

The complete works of Peter Louis van Dijk:

a short biography, annotated catalogue and discussion
regarding gestures derived from ideology associated with the
San people of the Southern Kalahari
in three of his major works

by

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ABSTRACT

This study undertakes a detailed look at the compositional output of the South African composer, Peter Louis van Dijk. The first course of action was to research and discuss a particular aspect of his work, a close examination of his views and thoughts regarding the San people of the Southern Kalahari and how that has influenced some of his compositions. The second was to compile a thorough catalogue of his compositional output to add to the scant body of literature pertaining to creative oeuvre.

Due to the scarcity of information regarding Peter Louis van Dijk, it was prudent to dedicate a study to him. Furthermore, only a brief catalogue of his work until now was presented on Wikipedia and within the annals of the Samro Foundation.

Van Dijk is certainly not the only composer who has created works dealing with the people of Africa; many other South African composers before him have dealt with the subject. This study looks at the high artistic merit of three works, in particular, to ascertain the extent to which the composer asserted himself within the paradigm of an African context.

This study may be of interest to students of music composition, ethnomusicology or music historians intrigued with the history of one of South Africa's most prolific composers.

KEYWORDS

Bushman

Catalogue

Composition

Contemporary South African composers

Ethnomusicology

Ideology

Musical elements

Musical gestures

Peter Louis van Dijk

San

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CHAPTER 1

1. INTRODUCTION

1.1 Background to the Study

This study was inspired by a conversation between Prof. Johnson and myself to take a detailed look at the compositional output of my previous mentor and South African composer, Peter Louis van Dijk. The first phase was to research and discuss a particular aspect of his work, and secondly, to compile a complete and thorough catalogue of his composition output.

I met van Dijk in the course of my undergraduate studies at NMMU. At that time, I was a cellist with the Eastern Cape Philharmonic Orchestra whilst van Dijk was guest conductor and I was a participant in a performance of his work by the orchestra during the period 2003 to 2005. After completing my honours degree, I enrolled for a Masters degree in composition at Rhodes University in 2007 where van Dijk became my supervisor. He remains a major influence on my work.

This research examines the prevalence of the San people in his compositions; they are central to the subject matter of some of his work and form a detailed account to complement the catalogue. The San elements that have been considered for the purpose of this study include a closer examination of the composer's impression of their culture. Beard and Gloag discuss the term ethnicity as applied to social groups that share a sense of identity (Beard & Gloag 2005:60). A sense of their [San] ethnicity has been studied to ascertain the extent to which van Dijk incorporates these ethnic elements and/or their identity into his compositions through musical gestures. An additional element considered was the ideology that van Dijk formed surrounding the San. Van Dijk's response to this culture revealed his beliefs and views in which he interpreted their world (Beard & Gloag 2005:90). Value and aesthetics were obvious considerations as well. While aesthetics is concerned with perception, interpretation is of particular interest especially as seen through the eyes of the composer. When studying the composer van Dijk, value sets

emerged which pointed to his personal preferences and again to his ideological position concerning the San (Beard & Gloag 2005:188).

1.2 Aims and value of the Study

The basis of the study includes three works that he has written for full orchestra, chamber orchestra and choir, which are *About Nothing*, *Sān Chronicles* and *Horizons*. All three pieces are known by the writer or the composer to employ gestures which point towards the San people.

Generally speaking, if composers live to a ripe old age they may continue their craft until their deaths, unlike athletes who “time out” (Zaimont 2007:168). Zaimont summarises that many cultural writers believe composers do not peak until the ages of 40 or 45. At the age of 62 van Dijk entered into the “mature” stage of his life and therefore I believe taking a closer examination at his creative output at this juncture was of vital importance to the academic community of South Africa.

Initial research revealed minimal information regarding the creative output of Peter Louis van Dijk although he has composed a significant and diverse body of work. This includes Operas, Ballets, Choral works, Chamber works and large orchestral pieces. He has a number of recordings, mostly produced under the Marco Polo label. Oxford University Press has published many of his compositions, while Hal Leonard, Accolade Musikverlag and Prestige are also publishers of his works. The contribution of this study was important in order to:

- a) Provide a comprehensive and scholarly record of musical and documentary information relevant to the composer’s life and work (van der Spuy 1988:96)
- b) Be a reference work for concert agents, broadcasting corporations, artists, arts councils and other interested parties for further performances (van der Spuy 1988:96)
- c) Be an addition to the already existing catalogues of other composers of national and international importance (van der Spuy 1988:96).

My intention was to expand the currently limited information regarding the composer by compiling a current catalogue of Peter Louis van Dijk's works to account for his output from his first composition at age 19 (1973) until 2016. The purpose of the catalogue was to present a concise list of works which can be added to the current body of academic literature of South African composers and draw attention to the use of San gestures present in many of van Dijk's compositions. In order to compile the catalogue, one of two interview schedules was used to ascertain the works van Dijk had composed over the past 40 years. The second interview schedule was intended to interrogate the musical gestures van Dijk employed in his compositions that refer to the San.

1.3 Research Questions

The main research question of this study is:

How are musical gestures in Peter Louis van Dijk's compositions made evident by his philosophy as a creative musician, and how does he re-imagine his ideas about the San into musical concepts or meaning?

In the course of the research the following sub questions need to be answered:

- Are the stylistic elements attributed to the San, which are found in the composer's work, the outcome of research? Or are they intuitive?
- Why is this distinction important?
- How are these San elements significant to the notion of being acceptable within the context of being a "South African" composer?
- How does this contribute to characterising something about the composer's work and/or the context in which it arises?

1.4 Literature Review

1.4.1 Research Design and Methodology

a) The first interview was quantitative and informal and was used to identify the works for inclusion in the catalogue. It had objective criteria: questions that may have arisen from this interview, for example, the origins of the works, and for whom they were written might also have been included. Any detailed information over and above technicalities such as orchestration and date were also ascertained.

b) The second interview was qualitative and informal, and was used to take a closer look at all the works in the catalogue that have an obvious San ideology, connotation or meaning. Particular focus was placed on the three chosen works for the study (mentioned in 1.2). This interview was subjective in nature: the composer's experience and views provided content that emerged from guided reflections on his compositional and conceptual process/es that brought these works into existence. In addition, a critical style discussion of the three works mentioned above were discussed to gather more information regarding the meaning associated with the San in these works. Results from this interview are referred to extensively in Chapter 2 and 3 in order to illuminate aspects contained within those chapters.

This study employed two methodologies in order to gather information broad enough to encapsulate the full body of work by the composer. They pertain to two of Mouton's research categories:

1.4.1 Content analyses

In order to gather information regarding van Dijk's work for the catalogue, both a qualitative and quantitative content analysis were required so as to compile the relevant sources from the composer according to Number 13 of Mouton's possible empirical studies (2001:165-167). A typical application would include gathering information like newspaper critics or reviews and journal entries to establish a public review of his work. According to Hofstee (2006:124), the records are nearly always written. In the case of this research, all of van Dijk's

sources are musical scores. Gathering the data has been a qualitative exercise in order to discover the non-obvious meaning contained in the records (Hofstee 2006:124). Analysis of the source data will reveal its chronological information. Quantitative information, for example, the number of works presented, is irrelevant as all of his works have been included. The limitations regarding the catalogue are minimal as the primary source of the data [the composer] was used and so therefore the authenticity of the data is not in question.

1.4.2 Textual analysis, hermeneutics and textual criticism

To add a considerable body of text to the catalogue that describes in detail the conceptualisation of each work, a hermeneutic approach will be adopted according to Mouton's empirical study Number 14 (2001:167-168). West concludes that a contemporary hermeneutical approach concerns itself with natural reasoning and development of knowledge of self and others (West 2009:257). In this way, I intend to look at the works in the catalogue concerned with the San through the "lens" of the composer rather than a pure ethnographical filter of authors on the same topic or ethno-musicological position. The ideas and thoughts as internalised by the composer will be of primary importance, which is why a contemporary hermeneutic approach will be vital as it can attempt to explain the non-material realm of consciousness, which physical science cannot. (West 2009:257)

Typical applications of a textual criticism can include art objects such as musical compositions (Mouton 2006:167), and such an application will aid in developing both a structural design and critical theory.

Interpretive bias is a concern in the study, as the primary source, the composer, would by this time have developed a highly internalised viewpoint on his own subject matter, the San. A phenomenological approach will be employed to develop the methodology, which in turn will create the interview schedule appropriate to the task of answering the research questions, and to look for the *composer's meaning* in his work.

1.4.2 Phenomenology of the study

Joseph Dubiel in his paper, *Composer, Theorist, Composer/Theorist*, suggests that a composer like Beethoven, tapping a middle D-sharp on the piano, imagines a context for other notes in a new composition that centre around this note D-sharp. We as listeners walking into the room cannot possibly imagine what Beethoven is thinking or imagining to himself when he plays them, and further we cannot hear the context in which they are being played. In our individual capacities, we have no idea of the exact idea Beethoven has, but it is evident that he has a plan in construction. Further to this, the composer might only have an idea of the context in which the D-sharps are played in isolation or perhaps he has the full melody drawn out in his mind as an advance version of the finished piece (Cook & Everest 2001:263). What is important to understand is that Beethoven when composing is hearing something that we are not, and also that he is in thought about the phenomenology of the D-sharps, not just in the physical relationship of how he and the notes exist or interact. The completed idea is difficult to describe to anyone else [the listener] because of the complexities that arise from trying to describe exactly what *it is* until *it* is complete. “It cannot be conveyed to someone else except through the creation of something that will elicit it.” (Cook et al. 2001:264).

“Meaning may be corrupted, but it is not therefore corrupt” (Kramer 2006:xi). An ethno-musicological study would reach far beyond the purposes of this study and will not be used in this research. A hermeneutic approach (as mentioned in 1.4.2) would be better suited; therefore, if an analytical study of van Dijk’s work revealed a lack of elements which are strictly or stylistically *San*, for example, rhythm, melody and harmony, the absence of those elements does not prove that they are not intrinsic or present in his compositions, because as Dubiel clearly points out, we cannot fully know until the piece has been written. On the contrary, Kramer in his selected essays for Ashgate’s *Contemporary Thinkers on Critical Musicology* argues that meaning

in today's world seems less interested with truth than it is with the protection of interests, ideologies, or dogmas (Kramer 2006:xi) so why not draw on music's ability to protect itself against deception by ignoring its immunity from meaning? Kramer goes on to argue that we can be justified in trying to avoid meaning when interpreting music, especially classical music, but denying meaning often means succumbing to coercion.

Tobias Pontara writes about Joseph Kerman's commentaries on *Critical Interpretation* (Pontara 2015:3), where in 1985 Kerman wrote that analysis as a kind of formalistic criticism is inadequate for dealing with the problems that must be faced if music is to be studied in its integrity. Pontara goes on to say that due to Kerman's critique of music theory and analysis, from the 1990s it became an undoubtedly important source for more radical forms of musicological criticism that followed (Pontara 2015:4). Now it was suddenly possible to interpret music as having social, cultural, ideological, political, biographical, gendered, and sexual ways of semantically specific content or meaning. It is this new insight into our understanding of critical interpretation which has been firmly planted into the domain of what has since come to be known as musical hermeneutics.

Lastly, if van Dijk is the first 'listener' of his work in that he has first conceived it, then his task is to devise musical configurations likely to elicit a response in subsequent listeners that are just like the one he has preconceived. Therefore, meaning, which may or may not be suspended because of our own perceptions (Kramer 2006:xi), must still be implicit in van Dijk's work and therefore can also be located, and because he conceived it, *it* can be made explicit.

This study took a close examination into the thought processes surrounding van Dijk's decision to use the San as a theme in his work and focused only on his personal reflections on the subject matter and how he derived meaning about their culture for himself in his compositions. According to Halsey

Stevens, this would not be an easy task: present day composers are not particularly interested in theorising about their own work or the work of other composers (Stevens 1959:33). When thinking about the creative process of the composer or his creative thought, at some point he *must* have come to terms with the problems of theory; however, Hans Jenker says that the composer might have fulfilled the “laws” of music without ever grasping it rationally (Jonas 1954:vii). It is interesting to consider Stevens and Jenker in the light of Judith Zaimont’s query, “what drives us, how our philosophies as creative musicians are continually being re-imagined...” (Zaimont 2006:167). In our time [with regards to 20th century music] we have witnessed the development of new creative systems but they still require the skills of a gifted composer to bring them into full effect. If a composer uses these systems as shortcuts to composition, it will most likely only lead to poor results (Stevens 1959:34). Therefore, it can be logical to assume that van Dijk’s roughly 40-year career in composition was a result of an intuitive organisation of musical material based on a thorough theoretical discipline.

1.5 Delimitations of the Study

- The advantages of working with a living composer is that they give immediate feedback regarding certain issues. For example, discussions as to whether or not extra-source materials would be included in the catalogue, like unpublished sketches, incomplete drafts, and works that have not been performed publicly were considered.
- It was decided that these sources would not be included, and that the catalogue would primarily concern itself with works already performed and/or published. Where this has not been the case, an account was clearly provided of the process by which this position came to be changed.
- The catalogue will only include original works by Peter Louis van Dijk, unless the composer has made an arrangement of his own work(s).
- For clarity, the writer has used the American system to express musical terminology with regards to note durations instead of the French terminology. For example, whole-note instead of *semibreve*, half-note instead of *minim*. With regards to metric measurements, the writer points the reader to particular measure/s, *not bars*, to ascertain geography within a composition like measure 25 to 26; and uses bar/s to delineate a particular number of measures combined to form a phrase for example. The word bar/s in this thesis has no geographical content, only numerical value.

CHAPTER 2

2. PETER LOUIS VAN DIJK

2.1 A short biography

Peter Louis van Dijk was born in Rotterdam, the Netherlands, in 1953. When he was nine years old he relocated to Cape Town, South Africa, with his family.

From an early age, he was encouraged by his father, an amateur violinist, to pursue music as a career while his maternal grandfather, a church organist, pianist and composer was also a massive influence on him. A formal education in music began at the age of seven with Max Adler teaching him the accordion. Later he expanded his musical education to other instruments, including the guitar, violin, mandolin, trombone, tuba, sousaphone and percussion.

He partook in various activities at high school level (see 2.2) and went on to study at tertiary level at the South African College of Music, a department of the University of Cape Town. After graduating, van Dijk began working in the greater Cape Town area.

Van Dijk's witty nature and personable character have helped to identify him as an enthusiastic collaborator with a friendly nature endearing to his colleagues and the public. In November 2009, van Dijk was diagnosed with Parkinson's Disease, or PD.

Keith Moss (KM): Has PD effected your career in anyway? Negatively or positively?

Peter Louis van Dijk (PLvD): That is a very interesting question. When I first discovered that I had PD there was a woman who said "write about it" and I thought what the hell do you want to write about Parkinson's for? But as I have gotten older I write a lot about Parkinson's, sometimes drawings, stories etc. related to PD. My speech has been

effected as a result of DBS (Deep Brain Stimulation) which is very common. It is something they warn you about beforehand.

KM: Does it continue to deteriorate or reach a point?

PLvD: I think it only gets up to a point and to some extent I can speak more clearly if I concentrate on it. I attend Speech Therapy and Biokinetics. Has it changed my works? Yes, it's changed my attitude towards gratitude and enjoying every moment that you can.

KM: Has it effected your general stamina? Do you still write large works or now only small pieces?

PLvD: I haven't since the *Mandela Opera Trilogy* which was not that long ago but by which time I already had PD, but had a lot more stamina in many ways. It continues to go up and down.

Initially it was a burden to me because you cannot escape it, but on the other hand it has opened other doors for me, in terms of my writing, being grateful which have led to other kinds of works. Obviously it has affected me, slowed me down, but not to the point that I cannot write anymore.

Peter Louis has two sons, Xandi and Matthijs van Dijk. Xandi is a highly successful chamber musician and resides in Germany with a resident chamber group, the Signum Quartett. Matthijs is the younger brother and an equally gifted musician, a composer in his own right, who won the prestigious SAMRO overseas scholarship in 2006.

2.2 van Dijk as composer

Van Dijk is an internationally performed composer. His works encompass a diverse range of pieces, including chamber music, choral music, choral-orchestral works, revues, music comedy with orchestra, two ballets, two *Singspeile*, and so on. The wide range of his work will be fully dealt with in the catalogue but it is worth noting that van Dijk has written for the full gamut of compositional output available.

“Van Dijk began composing at the age of nine and at nineteen wrote his first opera, *The Contract*. This was performed by the University of Cape Town Opera School in 1973” (Oggel: 60). In fact, he has written several operas, the first of which was *The Contract*, while his newest opera *Out of Time* follows his *Mandela Trilogy*, which enjoyed several performances in South Africa, the United Kingdom, Ireland and Europe.

He has enjoyed a successful career due to his compositions, which were a result of intense immersion in music tutelage. He attended Athlone Boys High School, where he played in two bands, the school’s military band and symphony orchestra. When he was fifteen he began piano lessons with Lettie Schlemmer and Dr. Carl van Wyk, two of Cape Town’s well-known teachers. At the South African College of Music his instrumental studies were broadened further in piano, cello and viola, as well as by taking composition with Gideon Fagan. He also had private lessons with one of South Africa’s esteemed composers, Stafans Grové (Behr 2001:6). He graduated from SACM with a Bachelors degree in composition in 1983 and received a Doctoral degree from UCT in 2004. He also obtained a Teacher’s Licentiate Diploma with Trinity College London as well as furthering his study of the recorder by obtaining a Licentiate Diploma from the same institution under Richard Oxtoby. His broad base of instrumental understanding and insight is a result of these highly involved experiences from an early age, which have honed his abilities to compose and orchestrate at a highly technical level.

His compositions could be divided into the following categories (Behr 2001:7): Educational, Bushmen or Africa-inspired, Esoteric, Quasi-minimalist and Humorous. The writer will take a closer look at the Bushmen inspired works.

In September 1986, van Dijk branched out on his own as a freelance composer, but continued to be supported by the Cape Performing Arts Board (CAPAB), and other arts institutions, while receiving numerous commissions (see 2.3). Some larger works were composed during the period 1986 – 2001 (see Chapter 6).

After relocating to Port Elizabeth in 2003 (see 2.3), van Dijk produced the compositions leading to the present day (see Chapter 6).

Among other engagements, Peter Louis was chosen in 2016 to be the resident composer for the Johannesburg International Mozart Festival.

2.3 van Dijk as conductor

For nearly a decade van Dijk taught composition, orchestration and music education (see 2.4), but it was in 1984 that an important change occurred in his career. Due to his early success with his first opera, *The Contract*, and two years later his second opera, *Die Noodsein* (Afrikaans: *The emergency Signal*), brought him to the attention of the South African Broadcasting Corporation (SABC) and he was invited to take part in a series, *The Composer Speaks*, devised by the Cape Performing Arts Board (CAPAB). He was the youngest composer to be invited onto this series. In 1984 CAPAB invited him to join as Assistant Music manager and over the next ten years he would guest conduct *the National Symphony Orchestra*, *the Cape Philharmonic Orchestra*, and *the Cape Town Symphony Orchestra* (Haecker 2012:124). These years helped him to decide on a freelance composition career and he ventured out on his own from 1986.

¹KM: Can you tell me about your career as a conductor?

PLvD: I really started conducting by default in as much as nobody wanted to conduct my music. Works like *Fragmente van 'n liefdes fresco* were one of the first works I conducted as a student at UCT and then my first opera *The Contract* when I was about 20 which I conducted by default and had no clue except a book by Beecham on how to hold the baton. I learnt as I went along. I married young at 20 and asked my mother-in-law who was the principal viola player of the Cape Town Symphony Orchestra for some tips, things like not bending my legs, etc., and not fooling the players, you either knew your score or you didn't. At this point I never conducted any other works besides my own. I got into conducting really a bit a later through the Cape Town Symphony Orchestra and their education programs and this is where I started conducting more works. Later on got into symphonic works with the now disbanded Cape Town

¹ Interview with Peter Louis van Dijk, July 2016 (See Appendix A)

Symphony Orchestra. I also did some conducting in the States with the Chicago Youth Symphony.

