder twee mudsak ongebluste kalk gesterf.

Snags het ek soms gelê en vrees daar sou iets boos
 oor hierdie kind nog kom, want in Middelburg se kerk
 staan duidelik in die doopregister sy geboorte
 nie na die stand van sy gesternte aangemerkt.
 En, soos wanneer jy tussen vinger en die duim
 die wit son rol en skitter in 'n diamant,
 sou hy deur Vrystaat en Transvaal se leiblou ruim
 uit spieëls ons stryd laat blits en straal van rant tot rant.
 Maar hy móés sterf : die Dood het self hom eers gejag
 deur kou riviere van die Kaap, dwarsoor Anysberg
 tot in die buitekamer op 'n plaas, waar hy een nag
 in koue sweet moes lê en aan borswater sterf...
 toe 'n tweede jagter hom van tent na trein, van trein
 na tent met doringdraad en bajonet bewaak
 en met gemete sorg van arts en medisyne
 vir 'n tweede dood, o Heer, stadig gesond kon maak.

En ná die skynverhoor het hulle hom vertel...
 voor Graaff-Reinet se sel. O Graaff-Reinet se sel!
 Hy was gewone kryger, Heer, en geen rebel.
 O Graaff-Reinet se sel . . . Eségië!! Eségië!!
 Vergeef my die gelykenis, Heer : ek weet 'n hond
 as hy versadig is, verag die been en murg
 maar bêre dit agter 'n bossie in die grond
 - behoedsaam, en snuffel met die tweede honger terug:
 Teen middernag het op bevel 'n vyf soldate
 die kalkwit bondel beendre in die kalkwit doek
 met grawe en lanterns in verskeie gate
 onder die roosmaryn langs die rivier gaan soek
 en herbegrave . . . toe U die storm word, Heer; ek weet
 U en die vyand het dié nag in die vallei
 deur geel geflikker in slagreëns mekaar gemeet
 oor wie uiteindelik my kind se lyk sou kry.

Prayer for the Bones

Lord, where your northern wind trundles the dried-out thistle
 and harries it across the rough wasteland of Africa,
 blowing it fast at last with scraps of wool on barbs
 of fencing wire, while the vultures and the crows complain,
 let me too after wandering o'er the plains at last find rest,
 and believe my child is dead, despite the rumours cawing
 'round my head: "I saw him as a seaman at the coast..."
 "I, as stoker on a train..." "I, by the dusty lamplight
 of a tavern on the mines, why, just the other day..."
 He's been bribed, they say! Or has become a diamond
 smuggler... he, a smuggler! Even then... No, perhaps
 I'd rather he was dead; but Lord, then let his bones
 be shown me, give me the bones I carried in my womb,
 that I may cease being driven searching through this land,
 that I may rest at last and know he has been shot
 and buried beneath two mud-sacks of unslaked lime.

At night I would lie awake in fear that some great evil
 would befall this child, for in the church at Middelburg
 I saw with my own eyes in the baptismal register
 that there had been an error with his date of birth.
 And, just as you can roll the white sun
 between finger and thumb in a glittering diamond,
 so through the slate-blue skies of Free State and Transvaal
 from mirrors he flashed our strife across the land.
 But he had to die: and Death itself pursued him first
 through icy rivers of the Cape, over Anysberg,
 to an outhouse on a farm, where he lay one night
 with cold fever, and by rights should have died...
 but a second huntsman bore him from tent to train, from train
 to tent, detained him with barbed wire and bayonet,
 and with a doctor's measured care, slowly nursed him
 back to health, O Lord, to die a second death.

And after the mock courtmartial they told him...
 before the cell in Graaf-Reinet...O fateful cell!
 He was a common soldier, Lord, and no rebel.
 O grim and fateful cell...Ezekiel! Ezekiel!
 Forgive me the comparison, O Lord: I know a dog,
 once his hunger is assuaged, will spurn the marrow-bone,
 but will bury it carefully behind a shrub somewhere,
 and come sniffing for it when his hunger-pangs return:
 'Round midnight five odd soldiers under orders
 stole with spades and lanterns to unearth and rebury
 the limewhite bundle of bones in the limewhite shroud,
 in several holes under the rosemary down by the river...
 when you became the storm, o Lord; I know
 that in the ravine that night you strove with the enemy
 through livid flashes and pelting rains
 o'er who at last should have my child's remains.

³⁰ Original: "indrukwekkende bundels".

Hy moes drie dode sterf, maar hy wat drie maal sterf
 die sterf nie meer; hy word nou elke dag gesien
 as 'n matroos, of stoker op 'n steenkoolwerf,
 in myn of tronk, in sirkustent of 'n kantien -
 hy leef in hierdie land nou ewig en altyd !
 Maar soveel beendre lê onder die roosmaryn . . .
 Seën, Here, al die bleek gebeente van die stryd -
 ek ken as moeder na 'n halwe eeu van pyn :
 een land vol skedels en gebeente, een groot graf
 waaroor U noordewind die droë dissel waai
 en spruit en krans vul met die afloskrete van
 die aasvoëls, van die wildehonde en die kraai
 - dat ons as een groot nasie in die gramadoelas
 met elke stukkie sinkplaat en met elke wiel,
 en wit en bruin en swart foelie agter skoon glas
 ewig U sonlig vang en na mekaar toe spieël.

He died three times, o Lord, but dying thrice
 means dying nevermore; and now they see him every day
 down by the coast, as stoker in a coaling yard,
 on mines, in jail, in taverns and incircus tents -
 he now lives in this land forever more!
 But so many bones lie under the rosemary...
 Bless, o Father, all the bleached bones left by war -
 I know as mother after half a century of pain:
 one land of skulls and skeletons, one huge grave
 o'er which your north wind rolls the dried-out thistles,
 where spring and cliff resound with the hunger-cries
 of vultures, of wilddogs and of crows -
 let us as one great nation in this wasteland,
 with every scrap of sheet-iron and with every wheel,
 like white and brown and black tinfoil behind glass,
 always catch your sunlight, Lord, and beam it each to all.

The poem is a dramatic monologue of a mother, who struggles to believe that her “lost son” might be dead. In the first stanza, the mother tries to find closure, as she has been searching for her son’s remains for the past 50 years. However, rumours keep on surfacing that he is still alive, which in turn motivates her to keep on searching. The mother also believes that finding her son, even if dead, is better than not finding him at all.

The second and third stanzas delve into the past of her son. First off, she remembers the incorrect entry of his birth into the baptismal register and as such fears the worst for her son, being certain that he is cursed. She firmly believes that death follows him, as he nearly died of a cold fever while traveling through the icy Cape rivers. Luckily, he was brought back to good health by a doctor, only to be brought to a court hearing in Graaff Reinet and subsequently executed. It is also at this point that the first reference appears of him being a soldier. In both cases, the fever and execution at Graaff Reinet might have given the mother closure. The fact that she knew where her son was at the time of the fever, as well as knowing the details of his execution (probably through the news), gives the reader an insight that the mother might have known, where to find her son (lest it be his grave). However, as said by the outset of the poem, the mother is still searching for her son.

The third stanza deals with the reason for the mother’s continuous search for her child and the actual reason for her turmoil. Five soldiers go grave digging, and come across her son’s remains. As they dig up and soon rebury the bodies under the rosemary reaves near the river, a mighty storm breaks out, washing the remains of her son away, to be lost forever. It is at this point, that the mother realizes that she will never be able to find her son’s remains, due to the storm. The storm is a turning point in the poem, as

well as in the mother's attitude. The mother experiences a sense of closure at this point, since she believe the storm was an act of God, to protect her son's remains from any further looting.

The storm, or an act of God, gives the mother some form of closure, as her son has now "died" for the third time, and will now not die again. While stanzas two and three delved into the past, the fourth stanza returns to the present, as in the first stanza. However, there is a definite change in the mother's attitude. While the first stanza deals with a mother's misery, hearing rumours that her son is still alive although she could not find him, the last stanza shows a proud mother, as the memory of her son will never die since people keep on "seeing" him. In a sense, the mother also "sees" her child, but for vastly different reasons. Whereas the first three stanzas were very specific about her son, the mother realises that she is not the only one to have lost a son in the war. She bemoans the fact that the war has left many bones of dead soldiers, and as such many other distraught mothers too. The inhumanity of war has turned "this great nation into a graveyard", which is why the mother calls for peace and reconciliation in the last line.

Although *Gebed om die Gebeente* by D.J. Opperman deals with a "gewone kryger", there are numerous references that point to the military Boer-war leader, and later hero, Gideon Scheepers. This includes the error in the birth register, his job as heliographer in the Transvaal Republic for the "staatsartillerie", his persecution and execution by the British during the Second Boer War on 18 January 1902, the scattering of his bones, and the false rumours, which surfaced after his death. (Grové, 1962:62)

However, Kannemeyer believes that it was not Opperman's aim to merely recount a historical and political happening, but rather to use it as a vehicle to point out the atrocities of war and the need for peace and reconciliation, as a universal message (Kannemeyer, 1983: 126-7). Nevertheless, Opperman's message of universal peace and reconciliation has particular relevance to South Africa, as Opperman wrote *Engel uit n Klip* from 1948 to 1950, which coincides with the birth of the Nationalist Party under the direction of Dr D.F. Malan. Therefore, reading Opperman's last two lines of *Gebed om die Gebeente* become ever increasingly relevant to the South African socio-political context of universal reconciliation:

en wit en bruin en swart foelie agter skoon glas
ewig U sonlig vang en na mekaar toe spieël.

2.3.3 C.M. van den Heever's *Afrika*

Christiaan Maurits van den Heever (1902-1957) was born in a concentration camp near Norvalspont in the Cape Province during the Second Boer War (1899-1902). He started his studies in Bloemfontein, which he continued in Utrecht. On his return to South Africa, he graduated from the University of South Africa in 1932 and was then appointed professor at the University of the Witwatersrand the following year. He was a fierce promoter of Afrikaans culture and its language, publishing large volumes of his own literature and promoting the works of other writers such as Uys Krige and Elisabeth Eybers. He also helped co-author the three-part *Kultuurgeskiedenis van die Afrikaner*. (Kannemeyer, 1984:299)

Kannemeyer, who has written extensively on van den Heever, states in the *Geskiedenis van die Afrikaanse Literatuur* that despite van den Heever's eager start at poetry and prose in the mid-1920s, he only managed to write his best works a decade later. The pinnacle of his prose and poetic output are defined by four works, namely the novella *Somer* (1935), the novel *Laat vrugte* (1939), and the anthologies *Deining* (1932) and *Aardse vlam* (1938). (Kannemeyer, 1984:278)

In another article, published in *Beeld*, Kannemeyer comments on van den Heever's writing style and states that van den Heever mostly writes about "death, transience, doubt, longing and loneliness". Despite van den Heever's themes of self-doubt, longing and spirituality, he became an important contributor of early "Dertigerpoësie", which ultimately culminated in the widely popular anthologies *Deining* (1932) and *Aardse vlam* (1938). With *Die gevalle Zoeloe-indoena*, a poem from *Aardse vlam*, van den Heever secured his place in Afrikaans history as a significant poet of *Die Dertigers*, and at the same time reached the pinnacle of his entire poetic output. (Kannemeyer, 1993:8)

Besides Kannemeyer, both Andre P. Brink and D.J. Opperman were of the opinion that van den Heever had reached the height of his poetic output with the anthology *Aardse vlam*. *Aardse vlam* was a work that was largely influenced by eastern philosophies and that of Spinoza and Schopenhauer. As such, van den Heever experienced the euphoric desire to connect with the cosmos and eternal life, all the while pondering about the meaninglessness of life itself. (Kannemeyer, 1984:303)

Kannemeyer states that in *Aardse vlam*, there are several lines of verse that deal with the Afrikaner and his past (Kannemeyer, 1984: 303). *Afrika* is one of the poems from the *Aardse vlam*, and as such deals with the topics of “death, transience, doubt, longing and loneliness” as well as spiritual renewal. It creates a context for the Afrikaner, who needs to be spiritually enlightened by Africa. Although Kannemeyer only writes a few lines in his *Geskiedenis van die Afrikaanse Literatuur*, they are very applicable to understanding *Afrika*:

‘Afrika’, een van die verse waarin Van den Heever sy nasionale bekommernis verwoord, is ‘n bede dat die voorgeslagte wat hierdie vasteland help tem het, ons moet besiel³¹. (Kannemeyer 1984:304)

Below is the Afrikaans poem *Afrika*, as written by C.M. van den Heever, with Hofmeyr’s translation on the right:

Afrika

Die sonbrand sterf in skemervreemde see
 se verre, gladde gloring teen die land
 wat donker soos 'n reus 'n wyding gee
 aan palmkruine ritselend oor die sand.

Die seewind waai om my en aan die kim
 verrys 'n boot nou, donker-spokig ver,
 en oor die mas se lyn het stil ontglim
 die eensaam vuur van 'n verlore ster.

Ek dink aan Afrika, en lang vervloë
 en reeds versoonke eeue se bestaan,
 en deur die skemervertes vors my oë:
 'n woud van lewe waai hier aan.

Ek sien die donker hordes en ek hoor
 'n yl geskreeu oor ruimte en oor tyd,
 en in die dreuning van die see verloor,
 verruis dit ritmies soos 'n ewigheid!

Ek weet nou wat verlore is, o Land
 waar donker voorgevoelens sawens huiwer,
 ons lewe is verdor net soos die sand -
 o maak ons hart weer afgrondiep en suiwer!

Laat uit die oewerlose ons verlede
 met oerkrag van die lewe self verrys
 en soos 'n golf vergaan tot in die hede
 en ons die glimpad na die sterre wys,

wat swyend gaan, oneindig deur die tye
 soos wêreld van lig wat ons ontbloot
 aan eie nietigheid se roerloos swye
 wat steeds ommuur is deur die nag en dood.

Africa

The burning sun is drowning in the sea,
 remotely, smoothly gleaming 'gainst the land
 that darkly yields its giant pastures to
 the palmfronds that rustle over the sand.

I feel the seawind's breath, and 'gainst the sky
 a boat arises, distant, ghostly dark,
 and o'er the line of naked mast there gleams
 the lonely fire of a straying star.

I think of Africa, of generations
 that trod this land in ages long since past,
 I gaze intently through the dusky vastness:
 a living swarm blows 'round me on the shore.

I see them crowding darkly and I hear
 a spectral call from ancient, distant worlds,
 and in the thundering of the waves its pulse
 dissolves, and melts into the infinite!

I know now what is lost to us, o Land
 where dark forebodings hover in the evening air:
 our lives have grown as arid as the sands -
 o plunge us in the heart's pure ocean depths!

And from the shoreless vastness let the ages
 arise now with the power of life itself,
 and like a wave break o'er into our being
 a shining pathway to the stars themselves

that silently float ever onwards through
 the eons, each a universe of light,
 each laying bare the poor quiescence
 of our petty lives immured by night and death.

³¹ ‘Africa’, one of the verses in which Van den Heever articulates his national concern, is a prayer that the ancestors who helped tame this continent, should inspire us.

O sing deur ons en maak ons menslik, ruim,
ons oë sag om ver die blou te meet,
dan breek gebrek in ruising van die skuim,
en word ons suiwer deur te glo en weet!

O Afrika! jou naam dreun soos die see!
jou stem is op die nagwind, diep en donker,
en in ons roep 'n eeue ontwaakte beë
na vure van die nag wat helder flonker!

O sing through us, make our hearts human, vast,
make our eyes mild to cleave the distant blue,
let every flaw dissolve then in the spray,
to leave us pure to know and to believe!

O Africa! your name roars like the sea!
your voice is on the nightwind, dark and boundless,
and in us wakes an ages-old desire
for firelight blazing brightly in the darkness!

In the opening stanza, the narrator speaks of a sunset that “is burning” him. On the one hand, this can be interpreted to represent the harshness of the African sun, or alternatively that the heat of the setting sun that is still hot enough to warm the narrator. Also, as a result of the “dying” sun in the distance, dark shadows are cast behind the palm fronds, which are contrasted with the image of the gleaming land.

The second stanza then shifts its focus to a single far-off boat, which appears dark and ghostly against the sunset. The boat is all alone out on the seas, a sentiment the narrator can relate to. However, despite seeming deserted, the boat is nevertheless accompanied by the Evening Star. A moment of solitude lets the narrator recognise that despite his own seclusion, he is not alone and that he is surrounded by a “living swarm” of “ancestral spirits” that have come before him (stanzas three and four).

In stanza five, the mood of the poem changes again. The narrator, who has started to comprehend the vastness and richness of Africa’s nature and the treasure it holds (or, which was held by previous generations, as in stanza four), realises that his current generation has lost a profound understanding and deeper appreciation of Africa. He bewails that his life is as arid as the sands and therefore meaningless. The only solution would be if his heart were to be purified and his mind spiritually renewed. As much as the Evening Star guides the boat in the far-off distance, the past alone will empower him and be his shining star to guide him on the correct pathway. Therefore, in the face of “floating through the eons” and regardless of death, his life can have meaning.

The last two stanzas conclude *Afrika* with an optimistic outlook on the future. The narrator is filled with *joie de vie* and asks for humanity’s heart to become vast and humble (like his own transformed heart and spirit), and to be tolerant of their own surroundings. The darkness, a metaphor that is used throughout the poem, is in essence the energy that can be used by each individual to become a blazing firelight in the night and therefore a much needed Evening Star to help guide other “boatmen” to the same discovery of enlightenment.

3. ANALYSIS OF DIRECTLY RELATED COMPOSITIONS

3.1 The 1999 chamber work *Gebed om die Gebeente*

Hofmeyr set a version of D.J. Opperman's *Gebed om die Gebeente* for voice, flute, cello and piano at the request of the Cape-based chamber ensemble Collage in 1999. He later reworked this setting for voice and orchestra in 2004, to be included in his *Sinfonia africana*.

3.1.1. Textual analysis

Hofmeyr provided a translation in the preface to his score *Gebed om die Gebeente*. Although the original performance and recording used the Afrikaans text, Hofmeyr made slight rhythmic adaptations in the score (with cue sized notes) to accommodate an English translation, for when it should be performed as such. It has, however, no effect on the interpretation of the work.

In his setting of *Gebed om die Gebeente*, Hofmeyr does not strictly stay with the poem. Walters points out in his Lit-Net article *Hendrik Hofmeyr se toonsetting van "Gebed om die Gebeente" deur D.J. Opperman* that "since it is a long poem, words or phrases are seldomly repeated, however, when it does happen, it is a sensible underlining of key moments in the text."³² (Walters, 2013).

In *Gebed om die Gebeente*, Hofmeyr adapts the poem in the following manner: he either repeats specific words, or constructs a secondary phrase from key words in a segment, which he then repeats at the end of the original segment, or weaves it into the original segment. In one exceptional case ("...vyf soldate..."), Hofmeyr changed the word order of the segment, although this does not have an impact on the overall understanding of the poem.

Table 1 lists all of the textual changes incurred, when Hofmeyr set *Gebed om die Gebeente* to music. The left column displays the segments of the original poem in its unchanged format, while the right column displays Hofmeyr's modifications.

³² Original: "omdat dit 'n lang gedig is, word daar selde woorde of frases herhaal, maar wanneer dit wel gedoen word, is dit sinvolle onderstreping van sleutelmomente in die teks".

Table 1: Textual changes in *Gebed om die Gebeente*

Original	Modification
"...maar eindelijk teen 'n doringdraad met pluksels wol vaswaai..."	"...maar eindelijk teen 'n doringdraad met pluksels wol vaswaai, eindelijk vaswaai..."
"...laat my ook ná die swerf oor vlaktes heen nou rus..."	"...laat my ook ná die swerf oor vlaktes heen nou rus, laat my ook rus..."
"...en glo my kind is dood..."	"laat my glo my kind is dood, my kind, my kind is dood, dood..."
"...en soek, maar eindelijk rus..."	"...en soek, maar eindelijk, eindelijk rus, eindelijk rus"
"...ons stryd laat blits en straal van rant tot rant..."	"ons stryd laat blits, ons stryd laat blits en straal van rant tot rant..."
"...vyf soldate die kalkwit bondel beendere in die kalkwit doek met grawe en lanterns in verskeie gate onder die roosmaryn..."	"...vyf soldate met grawe en lanterns in verskeie gate die kalkwit bondel beendere in die kalkwit doek onder die roosmaryn..."
"...toe U die storm word, Heer..."	"...toe U die storm word, die storm, Heer..."
"...hierdie land nou ewig en altyd..."	"... hierdie land nou ewig, ewig en altyd..."
"...ewig U sonlig vang en na mekaar toe spieël."	"...ewig U sonlig vang en na mekaar toe spieël, ewig U sonlig na mekaar toe spieël."

3.1.2. Formal structure

In his foreword to the D.J. Opperman's *Gebed om die Gebeente* setting in 1999, Hofmeyr gives the following description:

D.J. Opperman's dramatic monologue, *Gebed om die Gebeente* (*Prayer for the Bones*), is at once a complaint against the inhumanity of war and a plea for peace and reconciliation. The poem, which depicts the suffering of the mother of the Boer rebel, Gideon Scheepers, is surely one of the greatest and most moving poems in the Afrikaans language. The setting strives to translate the enormous emotional range of the poem into music, and, at the

same time, to remain true to the simple, unsophisticated tone of the speaker. The work takes the form of a single-movement cantata, in which lyrical and declamatory sections are interwoven. The almost musical reappearance of themes and motifs in the poem is reflected in the setting, and helps to give unity to the work. Virtually all the musical material is derived from three main ideas announced in the first 40 bars; like leitmotifs, these are developed in relation to specific symbols and concepts of the poem. (Hofmeyr, 1999)

From this description, one can extrapolate several characteristics pertaining to the formal construction of *Gebed om die Gebeente*: It is a monologue that is musically portrayed as a single-movement cantata, with lyrical and declamatory sections using three ideas announced in the first 40 bars that subsequently appear as leitmotifs.

Franke describes Hofmeyr's "compositional idioms [to] include a synthesis of diverse elements, from the incorporation of neo-Baroque and neo-Classical features [...] to the inclusion of African indigenous components [...] and finally the use of Romantic elements" (Franke: 57). Hofmeyr states above that *Gebed om die Gebeente* "takes the form of a [...] cantata". The cantata form itself dates back to the 1620s and was regularly composed until the 1800s. Thus, per definition, a cantata falls into the perimeters of a Baroque/Classical work, and in the case of Hofmeyr, it would consequently be representative of a neo-Baroque/neo-Classical work (which supports Franke's description).

However, there are more similarities than just in name between a 17th century cantata and Hofmeyr's composition. Collin Timms in The Grove Music Online describes a cantata as "a work for one or more voices with instrumental accompaniment", which was "from the early 17th century to the late 18th century [...] the principle form of Italian vocal chamber music". Initially, it also consisted "of a succession of contrasting sections", which later developed into independent contrasting movements. In addition, "the standard form of accompaniment gradually expanded from continuo alone in the mid-17th century to an orchestra, including obbligato instruments". He goes on to say that "the poetical texts of the Italian cantata, throughout its lifespan, are typically pastoral or amatory, but some are historical [...] while a significant proportion deals with moral or devotional subjects [...] Cantata texts are also normally lyrical monologues, i.e. the direct expression of a named or unnamed personage, articulated by a poet and a composer and delivered by a singer." (Timms, 2013)

Hofmeyr's description of *Gebed om die Gebeente* corresponds exactly to Timms's description of the pre-1800s Italian cantata. Using Timms's definition, the following aspects of the pre-1800s Italian cantata are applicable to *Gebed om die Gebeente*: it is a vocal chamber work for one voice and 'continuo' (in this case, for cello and piano with an added flute) that consists of several contrasting sections.

From a textual perspective, *Gebed om die Gebeente* also fits the type of poem that was used in a cantata. The poem is a mother's monologue, which has pastoral, amatory, historical, moral and devotional aspects (as per Timms's description of texts used for cantatas). They are: the son's travels throughout the country; the loving mother in search of her child; the historical figure, Gideon Scheepers, who was a soldier that became a heralded Afrikaans martyr; a mother's plea for godly forgiveness and peace as well as help for humanity against the ruthlessness and brutality of war.

Besides labelling *Gebed om die Gebeente* as a cantata, Hofmeyr also mentions that there are lyrical and declamatory sections to be found, as per the poem. However, Hofmeyr does not clearly delineate how the lyrical/declamatory sections fit together.

Where Hofmeyr often gives a broad outline of the structure of a work in his forewords with capital letters (such as in *Afrika*, as well as *Die Lied van Suid Afrika* and *Afrika in Sinfonia africana*), he does not do so with *Gebed om die Gebeente*. Although the score includes rehearsal marks, it does not include any points of reference that would sectionalise it into a specific form, and therefore it approaches a free-form structure or alternatively a through-composed form. The notion that there are no repeated sections, rests on three important facts, which emphasise this: firstly, cantatas had its origins with madrigals (Timms: 2013), which could be strophic or through-composed works. Secondly, Heinrich van der Mescht in his article *Hendrik Hofmeyr se Afrikaanse Kunsliedere* says that *Gebed om die Gebeente* is not an art song in the classical sense, due to the fact that it is not scored for voice and piano only, however it does resemble one, with the only difference being that it includes a cello and flute. Art songs are also often either strophic or through-composed. In the case of *Gebed om die Gebeente*, it is definitely not strophic, as there are no stanzas that are sung to the same set of music. The third and last point refers to Hofmeyr stating that the three main ideas in the work are treated like leitmotifs. Arnold Whitall makes the following reference, regarding leitmotifs and through-composed works: "...whatever the musical

style, through-composition renders some degree of leitmotivic working a useful means of achieving continuity and directedness.” Therefore, the researcher concludes that although Hofmeyr states that *Gebed om die Gebeente* is a one-movement cantata, one should analyse it as though it used an underlying through-composed form.

For the purpose of this dissertation, the rehearsal marks will be used as points of reference and accordingly will be labelled as sections, for consistency purposes. Please note that sometimes rehearsal marks does not appear with the start of a new section (such as in Section C, Section I or Section Q in the table below). The table below will provide the exact delination of each section, with the bar number of the rehearsal marks appearing in brackets.

Table 2: Rehearsal marks in *Gebed om die Gebeente*

Rehearsal mark bar no.	Sectional bar nos.
A0 (1)	1 – 9
A (10)	10 – 23 ^{3a}
B (23)	23 ^{3b} – 41 ^{1a}
C (40)	41 – 54 ^{1a}
D (54)	54 – 68 ^{1a}
E (68)	68 – 79 ¹
F (79)	79 – 88 ²
G (88)	88 ³ – 100 ^{1a}
H (100)	100 ^{1b} – 116 ^{3a}
I (115)	116 ^{3b} – 129 ^{1a}
J (129)	129 – 154 ^{1a}
K (153)	154 – 167 ^{1a}
L (167)	167 ^{2b} – 179 ^{3b}
M (179)	179 ^{3b} – 197 ^{1a}
N (197)	197 – 205 ¹
O (206)	205 ⁴ – 217 ^{1a}
P (217)	217 – 225 ^{1a}
Q (227)	225 – 239 ^{1a}
R (239)	239 – 249 ¹
S (249)	249 – 262 ^{1a}
T (261)	262 – 282 ^{2a}
U (282)	282 ^{2b} – 289 ¹
V (290)	289 ^{2b} – 306

Section A0 (bars 1 – 9):

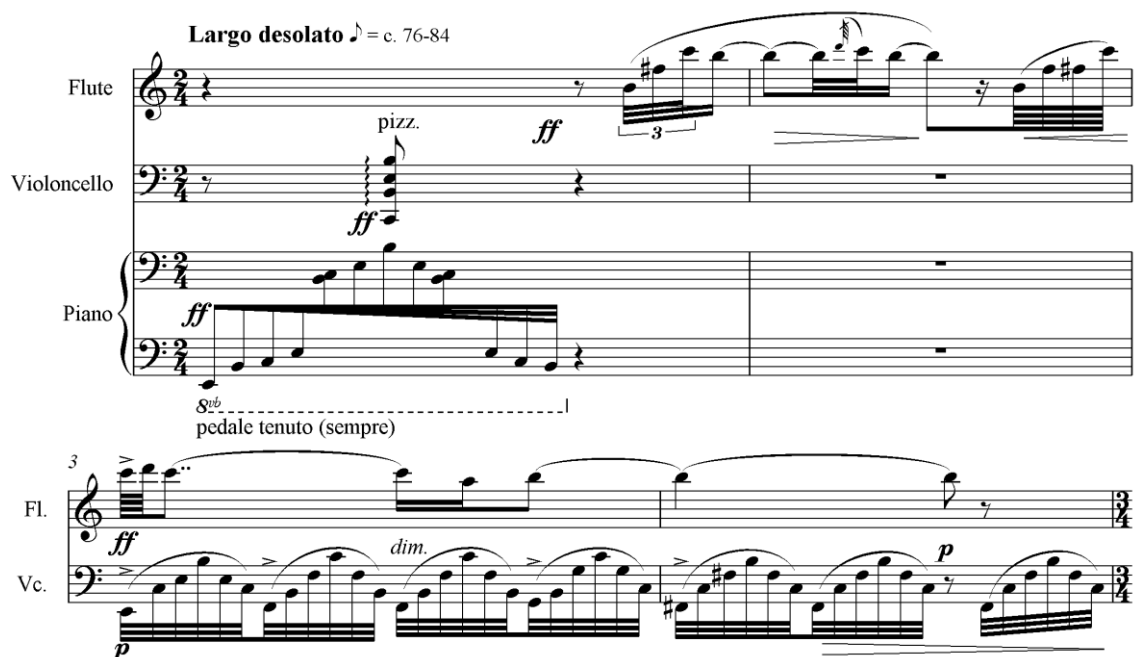
The first section in *Gebed om die Gebeente*, does not have a rehearsal mark and was therefore labelled by the researcher as Section A0, since it precedes the rehearsal mark 'A' in bar 10.

Section A0 is one of the most important sections in *Gebed om die Gebeente*.

It starts with an instrumental introduction and delays the entry of the soprano, as is often the case with art songs. The written out arpeggiated chord in the piano becomes a key feature that often introduces or closes a section. In Section A0, a quadruple stop in the cello accompanies the piano arpeggio. This is followed by another key feature, namely the flute solo in bar 1^{2b}, which continues until bar 9, mostly accompanied by the cello. There is another appearance of the arpeggiated piano chord in bar 6. Hofmeyr labels the opening piano chord and flute solo as the *suffering* theme, while the cello line is labelled as the *searching* theme (E-mail correspondence, 7 October 2011).

Section A0 is split into two phrases. The first is from bar 1 – 4, followed by the consequent phrase in bars 5 – 9. The consequent phrase is an altered repetition of the antecedent phrase

Example 1: *Gebed om die Gebeente*, bars 1 – 4



Largo desolato ♩ = c. 76-84

Flute

Violoncello

Piano

Fl.

Vc.

ff *pizz.* *ff*

ff *dim.* *p*

8^{va}
pedale tenuto (sempre)

Section A (bars 10 – 23^{3a}):

In contrast to the previous section, Section A starts with the entry of the soprano, without any instrumental accompaniment. It only lasts from bar 10 – 12, after which the soprano is joined by the flute and cello. In bars 13 – 15, the soprano repeats the previous three bars (a fourth lower) and is accompanied by the flute and cello with material from Section A0.

Example 2: *Gebed om die Gebeente*, bars 10 – 15



10 **A**
 Soprano *p dolente*
 Heer, waar Unoor de wind die dro ë dis sel rol en oor die skur - we

14 **A**
 S. brak - land jaag van A - fri - ka, maar
 Fl.
 Vc. *pp*

For the bars 15 – 22, the flute stops playing and only the soprano and cello continue until the end of the section. The cello line imitates the soprano in part with a greater rhythmic flexibility and melodic ornamentation.