He has conducted most South African orchestras, including those mentioned above, as well as special projects with the Eastern Cape Philharmonic Orchestra where the writer first met him.

2.4 van Dijk as teacher

For almost a decade van Dijk taught in high schools in Cape Town, at the University of Cape Town and at the University of the Western Cape. His responsibilities included composition teaching, orchestration, music education and instrumental studies. During this varied teaching load, he managed to continue composing and produced a vocal quartet, a song cycle and a piano concerto.

In 1998 van Dijk was appointed senior lecturer of Composition and Musicology at Rhodes University, Grahamstown, until 2004 after which he served in an ad hoc capacity. In 2003, after the death of his first wife, van Dijk relocated to Port Elizabeth where he met choral conductor, Juanita Lemprecht, who lectures choral conducting at the Nelson Mandela Metropolitan University (NMMU). After marrying Lemprecht, van Dijk joined the faculty of NMMU where he currently teaches undergraduate and postgraduate studies in choral conducting and composition.

Chapter 3

3. Placing the San into the context of van Dijk's compositions

3.1 Brief history of the San since the arrival of Dutch settlers

The Dutch settled the Cape of Good Hope in the 1650s and encountered two distinct cultural groupings, namely the Hottentots who were the cattle-herding nomads, as well as the hunting-gathering inhabitants whom the Dutch labelled the *San*. The Dutch also applied the term *Bushmen* to the San. Both these groups were unfortunately given names not of their own accord and bore no relation to the names they used for themselves (Lee 1979:29).

It is now widely acknowledged that the original inhabitants of South Africa (Bushmen) covered most of the country and is almost impossible to estimate the population size at the time of the arrival of the Europeans about 300 years ago. In his book, *Pygmies and Bushmen of the Kalahari*, the author S.S. Dornan gathered information from the Bushmen in which he ascertained that they had always lived in the parts of the country currently frequented by them. They also spoke of a time when there were no other inhabitants of the land except themselves long ago (Dornan 1975:66). Every region of Southern Africa was occupied by Later Stone Age peoples, ancestors of what we now consider the San, even as far as the western and southern portions of Zimbabwe (Rhodesia).

Genocidal warfare at the hands of the Dutch saw their decline from the 1690s to the 1830s led by units called commandos. The Dutch governor at the Cape instructed that the men be hunted and killed, whilst the woman and children were to be brought into slavery. Reports were carefully filed by the commandos, which were uncovered from the Cape archives by Donald Moodie in the 1830s (Lee 1979:32), which document the campaigns of extermination carried out.

The San in the Cape areas of Southern Africa met with cruelty, as mentioned by the European colonists, but their Kalahari counterparts experienced a

different history (Lee 1979:32). Because of the vast distances in the Kalahari, as well as the scarcity of water, a large proportion of the San were minimally affected by African or European contact. Lee emphasises that it is important to note that the Kalahari San were not refugees from other areas, and, as a result, archaeological evidence reveals a long history of development for the San of the Kalahari.

“By the early 1980’s Bushmen held the unique distinction of being perhaps the most militarized ethnic group in the world” (Gordon 1992a:2). The author Robert Gordon, speaking about Bushmen during the South African Defence Force’s low-intensity guerrilla war with the South West (Namibia), begins to highlight, that by this time, what we romantically refer to as the *Bushmen* had almost been absorbed into colonized culture. Ironically by even this time period, ideas of the Bushmen’s superhuman qualities persisted as they became integral operatives in the SADF alongside their ‘white’ counterparts. If a patrol had a Bushman in their group, they felt immediately safer and at an advantage (Gordon 1992a:2).

In his book *The Bushman Myth*, Gordon discusses the politics of labelling Bushmen. “The indigenous people at the centre of this book do not see themselves as a single integrated unit. Nor do they call themselves by a single name; it follows thus that the notion and image of the ‘Bushman’ must be a European or settler concept” (Gordon 1992a:4). According to Gordon’s research, the scholarly knowledge of the early 19th century regarding the Bushmen was one that we would equate with total sexism and racism today, and would not be tolerated in modern society. As a result of this long standing view by Europeans, a total disregard for mislabelling ethnic groups in South Africa was commonplace. Academics have argued about the label they impose upon these people, and some, like Guenther (1985), prefer the older term *Bushmen* (Gordon 1992a:5). Other academics reject the term because they believed it was racist and sexist and prefer to use the term *San*. Theophilus Hahn (1881) in the year 1870 concluded that the meaning of the

word San was unclear. Various theories suggest a definition because of the root *sau*, 'to follow' but also the root word *sa*, 'rest' which Wallmann explains as the 'original inhabitants' (Gordon 1992a:5). If what Gordon says is true, and the focus of naming this ethnic group with terms such as Bushmen/Kung/Ju-/wasi/San is not important (and also to themselves), but rather the focus is placed on the coloniser's image of them and the consequences of that image (Gordon 1992a:4).

In his paper, *the making of the "Bushmen"*, Robert Gordon refers to the large body of literature regarding the "great Kalahari Debate" between the years 1906-12. He illustrates how over a period of 40 years the Bushmen of Namibia went from being thought of as impoverished Khoi pastoralists to Neolithic Remnants (Gordon 1992b:184). Gordon then asks whether or not this debate served any social function. The term 'Bushmen' slowly went into decline and was substituted by 'San', which illustrated the mystification of the other [Bushmen] and also brought to light their socio-economic context (Gordon 1992b:190). Contemporary academics have glossed the term San as "original peoples" but in the 19th century it was used more to describe *Urrasse* (*primeval race*) rather than "first people".

I have concluded that *San* will suffice in both eradicating any negative connotations still associated with the word *Bushmen* and I also endorse the idea surrounding the etymology 'original inhabitants'. *San* serves both the function of avoiding political incorrectness and for the purposes of this study eliminates any confusion between the Bushmen, Khoi Khoi (Hottentots) and San.

Before the European invasion of Southern Africa both the San along with the Khoi Khoi (Hottentots) were believed to be the oldest residents of Africa (Tanaka 1980:4). While the Khoi Khoi lived mainly near the west coast, the San occupied the eastern and southern coastal regions using hunting and plant gathering for their livelihood. The Kalahari is the area most unsuitable for life

in South Africa, therefore it is likely to assume that the San were spread widely over what was the then Cape Province, Orange Free State, and the Transvaal (Tanaka 1980:5). When the Dutch colonised the Cape for trade to the Indies in the seventeenth century, the San were forced to withdraw inland. As South Africa was transformed into a useful colony, the Europeans moved further north in search of land to settle and farm, driving the San further into the interior. Their eventual arrival in the Kalahari was a result of being driven inwards by the whites and encountering the Bantu tribes from east Africa. Avoiding almost total annihilation they took refuge in the Kalahari Desert (Tanaka 1980:5). The region from the south-western part of the Republic of Botswana over eastern Namibia and some of the north-western sections of South Africa is commonly known as the Kalahari Desert and occupies an area of about 11 5000km². It was only during the nineteenth century that missionaries, travellers, hunters, etc. found their way to the heart of the Kalahari and brought back word of the existence of the San. While the Bantu were a stable pastoral society and no real threat to the Boers, the nomadic San by comparison were considered dangerous (Tanaka 1980:6). The Boers overcame this perceived threat by employing the San as farm labourers and today most of the San continue their servile status vis-à-vis the Bantu, and have lost their traditional nomadic hunting and gathering existence.

Ideologically the San are an egalitarian society. There is no chief and as a rule every individual can accomplish everything necessary for their own livelihood and therefore are able to contribute to the whole of their society (Tanaka 1980:94). There are no discernible lineages, clans or tribes that unite the whole society (Tanaka 1980:93) that might explain why they were so easily conquered by the white settlers. J. S. Marais in his *Cape Coloured People* remarks, "Unlike the Bantu, they were surprisingly ready to barter away their cattle in exchange for copper, beads, tobacco and ... brandy and arrack" (Marks 1972:56). With regard to work and how the work load is allocated among males and females, young and old, although men work harder than woman, in subsistence and manufacturing, women do more of the house-

work; however, this is no evidence for exploitation on the basis of sex or age (Lee 1979:250).

Both Elizabeth Marshall Thomas (1959) and Lorna Marshall (1976) presented views about the San in ethnographic studies which argued that they were people who had an inherent fear of fighting and therefore would do everything possible to avoid it (Lee 1979:370). “Their desire to avoid both hostility and rejection leads them to conform in high degree to the unspoken social laws” [Marshall 1976:288]. Although this is the norm, the San do also fight, and records have shown that arguments have resulted in homicide (Lee 1979:371).

²KM: In your mind when you refer to the Bushmen or the San do you refer to them collectively or consider them specifically?

PLvD: I’m afraid I come from the old school. To me they were small people who ran around on beaches. That is over simplistic and I know better now but initially they were just people I knew nothing about. What I did find interesting is that they were probably the first settlers of the Cape region and arrived before the Bantu (Xhosa). Essentially what it came down to, my journey of discovery probably from around my last year of high school to my first year of university. My mother-in-law was a great enthusiast of Laurens van der Post whom had quite a high profile.

With regards to hunting, killing for sport was unknown. The goal of hunting was to provide food.

² Interview with Peter Louis van Dijk, July 2016 (See Appendix A)

3.2 The influence of the San on van Dijk's work

Many studies have already been researched and presented to the academic community concerning the influences of African music on South African composers. Contemporary studies have included composers like Stefans Grové, Hans Roosenschoon, Hendrik Hofmeyr, Peter Klatzow and others. What is noticeable is that the studies mostly focus on European male composers of South Africa. It stands to reason though, because these are the gentlemen who during the Apartheid years of South Africa stood the most to gain from academic and financial hand-outs in the arts sector. These are also examples of composers who applied studied composition principles to their works, and synthesizing new compositions from available elements surrounding them. Like composers before who borrowed folk melodies from ancient cultures, South African composers used what was available to them.

The striking feature amongst all of them is their ability to hone and craft these African elements into their own personal language.

³KM: When did your fascination with the San people of Southern Africa begin? For example, when did you decide to incorporate this ideology into your compositions?

PLvD: Ideology is maybe a too deep and big concept. The “ideology” for want of a better word is an idea that grew afterwards. My first interest in it came, I think I’m guessing from my mother-in-law who was watching the ‘the testament to the Bushmen’ by Laurens van der Post series. It is a video series as well as a book and so I bought up as many books as I could and some books now are out of print, but used these as reference material. And the more I read about it, including the Nketia⁴ who taught at Fort Hare University. He did some fairly ‘minor’ or small descriptions of

³ Interview with Peter Louis van Dijk, July 2016 (See Appendix A)

⁴ Joseph Hanson Kwabena Nketia

Bushmen music, including things like falsetto singing which fascinated me. My first journey was to the museum at the top of Victoria Street in Cape Town with the now infamous exhibition of the San people. Whatever music was available then, what was typical of the Bushmen sound, and I sat down from various sources and notated as close as I could to the original to get a feeling of how the music was put together and from there I decided to choose fragments out of which was born the *San Gloria*. It was by no means a musicologically sound piece per se, it was not meant to be if nothing else than a commission by a school for a work for the combination I have written.

And so that was my first conscious move to try and do research for want of a better word into the sounds. I think when I was sitting at home I remember seeing Bantu (Xhosa) workers on the side of the road, singing and repairing the road, and I remember recording that. That awoke my interest in the African music syndrome. What I enjoyed was the method of construction, the cyclical nature of the music, or the simplicity of it and just the sounds of it. Simultaneously I was reading about the Bushmen I discovered some verses in the book of South African poetry edited by Jack Cope, Penguin Publications. In it I found some African translations, including Hottentot and Khoi-San poems which I then used later in a work called *Songs of Celebration*.

KM: Why do some of your works contain literal titles referring to the San and others do not although they have San qualities?

PLvD: I think this comes back my question which you should be asking which is “what effect did my connection with the San music have on my other works?” So I think *About Nothing* for example is not consciously an African piece but it is by its nature and by its repetition, etc., African. I think first of all the thing I keep mentioning in my program notes and talks is the fascination with the San culture

and particularly their sense of preservation of their surroundings and what I found touching for example was how they apologise to an animal before they kill it and eat, because they had to live...I particularly liked that sort of humility. I think also the fact that the San are virtually the only South African tribe who did rock paintings which put them on a different level for me. Their hunting, dancing, imitation of animals was absolutely fascinating.

KM: Do you make use of particular musical elements that are only inherent to the San? For example, rhythm, melody and harmony.

PLvD: That is a hard question to answer. More and more I have avoided trying to use literal transcriptions of San music, or *any* music. I prefer to allude to it in some sort of way. That is probably how my compositions are now. The use of pentatonic scales free me up to explore other elements like tone colour. The answer is, in the *San Gloria* there are fragments of it, and it was not meant to be anything else except a work for school children, that would stretch them a little bit. I think I like these melodic bits *...sings a tune...* which is me and the Bushmen intermixed. Later on, *Horizons* I will just say a few things about. It was a very deep piece in terms of the emotional side of it and it's a moving piece still. *Horizons* I like to think of a more populist piece in a way and looking back on it, it serves its purpose. It has an emotive text referring quite strongly to Bushmen. The saddest thing was reading van der Post, where he spoke about a farmer having killed a Bushmen, only to find the only weapons he had on his possession was a belt of paint. That was the kind of spirit in which I wrote *Horizons*, the unnecessary death of a gentle soul whose worst crime was to paint in a cave.

KM: Is the outcome of the gestures you employ in your music when composing about the San studied? Do you compose about the San?

PLvD: I'm not sure whether I write about the San or whether the San music and culture influences me so much that I do not think about it anymore. And even today I will first write some pentatonic tune or modal tune as opposed to a more chromatic one (which of course I do as well when composing operas, etc.) but I love the simplicity. I also love the interval of the third. What I like particularly in the *San Gloria* is the use of the augmented fourth...*plays tune on the piano...*which is a Bushmen favourite. It's an unusual interval for African music and I've only discovered it in San music. Once I had nailed the San formula, so to speak, I do not think I ever went back and listened to San pieces again.

KM: Would you say that the most endearing feature about San music is that you employ rhythmic qualities into your music and the melodic ones are your own voice?

PLvD: It is difficult to answer without hard evidence to say yes or no. I remember Peter Klatzow saying I should expand my rhythmic horizon, he found that I was a bit four-square. That did wake me up in the same way that Roeloff-Temingh told me when I was in Grade 11, "We don't speak the language of Shakespeare anymore, why do you speak the language of Shakespeare when you write music?" and so I went home and wrote the *Bagatelles*. These are my first forays into "modern" music.

KM: As a South African composer do you feel compelled to use African elements in your compositions or as part of your composition style just because you're a South African composer?

PLvD: That is a very interesting question. The answer is *jein*, the German of Ja and Nein together. If you're compelled to do anything, but yes there is an element where you write for overseas, audiences want to hear *African*. The other side is that the kind of music I write

is so ingrained in me, the use of Bushmen, etc., that I'm not sure which comes first, the chicken or the chicken, so there is no egg.

KM: How do these gestures in your compositions aid your work in bringing about a narrative, but it doesn't seem like there is a conscious narrative?

PLvD: [a long pause, so I asked another question]

KM: Do these gestures aid the composition in setting the scene?

PLvD: Oh I see! In that sense. Yes, I guess but they also limit the works in potentially making them cheap. I think the best example of the use of African and Western is my *Inyembezi* quartet which has a whole section that is just African which could be seen as San. At this point I don't know. It is mostly as result of what I like and certainly not a matter of what other people want to hear. The best compliment I got for *San Gloria* was from an African composer at a workshop presented by SAMRO who came to afterwards and told me the piece is more African than African. I'll never forget that. I'm not sure what it means but it sounded philosophical. You're left with a taste of Africa [in my music].

KM: It seems like from your point of view the San are the pinnacle of African culture.

PLvD: Certainly they were at that time and partially because they're partly extinct. Frankly to simplify matters, without treading on toes by using material that was still in extant. My experience as an adjudicator for choral competitions, etc. will attest to the polemic about what is folk music and what isn't African folk music. What is composed and what isn't. What is derivative or what is influenced by Western music, etc. etc. and at that particular moment I did not want to get involved in that but to keep it focused. It grew out of my

love for the Khoi-San and Bushmen's ethics, their ethos and their whole nomadic nature. Non-aggressive, having to learn to walk away from an argument rather than getting into one because they had to live with each other the next day. We can learn a lot from them. Thanking their prey, for their hunting abilities, trekker abilities, use of poisons and their spirituality. This sums up everything I like about the Bushmen. The fact that they refer to the Xhosa as "animals without hooves" and that they were terrified of their larger counterparts put them in an underdog category.

It is interesting that at the time I was interested in the San music in the early 1990s there were very few people doing anything along those lines. Translations by Antjie Krog for example came much later, so I felt a little bit like I was doing pioneers work at the time. I was writing *San Gloria*. As you might recall, the reason for writing *San Gloria* was to try and find something that was going to be acceptable both to a black school and white school, which Bishops was and they were multi-racial long before it was made law. My children went to schools like that, and I was very much in agreement towards that kind of liberal mind set.

Chapter 4

4.1 Horizons

4.1.1 Background

In 1998 the King's Singers released a new album entitled *Street Songs*. It featured works by South African composers Peter Klatzow, Stanley Glasser and Peter Louis van Dijk. The album teamed the King's Singers with percussionist Evelyn Glennie who plays marimba on certain tracks. The product of the album was on one hand, to commission new works from South African composers, and on the other, to collaborate with three Sony BMG artists, namely the King's Singers, Evelyn Glennie and the English composer Steve Martland (1954 - 2013).

According to Allyss Haecker, the King's Singers commissioned van Dijk in 1995 for their upcoming tour to South Africa (Haecker 2012:126). It is unclear why the King's Singers approached the South African composers at all, but according to their oldest current member, Christopher Gabbitas, he imagines that at the time of wanting to record the album the group had not visited Africa in a long time and it was most likely their desire to work with local composers.⁵ The group always attempts to bring some local culture into their visits in order to reach out to new audiences.

Horizons is mentioned in the Cambridge Companion to Choral Music. It is sited as a South African composition in a Western style that contains African elements. Because the work was widely performed by the King's Singers, and then later by many other choirs across the globe, it helped to spread African cultural identity around the world (de Quadros 2012:195).

“...Horizons I will just say a few things about. It was a very deep piece in terms of the emotional side of it and it's a moving piece still. Horizons I like to think of a more

⁵ Email correspondence with King's Singer member, Christopher Gabbitas, December 2016

populist piece in a way and looking back on it, it serves its purpose. It has an emotive text referring quite strongly to Bushmen. The saddest thing was reading van der Post, where he spoke about a farmer having killed a Bushmen, only to find the only weapons he had on his possession was a belt of paint. That was the kind of spirit in which I wrote Horizons, the unnecessary death of a gentle soul whose worst crime was to paint in a cave.”⁶

The work has enjoyed so much success that the King’s Singers are considering re-recording the work for their 50th anniversary year, due to its global appeal which elicits a fantastic audience response wherever they perform it.⁷

⁶ Interview with Peter Louis van Dijk, July 2016 (See Appendix A)

⁷ E-mail correspondence with King’s Singer member, Christopher Gabbitas, December 2016

4.1.2 General

The text that is used in *Horizons* was penned by van Dijk himself. While also writing original music, he is somewhat of a poet as well and has enjoyed writing the text for many of his other works, especially his more light-hearted cabaret compositions. He has a particular penchant for puns.

The text is written from the point of view of the San, in particular those living in the Cape (*They will come, across the waters. Mighty saviors in their sailing ships...*), who witnessed the arrival of the first European settlers. The serious tone of the words parallels van Dijk's strong feelings towards the San and certainly none of his usual light-hearted humour. The piece concludes with the San's demise and their inability to defend themselves against the superior weapons of the colonists (*...bows of steel...*). In an interview between him and Allyss Angela Haecker, he explains his compositional process as follows (Haecker 2012:125):

“The poetry is my first attraction and the resulting lyricism is crucial. I find that there is usually a specific line of text that grabs me, for which I develop a passion, and I work back and forth from there. So often a text is suggested for a commissioned work and I have to cultivate an enthusiasm for it...but when left to my own choice, I am drawn to native languages and English. For some reason, I tend to avoid Afrikaans.”