Section B (bars 23^{3b} – 41^{1a}):

The start of Section B (bar 23) quotes the opening piano chord and partial flute solo from Section A0, thereby closing off the previous section and linking it to the next. This is followed by a change in tempo to Andante, with relatively longer note values. Section A0 and Section A make frequent use of demisemiquavers, while Section B has sustained semibreves and dotted minims in the left hand of the piano, and generally uses quavers in the other accompanimental parts. The repeated and syncopated pitches in the flute and cello create a rhythmic ostinato, which changes together with the bass notes of the piano.

There is a stark contrast between Section B and the previous two sections. One of the main reasons would be that Section B is built on, as Hofmeyr labels it, the *yearning for peace* theme (E-mail correspondence, 7 October 2011). The declamatory style of Section A describes the harsh African desert with words such as a dry thistle (“droë dissel”) and barren wastland (“skurwe brakland”), which changes to a lyrical style in Section B, as it deals with a mother (the narrator), who is busy describing her personal anguish of not knowing where her son is. She would rather know that her son is dead than not knowing at all, for only then can she be at peace with herself.

Section B consists of four phrases. In bars 23^{3b} – 27, the soprano vocal line descends after a leap of a minor sixth (which according to Hofmeyr, is the *yearning for peace* theme), while accompanied by arpeggiated figures in the right hand of the piano, and sustained notes in the flute, cello and left hand of the piano. The second phrase (bars 28^{1b} – 31) continues in a similar fashion, besides the soprano line ascending. Phrase three is treated as a sequence (based on the previous phrase) and links to phrase four (bars 34³ – 40¹), which reaches its first climatic point in bar 35 with the tied A in the soprano.

Example 3: *Gebed om die Gebeente*, bars 23 – 27

B Andante ♩ = 50
espr. e molto legato

23 *mf* Minor sixth jump upwards Scalar descend *poco rall.*

Soprano
laat my ook — nà die swerf — oor vlak - tes heen nou rus,

Flute
pp sul tasto *poco rall.* *ppp*

Violoncello
pp *poco rall.* *ppp*

Piano
B Andante ♩ = 50
espr. e molto legato *poco rall.* *pp*

8^{vb}

Example 4: *Gebed om die Gebeente*, bars 34 – 4

34 *f* *dim. molto* *p*

Soprano
dood, my — kind — my kind is dood,

Flute
f *dim.* *p*

Violoncello
f *dim.* *p*

Piano
f *dim.* *p*

8^{vb}

38 *fp* *cresc.* **C** *rall.*

S.
dood, al hoor ek die be - rig - te om my kryds:

Fl.
cresc. *ff* *rall.*

Vc.
cresc. *f* *rall.*

Pno.
cresc. *f* **C**

(8)

Section C (bars 41 – 54^{1a}):

Although the tempo is kept the same from the previous section, Hofmeyr increases the speed by using smaller note values, such as hemidemisemiquaver (like in Section A). The lyrical style from the previous section is replaced by a more declamatory style of singing. The soprano line is alternatively accompanied by the cello (bar 41), the piano (bar 42) and the flute (bar 43) with material similar to the cello line from Section A0. From bar 44 onwards, the piano enters and is then joined by the cello and flute in the following bar. The soprano line from bars 41 – 46 is sequentially treated.

There is a brief break from the material in Section C, with a reference quote from the start of Section A0 in bars 47² – 49^{1a}. Thereafter, the soprano continues in a similar vein to the beginning of Section C, again accompanied by the cello with material from Section A0.

Example 5: *Gebed om die Gebeente*, bars 41 – 44



41 *a tempo*
 Soprano *mp* "Ek hethomas matroos hieraandie kus..." "Ek as sto - ker op 'n trein..."
 Flute *pp*
 Violoncello *pp* *accel. poco a poco*
 Piano *pp* *accel. poco a poco*

43
 S. "Ek in die vaal geel lig - te van 'n steen - kool - dorp se kroeg nog"
 Fl. *frullato* *p*
 Pno. *pp*

Section D (bars 54 – 68^{1a}):

Similarly to the beginning bars of the previous sections, Section D also starts with a quote from the opening bars of Section A0. The piano plays a rising arpeggiated chord with the cello (this time written out, unlike in bar 1 of Section A0), which links to a flute solo. The flute solo then overlaps with a sustained bass note in the piano, which is the start of another lyrical section, similar to that of Section B. The difference between this instance and Section B is that Section D does not have any sustained or syncopated notes in the flute and cello part, but rather a secondary melodic line in the cello part, which is vaguely similar to the cello line in bars 16 – 22.

Section E (bars 68 – 79¹):

Section E once again returns to a declamatory style, accompanied by an ascending scalar flute pattern, an arpeggiated figure in the right hand of the piano and syncopated chords in the left hand of the piano. This only lasts until bar 71, after which the flute and right hand of the piano take on a secondary melodic line, based on the soprano part, while the left hand of the piano is changed to broken chords. After a brief lyrical interlude, the declamatory style returns for a mere three bars, with block chords in the piano and repeated notes in the cello line (bars 76 – 79^{1a})

Example 6: *Gebed om die Gebeente*, bars 68 – 69



68 **E**

Soprano
skoot dat ek nie op-ge - jaag deur hier-die land bly swerf en

Flute
pp *cresc.*

Violoncello
fp

Piano
pp *cresc.*

Section F (bars 79 – 88²):

This is a very brief section, which serves as a closing for Section E and links to Section G. The main melodic interest in this section first appears in the cello line (bars 79 – 82) and is then taken over by the flute (bars 82 – 85¹). The melodic line is based on the lyrical soprano part, taken from bars 24 – 29 (leap of a minor sixth followed by a descending scalar line). Although the cello ends an octave lower than the flute in bar 82, the pitch class nevertheless remain the same. In other words, the F# in the cello links up to the F# in the flute, which then continues its descent.

Section G (bars 88³ – 100^{1a}):

The ending of Section F (bars 85 – 87) servers as an instrumental introduction to Section G. The flute, cello and piano are to be played *spettrale* (in a ghostly manner). Both the flute and left hand of the piano play in their low registers, while the cello is simultaneously plucking its high open A string with the left hand and bowing low sustained notes. When the soprano enters in bar 88, there is a *sussurrato* indication, meaning that the soprano entry needs to be whispered.

Example 7: *Gebed om die Gebeente*, bars 85-89

Section H (bars 100^{1b} – 116^{3a}):

Section H is a continuation of Section G, but starts a minor sixth higher in the soprano line. The flute uses similar material found in Section E, while the cello supports the soprano, also similar to Section E. The second half of this section is based on the descending vocal line, which starts with a leap of a minor sixth. The descent begins on an A \flat in bar 106, which then prepares for the build-up in bars 112 – 113, ending with an A, a semitone higher the A \flat of bar 106. This is then followed by rapidly descending scalar lines and arpeggios, in bars 114 – 115.

Example 8: *Gebed om die Gebeente*, bars 96-101



96

Soprano
 stern - te aan - ge merk. En, soos wan neer jy tus sen

Flute
 accel. poco a poco
 mf pp pp

Violoncello
 mf pp

Piano
 accel. poco a poco
 mf pp

H

Section I (bars 116^{3b} – 129^{1a}), Section J (bars 129 – 154^{1a}), Section K (bars 153 – 167^{1a}):

Although these three sections can be grouped together, they will each be separately discussed below.

After the previous dramatic section, Section I returns to a quieter setting. For the duration of Section I there is no piano, and the dynamic levels are marked piano for the

soprano and pianissimo for the flute and cello. Whereas the cello mostly imitated the soprano earlier, the flute and soprano are aligned in Section I. Although their rhythmic patterns differ, each pitch in the soprano is heard at the same time in the flute. The melodic line heard in the cello (played *spiccato* or *col legno*) is based on the earlier vocal and cello line found in Section C, since it is based on the repetitive short note value motif.

Section J is set up similar to the previous section, which largely consists of the soprano, flute and cello. The flute yet again doubles the soprano in pitch (but not in rhythm), while the cello continues its own independent rhythmic pattern, playing *spiccato/col legno*. However, before the repetition starts, there is another interlude from bars 129 – 135, which is similar to the ending of Section A0. Section K serves as another close, and is therefore an extension of bars 129 – 135 from Section J. It is also very similar to bars 6 – 9 of Section A0.

Example 9: *Gebed om die Gebeente*, bars 114-123

114

Soprano *p dolente* Agitato ♩ = c. 112-116
Maarhy moes sterf:

Flute

Violoncello (ossia: col legno)
pp

Piano *ffz > p*
157^{ma}

118

S. die Dood het self hom eers ge-jag deur kou-ri-vie-re van die

Fl. *pp*

Vc.

Section L (bars 167^{2b} – 179^{3b}):

In this section, the soprano part starts with the indication *con amarezza*, which means that the vocal line should be sung with bitterness. This leads into a “*Quasi marcia funebre*”, which is characterised by continuous crotchets in the cello and piano part. This funeral march depicts the mock trial, in which the mother’s son is being sentenced to death. The mother still advocates her son’s innocence and, in the end, calls for Ezekiel in desperation.

As the section progresses the chords in the piano become denser with the addition of more and more notes. This is also reflected in the cello, which starts with a single note, and then adds a second note to become a double stop, then a triple stop and finally a quadruple stop. In addition to this, the top note of every chord in the piano as well as the cello is mostly successively higher than the previous top note. The flute only joins in bar 174 and employs the same technique, albeit not as a chord, but as a single quaver preceded by arpeggiated appoggiatura.

Example 10: *Gebed om die Gebeente*, bars 169-174

169
Quasi marcia funebre
♩ = c. 56-60

Soprano
-tel... voor Graaf Rei net se sel O Graaf Rei net se sel! Hy was ge - wo - ne kry-ger, Heer en geen re - bel. O Graaf Rei net se

Flute
quasi tamburo
(smorzare il suono con la m.s.) *pizz. sul pont.*

Violoncello
f *p* *cresc. poco a poco* *f* *mp* *cresc.*

Piano
Quasi marcia funebre
♩ = c. 56-60
pp *cresc. poco a poco* *sim.* *mf* *p* *cresc.*

8^{va}
con pedale

Section M (bars 179^{3b} – 197^{1a}):

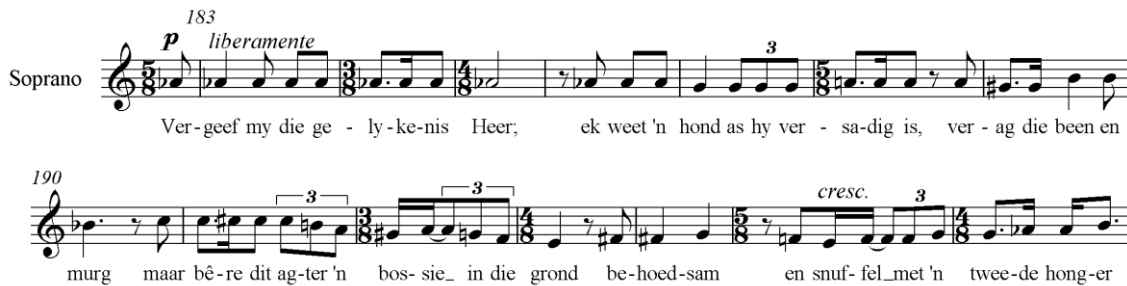
Section M can be divided into two parts. The first part is from bars 179 – 182, and is the characteristic A0 ending quote. It also includes a rhythmic motif that was first heard in bar 115. The second part (bars 182 – 196) is one of the solemnest segments in all of

Gebed om die Gebeente: it is a 13-bar soprano solo with no instrumental accompaniment. With the frequent time signature changes, including time signatures such as $\frac{4}{8}$ and $\frac{5}{8}$, in conjunction with the indication *liberamente*, Hofmeyr wanted to depict a grieving mother at her sincerest, busy praying (“Vergeef my die gelykenis, Heer”) in her most natural voice, rhythmically totally free. There is minimal movement in pitch, as though the mother, who has been “robbed” of her son, has also been “robbed” of her voice.

Example 11: *Gebed om die Gebeente*, bars 182 – 196

183 *p liberamente*

Soprano



Ver-geef my die ge - ly-ke-nis Heer; ek weet 'n hond as hy ver - sa-dig is, ver - ag die been en

190

murg maar bê-re dit ag-ter 'n bos-sie_ in die grond be-hoed-sam en snuf-fel_met 'n twee-de hong-er

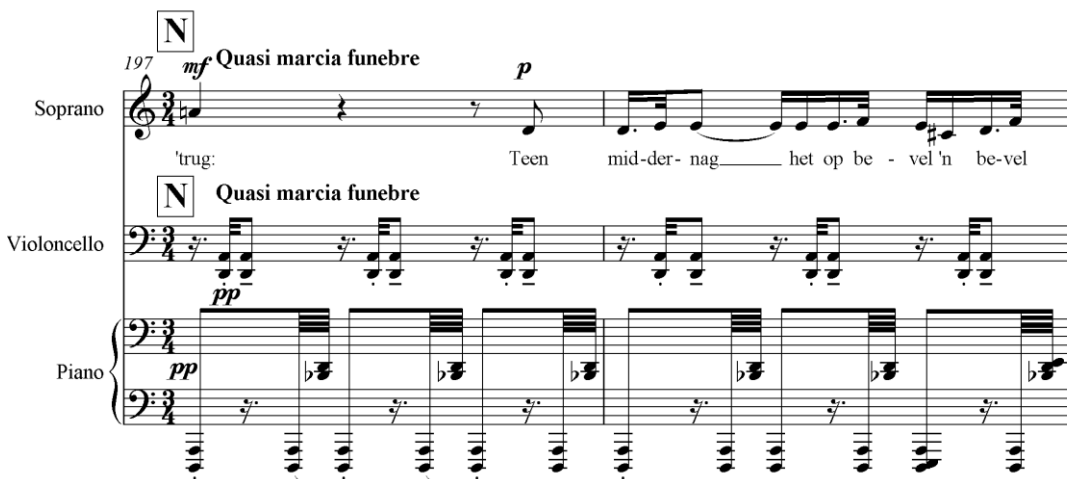
Section N (bars 197 – 205¹):

The vocal *liberamente* of the previous section directly leads into another *Quasi marcia funebre*. However, while the previous funeral march was before the mother’s son’s trial, this march symbolises the looting of the son’s grave by five soldiers. The flute is again absent for this section, and the cello and piano form a rhythmic ostinato, which possibly depicts the walking of the soldiers, or even the digging and unearthing graves.

Example 12: *Gebed om die Gebeente*, bars 197 – 198

197 *mf* **N** *Quasi marcia funebre* *p*

Soprano



'trug: Teen mid-der- nag het op be - vel 'n be-vel

Violoncello *pp* **N** *Quasi marcia funebre*

Piano *pp*

Section O (bars 205⁴ – 217^{1a}):

Section O is the climax for *Gebed om die Gebeente* and is also the turning point in the poem. The music is representative of the storm breaking out, with the flute, cello and piano performing rapid ascending and descending arpeggios at a fortissimo dynamic.

Example 13: *Gebed om die Gebeente*, bars 197 – 198

The musical score for Section O (bars 197-198) is presented in a multi-staff format. It includes the following parts:

- Soprano:** Features a vocal line with lyrics in Afrikaans: "storm word, die storm, Heer,". The tempo is marked "Energico" with a metronome marking of c. 50-54.
- Flute:** Plays rapid ascending and descending arpeggios, marked with *ff* and *frullato*. It includes sixteenth-note patterns and sixteenth-note arpeggios.
- Violoncello:** Plays rapid ascending and descending arpeggios, marked with *ff* and *gliss.*. It includes sixteenth-note patterns and sixteenth-note arpeggios.
- Piano:** Plays rapid ascending and descending arpeggios, marked with *ff*. It includes sixteenth-note patterns and sixteenth-note arpeggios.

The score is divided into two systems. The first system covers bars 197-198, and the second system covers bars 199-200. The tempo and dynamic markings are consistent throughout the section.

Section P (bars 217 – 225^{1a}):

After the climatic previous section, Section P settles the music again with a quote from the ending of A0. It is however in bar 225 that the listener is made aware of the overall change in mood. The piano accompaniment is very similar that of Section B, but the chords are mostly major.

Example 14: *Gebed om die Gebeente*, bars 197 – 198



225 *f* **Q** *accel. mf*

Soprano

meer; arco *accel.* hy word nou

Violoncello

mf espr. e molto legato

Piano

pp *accel.*

G major:
G B D

B \flat major:
B \flat D F

Section Q (bars 225 – 239^{1a}) and Section R (239 – 249¹):

Section Q continues in a similar vein to Section P, with the exception that the harmonic movement is increased in bar 230 to a change every two beats and then in bars 234 – 235 on every crotchet beat, only to slow down again in bars 236 – 239. Section R returns with material that matches Section P, although the flute is accompanied by the piano, and not the cello. After bar 244, the cello, and later flute, enter with sustained notes (similar to Section B), while accompanying the soprano.

Section S (bars 249 – 262^{1a}):

Although the change in mood already occurs in bar 217, it is confirmed in bar 249 by the hymn-like piano solo, coupled with the indication *pregando*³³. It is another important instant in *Gebed om die Gebeente*, as the mother, who is busy praying, has forgiven what has happened to her son. The piano solo is repeated in the soprano, flute and cello (without the piano) for bars 252 – 254.

Example 15: *Gebed om die Gebeente*, bars 249 – 257

The musical score for Example 15, bars 249-257, is presented in four systems. The first system (bars 249-251) shows the Soprano, Flute, Violoncello, and Piano parts. The Soprano part begins with a box labeled 'S' and the lyrics 'Së - en, He - re,'. The Piano part features a solo marked *p pregando*. The second system (bars 252-254) continues the vocal line with lyrics 'al die bleek ge - been - te van die stryd' and 'ek ken as'. The Flute and Violoncello parts have markings *pp espr. e molto legato ma poco vibrato*. The Piano part has a *ppp* marking. The third system (bars 255-257) shows the vocal line continuing with 'ek ken as'. The Flute and Violoncello parts have markings *pp*. The Piano part has a *ppp* marking.

³³ *Pregando* is the Italian word for “praying”

Section T (bars 262 – 282^{2a}), Section U (bars 282^{2b} – 289¹) and Section V (bars 289¹ – 306):

The start of Section T marks the coda of the work, and can thus group Section U and Section V with it. Section T references Section A0 as a whole (bars 261 – 272), however, this time there is the addition of the soprano. It is followed by a seamless transition to a quote from bars 249 – 251 (the *pregando piano* opening from Section S). The piano and cello use this quote as basis for bars 276 – 282, which is then followed by Section U, which is once more based on Section B. The final section, Section V, brings the work to a close, with arpeggios and tremolos in the piano, flute and cello parts.

Example 16: *Gebed om die Gebeente*, bars 294 – 296



294

Soprano
sōn lig vang en na me - kaar toe spieël

Flute
dim. ppp

Violoncello
dim. p espr. e molto legato

Piano
dim. ppp

From the above discussion the following additional remarks can be made: *Gebed om die Gebeente* uses a variety of phrase lengths. The length of a phrase is dependent on a number of factors, which include: the text length (a full sentence, partial sentence, a phrase or even a subphrase), the register of the text (declamatory or lyrical) and the composer's alteration of the text, by either changing the order or repeating some of the words.

Phrases, which are four bars in length or shorter, often make use of repetition. In Example 15 on page 54, the opening three-bar phrase in the piano is directly repeated in the vocal line and again returns to the piano at the end, albeit a shortened version

with a modified ending. The shorter phrases are often also sequentially treated as sub-phrases, such as in Example 5 on page 45. In one extreme case (Example 6, page 46), the sequential sub-phrases are divided even smaller, such as in the flute part, which appears twice as fast. Example 17 below, extracts the flute and piano parts from Example 6.

Example 17: *Gebed om die Gebeente*, bars 68 – 69 (flute and piano part extracted from Example 6)

The musical score for Example 17 consists of two staves: Flute and Piano. Both are in 3/4 time. The key signature has one sharp (F#). The flute part begins with a treble clef and a key signature change to one sharp. It features a motif (E) and several sequences. The piano part begins with a grand staff (treble and bass clefs) and a key signature change to one sharp. It features a motif (E) and several sequences. The score includes dynamic markings (pp, cresc.) and structural labels (Subphrase 1, 2, 3).

Longer phrases, on the other hand, tend to use upbeats, as well as using overlapping material to create a seamless transition from one phrase to the next. Example 4 on page 44 illustrates the use of a longer phrase. The vocal phrase starts on an upbeat in bar 34³ with a leap of a perfect fifth upwards. This line then descends in a scalar manner all the way down to a B, after which it rises to the E \flat halfway mark. At this point the phrase needs to return to the B, first with a downward leap of a minor seventh and then a step upwards followed by a perfect fourth upwards and another minor second downwards.

Generally, the periods in *Gebed om die Gebeente* are divided into an even number of phrases. These phrases are on average 4 bars in length, although they can be as little as two bars in length, or even as long as 11 bars. The longer bars tend to be more lyrical in nature, whereas the shorter bar phrases are often used for the declamatory sections. Shorter phrases are also often divided into smaller one or two bar subphrases (as can be seen in the Example 17 on page 56). Each phrase length tends to have similar material or a similar construction, as mentioned above with the relevant phrase length examples.

3.1.3. Pitch content

Hofmeyr states in his preface to the score of *Gebed om die Gebeente* that:


“Virtually all the musical material is derived from three main ideas announced in the first 40 bars; like leitmotifs, these are developed in relation to specific symbols and concepts in the poem”. (Hofmeyr, 1999)

The three recurrent ideas, featured in *Gebed om die Gebeente*, relate to the concepts of *suffering*, *searching* and the *yearning for peace* (E-mail correspondence, 7 October 2011). Although these ideas are interrelated to some extent, they are unique in their own way. At times all three ideas appear concurrently. Below, each of the three themes will be discussed and give insight to how they are developed according to the specific symbols in the poem.

Suffering theme:

According to Hofmeyr in an e-mail, the first musical idea that appears in *Gebed om die Gebeente* is the *suffering* theme. The idea of suffering forms a central part in the composition, and is closely associated with the appearance of the “brakland” symbol, and the concept of abandonment (E-mail correspondence, 9 December 2014). The *suffering* theme is first heard in the opening chord and following flute solo:

Example 18: *Gebed*, bars 1 – 3 (Reduced piano and cello part, with flute solo, extracted from Example 1 on page 58)



The musical notation shows a single staff in 2/4 time. The first bar contains a reduced chord (G4, B4, D5) with a first ending bracket. The second and third bars feature a flute solo, starting with a triplet of eighth notes (G4, A4, B4) and continuing with a melodic line of eighth notes. A dashed box encloses the first three bars. Arrows point from labels below to the chord and the flute solo.

Reduced chord from piano and cello, bar 1

Flute solo, bar 1 - 3

There are a several smaller units, which are already present in bars 1 – 3 that become recognisable features later in *Gebed om die Gebeente*. The first is the use of chords, which are often, but not always, arpeggiated. Even the opening three notes of the flute solo can be seen as an arpeggiated chord, built on fifths (or more explicitly, a perfect fifth and diminished fifth). The second vital piece of information that can be extracted from the above example, is Hofmeyr’s preference for certain intervals, such as a major and minor second, as well as perfect fifth and diminished fifth. The third feature of the *suffering* theme is the concept of centricity around a specific pitch. Although not initially clear, this was later confirmed by Hofmeyr in an e-mail (E-mail correspondence, 7 October 2011). In the above example, the flute centres around the pitch class B, despite the leaps in either direction.

The first entry of the soprano in bars 10 – 15 is based on the *suffering* theme. There are two reasons for this: firstly, since the soprano is singing about the “skurwe brakland” at that specific moment, and secondly, because the pitches in the vocal line are centred around B, despite the leaps and fairly large range around B (E below B to the D above the B). Therefore, whenever pitches are positioned around a specific note, there is an indirect link to the *suffering* theme.

Example 19: *Gebed om die Gebeente*, bars 10 – 15 (soprano)



10 *p dolente*
 Soprano Heer, waar U noor - de-wind die dro - ë dis-sel rol en oor die skur - we

14
 S. brak - land jaag _____ van A - fri - ka, maar _____

The *suffering* theme, which includes the symbol of the wasteland and the concept of abandonment, recurs at these specific points in the poem³⁴ (with contextualised words in brackets, where applicable):

- bar 23: flute and piano (“aasvoëls kla”)
- bars 40 – 41^{1a}: flute and piano (“berigte wat om my kry”)
- bars 47² – 49^{1a}: flute, cello and piano (“glo omgekoop”)
- bars 54 – 57^{1a}: flute, cello and piano
- bars 106 – 116³: flute and piano
- bars 129 – 135¹: soprano, flute and piano (“waar hy een nag in koue sweet”)
- bars 154 – 167^{1a}: flute and piano (“vir ‘n tweede dood”)
- bars 167^{2b} – 182²: soprano, flute, cello and piano (“En na die skynverhoor”)
- bars 197 – 206^{1a}: soprano, cello and piano (“Teen middernag”)
- bars 206 – 220^{3a}: soprano, flute, cello and piano (“storm word”)
- bars 249 – 257²: soprano, flute, cello, piano (“Seën, Here”)
- bars 262 – 276¹: soprano, flute, cello, piano (“groot graf”)
- bars 296 – 306: soprano, flute, cello, piano (“spieël”)

Special mention must be made of the reoccurrence of the *suffering* theme in bar 249. As pointed out in the discussion on the formal structure of *Gebed om die Gebeente*, the hymn-like *pregando* piano solo is a confirmation of the overall mood change. The suffering has been turned into a *seën* (blessing), as the mother’s son cannot “die again” after his “third death” (“Seën, Here” in bar 252). The chords are retained in piano, while the melodic line in the piano centres around C#. The blessing is also later associated with “roosmaryn” and a “groot nasie”.

Example 20: *Gebed om die Gebeente*, bars 249 – 252 (piano)

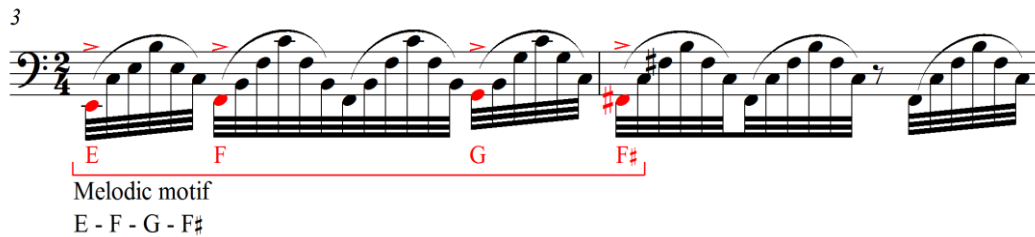


³⁴ This and the subsequent theme lists are by no means complete, but merely point out the main occurrences of these.

Searching theme:

The second musical idea of *Gebed om die Gebeente*, is the *searching* theme, which is first heard in the cello in bars 3 – 4.

Example 21: *Gebed om die Gebeente*, bars 3 – 4 (cello)



Melodic motif
E - F - G - F#

Since the concept of (the mother's) suffering is closely associated to (her) searching for her son, both themes appear together in the opening section, Section A0, in bars 1 – 4 (see Example 1, page 41). Also, similarly to the association between the *suffering* theme and the “brakland” symbol is the association between the *searching* theme and the “droë dissel” symbol (E-mail correspondence, 9 December 2014). Visually, the *searching* theme looks like a rolling dried-out thistle, which would link with the first two lines of the Opperman's poem. Therefore, while the soprano sings the *suffering* theme in bars 10 – 15, she is accompanied by the *searching* theme in the cello. According to Hofmeyr, the *searching* theme is also related to the concept of the chasing, hunting and rushing (E-mail correspondence, 9 December 2014).

There is also a secondary melodic motif that is attached to the *searching theme*, which is of great importance in *Gebed om die Gebeente*. The first, and therefore lowest, note of every grouping (excluding repetitions) in the *searching* theme yields the following four-note pattern: E – F – G – F#. In Example 21 on page 60, these notes are accented and are marked in red.

The next appearance of the melodic motif (besides in bars 10 – 15), is in bars 41 – 46. The vocal line is accompanied by the cello, piano or flute, or with a combination thereof.

Example 22: *Gebed om die Gebeente*, bars 41 – 42 (soprano and cello/piano)

41 *a tempo*
mp
 Soprano "Ek het hom as mat-roos hier aan die kus..."
 Violoncello *pp*

42 *cresc. e accel. poco a poco*
 S. "Ek as sto-ker op 'n trein..."
accel. poco a poco
 Pno.

While the basic melodic idea of E – F – G – F# (one semitone up, followed by a wholetone up and ending with a semitone down) is largely maintained throughout *Gebed om die Gebeente*, other versions of this motif also appear:

- E \flat – F – G – F# (wholetone up – wholetone up – semitone down)
- E – E \flat – G – F# (semitone down – two wholetones up – semitone down)
- E – E \flat – F – E (semitone down – wholetone up – semitone down)
- E – E \flat – F# – F (semitone up – 1.5 wholetones up – semitone down)

The above versions are in their prime form and any transposed alternatives are reduced to this prime form.

 Example 23: *Gebed om die Gebeente*, bars 68 – 69 (flute with *searching* motif permutations)

68 **E**
 Flute

Some other points in the poem that also used the *searching* theme:

- bars 49 – 53: cello (“blink gesteentes smokkel”)
- bars 68 – 70: flute (“Nie opgejaag deur hiedie land bly swerf”)
- bars 77 – 79: soprano, piano (“onder twee mudsak ongebluste kalk”)
- bars 85 – 100: soprano, flute, cello, piano (“Snags gelê”)
- bars 101 – 105: soprano, cello, piano (“tussen vinger en duim”)
- bars 117 – 129: cello (“die Dood het hom eers gejaag”)
- bars 135 – 154: cello (“toe die tweede jagter”)
- bars 182 – 197: soprano (“Vergeef my”)
- bars 266 – 271: cello (“krans vul”)
- bars 288 – 292: soprano and flute (“met elke wiel”)

Yearning theme:

The *yearning for peace* (hereafter called *yearning*) theme is the third and final musical idea of *Gebed om die Gebeente*. While Sections A0 and A are mainly built around the *suffering* and *searching* theme, Section B draws its material from the *yearning* theme. The first appearance of this theme is in the soprano line in bars 23^{3b} – 27. This lyrical theme consists of an upwards leap of a minor sixth, followed by a scalar descent (E-mail correspondence, 7 October 2011).

Example 24: *Gebed om die Gebeente*, bars 3 – 4 (soprano)

23
B

Soprano

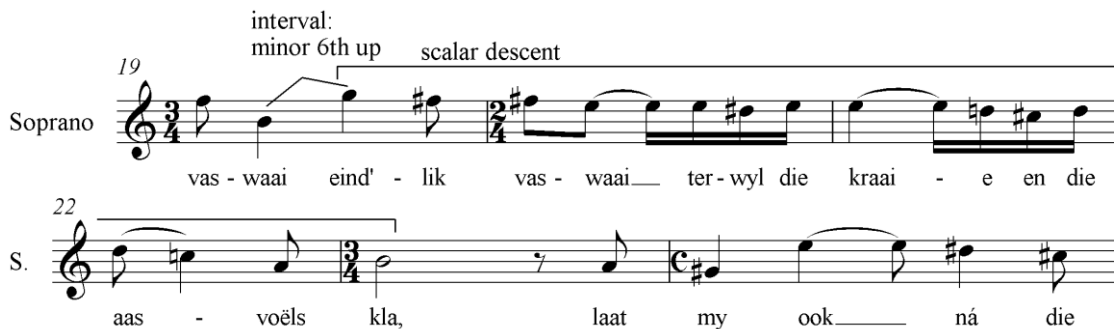


interval:
 minor 6th up

scalar descent

Although the *yearning* theme is first properly heard in bars 24 – 27, it is pre-empted in bars 19^{1b} – 23^{1a} (E-mail correspondence, 7 October 2011).

Example 25: *Gebed om die Gebeente*, bars 19 – 24 (soprano)



interval:
minor 6th up scalar descent

19
Soprano
vas - waai eind' - lik vas - waai ter - wyl die kraai - e en die

22
S.
aas - voëls kla, laat my ook ná die

The *yearning* theme is also coupled with other related concepts. The yearning is connected with sorrow, resignation and ultimately death, as only death will set the mother free and give her peace of mind.

Similar to the previous ideas, the *yearning* theme also appears at specific points in the poem:

- bars 61³ – 68¹: soprano (“maar, Heer, dan die gebeente”)
- bars 70³ – 75: soprano (“maar eind’lik, eind’lik rus”)
- bars 79 – 85¹: cello and flute
- bars 105^{3b} – 113: soprano (“sou hy deur Vrystaat”)
- bars 118^{3b} – 129¹: soprano and flute (“die Dood”)
- bars 137^{1b} – 152: soprano and flute (“toe ‘n tweede jagter”)
- bars 153^{1b} – 163¹: soprano (“vir ‘n tweede dood”)
- bars 223^{2b} – 244: soprano, flute and cello (“maar hy wat driemaal sterf”)
- bars 282^{2b} – 289¹: soprano (“dat ons as een groot nasie”)
- bars 292 – 296: soprano (“Ewig U sonlig vang”)

Another melodic technique that Hofmeyr regularly applies in *Gebed om die Gebeente*, is the use of imitation in voices, especially in the outer parts.

Example 26: *Gebed om die Gebeente*, bars 85 – 93

85 **Più mosso** ♩ = c. 63-69 G *pp sussurrato*

Soprano
Flute
Violoncello

Snags het ek soms ge-lê en

pp spettrale

Piano

Più mosso ♩ = c. 63-69 G

ppp spettrale

8^{va}

90 *P*

S.
Fl.
Vc.
Pno.

vrees daar sou iets boos oor hier-die kind nog kom, want in Mid-del-burg se kerk staan dui - d'lik in die

(8)

3.1.4. Harmonic content

Hilde Roos states in *Hendrik Hofmeyr: lewe en werk 1957-1999* (Roos 2001:48) that:

Binne die raamwerk van tonaliteit gebruik Hofmeyr oor die algemeen gevorderde harmoniese taal maar oorskry nooit die grens na atonaliteit nie. Die komponis gebruik tonaliteit om spanning en die oplossing daarvan te skep, 'n eienskap wat vir hom van groot belang is. Minder gekompliseerde harmonieë het ook 'n belangrike plek in sy musiek maar dit gaan meestal gepaard met die kommunikasie van 'n ongekompliseerde konsep of 'n toestand van geestelik of morele onskuld³⁵.

In the opening phrases of *Gebed om die Gebeente*, Hofmeyr establishes the tonal centre of E minor. He predominantly uses the scalar notes of E minor (E – F \sharp – G – A – B – C – D – E) in the opening period, which bears resemblance to the Aeolian mode on E. However, despite the frequent use of an F \sharp , Hofmeyr also makes regular use of an F \natural . The reason behind this is that Hofmeyr is simultaneously drawing on the E minor scale (or the Aeolian mode on E) as well as the Phrygian mode on E (E-mail correspondence, 9 December 2014). Any notes outside of this framework can be seen as chromatic notes.

The prevalence of a key signature (which is automatically connected the concept of modulating to other keys or the lack thereof) in *Gebed om die Gebeente* creates a framework for the composition. Although alternate notes can be seen as chromatic changes in the melodic line, it is the harmonic implication of these chromatics that result from specific intervals that in turn become building blocks for the composition.

The alteration a D \sharp is best understood as representing the seventh note (leading note) of the harmonic E minor scale. As an intervallic entity, the major seventh is regularly used in this composition. The first major seventh already appears in the cello part in bar 1, namely the lowest two notes, C and B of the cello chord (see Example 1 on page

³⁵ ... Within the framework of tonality, Hofmeyr in general uses an advanced harmonic language albeit that never crosses the border to atonality. The composer uses tonality to create tension and resolution, a character trait, which is important to him. Less complex harmonies also have an important place in his music, although this goes hand in hand with communicating an uncomplicated concept or a state of spiritual and moral innocence.

41). Its inversion, the minor second (C – melodically down to B) also appears in the same bar, however this is in the flute part.

The second alteration is the occasional use of an A \sharp . Just as much as the alteration of D to a D \sharp (with E as the centre) signifies the raised seventh, the A \sharp pans out as the raised seventh note on the dominant degree (B – A \sharp). Whereas the piano and cello parts of the opening period are centred around the note E, the flute part containing the melody centres around the note B. The dual tonal centrality is explored as the work continues, as the various instrumental parts often follow their own key and corresponding pattern. However, the A \sharp can also be explained in other terms. The A \sharp in terms of E minor, can be explained as the augmented fourth above the E. As much as the augmented fourth is an important interval, its inversion, the diminished fifth, is of particular significance. In *Gebed om die Gebeente*, a diminished fifth can be created by spanning an interval of a fifth between a B (the alternate tonal centre) and an F (derived from the Phrygian mode on E).

The F, which is derived from the Phrygian mode on E, also produces another interesting relationship. In terms of E minor, the F is a minor second above the tonic degree. The minor second also ties in with the inversion of a major seventh, as mentioned earlier (E to D \sharp). Hofmeyr uses the note F \sharp as well as the altered F \flat frequently. The minor second becomes increasingly important, as the F becomes part of the *searching* theme in the cello part (E – F \flat – G – F \sharp). If these notes are re-sorted, the inclusive F helps form a part of a chromatic scale E – F \flat – F \sharp – G, which are all constituted of minor seconds. This melodic motif is frequently used, especially for the quickly modulating declamatory sections.

As much as different keys or tonal centres can appear simultaneously, different harmonic rules are applied to the various instruments. The flute part follows its own set of rules and so do the cello and piano. In the opening period, the piano and cello focus on the notes E – F – F \sharp – G – B – C, completely disregarding the A (and A \sharp for that matter) as well as the D or D \sharp found in the flute part. The only retention is the use of the F, as it forms a part of the melodic motif, which is first heard in the cello.

A very interesting harmonic pattern appears in the cello and piano parts. Every beat from Bar 1 to Bar 9, are outlined by a perfect fifth or a perfect fourth interval. This would be the respective reduced interval from the lowest to the highest note. Hofmeyr uses added notes to build more complex chords. In this section, Hofmeyr uses intervals that are minor seconds higher or lower than the upper note: in other words, if the lower note is an E, and the upper note is a B (which is a perfect fifth), notes that are a minor second away from B are added. These are then either an A# (augmented fourth above the lowest note) or C (minor sixth above the lowest note). Conversely, if the interval is a perfect fourth from the lowest note, the added notes are either a major third (semitone below the perfect fourth) or a diminished fifth. It can be summarised as follows:

Outer interval:	<u>Perfect fourth</u>	<u>Perfect fifth</u>
Inner interval:	<ul style="list-style-type: none"> • Major third • Diminished fifth 	<ul style="list-style-type: none"> • Minor sixth • Augmented fourth

In the example below, the red notes outline the outer interval per changing beat group. The blue note forms the added note, which creates a unique interval with the lowest note:

Example 27: *Gebed om die Gebeente*, bars 3 – 4 (flute and cello)

Flute

Violoncello

Perfect fifth + Minor sixth

Perfect fifth + Augmented fourth

Perfect fourth + Major third

Perfect fifth + Diminished fifth

The same pattern is also directly used in bars 41 – 46 and bars 48 – 54, and slightly altered in bars 106 – 112.

Another key feature of *Gebed om die Gebeente* is the use of pentatonic scales. Hofmeyr often uses a specific pentatonic scale in a bar, after which he changes to a pentatonic scale based on another key in the following bar. The pentatonic scales are often used in conjunction with the lyrical *yearning* theme, although they have their origin in the opening chord of the *suffering* theme (E-mail correspondence, 9 December 2014).

In the example below, the *yearning* theme in the soprano line could be harmonised as follows in C# minor: C# minor – F# major – G# minor – G# major (i – IV – v – V). However, Hofmeyr harmonises it as: C# minor – Bb minor (A# minor) – G# minor – Ab major (G# major), which translates to i – #vi – v – V. On each of these scale degrees, Hofmeyr uses the pentatonic scale based on these scale degrees. Therefore, Hofmeyr uses in the following four bars four different pentatonic scales: C# minor pentatonic scale, Bb minor pentatonic scale, G# minor pentatonic scale and Ab major pentatonic scale. In the example below, the first occurrence of each pentatonic note specific to its own root note is marked in red. All duplicate notes are ignored. The flute and cello have *obligato* parts, based on the pentatonic scale of every bar.

Example 28: *Gebed om die Gebeente*, bars 23 – 28

24 *Andante* ♩ = 50
mf espr. e molto legato

Soprano
laat my ook__ nà die swerf__ oor vlak - tes heen nou rus, laat my

Flute
pp *poco rall.* *ppp*
sul tasto

Violoncello
pp *poco rall.* *ppp*

Piano
Andante ♩ = 50
espr. e molto legato *pp*

C# minor pentatonic:
C# D# E G# A

Bb minor pentatonic:
Bb C D# F Gb

G# minor pentatonic:
G# A# B D# E

Ab major pentatonic:
Ab C Eb F G

Hofmeyr also uses the pentatonic constructs in bars 24 – 39, 57 – 58 and 68 – 75.

Another harmonic feature, which is used particularly in the quicker modulating sections, is the imitational use of the melodic line in the bass. The top melody and bass do not play in unison, but rather share significant notes. The top melodic line is split in such a manner that all repeated notes are disregarded, and therefore form a succession of notes. This succession is then used to form the lowest notes of every chord-building group. In the following example, the melodic line can be reduced to E – F – G – F# – A – G#. These also appear in the cello part in bar 41, after which the piano takes over the role of the cello. Every pattern is repeated twice in the bass before it moves on to the next melodic note. Every change to the next melodic note is marked with an accent (>).

Example 29: *Gebed om die Gebeente*, bars 41 – 42

41 *a tempo*
Soprano *mp* 5 5 *cresc. e accel. poco a poco* 3 5
"Ek het hom as mat roos hier aan die kus..." "Ek as sto - ker op 'n trein..."
Flute *pp*
Violoncello *pp* *accel. poco a poco*
Piano *pp* *accel. poco a poco*

This example is the basis for the rest of the period (bars 41 – 54). Other examples of imitation also illustrate this, although often more obscured, such as in bars 68 – 70. The example below shows similar scalar lines in all parts: (G) – A – B – C – Db – Eb.

Example 30: *Gebed om die Gebeente*, bars 68 – 69

68 **E**
Soprano skoot dat ek nie op-ge - jaag deur hier-die land bly swerf en
Flute *pp* *cresc.*
Violoncello *fp*
Piano *pp* *cresc.* *cresc.*

Additionally, more often than not, the diverse rhythmic patterns found in the soprano line (often in the declamatory section with repeated notes) can be reduced to one or two pitches per bar. An example of this appears in bars 76 – 79 and bars 85 – 106. In the example below, the melodic line (without pitch repetitions) is marked in red. A rhythmically reduced version appears in the flute part, which is even further reduced in the lower voice of the cello and piano part. While the melody is being used in the outer voices, there is a pedal point in the upper parts of the cello and piano. The pedal point consists of an “A B \flat E”.

Example 31: *Gebed om die Gebeente*, bars 41 – 42

85 *Più mosso* ♩ = c. 63-69 G *pp sussurrato*

Soprano

Flute

Violoncello

Piano

90 *p*

S.

Fl.

Vc.

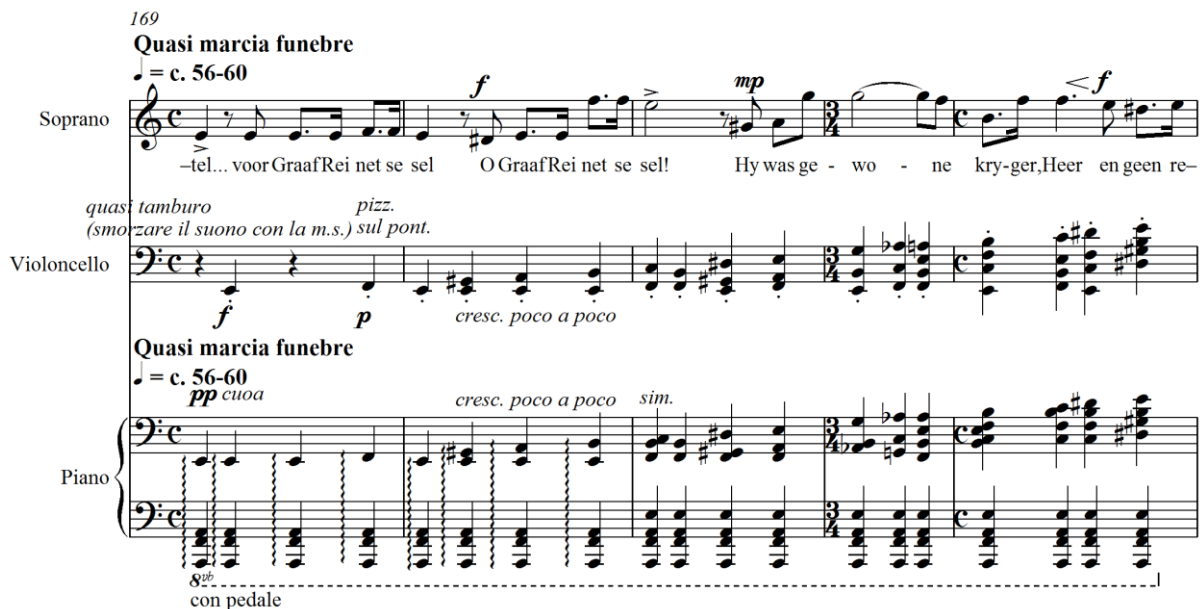
Pno.

(8)

The musical score consists of two systems. The first system (bars 85-88) is in 3/4 time, marked 'Più mosso' and 'pp sussurrato'. It features a Soprano line with lyrics 'Snags het ek soms ge-lê en', a Flute line, a Violoncello line with a pedal point of A, B \flat , and E, and a Piano line with a similar pedal point. The second system (bars 90-93) is in 2/4 time, marked 'p'. It features a Soprano line with lyrics 'vrees daar sou iets boos oor hier-die kind nog kom, want in Mid-del-burg se kerk staan dui-d'lik in die', a Flute line, a Violoncello line with a pedal point of A, B \flat , and E, and a Piano line with a similar pedal point. Red notes indicate the melodic line, and blue notes indicate the rhythmically reduced version. A box labeled 'G' is placed above the first system, and a box labeled 'p' is placed above the second system. The score is numbered 85 and 90 at the beginning of each system, and (8) at the end of the second system.

There are several other instances where Hofmeyr uses chordal pedal points, notably such as in the bars 85 – 106 (such as in Example 31), bars 169 – 176 and bars 197 – 206. In both the cases of bars 169 – 176 and 197 – 206, Hofmeyr uses the same chordal pedal points for an entire section, in conjunction with one or two notes that he adds per chord. In bars 169 – 176, he starts with a three-note pedal point, and as the period progresses, he subsequently adds more and more notes. The added notes change from time to time, however, it is interesting to note the general expansion of the chords. Where at the start there is only a three note chord, this is expanded to a four note chord and then a five note chord and subsequently grows into an eight note chord.

Example 32: *Gebed om die Gebeente*, bars 169 – 173



169
 Quasi marcia funebre
 ♩ = c. 56-60

Soprano
 -tel... voor GraafRei net se sel O GraafRei net se sel! Hy was ge - wo - ne kry-ger, Heer en geen re-

Violoncello
 quasi tamburo (smorzare il suono con la m.s.) sul pont.
 f p cresc. poco a poco

Piano
 Quasi marcia funebre
 ♩ = c. 56-60
 pp cuoa cresc. poco a poco sim.
 8^{va} con pedale

In bars 197 – 206 (also a *Quasi marcia funebre* section), Hofmeyr uses the pedal notes built on D, A and B \flat , with alternating notes either being an E/E \flat , F/F \sharp or G/G \sharp .

Other chordal pedal points become like shifting ostinatos. This happens in cases where an ostinato moves from one centre to the next. The “ostinato chord” that moves from bars 85 – 105 always consists of a minor second between the lower two notes, an augmented fourth between the higher two notes and resultantly a perfect fifth between the outer notes. The ostinato chord A – B \flat – E (bars 85 – 92) migrates to a C – D \flat – G chord (bars 93 – 94), then to a D \sharp – E – A \sharp chord (bars 95 – 100) and finally to a F \sharp – G – C \sharp chord (bars 101 – 102). The ostinato chord built on A appears again in bar 104

and is concluded with the ostinato chord built on C in bar 105. The ostinato shifts, which Hofmeyr uses to progress from one chord to the next higher chord produces the sequence A – C – D \sharp – F \sharp (which outlines a diminished chord).

In some cases, the shifting ostinato sequences create a scale. In bars 68 – 71, the ostinato goes from G – A – B \flat – C – C \sharp – D \sharp – E – F, creating an octatonic scale from the lowest notes.

Example 33: *Gebed om die Gebeente*, bars 68 – 69 (piano)



However, a more impressive shifting ostinato pattern is found in bars 206 – 217. There are two interlocking patterns. The one pattern consists of open fifths, which goes through the following cycle G \sharp – B \flat – C – E \flat – F – G (two sets of three major seconds each, where each set has a range of a major third and is separate by a minor third), whereas the other pattern consists of perfect octaves built on A – B – C \sharp – D \sharp – E – F \sharp – G \sharp – B \flat (two sets of four major seconds, where each set has a range of an augmented fourth and is separated by a minor second). The resultant pattern thus is:

G \sharp – A – B – B \flat – B – C \sharp – C – C \sharp – D \sharp – E – E \flat – E – F \sharp – F – F \sharp – G \sharp – G – G \sharp – B \flat

At closer inspection, the two interlocking figures form the melodic motif from the *searching* theme, in other words: G \sharp – A – B – B \flat , B \flat – B – C \sharp – C, C \sharp – D \sharp – E – E \flat , E \flat – E – F \sharp – F, F – F \sharp – G \sharp – G and G – G \sharp – B \flat . Each set also has a unique sextuplet arpeggiated figure before every note in the set. For the set built on perfect fifths, they are approached by a minor pentatonic figure one semitone lower than the note itself. In other words, the note B \flat is preceded by an A minor pentatonic figure (A – B – C – E – F, which itself is derived from the opening chord of the *suffering* theme). Similarly, the set built on octaves is preceded by an arpeggiated figured built on an “augmented 6th chord, superimposed on a minor tonic” (E-mail correspondence, 9 December 2014).

At the pivotal ending points of each set, the pattern is reversed. For the open fifth set, the D \sharp is preceded by augmented sixth/dominant seventh chord, with an added minor second (B \flat – B – D – F – A \flat), and for the octave set both the D \sharp and the B \flat are preceded by minor pentatonic scales with an added minor second. Therefore, the D \sharp is preceded by a B \flat – C \flat – D \flat – F – G and the B \flat is preceded F – G \flat – A \flat – C – D.

In an E-mail correspondence, Hofmeyr adds the following possible analysis for bars 206 – 217, which was overlooked by the researcher: “In bar 206, there is an altered VIII⁷ chord (F \times – A \sharp – C \times – E) over I in G \sharp minor, followed by an octatonic elaboration of V⁹. In bar 207 B \flat minor: VII \flat 3 \flat 5 7 (with additions) – I, etc.”

Example 34: *Gebed om die Gebeente*, bars 206 – 207 (Preliminary analysis)

O *Energico* $\text{♩} = \text{c. } 50-54$

Soprano
206 storm word, die storm, Heer;

Flute
frullato
ff
E diminished major seventh: E A \sharp D \sharp
F diminished major seventh: F B E

Violoncello
ord.
ff *gliss.*
E diminished major seventh: E A \sharp D \sharp
B \sharp diminished major seventh: B \sharp D \sharp F \sharp A \sharp
D minor pentatonic: D E F A B(°)
gliss.

Piano
ff
m.d.
G \sharp minor: G \sharp B D \sharp
E7 + \sharp 7: E G \sharp B D \sharp
A7: A C \sharp E G
A minor pentatonic: A B C E F
B \flat minor: B \flat D \flat F

A change in harmonic procedure appear from bars 225 to the end. As Hilde Roos states in *Hendrik Hofmeyr: lewe en werk 1957-1999*, Hofmeyr uses less complex harmonies to communicate an uncomplicated concept or state of spiritual or moral innocence (Roos 2001:48). One such turning point to less complex harmonies happens in bar 225 and transitions into an even more spiritual and moral resting point in bars 239 – 306.

Example 35: *Gebed om die Gebeente*, bars 206 – 207



225 **Q**

Soprano *f* *accel. mf*

meer; arco *accel.* hy word nou

Violoncello *mf espr. e molto legato*

Piano *pp* *accel.*

G major: G B D

B \flat major: B \flat G D F

Although Hofmeyr does not overwhelmingly use conventional harmonies and procedures in *Gebed om die Gebeente*, he does make use of specific tonal centres at key points in the work. A large part of the work is based on quintal harmonies with added notes, “contaminated” chords³⁶ as well as pentatonic and modal scales. Up to bar 225, the tonalities are mostly minor related. Only in the change of the mood of the poem *Gebed om die Gebeente* does the tonality migrate from minor keys to major keys. Another aspect, which is to be noted, is that from 225 onwards, triadic harmonies are mostly used. These less complex harmonies reflect the spiritual and moral innocence of the final section.

³⁶ Hofmeyr defines a “contaminated” chord, as a chord with an extraneous added note (Franke, 2007:58)

Table 3: Summary of the keys used *Gebed om die Gebeente*:

Bars	Key	Comments
1 – 23	Aeolian mode on E and Phrygian mode on E	Accidentals: E#, A#, D#,
24	C# minor –	– Modulation to Aeolian on E
41	Phrygian mode on E	–
42	Aeolian mode on F#	–
43	Phrygian mode on A	–
44 – 46	Phrygian mode on E	Accidentals: F#
47 – 48	Aeolian mode on E	–
49 – 51	Phrygian mode on F#	–
51 – 53	F# minor	–
54 – 56	Phrygian mode on A	–
57 – 58	Phrygian mode on F#	Accidentals: E#
59 – 60	Eb minor	Accidentals: A#, E#
61 – 63	G minor	
64 – 67	D minor	Accidentals: D#, Eb, E#, F#, Gb, G#, Ab
68	G minor	Accidentals: Gb, G#, A#, B#, Db
69 – 71	F minor	Accidentals: B#
72	D minor	–
73	C# minor	–
74	Bb minor	–
75	Db major	–
76 – 78	G#/Ab m	–
79 – 85	inor D major	Accidentals: D#, Eb, F#, G#, A#
85 – 92	D minor	Accidentals: Eb
93 – 94	F minor	Accidentals: F#
95 – 100	G# minor	Accidentals: Fx
101 – 103	B minor	Accidentals: B#

104 – 105	D minor	Accidentals: D \sharp
106 – 107	Phrygian mode on C	–
108 – 112	–	Modulation to D minor
112 – 116	D minor	Accidentals: E \flat , F \sharp
117 – 118	C \sharp minor	Accidentals: F \flat , B \flat
119 – 121	A minor	Accidentals: B \flat
122 – 124	B \flat minor	Accidentals: D \flat
125 – 128	F \sharp minor	Accidentals: F \flat , B \sharp , E \flat
129 – 135	C \sharp minor	Accidentals: G \flat
136 – 143	F minor	Accidentals: F \sharp , G \sharp , B \flat
144 – 149	F \sharp minor	Accidentals: C \flat , D \flat , E \flat
150 – 153	G minor	Accidentals: E \flat
153 – 166	Phrygian mode on C	Accidentals: E \flat , F \sharp , B \flat
167 – 176	Phrygian mode on E	Accidentals: F \sharp , D \sharp
177 – 196	C \sharp minor	Modulation to D minor
197 – 205	Aeolian mode on D	Accidentals: E \flat , F \flat , F \sharp , G \sharp , C \sharp
206 – 217	G \sharp minor	Modulation to A minor
217 – 223	Aeolian mode on A	Accidentals: A \flat , B \flat , E \flat , G \flat , G \sharp
223 – 224	D melodic minor	Accidentals: D \flat , G \flat
225 – 226	Lydian mode on G	–
227 – 229	Lydian mode on B \flat	Accidentals: C \sharp
230 – 231	F \sharp minor	Accidentals: F \flat , B \sharp , E \sharp ,
232 – 235	–	Modulation to B \flat major
236 – 243	–	Modulation via B \flat , A \flat , G \flat , F, E \flat ,
244 – 248	E minor	–
249 – 255	A major	Accidentals: B \flat , F \flat
256 – 257	Lydian mode on F \sharp	Accidentals: E \sharp
258 – 261	–	Modulation to E minor
262 – 272	E minor/Phrygian on E	Varied reprise of the opening
273 – 306	A major	Accidentals: B \flat , F \flat

3.1.5. Rhythmic content

Hofmeyr uses a wide variety of rhythmic patterns in *Gebed om die Gebeente*.

However, due to the use of time signatures such as $\frac{2}{4}$ and $\frac{3}{4}$, as well as $\frac{2}{8}$ and $\frac{3}{8}$,

Hofmeyr makes more use of smaller note values than larger note values.

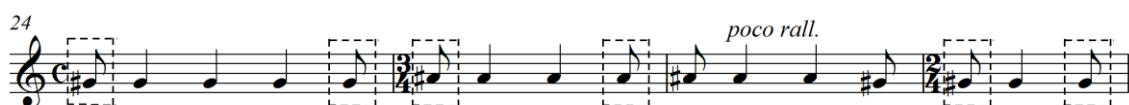
Already in bar 1, one finds an accelerating feathered beam of demisemiquavers in the piano, as well as demisemiquaver triplets in the flute. In the next bar, Hofmeyr even uses hemidemisemiquavers in the flute part. Not much later, in bar 43, the flute part has double tremolo strokes on every demisemiquaver, which in effect then results in 128th notes. This is only possible by using the technique of *frullato*.

Grace notes are sometimes written out, such as the “mordent” on the first beat of the bar 3 in the flute part. The mordent is written out as two hemidemisemiquavers (C and D) followed by a double dotted C, which is tied to a semiquaver C. Another feature that arises from this very example is that small note values are often followed by a dotted (or double dotted) note values of relative significant length (see Example 19 on page 58).

Another important rhythmic technique that appears in *Gebed om die Gebeente* is the ostinato. One clear example of an ostinato can be found in the flute and piano part of Section E (refer to Example 17 on page 56, where the patterns are bracketed) or in Section G (refer to Example 26 on page 64, where every bar in the cello and piano part form a contained rhythmic unit in itself).

Another example can be found in bars 24 – 34, however this does not conform to the traditional definition of an ostinato. Every bar in the flute and cello part start and end with a quaver, irrespective of their time signature. In the example below the boxed quavers appear at the start and end of every bar, which highlights the un-boxed middle crotchets.

Example 36: *Gebed om die Gebeente*, bars 24 – 27 (flute)



In terms of time signatures in *Gebed om die Gebeente*, there are a couple of interesting facts. Hofmeyr uses a total of 119 time signature changes, which consist of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{8}$, $\frac{3}{8}$, $\frac{4}{8}$, $\frac{5}{8}$ and $\frac{9}{8}$. There are on average two time signatures for every five bars (or one for every two and a half bars), with an overwhelming use of simple $\frac{2}{4}$ and $\frac{3}{4}$ time signatures, as they make up 77% of the time signature changes (92 of the 119). While the majority of time signatures last for less than five bars, there are several instances, where a single time signature is used for twelve or thirteen bars, and in two instances even for sixteen bars.

The two time signatures $\frac{2}{4}$ and $\frac{3}{4}$ often alternate between each other. Up to bar 119, the $\frac{2}{4}$ and $\frac{3}{4}$ time signature chains are sometimes interrupted by the common time signature *c*. From bars 119 – 196, the simple time signatures $\frac{2}{8}$, $\frac{3}{8}$, $\frac{4}{8}$ and the complex time signature $\frac{5}{8}$ are mostly used. The $\frac{5}{8}$ is the only instance of a complex time signature. From bar 196 – 306, the simple $\frac{2}{4}$ and $\frac{3}{4}$ time signatures from the beginning are again used, with an occasional common time signature.

There is one peculiar instance, where Hofmeyr uses three time signatures at the same time. The soprano, flute and cello all use the simple triple $\frac{3}{4}$ time signature, while the left hand of the piano goes in to a compound triple $\frac{9}{8}$ time signature. The effect accordingly produces a triplet rhythm, as there are 6 quavers in the other instruments versus the 9 quavers in the left hand of the piano. Ultimately, this ratio can be reduced to 2:3 quavers, and therefore feels like a tripletted figure. However, Hofmeyr goes to even greater lengths with the right hand of the piano. Here, Hofmeyr uses a complex $\frac{27}{16}$ time signature. At first, the time signature does not seem to fit in with the $\frac{9}{8}$ nor the $\frac{3}{4}$ time signature. However, at closer inspection (and the way the rhythms are grouped), the $\frac{27}{16}$ can be seen as another triplification. Instead of dividing the nine quavers of the $\frac{9}{8}$ time signature into two, resulting in 16 semiquavers, Hofmeyr uses a triplet semiquaver in the right hand on every quaver of the left hand. All in all, the ratio therefore is $\frac{3}{4} : \frac{9}{8} : \frac{27}{16}$ (which can also be represented as 12:18:27 semiquavers per bar, or as 4:6:9 semiquavers per beat).

Example 37: *Gebed om die Gebeente*, bars 294 – 296

The largest part of *Gebed om die Gebeente* uses strong rhythmic pulsations on the main beats. However, there are several cases where the pulse is shifted. In the first bar, there is an accelerating feather beam of demisemiquavers in the piano part on 1^{1a} (marked in red in the example below), which coincides with and offbeat pizzicato quadruple stop in the cello on 1^{1b} (marked in blue). The first bar ends with an upbeat of the opening flute solo on 1^{2b}, which is tied to the main beat of the following bar. Also, the second main beat of bar two is preceded by a tied semiquaver. The result in both cases is a tied note resulting in an offbeat syncopation (therefore also blue). The effect of the accelerating feathered beam, offbeats and tied notes is that there is no definite pulse in the opening first two bars.

Example 38: *Gebed om die Gebeente*, bars 1 – 2

The first strong pulses on main beats appear in bar 3. The flute part has an accent on the first beat of bar 3, which coincides with an accent on the first beat of the cello part. Although there are also accented offbeats in bar 3^{1b} and 3^{2b}, there is again a strong pulse on the first beat of bar 4. The trouble, however, arises in the fact that there is again a tied note onto the first beat of bar four in the flute part. Added to this is the fact that the tied note starts on 3^{2b}, which correlates with the offbeat of the cello. As a result, the strong pulse on beat 1 in bar 4 of the cello part feels as though it is not a strong pulse, but a weak pulse. Another supporting fact is that in bars 3 and 4, despite the time signature being $\frac{2}{4}$, has a grouping of two accented sub-beats followed by an unaccented sub-beat, which results in a feeling of $\frac{3}{8}$. Example 39 is a extract from the score with the time signature $\frac{2}{4}$, while Example 40 is a copy of Example 39 using a $\frac{3}{8}$ time signature.

Example 39: *Gebed om die Gebeente*, bars 3 – 4

As per the score:

Musical score for Example 39, showing the Flute (Fl.) and Cello (Vc.) parts for bars 3 and 4. The time signature is $\frac{2}{4}$. The Flute part starts with a triplet of eighth notes (marked with a '3' above) on the first beat of bar 3, followed by a half note on the second beat. The Cello part starts with a half note on the first beat, followed by a half note on the second beat. The score includes dynamic markings: *ff* for the Flute in bar 3, *dim.* for the Cello in bar 3, and *p* for the Cello in bar 4. The Flute part has a tied note on the first beat of bar 4.