The original work was written for a six-voiced male ensemble (The King's Singers group formation), counter-tenor 1, counter-tenor 2, tenor 1, tenor 2, baritone and bass. Subsequently, van Dijk rearranged the work for commercial publication and reset the piece for mixed ensemble voicing: soprano, alto, tenor 1, tenor 2, baritone and bass. This study will refer to this version for mixed ensemble as SATTBB.

4.1.3 Sections

Horizons has a clear strophic form centered in the key of D major although it uses the key signature of G major. Van Dijk surreptitiously avoids the leading note C-sharp as far as possible (likely using a pentatonic scale that is discussed later), reserving the leading-tone for the refrain sections, and guiding the phrases to rest on the subdominant of D major. Tonally the work never ventures into other keys and only in one instance modulates to the dominant.

Each verse is divided into two contrasting sections: Section A (following a *humming* motive, see *Figure 1*) comprises melodic material organised into a 12 bar phrase, followed by a B section rhythmically juxtaposed to section A and double in length. Each refrain is an 8 bar phrase with a chorale texture rooted firmly in a Western homophonic style. The outline of the structure is as follows:

Table 1

	Verse 1	Refrain 1	Verse 2	Refrain 2	Verse 3	Refrain 3	Refrain 4	Closing
Measure	1-46	47-55	56-101	102-110	111-135	136-143	144-151	152-160
Key/Mode	Mixolydian on D	D Major	Mixolydian on D	D Major	Mixolydian on G	D Major	D Major	Anhemitonic Pentatonic on D

The text from *Horizons* is as follows and will often be referred to in this chapter:

Sleep, my springbok⁸ baby, sleep for me, my springbok
child,
When morning comes I'll go out hunting,
for you are hungry and thirsty, thirsty and hungry....
Small moon, Hai! Young moon,
When the sun rises you must speak to the Rain,
Charm her with herbs and honeycomb,
O speak to her, that I may drink, this little thing.

*She will come across the dark sky: mighty Rain-cow sing
your song for me, that I may find you on that far horizon,
horizon.*

Sleep, my springbok baby, sleep for me, my springbok child,
When morning comes I'll go out hunting,
for you are hungry and thirsty, thirsty and hungry....
O Star, Hai! Hunting Star,
When the sun rises you must blind with your light, the
Eland's⁹ eyes,
O blind his eyes, that I may eat, this little thing.

*He will come across the red sands: mighty Eland, dance
your dance for me, that I may find you on the far horizon,
horizon.*

Sleep, my springbok baby, sleep for me, my springbok child,
When morning comes they'll come a hunting,
for they are hungry and thirsty, thirsty and hungry....

*They will come across the waters: mighty saviors in their
sailing ships, and they will show us new and far horizons,
horizons.*

*And they came, came across the waters: god in galleons,
bearing bows of steel, then they killed us on the far horizon,
horizon, horizon...*

Each verse is opened by the *humming* motive by the Altos (characteristic in most of van Dijk's works, discussed further in 4.2) based on the Mixolydian

⁸ A springbok is a medium-sized antelope found mainly in southern and southwestern Africa.

⁹ The common eland, also known as the Southern Eland or Eland antelope, is a savannah and plains antelope found in east and southern Africa.

mode on D. The opening triad is suggestive of the common practice use of the Dominant chord in African music (also many times with the added 7th). The emotional quality of this motive coupled with the text that follows, suggests a lullaby, an infant to whom the piece is being sung (*sleep my springbok baby...*). This repeated figure's cyclical nature forms the texture upon which the verse is sung (and also sets up other cyclical motives throughout the work), which in itself could become tiresome to the listener after the third iteration, but the fragment ends with a *portamento* (a slide from one note to another) which refreshes the fragment. The downward bending of the pitch adds chromatic colour to the fragment, momentarily adding ambiguity to the tonal centre, and when the altos enter again on the repeated pitch of A, a refreshed perception of the key occurs.

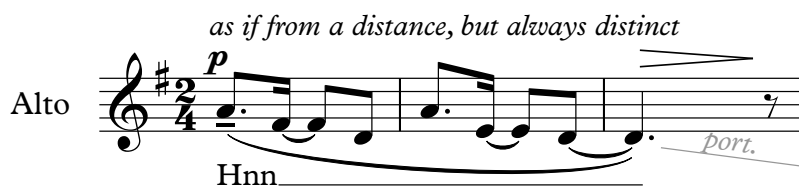



Figure 1

The outline of the opening melody is indicative of African music in that it uses a Anhemitonic Pentatonic form (Nketia: 118). Intervallic relationships between the *sighing* motive and the rest of the piece mostly make use of a tritonic structure. This limitation of the melodic line that makes use of descending fourths or their inversions is a common feature derived from tritonic structures (Nketia 1979:147).

In general, the use of parallelism in fourths or fifths is more characteristic of pentatonic traditions. The passage "*hungry and thirsty, thirsty and hungry*" alternates 5th and 4th intervallic relations. This is a particular feature of Maskanda (or Maskandi) music, which is a type of Zulu folk music that is

evolving in South African society. A Maskanda band is led by the guitarist (who usually has no formal music training although is technically advanced) whose licks will be formed typically from fourths and fifths in parallel motion. The tuning of each guitar from one performer to another is extremely personal and is regarded as a highly guarded secret. The tuning distinguishes one band from another.



The image shows a musical score for two parts: T. II (Tenor II) and Bar. (Baritone). Both parts are in a key with one sharp (F#) and a 4/4 time signature. The melody consists of a cyclical motif of eighth notes: G4, A4, B4, C5, B4, A4, G4. This motif is repeated four times, with the first two instances being grouped as triplets. The lyrics 'hun-gry and thirst-y' are written below the notes, with 'hun-gry' under the first two notes and 'and thirst-y' under the next three. The Bar. part follows the same melodic line but is an octave lower, starting on G3.

Figure 2

Repeated cyclical motives are a key feature in *Horizons*. The cyclical motives in this piece are common to African music, from where other minimalist composers drew their inspiration as well. Examples of cyclical phrases in minimalist music abound in the compositions of American composers Philip Glass, Steve Reich and John Adams. Glass worked with Ravi Shankar and studied the tabla under Alla Rakha, while Reich studied African drumming in Accra and Balinese gamelan, both of which were non-Western style influences on their music respectively (Griffiths 1981:177). Reich wrote of his work: “One can study the rhythmic structure of non-Western music and let that study lead one where it will while continuing to use the instruments, scales, and any other sound one has grown up with.”¹⁰

The first of these motivic cycles begins in measure 1 with the altos (see *Figure 1*). It is heard three times before the verse begins in the baritone voice, after which it is heard another four times as the background texture for the solo

¹⁰ *Writings about Music* (Halifax, Nova Scotia, 1974), p.40

baritone. The second motivic cycle takes place in the B section of the verse, and, as mentioned before, forms juxtaposing material against the A section both in texture and rhythm. This is the first instance of a triplet figure in the piece (see *Figure 2*).

An addition to this rhythmic cycle appears two bars after it commences at measure 26, clapping in unison with the baritone. Rhythmic interest is generated by cross-rhythms of 2 against 3 (see *Figure 3*) through the participation of the altos and tenor 1 voices using *finger snaps*.

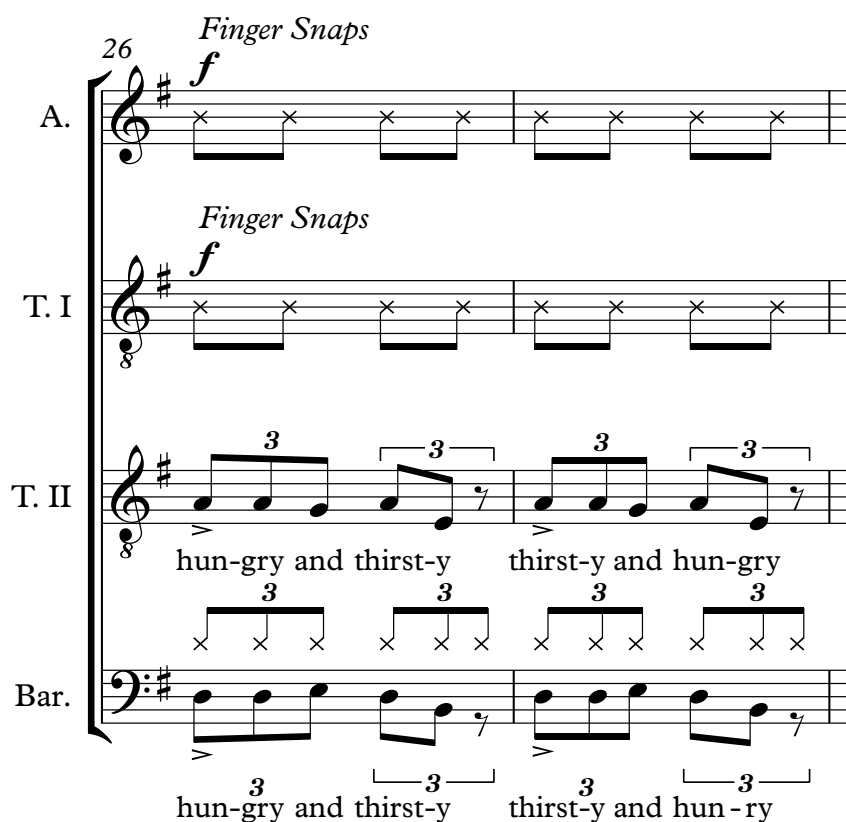


Figure 3 is a musical score for four parts: A (Alto), T. I (Tenor 1), T. II (Tenor 2), and Bar. (Baritone). The score is in 2/4 time and begins at measure 26. The key signature has one sharp (F#). The tempo and dynamics are marked *f* (forte). The title of the section is *Finger Snaps*. The A and T. I parts consist of rhythmic patterns of eighth notes with 'x' marks above them, indicating finger snaps. The T. II part features a melodic line with triplet markings (3) and lyrics: "hun-gry and thirst-y" and "thirst-y and hun-gry". The Bar. part also features a melodic line with triplet markings (3) and lyrics: "hun-gry and thirst-y" and "thirst-y and hun-ry". The score shows a cross-rhythm of 2 against 3 between the vocal parts.

Figure 3

Measure 30 introduces the third motivic cycle which is loosely based on the melodic intervals of the first cycle (see *Figure 1*); however, this iteration has been rhythmically varied (see *Figure 4*) as well as rhythmically displaced onto the second half of beat 1. In this phrase, it functions to provide harmony and also soften the texture that was established in the preceding bars, as well as rhythmic syncopation notwithstanding. Each cycle here also ends in a *portamento*, which again momentarily chromatically distorts the key centre. A

fourth cycle is also simultaneously introduced in this measure but makes use of vocal percussive inflections. These will be discussed further later on.

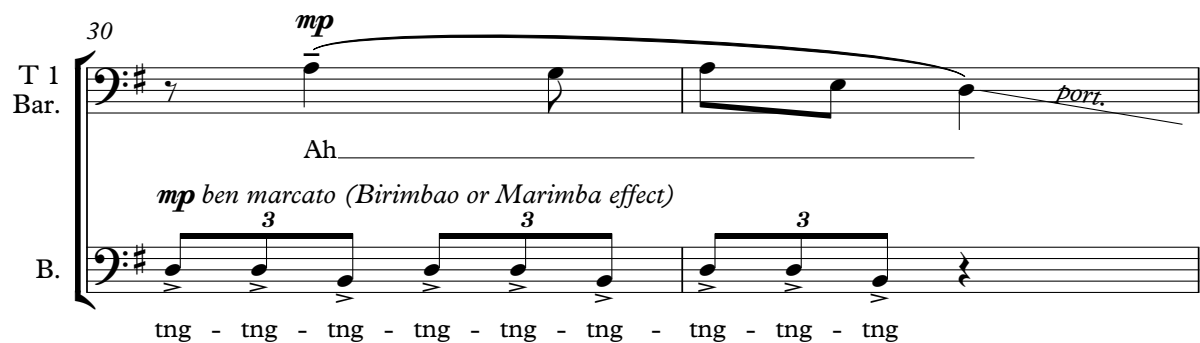


Figure 4 is a musical score for two vocal parts: T 1 Bar. (Tenor 1 Baritone) and B. (Bass). The score is in 7/8 time and begins at measure 30. The T 1 Bar. part starts with a *mp* dynamic and a melodic line that ends with a *port.* (portamento) marking. The B. part features a *mp ben marcato* (Birimbao or Marimba effect) with a triplet of eighth notes in each of the first three measures, followed by a rest. The rhythmic notation for the B. part is: tng - tng - tng - tng - tng - tng - tng - tng - tng.

Figure 4

The final two motivic cycles begin in measure 38 (see *Figure 5*). The first is found in the baritone and bass voices, which is a continuation from the preceding bars, this time alternating between sung vocal inflections and clapping from bar to bar. The final cycle is found in the soprano and alto voices based on the melody of the third cycle (see *Figure 4*) in straight eighth notes. The 5-note motive is harmonised in the alto voice and begins each cycle on a different beat in each successive bar as a result of its uneven motif in an evenly grouped time signature (six eighth notes). The soprano line of this 5-note motive is doubled an octave lower in the tenor 1 voice and follows canonically one beat later. During this section moving towards the first refrain, the cross-rhythms combined with the alternating percussion in the lower voices, the 5-note motive of the upper voices and the canonic entry of tenor 1 give the distinct impression of traditional Xhosa music. A feature of Xhosa music is its complex polyphonic nature. Parts can be organised so that each starts at a different point of entry, overlapping at certain points within phrases in the cycle. This is a characteristic style of vocal polyphony of the Zulu, Xhosa and Swazi of Southern Africa (Nketia 1979:165).

Figure 5

At this point it will be prudent to discuss the percussion techniques found in *Horizons*, both vocal and non-vocal.

The first of these is heard in measure 3, non-vocal finger snaps in the soprano, alto and tenor voices, accompanied by vocally produced percussion in the basses. The sound produced by the basses in and of itself might be inconsequential but it certainly alludes to the San vocalisations used in their common speech which include clicks and consonant clusters (Barnard 1992:xx). The *tss* in measure 3 is reminiscent of an insect on the hot sand.

Van Dijk is very clear in the score on the subject of the percussion sounds. For instance, when the music reaches measure 30 the basses enter on the syllables *tng-tng-tng* with the instruction, Birimbao or Marimba effect. Left on their own, the singers could interpret the syllables in an entirely isolated context and the text could therefore be rendered superfluous. But sung with a Marimba effect, the result is immediately more tangible and the meaning is instantly clear. The singers have little choice but to approximate a marimba-like sound.

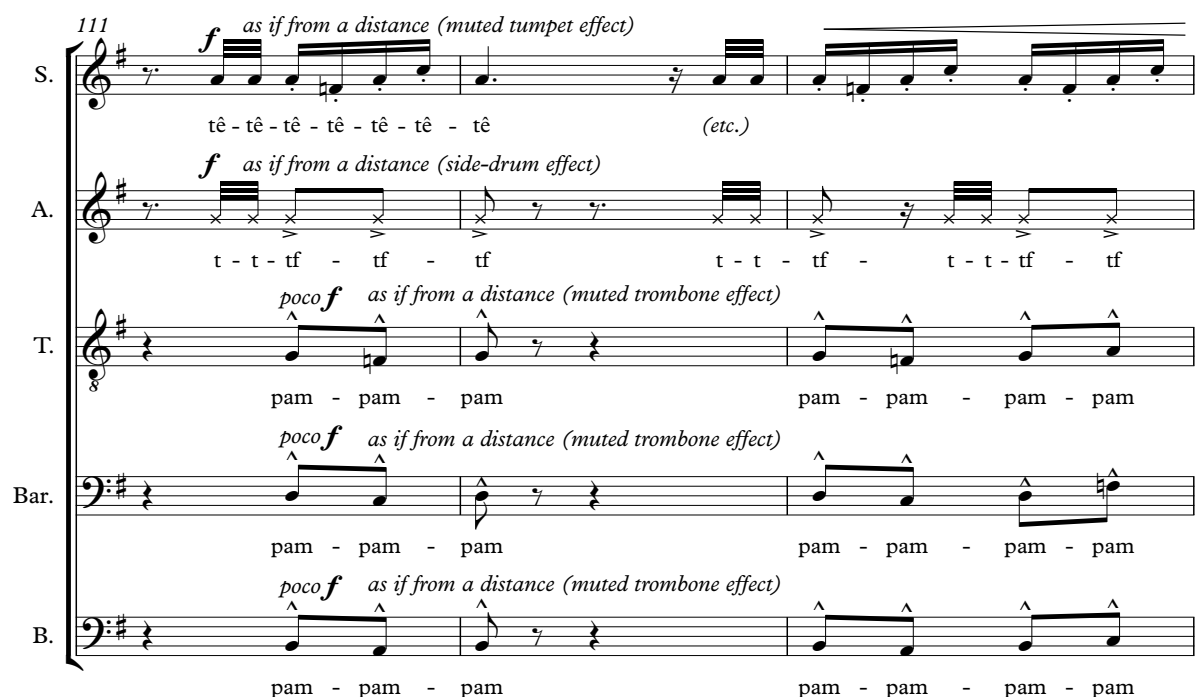
Another percussion vocalisation is the shaker effect introduced in measure 31. The syllable *tsk-tsk* which could easily be construed as the English *tisk-tisk* is quickly understood to sound more like *tsik-tsik*. Barnard describes this sound production as a lateral affricate or sometimes described as a fricative (Barnard 1992:xix), which is produced by placing the tip of the tongue on the roof of the mouth and releasing air on one side of the mouth.

The penultimate percussive effect used by the singers is the clapping introduced in measure 38. It is used rhythmically in conjunction with the *tng-tng-tng* vocalization but never in isolation. In other words, clapping heard in this work is always heard rhythmically doubling a melodic line, which brings this piece closely within the musical traditions of Xhosa folk music, who enjoy a polyphonic style of singing, clapping being one of the multi-voiced elements (Nketia 1979:165).

The final use of percussion, albeit produced with vocalisations, is an accompaniment figure beginning in measure 111 (see *figure 6*). The vocalisations on the syllables *t-t-tf-tf-tf* are used to emulate the side-drum, characteristically relevant at this point because a militaristic-type invasion upon the San was occurring as a result of the European onslaught into South Africa. This effect is used in conjunction with melodic vocalisations, which I will now discuss further.

The last of the vocal inflections, however ones that do not fall into the percussion category, are the simulated brass instruments. The first of these are sung in the soprano producing a muted trumpet effect on the syllables, *tê-tê-tê-tê-tê-tê-tê*, in a typically militaristic brass fashion or fanfare (see *Figure 6*). Harmonically, the melody forms an F major triad above the rest of the voices which are centered over the pentatonic on G. So, while the melody, which has been transposed up to D, a fourth higher from the original, keeps us grounded in the narrative of the San that is harmonised by appropriate harmony on the scale of G pentatonic (or more correctly an Anhemitonic Pentatonic scale), the muted trumpet (*as if from a distance*) is a thematic place holder for the Europeans. The vertical tension which is produced by the two neighbouring tonalities (F major over G pentatonic) helps to enforce the idea of mounting animosity between the Europeans and the San.

The tensions caused by the trumpet effect is supported by the muted trombone effect in the tenor 2, baritone and bass voices melodically accompanying the syllables, *pam-pam-pam* (see *Figure 6*), which are rhythmically supported by the side-drum pattern.