Example 40: *Gebed om die Gebeente*, bars 3 – 4

The hypothetical re-organisation into $\frac{3}{8}$:

Musical score for Example 40, showing the Flute (Fl.) and Cello (Vc.) parts for bars 3 and 4. The time signature is $\frac{3}{8}$. The Flute part starts with a triplet of eighth notes (marked with a '3' above) on the first beat of bar 3, followed by a half note on the second beat. The Cello part starts with a half note on the first beat, followed by a half note on the second beat. The score includes dynamic markings: *ff* for the Flute in bar 3, *dim.* for the Cello in bar 3, and *p* for the Cello in bar 4. The Flute part has a tied note on the first beat of bar 4.

In bar 5, there is an interesting metric shift, based on bars 1 – 4. The opening flute solo is repeated, albeit on a strong beat, and not as an upbeat as in bar 1. The cello part this time however does not start on the beat, as in bar 3, but one quaver later.

Example 41: *Gebed om die Gebeente*, bar 5

Other soloistic sections that appear, where the pulse is obscured, are in bars 23, 40, 47 – 48, 54 – 56, 114, 129 – 131, 154 – 160, 163 – 167, 180 – 181, 206 – 216 (obscured on every second bar), and 217 – 220. From bars 225 onwards, there are only two instances of obscured pulses, namely at bars 262 and bars 268 – 272.

Hofmeyr also uses quickly changing time signatures to obscure the pulse, which creates a less ridged context. Although time signature changes happen frequently in *Gebed om die Gebeente*, there are multiple instances where there are three time signature changes within three bars. However, there are two cases where there are five time signature changes within five bars (205 – 209 and 259 – 263) and one case where there are six changes within six bars (96 – 101), marked here in red below. The changes between $\frac{2}{4}$ and $\frac{3}{4}$ in every bar, could also have written as $\frac{5}{4}$, although this would break the metric pulse.

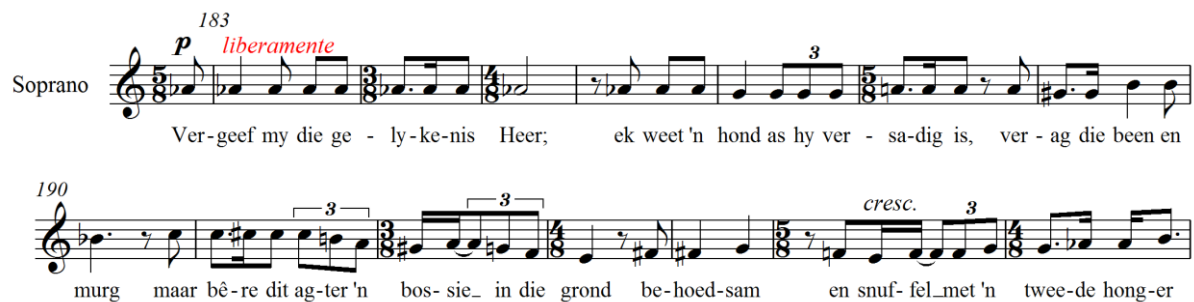
Example 42: *Gebed om die Gebeente*, bars 96 – 101

There are also three instances, where the pulse is decided solely by the text. This happens in the *a cappella parlando* sections, in bars 10 – 12, 167 – 168 and 183 – 196. Here the unaccompanied soprano does not have the rhythmic backing and rigidity from the instruments. The sections marked *liberamente* (167 – 168 and 183 – 196) also means that it should be sung freely.

Example 43: *Gebed om die Gebeente*, bar 183 – 196

183 *p* *liberamente*

Soprano



Ver-geef my die ge - ly-ke-nis Heer; ek weet 'n hond as hy ver - sa-dig is, ver - ag die been en

190 *cresc.*

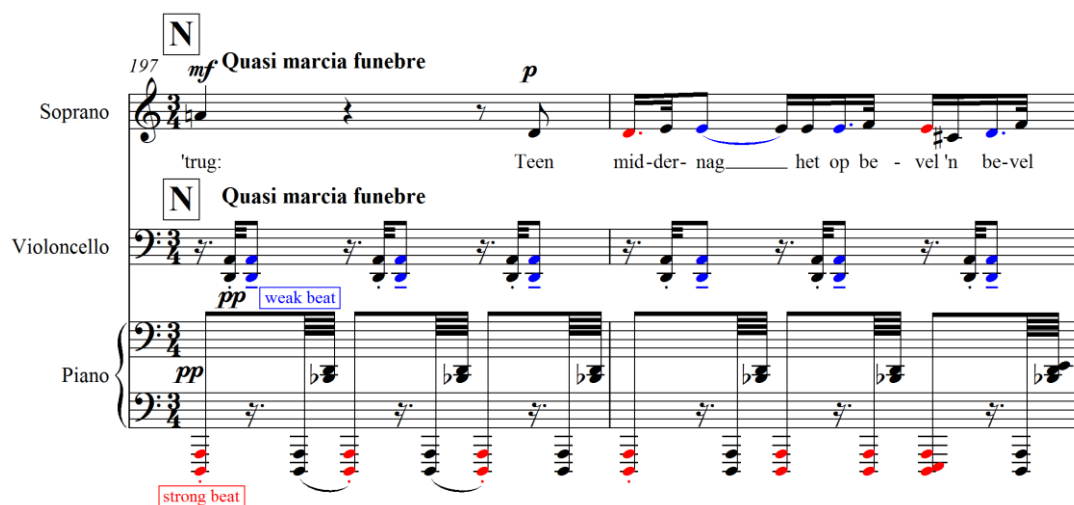
murg maar bê-re dit ag-ter 'n bos-sie_ in die grond be-hoed-sam en snuf-fel_met 'n twee-de hong-er

There are other instances when Hofmeyr has a very static pulse with minimal tied notes. Two of these instances are the *Quasi marcia funebre* sections in bars 169 – 177 and bars 197 – 205. Both examples have changing time signatures, contrary to the expected simple duple or quadruple time signature, usually associated with a march. However, despite this, there are inherent strong beats on every beat, and in the example below, the weaker beats fall on the second quaver, thereby producing a strong-weak-strong-weak march-like pulse.

Example 44: *Gebed om die Gebeente*, bar 197 – 198

197 *N* *mf* *Quasi marcia funebre* *p*

Soprano



'trug: Teen mid-der- nag_ het op be - vel 'n be-vel

Violoncello

Piano

pp *weak beat*

strong beat

There is a wide variety of tempo indications and minor fluctuations (such as a *rall.* or an *accel.*), despite that the overall tempo of *Gebed om die Gebeente* is slow. It ranges from ♩ = 38 (taken from ♩ = c. 76 – 84) at the start of the work to a tempo twice as fast, ♩ = 76 (taken from ♩ = c. 72 – 76) in bar 100.

From bar 100 onwards the tempo decreases, ending with the final section bars 283 – 306 with a tempo of ♩ = c. 50-54, which is roughly halfway between ♩ = 38 and ♩ = 76.

3.1.6. Texture

In *Gebed om die Gebeente* there are examples of monophonic textures, homophonic textures and polyphonic textures. A monophonic texture would occur, whenever there is only one part performing, such as the soprano solo in bars 182 – 196. There are also places in *Gebed om die Gebeente*, where the textures appear monophonic but is not, due to another accompanying instrument playing with. One such example happens in bars 118 – 12, where the flute copies the soprano, but only in pitch, not in rhythm, while being accompanied by the cello. If one were to disregard the cello line, the texture would be heterophonic³⁷.

The declamatory sections are often contrapuntal in style, but nevertheless give sufficient support to the main melodic material, such as in bars 13 – 23. The lyrical sections on the other hand are more homophonic, such as in bars 24 – 40. These two textures contend with each other for the duration of the work, however, after bar 225, homophonic textures seem to prevail over the polyphonic textures.

A large part of *Gebed om die Gebeente* uses legato lines, as this is the most natural way for the voice to come across. This is then complemented by the legato lines of the flute and cello, as well as the piano, who regularly makes use of the sustaining pedal. However, there are instances that Hofmeyr uses other articulation indications. However, the *frullato* technique in the flute and left hand *pizzicato*, as well as the *snap pizzicato*, are more like a *staccato* than a *legato*.

³⁷ A textural technique also used in traditional South African music, where the one voice imitates another simultaneously, but with rhythmic and ornamental pitch variation.

3.1.7. TIMBRE

Gebed om die Gebeente is scored for soprano, flute, cello and piano. As van der Mescht points out, this composition by Hofmeyr does not fall into the classical definition of an art song, which is solely for voice and piano. (van der Mescht, 2007:46)

However, Hofmeyr retains the balance between the instruments by adding the flute as a high register instrument and the cello, although not another woodwind instrument, as a low register instrument. Timms mentions in his article on the cantata that obligato instruments are the norm in 17th and 18th century cantatas, which would also correlate with Hofmeyr's scoring of this work.

In *Gebed om die Gebeente*, usually two or three parts are paired together, the one functioning as a melodic instrument, while the other has an accompanimental part. In some instances, the flute and cello imitate the soprano, while the piano continues with its accompanimental figures.

On the other hand, on a few occasions the instruments perform soloistic parts without any accompaniment, such as in bars 54 – 57 or 82 – 85. However, the most moving segments of *Gebed om die Gebeente* are when the soprano sings on her own, the first being in bars 10 – 13¹ (in her introduction) and then later in 182^{3b} – 197¹ (where the mother realises that she has been robbed of her son).

In terms of timbral effects, Hofmeyr uses a variety of each of the parts. For the soprano, one of the biggest timbral variations would be to change from the normal singing voice to a hushed *sussurato*, such as in bar 88. The soprano then has to slowly sing louder and louder until bar 97. Other signals that affect how the soprano uses her voice would be the character indications, such as *dolente* (bar 10), *incoloro* (bar 76), *con amarezza* (bar 169) and *liberamente* (bar 182).

Hofmeyr uses the *frullato* technique twice in *Gebed om die Gebeente*, namely in bar 43 and then in bars 206 – 216. This woodwind tonguing technique is performed by a flautist flutter their tongue while playing. Also, right at the end of the work, the flautist is required to rapidly tremolo in demisemiquavers between two pitches (bars 296 – 298 and bars 302 – 305). The same tremolo technique is also used in the cello part, right at

the end (bars 299 – 301). Besides the tremolo, the cello has several timbral changes during the course of the work, such as the left hand pizzicato while bowing (bars 85 – 105), using the bow and not the bow hair (*col legno*) to play on the strings (bars 117 – 162), and to play on the fingerboard (*sul tasto*) in bars 24, 257 and 276. Other techniques that are included are: double stops, such as in bar 1, snap pizzicatos (bar 165), *flautando* (bar 273) and flageolets arpeggios (bars 302 – 305).

While the cello uses several techniques, the piano mainly only makes use of the sustaining pedal. However, despite the other instruments using their extreme ranges, so does the piano, which has the widest range of the instruments in this setting. The highest pitches of *Gebed om die Gebeente* appear in the piano in bar 106 – 113 and the lowest pitches, also in the piano, appear in bar 37 – 39.

3.1.8 Dynamics

The general dynamic range of this work stays in between pianississimo and fortissimo. Often dynamics are contrasted with each other for greater effect. One such example would be if one compared the opening Section A0, which is mostly fortissimo with Section A, which starts off piano. This is even more effective, as the full complement of instruments playing loudly is contrasted with the single soprano voice singing softly in a *dolente* manner. Mostly the lyrical sections tend to be softer, unless there is a burst of emotion (see Example 3 on page 44). Other indications such as fortepiano (bar 38 in the soprano part) and *sffz* (bar 115 in the piano part) appear, but they are rather uncommon. There is also one instance, where the cello needs to play *pppp* in bar 276.

There are also numerous accents, sometimes written as >, such as in the cello part of Section A0 and other times as *fp*, such as in bar 38 of the soprano.

3.2. The 2001 choral work *Afrika*

Hofmeyr set a version of C.M. van den Heever's *Afrika* for soprano, mezzo-soprano, contralto, tenor, baritone and bass at the request of Richter Grimbeek for the 25th anniversary of the East Rand Youth Choir 2001. He later reworked this setting for soprano, choir and orchestra in 2004, to be included as the final movement in his *Sinfonia africana*.

3.2.1. Textual analysis

As is the custom with many of Hofmeyr's vocal compositions, the text on which the work is based is included in the front of the score. However, instead of printing the text as it is sung, which includes textual alterations such as the repetition of certain key lines in the poem, Hofmeyr opts to provide the original unaltered version in the information sheet accompanying the full score.

Hofmeyr also provides a translated version of the Afrikaans text, which is of secondary importance. The original Afrikaans text is given on the left-hand side of the information sheet, while the comparative English version is given on the right. In addition to this, the primary Afrikaans text appears below the vocal lines in the score and the English version is placed below the Afrikaans text. Slight rhythmic adaptations were made in the score (with cue sized notes) to accommodate an English translation. However, these slight rhythmic changes have no effect on the actual interpretation of the work.

As mentioned above, Hofmeyr veers from the original poem by repeating certain key lines. The description below is a summary of the most important repetitions in *Afrika*, however for a more comprehensive look, please refer to subchapter 4.3.1.

The first repetition occurs in bars 46^{2b} – 47², which is accompanied by the words “‘n woud van lewe”, which is a partial segment of the twelfth line in the poem. The second repetition is the complete 20th line of the poem and has the words “o maak ons hart weer afgrondiep en suiwer”, which appears in bars 74^{1b} – 79¹.

The next repetition encompasses two lines in the poem, namely lines 21 and 22. The words of the two lines are: “Laat uit die oewerlose ons verlede/ met oerkrag van die

lewe self verrys”. A very interesting repetition happens here: At first, only one voice sings these words. Then, another voice enters with the same words, after which another voice enters again with the same words. This happens for a total of six iterations, after which the last two lines of the sixth stanza all the voices are heard simultaneously.

There is, however, another interesting feature regarding these repetitions. Although the words of the two lines are repeated over and over again, every voice entry is accompanied by a new rhythmic iteration. As such, this section can be described as a rhythmic canon that introduces a new rhythmic combination for the same set of words at every voice entry.

After all of these in-text repetitions, Hofmeyr creates and adds his own tenth stanza to conclude *Afrika*. Similar to in-text repetitions, the tenth stanza quotes specific lines and segments from the poem, so that additional emphasis can be given to these restatements. Hofmeyr’s tenth stanza is as follows:

O Afrika! Jou naam dreun soos die see!	(line 33)
O sing deur ons en maak ons menslik, ruim,	(line 29)
dan word ons suiwer deur te glo en weet!	(line 32)
O Afrika! O Afrika! O Afrika!	(line 33)

3.2.2. Formal structure

With regard to the formal structure of *Afrika*, Hofmeyr does not give a broad outline in his notes preceding the score, as is the usual fashion with his other works. However, he does give the following information: “This challenging work consists of several contrasting sections that are recapitulated in varies form” [sic].

There are a total of ten sections in *Afrika*: five contrasting sections, each reappearing again later in a varied form. However, the form follows neither the expected A – B – C – D – E – A1 – B1 – C1 – D1 – E1 nor the A – A1 – B – B1 – C – C1 – D – D1 – E – E1 pattern. While the sequence of Sections A – B – C – D – E is kept in order, the varied sections follow a pattern of A1 – C1 – B1 – E1 – D1. With some imagination, it is not

difficult to see how A1 – B1 – C1 – D1 – E1 can be morphed into A1 – C1 – B1 – E1 – D1: Sections B1 and C1 are swapped around, as is the case with Sections D1 and E1. The two sequences A – B – C – D – E and A1 – C1 – B1 – E1 – D1 are then joined up in the following manner: A – B – C – A1 – D – C1 – E – B1 – E1 – D1. The table below summarises the formal structure of *Afrika* and allocates bar numbers to it:

Table 4: Formal sections in *Afrika* with relevant stanza numbers:

Section	Bar nos.	Stanza nos.
A	1 – 17 ¹	1
B	17 ¹ – 79 ¹	2-5
C	79 ^{2b} – 123 ¹	6
A1	123 ¹ – 138 ²	7
D	138 ³ – 146 ¹	8
C1	146 ^{2b} – 158 ^{2a}	8
E	158 ^{2b} – 162 ¹	9
B1	162 ² – 174 ^{2a}	9
E1	174 ^{2b} – 178 ^{2a}	9 (line 1)
D1	179 ^{2b} – 191	8 (line 1 and 4); 9 (line 1)

What makes it difficult to pin the exact structure of *Afrika*, is that similar thematic and rhythmic material is used throughout the work, and is not contained specifically to one section. As a result, each of the five sections, with their alternate variations, is more or less related to the opening section. However, in an e-mail correspondence with the composer, Hofmeyr mentioned that despite most of the thematic material sprouting from the initial section, each section still has its own individual characteristic. (E-mail correspondence, 29 August 2014)

Section A (1 – 17¹):

Section A is characterised by the simultaneous hummed semitonal oscillations of the soprano, mezzo-soprano, contralto, baritone and bass voices. These humming parts are juxtaposed to the tenor voice, which do not hum, nor oscillate, and which has the melodic focus of the section. The tenor voice also starts off with the first stanza of *Afrika*.

Example 45: *Afrika*, bar 1 – 6



1 *Tranquillo* ♩ = 42-46

Soprani *ppp a bocca chiusa*

Mezzo-soprani *ppp a bocca chiusa*

Contralti *ppp a bocca chiusa*

Tenori *mp* Die son-brand sterf in ske-mer-vreem-de see se ver- *p*

Baritoni *ppp a bocca chiusa*

Bassi *ppp a bocca chiusa*

Another unique feature to this section is the rhythmic displacement found in the humming parts. From the example above, one clearly sees the hemiola rhythmic pattern emerging between the mezzo-soprano/contralto (in triplets) and bass part (in quavers), as well as the 3:4 cross-rhythm between the same mezzo-soprano/contralto part and soprano part (in semiquavers).

Section B (17¹ – 79¹):

Section B is subdivided into four subsections. Although there is material connecting each of the subsections, there is also a marked change from one subsection to the next. As can be deduced from the table below, each subsection is particularly attached to one of the stanzas in the poem.

Table 5: Summary of the subsections in Section B

Subsection	Bar nos.	Stanza nos.
BA	17 ¹ – 35	2
BB	36 – 45 ^{2a} ; 45 ^{2b} – 49 ^{1a}	3
BC	49 ^{1b} – 61 ²	4
BD	61 ³ – 79 ¹	5

Subsection BA (17¹ – 35¹):

Subsection BA continues in a similar manner to Section A, where the soprano, mezzo-soprano, contralto, baritone and bass part continue to hum, during which the text is still solely sung by the tenor part. The difference between this and the Section A is that the humming voices are more independent in the previous section, while in Subsection BA these same voice parts are given less freedom.

While in Section A all the voices simultaneously (besides the tenor part) hum the oscillating pattern, in Subsection BA this pattern is broken up into fragments and scattered throughout the various voices. In this way the pattern sequentially passes from the bass to the baritone to the contralto to the mezzo-soprano and finally to the soprano part. The pattern is then mirrored to move down from the soprano part to the bass part.

For Hofmeyr, the visual “up and down” motion represents the “soughing of the wind” (E-mail correspondence, 28 August 2014). The voices align in such a way that the last note of every preceding group is sung simultaneously with the first note of the following group. These “undulating shapes”, which are purposefully visible in the score, also

create an audible “soughing” effect, as the patterns moves from the low bass notes to the high soprano and down again. This results in a seamless visual and audible transition of waves between the voices.

Example 46: *Afrika*, bar 17 – 19



17 *Poco più mosso* ♩ = 48-52

Soprani *ppp* 6

Mezzo-soprani *ppp* 3

Contralti *ppp* 3

Tenori *mp*

Baritoni *ppp* 3

Bassi *ppp* 3

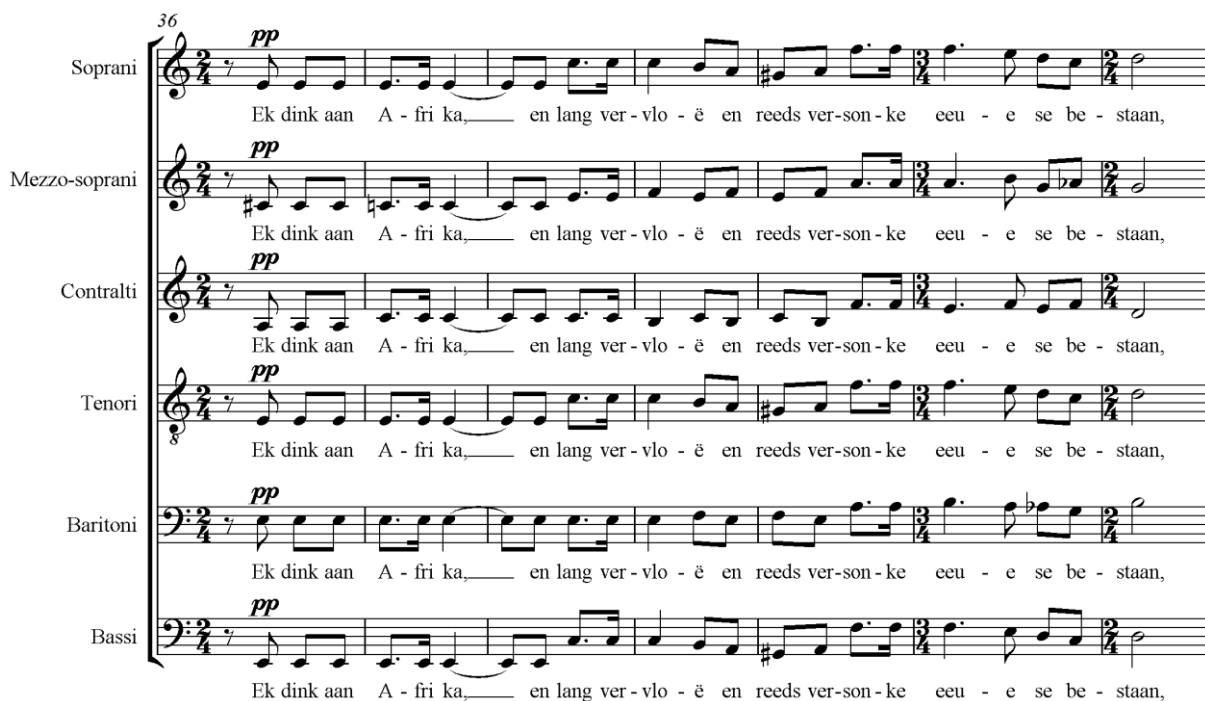
Die see wind waai om my en aan die

Subsection BB (36 – 49^{1a}):

At the start of Subsection BB, the soprano, mezzo-soprano, contralto, baritone and bass parts stop humming for the first time in *Afrika* and join the tenor part in the singing of the first three lines of the third stanza. In contrast to the previous sections, all the voices simultaneously sing the exact same rhythmic pattern and as such the same words appear precisely on each beat.

However, the rhythmic pattern does not continue for the duration of Subsection BB and is confined to bars 36 – 45^{2a}. After which Hofmeyr extends the subsection to bar 49^{1a} albeit not in the same manner. Between bars 45^{2b} and the end of the subsection, material from hummed Subsection BA is used in conjunction with the words “n woud van lewe” and the rhythmic elements from the start of the Subsection BB.

Example 47: Afrika, bar 36 – 42



36 *pp*

Soprani Ek dink aan A - fri ka, en lang ver - vlo - ë en reeds ver-son-ke eeu - e se be - staan,

Mezzo-soprani *pp* Ek dink aan A - fri ka, en lang ver - vlo - ë en reeds ver-son-ke eeu - e se be - staan,

Contralti *pp* Ek dink aan A - fri ka, en lang ver - vlo - ë en reeds ver-son-ke eeu - e se be - staan,

Tenori *pp* Ek dink aan A - fri ka, en lang ver - vlo - ë en reeds ver-son-ke eeu - e se be - staan,

Baritoni *pp* Ek dink aan A - fri ka, en lang ver - vlo - ë en reeds ver-son-ke eeu - e se be - staan,

Bassi *pp* Ek dink aan A - fri ka, en lang ver - vlo - ë en reeds ver-son-ke eeu - e se be - staan,

Example 48: Afrika, bar 45 – 46



45 *accel. poco a poco*
cresc.

Soprani o - ë: 'n woud van le - - we, 'n woud van

Mezzo-soprani *cresc.* o - ë: 'n woud van le - - we, 'n woud van

Contralti *cresc.* o - ë: 'n woud van le - - we, 'n woud van

Tenori *cresc.* o - ë: 'n woud van le - - we, 'n woud van

Baritoni *cresc.* o - ë: 'n woud van le - - we, 'n woud van

Bassi *cresc.* o - ë: 'n woud van le - - we, 'n woud van

Subsection BC (49^{1b} – 61²):

Subsection BC is a combination of the previous two Subsections BA and BB. The melody, which is similar to the opening melody of Subsection BB, is sung exclusively in the soprano and bass voice, two perfect octaves apart. The accompaniment is therefore in the mezzo-soprano, contralto, tenor and baritone voice and is taken from Subsection BA. The accompaniment is not fragmented and successively spread, but rather has the fragments sung simultaneously, this is similar to Section A.

Example 49: *Afrika*, bar 49 – 52



49 $\text{♩} = c. 60-66$

Soprani *pp* Ek sien die don-ker hor - des en ek hoor 'n yl ge skreeu oor *cresc.*

Mezzo-soprani *pp* Ek sien die don-ker, don - ker hor - des en ek hoor 'n yl ge - skreeu oor

Contralti *pp* Ek sien die don-ker, don - ker hor - des en ek hoor 'n yl ge - skreeu oor

Tenori *pp* Ek sien die don-ker, don-ker hor -des en ek hoor 'n yl ge - skreeu oor

Baritoni *pp* Ek sien die don-ker, don-ker hor -des en ek hoor 'n yl ge - skreeu oor

Bassi *pp* Ek sien die don-ker hor - des en ek hoor 'n yl ge skreeu oor

Subsection BD (61³ – 79¹):

Subsection BD is the last part of Section B, and is based on the fifth stanza of *Afrika*.

In the final subsection, namely Subsection BD, the melody in the soprano and bass part shifts to the mezzo-soprano and baritone voices in bar 61³. Also, the other voices return to humming their parts, again a trait found in Section A. This continues until the end of the section, which is in bar 79¹.

Example 50: Afrika, bar 61 – 65



61 *pp* *ppp*

Soprani
heid! *a bocca chiusa*

Mezzo-soprani
pp *mp*
e - wig_heid! Ek weet nou wat ver - lo-re is, o Land, waardon-ker voor - ge voe lens sa wens

Contralti
pp *ppp*
e - wig_heid! *a bocca chiusa*

Tenori
pp *ppp*
e - wig heid!_ *a bocca chiusa*

Baritoni
pp *mp*
e - wig heid!_ Ek weet nou wat ver - lo-re is, o Land, waardon-ker voor - ge voe lens sa wens

Bassi
pp *ppp*
heid! *a bocca chiusa*

 Section C (79^{2b} – 123¹):

The middle section, Section C, is written in a fugato style. Although the exposition is from bars 79^{2b} – 115, there is an extension of seven bars until the end of bar 122. The subject is split into two parts, namely an antecedent phrase (bars 79^{2b} – 82^{2a}) and a consequent phrase (bars 82^{3b} – 85¹). The subject is first stated in the bass voice and then in the baritone voice, after which it is heard in the tenor, contralto, mezzo-soprano and soprano voice. On the entry of the soprano in bar 109, the bass restates the subject together with the soprano in such a way that the outer voices are two perfect octaves apart.

Example 51: *Afrika*, bar 79 – 91

79 *a tempo* ♩ = c. 60-66

Baritoni *mp* Laat uit die

Bassi *mp* antecedent phrase consequent phrase 3 3 Laat uit die

Laat uit die oe - wer - los - se onse ver - le - de met oer krag van die le - we self ver - rys, laat uit

86 *mp* Laat uit die

T. Laat uit die

Bar. oe - wer - los - se onse ver - le - de met oer - krag van die le - we self ver - rys laat uit

B. die oe - wer - lo - se ons ver - le - de met oer - krag van die le - we self ver - rys, uit die

The final six-bar subject statement is then followed by a “redundant entry” (bars 116 – 122) in the soprano and bass voices, which closes off the fugato section. Although not a redundant entry in the sense of a pure restatement of the subject, it merely comes across as a variant form of the subject, which retains the large leaps and the sea³⁸ motif. Section C ends with a one bar rhythm, identical in all the voices (based on the first bar of the Subestion BB), which then transitions into the next section, namely Section A1.

Example 52: *Afrika*, bar 116 – 122

116

Soprani *3* *dim.* *rall.* *3* *p*

en_soo's golf ver-gaan tot in die he - de en ons die glim - pad na die ster - re wys

Section A1 (123¹ – 138²):

Section A1 is the first appearance of a variant form. While Section A was characterised with humming in the soprano, mezzo-soprano, contralto, baritone and bass parts, the variant Section A1 reduces this to the upper three voices. While the upper voices are humming, the focus of the melody is shifted to the tenor voice, which is the only one

³⁸ For a list of all the motifs used in *Afrika*, please refer to page 103.

again singing the poem, similar to Section A. There is in fact a significant contrast to Section A in that the baritone and bass voices do not sing together with the other voices at the start of the section and only enter at bar 130. In addition to this, the soprano, mezzo-soprano and contralto voices stop singing altogether in bar 130 and continue their silence until the end of the section (bar 138²).

Example 53: *Afrika*, bar 123 – 126

Meno mosso ♩ = c. 48-52

123 *ppp*

Soprani *ppp*
a bocca chiusa

Mezzo-soprani *ppp*
a bocca chiusa

Contralti *ppp*
a bocca chiusa

Tenori *mp*
die ster - re wat swy - end gaan; on - ein - dig deur die

Baritoni *perdendosi*

Bassi *perdendosi*



The second half of Section A1 veers further away from the initial section. While the focus in bars 123 – 130^{1a} was in upper voices, from bar 130^{1b} onwards until the end of Section A1 the focus is shifted to the lower voices. The lower voices in bars 130^{1b} – 138² do not hum this section, but rather join the singing tenor part in such a manner that all lower voices have equal melodic interest singing the words of stanza seven.

Example 54: *Afrika*, bar 130 – 135

Poco più mosso ♩ = c. 54-58

130 *p*

Tenori *p*
wat ons ont - bloot aan ei - e nie-tig-heid se roer-loos swy - e wat steeds om - muur is deur die

Baritoni *p*
wat ons ont - bloot aan ei - e nie-tig-heid se roer-loos swy - e wat steeds om - muur is deur die

Bassi *p*
wat ons ont - bloot aan ei - e nie-tig-heid se roer-loos swy - e wat steeds om - muur is deur die



Section D (138³-146¹):

Section D consists of a mere nine bars and serves as a hymn-like contrast to the previous sections. To a certain extent, this section is derived from Subsection BB. While this is not obvious at a first glance, at closer inspection, the repeated pitches of bars 138³ – 140^{1b} in the soprano and bass parts are similar to those of bars 36 – 37. Additionally, the use of an identical rhythmic pattern in all the voices is another indication that this section is derived from Subsection BB. Despite the identical rhythmic pattern stopping in bar 144 (for two bars), a general rhythmic unity still exists among the parts until the end of the section. The section ends with all the voices lining up rhythmically once more, and then seamlessly connects to Section C1.

Example 55: *Afrika*, bar 138 – 143

138 *Poco meno mosso* $\text{♩} = \text{c. } 48-52$



Soprani
 Mezzo-soprani
 Contralti
 Tenori
 Baritoni
 Bassi

O sing deur ons en maak ons mens - lik, maak ons ruim, maak ons
 O sing deur ons en maak ons mens - lik, maak ons ruim, maak ons
 O sing deur ons en maak ons mens - lik, maak ons ruim, maak ons
 O sing deur ons en maak ons mens - lik, maak ons ruim, maak ons
 O sing deur ons en maak ons mens - lik, maak ons ruim, maak ons
 O sing deur ons en maak ons mens - lik, maak ons ruim, maak ons

Section C1 (146^{2b}-158^{2a}):

Section C1 is based on the consequent phrase from the fugal subject of Section C. Although the consequent phrase forms the basis of this section, it is the modulating shift at the end of the consequent phrase that is used in Section C1 to link three sequential phrases together. As such, three shifts occur at bar 146^{2a}, bar 150^{1b} and bar 154^{1b} respectively. Each instance of the consequent phrase entry is higher than the previous one, as they sequentially start around A#, C# and F#. The accompanimental figures found in the mezzo-soprano, contralto, tenor, baritone and bass voice are derived from Subsection BA.

Example 56: *Afrika*, bar 146 – 149

accel. poco a poco



146 *cresc.*

Soprani
 meet, dan breek ge - brek in rui - sing van die skuim,

Mezzo-soprani
 meet, dan breek ge - brek in rui - sing van die skuim,

Contralti
 meet, dan breek ge - brek in rui - sing van die skuim,

Tenori
 meet, dan breek ge - brek in rui - sing van die skuim, dan

Baritoni
 meet, dan breek ge - brek in rui - sing van die skuim,

Bassi
 meet, dan breek ge - brek in rui - sing van die skuim,

Section E (158^{2b} – 162^{1a}):

Section E is one of the shortest sections in *Afrika* and is characterised by a single occurrence of the sea motif appearing in the soprano, mezzo-soprano, contralto, tenor and baritone voice. This is accompanied by the bass voice singing the open vowel “O” as part of “O Afrika” in semitonal semiquaver sextuplets.

Example 57: *Afrika*, bar 158 – 161



158

Soprani
 O A - fri-ka! jou naam dreun_ soos die see!

Mezzo-soprani
 weet!_ O A - fri-ka! jou naam dreun_ soos die see!

Contralti
 weet!_ O A - fri-ka! jou naam dreun_ soos die see!

Tenori
 O A - fri-ka! jou naam dreun_ soos die see!

Baritoni
 glo en_weet! O A - fri-ka! jou naam dreun_ soos die see!

Bassi
 glo en_weet!_O

Section B1 (162²-174^{2a}):

Section B1 transitions from Section E by seamlessly joining the murmurs in the bass with the scatted vocal accompaniment across the different voice parts as first seen in Subsection BA. However, while the accompaniment was fixed in Subsection BA and contrasted with the melody in the tenor voice, the accompaniment in Section B1 is no longer contained in the non-tenor parts. The accompaniment is altered in bar 162, so that the contralto does not sing the accompaniment, but rather takes the melody over from the tenor. After a mere five bars, the melody is moved back to the tenor voice, which this time is joined by the soprano part.

Example 58: *Afrika*, bar 161 – 164

161

Soprani
see!
ppp 6
a bocca chuisa

Mezzo-soprani
see!
ppp 3
a bocca chuisa

Contralti
see!
mp
jou stem is op die nag wind,

Tenori
see!
ppp 3
a bocca chuisa

Baritoni
see!
ppp 3
a bocca chuisa

Bassi
see!
ppp 6 6 6 3
a bocca chuisa

Section E1 (174^{2b} – 178^{2a}):

Section E1 is a near exact repetition of its earlier appearance in bars 158^{2b} – 162^{1a}. The biggest difference between the two instances would be that in the earlier one, the notes for “O Afrika!” stayed on the same pitch height, whereas in Section E1 the first two notes of “O Afrika!” are a minor second higher.

It is worth mentioning that since Sections E and E1 encapsulate Section B1, with notable corresponding material in all three sections, the impression is created that a larger Section B1 that lasts from bar 158^{2b} to bar 178^{2a} exists. Another non-musical structural support for this argument would be that Sections E, B1 and E1 all share the same words of *Afrika*'s ninth stanza.

Example 59: *Afrika*, bar 174 – 177



174

Soprani O A - fri-ka! jou naam dreun_ soos die see!

Mezzo-soprani O A - fri-ka! jou naam dreun_ soos die see!

Contralti O A - fri-ka! jou naam dreun_ soos die see!

Tenori O A - fri-ka! jou naam dreun_ soos die see!

Baritoni O A - fri-ka! jou naam dreun_ soos die see!

Bassi O

Section D1 (178^{2b}-191):

The final section, Section D1, is based on the earlier occurrence of Section D. After bar 184, however Section D1 differs completely from the original. Although in bars 178^{2b} – 183 the rhythm is the same as in bars 138³ – 143², the pitches start similarly but then

change. The work closes with a final glimmer of Section E, which is accompanied by a resounding triple repetition of the words “O Afrika”.

Example 60: *Afrika*, bar 178 – 183



178

Soprani
 O sing deur ons... en maak ons mens - lik, maak ons ruim,

Mezzo-soprani
 O sing deur ons... en maak ons mens - lik, maak ons ruim,

Contralti
 O sing deur ons... en maak ons mens - lik, maak ons ruim,

Tenori
 O sing deur ons... en maak ons mens - lik, maak ons ruim,

Baritoni
 O sing deur ons... en maak ons mens - lik, maak ons ruim,

Bassi
 6
 O sing deur ons... en maak ons mens - lik, maak ons ruim,

Example 61: *Afrika*, bar 187 – 191



187

Soprani
 weet! O A - fri-ka! O A - fri-ka O A - fri - ka!

Mezzo-soprani
 weet! O A - fri-ka! O A - fri-ka O A - fri - ka!

Contralti
 weet! O A - fri-ka! O A - fri-ka O A - fri - ka!

Tenori
 weet! O A - fri-ka! O A - fri-ka O A - fri - ka!

Baritoni
 weet! O A - fri-ka! O A - fri-ka O A - fri - ka!

Bassi
 weet! O A - fri-ka! O A - fri-ka O A - fri - ka!

3.2.3. Pitch content

The researcher thought it prudent to list the motifs at the start of the discussion so that it can be quickly referred to during the examination of the pitch content in *Afrika*.

Example 62: *Afrika, glimmering water motif*

1 **Tranquillo** $\text{♩} = 42-46$

Soprani *ppp* *a bocca chiusa*

Example 63: *Afrika, sea motif*

4 *p*

Tenori

sterf in ske - mer-vreem - de see se ver -

sea-motive

Example 64: *Afrika, boat motif*

boat-motif boat-motif

en aan die kim ver-rys 'n boot nou

Example 65: *Afrika, wind motif*

17 **Poco più mosso** $\text{♩} = 48-52$

Soprani *ppp* 6

Mezzo-soprani *ppp* 3

Contralti *ppp* 3

Tenori 8

Baritoni *ppp* 3

Bassi *ppp* 3

Example 66: *Afrika, contemplation motif*

$\text{♩} = \text{c.} 60-66$

contemplation-motif

49 *pp*

Soprani

Ek sien die don-ker hor - des

At the outset of *Afrika*, one distinct motif appears which is described by Hofmeyr as the *glimmering water* motif (E-mail correspondence, 28 August 2014). The *glimmering water* motif at the start of the work is characterised “by semitonal oscillations”. These semitonal oscillations form the basis of most of the thematic and motivic material found later in the work. After further investigation, it was found that the movement and relationship of these semitones going up or down or in a greater combination thereof produced the material from which almost all of the material sprouts. Below is an example of the opening semitonal oscillations taken from bars 1-6 of the soprano part, found in the opening Section A:

Example 67: *Afrika*, bar 1 – 6 (Soprano)



1 *Tranquillo* ♩ = 42-46
 Soprani
ppp a bocca chiusa

Section A is characterised by the *glimmering water* motif hummed by the soprano, mezzo-soprano, contralto, baritone and bass parts, while the melody (and the only one with text) is sung in the tenor part. While the soprano and contralto alternate between an E and an F (the soprano starting on the lower note and the contralto on the upper note) in a polyrhythmic 4:3 pattern, the mezzo-soprano and bass part similarly alternate a perfect fifth lower around A and B \flat in a 3:2 pattern (see Example 45 on page 89)

From this, two important characteristics of the motivic material in Section A emerges: the first characteristic concerns the two-note sound clusters produced and the second characteristic concerns the intervallic relationship of voices further away from each other. In Section A, sounds are often heard as two-note clusters. Although they do not always strictly appear simultaneously, they overlap to such a large degree that they appear to be heard virtually simultaneously. Example 45 demonstrates this, when the one voice alternates with the adjacent note of the other voice: the E of the soprano voice part is transformed into an F, while the F of the contralto voice is transformed into an E. As a result, the two note cluster E – F is maintained, although the voices continually swap their adjacent notes with each other. The second characteristic is the relationship of the two two-note clusters to each other. While the lower cluster centres around A and B \flat , the upper cluster centres around E and F. Resultantly, various

intervallic relationships exist: A to E and B \flat to F are both perfect fifths apart; A to F produces a minor sixth and B \flat to E an augmented fourth. The perfect fifth becomes an important feature of the voice parts, which are further away from each other and as a result intervallic ambiguity increases. As stated earlier, it is often difficult to pin the exact structure of *Afrika*, despite similar thematic material being used all over the work. It is even more difficult because of the existence of an inherent ambiguity in tones, intervals, harmonies and keys in *Afrika*.

After the opening bars, the upper three voices continue to oscillate in a similar fashion for the duration of Section A. More specifically, the soprano and contralto parts continue in the exact same fashion until the end of Section A, whilst the mezzo-soprano does not. The mezzo-soprano continues to rhythmically in the same way for the duration of Section A, but changes its pitch from time to time, as can be seen in bars 3 – 6 from the above example. These changes are not always a semitone downwards or upwards (compare bars 5 – 6), but at times encompass larger interval shifts, such as a major second and a minor third (bars 12 – 13 and 14 – 15). Also, the semitonal quivering is not always purely semitonal: there are instances where the mezzo-soprano alternates in wholetones, such as in bar 7.

The baritone and bass parts are not as strict in their accompanimental patterns as the upper three voices. Although the bass part is initially paired with the mezzo-soprano part (alternating between A and B \flat), it only continues to the end of bar 6, at which point the baritone and bass parts are paired. Although not strictly paired like the earlier instances of the upper voices, both low parts continue independently with their own rhythmic pattern. Despite having some form of independence, the baritone and bass parts still largely line up at the start of each bar, either always a minor or major third apart. The tenor part is more melodic in nature than the other voices and creates a contour with tension and resolution. Although the tenor part includes greater leaps, such as the diminished seventh (bar 3), perfect fourth (bar 6), diminished fifth (bar 11), augmented fourth (bar 13) and perfect fifth (bar 14), it also makes use of the *glimmering water* motif.

While the humming parts are bound to more or less continually alternate between two notes, the tenor part often alternates between a semitone and another larger interval. There are cases where it seems as though the tenor part briefly oscillates, however

these are merely inverted turns, described by Hofmeyr “draaisnelleragtige figure” (E-mail correspondence, 2 September 2014). The example below shows the intervallic relationships between successive notes of the main tenor melody in Section A:

Example 68: *Afrika*, bar 1 – 6 (tenor)

The main theme of Section A can be explained as a leap, followed by a scalar descent and ending with an inverted turn. However, it is the latter part of the main theme that contains the crucial motif that despite not being as visually obvious as the *glimmering water* motif permeates throughout *Afrika*. It is the *sea* motif that consists of the aforementioned inverted turn, which accompanies the words “in skemervreemde see”:

Example 69: *Afrika*, bar 4 – 6 (tenor)

While the first half of Section A contains the *sea* motif, there is another motif that is also used regularly in *Afrika*. It is the *boat* motif, which has its origin in bars 11 – 14 (compare to bars 19 – 28 of Subsection BA). This motif can be identified by the following trait: a step down followed by a leap in the same direction and ending with a step in the opposite direction (the inversion of it is also found, in other words, a step up, leap up and a step down).

Example 70: *Afrika*, bar 11 – 15 (Tenor)

As stated in the discussion on the formal construction of the Subsection BA of *Afrika*, for Hofmeyr the visual “up and down” motion fragments represents the “soughing of the wind” (E-mail correspondence, 28 August 2014). The “soughing of the wind” creates the “undulating shapes”, which is derived from the *glimmering water* motif, and as such is transformed from the *glimmering water* motif into its own *wind* motif (See Example 46 on page 91).

At the start of the Subsection BA, each voice alternates between one of the two two-note clusters. As such, there is a brief oscillation of E – F (or F – E when the sequence comes down from the soprano voice to the bass voice) alternated with an A – B \flat oscillation (or B \flat – A on the way down). As the subsection progresses, the pattern first changes to E – F and B – C (bars 17 – 26^{2a}) and is then followed by B – C and F \sharp – G (bars 26^{2b} – 29^{1a}). After bar 29, this pattern is reversed, so that there is a return to the E – F and B – C (bar 32), and concludes this subsection with the A – B \flat and E – F oscillations, which were heard initially at the start of the subsection (bars 33 – 35). It is also interesting to note that the shifts that do occur are always perfect fifths apart.

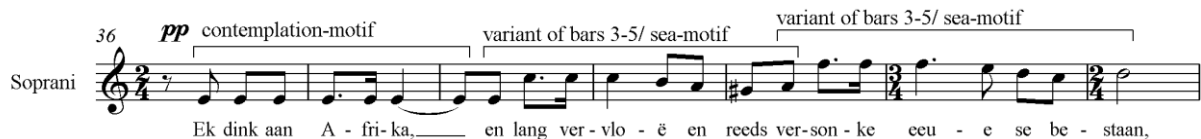
Whilst the *wind* motif is hummed in the accompanimental voices, the tenor voice sings a modified version of the sea motif from Section A, which is transformed into the *boat* motif. While the sea motif consists of an inverted turn, the *boat* motif consists of two sets of semitones in opposite directions separated by a larger interval leap (compare bars 11 – 14 of Section A). Although the leap can be as small as a minor third, it usually is a fifth. Below is an example of the *boat* motif with various intervallic leaps:

Example 71: *Afrika*, bar 19 – 29 (Tenor)

The rest of the subsection is built using the *wind* motif in the accompaniment, with the changing *boat* motif in the melodic line.

In Subsection BB, a new motif appears with the words “Ek dink aan Afrika”, which can be described as the *contemplation* motif (E-mail correspondence, 28 August 2014). Where the previous sections were melodically driven, it is the rhythmic element of the *contemplation* motif, which binds the rest of Subsection BB together.

Example 72: *Afrika*, bar 36 – 42 (soprano)



36 *pp* contemplation-motif variant of bars 3-5/ sea-motif variant of bars 3-5/ sea-motif

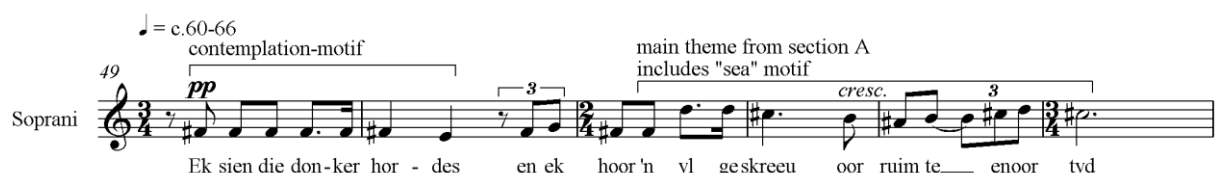
Soprani

Ek dink aan A - fri - ka, en lang ver - vlo - ë en reeds ver-son - ke eeu - e se be - staan,

In addition to all the voices singing the exact same rhythm, the melody of the soprano voices also appears as doubled octaves in the tenor and bass part, thereby extending it to three octaves. The octave doubling becomes a characteristic feature, which is subsequently used in Sections C, D and E. As can be seen from the above example, the theme also uses material from the opening bars of the tenor voice from Section A. The use of an identical rhythmic pattern ends in bar 45^{2b}. The extension of Subsection BB (bars 45^{2b} – 49^{1a}) combines melodic and rhythmic material from the earlier Subsection BB as well as from the *wind* motif from Subsection BA. It is also important to note that the *wind* motif, in contrast to its earlier appearance at BA, is sung to the same words as that of the soprano part, and not hummed, as one would expect.

Subsection BC starts in bar 49^{1b} with all the voices simultaneously singing the *contemplation* motif. Although the soprano and bass voice continue on their own, they rhythmically copy each (based on the melodic pattern of the previous section). From the example below, it can be seen that the theme of Subsection BC consists of the *contemplation* motif, as well as a variant of the main theme/*boat* motif from Section A:

Example 73: *Afrika*, bar 49 – 54 (soprano)



$\text{♩} = \text{c. } 60-66$

49 *pp* contemplation-motif main theme from section A includes "sea" motif

Soprani

Ek sien die don-ker hor - des en ek hoor 'n yl geskreue oor ruim te enoor tyd

For the entirety of this subsection, the soprano and bass continue to sing the melody two perfect octaves apart, which is juxtaposed against a new isorhythmic pattern. The accompanying pattern appears in the mezzo-soprano, contralto, tenor and baritone voice, which is based on the *wind* motif. The appearance of the *wind* motif in this subsection, however, does not appear fragmented and in such a sequential manner like in Subsection BA. It rather appears in a simultaneously depiction of this motif, similar to that of Section A. Also, similar to Section A and Subsection BA are the two two-note clusters around which these voices centre: both the mezzo-soprano and baritone part alternate between a C# and D, while the contralto and tenor part between an F# and G. These parts are therefore a perfect fourth apart, which is the inverted interval of a perfect fifth. In an e-mail conversation with Hofmeyr, he mentions that this appearance of the *wind* motif in the inner voices “suggest the voices of the ancestors carried over the wind” (E-mail correspondence, 28 August 2014)

In the final subsection, Subsection BD, the *wind* motif is fragmented further to create instances of semitonal upper quivers. Also, in comparison to the earlier sections, the *wind* motif appears rhythmically augmented, as it follows a tied note. This creates a slower, ominous sound, which Hofmeyr attributes to the “donker voorgevoelens” (bars 64 – 65). (E-mail correspondence, 8 August 2014)

Melodically and rhythmically, Hofmeyr creates two interlocking fragmented *wind* motifs. The one is in the soprano and the contralto part (alternately perfect fourths and fifths apart), and another in the tenor and bass part (also alternately perfect fourths and fifths apart). In contrast to the previous occurrences of the *wind* motif, no text is attached to the soprano, contralto, tenor and bass parts, and the fragmented *wind* motif is hummed, like in Section A. The melody, which has now shifted to the mezzo-soprano and baritone voice, is based on the opening melodic line of the tenor in Subsection BA. In addition to this, the mezzo-soprano and baritone part are in parallel motion to each other, either at the distance of a perfect fourth or fifth (similarly to the humming parts which are also perfect fourths or fifths apart).

The next section, Section C, is a fugato that is based on a subject, which is heard in bars 79^{1b} – 85¹. The subject is split into an antecedent phrase (bars 79^{2b} – 82^{2a}) that is characterised by large leaps, and a consequent phrase (bars 82^{3b} – 85¹) that is based on the *sea* motif. The subject starts in the bass voice, and is then followed by a

baritone entry six bars later. Each subsequent voice, namely the tenor, contralto, mezzo-soprano and soprano parts, successively enter a perfect fourth higher after every six bars than its predecessor. On the entry of the soprano in bar 109, the bass restates the subject together with the soprano, such that the outer voices are two perfect octaves apart.

While Section A was characterised by the hummed *glimmering water* motif in the soprano, mezzo-soprano, contralto, baritone and bass parts, the variant Section A1 reduces this to the upper three voices. In addition to this, the soprano and contralto parts, which were centred around the same pitch (E and F) in Section A, are now a perfect fifth apart (and alternate interval combinations, resulting from the soprano voice alternating between F and G \flat and the contralto part between B \flat and C \flat). The polyrhythmic pattern of 4:3 is retained in these two voices from the opening section. The mezzo-soprano part is derived from the bass voice from Section A. According to Hofmeyr, the semitonal oscillations are transformed from the *glimmering water* motif to represent “glimmering stars” in Section A1 (E-mail correspondence, 28 August 2014).

The worded melody appears again in the tenor part. Although it varies from the melody in Section A, the main idea of an upward leap followed by a scalar descending pattern concluding with the *sea* motif is kept. In bars 130, the tenor part then seamlessly connects with the baritone and bass voices. The idea of complementary patterns shifts between the tenor and baritone parts and the tenor and bass parts, with these voices moving interchangeably between similar or contrary motion to each other. Also, the main melodic idea of this section is taken from *sea* motif, in other words, the ornamental inverted turn.

The main melody of Section D is based on the *contemplation* motif, which is hidden in the soprano and bass parts. The repeated pitches of bars 138³ – 140^{1b} in the soprano and bass parts are similar to those of bars 36 – 37. Although the soprano part leaps an octave in bar 139, the pitch class remains unchanged. Bars 138 – 141 can also be seen as an inversion of the opening bars in Section A. where the upwards leap was followed by a scalar descent, which is now a downwards leap with an upwards scalar motion.

Section C1 is based on the consequent phrase from the fugal subject of Section C, and as such is a derivative of the sea motif (E-mail correspondence, 20 October 2014). The sea motif is heard three times, with every occurrence sequentially higher than its predecessor, namely in bars 146^{2a}, 150^{1b} and 154^{1b} respectively, which subsequently start around A#, C# and F##. However, the accompanimental figures, based on the “undulating shapes” of the *wind* motif, also rise sequentially with the upper melodic line, but successively start on D#, F# and G.

In contrast to Subsection BA, the accompanimental figure does not remain a four-note oscillation, but is transformed into a sextuplet scalar figure. The reason for this is that in Subsection BA, the four note pattern represented the *wind* motif for “Die seewind waai om my”, whereas in Section C1, the accompaniment is transformed to represent waves, which embody the line “gebreek in ruising van die skuim”. (E-mail correspondence, 28 August 2014)

One of the shortest sections in the work, namely Section E, is in essence a mere repetition of the final sequence from the previous Section C1. It is therefore a singular instance of the sea motif, which incidentally accompanies the words “O Afrika, jou naam dreun soos die see!”.

The biggest different between Section E and the ending of Section C1 is the continued murmurings of an F# and a G in the bass voice, whilst all the other voices sing the sea motif. The soprano, contralto and baritone parts are in perfect octaves to each other.

The final section, Section D1, is based on the earlier occurrence of Section D. However, after bar 184, Section D1 differs completely from the original. From bars 178^{2b} – 183, the rhythm is precisely the same as bars 138³ – 143². Although the pitches start in a similar manner, they migrate from the original key of F# major to that of A major in Section D1. Between bars 183 and 187² the sea motif is heard once more in the soprano voice after which a final glimmer of Section E appears. This final glimmer of Section E is only the last five bars of *Afrika* and is a modified version of the opening notes from Section E. The “O Afrika” is repeated three times, with the last repetition being rhythmic augmented to close off this work off.

3.2.4. Harmonic content

At first glance, determining the key and subsequent harmonies from *Afrika* is not an easy undertaking. In addition to this, the semitonal oscillations that are grouped as two-note clusters also do not ease the task at hand. Should one take a snapshot of the first bar of *Afrika*, one will notice the following simultaneous sounding notes: B \flat in the bass, D \flat in the baritone, F in the contralto, A in the mezzo-soprano and E in the soprano voice. Without reorganising these tones, one can establish the following chord: B \flat – D \flat – F – A – E or alternatively a B \flat minor major-7th #11th chord. However, this does not give an indication of what key is to be expected at the start of the work.

Example 74: *Afrika*, bar 1

Tranquillo ♩ = 42-46

Soprani
ppp a bocca chiusa

Mezzo-soprani
ppp a bocca chiusa

Contralti
ppp a bocca chiusa

Tenori

Baritoni
ppp a bocca chiusa

Bassi
ppp a bocca chiusa

Another way of seeing this would be to regard the opening as a composite of two chords, namely a B \flat , D \flat and F in the lower voices creating a B \flat minor chord, which is superimposed by an A (“missing” C \sharp or enharmonically spelt D \flat) and E producing an A major chord. Therefore one would have an A major chord superimposed on top of a B \flat

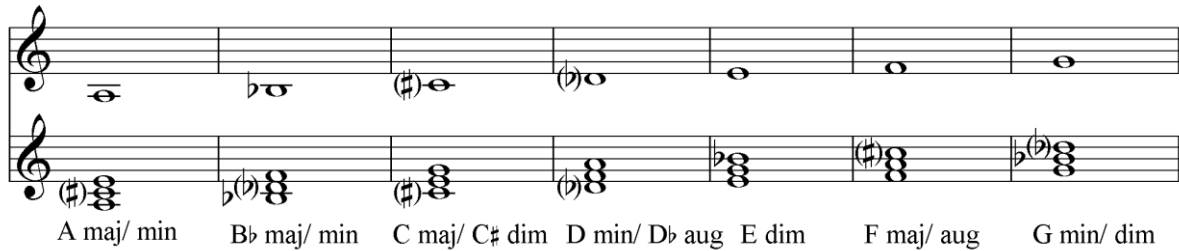
minor chord. However, this assumes that each of these chords contains a perfect fifth. If one re-examines these notes, the following chord possibilities are also possible: B \flat , D \flat E (or enharmonically spelt F \flat), which produces a B \flat diminished chord and so in turn leaves the upper chordal notes as A, D \flat and F to produce an A augmented chord. The result of this merely determines the fact that, depending on how one sees it, any combination of the above notes can produce a major, minor, augmented and/or diminished chord simultaneously.

Compounding the problem are the semitonal oscillations found later on in Section A. On the one hand, these notes could all belong to a specific scale, or alternatively, the notes could appear as chromatic notes that do not necessarily belong to a scale. If one takes all of the notes from Section A into consideration, the following decatonic scale can be created: A – B \flat – B \natural – C – C \sharp /D \flat – D – E – F – G – G \sharp /A \flat .

However, in comparison to the tenor melodic line of the opening section, this does not seem like a credible solution. If one merely looks at the main melodic line in the tenor voice, the following pattern emerges: E – F – G – A – B \flat – C – C \sharp /D \flat – D. These notes create an octatonic scale, which is symmetrical around G and D \flat (D \flat – D – E – F – G – A – B \flat – C – D \flat or G – A – B \flat – C – D \flat – D – E – F – G). From a different viewpoint, this could also be seen as an F major-minor scale construct (F – G – A – B \flat – C – D \flat /D – E – F). The scale can be constructed using the F major scale and adding the (flattened) submediant scale degree from F minor, which is the D \flat . Although this solution seems more plausible than the previous scale, another problem arises. If the passage were to be in F major-minor, the scale would centre around the note F. However, after closer inspection, this was proved not to be the case and that the note A was the far likelier centre of this section.

Resultantly, the following was determined: in the F major-minor scale construct, A is the centre, thereby creating a modal scalar section. As such, the opening Section A is the Phrygian scale on A, including the non-modal notes D \flat /C \sharp , which then produces the scale A – B \flat – C – D \flat /D – E – F – G – A. In addition to this, the appearance of the notes B and G \sharp /A \flat are seen as chromatic notes and thus do not belong to the scale in question. The final scale construct was later verified in an e-mail by Hofmeyr. (E-mail correspondence, 7 October 2014)

Example 75: Scale and chord constructed from Section A



A maj/ min B \flat maj/ min C maj/ C \sharp dim D min/ D \flat aug E dim F maj/ aug G min/ dim

At the start of Section B, the C was left out of the passage, and was replaced by a C \sharp . This then produces the scale A – B \flat – C \sharp – D – E – F – G – A. This is the dominant mode of D minor, also known as the Phrygian dominant on A, which is used from bars 17 to 26. From bar 27 to the end of the subsection in bar 35, there are rapid key changes: A minor (bars 27 and 28) as the B \flat and C \sharp have been replaced by a B and C \natural and which includes a G \sharp . This is followed by E minor (bars 29 – 31) as the G \sharp has been cancelled and an F \sharp has been included. Bar 32 sees the return of A minor, which then leads to the close of the subsection, ending with the Phrygian dominant of A for bars 33 – 35, the same scale construct, which was heard at the start of Section B.

In the following Subsection BB, the passage starts in A major (bar 36), but immediately changes to its relative tonic minor mode in the subsequent bar. Bars 37 – 41 therefore stay in A minor, after which the passage gravitates towards the relative major for two bars (with the dominant chord in second inversion in key of C major). The section concludes as it modulates from C major to another Phrygian mode, this time on B.

The start of Section BC does not modulate, besides moving from the initial B major chord repetition, heard in bar 49, to its relative tonic minor. This results in the use of the same harmonic principle of the previous section. Therefore, there is one bar of B major (bar 49), which is followed by the key of B minor for the duration of bars 50 – 61. The final Subsection BD returns to the Phrygian mode on B, for bars 61 – 78.

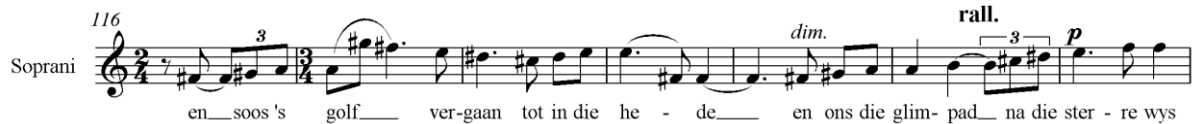
Section C is a fugato since the bass voice start with a solo subject, which is the followed by subsequent vocal entries, each a perfect fourth higher than its predecessor. Seeing as the fugato subject is split into two phrases, the antecedent phrase starting in bar 79 can be read as being in the key of G major (or alternatively Phrygian on B). The consequent phrase is also in G major but has an added G \sharp and E \flat to transition to the next key. There is a definite correlation between the chromatically added notes of the consequent phrase of the fugato subject and the scale construct of the melodic line from the beginning of Section A. The first correlation is the use of the flattened submediant note, which translates to the distance of F to D \flat in Section A and the G to E \flat in Section C. The second correlation is the use of the semitonal interval that exists between the first and second scale degree of a Phrygian mode. This is the A – B \flat in Section A and corresponds to the G – G \sharp in Section C. Although the scale modifications seem out of place, they are aptly applied to modulate from the one key to the next. The rest of the exposition of this section can be organised in the following manner, and is presented in the table below:

Table 6: Modulation in Section C in *Afrika*

Bars nos.	Modulation
79 ^{2a} – 85 ^{1a}	G major (Phrygian on B) + G \sharp and E \flat
85 ^{1b} – 91 ^{1a}	C major (Phrygian on E) + C \sharp and A \flat
91 ^{1b} – 97 ^{1a}	F major (Phrygian on A) + F \sharp and D \flat
97 ^{1b} – 103 ^{1a}	B \flat major (Phrygian on D) + B \natural and G \flat
103 ^{1b} – 109 ^{1a}	E \flat major (Phrygian on G) + E \natural and C \flat
109 ^{2b} – 116 ^{1a}	A \flat major (Phrygian on C) + A \natural and E \natural

The concluding part of Section C starts in the Mixolydian mode on B (bar 116) and ends with a cadence in the Phrygian mode on B \flat (bar 122) and subsequently transitions to Section A1.

Example 76: *Afrika*, bars 116 – 122 (Soprano)



116
 Soprani
 en__soos 's golf__ ver-gaan tot in die he - de__ en ons die glim- pad__ na die ster - re wys
 dim. rall. p

Section A1 continues in the Phrygian mode on B, but adds a D \sharp to it. Again, this is a similar trait that was taken from Section A (Phrygian mode on A with an added C \sharp /D \flat).

The latter half of Section A1 continues enharmonically to B \flat and then concludes with a cadence in bar 137 in the Phrygian mode on F \sharp .

This inherent F \sharp minor chord, heard at the end of Section A1, is then transformed into its relative tonic major (F \sharp major) in the following bar 139. In earlier instances of *Afrika*, the tonic major was often followed by the relative tonic minor (see the openings of Subsections BB and BC). For the first time in this work, there is the transition from a minor mode to its relative tonic major.