111

S. *f* *as if from a distance (muted trumpet effect)*
 tê - tê - tê - tê - tê - tê - tê (etc.)

A. *f* *as if from a distance (side-drum effect)*
 t - t - tf - tf - tf t - t - tf - t - t - tf - tf

T. *poco f* *as if from a distance (muted trombone effect)*
 pam - pam - pam pam - pam - pam - pam

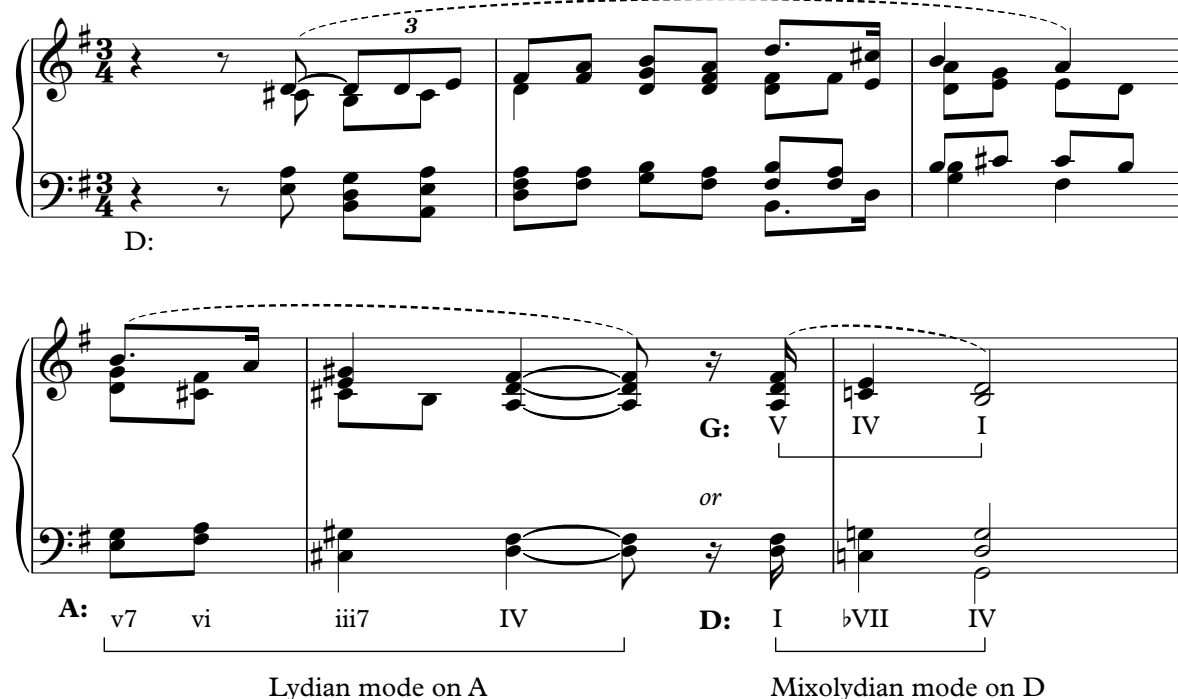
Bar. *poco f* *as if from a distance (muted trombone effect)*
 pam - pam - pam pam - pam - pam - pam

B. *poco f* *as if from a distance (muted trombone effect)*
 pam - pam - pam pam - pam - pam - pam

Figure 6

Grace notes adorn the solo melodic material in each verse, first appearing in measure 19. No mention of grace notes by Kwabena Nketia or by John Brearley in his research of the music of the San in Botswana appear to be a musical feature in African music, ergo this addition in van Dijk's composition *Horizons* must be by his own design. They occur either as a perfect 4th or a major 2nd in keeping with the melodic design of the pentatonic material. Interestingly one grace note is present in each refrain as well, so while the refrains are markedly Western in their sound and texture, which could ground the music wholly into the realm of Western modality, there remains an element which subtly hints back to the piece's African roots.

Finally, the refrains in *Horizons* will be discussed in detail. Harmonically, the phrases in refrains 1, 2, and 3 run through a series of traditional progressions, as well as some non-traditional ones, until reaching two cadences. There is nothing significant here in terms of musical gestures that imply the San (except a grace-note, 4.1.4); however, I believe the refrains help overall by bringing about clear climaxes that the cyclical verses are unable to achieve.



D:

A: $v7$ vi $iii7$ IV **D:** I $bVII$ IV

Lydian mode on A

Mixolydian mode on D

Figure 7

The refrains are built in the key of D which is made quite clear from the introduction of the note C-sharp at the start of the phrase (see *Figure 7*). The climax of each refrain reaches its zenith on the high D in the soprano voice and mapping the melody from there to its final destination on the D an octave lower, the line spells the Lydian mode on A (or the major scale with the fourth degree a half-step up: D major with an added G-sharp). The first of the two cadences can be seen to occur as a result of the chords borrowed from D major's neighbouring key a fifth up, A major, and results in the chord progression: vi - iii⁷ - IV. (see *Figure 7*). The shortest phrase and last cadence can be seen as the borrowing of chords from the key a fifth down from D major, G major, and results in the progression expressed in terms of D major: I - flat VII - IV. Expressed this way, both cadences come to rest on the subdominant chords in each respective key. These three phrases making up the climax of the refrain denote a kind of expansion and contraction of the key of D major. As mentioned before, the work does not modulate to any remote key signature, but in this short time frame the music is given a chance to momentarily expand (the use of borrowed chords from A major: to 3 sharps) and contract (similarly, the use of borrowed chords from G major: to 1 sharp) to keys close to D major on the circle of fifths. This expansion/contraction which closes the refrain arouses musical satisfaction, a chromatic contrast to the grounded sections of the verse.

The fourth refrain is slightly different both in texture and direction. The melodic material is passed to the 2nd tenors but instead of the usual homophonic texture, which pervaded refrains 1, 2 and 3, the tenors are accompanied by motives derived from the verses. Furthermore, the direction of the harmonic progression bypasses the descending movement on the Lydian mode, this time opting to remain squarely in the key of D major by making use of the dominant of A major (V/V). The climax is held in suspension on the tonic of D major in the first inversion with an added 7th. This phrase with an anacrusis into measure 148 is marked *ff*, the first time *fortissimo* has been marked in the

score and is followed by a *rallentando* (gradual slowing down). This is the climax that truly marks the highest emotional point in *Horizons* signalling the outpouring of despair from the San (...*then they killed us on the far horizon...*) at the hands of the Europeans. The repeated note D in the soprano's descending onto the note A in the final chord in measure 149, along with the harmony and tempo change, give the phrase a "false" *allargando*. This is a satisfying result contrasting with the work's steady tempo up until this moment.

It is clear in the final bars of the piece that we have been dealing with a Mixolydian mode on D. Mixolydian being the dominant mode of a scale, it now makes sense that the work was in G major, sounding like D major with a flattened 7th. The remaining bars are marked with the opening iteration by the altos accompanied by a G major triad, making G major the subdominant of the piece the whole time. Also, ending the piece in this quasi plagal fashion gives something *religious* to the San; it returns their humanity to them after it was snatched away. It raises feelings of quiet contemplation as well as at the same time a return to pastoral scenes of the silhouettes of huntsmen in the distance, retreating into the Kalahari Desert.

4.1.4 San Characteristics and conclusion

Horizons is immediately appealing to audiences and performers alike. The King's Singers believe the work is successful due to the text, which is very evocative and which van Dijk sets to music so sensitively:¹¹

“From the opening material, and the solo lines, to the climax of the piece where the San people are slaughtered, the music takes the audience on a journey through the story of the settlers and the aboriginals. As such, it's a very satisfying piece both to sing and to listen to. It translates into all cultures where colonization has taken place, and we find that the harmonic language speaks to all audiences.”

Horizons is an effective work and it is no surprise that so many choirs around the world enjoy performing this piece. A quick search on YouTube will reveal many results of world-wide performances. Its popularity most likely stems from its blending of styles, where choirs, who are more comfortable with Western music performances per se, can now access an idiomatically African piece.

When considering the opinion of Steve Reich on his own music “...let that study lead one [African music] where it will while continuing to use the instruments, scales, and any other sound one has grown up with...”, we are drawn to the same feeling surrounding van Dijk's work. He has made it quite clear in his use of vocal techniques in *Horizons*, combined with rhythmic sensitivities that he has absorbed the African idiom; however, it clearly expresses them through his own unique voice, a Western voice with which he has grown up.

¹¹ Email correspondence with King's Singer member, Christopher Gabbitas. December 2016

The overriding musical gesture in this work is its cyclical nature which takes centre-stage, the four refrains that are in a clear Western style notwithstanding. It is these cyclical motives, combined with the additive percussion, both vocal and non-vocal, that point most directly to African music in this piece:

“I think when I was sitting at home I remember seeing Bantu (Xhosa) workers on the side of the road, singing and repairing the road, and I remember recording that. That awoke my interest in the African music syndrome. What I enjoyed was the method of construction, the cyclical nature of the music, or the simplicity of it and just the sounds of it.”¹²

By his own estimation, van Dijk never directly refers to San-like musical qualities in his writing, but after careful study during his youth, but more so to a general African style, especially by the work of Nketia.¹³ Van Dijk has legitimately tried to avoid literal transcriptions of San music and has rather attempted to *allude* to it. That said, there is no escaping the immediacy of the effects of the cyclical gestures employed in this piece: the listener perceives and internalises a sense of Africanness as soon as the first *finger snaps* are heard in measure 3. According to Nketia, African songs embody two types of rhythm: free rhythm or rhythm in strict time (Nketia 1979:168). *Horizons* makes use of the latter, but even so, the results both in traditional African music and in *Horizons* always produce rich results. The complex polyphony in Xhosa music is most likely the approximation to which it comes closest.

By contrast, the refrains of the work magically balance out the African-ness by keeping a fairly strict homophonic style with one or two polyphonic moments independent in each voice. The harmonic progressions are also certainly very familiar to the ear. The problem with cyclical motives, say in the music of Steve Reich and Philip Glass, is that without harmonic movement in a particular

¹² Interview with Peter Louis van Dijk, July 2016 (See Appendix A)

¹³ Interview with Peter Louis van Dijk, July 2016 (See Appendix A)

direction, climaxes are difficult to achieve. This by no means implies that Reich or Glass do not achieve high points in their works, but it is something to consider when taking cyclical motives into consideration. Van Dijk successfully achieves high points in *Horizons* by using Western styled refrains, introducing both the notes C-sharp, and in the third and fourth refrains the note G-sharp, resulting in the V/V (Dominant of Dominant) which imply a stricter harmonic order. The contrasts in style between the verses and the refrains are further justified by the text itself. After it becomes apparent that the first-person speaker is San, the speaker brings our attention to his encounter with the European colonists, the Western style refrain becomes obvious. Not only would the white settlers bring their technology, but their arts and cultures as well, including triadic harmony based music.

“Horizons sits in a somewhat unique place within our library of music. We're able to use it anywhere within a concert programme as it's such a flexible piece, and I think there's an equality of enjoyment from the perspective both of performer and audience member - this is unusual, as often pieces are either more enjoyable to perform or to listen to (but seldom both). As possibly the most overtly political work we perform, it is gentle with its condemnation of colonisation and yet puts forward a clear message. People the world over like a cause to get behind, and Horizons has become our own subtle nod to the plight of indigenous people. It's one of the most successful commissions the group has ever had.”¹⁴

There are no program notes accompanying the work so the performers are left to their own devices to make of the piece what they will. There should be no reason why program notes are needed to explain the piece further.

¹⁴ Email correspondence with King's Singer member, Christopher Gabbitas. December 2016

4.2 Sān Chronicle

4.2.1 Background

The TOTAL¹⁵ Music Collection is a library of works written by South African composers and sponsored through commissions by TOTAL S.A. The objective of the Collection was to make a contribution to the indigenous serious music heritage of South Africa and to promote a greater interest in the development of this genre of South African music. A panel of adjudicators was chaired by Professor Walter Mony, Head of the School of Music at the University of the Witwatersrand (Wits). From archival records, it is evident that the initiative began in 1986 and ran in two categories: the first consisted of commissioned works from three leading South African composers, namely Prof. Pieter de Villiers, Prof. Stefans Grové and Prof. Carl van Wyk; the second category was open to any composer to submit a work of a serious nature on a competitive basis. The themes of the works were to reflect the character of Johannesburg, as the city was felt by TOTAL to reflect the totality of South African life. All the selected compositions would be housed at the School of Music, Wits University.

Written in 1990 for the TOTAL (S.A.) Music Collection the piece took around six months to complete. Starting somewhere in May, it was completed on 29th October, 1990 (van Dijk's signature in the score).

Up until now, the work has only been recorded with the South African Broadcasting National Symphony Orchestra under the baton of Richard Cock on the Marco Polo label. The work is presented on the album alongside two other African composers, namely Mzilikazi Khumalo (South African) and Samuel Akpabot (Nigerian). Peter Louis's work *Sān Gloria* also appears on the record alongside *Sān Chronicle*. The album was released on 15th December, 2000. Due to a lack of recordings, it is difficult to ascertain whether the work has reached a wider audience.

¹⁵ Total S.A. is a French multinational integrated oil and gas company

4.2.2 General

Van Dijk is a composer who writes music deliberately and his music is full of meaning (Behr 2011:65). His compositional approach is explained in his 'Composers statement':

“Many of my compositions may be described as *eclectic* though nonetheless possessing a recognisable personal style. Works written after 1984 reflect my entry in the ‘real’ music-world, as performer, as composer and conductor - a world of practical musicianship and its concomitant creative stimulation... Ultimately, I aspire towards simplicity, economy of mean, clarity of intention, and the effective manipulation of material, always striving to communicate *something*- whether witty or spiritual and stating it in a manner that is appropriate, provocative and fulfilling to both creator and listener alike.”¹⁶

The work is for a chamber orchestra and is orchestrated as follows:

1 Flute	(doubling Piccolo)
1 Oboe	(doubling Cor Anglais)
1 Clarinet in B-flat	(doubling Bass Clarinet)
1 Bassoon	
1 Horn in F	
1 Trumpet in B-flat	
1 Trombone	
Timpani/Percussion	(1 player)
Piano/Celeste	(1 player)
Harp	
4 Solo Violas	
3 Solo Violoncellos	
1 Solo Double Bass	

¹⁶ Behr, E. 2011. *An Oboe and Oboe d'Amore Concerto from the Cape of Africa: A Biographical and Analytical perspective*. Houston, Texas

The performance duration of *Sān Chronicle* is roughly 20 minutes. Van Dijk embodies the piece with emotional depth and intricate technique. His thoughtfulness is also extended to the players, on whom he places very high technical demands as well. Although the work may be shorter than a traditional symphony making it difficult to program, especially when taking the orchestration into account, the piece will certainly appeal to program directors who have a modern approach to symphony concert programming. The conventional model of programming a symphony concert with the usual overture, concerto and symphony is becoming an outdated one. Many orchestras are now adopting broader approaches to programming and *Sān Chronicle* could certainly take the place of either an overture or a concerto. As a standalone piece, it may be too short to round off a concert. *Sān Chronicle* could stand side-by-side and make an interesting contrast to a similar sized classical symphony like an early work by Haydn or Mozart.

In 1986 van Dijk wrote the concerto *Elegy-Dance-Elegy* for oboe d'amore, harp, strings and timpani. The piece was dedicated to and written for the oboist Sharon Fligner-Lindquist who played for the CAPAB orchestra (Behr 2011:63). During that year he also completed *Beethoven or Bust*, *The Musicians of Bremen* and *The Selfish Giant*. An interesting feature common to all these works, as well as *Sān Chronicle*, is the four note motif derived from the dedicatee's name. He used the German note names of the first three letters, S-H-A [Sharon] and the solfege common note name for R. The motive is therefore spelt:

S (es) - *E-flat*

H - *B*

A - *A*

R (ré) - *D*



When the note B is in the root position the rest of the pitches form a 7th chord with both a major and minor 3rd. Three more inversions are of course possible; however, the close register use seems to support the original interpretation. Van Dijk enjoys the tonal ambivalence of this chord, being neither major nor minor, and viewing it in the light of a chord with an added 7th creates further ambiguity (Behr 2011:72). This chord will be referred to often in this chapter as the SHAR chord.

The work is divided into five clearly marked movements without pauses: all movements are thus marked *attacca*.

Table 2

	Prologue	Springbok	Coda	Celebration	Mantis and the Moon	Epilogue
Measure	1-84	1-269	270-274	1-54	1-51	52-62

4.2.3 Prologue

The opening statement by the solo clarinet introduces a major part of the motivic material used in the entire work. Beginning on the pitch D, the melodic material is reminiscent of the opening from *Horizons*. Marked with descending fourths and fifths it is again a reminder of an African pentatonic form. Van Dijk immediately treats the small motif with rhythmic modulation, augmenting the melody, turning it on itself in a cyclical fashion (see *Figure 8*)¹⁷. The notes in this register are just below the bright ‘clarino’ register of the clarinet. What is heard is the melancholic ‘throat tones’ of the instrument which are rather pale and which set the mood for the work, a slow sunrise on the Kalahari horizon.




Figure 8

Silences in the composer’s music are also carefully considered. Rests of a quarter-note or sixteenth-note are strategically placed, most likely to aid the rhythmic modulation and also give clear indications where the cyclical motive repeats. Here instead of repeating the same phrase as in *Horizons*, rudimentary motives are extended by the addition of more material, transpositions and augmentation.

The joining bassoon in measure 8 begins on the pitch E-flat which comes as no surprise considering it makes up part of the “SHAR” motive. The bassoon repeats a major 2nd interval for 7 bars, suggestive of the African instrument, the *Uhadi*, a stringed instrument common to most South African cultures and one

¹⁷ All musical examples in section 4.2 are at concert pitch

which historians believed originated from the San. There are many variants of Uhadi; however, they all share two things in common: a resonator and at least two fundamental tones. These fundamental tones are of interest as they are what is predominately heard by the instrument besides the overtones created by the player's mouth. The E-flat to F played by the bassoon during these 7 bars idiomatically parallel the Uhadi. The major 2nd interval continues to pervade the rest of the work and also has major consequences on pivotal chord relationships later in the work (which will be discussed later). Van Dijk imbues his compositions with intense emotional gravity. A device he uses quite often is what he refers to as *sighing*.¹⁸ This is achieved by using specific articulation over two-note phrasing. In *Sān Chronicles* the sighing effect is easy to read in the score as the articulation always occurs as a slurred two-note figure, the first note marked *tenuto* (hold the note for its full value) and the second note marked *staccato* (the note is sharply detached). The composer makes this sighing figure clearer by placing a *diminuendo* marking across both notes as well. As in *Horizons* (and later *About Nothing*) van Dijk delays the use of irregular rhythms until later in the phrase. A triplet figure is only introduced for the first time in measure 13 as one of his augmenting devices played on the clarinet. This is an example of how he augments what are small motives into longer melodic lines. The immediate result is a pointedly rhythmic sense of interest towards African music.


The opening tempo marking *molto tranquillo e semplice* (very tranquil and simple) is abruptly shattered by a change in tempo in measure 19 to *subito piú agitato* (suddenly agitated). The brass enters for their first appearance playing the opening motives, transposed down a major 3rd. The notes are also metronomically twice as fast and the time signatures change three times in succession, immediately adding rhythmic complexity and interest. The Uhadi

¹⁸ Sighing is a musical gesture between two consecutive notes where the first note is emphasised slightly more compared to the second. The second note is given the impression of being 'released'. Van Dijk referred to this many times during orchestral rehearsals where I was a performer during that time, not only in his own works but during the performance of others as well.

major 2nd is again present but on this occasion idiomatically expressed in the trombone with an upward *portamento*. This brief episode is a glimpse of what is to come, fittingly as it is placed in the Prologue, a movement where all the major themes of the work can be aired, and given a chance to set up the rest of the work. After returning to the first tempo the clarinet enters again, this time supported by the strings, where the opening phrases are heard canonically with the piccolo. Further rhythmic complexity is introduced in measure 40.

The music is led into a *maestoso* section where in measure 67 we hear the SHAR chord played by all the strings for the first time built on the note B, and again melodically in the next measure (see *Figure 9*). In measure 68 the melody is harmonised with the SHAR chord as well. This brief climax (certainly a foreshadowing of what is to come) brings the return of the first theme; however, on this occasion transposed to the note B played by the oboe (see *Figure 10*).

accel. poco a poco



67

Vla.