The whole of Section D stays in F \sharp major and then transitions to Section B1: In bars 147 – 149, the key is changed to the Aeolian mode on D \sharp , which is the relative minor of F \sharp major, and has a chromatic F \times in the melody line of the soprano and the bass part. The next sequence, which appears in bars 151 – 153, shifts from the Aeolian mode on D \sharp to the Aeolian mode on F \sharp (again with a corresponding chromatic A \sharp in the melodic line). The final sequence in bars 155 – 156 is based on the third mode of the G melodic minor ascending scale (B \flat – C – D – E – F \sharp – G – A – B \flat)” (E-mail correspondence, 7 October 2014)

The final sequence ends with a cadence in bar 157 and subsequently returns to the Phrygian mode on B. This mode is then used until the end of the next section in bar 174, although the occasional D \sharp appears in the melodic line. In Section E, Hofmeyr continues the Phrygian mode on B until the final section (Section D1) transitions to A major in bar 178.

Example 77: *Afrika*, bars 154 – 157



154 *rall.* ♩ = c. 54-58 *f*

Soprani
 en word ons sui - wer — deur te glo en weet!

Mezzo-soprani
 en word on sui - wer — deur te glo en — weet, te glo — en

Contralti
 en word ons sui - wer — deur te glo — en weet, te glo — en

Tenori
 word — ons sui - wer — deur te glo — en weet!

Baritoni
 en word ons sui - wer — deur te glo, te glo en weet, te glo, te

Bassi
 en word ons sui - wer — deur te glo en weet, te glo, te

The key of A major then modulates to B major via an “octatonic dominant compound” (see extract below), which consists of F \sharp – G – A – A \sharp – C – C \sharp – D \sharp – E – F \sharp for bars 185 – 187 (E-mail correspondence, 7 October 2014). The concluding four bars then use an antiphonal procedure to clash the two chords against each other. Although the key can be described as being in the Phrygian mode on B (with an added D \sharp), it also looks similar to a C minor chord being juxtaposed against a B major chord. This clash of C minor on top of B major reminds one of the opening chords, which now give credible reason to believe that the opening statement is indeed a case of a B \flat minor chord superimposed on an A major chord.

Example 78: Afrika, bars 155 – 191



185

S. sui - wer ra - diant ³ deur te glo en in the star-lit weet! night! O A - fri - ka! A - fri - ca! O A - fri - ka! A - fri - ca! O A - fri - ka! A - fri - ca!

MS. sui - wer ra - diant ³ deur te glo en in the star-lit weet! night! O A - fri - ka! A - fri - ca! O A - fri - ka! A - fri - ca! O A - fri - ka! A - fri - ca!

C. sui - wer ra - diant ³ deur te glo en in the star-lit weet! night! O A - fri - ka! A - fri - ca! O A - fri - ka! A - fri - ca! O A - fri - ka! A - fri - ca!

T. sui - wer ra - diant ³ deur te glo en in the star-lit weet! night! O A - fri - ka! A - fri - ca! O A - fri - ka! A - fri - ca! O A - fri - ka! A - fri - ca!

Bar. sui - wer ra - diant ³ deur te glo en in the star-lit weet! night! O A - fri - ka! A - fri - ca! O A - fri - ka! A - fri - ca! O A - fri - ka! A - fri - ca!

B. sui - wer ra - diant ³ deur te glo en in the star-lit weet! night! O A - fri - ka! A - fri - ca! O A - fri - ka! A - fri - ca! O A - fri - ka! A - fri - ca!

Table 7: Summary of the keys used Afrika

Section	Bars nos.	Key
A	1 – 16	Phrygian on A + C [#] /D ^b Accidentals: G [#] /A ^b , B ^b , D ^b , A ^b ,
BA	17 – 26	Phrygian on A + C [#] /D ^b (mode V of D minor)
	27 – 28	A minor
	29 – 31	E minor
	32 – 35	A minor
BB	36	A major
	37 – 41	A minor
	41 – 42	C major
	43 – 47	Modulatory section
	48	Phrygian on B
BC	49	B major-minor

	50 – 61	B minor
BD	61 – 78	Phrygian on B
	79 ^{2a} – 85 ^{1a}	G major (Phrygian on B) + G# and E \flat
	85 ^{1b} – 91 ^{1a}	C major (Phrygian on E) + C# and A \flat
	91 ^{1b} – 97 ^{1a}	F major (Phrygian on A) + F# and D \flat
	97 ^{1b} – 103 ^{1a}	B \flat major (Phrygian on D) + B \natural and G \flat
	103 ^{1b} – 109 ^{1a}	E \flat major (Phrygian on G) + E \natural and C \flat
	109 ^{2b} – 116 ^{1a}	A \flat major (Phrygian on C) + A \natural and E \natural
	116	Mixolydian on B Cadence to Phrygian on A#/B \flat
A1	117 – 138	Phrygian on B \flat + D \natural Cadence onto Phrygian on F#
D	139 – 146	F# major
B1	147 – 149	Aeolian on D# + F \times
	150 – 154	Aeolian on F# + A \times
	155 – 156	Mode on #III of G minor-major G – A – B \flat – C – D – E – F# – G
	157 – 161	Phrygian on B
	162 – 174	Phrygian on B + D#
E	174 – 178	Phrygian on B + D#
D1	178 – 184	A major
	185 – 187	B with an octatonic dominant compound F# – G – A – A# – C – C# – D# – E
	188	Phrygian on B + D#

3.2.5. Rhythmic content

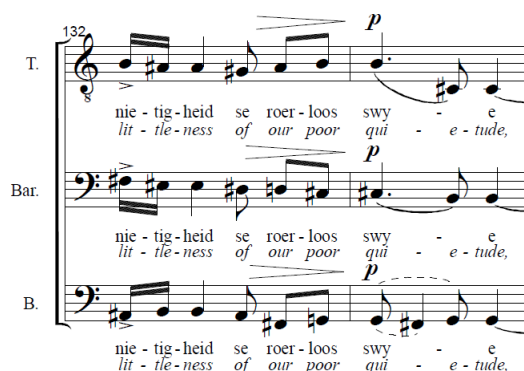
While inspecting the meters of *Afrika*, the following conclusions were made: there are 69 time signature changes in 191 bars. Therefore, on average there is one time signature change every 2 – 3 bars. The time signature changes are restricted to $\frac{2}{4}$ and

3. As such, the composer only alternates between these two simple time signatures.
 4. Although *Afrika* only consists of $\frac{2}{4}$ and $\frac{3}{4}$ time signatures, Hofmeyr uses a multitude of various rhythms and rhythmic devices. Many of the rhythmic devices that are later used in this work are inherently present in the opening section.

One of the first rhythmic devices that can be seen in *Afrika* is the ratio of the soprano voice to the mezzo-soprano and the contralto voice to the bass voice: the soprano hums in semiquavers, while the mezzo-soprano and contralto hum in quaver triplets, which is also juxtaposed against the quavers of the bass voice. Therefore, there is a ratio of 4:3:2 in the humming parts, creating an intricate cross-rhythmic pattern. For the duration of Section A, the upper three vocal lines continue in a similar fashion, thereby creating a driving rhythmic ostinato in the background.

Another interesting rhythmic characteristic of *Afrika* is the use of ties to create syncopated rhythms. In Section A, the soprano, mezzo-soprano and contralto each have different rhythmic patterns. Yet each voice also has a tied note, which is placed in such a manner that in every bar there is at least one tied note, binding a weak beat to a strong beat. There are also written out syncopations in the bass and baritone part, but which do not make use of tied notes. One such example would be in a $\frac{2}{4}$ bar, where the rhythm would be a quaver followed by a crochet and ending with another quaver. A similar pattern also appears in bars which have a $\frac{3}{4}$ time signature, where a beat (either a crotchet beat or a subdivision thereof) is followed by the quaver-crochet-quaver pattern. Alternatively, the quaver-crochet-quaver pattern precedes a singular beat. One notable example can be found bar 132, where the quaver-crochet-quaver pattern precedes the final third beat of the bar:

Example 79: *Afrika*, bars 132 – 133 (Tenor, Baritone, Bass)



Example 79 shows the musical notation for three vocal parts (Tenor, Baritone, Bass) for bars 132 and 133 of the piece *Afrika*. The score includes lyrics in Afrikaans and English, and dynamic markings like 'p'.

T. (Tenor):
 132. *nie - tig - heid se roer - loos swy - e*
lit - tle - ness of our poor qui - e - tude,
 133. *nie - tig - heid se roer - loos swy - e*
lit - tle - ness of our poor qui - e - tude,

Bar. (Baritone):
 132. *nie - tig - heid se roer - loos swy - e*
lit - tle - ness of our poor qui - e - tude,
 133. *nie - tig - heid se roer - loos swy - e*
lit - tle - ness of our poor qui - e - tude,

B. (Bass):
 132. *nie - tig - heid se roer - loos swy - e*
lit - tle - ness of our poor qui - e - tude,
 133. *nie - tig - heid se roer - loos swy - e*
lit - tle - ness of our poor qui - e - tude,

Another rhythmic motif that relates to the above-mentioned pattern, is the use of the dotted crotchet-quaver motif. It follows from the syncopated rhythm, that combining the first two values, in other words the quaver and the crotchet, will result in a dotted crotchet. Therefore in a $\frac{2}{4}$ bar, regular appearances of the dotted crotchet-quaver motif also appears. Similarly, in a $\frac{3}{4}$ bar, one regularly finds the dotted crotchet-quaver motif proceeded by a crotchet beat (imitating the dance-like character of a sarabande) or, as in the above example in bar 133, followed by a crotchet beat

Another rhythmic motif which is perpetually used, due to it also being melodically entwined, is the opening line found in the tenor voice of Section A. The rhythm is transformed a couple of bars later, to include a triplet. This becomes an important feature of Section C, and therefore also Section E.

The motoric rhythm in the soprano, mezzo-soprano, and contralto voices from Section A is continued into Subsection BA. However, through rhythmic diminution, the continuous semiquaver pattern from Section A is transformed into semiquaver triplets. The semiquaver triplets are subsequently fragmented in such a manner, that there is a seamless transition from the one voice to the next, without breaking the triplet semiquavers pattern.

Although the triplet patterns are already present in the mezzo-soprano and contralto voices in Section A, they gain greater importance in Subsection BA. As a result, the triplet figures (and as such, the sextuplets figures as well) dominate certain parts in Section B as a whole. They continue to gain even greater prominence in later Section B1, which serves as a binding element between these two parts.

The first big rhythmic change occurs in bar 36, which is at the start of Subsection BB. All the voices abandon their polyrhythmic independency for a stately rhythmic pattern, which is identical in all the voices. As such, a new rhythmic motif is introduced. The use of an identical rhythmic patterns occur each time that there is an inherent hymn-like attachment, which is especially important for Sections D and E (and thus D1 and E1 as well). It also sometimes appears in less strict circumstances such as bars 130 – 132.

Another rhythmic device that Hofmeyr also uses in *Afrika* and which characterises certain sections of this work, is the practice of interlocking rhythmic patterns. As stated

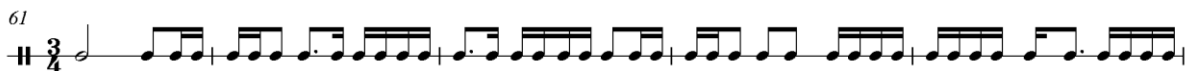
above, Subsection BA splits the sextuplet semiquavers in such a manner that there is a seamless connection from the one voice to the next. However, in Subsection BD (bars 62 – 78) there is another form of interlocking rhythms. Instead of having the exact same rhythmic pattern scattered amongst voices, the soprano and contralto have one rhythm, which is contrasted with another different, yet complementary rhythm heard in the tenor and bass part. Together they create the following rhythmic pattern:

Example 80: *Afrika*, bars 61 – 65 (Soprano/ Contralto, Tenor/Bass rhythm)



As such, the soprano and contralto, as well as the tenor and bass, have their own unique isorhythmic pattern, complementing each other well. However, despite the melodic line appearing to be rhythmically independent, it does help to promote a type of motoric rhythm. Should one include that rhythm from the melody line (found in the mezzo-soprano and bass part), the total composite rhythm of Subsection BD can be re-expressed as:

Example 81: *Afrika*, bars 61 – 65 (Composite rhythm)



In the fugal Section C, an interesting time signature pattern appears. There are a total of 14 beats that can be split as 4 + 6 + 4. Alternatively it is two bars of $\frac{2}{4}$ followed by two bars of $\frac{3}{4}$ only to end with another two bars of $\frac{2}{4}$. After that, the new vocal line, with the same time signature pattern, enters. This continues for five of the six vocal entries, as there is an exception with the soprano entry. The first bar of the soprano entry is accompanied with a $\frac{3}{4}$ bar instead of the expected $\frac{2}{4}$ bar.

Besides the melodic material appearing in a fugato style, the rhythm of Section C has another unique feature. Every vocal entry uses exact the same rhythm as in the bass voice. Therefore, in Section C, a rhythmic canon is created, which lasts until the soprano (and therefore the bass line as well) have completed their statement of the fugato subject.

One last aspect that needs to be mentioned regarding the rhythmic content of *Afrika*, is Hofmeyr's characteristic use of adapting rhythms to suit the sung text. One particular rhythmic element, which specifically pertains to the parts that have a sung text, is the use of unusually short note values on strong first beats of certain bars. One such example can be seen in bar 13¹.

There are regular tempo changes in *Afrika*, ranging from two bars in length (such as bars 76 – 78), up to 42 bars at one point (bars 79 – 121). However, despite the frequent changes, the variety of changes are limited to seven different tempo markings, which stay within a range of ♩ = 42 to ♩ = 66.

Table 8: Summary of the tempo markings found in *Afrika*:

Bars	Tempo indication
1 – 15	Tranquillo ♩ = c. 42 – 46
16	rall.
17 – 45 ^{2a}	Poco più mosso ♩ = c. 48 – 52
45 ^{2b} – 49 ^{1a}	accel. poco a poco
49 ^{1b} – 75	♩ = c. 60 – 66
76 - 78	rall.
79 – 121 ²	a tempo ♩ = c. 60 – 66
121 ³ – 122	rall.
123 – 128	Meno mosso ♩ = c. 48 – 52
129	rall.
130 - 138 ²	Poco più mosso ♩ = c. 54 – 58
138 ³ – 146 ^{2a}	Poco meno mosso ♩ = c. 48 – 52
146 ^{2b} – 152	accel. poco a poco
153 – 154 ²	♩ = c. 60 – 66
154 ³	rall
155 – 191	♩ = c. 54 – 58

3.2.6. Texture

The texture of *Afrika* mainly alternates between homophony and polyphony. The homophonic texture is often melody-dominated, where one vocal melodic line is juxtaposed by a supporting accompaniment (bars 1 – 16) or, as in some cases, two melodic lines in similar motion each a perfect fourth/fifth or perfect octave apart are also contrasted by an accompaniment (61³ – 79¹).

The accompanimental figures also do not have to stay in one vocal part, but appear as scattered arpeggios or scalar patterns amongst several voices, such as in bars 147 – 158^{2a}:

At times chordal-based homophony is used, such as in the opening of Subsection BB (bars 36^{1b} – 45^{2a}) or in Section D (bars 138³ – 144^{2a}) and Section D1 (bars 178^{2b} – 191).

In contrast to this, there are several polyphonic sections. The best example of a contrapuntal styled section to be found in *Afrika*, is displayed the middle fugato Section C (bars 79^{2b} – 122).

3.2.7. Timbre

Hofmeyr composed *Afrika* for six voices: a soprano, mezzo-soprano, contralto, tenor, baritone and bass voice. Due to the nature of an a cappella work, there is only a limited amount of timbral inflections that can be used. There is one, however, noticeable timbral technique that Hofmeyr employs a total of four times in *Afrika*, namely the practice of singing *a bocca chiusa*. This literally means to sing with “a closed mouth”, or alternatively can be translated as singing in a hummed manner. The wordless humming is often contrasted against one or two voices singing the words from the poem, such as in bars 1 – 35 or bars 61³ - 79¹. The non-singing voices start their humming with the indication *a bocca chiusa* and continue to sing in such a manner until the appearance of words in their respective voice parts. There is no indication to stop humming, but it is assumed that the performer will know to stop humming once words need to be sung.

The effect that is created by the humming voices is similar to the muting of an instrument. In the case of *Afrika*, the humming is accompanied by a pianissimo (*ppp*), which in essence creates a dampened drone-like “bed of sound”. As such, the humming parts fade into the background and focuses the listener’s attention on the prominent vocal parts, which are singing at a mezzo-piano dynamic (Example 45 on page 88 is a case of such an instance).

Besides the above-mentioned vocal technique, another timbral variation in *Afrika* that should be discussed is the combination of voices used at any one given point. Although most of the voices sing together throughout *Afrika*, Hofmeyr subtly changes these as the work progresses.

Even though all the voices sing together for a large part of the work, often only one or two voices are given the main melodic line. This results in drawing the musical interest to these parts. In the opening section, bars 1 – 35, and in bars 123 – 129, the tenor voice prominently sings the melodic line above the others. Later in the work, the mezzo-soprano and baritone part are paired against the other voices (bars 61³ – 79), while in bars 162 – 166 the contralto is given this prominence. This then flows into the final soprano and tenor voice paring for bars 167^{2b} – 173. Other combinations include a part where the bass and baritone voices are omitted (bars 123³ – 130^{1a}) and therefore only the upper accompanimental voices and tenor with the melody line are heard. This is contrasted in the section that follows, where the upper voices are omitted and only the lower voices (tenor, baritone and bass) are heard in bars 130^{1b} – 138². In a another section, the timbre starts off with only the bass voice, which then successively starts to includes the baritone, tenor, contralto, mezzo-soprano and soprano voice, as in Section C (bars 79^{2b} – 122). On a few occasions, all the voices are heard with equal melodic interest, such as in Subsection BB (36^{1b} – 45^{2a}).

3.2.8. Dynamics

While analysing the dynamics used in *Afrika*, several observations were made. Firstly, the dynamic levels range between pianississimo (*ppp*) and fortissimo (*ff*). However, the two extremes are only used in specific instances. The pianississimo is only coupled with the vocal parts that hum, and as such, the softest speaking dynamic is limited to a pianissimo. Also, the fortissimo is used only at the very end of *Afrika*, namely in bars

187³ – 191. Coupled with the fact that this dynamic is attached to a thrice repeated phrase, the fortissimo would merely lend itself to reemphasise the words and bring the work to a dramatic close. Therefore, the general sung dynamics range between pianissimo and forte.

Secondly, the accompanimental parts are usually restricted to one dynamic level, while the voices with the melody enjoy greater dynamic freedom. Hofmeyr is very particular at what volume levels each of the voices need to create a balanced dynamic. While the accompanying voices hum at a pianississimo level, every melodic entry in the particular voice is coupled with a mezzo-piano, after which it usually has louder dynamic inflections.

Thirdly, Hofmeyr is very particular about how the melodic line should adapt its dynamics to suit the phrase as it develops further. As an example, the opening bars of the tenor line have the following dynamics attached to the melody:

Table 9: Dynamics in the tenor line for bars 3 – 14 in *Afrika*

Bars no	Dynamic marking
bar 3 ^{1b}	mp
bar 3 ²	>
bar 6	p
bar 7 ²	<
bar 7 ^{2b}	>
bar 12 ²	<
bar 13 ¹	mp
bar 14 ¹	p subito

Example 82: *Afrika*, bars 1 – 16

1 **Tranquillo** $\text{♩} = 42-46$ *mp*

Tenori Die son-brandsterf in ske-mer-vreem-de see se ver - re, glad-de glo - ring teen die

9 land wat don ker-soos 'n reus 'n wy - ding gee aan palm - krui - ne rits- lend_ oor die sand.

p subito

Fourthly, besides the occasional appearance of the dynamic *perdendosi* (bar 33 – 34, 78, 123 and 129), there are a few crescendos and diminuendos, and their respective hairpins.

Lastly, in *Afrika* there are several instances where the dynamic levels build up and then restart again. One of the best examples in this work for these dynamics wave build-ups appears in Section C. At the start of the fugato section in bar 79^{2b}, the bass voice enters with a *mezzo-piano*. At the following entries of the baritone and tenor voice, the same dynamic is stated. However, once the higher contralto enters, the dynamic switches to *mezzo-forte*. Similarly, the mezzo-soprano also enters with a *mezzo-forte*, after which all the voices have a crescendo in bar 107, so that at the soprano entry all voices can sing at a *forte* dynamic. The *forte* passage continues until bar 120^{2b}, at which point the dynamics quickly soften with a *diminuendo* back to a *piano* dynamic in bar 122.

In terms of articulation, there are three instances where Hofmeyr uses an articulation marking. The first appears in bar 132 and is an accent. The second is a *forte-piano* marking in bar 139 that is later substituted with an accent in the corresponding section at bar 179.

4. ANALYSIS OF *SINFONIA AFRICANA*

4.1 The first movement: *Die Lied van Suid-Afrika*

The first movement of *Sinfonia africana* is based on Eugène Marais's poem *Die Lied van Suid-Afrika*. Despite the title, which should evoke a feeling of happiness, it is a very pessimistic and depressing poem.

4.1.1. Textual analysis

The choir only enters half way through the work, which in effect means that, although the poem might not be long, very little can be repeated. Hofmeyr only repeats the following lines in the first movement:

- “Die weeklag” in bars 264 – 266
- “Nooit kon ek hulle kinders noem” in bars 293 – 296
- “In vreemde tale hoor ek weer/die dowwe fluistering van hulle roem” in bars 304 – 320
- “Vlymend” in bars 322 – 323.

4.1.2. Formal structure

In the programme notes to *Sinfonia africana*, Hofmeyr gives the following details:

“The first movement is based on one of Eugène Marais' most pessimistic poems, The Song of South Africa, and takes the form of a slow, relentless march in free rondo form (roughly ABACA), heard first in the orchestra, and then repeated and extended with the addition of the chorus. The main section (A) is based on a fanfare motif introduced by the trumpet, and juxtaposed against a surging gesture evolved from an evocation of African drumming, while B represents a slower, more expressive section and C a fugato. The final reprise of A gradually fades into silence.” (Hofmeyr, 2004)

The basic structure of *Sinfonia africana*'s first movement can be relatively easily explained after reading the above paragraph or after listening to *Die Lied van Suid-Afrika*. This does not mean that there are no greater complexities in the form, but rather that the movement can be easily understood.

There are two halves to *Die Lied van Suid-Afrika*: the first half is an orchestral exposition of thematic material, which does not feature neither the solo soprano nor the choir, whereas the second half of the work is a near perfect restatement of the material from the first half, with the exception that the choir is added.

It therefore follows from the above paragraph by Hofmeyr that work itself is not to be divided into the form ABACA, but rather the two different halves. However, as mentioned above, there are smaller details that might go missing in a first hearing or viewing of *Die Lied van Suid-Afrika*. The first half includes an introduction of 13 bars that would not be able to be repeated in the middle of the work, as this has already been stated in the introductory material (and which is often the starting point for the actual thematic working). Secondly, since both halves start and end on material from A (ABACA – ABACA), the pinpointing of the exact place where it transitions from the one half into the other, might be more difficult than initially anticipated. It is therefore the researcher's intention to examine both halves concurrently and to try and explain the deeper formal structure of *Die Lied van Suid-Afrika*.

Using Hofmeyr's description of the layout of *Die Lied van Suid-Afrika* (or more accurately, one half of it), the following beacons can be established. Section A starts in bar one with the *fanfare* motif and the African drumming pattern. The only slower and more expressive section in the first half is found in bar 108¹, where the tempo marking is "tempo primo, ma tranquillo (con rubato). It therefore follows, that all the material between bar 1 and bar 108 can be assigned to Section A. At closer inspection, however, this can be subdivided into six subsections.

Table 10: Summary of the structure of Section A in the first half of *Die Lied van Suid-Afrika*

Original	Letter	Comments
1 – 13	A1	Introduction: <i>fanfare</i> motif in the trumpet
14 – 23	A2	Theme A2: elaboration of the trumpet motif into a theme
24 – 30	A3	Theme A3: a hymn-like variant of theme A2
31 – 34	A2'	Modified theme A2
35 – 43	A3'	Modified theme A3
44 – 108	A4	Development of material from Section A

From the above table, the initial Section A of the second half can also be completed. However, adjustments must be made, as not all of the sections are of the same corresponding length.

Table 11: Summary of the structure of Section A in the second half of *Die Lied van Suid-Afrika*

Original	Letter	Comments
-	A1	Introduction: <i>fanfare</i> motif in the trumpet
160 – 172	A2	Theme A2: elaboration of the trumpet motif into a theme
173 – 180	A3	Theme A3: a hymn-like variant of theme A2
181 – 185	A2'	Modified theme A2
186 – 195	A3'	Modified theme A3
196 – 260	A4	Development of material from Section A

A couple of comments have to be made regarding these two tables:

Subsection A1 can be identified by the brief trumpet call in bars 3 – 4 and bars 8 – 9, which is followed by “an evocation of African drumming” (Hofmeyr, 2004). The whole subsection can be split even further:

- Bars 1 – 2 (2 bars): Introduction without any motif material, supported by sustained strings, with flageolets in the first and second violins;
- Bars 3 – 7 (2 + 3 bars): trumpet *fanfare* motif (bars 3 – 4) and “African drumming” (bars 5 – 7);
- Bars 8 – 12 (2 + 3 bars): slightly altered trumpet *fanfare* motif (bars 8 – 9) and “African drumming” (bars 10 – 12); and
- Bar 13: general pause with a fermata for one bar.

Similarly to Subsection A1, Subsection A2 also has a two-bar reprieve. In bar 14, a new accompanimental figure is introduced in the strings, before the main theme is presented for the first time in the trumpet part (bars 16 – 23). The strings all pluck an unchanging quadruple stop for the duration of bars 14 – 42.

Although Subsection A2 and Subsection A3 are closely related, Subsection A2 is characterised by a trumpet solo, while Subsection A3 is a hymn-like variant of A2, performed by a brass ensemble. The brass ensemble continues until the solo trumpet

enters again in bar 31, continuing until bar 35, after which the brass ensemble continues for bars 35 – 41. In bar 42 there is a one bar woodwind arpeggio, which is followed by another sustained string chord in bar 44 (similar to bar 1). In bars 44 – 108¹ the themes A2 and A3, as well as the woodwind arpeggio, are developed as part of Section A4.

The subsectional letters for the second half of *Die Lied van Suid-Afrika* are determined as follows:

- Subsection A1 is not yet determined, since the final overlapping material of the last section in the first half must first be determined;
- Subsection A2 lasts from 160 – 172, and is therefore slightly longer than its counterpart in the first half. The start of A2 is determined by the marching quadruple stops in the strings and continues until the hymn-like variant appears in bar 173;
- Despite the choral “Sy sê” in bar 171, Subsection A3 formally starts in bar 173, with the hymn-like variant of A2 in the choir as well as the brass ensemble. Section A3 of the second half is also one bar longer than its counterpart in the first half;
- The second appearance of A2 in the second half is also one bars longer than the second appearance of A2 in the first half.
- The last appearance of A3 in the second half lasts from 186 – 195, which includes the woodwind arpeggios in bar 194 and the sustained strings in bar 195; and
- A4 in the second half is an exact copy of A4 in the first half, with the addition of the choir.

The remaining sections of each half are much shorter in length than Section A and will therefore also be grouped into a table.

Table 12: Summary of the structure of the remaining sections of the first half of *Die Lied van Suid-Afrika*

Original	Letter	Comments
108 ² – 120 ¹	B	Expressive section
120 ² – 126 ¹	A5	Elaborated A2 theme in woodwinds and brass
126 – 135	A6	Elaborated A3 theme in strings, and later woodwinds
136 – 152 ¹	C	Fugato section
152 – 170	A7	Developed material from A2

Table 13: Summary of the structure of the remaining sections of the second half of *Die Lied van Suid-Afrika*

Original	Letter	Comments
260 ² – 272 ¹	B	Expressive section
272 ² – 278 ¹	A5	Elaborated A2 theme in woodwinds and brass
278 – 304 ¹	A6	Elaborated A3 theme; lengthened by 17 bars
304 – 319	C	Fugato section: modulatory
320 – 338	A7	Developed material from A2
339 – 348	A8	Coda

From the two tables about the remaining sections of *Die Lied van Suid-Afrika*, the following can be deduced:

- The length of Section A6 in the second half is longer than its counterpart in the first half. However, Section B, Section A5, Section C and Section A7 are exactly the same in length;
- Section A7 has corresponding material in both halves, however, Section A7 of the first half overlaps with Section A1 (which was missing until now) and Section A2 of the second half. At closer inspection, it was deduced that A7 is

very similar to A2. Therefore, despite the fact that second half does not have a Section A1, the overlapping material becomes A7; and

- The Coda is unique to the second half, much as the Introduction was unique to the first half.

4.1.3. Pitch content

The first movement is largely built upon the following motif:

Example 83: First movement, bars 3 – 4 (trumpet)



Most of the thematic material springs from this initial motif (also known as the *fanfare* motif). The motif makes use of minor seconds (A – B \flat and A – G \sharp) as well as a diminished fifth interval (A – E \flat). The inversion of the minor second, namely the major seventh, is not used frequently; however the augmented fourth (inversion of the diminished fifth) is found abundantly.

Several examples would include the “African drumming” rhythm, which makes use of the diminished fifth interval in the melodic percussion instruments; the woodwind arpeggios motif in bar 7; and the string quadruple stops from bars 14 – 42.

The two themes that are constructed out of the *fanfare* motif are:

- Trumpet theme (A2): The Trumpet theme (A2) is almost exclusively constructed from minor seconds and diminished fifths:

Example 84: First movement, bars 16 – 19 (trumpet)



- Hymn-like Brass ensemble theme (A3): This theme mainly consists of minor seconds around a central note. In the example below, there are two centres. The second horn, trumpet and tuba centre around the note A with the notes G# and Bb, while the first horn and trombone centre around E with the notes D# and F. When comparing an instrument from each group, one of two motions become apparent: If the two instruments move in the same direction, despite being centred around to different tonal centres, they are moving in similar motion. However, should they move in opposite directions, it will be contrary motion.

Example 85: First movement, bars 16 – 19 (trumpet)

Theme B is the expressive and calm theme that contrasts with Theme A. Although it makes use of minor seconds, it is predominantly built with minor sixth intervals and the occasional minor or major thirds. There is a total absence of augmented fourths or diminished fifths:

Example 86: First movement, bars 16 – 19 (trumpet)

Theme C is labelled by Hofmeyr as a fugato. While the previous two themes used a variety of intervals, Theme C almost exclusively uses minor and major seconds.

Example 87: First movement, bars 16 – 19 (trumpet)



An important melodic feature found in *Die Lied van Suid-Afrika*, is the use of sequential material, especially in the modulatory section of this work, such as bars 136 – 151.

4.1.4. Harmonic content

The first movement of *Sinfonia africana* almost exclusively makes use of minor key signatures in combination with the Phrygian mode and Locrian mode in order to avoid any major keys. The best explanation for this would be that Hofmeyr is trying to avoid major keys, since, in Hofmeyr's own words, this is "one of Eugène Marais' most pessimistic poems":

Table 14: Summary of keys used in *Die Lied van Suid-Afrika*

Original	Letter
1 – 13	Locrian mode on A with an added G#
14 – 43	Phrygian mode on A with an added G# Other notes are chromatic
44 – 108:	Modulatory section via sequences:
44 – 48	Phrygian mode on A, with a D#
49 – 53	Phrygian mode on E, with a A#
54 – 58	Phrygian mode on B, with a E#
59 – 63	Phrygian mode on F#, with a B#
64 – 68...	Phrygian mode on C#, with a Fx D#, E, F#, Ab, Bb, B
109 – 120	G# minor

121 – 135	Phrygian mode on G#
136 – 152	Four modulatory phrases via seconds (altered whole tone scale): C – D – E – F# – G# G# – Bb – C – D – E E – F# – G# – Bb – C C – D – E – F# – G#
153	Phrygian mode on G#
163 – 195	Phrygian mode on A with an added G#
196 – 259	Modulatory section via sequences: Phrygian mode on A, with a D# Phrygian mode on E, with a A# Phrygian mode on B, with a E# Phrygian mode on F#, with a B# Phrygian mode on C#, with a Fx D#,E, F#, Ab, Bb, B
260	G# minor
279 – 304	Phrygian mode on G#
305 – 319	Four modulatory phrases via seconds (altered whole tone scale): C – D – E – F# – G# G# – Bb – C – D – E E – F# – G# – Bb – C C – D – E – F# – G#
320	Phrygian mode on G#
330 - 348	Phrygian mode on A with an added G#

4.1.5. Rhythmic content

Already in the opening Section, Hofmeyr uses a wide variety of different rhythms. This includes note values such as double dotted quavers, demisemiquavers, hemidemisemiquavers, sextuplets and semibreves that are held on for 12 bars. Very short notes are kept for the frantic Sections A and C, while longer note values appear in the somewhat calmer sections of the first movement.

Other important rhythmic features worth mentioning for the first movement would include the African drumming rhythm in bars 5 – 7 and bars 10 – 12. There are also rhythmic “marching” ostinatos in the strings from bars 14 – 41, bars 160 – 170, bars 173 – 193 and bars 328 – 344. Hofmeyr also uses rhythms effectively to build up a climax, as in Section A4 (bars 45 – 104). Hofmeyr also effectively makes use of interlocking rhythms in the percussion sets in bars 219 – 256, and in the modulating Section A4 (bars 208 – 217).

In Veronica Franke’s article “Structure and Context in the Orchestral Compositions of Hendrik Hofmeyr”, she states that “in *Sinfonia [africana]* the only African element is the use of the rhythmic pattern 3-2-3-2-2 in the outer movements, which appears abundantly in the percussive aspects of the music.”

4.1.6. Texture

The texture of the first movement from *Sinfonia africana* comes across as largely contrapuntal. There are, however, still strong homophonic tendencies, as material can often be grouped as melodic or accompanying. One definite place where the texture is only homophonic appears in bars 108 – 120 (and subsequently bars 260 – 272), while a definite contrapuntal section can be seen in the brass section of bars 44 – 66).

4.1.6. Timbre

Hofmeyr composes *Sinfonia africana* for a full Romantic orchestra and as such has a large selection of instruments to combine with each other. He also often

layers his music such that instruments perform one of these four functions at any given point: melodic, secondary melodic (contrapuntal), harmonic or bass lines. In *Die Lied van Suid-Afrika*, Hofmeyr often has several instruments playing in unison/octaves or a fifth apart, such as at bar 12 in the woodwinds, or the strings in bars 14 – 42. However, one of the impressive feats occur when the whole orchestra perform simultaneously, such as in bar 92.

Orchestral techniques that Hofmeyr also uses, includes mutes for the trumpets, flageolets in the upper strings (bar 1, bar 3), plucking “like guitars” for the strings (bar 14), plucking the piano strings with one’s nail (bar 24), harmonic in the harp (bar 126) and glissandi in the harp (bars 153 – 159).

4.1.8. Dynamics

The dynamics in *Die Lied van Suid-Afrika* range between pianississimo (bar 127) and fortissimo (bar 154), with all different dynamics markings between these two extremes (even such as an *sffz* in bar 42). Generally speaking, any lyrical and expressive section in this work are softer, while crescendos are used in contrapuntal sections to build up tension and the fortissimos are reserved for climatic points in this work.

Since *Die Lied van Suid-Afrika* is a very percussive and loud movement, there is an abundance of different articulation markings present in the work. While the clarinets are playing staccatos in bar 5, the piano has the indication *sempre staccato*. This is contrasted by the string section that is busy playing long held legato phrases. Meanwhile, the trumpet in bar three has to play accented staccatos as part of the main melodic motif found in bar 3.

4.2 The second movement: *Gebed om die Gebeente*

Hofmeyr already set a version of D.J. Opperman's *Gebed om die Gebeente* for voice, flute, cello and piano in 1999. He later orchestrated this setting for voice and orchestra in 2004, in order to be included as the second movement in *Sinfonia africana*.

4.2.1. Textual analysis

Hofmeyr used D.J. Opperman's poem exactly the same way for this second movement of *Sinfonia africana* as he did for the 1999 chamber setting. Therefore, all the facts regarding the text have already been mentioned in Chapter 3. Below is merely a summary of the textual changes that Hofmeyr made, while setting *Gebed om die Gebeente*, and for that matter the second movement from *Sinfonia africana*, to music.

Table 15: Textual changes in *Gebed om die Gebeente*

Original	Modification
"...maar eindelijk teen 'n doringdraad met pluksels wol vaswaai..."	"...maar eindelijk teen 'n doringdraad met pluksels wol vaswaai, eindelijk vaswaai..."
"...laat my ook ná die swerf oor vlaktes heen nou rus..."	"...laat my ook ná die swerf oor vlaktes heen nou rus, laat my ook rus..."
"...en glo my kind is dood..."	"laat my glo my kind is dood, my kind, my kind is dood, dood..."
"...en soek, maar eindelijk rus..."	"...en soek, maar eindelijk, eindelijk rus, eindelijk rus"
"...ons stryd laat blits en straal van rant tot rant..."	"ons stryd laat blits, ons stryd laat blits en straal van rant tot rant..."
"...vyf soldate die kalkwit bondel beendere in die kalkwit doek met grawe en lanterns in verskeie gate onder die roosmaryn..."	"...vyf soldate met grawe en lanterns in verskeie gate die kalkwit bondel beendere in die kalkwit doek onder die roosmaryn..."
"...toe U die storm word, Heer..."	"...toe U die storm word, die storm, Heer..."

“...hierdie land nou ewig en altyd...”	“... hierdie land nou ewig, ewig en altyd...”
“...ewig U sonlig vang en na mekaar toe spieël.”	“...ewig U sonlig vang en na mekaar toe spieël, ewig U sonlig na mekaar toe spieël.”

To summarise: Hofmeyr adapted the poem by either repeating specific words or even whole segments, which he then could then weave into the original segment

4.2.2 Formal structure

In his foreword to the D.J. Opperman’s *Gebed om die Gebeente*, as part of *Sinfonia africana*, Hofmeyr gives the following description:

Opperman’s dramatic monologue, *Prayer for the Bones*, based on the moving history of the search of the mother of Gideon Scheepers for her son’s remains, is at once a complaint against the inhumanity of war and a plea for peace and reconciliation. The structure of the setting is very free, and is largely dictated by the form and content of the poem. The music is almost exclusively derived from three main thematic ideas which are heard at the outset and which correspond to the main concepts of the poem, namely suffering, searching and the mother’s yearning for peace. All [sic] three themes are closely related to motifs from the first movement, the march-like character of which is also recalled in the central section by the music of the execution and burial. The hopeful confidence that characterises the final section is depicted in music by the transfiguration of the themes that represent suffering and searching. (Hofmeyr, 2004)

The difference between this explanation and Hofmeyr’s 1999 explanation, is that Hofmeyr does not hint here that it can be analysed as a cantata. The structure of the work is very free, which makes a structural analysis difficult. Also, in contrast to *Gebed om die Gebeente*, the second movement does not have any rehearsal marks, but only bar numbers.

For the purpose of this dissertation, the structural analysis for *Gebed om die Gebeente* will be compared to the bar allocations for the comparatively similar second movement. The rehearsal marks from *Gebed om die Gebeente* will be used as points of reference and accordingly the sections will be labelled as such. Please note that rehearsal marks do not always align to section beginnings or endings.

Table 16: Rehearsal marks in *Gebed om die Gebeente*

Rehearsal marks in <i>Gebed om die Gebeente</i>	Bars numbers of <i>Gebed om die Gebeente</i>	Bars numbers in the second movement of <i>Sinfonia africana</i>
A0 (1)	1 – 9	1 – 20
A (10)	10 – 23 ^{3a}	21 – 54 ^{1a}
B (23)	23 ^{3b} – 41 ^{1a}	54 ² – 99 ^{1a}
C (40)	41 – 54 ^{1a}	99 – 118 ¹
D (54)	54 – 68 ^{1a}	119 ^{1b} – 165 ^{1a}
E (68)	68 – 79 ¹	165 ^{1b} – 201 ¹
F (79)	79 – 85 ¹	201 – 219 ¹
G (88)	85 – 100 ^{1a}	219 – 280 ¹
H (100)	100 ^{1b} – 116 ^{3a}	280 – 323 ¹
I (115)	116 ^{3b} – 129 ^{1a}	323 – 342 ¹
J (129)	129 – 154 ^{1a}	342 – 367 ¹
K (153)	154 – 167 ^{1a}	367 – 383
L (167)	167 ^{2b} – 179 ^{3b}	384 – 426 ^{2a}
M (179)	179 ^{3b} – 197 ^{1a}	426 ^{2b} – 455 ¹
N (197)	197 – 205 ¹	455 – 483 ^{1a}
O (206)	205 ⁴ – 217 ^{1a}	483 ^{1b} – 510
P (217)	217 – 225 ^{1a}	511 – 539 ¹
Q (227)	225 – 239 ^{1a}	539 – 579
R (239)	239 – 249 ¹	580 – 626 ¹
S (249)	249 – 262 ^{1a}	626 – 655 ¹
T (261)	262 – 282 ^{2a}	655 – 703
U (282)	282 ^{2b} – 289 ¹	703 – 721 ¹
V (290)	289 ^{2b} – 306	721 ² – 774

By looking at the above table, one will be able to deduce that, since the second movement is a near exact copy of the original *Gebed om die Gebeente*, the music has been spread over twice the amount of bars. Therefore, the rehearsal numbers will have relevance for both settings of D.J. Opperman's poem. An in-depth discussion will not

be given below, as this has already been done in Chapter 3. The vocal line is kept as it was, and merely the notes of the piano, flute and cello have been re-orchestrated.

4.2.3. Pitch content

Since both *Gebed om die Gebeente* and the second movement are virtually interchangeable, their pitch content will also be so.

Hofmeyr states in his preface to the score of *Gebed om die Gebeente* that:

“Virtually all the musical material is derived from three main ideas announced in the first 40 bars; like leitmotifs, these are developed in relation to specific symbols and concepts in the poem”. (Hofmeyr, 1999)

Hofmeyr also says in his programme notes to *Sinfonia africana* that

“The music is almost exclusively derived from three main thematic ideas which are heard at the outset and which correspond to the main concepts of the poem, namely suffering, searching and the mother’s yearning for peace”.

This definition corresponds exactly with the already done analyses of *Gebed om die Gebeente* in Chapter 3.

Below is a summary of the three themes used in *Gebed om die Gebeente*/second movement. The summary below, however, will have the bar numbers of the second movement, and not of *Gebed om die Gebeente*

Suffering theme:

According to an e-mail of Hofmeyr, the first musical idea that appears in *Gebed om die Gebeente* is the *suffering* theme. The idea of suffering forms a central part in the composition, and is closely associated with the appearance of the “brakland” symbol, and the concept of abandonment (E-mail correspondence, 9 December 2014). The *suffering* theme is heard first in the opening chord and following oboe solo:

Example 88: *Gebed*, bars 1 – 3 (Reduced orchestral setting with oboe solo)

Reduced chord from orchestra

Oboe solo, bar 2 - 7

There are several smaller units which are already present in bars 1 – 7 and that become recognisable features later in the second movement. The first feature is the use of chords, which are often, but not always, arpeggiated. Even the opening three notes of the oboe solo can be seen as an arpeggiated chord, built on fifths (or more concisely, a perfect fifth and diminished fifth). The second vital piece of information that can be extracted from the above example is Hofmeyr's preference for certain intervals, such as a major and minor second, as well as perfect fifth and diminished fifth. The third feature of the *suffering* theme is the centricity around a specific pitch. Although not initially clear, this was later confirmed by Hofmeyr in an e-mail (E-mail correspondence, 7 October 2011). In the above example, the oboe centres around the pitch B, although there are leaps.

Searching theme:

The second musical idea of *Gebed om die Gebeente*, is the *searching* theme, which is first heard in the bassoons in bars 5 – 8.

Example 89: *Gebed*, bars 3 – 4 (bassoons)

Melodic motif
E - F - G - F#

There is also a secondary melodic motif that is attached to the *searching theme*, which is of great importance in *Gebed om die Gebeente*. The first, and therefore lowest, note of every grouping (excluding repetitions) in the *searching theme* yields the following four-note pattern: E – F – G – F#.

Yearning theme:

The *yearning for peace* (hereafter called *yearning*) theme is the third and final musical idea of *Gebed om die Gebeente*. While Sections A0 and A are mainly built around the *suffering* and *searching* theme, Section B draws its material from the *yearning* theme. The first appearance of this theme is in the soprano line in bars 54 – 66. This lyrical theme consists of an upwards leap of a minor sixth, followed by a scalar descent (E-mail correspondence, 7 October 2011).

Example 90: *Gebed*, bars 54 – 66 (soprano)

Soprano



interval:
minor 6th up

scalar descent

4.2.4. Harmonic content

The harmonic procedures in this movement are exactly the same as in *Gebed on the Gebeente*, and will therefore only list the change of keys as a summary.

Table 17: Summary of the harmonic content in the second movement:

Key	Comment
Aeolian mode on E and Phrygian mode on E	Accidentals: E#, A#, D#,
	– Modulation to Aeolian on E
Phrygian mode on E	–
Aeolian mode on F#	–
Phrygian mode on A	–
Phrygian mode on E	Accidentals: F#
Aeolian mode on E	–
Phrygian mode on F#	–
F# minor	–
Phrygian mode on A	–
Phrygian mode on F#	Accidentals: E#
E♭ minor	Accidentals: A♭, E#
G minor	
D minor	Accidentals: D#, E♭, E#, F#, G♭, G#, A♭
G minor	Accidentals: G♭, G#, A#, B♭, D♭
F minor	Accidentals: B♭
D minor	–
C# minor	–
B♭ minor	–
D♭ major	–
G#/A♭ minor	–
D major	Accidentals: D#, E♭, F♭, G#, A#
D minor	Accidentals: E♭

F minor	Accidentals: F#
G# minor	Accidentals: Fx
B minor	Accidentals: B#
D minor	Accidentals: D#
Phrygian mode on C	–
–	Modulation to D minor
D minor	Accidentals: Eb, F#
C# minor	Accidentals: F# ₁ , B _b
A minor	Accidentals: B _b
B _b minor	Accidentals: D _b
F# minor	Accidentals: F# ₁ , B#, Eb
C# minor	Accidentals: G _b
F minor	Accidentals: F#, G#, B _b
F# minor	Accidentals: C _b , D _b , Eb
G minor	Accidentals: E _b
Phrygian mode on C	Accidentals: E _b , F#, B _b
Phrygian mode on E	Accidentals: F#, D#
C# minor	Modulation to D minor
Aeolian mode on D	Accidentals: Eb, F _b , F#, G#, C#
G# minor	Modulation to A minor
Aeolian mode on A	Accidentals: A _b , B _b , Eb, G _b , G#
D melodic minor	Accidentals: D _b , G _b
Lydian mode on G	–
Lydian mode on B _b	Accidentals: C#
F# minor	Accidentals: F# ₁ , B#, E#
–	Modulation to B _b major
–	Modulation via B _b , A _b , G _b , F, Eb,
E minor	–
A major	Accidentals: B _b , F _b
Lydian mode on F#	Accidentals: E#

–	Modulation to E minor
E minor/Phrygian on E	Varied reprise of the opening
A major	Accidentals: B \flat , F \sharp

4.2.5 Rhythmic content

One of the key differences between *Gebed om die Geente* and the second movement is the fact that the note values have been effectively doubled. The main reason for this is that it can be read more easily and be conducted with greater simplicity, especially since there are a large number of players to work with. More difficult rhythmic patterns, such as the accelerated feathered beam in bar 1 for the piano of *Gebed om die Gebeente*, was written out as a set of demisemiquavers.

Besides that, a few rhythmic lines have been added to the work, such as the rhythmic ostinatos in the violas and cellos for bars 5 – 20, which was not in the original *Gebed om die Gebeente*. The more lyrical sections tend to have less movement and greater rhythmic freedom for the singer (bars 54 – 95)

4.2.6. Texture

In the second movement of *Sinfonia africana* there are examples of monophonic textures, homophonic textures and polyphonic textures. Hofmeyr tries to keep the same texture for the different segments of the work, albeit that the work is more dense with greater melodic interest.

4.2.7 Timbre

It is in the scoring of the second movement, which Hofmeyr is at his freest. Here, a multitude of instrumental colours can redefine the sounds as they were originally heard. One such example would be the initial flute solo, which was rescored for an oboe, or the entry of the soprano, which was in essence a solo in *Gebed om die Gebeente*, but which is now accompanied by a double bass.

In most cases, Hofmeyr retains at the original material, but aptly reorchestrates it, by example splitting the material amongst two or more instruments. In the opening section, where the initial *searching* theme was heard in the solo cello line, this has now been split for two bassoons alternating the patterns with each other.

Hofmeyr took a great deal of time to rewrite this, as the intimate setting of *Gebed om die Gebeente* for four instruments could quickly have overpowered the soloist. Therefore, Hofmeyr tends to score fewer lines and a lighter orchestration, to remain true to the original. However, at key moments, such as the storm in bars 484 – 512, Hofmeyr uses a larger orchestra to reflect this crucial change in the poem as well as in the music.

4.2.8. Dynamics

The general dynamics of the second movement are mostly *ppp*, *pp*, *p* and *mp*, unless louder sounds are needed as in bars 114 – 117. The sheer size of orchestration means that the dynamics are soft, since a mezzo-forte for *Gebed om die Gebeente* would be relatively softer than a mezzo-forte for a full orchestra.

4.3. The third movement: *Afrika*

Similar to the second movement of *Sinfonia africana*, the third movement is based on an earlier composition by Hofmeyr. In 2001, Hofmeyr set van den Heever's poem *Afrika* to music for six voices (soprano, mezzo-soprano, contralto, tenor, baritone and bass). He then reworked this setting in 2003 for solo soprano, choir and orchestra.

In contrast to the second movement, which is largely a re-orchestration of *Gebed om die Gebeente*, the third movement differs extensively from Hofmeyr's *Afrika*.

4.3.1. Textual analysis

The third movement of *Sinfonia africana*, similar to the previous two movements as well as the 2001 setting of *Afrika*, can be performed in Afrikaans as well as in English. The English version is based on Hofmeyr's own translation of the Afrikaans poem. Minor adjustments, using cue sized notes, were made in the score to make provision for the alternate English text and to accommodate the slight rhythmic changes. Again, as stated before, this has no effect on the actual interpretation of the work.

Although Hofmeyr also repeats certain key lines from van den Heever's *Afrika*, they are more extensive than the 2001 composition. Furthermore, it must be mentioned that the tenth stanza, which Hofmeyr created to conclude *Afrika*, is also present in the third movement as the closing text for the movement itself and the work as a whole. The tenth stanza quotes specific lines and segments from the poem, so that extra emphasise can be given to these restatements. Hofmeyr's tenth stanza is as follows:

O Afrika! Jou naam dreun soos die see!	(line 33)
O sing deur ons en maak ons menslik, ruim,	(line 29)
dan word ons suiwer deur te glo en weet!	(line 32)
O Afrika! O Afrika! O Afrika!	(line 33)

The table on the next page will summarise and give a comparative look at the textual differences between the original poem, Hofmeyr's *Afrika* and the third movement. Any particular remarks will be put in brackets.

Table 18: Textual differences between the original poem, Hofmeyr's *Afrika* and the third movement.

Original poem	Hofmeyr's <i>Afrika</i>	Third movement
'n woud van lewe waai hier aan	'n woud van lewe, 'n woud van lewe waai hier aan.	'n woud van lewe waai hier aan, 'n woud van lewe, 'n woud van lewe waai hier aan.
Ek sien die donker hordes	Ek sien die donker hordes	Ek sien die donker hordes, (the choir sings this line four times, while the solo soprano only sings it once)
en ek hoor 'n yl geskreeu	en ek hoor 'n yl geskreeu	en ek hoor 'n yl geskreeu, (the choir repeats this line twice, sometimes omitting the word "en". The solo soprano only sings it once)
oor ruimte en oor tyd,	oor ruimte en oor tyd, (repeated twice, but only in the mezzo-soprano, contralto, tenor and baritone)	oor ruimte en oor tyd, (repeated three times, while the solo soprano only sings it once)
en in die dreuning van die see verloor,	en in die dreuning van die see verloor, verloor, (the soprano and bass do not repeat the second "verloor")	en in die dreuning van die see, en in die dreuning van die see verloor (the solo soprano does not sing the repetitions)
verruis dit ritmies soos 'n ewigheid!	verruis, verruis dit ritmies soos 'n ewigheid, 'n ewigheid! (the soprano and bass do not sing the repetitions)	verruis dit ritmies soos 'n ewigheid, 'n ewigheid! (the solo soprano does not sing the repetitions)
Ek weet nou wat verlore is, o Land waar donker voorgevoelens sawens huiwer,	Ek weet nou wat verlore is, o Land waar donker voorgevoelens sawens huiwer,	Ek weet nou wat verlore is, o Land waar donker voorgevoelens sawens huiwer, (sung by the solo soprano and repeated by the choir)
ons lewe is verdor net soos die sand –	ons lewe is verdor net soos die sand –	ons lewe is verdor net soos die sand – (sung by the solo soprano and repeated by the choir)
o maak ons hart weer afgronddiep	o maak ons hart weer afgronddiep (sung twice, but not repeated by the soprano and bass)	o maak ons hart weer afgronddiep (sung three times by the solo soprano, alternated with the two repetitions in choir. There is also an echo effect between tenor-bass part and the soprano-contralto part)
Laat uit die oewerlose ons verlede met oerkrag van die lewe self verrys	Laat uit die oewerlose ons verlede met oerkrag van die lewe self verrys (fuagto section: each voice repeats these lines until all the voices have entered and sung it once)	Laat uit die oewerlose ons verlede met oerkrag van die lewe self verrys (fuagto section: each voice repeats these lines until all the voices have entered and sung it once)
en soos 'n golf vergaan tot in die hede	en soos 'n golf vergaan tot in die hede (the contralto repeats the words "tot in die hede", while the baritone repeats the word "vergaan" three times)	en soos 'n golf vergaan tot in die hede (the contralto repeats the words "tot in die hede", while the baritone repeats the word "vergaan" three times)
en ons die glimpad	en ons die glimpad	en ons die glimpad, die glimpad
die sterre wys, wat swyend gaan, oneindig deur die tye soos wêreld van lig	die sterre wys, die sterre wat swyend gaan, oneindig deur die tye soos wêreld van lig (modified second line)	die sterre wys, die sterre wat swyend gaan, oneindig, oneindig deur die tye soos wêreld van lig (modified second line; stanza first sung by the solo soprano and then repeated by the choir. "van lig")

		repeated at the very end by the solo soprano, contralto and tenor)
maak ons menslik, ruim, ons oë sag	maak ons menslik, maak on ruim, maak ons oë sag (modified by adding “maak”)	maak ons menslik, maak on ruim, maak ons oë sag (modified by adding “maak”)
dan breek gebrek in ruising van die skuim	dan breek gebrek in ruising van die skuim (repeated twice)	dan breek gebrek in ruising van die skuim (repeated twice)
O Afrika! jou naam dreun soos die see!		O Afrika! jou naam dreun soos die see! (repeated three times by the choir, while solo soprano sings it in part twice and once in full, similar to an echo)
jou stem is op die nagwind,	jou stem is op die nagwind,	jou stem is op die nagwind, (sung twice)
diep en donker, en in ons roep 'n eeue ontwaakte beë	diep en donker, en in ons roep 'n eeue ontwaakte beë	diep, diep en donker, en in ons roep 'n eeue ontwaakte beë (choir joins solo soprano when she sings it for the second time)
	O Afrika! jou naam dreun soos die see!	O Afrika! jou naam dreun soos die see! (repeated three times by the choir, while solo soprano sings it in part twice and once in full, similar to an echo)
	O sing deur ons en maak ons menslik, maak ons ruim	O sing deur ons en maak ons menslik, maak ons ruim
	dan word ons weer suiwer deur te glo en te weet!	dan word ons weer suiwer deur te glo en te weet!
	O Afrika! O Afrika! O Afrika!	O Afrika! O Afrika! O Afrika!

4.3.2 Formal structure

While Hofmeyr did not give a broad outline regarding the formal structure of *Afrika*, the programme notes to the third movement of *Sinfonia africana* are by far more extensive.

C.M. van den Heever's *Africa*, on which the third movement is based, is an ode to the power of spiritual renewal of this continent, and forms an interesting parallel with the contemporary works of the Senegalese poet Lamine Diakhaté. The structure of this movement is based on a free extension of the principle of binary form (AA1), and can be schematically represented as ABCA1DC1EB1E1D1. The broad opening melody (A), and its shimmering orchestral background are derived from the coda of the preceding movement. All the successive themes can also be related to motifs from the earlier movements. B (I feel the sea-wind's breath...) utilises the motif that depicted wind in the second movement and later combines it with the drumming rhythms from the first movement. C (And from the shoreless vastness...) takes the form of a fugato on a new theme, containing certain features of the opening melody, and leads to a return of shimmering textures and a development of motifs from A at the stars...that silently float. The hymn-like D (O sing through us...) marks the beginning of the coda to the movement and to the work as a whole. (Hofmeyr, 2004)

Like in *Afrika*, there are a total of ten sections in the third movement: five contrasting sections, each reappearing again later in a varied form. Using Hofmeyr's description of the third movement, Section A, Section B, Section C and Section D were easily identified. Additionally, despite the lack of information regarding the formal structure of *Afrika*, the programme notes from *Sinfonia africana* confirm that all the sections in *Afrika* were correctly identified. The table below summarises the formal structure of *Afrika* and compares it to the third movement.

Table 19: Formal sections in *Afrika* and the third movement:

Section	<i>Afrika:</i> Bar nos.	Third movment Bar nos.	Original poem: Stanza nos.
A	1 – 17 ¹	1 – 56 ¹	1
B	17 – 79 ¹	56 – 166	2 – 5
C	79 ^{2b} – 123 ¹	167 – 218 (overlap with A1)	6
A1	123 – 138 ²	217 – 253 ²	7
D	138 ³ – 146 ¹	253 ³ – 293 ¹	8
C1	146 ^{2b} – 158 ^{2a}	293 ^{2b} – 269 ¹	8
E	158 ^{2b} – 162 ¹	269 – 308 ¹	9
B1	162 ² – 174 ^{2a}	308 – 348 ¹	9
E1	174 ^{2b} – 178 ^{2a}	348 ² – 358 ¹	9 (line 1)
D1	179 ^{2b} – 191	358 ² – 375	8 (line 1 and 4); 9 (line 1)

Section A (1 – 56¹):

Section A can be divided into two halves: the first half is from bars 1 – 31¹, while the second half is from bars 31^{2b}. The first half serves as an introduction and already states the main theme in the horns and trumpet in bar 7, with the “shimmering orchestral background [that was] derived from the coda of the preceding movement” (Hofmeyr, 2004). The second half starts in bar 31^{2b} with the choir singing the main theme to the words of the first stanza.

Section B (17¹ – 79¹):

Section B is subdivided into four subsections.

Table 20: Summary of the subsections in Section B:

Subsection	Bar nos.	Stanza nos.
BA	56 – 79 ¹	2
BB	79 ^{2b} – 94 ¹ ; 94 ^{2b} – 103 ¹	3
BC	103 – 121 ¹	4
BD	121 – 166	5

Although there is material connecting each of the subsections, there is also a marked change from one subsection to the next. As can be deduced from the table above, each subsection is particularly attached to one of the stanzas in the poem.

Subsection BA (56 – 79¹):

Although similar to Section A, the accompaniment changes to a smaller ensemble. The woodwinds are mainly reduced to the flutes, who play trills on each of their arpeggiated notes, while most of the string instruments have an oscillating pattern, besides the double bass, who plays a *glissando tremolato*. The solo soprano does not enter until bar 58^{2b}, to give the listener a change to hear the change in accompaniment.

Subsection BB (79^{2b} – 103¹):

Subsection BB can also be divided into two halves: the first half is from bars 79^{2b} – 94¹, while the second half is from bars 94^{2b} – 103. The first half of Subsection BB starts with only the choir singing the beginning of stanza 3 in a hymn like manner. In bar 84, the choir stops singing for four bars, in which time they are “answered” by the strings. The second half is from 94^{2b} – 121 and concludes this subsection.

Section A1 (217 – 253²):

In the variant form of Section A, Section A1 retains the orchestral accompaniment from earlier. However, after bar 245, Section A1 veers away from the initial section. The focus is shifted to the lower voices, namely the tenor, baritone and bass, accompanied only by the cellos, also split into three groups.

Section D (253³ – 293¹):

Section D starts with the words “O sing deur ons en maak ons menslik”, one of the key lines Hofmeyr later uses in his tenth stanza. This short section starts off in hymn-like manner, with the soprano and choir singing the above mentioned words, and which then closes with an instrumental postlude, also in the same style.

Section C1 (293^{2b} – 269¹):

While Section C was written in a fugato style, Section C1 is not. However, the motif on which Section C1 is built can be traced back to bars 176^{3b} – 179^{1a}, which match the words “met oerkrag van die lewe self verrys”. Although the motif forms the basis of this section, it is the modulating shift at the end of the motif which is of greater importance. The modulating shift is used to link three sequential phrases together, namely bars 271^{2b} – 274, bar 275^{1b} – 278 and bars 279^{1b} – 283 respectively. Each sequential phrase is higher than the previous one, as they respectively centre on the notes G[#], B and E.

Section E (269 – 308¹):

Similar to Section D, which starts with the words “O sing deur ons en maak ons menslik”, Section E starts with “O Afrika! Jou naam dreun soos die see!” This is another key line that is used in the tenth stanza. Melodically, this phrase is also heard three times, making use of the same modulating shift motif found in the previous section.

Section B1 (308 – 348¹):

Section B1 combines the accompanimental figures of Subsection BB (the trills on the arpeggiated notes in the woodwinds, as well as the oscillating notes in the strings and the *glissando tremolato* in the double bass) with the fugato subject from Section C. The fugato subject is played by the tuba and the first violins (as flageolets), three octaves apart. The soprano enters in bar 321 with the words “jou stem is op die nagwind”, and is later joined by the choir in bar 332, who until then have been humming.

Section E1 (348² – 358¹):

The variant form of E1 is very similar to the original, with the biggest difference being that the three phrases follow a modulation shift. The first phrase is from 348^{1b} – 352^{1a}, which starts on an F#, while the second phrase is from 352^{1b} – 355^{1a}, starting on a D# (the phrase still starts in the soprano, but is interjected by the solo soprano with an F#). The third and final phrase starts in the solo soprano with an F#.

Section D1 (358² – 375):

Section D1 closes the third movement and *Sinfonia africana* as a whole. For this grand finale, Hofmeyr uses his self-created tenth stanza, accompanied by the full orchestra, choir and solo soprano, leaving the listener in awe as the work concludes with the words “O Afrika! O Afrika! O Afrika!” – truly as Muller put it “gebeurtenis van belang” (Muller, 2004).

4.3.3. Pitch content

Although the thematic material in the third movement corresponds to the thematic material of *Afrika*, the motifs are not as apparent in the third movement. As mentioned in the subchapter 3.2.3., the distinct *glimmering water* motif appears in the outset of *Afrika* in the soprano, mezzo-soprano, contralto, baritone and bass parts. However, in the orchestral reworking of *Sinfonia africana*, this motif is written as a semitonal trill on the notes A and E in the clarinets, as dotted crotchet oscillations in the bassoons, trombone and tuba (together with the double basses), and as mostly hummed minims

and semibreves in the choir, while there are oscillating tremolo semiquavers in the violas.

Example 92: *Afrika*, bar 1 – 6 (*glimmering water* motif in the soprano part)



1 *Tranquillo* ♩ = 42-46
 Soprani *ppp* a bocca chiusa

While these “hidden oscillations appear in the instruments mentioned, the flute, piccolo, oboes, second violins and cellos have arpeggios based on either an A major or B \flat minor chord, with the piano and harp playing pentatonic scales build on A and E respectively.