Vc.

Cb.

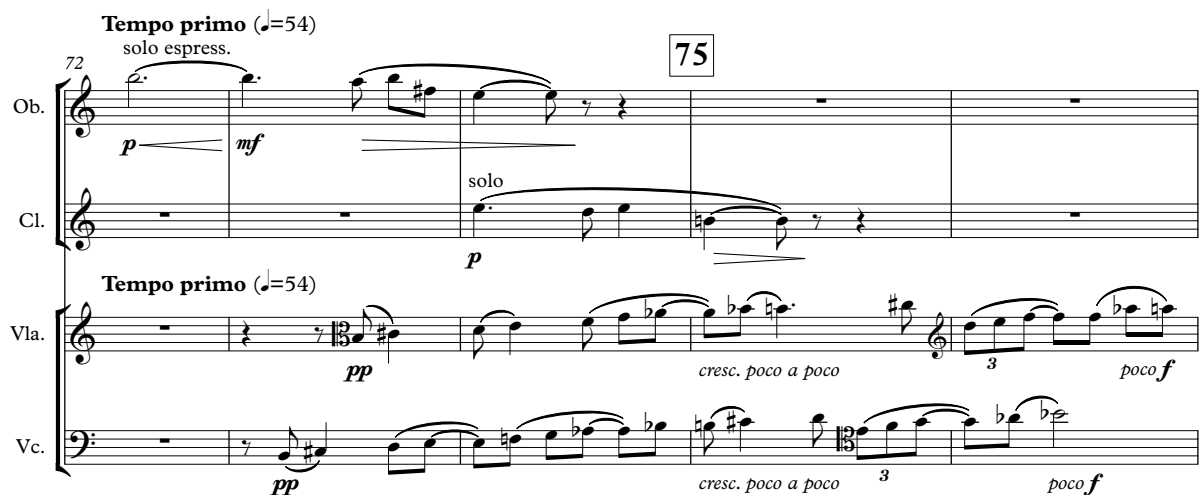
sfpp *molto* *ff* *ff* *ff* *ff* *sf*

pizz.

Figure 9

This familiar descending motive of fourths and fifths is heard in the oboe's warmer, prominent range and is taken over by the clarinet a perfect fourth down. This section is underpinned by the use of an ascending octatonic scale starting on B. There are only two modes of the scale, one beginning with a half-step and the other with a whole-step. This passage uses the latter, the composer making use of the scale as a transitional phrase into the next section. Transitional passages based on the octatonic scale can be heard in the composer's other works as well, a device regularly employed in his music, particularly *The Selfish Giant*.

Tempo primo (♩=54)
 solo espress.



Ob. *p* *mf*
 Cl. *p* solo
 Vla. *pp* *cresc. poco a poco* *poco f*
 Vc. *pp* *cresc. poco a poco* *poco f*

Figure 10

At last we hear the SHAR chord in its entirety although the orchestration is somewhat disconnected (see *Figure 11*). It begins in measure 79 on the first beat with the bassoon and horn playing S (E-flat), followed by the arpeggiated chords with the H (B), A (A) and R (Ré) in the upper voicing of the celeste, glockenspiel and strings. The passage is harmonised by the shimmering *tremolos* in the strings, which also make use of the SHAR chord. All of this foreground activity has been underpinned surreptitiously by the horn playing an E-flat from measure 77. It was the precursor to the SHAR chord two measures before it was heard in measure 79. It continues its lonesome moaning in measures 82 and 83 forming a bridge to the following movement:

79 *poco*
Bsn. *pp* *simile*

Hn.

Glock. *pp* To Xyl.

Cel. *pp* To Pno.

Vla. *pp* *con sord.*

Vc. *pp* *con sord.*

Detailed description: This musical score page, labeled Figure 11, covers measures 79, 80, and 81. It features six staves for different instruments: Bassoon (Bsn.), Horn (Hn.), Glockenspiel (Glock.), Cello (Cel.), Viola (Vla.), and Violoncello (Vc.).
- **Bsn.:** Measure 79 starts with a *poco* marking and a *pp* dynamic. The note is a half note G2. Measure 80 is a whole rest. Measure 81 has a *simile* marking and a half note G2.
- **Hn.:** Measure 79 has a half note G2. Measure 80 has a whole rest. Measure 81 has a half note G2.
- **Glock.:** Measure 79 has a *pp* dynamic and a half note G2. Measure 80 is a whole rest. Measure 81 has a half note G2. A 'To Xyl.' instruction is placed above the staff.
- **Cel.:** The cello part consists of two staves. Both play triplet eighth notes in measures 79 and 81, with a *pp* dynamic. Measure 80 is a whole rest. A 'To Pno.' instruction is placed above the upper staff.
- **Vla.:** The viola part consists of two staves. Both play chords in measures 79 and 81, with a *pp* dynamic and *con sord.* marking. Measure 80 is a whole rest. A 'E' marking is present at the end of the staves in measures 79 and 81.
- **Vc.:** The violoncello part consists of two staves. Both play chords in measures 79 and 81, with a *pp* dynamic and *con sord.* marking. Measure 80 is a whole rest. A 'E' marking is present at the end of the staves in measures 79 and 81.

Figure 11

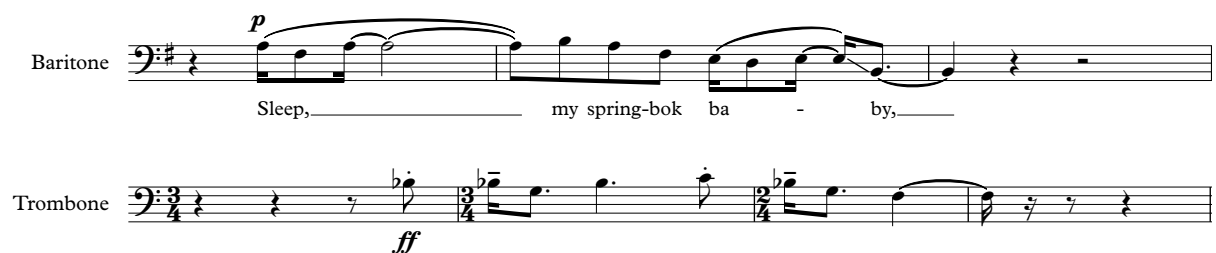
4.2.4 Springbok

The largest movement of the work, made up of approximately 335 bars, resembles a piece in a large ternary form, A-B-A. Due to the *D.S. al Coda* (from the sign, then to the Coda), the A section is repeated in so much as it is not a written out repeat with minor alterations or variations. The middle B section can be divided into two clear sections; therefore the scheme is more akin to a Rondo form resembling an A-(B-C)-A-Coda form, but by taking the repeated A section into account and combining the middle two sections, a larger ternary structure emerges. This discussion will, however, divide the large B section into two corresponding parts to be viewed separately, but the reader should bear in mind they make up parts of a greater whole.

The Springbok (springbuck) forms part of the subject matter in *Horizons*, but while it retains only a minor role in the narrative there, it is evident here that it plays a central role in this work owing to the proportions it makes up in *Sān Chronicle*. Something amazing to watch is the movement whereby Springbok perform multiple leaps into the air for up to two meters, stiff-legged with bowed backs: it is called *pronking*. This movement in the work captures the spirit of these creatures, their quickness, alert behaviour and playful natures.

Section A: measures 1 - 62

A full orchestral *crack!* on the third beat of the last measure of the previous movement launches the section marked *Allegro ma non troppo*. The main subject is played by the solo trombone which strikes a glaring resemblance to the solo vocal line in *Horizons*, which coincidentally also happens to deal with the subject of the springbok:



Baritone *p*
 Sleep, _____ my spring-bok ba - by, _____

Trombone *ff*

Van Dijk's love of the minor 3rd interval makes up the head of the motif but it is possible the melancholic character is balanced by the use of the pentatonic scale (see 4.1.3):



Figure 12

A larger ensemble takes over the melodic material in measure 9 accompanied by the familiar major 2nd interval played in triplet patterns by the clarinet. This motive is quite pervasive and will later become a sort of *second subject* later in this movement. It is supported by a bass-line accompaniment suggesting the home key of C minor. The material introduced by the solo trombone in measure 1 is reiterated by the oboe and viola section here but does not pass through the complex time signature changes that previously occurred. Instead the melodic material has been modified to fit within a regular meter. From measure 13 the orchestration becomes increasingly complex as well as allowing more instruments to reinforce the melodic material in unison. The cyclical nature of the composer's writing makes itself present in these measures, repeatedly stating the thematic material. The gradual increase in tension is worked into the score towards measure 20 where the trumpet enters using the same material introduced by the trombone in which a false climax is established. This in turn is used in counterpoint with the familiar 3rd interval assisted by the high xylophone and violas in their upper A-string register. By measure 25 this section is quickly expunged by the use of a series of thirds and paring down of the orchestration. This entire section is a brilliant example of how the composer introduces a short melodic phrase then goes on to use all of its elements to extrapolate further melodic material and accompanying harmony. Measures 26 and 27, for example, use a small motif from measure 4 of the trombone solo to flesh out an entire cadential sequence:



The image shows a musical score for measures 24 to 29. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Viola (Vla.), Violin (Vc.), and Cello (Cb.). The key signature is B-flat major (two flats). Measure 24 is marked with a box containing the number 25. The score includes various dynamics such as *poco p*, *sf*, *mf*, *sub. p*, *f*, *fp*, *cresc.*, and *piu p*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and piano provide harmonic support. The Viola part has a 'solo' marking in measure 28.

As mentioned previously, the major 2nd interval played in a triplet pattern now becomes the interleading material between sections. By measure 29 it is the basic pattern which accompanies the melodic material based on the trombone solo of measures 5 and 6. The melody's cyclical pattern is treated canonically between the clarinet and a solo viola before collapsing into measure 35. A short episode based on the 2nd interval introduced earlier makes up most of the material for the next 10 bars alternating between ascending seconds answered by descending ones. Small changes are achieved by a slowly ascending chromatic line. This technique helps the composer make subtle shifts into various key centres as well as make use of interesting harmonic combinations. The progression away from the home key is short-lived as the minor 3rd motif from measure 4 arrives in the form of piercing stabs marked *forte*, which round out this episode, concluding in descending thirds in measures 49 and 50.

The following 10 bars form a linking passage, or bridge, made up of the chromatic upward stepwise movement hinted at in the preceding bars. Each chromatic lift is underpinned by a pedal-note on E-natural, beginning on A-flat that works towards E-flat. Each of these are also all preceded by the minor 2nd E-natural to F. This bridge section is focused mainly in the middle register but in the final two bars, it is emancipated by two dramatic, upward register shifts (see *Figure 13*).

Musical score for measures 52-55. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Tympani (Timp.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 52 is marked with a box containing the number 52. Measure 55 is marked with a box containing the number 55. The score includes dynamic markings such as *pp* and *cresc.*, and performance instructions like *sul pont.* and *loco/trem. ord.*. The bassoon part has a trill marked with (tr). The viola and cello parts have a trill marked with (tr). The contrabass part has a trill marked with (tr).

Musical score for measures 56-60. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Tympani (Timp.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 56 is marked with a box containing the number 56. Measure 60 is marked with a box containing the number 60. The score includes dynamic markings such as *mf* and *poco f*, and performance instructions like *poco allarg.* and *ord.*. The oboe part has a trill marked with (tr). The bassoon part has a trill marked with (tr). The viola, cello, and contrabass parts have trills marked with (tr).

Figure 13

This entire section is now concluded by the first real climax making full use of the whole ensemble in measures 61 to 62. Two features which are regularly employed by the composer are prevalent here. Firstly, van Dijk has a particular taste for the rhythm of a 16th note followed by a dotted 8th note. A variation on this rhythm is extending the dotted 8th note by tying it to subsequent held notes, as for example in the oboe solo of *About Nothing*. The customary 3rd intervals are heard here and are rounded out by an ascending minor 2nd, the same melodic motifs employed in *About Nothing*. The second feature is the composer's tendency to enjoy harmonies based on pivot key relationships or pivot chord relationships. The preceding bridge section of 10 bars came about from the section's overall dependency on the key of C minor. In the climax, however, there is an energetically abrupt shift into C-sharp minor. While the composer's accompanying harmony may have been ambiguous, for example, using a C minor 7th chord and at times playful and warm, here in the climax there can be no escaping the cold reality of this new territory in a minor key. The accompanying harmony is produced by using a C-sharp major 13 chord on the third beat of each bar. The dotted-quarter melodic notes held over the second beat are punctuated by the chords on the third beat which might have otherwise felt static, and so this vivid moment is given its due attention by being stated twice using brilliant registers in the flute and harp. An antithetical answer follows these two climatic bars and open the following section B.

Section B: *measures 64 - 149*

Motives introduced by the composer in all of his works can amount to a full study in and of themselves. Van Dijk is particularly conscious of when and how motives affect the forward motion of the piece, and at the very least it seems that on the surface his decision to introduce material is carefully thought through. Added to this are his decisions about when to continue using chosen motives, or to abandon them, and in what manner they may appear or re-appear. The climax in measures 61 and 62 of the preceding section places a 16th-dotted 8th rhythm clearly in the foreground, where prior to this it was only

part of the overall phrase introduced by the solo trombone (see *Figure 12*). Now in measure 64, the intervals from the preceding climax of a minor 3rd and ascending minor 2nd are repeated in the French Horn, an abrupt change in gears, the orchestral colour dramatically altered by *pizzicato* strings. Before the listener has a chance to forget the origins of the motive, the composer brings it back to mind in measure 65 by using many of the elements used in the preceding climax: the descending minor 3rd, the 16th note rhythms, the *pizzicato* accompaniment in the strings and so on. What is interesting at the start of this section are two things, one of which will continue into Section B. First, van Dijk changed time signatures at the climax to 3 quarter notes per bar. This metric pulse now becomes the overriding pulse of this entire section, which is the reasoning used to conclude that this is a new section. Second is the composer's use of motives to blur the lines between functions. In this case, function means whether the material is thematic, used as a bridge/linking passage or if the material is developed. After establishing the climax in measures 61 and 62, the composer uses this very same material, albeit only slightly altered, as linking material into the new section. In many ways both Sections B and C combined could form what is commonly thought of as a *Development* section.

From measure 67 the composition begins to cycle through various key centres, although van Dijk continues to make use of the key-signature of C minor. The work moves along in C-sharp minor, however, using the idea of a minor triad with an added 7th. This idea is derived from the fourth measure of the trombone solo, but in that instance it was a major triad with an added 7th (see *Figure 12*). This variation is tossed between various solo instruments, the first being the bassoon followed by its stringed instrument counterpart the first cello. The phrase settles onto unison D's introducing a new key and with it further developmental material, switching back to a major 7th triad built on D. A snare-drum pierces the texture and one cannot help but receive a nuance of a colonial image. The title of the movement, *Springbok*, notwithstanding, harkens images of herds of antelope going about their daily playing and

pronking about, and measure 80 is marked *Giocoso* (*playful or merry manner*) indicating the tempo may be increased slightly. Ascending triplets in measure 85 return the material to the motive used in the initial climax and C-sharp minor:

78 **80** *giocoso*

Fl. *mp* *giocoso*

Cl. *p* *mp*

Hp. *mp*

Vla. *mp* *solo* *giocoso*

Vc. *mp* *poco*

Cb. *mp* *poco*

82 **85**

Fl. *f* *sf* *f* *molto*

Ob. *f* *sf* *mf* *molto*

Cl. *f* *mf* *molto*

Bsn. *mf*

Hn. *sf*

Tpt. *con sord.* *sf* *mf* *molto*

Tbn. *mf*

S. D. *p* *poco f* *To B. D.*

Vla. *f* *mf* *molto*

Vc. *molto* *pizz.* *mf* *molto*

Cb. *pizz.* *molto*

The descending minor 3rd melodic pattern in the climax does not contain the usual ascending minor 2nd as in the previous climatic statement, but it can be heard in the bass voices answering on beat 3. This section makes use of the octatonic scale on B:



The musical score shows measures 86 to 90. Measure 90 is marked with a box containing the number '90' and a box containing the letter 'M'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Bass Drum (B. D.), Piano (Pno.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamic markings include *ff*, *poco f*, *mf*, *f*, and *mp*. Performance instructions include 'segue', 'rit.', and 'arco'. The Bass Drum part includes the instruction 'To Cym.'. The Viola part includes the instruction 'pizz.'. The Violoncello part includes the instruction 'pizz.'. The Contrabass part includes the instruction 'pizz.'. The score is in a key signature of two flats and a 4/4 time signature.

A viola solo takes up new chromatic material, the result of which explores a section of heightened agitation. The melodic contour is isolated by diminished seconds and continuously turns around the central G-sharp. It is a 2-bar phrase which is taken up briefly by the French horn. If all the pitches are gathered together, they result in another octatonic scale on D. Van Dijk masterfully delays the use of all the scalar pitches until the very end of the

phrase, using upward movement in the solo viola to modulate to a new pitch centre:

95 a tempo (♩=c.120)



Fl. *p* *mp* *molto*

Ob. *p* *molto*

Cl. *p* *molto*

Bsn. *p* *molto*

Hn. *ppp* (*lontano*) (*con sord.*) *mf* *solo*

Tpt. *p* (*con sord.*) *molto*

Tbn. *p*

Vla. *mf* *solo* *pizz.* *p secco* *arco* *mp* *molto*

Vc. *pizz.* *p secco* *arco* *f*

Cb. *arco*

A sense of urgency is created by transposing the solo viola up a minor 3rd to B repeating the phrase and concluding it with orchestral *glissandos* upwards to E-flat accompanied by the prevailing harmony of the octatonic on D. The rhythmic intensity increases over the following four bars with yet another transposition to a minor 3rd higher on D-flat:

99 **100**

Fl. *molto*

Ob. *molto*

Cl. *mf* *meno f* *molto*

Bsn. *pp* *molto*

Hn. *ppp (lontano)* *molto*

Tpt. *p* *mf* *mp* *molto*

Tbn. *p* *molto*

Vla. *p* *pizz.* *sub. meno f* *arco* *molto*

Vc. *ff*

Cb. *molto*

N **105**

103 Fl. *sf* *pp* *sub. f* *sf* *pp* *sub. f*

Ob. *sf* *sub. p* *f* *sf* *p* *f*

Cl. *sf* *pp* *sub. f* *sf* *pp* *sub. f*

Bsn. *sf*

Hn. *sf*

Tpt. *sf* *f* *sf* *f*

Tbn. *sf*

Vla. *f* *pizz.* *f*

Vc. *sf*

Cb. *sf*

Measures 105 to 132 concentrate on the chromaticism established by the solo viola passage. The passage itself is reminiscent of a similar linking passage found in Section A where it too passed through a series of chromatic iterations and similarly contained *tremolo* strings, agitating the texture (see *Figure 13*). But this passage is markedly longer. Using melodic motifs from the clarinet, the woodwinds and brass continue to enter in canonic form accompanied by the strings in circular movements around a central axis. As the music progresses, the composer also passes the material through a series of metric shifts, continuously changing the metric pulse:



The musical score shows measures 107 to 115. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) play melodic lines with dynamic markings such as *sf*, *pp*, *mp*, and *p*. The string section (Violin I, Violin II, Viola, Violoncello) provides accompaniment with markings like *sub. pp*, *arco sul pont.*, and *solon.*. The score includes various dynamic and performance instructions.

A halfway point is marked by the French horn suspended onto the third beat of measure 117. Until now the chromatic material has been slowly stepping upwards, the violas reaching into the upper registers of the A string. From here the orchestra begins its final descent in preparation for the final climax of Section B. The ascending minor 2nd makes an appearance at measure 125:

116

Fl. *mp* *cresc. poco a poco* *solo* *distimo* 120

Ob. *mp* *cresc. poco a poco*

Cl. *mp* *cresc. poco a poco*

Hn. *mp*

Tpt. *mp*

Vla. *mp* *nat.*

Vc. *mp* *pizz.* *arco*



122

125

Fl. *sf*

Ob. *mf* *sf*

Cl. *mf* *sf*

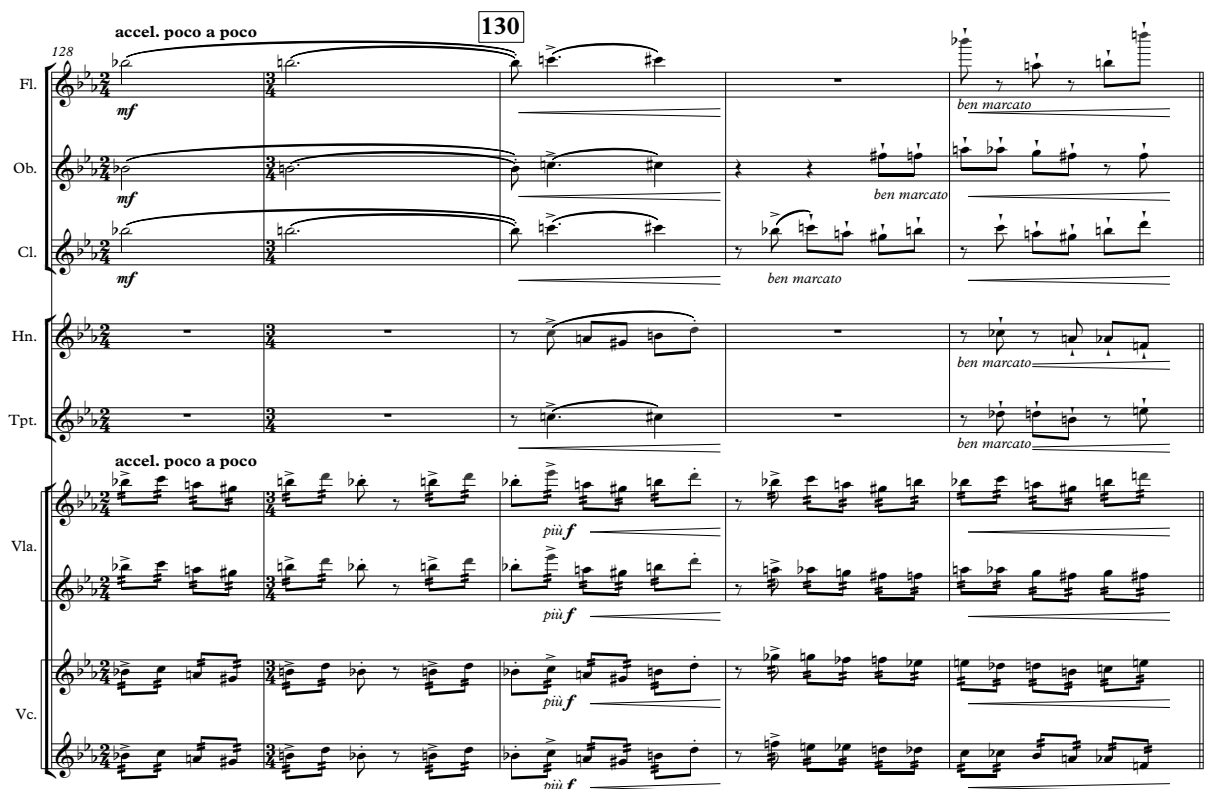
Hn. *sf*

Tpt. *sf*

Vla. *sf*

Vc. *sf*

The final push to the climax resides in the next five measures and once more uses the SHAR chord, although very surreptitiously. The relationship of the pitches from the SHAR chord are used most notably by the use of a descending 3rd followed by an ascending augmented 4th. The chord itself is disguised in measure 130 starting on the second half of beat 1, the preceding fragments trying desperately to reach E-flat but not truly succeeding until the *Vivo* section of measure 133:



The image shows a musical score for measures 128-133. The score is in 2/4 time and features the following parts:

- Flute (Fl.):** Starts at measure 128 with a *mf* dynamic. A box labeled "130" is placed above the staff. The part ends with a *ben marcato* marking.
- Oboe (Ob.):** Starts at measure 128 with a *mf* dynamic. The part ends with a *ben marcato* marking.
- Clarinet (Cl.):** Starts at measure 128 with a *mf* dynamic. The part ends with a *ben marcato* marking.
- Horn (Hn.):** Starts at measure 130 with a *ben marcato* marking.
- Trumpet (Tpt.):** Starts at measure 130 with a *ben marcato* marking.
- Violin (Vla.):** Starts at measure 128 with an *accel. poco a poco* marking. The part ends with a *piu f* marking.
- Violoncello (Vc.):** Starts at measure 128 with an *accel. poco a poco* marking. The part ends with a *piu f* marking.

Measure 133, marked *Vivo*, uses the now popular 16th-dotted 8th motive of descending third, but altered to raise by a major 2nd instead of a minor 2nd as earlier in the movement. Again, the material here is actually based on the octatonic scale built on D-flat (D-flat, E-flat, F-flat, G-flat, G, A, B-flat, C). All of the harmonic accompaniment in the strings completes the scale although omitting a G-natural, the harp making up for it in its *glissando brillante* to a high E-flat. Full orchestration is used here which now seems to be indicative of the composer's wish to establish another climax. The material is based over

two bars which are repeated; however, the emphasis is now shifted to the first beat of the following bar with an accented note on the second half of beat three. This climax contrasts with the one in Section A in that the former concentrated its efforts towards the third beat in every bar. The two bars are repeated forming a four-bar phrase followed by a diminishment of the material over one bar, thereby extending the square four-bar phrase into a six-bar phrase. It is noteworthy how van Dijk uses phrase extensions by adding small motivic units, as has been noted earlier in the work. His preoccupation with phrase length creates asymmetrical melodic lines and maintains interest as well.

For four bars the melodic material moves through overlapping diminished 7th chords (chords with an added 7th becoming an obvious theme in this movement) that finally descend to the lower echelons of the orchestra, the tempo stretching by using rhythmic augmentation. A closing phrase is placed in a time signature of 3 half notes per bar instantly slowing down the tempo and these final bars bring Section B to a close.

Section C: *measures 150 - 269*

As mentioned earlier, both Section B and Section C combined could be seen as a traditional *development* section taken from a sonata form. In keeping with this view, the movement continues forward at a brisk tempo of 120 quarter notes per minute, but unlike the steady pulse in simple triple time in the preceding Section B, this section immediately takes on an improvisatory manner, displaying constantly changing meter and many more changes of key centre.

A short fragment of the initial trombone solo is heard by the bassoon transposed a fourth higher. Having established a form of harmonisation based on many occasions upon an octatonic scale, this solo is accompanied by arpeggiations based on harmony derived from an octatonic scale on C (C, D,

E-flat, F-flat, G-flat, A-flat, A, B-flat). An arpeggiated crescendo upwards and then the opposite downwards in the string section closes the phrase:

150 **tempo primo** (♩=c.120) 27




The musical score for measures 150-159 is presented in a multi-staff format. The instruments included are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tam-tam (T.-t.), Bass Drum, Piano (Pno.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 150 with a tempo marking of 'tempo primo' and a metronome marking of '♩=c.120'. The music is in 3/4 time and features frequent time signature changes. Dynamics are indicated throughout, ranging from *ppp* to *f*. Performance instructions such as 'con intensita', 'solo', and 'l.v. a niente' are present. The score concludes at measure 159.

Almost every bar changes time signature here. The solo bassoon passage is customarily lengthened by a motivic phrase extension, and a similar string pattern rounds off the phrase once more.

From measure 160 van Dijk establishes a new cyclical pattern in the clarinet and is soon taken over by the cellos. As is now evident in works concerning the *San*, the composer makes use of a cyclical pattern in the foreground to establish a new section that is soon followed by other familiar material which forces the cycle to the back. The cycle is not new and is based on earlier material. By measure 170 the French horn enters with a quotation from the

choral work *Horizons*, literally performing the melody pertaining to the text of *my springbok baby*:



The image shows a musical score for three instruments: Clarinet (Cl.), Horn (Hn.), and Violoncello (Vc.).

- Measure 160:** The Clarinet part begins with a melodic line marked *mp*. The Horn and Violoncello parts are mostly rests.
- Measure 165:** The Violoncello part has a melodic line marked *pp senza cresc. ma distinto*.
- Measure 167:** The Horn part has a melodic line marked *mp* with a *cresc.* marking. The Clarinet part has a rest.
- Measure 170:** The Horn part has a melodic line marked *mp*. The Violoncello part has a melodic line marked *f*.

An episode from measure 173 contains melodic motives introduced by the horn quoting *my springbok baby* and *my springbok child*. The character of a *scherzando* can be heard here as the meter returns briefly to a simple triple time. The harmony in this episode is all based on the Aeolian mode on C and by measure 187 the vigorous time signature changes return. From measures 175 to 185 the woodwind section heads the melodic material with only subdued tones from the brass, which is then alternated with the brass section in measure 186. This switch between sections of orchestration is a common feature of Xhosa music (call and response) (Nketia 1979:140), and certainly early Western choral traditions as well, where antiphonal phrasing can be heard. At first one choir takes the melody after which the second choir answers it by repetition.

By measure 200 the clarinet re-enters with its cyclical motive from earlier, but this time one octave higher, with a sense of aggravation in the air. It is now followed canonically by various instruments at various transpositional levels furthering the tension, the viola's first, a fifth down, then the flute a fifth above. This material soon becomes a linking phrase and the perfect fifth relationships

between the canonic entries are inverted to form perfect fourths used in the punctuating harmony of measure 211:

195 200

Fl. *f cresc.*

Ob. *f cresc.*

Cl. *f cresc.* solo *pp*

Bsn. *f cresc. sf* *pp*

Timb. *f* *pp*

Hp. *pp*

Vla. *pp*

Vc. *pp*

204 solo 205 T 210

Fl. *pp dolce* *cresc. poco a poco* *piu marcato* *f*

Ob. *pp cresc. poco a poco* *f*

Cl. *cresc. poco a poco* *piu marcato* *f*

Bsn. *pp cresc. poco a poco* *f*

Timb. *poco f* To Tri.

Hp. *sf secco*

Vla. *pizz.* *sf secco* *pizz.*

Vc. *sf secco* *pizz.* *sf secco*

A triad built on G-flat played by high woodwinds brings about a quiet moment. The time signature 3/2, as well as the articulation applied here, are reminiscent of the opening of *About Nothing*. Even the French horn solo, which enters in measure 214, reminds us of the Overture, which will be composed only a few years later. Although the quarter beat remains constant, the doubling of the time signature from 3/4 to 3/2 aids the music here by bringing about a complete shift in atmosphere without the need for changing the tempo indication. The horn solo itself is the choral fragment from *Horizons* quoted earlier, but in a minor mode. This short interlude is interrupted by a sectional solo of the three cellos which drives the section towards a militaristic section for full orchestra:

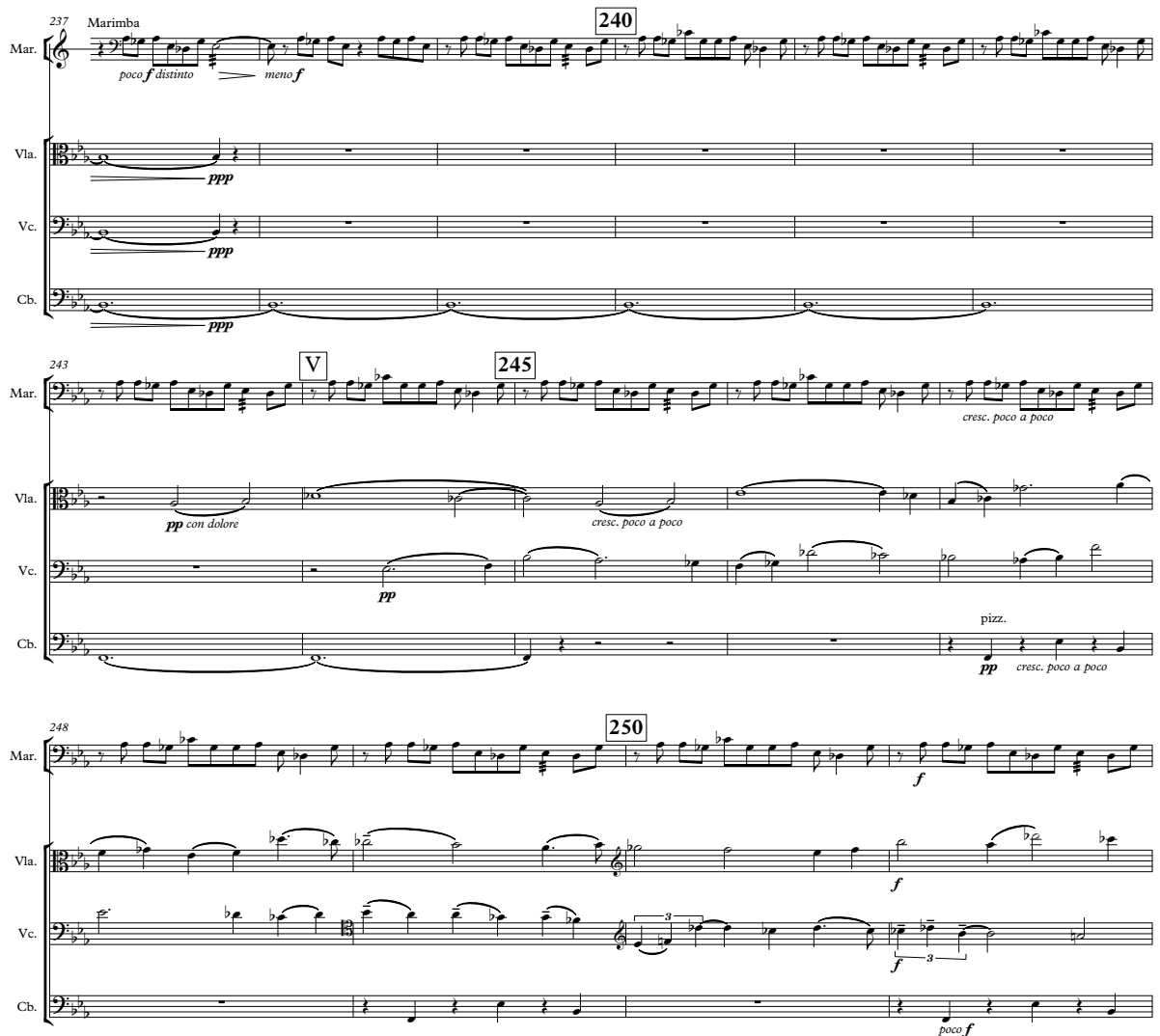


The image shows a musical score for three cellos. The top system covers measures 218 to 220. Measure 218 is marked 'arco' and 'f con passione'. The music features a melodic line with triplets. Measure 220 is highlighted with a box. The bottom system covers measures 223 to 225. Measure 225 is also highlighted with a box. The dynamic 'ff' is indicated at the end of the section.

The full onslaught at measure 229 witnesses the resurgence of the quieter moment that only happened moments before in G-flat major but here it is set in E-flat minor. Snare-drum and muted trumpet herald a march. All combined notes contained within these three measures form the octatonic scale on C; however, the trumpet solo seems out of place and at odds with its environment. This tension is vividly similar to the device employed in *Horizons* when the voices imitated the muted trumpet also creating superimposed harmonies creating a bi-tonal passage. This is short lived, however, and replaced by a great orchestral descent, again based on the octatonic on C.

This is another superb example of how the composer uses one harmonic system and small motivic ideas to flesh out entire phrases, in this case using the material both as a climactic focal point and simultaneously a phrase ending used to close an episode:

A new section is introduced by a motivic cycle in measure 237 that is also heard in *Horizons* as one of the main accompaniment figures there (see *Figure 6*), here played by the marimba. A two-bar figure sets up the foreground material once more, over which the string section enters with a melancholic chorale in G-flat. So far, and as evidenced earlier in Section B and hereto in Section C, none of these episodes are fully developed but rather seem to form a montage of scenes from the Kalahari wilderness. Ideas are quickly stated and move on to a contrasting section as is the case here as this section progresses to measure 251, and then it abruptly shifts in measure 252:



The musical score consists of four systems, each with four staves: Marimba (Mar.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- System 1 (Measures 237-242):**
 - Marimba:** Starts at measure 237 with a rhythmic pattern. Dynamics include *poco f distinto* and *meno f*. Measure 240 is boxed.
 - Viola:** Enters at measure 240 with a long note, marked *ppp*.
 - Violoncello:** Enters at measure 240 with a long note, marked *ppp*.
 - Contrabasso:** Enters at measure 240 with a long note, marked *ppp*.
- System 2 (Measures 243-247):**
 - Marimba:** Continues the rhythmic pattern. Measure 245 is boxed. Dynamics include *cresc. poco a poco*.
 - Viola:** Features a melodic line starting at measure 243, marked *pp con dolore*. Dynamics include *cresc. poco a poco*.
 - Violoncello:** Features a melodic line starting at measure 243, marked *pp*.
 - Contrabasso:** Features a melodic line starting at measure 243, marked *pp*. Includes *pizz.* and *cresc. poco a poco* markings.
- System 3 (Measures 248-252):**
 - Marimba:** Continues the rhythmic pattern. Measure 250 is boxed. Dynamics include *f*.
 - Viola:** Features a melodic line starting at measure 248, marked *f*.
 - Violoncello:** Features a melodic line starting at measure 248, marked *f*.
 - Contrabasso:** Features a melodic line starting at measure 248, marked *poco f*.

Van Dijk makes use of several modes in this work, the various characteristics of which are combined with his colouristic orchestration, and the following 4-bar phrase is based on the Phrygian mode, which is particularly prevalent in his work *The Selfish Giant*. The main motif guiding this phrase is born out of the ascending minor 2nd established in the climax that concludes Section A accompanied by harmony derived from the Phrygian mode on E-flat. See the woodwind example below, where the rest of the orchestra doubles the pattern:



The musical score consists of three systems of staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.).

- System 1 (Measures 252-255):**
 - Flute: *fmp*, *poco f*, *mp*
 - Oboe: *mp*
 - Clarinet: *mp*
 - Bassoon: *poco f*, *p*
- System 2 (Measures 256-259):**
 - Flute: *mp*
 - Oboe: *mp*
 - Clarinet: *mp*
 - Bassoon: *mp*, *poco f*, *mp*, *poco f*
- System 3 (Measures 260):**
 - Flute: *p sempre*, *dim.*
 - Oboe: *pp*
 - Clarinet: *pp*
 - Bassoon: *p sempre*, *dim.*

Van Dijk passes the repeat of the phrase through the tritone; therefore, the first Phrygian on E-flat then Phrygian on A and back to E-flat by measure 260. The lonesome moaning of the French horn on E-flat that began the closing section

of the Prologue is reintroduced in measure 263. In fact, it is a carbon copy of the phrase from the Prologue and the SHAR chord is presented once more; this reiteration prepares the work to repeat from the beginning of Section A. This concludes what can be considered the *Development* section and the D.S. al Coda directs the composition back to the start of the Springbok movement where only Section A is repeated, after which a short Coda completes the movement. Due to the sheer volume of material in this movement, as well as the subsequent repeat of Section A, *Springbok* is the largest movement in *Sān Chronicle*. The Coda itself is really only the four concluding measures using the familiar descending minor 3rd but answering with an ascending minor 3rd, similar in structure to the militaristic trumpet solo of Section C, measure 229. The passage is marked *subito scherzando e senza Rallentando* which translates to: suddenly playful without slowing down:

270  *subito scherzando e senza Rall.*



Fl. *mp*

Ob. *mp*

Cl. *mp*

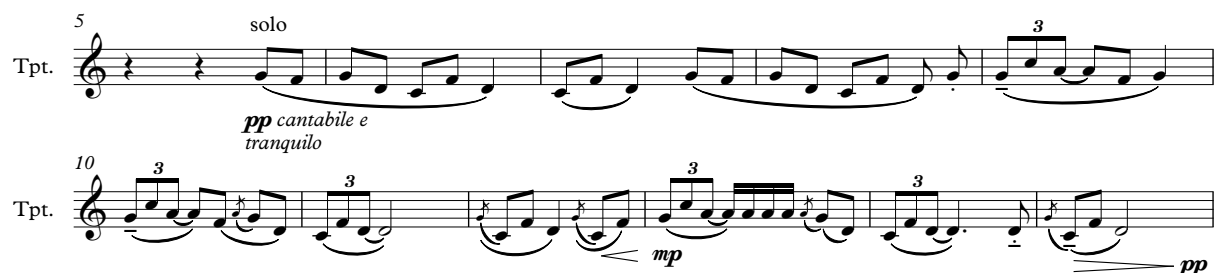
Bsn. *mp*

Hn.