The themes, on which the third movement is based, are similar to those found in *Afrika*.

Example 93: *Afrika*, bar 7 – 13 (Theme A based on the *glimmering water* motif in the first horn part)



7 in rilievo
 Horn in F *mf cantabile*

Example 94: *Afrika*, bar 7 – 13 (main theme in Section A based on the *glimmering water* motif in the first horn part)



7 in rilievo
 Horn in F *mf cantabile*

Example 94: *Afrika*, bar 58 – 64 (main theme in Subsection BA based on the *boat* motif in the solo soprano part)

58 *mp*

Soprano Solo

Die see-wind waai om my en aan die kim ver-rys 'n boot nou, don ker-spo kig ver

Example 95: *Afrika*, bar 56 – 61 (primary accompanimental theme in Subsection BA based on the *wind* motif in the first violin part)

56

Violin I

ppp

Example 96: *Afrika*, bar 79 – 84 (main theme in Subsection BB based on the *contemplation* motif in the soprano part)

79

Soprano

Ek dink aan A-fri-ka, en lang ver-loe - ë en reeds ver-son-ke eeu - e se be staan,

Example 97: *Afrika*, bar 167 – 173 (main theme in Section C, which includes the sea motif in the bass clarinet part)

167 *a tempo* ♩ = c. 60-66

Bass Clarinet in B \flat

mm misterioso

4.3.4 Harmonic content

Table 21: Summary of the harmonic content in the third movement:

Section	Bars nos.	Key	
A	1 – 11	Phrygian on A + C \sharp and G \sharp	
	12 – 13	Octatonic V of A	
	14 – 19	Octatonic V of C	
	20 – 25	Hexatonic I in C	
	26 – 30	Phrygian on F + A \flat and C \sharp	
	31 – 56	Phrygian on A + C \sharp and G \sharp	
BA	56 – 65	Haxatonic scale: A – B \flat – C \sharp – D – E – F	
	66 – 67	Haxatonic scale: E – F – G \sharp – A – B – C	
	68 – 70	Haxatonic scale: B – C – D \sharp – E – F \sharp – G	
	71 – 75	Haxatonic scale: F \sharp – G – A \sharp – B – C \sharp – D	
	76	Octatonic V of B	
	77 – 78	4 note scale on B: B – C – F \sharp – G	
BB	79 – 84	B major to B minor to D major	
	84	A major to A minor to C major	
	88 – 93	G major to Phrygian on G	
	94	B minor to E minor	
	95 – 97	E minor	
	98	C \sharp minor	
	99 – 102	Phrygian on C \sharp	
	BC	103 – 121	Phrygian on C \sharp , alternating with C \sharp minor
	BD	121 – 166	Phrygian on C \sharp + E \sharp
	C	167 – 172	D major + D \sharp + B \flat
173 – 178		G major + G \sharp + E \flat	
179 – 184		C major + C \sharp + A \flat	
185 – 190		F major + F \sharp + D \flat	
191 – 202		B \flat major + B \natural + G \flat	

	203 – 209	E \flat major + E \natural + C \flat
	210 – 218	Modulatory section with cadence onto Phrygian on D
A1	219 – 226	Mode III of B \flat major – minor: D – E \flat – F – G \flat – A – B \flat – C – D
	226 – 243	Mode III of B \flat major – minor: D – E \flat – F – G \flat – G – A \flat – A – B \flat – C – D
	243 – 253	Modulatory section with cadence onto G \sharp minor
D	253 – 269	A \flat major
C1	269 – 274	C \sharp minor + E \sharp
	274 – 279	E minor + G \sharp
	280 – 282	Octatonic elaboration of German Augmented 6 th of D minor to V
	282 – 293	Modulatory section with cadence onto G + A \sharp + C \sharp + E \flat (Hexatonic + C \sharp)
E	293 – 299	Mixolydian on B \flat to Phrygian on B \flat + D \natural (also Phrygian on G)
	300 – 304	Mixolydian on C \sharp to Phrygian on C \sharp + E \sharp (with an F \sharp diminished cadence)
	305 – 307	Phrygian on B
B1	308 – 331	Phrygian on B
	332 – 348	Phrygian on B + D \sharp
E1	349 – 351	Mixolydian on D to Phrygian on D (Also Phrygian on B)
	352 – 354	Mixolydian on B to Phrygian on G \sharp
	355 – 358	Mixolydian on E to Phrygian on C \sharp
D1	359 – 364	E major
	365 – 367	C \sharp major with octatonic V
	367 – 375	Phrygian on C \sharp

4.3.5. Rhythmic content

One of the starkest differences between the rhythm of the third movement and that of the preceding two is the barrage of simultaneous sounding rhythms competing for the listener's attention. Examples include the opening Section A, the subsection BC, or even the fugato Section C. Section A is also a very good example to show how longer note values are often contrasted with rapid shorter notes. The broad melodic line in Section A is contrasted with the rapid motoric accompanimental figures, found in the upper woodwinds, piano and harp and stringed instruments (excluding the double bass).

While comparing the time signatures in the score of *Afrika* to the score of the third movement, the following conclusions were made: *Afrika* only uses $\frac{2}{4}$ and $\frac{3}{4}$ time signatures, while the third movement does not exclusively stay with these two time signatures. Mostly, the $\frac{2}{4}$ and $\frac{3}{4}$ time signatures are alternated with each other, but sometimes the following time signatures also appear in the third movement: $\frac{1}{4}$, c , $\frac{6}{8}$ and $\frac{9}{8}$.

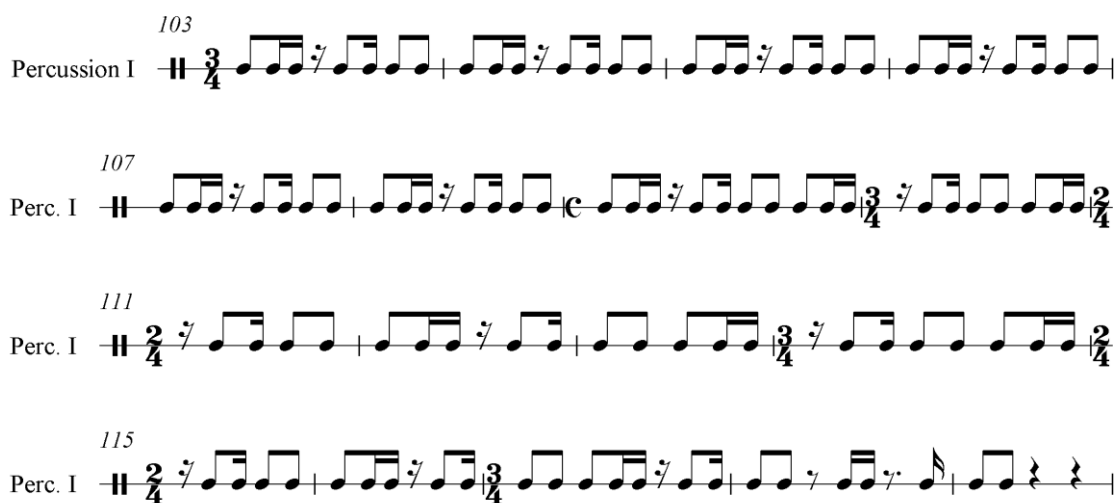
The $\frac{1}{4}$ time signature is only used a total of three times, namely in bars 146 – 162, bars 227 – 242 and bars 333 – 348, while the $\frac{6}{8}$ and $\frac{9}{8}$ time signatures only appear between bars 294 and 359. Also, the $\frac{6}{8}$ and $\frac{9}{8}$ are only used in conjunction with the $\frac{2}{4}$ and $\frac{3}{4}$ time signatures. $\frac{6}{8}$ is used with $\frac{2}{4}$, as both are duple time signatures ($\frac{6}{8}$ being compound duple and $\frac{2}{4}$ simple duple) and $\frac{9}{8}$ is used with $\frac{3}{4}$, as both are also triple time signatures ($\frac{9}{8}$ being compound triple and $\frac{3}{4}$ simple triple). The main reason for using these time signatures is to avoid using triplets, especially with more complex rhythmic patterns, and to facilitate the reading of the rhythms by the performers (such as for bar 294).


Similar to *Afrika*, Hofmeyr uses a wide variety of note values: from the tremolo hemidemisemiquavers in the flute parts in bar 1 or the 14:8 demisemiquavers also found in bar 1 (in the piano part), to the 18-counts tied note in the hummed sopranos (lasting from bar 48 to bar 55).



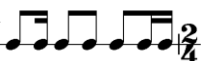
In addition to this, Hofmeyr regularly makes use of tied notes, which result in syncopations. A good example of this would be in Subsection BD, bars 123 – 139 in the second violins and violas.

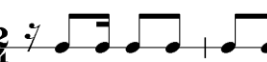


There are several instances of rhythmic ostinatos, such as the flute part in Subsection BA (bars 56 – 79), or even more so the percussion line in bars 103 – 119. The piano and percussion instrument maintain a rigid rhythmic pattern, despite the time signature changes, which as a result often leads to a feeling of displacement.




Example 98: *Afrika*, bar 79 – 91



103
Percussion I H $\frac{3}{4}$ 

107
Perc. I H $\frac{2}{4}$  C $\frac{3}{4}$  $\frac{2}{4}$ 

111
Perc. I H $\frac{2}{4}$  $\frac{3}{4}$  $\frac{2}{4}$ 

115
Perc. I H $\frac{2}{4}$  $\frac{3}{4}$  $\frac{2}{4}$ 

Hofmeyr often also uses a change from one overall composite rhythm to another to introduce a new section. This is especially prevalent between the various subsections of Section B. The different subsections start in bar 56, bar 79, bar 103 and bar 121 respectively, each with their unique composite rhythm.

While comparing the tempos in *Afrika* to the tempo in the third movement, the researcher found that there are also only seven different tempo markings. However, while the tempo marking in *Afrika* range between $\text{♩} = 42$ to $\text{♩} = 66$, the tempos of the third movement are between $\text{♩} = 42$ and $\text{♩} = 80$. However, this relatively “fast” tempo is only reached after bar 349, which help to increase the overall speed and helps bring the movement and therefore *Sinfonia africana* to a dramatic close.

Table 22: Summary of the tempo markings found in *Afrika*:

Bars	Tempo indication
1 – 54	Tranquillo ♩ = c. 42 – 46
55	rall.
56 – 78	Poco più mosso ♩ = c. 48 – 52
79 – 92	Misterioso (Tempo primo)
93 – 102	accel. poco a poco
103 – 120	poco più mosso ♩ = c. 60 – 66
121 – 160	Misterioso
161 – 166	rall. poco a poco
167 – 215	a tempo ♩ = c. 60 – 66
216 – 279	Meno mosso ♩ = c. 48 – 52
280 – 282	a tempo ♩ = c. 54 – 58
283 – 293	accel. poco a poco
294 – 348	Più mosso ♩ = c. 66 – 72
349 – 372	Poco più mosso ♩ = c. 72 – 80

4.3.7 Texture

Similarly to the previous two movements, the general texture of the third movement remains homophonic. However, despite the vocal line, and therefore the melody line being the most important aspect of this work, there are many secondary melodic lines, which largely serve as accompanimental material to the main melody. In essence, and in particular to this movement, there are many secondary melodic lines that are often doubled up with multiple instruments. One such example appears in bars 94 – 102 (especially more towards the end), where the brass section doubles the choir, which is complemented by three different accompaniments, namely in the woodwinds, the strings and the tuned percussion (particularly the piano and harp), all the while being driven forward by the non-melodic percussion instruments and timpani. Despite these doubled individual lines, which then often come across as being polyphonic, it still creates a cohesive homophonic texture. In the end, the texture becomes symbolic of the nature of the work – unity through diversity.

4.3.7. Timbre

Since there is a difference in timbre between the two settings of *Afrika*, Hofmeyr would have needed to approach the scoring of each of these two works in a unique manner. The reason for this is that there are vocal techniques that cannot be copied by an instrument, as much as there are instrumental techniques which cannot be performed by a singer. However, while *Afrika* does not make use of an orchestra, the third movement is not without a choir. Therefore, Hofmeyr could use the choir in conjunction with the orchestra to create a golden timbral midway.

At the start of the third movement, Hofmeyr combines the full orchestra with the choir. While the choir is busy humming, the horns and trumpet enter in bar 7 to play the main theme of Section A. This lasts until bar 31, after which the choir stops humming to sing the first stanza. The upper brass ensemble restates and continues the main theme with the choir until bar 43³⁹. Although Hofmeyr uses the same technique several times later, he does not do so continuously. At the start of Section B in bar 56, Hofmeyr does not use any brass instruments until bar 91. Between bar 56 and bar 91, Hofmeyr contrasts the choir with the string instruments (bars 75 – 87) and later with the lower woodwinds and horns (bars 88 – 93) in a “question and answer” manner.

A unique sound that appears in the third movement is the clash sound is made by the *tam-tam grande*, the *campane*, piano and harp chord in bar 121, announcing the start of Subsection BD. This is followed by piccolo and bass clarinet playing the main melody of the subsection, which is then repeated by the solo soprano in bars 125 – 135. Although the combination of the piccolo and bass clarinet is unique to this movement, it is not the only combination of instruments, whose ranges are far apart. In bars 311 – 322, Hofmeyr combines a tuba with the first violin (playing flageolets), which essentially puts the melody five octaves apart.

In another unique part of the third movement, Hofmeyr gives the following instruction for the basses in bar 173: “2/3 of the basses”, which is followed by another instruction in bar 179: “1/3 of the basses + 1/3 of the tenors” and finally the last instruction in bar 185 “2/3 of the tenors”. In essence, what Hofmeyr has done here is create another

³⁹ Contrary to the score, where there is no solo soprano for this section, the recordings made on 19 and 20 August 2004 feature a solo soprano. It is the researchers opinion, that Sabina Mossolow might have been singing the soprano part with the choir for this section.

voice part from the existing tenor and bass groups. The fugato section of the third movement is a verbatim copy of *Afrika*. However, in *Afrika*, there are already six voice parts, whereas in *Sinfonia africana* there is only a four-part choir and a solo soprano. Therefore, Hofmeyr assigns the roles as follows: the bass part from *Afrika* is sung by 2/3 of the basses of the third movement; the baritone part from *Afrika* is created by using 1/3 of the basses and 1/3 of the tenors from *Sinfonia africana*, while 2/3 of the remaining tenors sing the tenor part. The contraltos however continue singing the contralto part, while the sopranos from the third movement sing the mezzo-soprano from *Afrika*. Finally, the solo soprano is assigned the actual soprano part from *Afrika*. After having re-worked the placing of the vocal parts, Hofmeyr also split the orchestra, so the instruments can double the vocal parts. The first entry of the fugato subject is for instruments only and is given to the bass clarinet, bass bassoon and double bass. With the bass voice entry, Hofmeyr adds the bassoons and cellos, while for the baritone entry he adds a trombone. The English horn and second horn, and violas enter with the tenor voice, while the clarinet, first horn and lower second violins enter with the contraltos. Finally, the oboes, the trumpet and the upper second violins enter with the soprano choir, leaving the solo soprano to enter last with the piccolo and first violins.

The one technique that Hofmeyr has taken from *Afrika* is the use of *bocca chiusa*, which literally means to sing with a “closed mouth”, in other word “hum”. Other orchestral techniques that Hofmeyr uses in the third movement include *frullato* in the woodwinds (such as in bar 1), glissandos without mutes in the second violins and cellos (also bar 1), vocal glissandos (bar 56), playing with mutes in the string section, as well as playing *flautando* by stroking the bow over the fingerboard (bar 56), double bass tremolos (bar 57) and *sul ponticelli* (first violins in bar 240).

Hofmeyr composed *Afrika* for six voices: a soprano, mezzo-soprano, contralto, tenor, baritone and bass voice. Due to the nature of an a cappella work, there is only a limited amount of timbral inflections that can be used. There is one, however, noticeable timbral technique that Hofmeyr employs a total of four times in *Afrika*, namely the practice of singing *a bocca chiusa*. This literally means to sing with “a closed mouth”, or alternatively can be translated as singing in a hummed manner. The wordless humming is often contrasted against one or two voices singing the words from the poem, such as in bars 1 – 35 or bars 61³ - 79¹. The non-singing voices start their humming with the indication *a bocca chiusa* and continue to sing in such a manner until

the appearance of words in their respective voice parts. There is no indication to stop humming, but it is assumed that the performer will know to stop humming once words need to be sung.

The effect that is created by the humming voices is similar to the muting of an instrument. In the case of *Afrika*, the humming is accompanied by a pianissimo (ppp), which in essence creates a dampened drone-like “bed of sound”. As such, the humming parts fade into the background the focus the listener’s attention on the prominent vocal parts, which are singing at a mezzo-piano dynamic. Below is an example of such an instance:

Besides the above-mentioned vocal technique, another timbral variation in *Afrika* that should be discussed is the combination of voices used at any one given point. Although most of the voices sing together throughout *Afrika*, Hofmeyr subtly changes these as the work progresses.

Even though all the voices sing together for a large part of the work, often only one or two voices are given the main melodic line. This results in drawing the musical interest to these parts. In the opening section, bars 1 – 35, and in bars 123 – 129, the tenor voice prominently sings the melodic line above the others. Later in the work, the mezzo-soprano and baritone part are paired against the other voices (bars 61³ – 79), while in bars 162 – 166 the contralto is given this prominence. This then flows into the final soprano and tenor voice paring for bars 167^{2b} – 173. Other combinations include a part where the bass and baritone voices are omitted (bars 123³ – 130^{1a}) and therefore only the upper accompanimental voices and tenor with the melody line are heard. This is contrasted in the section that follows, where the upper voices are omitted and only the lower voices (tenor, baritone and bass) are heard in bars 130^{1b} – 138². In a another section, the timbre starts off with only the bass voice, which then successively starts to includes the baritone, tenor, contralto, mezzo-soprano and soprano voice, as in Section C (bars 79^{2b} – 122). On a few occasions, all the voices are heard with equal melodic interest, such as in Subsection BB (36^{1b} – 45^{2a}).

4.3.8. Dynamics

It is often the case with works by Hofmeyr, that meticulous time is spent by the composer adding the right dynamic level to each group. Should one look at the first page of the third movement, the following dynamic indications appear in the first bar: piano in the clarinets, mezzo-piano in the flute, piccolo, oboes, first violins and violas, mezzo-forte in the bassoon, bass bassoon, trombone, tuba, piano and choir, forte for the percussion I, harp, double basses, and fortissimo for percussion II as well as for the second violins and cellos (who have the remark to play “as loud as possible”).

The dynamic range for the third movement goes from *pppp* (bar 217, upper woodwinds) until *fff* (bar 372 – 375, woodwinds and brass instruments), with all the gradations in between. There are also the less frequently used *mfp* (bar 203, first horn and trombone), a *quasi niente* that goes with the *pppp* of bar 217, an *ffp* (bar 300 choir timpani) *sffz* (bar 1, left hand of piano) *ffpp* 103

Hofmeyr barely uses articulation markings in the third movement. The work is largely legato with a few cases of staccatos and tenutos.

5. CONCLUSIONS AND RECOMMENDATIONS

5.1. Main findings

The study was based on the following research question:

How did Hofmeyr use and combine the elements of music in the setting of three different poems to music in his composition *Sinfonia africana*?

The study of *Sinfonia africana* led to a greater understanding and appreciation of the works by Hofmeyr. It also gave the researcher deeper insight into his compositional and stylistic techniques, which were aptly crafted to convey a specific message.

Each movement of *Sinfonia africana* is unique and different to the others. Despite this, there are set procedures that bind all of them together. As mentioned by van der Mescht in his *Musicus*, article, published in 2007 on Hofmeyr's art songs, that Hofmeyr is indeed a thorough analyst of the poems that he sets to music. He goes beyond to identify recurring themes in a poem, which should be able to be expressed musically. However, where that approach is more analytical, he also tries to convey the emotions he experiences when first dealing with a poem. It is through this that he needs to balance his reasons with his emotions to decide whether to set a poem to music.

From this flows the detailed breakdown of elements, namely deciding on the structure, the motifs and melodies that are derived from specific scale formations and chord constructions, to which rhythm would be best suited to the singer and what type of instruments to use.

Despite their vast differences, the contents of these poems drove the composer to set them to music. A brief summary will be given about each element, and why the researcher feels it was used in that way:

- Structure: The opening movement of *Sinfonia africana* is a relentless march, which is roughly in an ABACA rondo format. The recurrent A section is based on a trumpet fanfare, which aptly describes the harshness of Mother Africa, who herself is harsh in her approach to her people, never relenting and always

reappearing. This is contrasted with the second movement, which does not have a fixed form, and follows the structure of a free-form through-composed art song. This is symbolic of the mother's emotional turmoil. As the song changes, so does the mother's emotions, which ultimately leads her to moving on and not harking back to former days. The final movement is an unconventional ten-section structure. Despite the set structure, it feels as though the sections were haphazardly quilted together. However, retrospectively this again is representative of van den Heever poem: a lost soul looking for affirmation in the things around him, not knowing what will happen next in life.

- Pitch content: Hofmeyr used no less than three motifs in each of the movements to build melodies and themes from them. Very often these motifs consist of a few notes, but which gives rise to a multitude of thematic possibilities. It became apparent in the study of *Sinfonia africana* that Hofmeyr prefers intervals such as minor second, augmented fourths and minor sixths. Depending on the situation, he would use more or less of these intervals. In the very pessimistic first movement, Hofmeyr largely makes use of the minor second and augmented fourth, both harsh intervals in their own right. The second movement favours a combination of perfect fifths and diminished fifths. Also, the softer minor sixth interval is used effectively in the lyrical searching theme. Although the final movement makes use of seconds, it favours other intervals as well, such as thirds and sixths. It is however interesting to note that there is a near absence of any augmented fourths, a generally harsh interval.
- Harmonically, most of the works are based on modal scales, especially the Phrygian mode, as it has the characteristic minor second between the tonic and supertonic. Other scales, which were used less, include the hexatonic and octatonic scales. Hofmeyr used the Locrian mode in the first movement of *Sinfonia africana* effectively to portray a harsh continent. In a few instances, Hofmeyr uses major chords to signify a positive mood change, such as at the end of *Sinfonia africana*.
- Rhythmically, Hofmeyr presents a wide variety of rhythms: from double dotted rhythms to hemidemisemi-quavers to complex rhythmic patterns, such as decuplets. Despite this, Hofmeyr prefers to use simple time signatures. There

are also cases, where he makes use of poly- and cross rhythms, as well as syncopation, ostinatos and interlocking rhythms.

- In terms of texture, his music is generally homophonic, although he mostly incorporates at least one section which is contrapuntal in style.
- Timbre: Hofmeyr tends to use a wider variety of instruments in his works. He is also very specific about the sounds that he wants to create, in particular if it comes to vocal and orchestral playing techniques, These include such techniques as *frullato* in the woodwinds, *col legno* in the strings or singing *bocca chiusa* in the choir.
- Dynamics: Hofmeyr mostly works in the range of *ppp* to *fff*. However, he does make use of dynamic markings such as *sfz* or *fp*
- Articulation: Hofmeyr does not use many articulation markings, and only if it is necessary to indicate a change of some sort or other.

5.2. Secondary findings

The two sub-questions of the study were:

- How does the previous setting of Hofmeyr's *Gebed om die Gebeente* and *Afrika* impact and compare with the setting of *Sinfonia africana*?
- How does Hofmeyr transcend the individual movement's structure to portray his "single trajectory, leading from a vision of sorrow and despair to one of hope and spiritual renaissance [sic]"? (Hofmeyr, 2004)

The second movement of *Sinfonia africana* is practically a transcription of *Gebed om die Gebeente*. The structure, pitch content, harmonic content and texture were all kept exactly the same. Some secondary material was added, which does not detract from the composition in any way. Some alternations were made to facilitate the performance, such as the doubling of note values, and simplification of complex rhythms.

The third movement and *Afrika* are however less similar. Structurally, the basic sections were kept in order, but the form was enlarged for the third movement. Many of the sections and subsections have orchestral introductions, which is not the case with *Afrika*. Melodically and harmonically the two works are very similar, although, at times Hofmeyr adds phrases to aid with a modulation to a different key. At times, he also changes certain singular pitches by a semitone, which means that corresponding

cadences would be in two different keys for the two different works. Additionally, Hofmeyr took greater liberties with his orchestration of *Afrika* than he did with *Gebed om die Gebeente*. However this freedom forces him to be far more specific in his arrangements and to try and balance the music at all times, Hofmeyr effectively balances timbres, textures and dynamics, such that the overall feel of a work is not overpowered or underpowered. The earlier works, despite being set for smaller ensembles, were effectively orchestrated, and in most cases a good balance of the instruments and vocals was reached.

Finally, it is the researcher's opinion that Hofmeyr has effectively portrayed this envisioned trajectory from the sorrowful vision of Marais's pessimistic poem, via Opperman's emotional poem about forgiveness, to van den Heever's poem about spiritual enlightenment. The elements all culminated in producing a work that displays apathy, sympathy and empathy.

Concerning Muller's article, the researcher feels that Hofmeyr's compositional style would not be any different, even if poem were by younger generation poets. Additionally, since the setting of *Gebed om die Gebeente* and *Afrika* were done prior to *Sinfonia africana*, the composer felt that these works, that had been received well by the public, would possibility also be received well, even if it were part of another larger composition. The researcher therefore feels that it cannot be Hofmeyr's political motivations that led to the use of these poems, but rather the popularity, experienced by it.

At the same time, the researcher understands and acknowledges Mullers perspective that the work might have had a greater impact, if it had been composed ten or fifteen years earlier. However, if one disregards context and sees the poems as having a universal message, then one might understand that Hofmeyr's approach to the work was merely to create a universal work with a universal message, which should be applicable anywhere, anytime and anyplace.

5.3. Recommendations

Possible further research can include:

- Hofmeyr's symphony was proclaimed as the "first Afrikaans symphony" by the Vriende van Afrikaans (2011b). However, Hubert du Plessis already composed an "Afrikaans" symphony in 1954. Possible research could look at a comparison between the two.
- Further research can also be conducted to look at other works that Hofmeyr has transcribed for orchestra from songs.
- Hilde Roos's partial MMus dissertation deals with Hofmeyr's life and composition until 1999. Further research can investigate his compositional oeuvre from 2000 – 2015.

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PERSONAL COMMUNICATION

Hendrik Hofmeyr gave the researcher permission on 4 November 2014 to use the information from the e-mail correspondence between them. Below is the list of the e-mails as well as their respective subject lines.

18 June 2009;	Subject: Sinfonia
18 June 2009;	Subject: SA
22 June 2009;	Subject: RE: Sinfonia
29 March 2010;	Subject: RE: Sinfonia
30 March 2010;	Subject: RE: Sinfonia
7 May 2010;	Subject: Fwd: RE: Sinfonia
24 May 2010;	Subject: Re: Sinfonia – sound copy
24 February 2011;	Subject: Re: Sinfonia africana
6 April 2011;	Subject: Re: Sinfonia africana
7 April 2011;	Subject: Re: Sinfonia africana
7 October 2011;	Subject: Re: Sinfonia africana
19 June 2013;	Subject: Aantekeninge
11 March 2014;	Subject: Aantekeninge
28 August 2014;	Subject: van den Heever: Afrika – Analiese
29 August 2014;	Subject: RE: van den Heever: Afrika – Analiese
2 September 2014;	Subject: RE: van den Heever: Afrika – Analiese
5 October 2014;	Subject: RE: Afrika – Harmoniese analiese vraag
7 October 2014;	Subject: RE: Afrika – Harmoniese analiese vraag
24 October 2014;	Subject: RE: Sinfonia africana – 3rd mvt (<i>Afrika</i>) check
4 November 2014;	Subject: Permission to use email correspondence
9 December 2014;	Subject: Harmonic progression in <i>Gebed om die Gebeente</i>
12 December 2014;	Subject: Marais... lied van suid afrika... analiese

6. APPENDIX A: *SINFONIA AFRICANA* ARTICLE

Below is the researcher's translation of Muller's article *Nuwe 'africana' wek bewondering én vrae*.

New 'africana' rouses admiration as well as questions

STEPHANUS MULLER

SYMPHONY CONCERT: The Cape Philharmonic Orchestra (CPO) with Leslie B. Dunner as conductor and Ruggero Alliffranchini (violin), Suren Bagratuni (cello), Sabina Mossolow (soprano) and the Stellenbosch University Choir. In the City Hall, Cape Town. BRAHMS' Double Concerto in A minor for violin, cello and orchestra was the first of two works performed on Thursday night. Although the performance was not anything to be ashamed of, I really felt as though no real music was being made between the orchestra and the soloists. Of the two soloists, Bagratuni was the more poetic, while the orchestra delivered a compelling, if somewhat one-dimensional, Brahms sound.

The second half of the program consisted of the world-première of Hendrik Hofmeyr's *Sinfonia africana*, which was completed in July last year; a nearly hour-long symphony for choir, soprano and a near 60 member orchestra. It consists of three movements, each linked to the following poems: "Die Lied van Suid Afrika" by Eugene Marais (first movement), "Gebed om die Gebeente" by DJ Opperman (second movement) and "Afrika" by C. M. van den Heever. While the poem in the second movement can be seen as a vocal setting, the two corner movements are scored for a choir (first movement) and choir with a soloist (third movement), which to a greater extent is respectively choral and also presents highly original combinations of instrumental colours.

According to the composer, the conceptual development of the work can be understood as a process from "a vision of sorrow and

despair to one of hope and spiritual renewal.” Underlying (or composite) to this framework is the tonal curve from A to C-sharp.

A new work of large proportions by Hofmeyr is an event of great importance. He is first and foremost a Professor of Composition at one of our country's great music schools (and thus an appropriately institutionalized creative and pedagogical influence on the future of art music) and an award-winning composer, domestically and abroad.

Sinfonia africana offers many of the things that one can admiringly associate with Hofmeyr: the sensitive and simultaneous lush handling of the voice in the second movement, imaginative orchestration of the musical alchemy that follows on Opperman's mirrored nation and the lean and supple melodic lines that are like shallow vines ranking over the work. But the music also left the listener with several awkward musical and ideological questions. The meta-narrative of this work, the rich orchestration, dramatic instrumental colour and dynamic gestures, the triadic-based tonal plan - Romantic gestures one and all. Yes, one can hear the work is of our time, but perhaps it is precisely this split which continues to bother me in this symphony. My objection is not so much the Romantic ethos as the Romantic rhetoric. The difference between an idealistic dreamer in a T-shirt and jeans, with one in a cravat, monocle, waistcoat and golden pocket watch.

Can this musical outfit still be offered in today's times without a certain sense of irony? Contrary to Hofmeyr's earlier works, *Sinfonia africana* lets me doubt this. While the Romantic funeral march is paraded in colourful clichés in the first movement, I hear serious intent. I'm not convinced that it works. A plurality of styles in our century has not made the concept of anachronism redundant. Everything is permitted, but not all things are wholesome.

And then there is the problematic large setup. The composer's commitment to communication and the Gestalt of his (for me) over-

sweet melodies, prevents the type of thorough ongoing melodic variation that such a large structure can support and, as the most prominent musical parameter, can send. This is less of a problem in the individual first and third movement, than in the long second movement.

Finally it was also inevitable that questions will be asked about the composer's ideological positioning. There are a few unfortunate historical precedents of patriotic choral and orchestral combinations on African texts. *Sinfonia africana* is a commissioned work by the *Vriende van Afrikaans*, and is therefore an addition to this genre. We hear verses with particular histories in foreign contexts to serve a program of Africa as a place of spiritual renewal and hope. It is our dream? Was it not rather our dream 15 years ago? Has it not since changed, become more cynical, more bright, more earthy and place-bound, more humble and modest? And then: Can Afrikaans - old Afrikaans – really serve this program convincingly? In my opinion: not in this work.

The CPO presented a very basic reading of this complex new work. Sabina Mossolow's beautiful lyrical voice was often overpowered, and the University Choir affirmed the high level of choral music and choral training in South Africa.