Tbn.

4.2.5 Celebration

A complete change in mood is achieved by an open spread of notes on D, a series of fifths, D-A-E and a sudden change to a new tempo, *poco Andante*. The atmosphere now somewhat solemn, the movement opens with chords in the low register, accentuated by the tam-tam. This percussion addition darkens the background texture. The Uhadi's major 2nd motif in the trombone is harmonised by a syncopated horn on a static A. This up and down movement provides alternating fourths and fifths upon which the solo trumpet enters. This is another example of van Dijk's compositional style where he 'sets up' most of the material (see 4.3) using economy of means, simple gestures and sparse ideas before which the foreground material can be overlaid. Considering that *Horizons* and *About Nothing* were written after *Sān Chronicle*, it can be assumed that many of the ideas present in both those works stemmed from the latter. The trumpet enters in measure 5 with a melody that is identical in structure to that used in *Horizons* (compare Figure 4 of 4.1.3). Spanning a 5th between C and G the melody makes use of similar pentatonic structures heard in *Horizons*. The inclusion of grace notes a few measures in, forms a case for an argument that at the very least, some of the material in *Horizons* stems from this work. Creative phrase extensions in the composer's work broaden this solo trumpet line into ten bars rather than eight square bars:

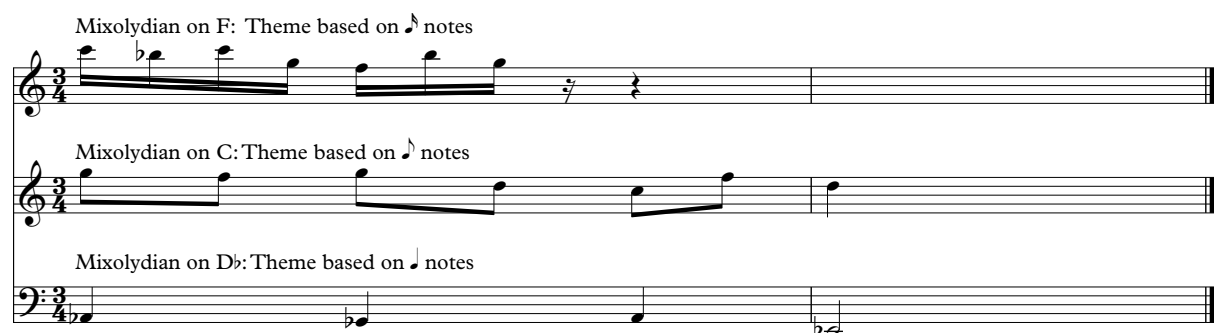


The musical score for the trumpet part consists of two staves. The first staff begins at measure 5, marked 'solo' and 'pp cantabile e tranquillo'. It features a melodic line with a triplet in measure 8. The second staff begins at measure 10, also featuring triplets in measures 10, 11, 13, and 14. Dynamic markings 'mp' and 'pp' are present at the end of the second staff.

The melody is taken up by the oboe moving into measure 16, and the accompaniment harmony in the bass clarinet confirms the mode: Mixolydian on C. The oboe plays material based on the trumpet solo, however, shortening

the phrase to six bars. The six bars are underpinned by a bassoon “bird call”; at first glance it is a simple ascending fourth but in analysis it makes up the last two notes of the SHAR chord transposed down a major 2nd. The trumpet takes up the melody once more transposed up a major 4th to Mixolydian on F and includes the 7th scale step, E-flat, the 7th step having not been present in the first iteration; this transposition is marked *forte* and provides some contrast to the two preceding phrases. With a return to the calmer Mixolydian on C after the trumpet episode, all the energy is removed, consisting of four bars making use of the accompaniment figure alone. These four measures are overlaid with a high harmonic G on the double basses, a feature that will become prominent in *About Nothing*.

The following nine measures make up the celebratory passage that gives this movement its name, which comprises cyclical material derived from the opening theme of the work. The theme simultaneously makes use of three modal scales, namely Mixolydian on F, Mixolydian on D-flat, and Mixolydian on C as well as three rhythmic modes:



Mixolydian on F: Theme based on 8 notes

Mixolydian on C: Theme based on 8 notes

Mixolydian on D \flat : Theme based on 8 notes

The material is used cyclically, as well as canonically. The sixteenth and quarter note patterns begin one beat behind the 1/8 note pattern; however, this effect is used to greater extent in *About Nothing* (see 4.3.5 and 4.3.7). Having only three woodwind players, three brass players and no upper strings at the composer’s disposal, the orchestration is given the appearance of being larger by careful consideration of the additive forces measure by measure. This climax section is given to the whole orchestra except the violas and

melodic percussion. The violas double the trumpet line, entering two measures later, and the xylophone a beat behind them, doubling the piccolo and piano. This additive orchestration gives the music the effect of an orchestral swell, cheating, so to speak. The section as a whole does not enjoy the same rhythmic polyphony that can be observed in *About Nothing*, but it does make a satisfying climax unlike other larger moments preceding it. In fact, the passage combines to form an almost homophonic texture here due to cyclical repetition of the bass voices underpinning the activity above it. The final three measures of the total of nine make use of motivic diminution in a rather Beethoven-like manner:

32 Piccolo

Picc. *ff* *ben marcato*

Ob. *ff* *ben marcato*

B. Cl. *pesante* *ff*

Bsn. *pesante* *ff*

Hn. *ff*

Tpt. *subito ff*

Tbn. *subito ff*

Sus. Cymbals

Cym. *ff* with S.D. stick or Guiro beater

To Xyl. Xylophone

Pno. *ff ben marcato*

Hp. *subito ff*

Vla. *ff*

Vc. *pesante* *ff*

Cb. *pesante* *ff*

A return to the undulating Uhadi motive with its syncopated As is doubled this time in the lower strings. It is apparent now that when the composer returns to thematic material started before, effort is made not to identically repeat the orchestration except where it is explicit (see *About Nothing*). The Uhadi motive undertows the bassoon's bird call and no new material is introduced. With 12 bars of this quiet statement, exchanges between the Uhadi motive and the bird call bring this brief *Celebration* to a close. The final two measures introduce a soft chord on muted strings: an ambiguous tritone between G and C-sharp with the major 3rd of G.

4.2.6 Mantis and the Moon

It is important to note that the San are as linguistically diverse as nearly any people group on the African continent. The //Xegwi language, for example, is genetically more distant from Nama¹⁹ than English is from Hindi (Barnard 1992:253), so with regards to San mythology, the same applies. The representation of God in one tribe can be wholly different in another. The Mantis (praying mantis) is a deity most often called /Kaggen and was variously responsible for the creation of the Moon and the animals (Barnard 1992:84), hence its intrinsic relationship to the Moon. In Barnard's view, /kaggen is both the word for 'mantis' and the name of the San God, who takes the form of a mantis. /Kaggen is never prayed to, but occasionally addressed with raised voice. The basic premise of the myth is that Mantis, angry with a group of Meerkats²⁰ for killing the Eland, a creature that he had created and loved dearly, saw the gallbladder of the recently killed Eland hanging in a tree. In order to hide from the Meerkats he pierces the gallbladder in order to hide within it, thereby causing the sun to disappear in the hole that was formed. Being both destructive and creative, he uses his astute powers and casts one of his red dust-covered leather shoes into the sky, thereby creating the moon (Bank 2006:162).

A chord is held in suspension in the last two measures of *Celebration* which continues into the opening two measures of this movement, *Mantis and the Moon*. With a G in the bass and a B in the upper voice, the C-sharp in the viola spells the tritone, marking an ambiguous start. A *rallentando* in these two measures sets up the new tempo, *Adagio sostenuto*, where the C-sharp resolves to a D spelling a G major triad. At last on some stable ground, the chordal ambiguity is wiped away and the Cor Anglais enters in measure 3, its first appearance in this work. It enters on its lowest possible note, B, which

¹⁹ The Nama and the Korana are the two herding peoples who have survived into the present centuries (Barnard 1992:7)

²⁰ The meerkat or suricate is a small carnivoran belonging to the mongoose family.

by happy coincidence is the same note on which the octatonic scale used in this work is mostly based upon (there are other transpositions of the octatonic scale as well). Spelling the octatonic scale from the bottom, the Cor Anglais climbs the scale resolving the unfamiliar melodic territory by turning on itself in a series of perfect fourths. In the distance a *Piet-my-vrou*²¹ calls out played by the flute to end the phrase:




The Cor Anglais phrase is repeated with the composer's usual metric shifts; however, it ends with a cadence arriving on the mediant-major of G for two bars. This harmonic progression allows for movement into G major's subdominant, C. The melodic material that now ensues is very familiar, based on the Mixolydian scale on D, which is reminiscent of the *humming* melody that opens *Horizons* (see *Figure 1* of 4.1.3):



A retrograde movement back to the mediant-major of G for two bars bridges the passage into new material in measure 25. The composer enjoys using all the possible permutations of a chosen scale, both horizontally and vertically, a good example, for instance, is his use of the SHAR chord. Here in measure 25, he uses the octatonic scale on B both in horizontal and vertical deployment, firstly the cellos and basses horizontally, F-G-D, and secondly a

²¹ A Piet-my-vrou is an African bird found south of the Sahara and is the common name for a red-chested cuckoo.

vertical chord in the woodwinds, C-G-sharp(A-flat)-B. The call of the *Piet-my-vrou* is now becoming incessant and the moments between calls smaller:



Musical score for measures 25-27, marked **A tempo**. The score includes staves for Flute (Fl.), Cor Anglais (C. A.), Clarinet (Cl.), Bassoon (Bsn.), French Horn (Hn.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.**: Measure 25 has a whole rest. Measures 26 and 27 feature a triplet of eighth notes (G4, A4, B4) with a fermata, followed by a whole rest.
- C. A.**: Measures 25-27 play a sustained vertical chord (C4, G4, A4, B4) marked *pp*.
- Cl.**: Measures 25-27 play a sustained vertical chord (C4, G4, A4, B4) marked *pp*.
- Bsn.**: Measures 25-27 play a sustained vertical chord (C4, G4, A4, B4) marked *pp*.
- Hn.**: Measures 25-27 play a sustained vertical chord (C4, G4, A4, B4) marked *pp*.
- Vc.**: Measures 25-26 play a descending eighth-note motif (G4, F4, E4) marked *pp*. Measure 27 has a whole rest. A *simile* marking is present in measure 26.
- Cb.**: Measures 25-26 play a descending eighth-note motif (G4, F4, E4) marked *pp*. Measure 27 has a whole rest. A *simile* marking is present in measure 26.

A brief moment for two bars recalls the SHAR chord while cellos answer with a motive from *The Selfish Giant*, “we don’t know”. The Cor Anglais solo is transposed up a major 3rd (an example of van Dijk’s love of 3rd relationships) and accompanied by strings instead of harp. The bird call answers once more just before the French horn enters, heralding the SHAR chord proper (see *Figure 11*):

32 A tempo (♩=c.60) 35



Fl. *p* solo *mf*

C. A. *mp sospirando* *p* *mf*

Cl. *p*

Vla. *p* *m*

Vc. *pizz.* *p* *m*

Cb. *pizz.* *p* *m*

Similar to the ending section of the Prologue, the orchestra ascends on the octatonic scale on A-flat for two octaves finally reaching the apex of the phrase; the orchestra plays the SHAR motive answered by the ascending minor 2nd in the brass. A closing statement marked *pesante!* (heavy) allows the Cor Anglais and trumpet to have the final word stating the latter three pitches of SHAR:

46 **pesante!** **50** **rit.**

Fl. *ff*

C. A. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

S. D. *ff* To T-t. *ff* Tam-tam To B. D. *sfp* Bass Drum *f*

Vla. *ff* **pesante!** **rit.**

Vc. *ff*

Cb. *ff*

4.2.7 Epilogue

The opening theme of *Sān Chronicle* played by solo clarinet in the Prologue is used here in the Epilogue played by strings octaves apart. The whole phrase is quoted in rhythmic augmentation whilst the *Piet-my-vrou* bird calls are heard in the distance. The dying work is concluded by three stabs from the winds and double bass spelling a triad which is neither major nor minor. Van Dijk's penchant for ambiguity is steadfast to the end:

- EPILOGUE -



52 **A tempo (l'istesso)** 55 60 **poco rall**

Fl. *mf* *meno f* *mf*

C. A. *pp*

Cl. *pp* *ppp*

Bsn. *pp* *ppp*

Hn. *pp* *ppp*

Tpt. *pp* *ppp*

Tbn. *pp* *ppp*

Vla. *pp* **poco rall**

Vc. *pp*

Cb. *pp* *pizz.* *ppp*

4.2.8 San Characteristics and Conclusion

Sān Chronicle by comparison with the other two works in this study is obviously the largest one of the three. What makes this work successful is in large part due to its size and duration and the orchestral forces for which it is written. Here van Dijk has had the opportunity to make use of a rich source of material by having a larger scope within which he could work. The mere fact that he clearly marked sections within the score to contain various titles helps to conclude that the composer had a much broader landscape he wished to portray and perhaps also, a bigger story to tell.

As in *Horizons* van Dijk makes use of idiomatic writing that portrays particular African features and particular instruments. One such instance in this work is the imitation of the Uhadi. Uses of melodic contour are reminiscent of traditional African uses as well. An overriding feature of the piece is his inclusion of cyclical material throughout the work that points to a particular style, or vernacular, in which he chooses to portray the San. In so doing he has the tools with which to use small motives and singular melodic fragments on which to expand his ideas into a large scale work. Simultaneously he continues to write in a Western idiom, never losing sight of his own European roots. The work, instead of trying to reinvent the wheel, encapsulates his personal ideas of the San into a cohesive montage of images related to the Kalahari and the lives of the people who inhabit it. As a non-vocal work it is also interesting that van Dijk produced such a large piece without what one might call a narrative. It is not clear if indeed he may have used a narrative and at this point it is purely speculative.

In order to produce the examples included in section 4.2 it was necessary to reproduce the entire hand-written score using notational software. As a result the score and parts are now in a position to be distributed more readily and it is hoped that this research may bring this piece to a wider audience.

4.3 About Nothing

4.3.1 Background

Regarding *About Nothing*, the composer writes:

“My fascination with repeated rhythmic and melodic patterns stems initially more from my contact with African music (particularly Khoisan) than Western so-called minimalist influences. I have long been captivated by the San (Bushman) notion of ‘healing sounds’ which seem to suggest something deeper, quieter, more introspective than mere contrapuntal complexity for its own sake. The ambiguous, John Cage-like title, *About Nothing* may be seen to represent both an ironic observation (inasmuch the work is constructed from quite limited material) and an ideal (philosophically - plus a desire to communicate something artistically ‘pure’ and ‘simple’). The work, completed early in 1997, is primarily built on the [primordial] interval of a third (and its inversion). It was commissioned by the Foundation of the Creative Arts. It is scored for conventional orchestral forces, though the harp is replaced by a piano.”²²

The first performance by the National Symphony Orchestra took place in the Linder Auditorium in November 1997 under the composer’s baton.

4.3.2 General

As mentioned by the composer, *About Nothing* is made up of fairly sparse musical material. While there may be clear distinctions between sections of the work, which have been separated according to my own scheme, each section is populated with repeated cyclical material based on basic motives. Similar to *Horizons*, this work revolves on one key centre, that of E minor, and, except for its climaxes, never ventures out into far-related key centres. In this

²² Program notes by the composer, supplied November 2014

sense, and possibly this sense alone, *About Nothing* is brought closest to the minimalist ideas of Arnold Whittall, that is to say: some composers acknowledge their enthusiasm for religious rituals, often non-Western, and attempt to avoid aesthetics by aiming towards a mystical experience (Whittall 1999:326). In his ideal to bring about a ‘pure’ and ‘simple’ work, van Dijk assists the listener into a trance-like state (not unlike the healing dances of the San, who must enter into a meditative state in order to perform healing).

The overall mood of this work, that might be described as contemplative, serene or religious, is another example of van Dijk’s deep thoughtfulness as a composer. *About Nothing* is filled with his emotional depth and intricate technique which has come to be a trademark of the composer. Van Dijk’s compositions follow a credo that is to say a simplicity of subjects and economy of means, which means that his material is both interesting and appropriate (Behr 2011:66).

The work is for full orchestra and is orchestrated as follows:

2 Flutes
2 Oboes
1 Clarinet in B-flat
1 Clarinet in E-flat
2 Bassoons

4 Horns in F
3 Trumpets in B-flat
2 Trombones
1 Bass Trombone
1 Tuba

Timpani
Percussion (3 players)
Piano (1 player)

Strings

4.3.3 Sections

The five main sections of the work have been divided according to the clear changes in orchestration that mark the start of a new section. Due to the cyclical nature of the work, that it contains various cyclical motives, there is a kind of naïve approach to the material quite similar to the work of Steve Reich. Reich will fix (remain constant) the score in his pieces; in other words he will not change the orchestration in order to focus on one concern; Reich concentrates on single processes of change, rather than abrupt shifts (Griffiths 1981:179). As will later be seen, these subtle shifts are present in *About Nothing* as well.

According to my own scheme, the sections have been divided as follows:

Table 3

	Introduction	Section A	Section B	Section C	CODA
Measure	1 - 18	19 - 94	95 - 136	137 - 159	160 - 184

4.3.4 Introduction

A prominent feature in all of van Dijk's compositions is his use of the interval of a 3rd. This interval is so pervasive as thematic material in his works that it would be difficult to find one that did not make use of this motive. As mentioned before, *About Nothing* is composed in the key of E minor, but this aspect coupled with the composer's ongoing use of the minor 3rd is also prevalent in one of his latest works, the *Windy City Songs*. Due to the overwhelming use of this key and interval, one can conclude that it is one of van Dijk's departure points for composition, or perhaps his nod to previous works, an overarching theme spanning his entire output.

It is certainly possible to see the opening material of the work (measures 1 - 20 according to my scheme) joined to Section A (see *Figure 1*)²³ as a whole section, rather than outlining an introduction, but by taking the thematic material into account at the opening, it becomes apparent to see why I have chosen to do so. The interval of a minor 3rd is the key feature here (also its inversion), as well as in the rest of the work, and is first heard in a clear descending pattern played in the shrill register of the E-flat clarinet. In this register it is virtually impossible for this type of clarinet to hide amongst the other woodwind players in this section, and therefore, it is clear that the clarinet assumes the leadership of the melodic contour in this section. The opening melody, doubled an octave lower by the 2nd oboe, simply lays out the E minor triad in its last inversion. The composer sets up the cyclical pattern at the very beginning, and similar to the opening of *Sān Chronicle* the phrase is metrically shifted at the start of its second iteration. The starkness of the orchestration, its cold and open sound is helped by omitting the flutes, orchestrating large distances (two octaves) between the bassoons and the rest of the woodwinds, as well as doubling this entire texture on the piano. The melodic motive outlines an arpeggiated triad while its corresponding harmony in the lower voices moves in a contrary step-like motion. The resultant harmony is an

²³ All musical examples in section 4.3 are at concert pitch

ongoing vacillation between the tonic minor chord and a largely extended dominant 11th without its root and third (or super-tonic major 7). The harmonic pattern is broken by the entry of a new harmony in measure 15, the bass line having moved up a tritone instead of its customary whole-tone, the resultant effect being the juxtaposition between two chords furthest apart in the circle of fifths. In this case the resultant C and E are harmonised with C-sharp & E-sharp. Van Dijk makes use of this technique, which could also be seen as a pivot chord relationship as well, often in his work. As in *Sān Chronicle*, pauses are built into the piece by strict measurements, measures 6 and 18 being examples of measured *general pauses* (marked *vuota*):

The image displays a musical score for woodwinds and piano, spanning measures 1 to 15. The score is organized into two systems. The first system includes parts for Oboe 1.2, Clarinet 1 in Bb, Clarinet 2 in Eb, Bassoon 1.2, and Piano. The second system includes parts for Oboe (Ob.), Clarinet (Cl.), Eb Clarinet (Eb Cl.), Bassoon (Bsn.), and Piano (Pno.). The music is written in 3/4 time with a key signature of one sharp (F#). The woodwind parts feature melodic lines with various articulations and dynamics, while the piano part provides a harmonic accompaniment. A dashed line in the Clarinet 2 part indicates an octave shift. The word 'VUOTA' is written above the Oboe part in the final measure of the second system.

Figure 14

4.3.5 Section A

The second motive, which can be seen as a variation of the first, played by the muted violas, introduces the start of Section A and is constructed once again by the use of a minor 3rd. In reality, this is hardly a case for what can be viewed as a new second motive, but the strings are placed so firmly in the foreground of the overall texture, it is easier to view this as the start of a completely new section. Four bars later the material from the introduction is heard as the background texture for the strings: this technique of introducing the background texture first, and then superimposing the main thematic material above it, is a dominant feature of *Horizons* as well. After the minor 3rd has been clearly established as motivic material derived from the introduction, the phrase is completed just as in the introduction, with a 4th step down to the tonic minor's 5th - thereby spelling the tonic minor in the second inversion. The second motive is joined in succession by the muted 2nd violins, then by the muted cellos and finally by the 1st horn. The horn continues with this simple material remaining in the modality E minor. The spell (trance-like state) of the ongoing vacillation between the tonic-minor and the V¹¹ is momentarily broken again by the use of the pivot chord C/E & C-sharp/E-sharp in measures 41 - 44 marking the conclusion of this sub-section.

The 1st flute enters for the first time in measure 45 in its lowest register stating the second motive once more, later joined by the 2nd flute in unison. At this point the customary woodwind theme from the introduction is omitted, the second motive only accompanied by sparse extended techniques from the muted 1st trumpet, and the vibraphone is played with a bass bow and natural harmonics from the double basses. Measure 49 introduces the lower brass for the first time, using stepwise motion that has been seen before in the introduction; however, this statement of harmony seems to be a foreshadowing of things to come rather than just an accompaniment to the flutes. This section is prolonged by the introduction of the unmuted 1st violins playing the second motive in its inversion; this is the first time we hear melodic

material where the intervals are greater than a perfect 4th. This ‘opening up’ of the minor 3rd interval to its minor 6th inversion vertically expands the melodic potential, giving the music breath and freshening the ear of the listener. One could argue that in retrospect the composition was on the verge of becoming stale at this point. However, the composer being acutely aware of the form the work is taking and the listeners perception of its structure and duration, changes gears, so to speak. Van Dijk often writes in such a way that the phrase sounds as if it is arriving at its conclusion (this has to do with the cyclical treatment of the motivic material) but he uses a kind of phrase elision instead, or canonic treatment of the material. Thus in measure 51, it seems as if it is the closing phrase to the section preceding it, and certainly when taking the orchestration into account, the introduction of the ‘open’ 6th in the 1st violins seamlessly connects this section to the next, measures 54 - 57 acting as a kind of small coda. This phenomenon is also evident in the way the viola enters at the beginning of section A, followed by the repeat of the material from the introduction, both of which do not begin on the same beat, but rather in canon. This canonic treatment of thematic material is exploited in the sub-section which follows.

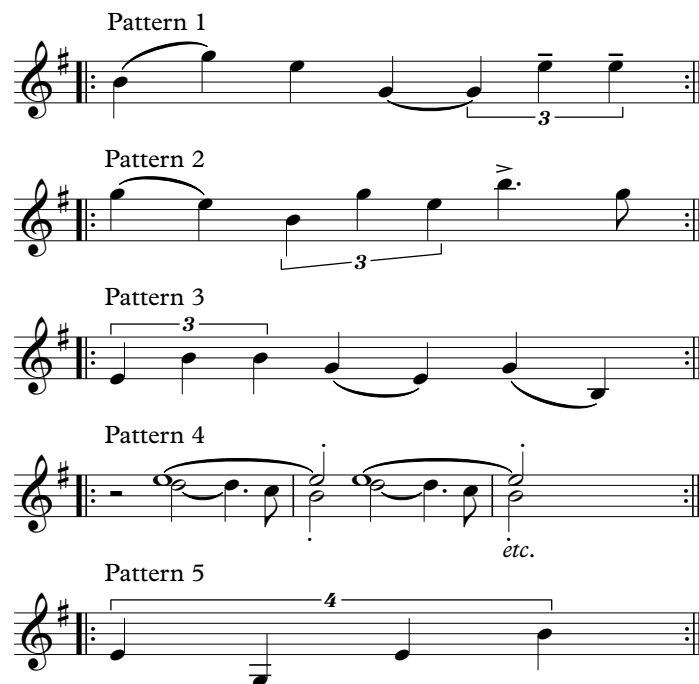
For measures 57 - 69 the string forces take up the gauntlet, unmuted strings treating the main thematic material in all its iterations, including the customary minor 3rd and its inversion. As in *Horizons*, van Dijk is always particular about his use of rhythmic choices; he waits for quite a duration before introducing complex rhythms. In *About Nothing* he has waited 59 bars before introducing the first tuplet (an irrational rhythm), a quarter-note-triplet into the score. In both works the introduction of triplets has always indicated the start of a musically complex section, alluding to the polyrhythmic traditions of the Xhosa and Zulu nations of Southern Africa. It is also an indication that the composer wishes to move the musical material towards a point of interest or climax. Rhythmically this is also the first instance where syncopated figures are present in the work, the tying of weak beats to strong beats, especially noticeable over the triplet figures. It is also evident in all his compositions that

van Dijk takes articulation into careful consideration. Up to this point in the score, the material has always been *legato* in style, sometimes marked with a *staccato* at the end of tied notes in order to instruct the players to ‘release’ the note, carry the phrase into the rests. Canonic treatment of various motives in the strings are overlaid now with true *staccato* notes in the oboes, thereby changing the texture of the work up to this point; the clarinets, bassoons, cellos and horns enter canonically as well. A change of time signature in measure 65, an increase in orchestral forces and change in tempo broaden this episode into a swell followed by characteristic silence given the impression of a climax; however, it presents itself as a false climax as we will now see.

As mentioned before, the composer has the ability to write phrases in such a way as to fool the listener into believing the section or phrase has come to a close. The two bars heard in measures 70 - 71, which is a repeat of the opening bars of the introduction, could have certainly heralded in a reappearance of the introduction, but it is completely swept away by the continuation of the canonic material from the preceding section in measure 72 onwards. This deception was artificially created in two ways: firstly, by the swell at the end of the previous section and its successive general pause, and secondly by the quotation of the opening of the introduction. Strings and woodwinds enter one at a time in corresponding doublings of voices between families, and the melodic material also introduces the first 8th note duration in measure 75, quickening the music to the work’s first climax in measure 76.

The first clear climax of the work has been reached, which lasts for 12 bars, and the main thematic material in E minor is suspended over the submediant major spelling the chord: C-E-G-B-D-F-sharp. The resultant scale using the notes from this chord make up the Lydian scale (the very same scale used in *Horizons*) and is heard as the accompanimental bass line to the melodic material above as: C - D - E - F-sharp - G. Many musical features take place in this climax, the simple melodic and harmonic material notwithstanding; it is the rhythmic complexities that are most noticeable. The trance-like state of

the composition is perpetuated now by five cyclical figures, not all of which appear simultaneously:



Pattern 1

Pattern 2

Pattern 3

Pattern 4

Pattern 5

The rhythmic interest in this passage is derived from the various interactions between the patterns established in the cycles. To begin with, each pulse in the 3/2 time-signature contains a quarter-note triplet against which regular pulse divisions can be heard. Therefore, there is a constant 2 against 3 or 3 against 2 pattern (a dominant feature in *Horizons*). Further to this is the presence of the quadruplet (or two sets of duplets) which makes up pattern 5 and contributes an additional layer of syncopation of 4:3:2. Texturally, pattern 1 and pattern 4 make use of *tremolo* playing technique in the strings, thus enhancing the rhythmic ambiguity. All of these patterns are positively influenced by orchestration and register as well, which aid the rhythmic complexity being heard. For example, pattern 1 is played by the flutes and doubled by the 1st violins (an octave higher than the written example), while pattern 2, played by the oboes and doubled by the 2nd violins, is in the register an octave lower than that. Pattern 3 occurs an octave lower still, and is played by horns 1 and 2 doubled by the cellos at the same pitch. The resultant effect

is that while all of these patterns might have sounded as one complete blur in the key of E minor, the counterpoint between patterns is clearly audible. Lastly, these cyclic patterns are underpinned by a stepwise movement in the bass and superimposed by the melodic material in the trumpets and horns 3 and 4. Because the melodic material in both these instrumental parts is derived from the basic E minor triad, and their rhythmic patterns are similar to the cyclical patterns mentioned before, it would be safe to assume that they form part of the overall background texture. However, for the first three bars of the climax they perform independently of any other doubled parts and for this brief moment form the only melodic material, or what could be called foreground material, in the texture. Grace notes in the upper trumpet parts harken the sounds of *Horizons* and *Sān Chronicle* once again. The shortest note duration of a 16th is introduced in measure 68 for the first time, again not a happy coincidence, but rather due to careful consideration by the composer. The rhythmic intensity reaches its zenith in measure 68 due to the double-dotted notes in the horns and 2nd trumpet, and the 16th note duration is able to direct all the energy towards the high B in measure 69, piercing the rhythmic texture in such a way as to exclude it from what is going on in the background.



The image shows a musical score for three instruments: Horn 3.4 in F, Trumpet 1.2 in B \flat , and Trumpet 3 in B \flat . The music is in 3/2 time and E minor. The Horn part starts with a dynamic of *con sord.* and features a triplet in the third measure. The Trumpet 1.2 part also starts with *con sord.* and has a triplet in the third measure. The Trumpet 3 part starts with *con sord.* and has a triplet in the third measure. The score includes various musical notations such as slurs, accents, and dynamic markings.

Before discussing the closing of the episode, it is important to observe the *sighing* effect, which van Dijk is so fond of presenting in this work, and which is particularly noticeable in this passage. Measure 80-82 contain two-note phrasing in the bass trombone/tuba and the double basses. They have been

articulated in the composer's particular style, the first note marked *tenuto* and the second *staccato* under a slur:

80



Bass Trombone
Tuba

Double Bass

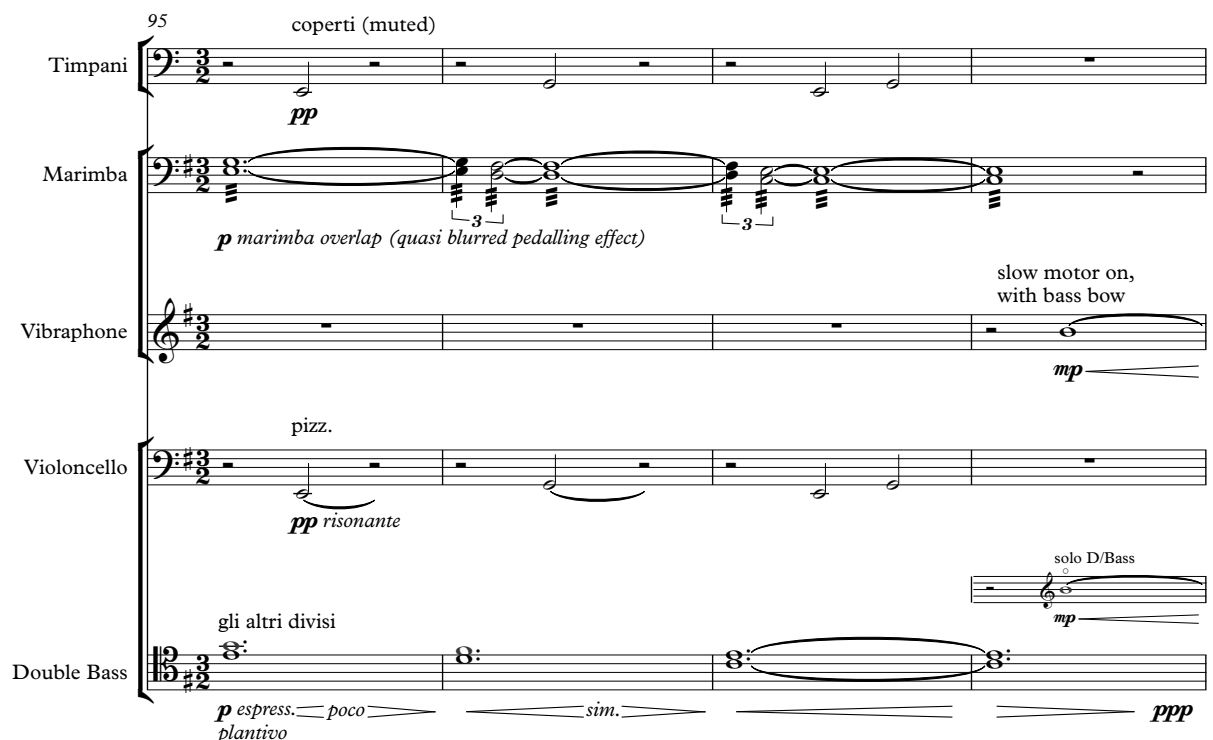
sfp

sfp

Violins round out the climax by repeating pattern 1 followed by a short reiteration of the second motive in minor thirds. Beanpods or maracas bring this section to a close which simultaneously opens the next.

4.3.6 Section B

Van Dijk's pattern of first introducing the background texture (misleading the listener into believing it is the main thematic material), followed by sending it backwards and using it to underpin a new theme, is the device which has been employed here again. He uses this method in *Horizons* as well as in the introduction leading to Section A of *About Nothing*. The Lydian mode on C is used both as the basic melodic and harmonic material in this section, with a descending scale pattern harmonised in characteristic thirds. The second motive from Section A is gently repeated by the timpani and muted cellos. The appearance of the dominant note is repeated at the end of each phrase by vibraphone, and a solo bass completes the tonic triad. The chord progression is somewhat similar to that employed in *Horizons* on this occasion using borrowed chords from the relative major resulting in: i - bVII - VI in E minor or vi - V - IV in G major:



95 *coperti (muted)*

Timpani *pp*

Marimba *p marimba overlap (quasi blurred pedalling effect)*

Vibraphone *slow motor on, with bass bow* *mp*

Violoncello *pizz.* *pp risonante*

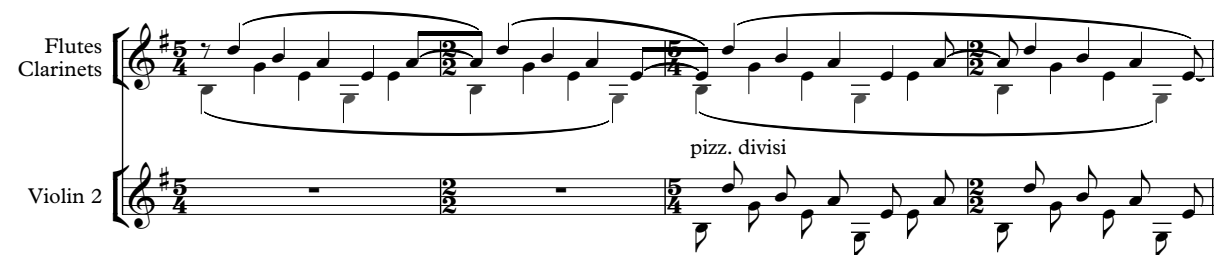
Double Bass *gli altri divisi* *p espress. poco* *sim.* *ppp*

solo D/Bass *mp*

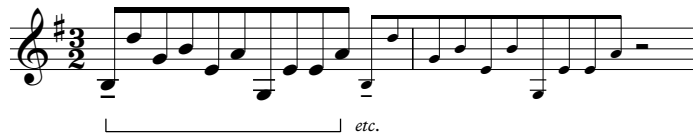
The overall mood is somewhat sombre here; the orchestration has been radically altered and the customary cyclical procedure has been set up; then the clarinet is allowed to enter with its new cyclical motive. It is interesting to note that the clarinet is the instrument of choice to open both *Sān Chronicle* and *About Nothing*, perhaps because of its ability to produce a melancholic timbre; even the shrill high notes that open *About Nothing* are ironic. The material in Section B is not wholly different from anything seen before and is derived from patterns set up in Section A; however, the chord progressions here suggest a new section rather than a repeat, but it is the clarinet which takes up the leadership role once again. Instead of the melodic material moving per pulse, the clarinet performs a motive which subdivides the beat, allowing for a forward moving pulse, later sharing the same material with the 2nd E-flat clarinet in order for the 1st to rest:



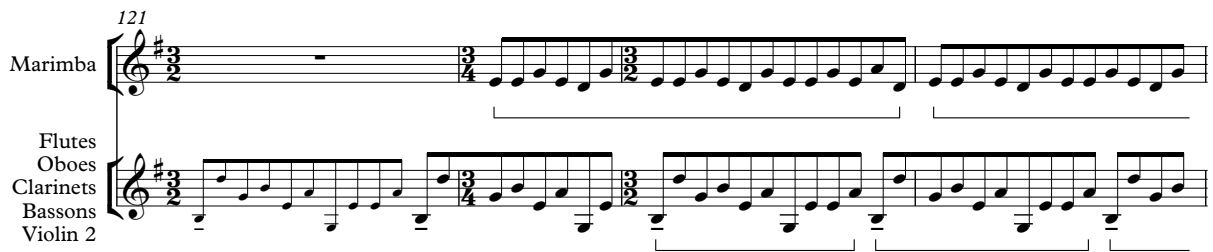
Canonic treatment of this cycle appears in measure 114, the flutes now entering on a syncopated pulse doubled by the 2nd violins two measures later. The lower line is a repeat of the clarinet's cycle, while the upper flute voice (and upper 2nd violin split) introduces melodic material based on perfect fourths; B-E-A-D:



The five quarter-note pattern results in a cycle which looks like this:



Because the five note pattern later phases out of the regular 3/2 time-signature, a change in time signature in measure 122 to 3/4 assists the cycle to return back into phase. In the same bar, the marimba enters with a new cycle with a duration of nine quarter notes, and so the cyclical elision between the five note pattern and the nine note pattern begins:



This gradual quickening of the measured pulse from half-notes to quarter-notes, through quarter-note triplets to the steady eighth-note groupings begins the signalling of a new climax that is to come. However, we are fooled once again: another false climax is established by bringing all this cyclic material to a large swell in measure 127 and abruptly beginning a new phrase in hushed *pianissimo* in the following measure.

A repeat of the harmonic progressions, which began the section at measure 95, is stated here, this time played by all the muted strings and doubled in the woodwind section. Divisions in the strings weaken the intensity of this section which is a result of the mutes and because the players are required to play above the fingerboard (*sul tasto*). In this iteration of the material, the fifth scale degree is not played by the vibraphone and solo bass, but the phrase is rounded off by the 2nd oboe in measure 131 using the enigmatic 16th note, a rhythmic duration that until now has been used quite sparsely. This high B is

placed in the instruments' high register which can be thin but clear (Adler 2002:195). A repeat of this four bar phrase prepares the music for the final climax which begins in measure 137, and the harmonies now support the entry of horn 1 and 2 (another example of the foreground becoming the background).

The whole of section B could be considered a bridge between sections A and C. Given the introduction of new material here and cyclical patterns that have not been seen preceding this section, it follows that the material established here is taken forward into Section C.

4.3.7 Section C

As with the introduction leading into Section A, it was mentioned that these two parts could be seen as one whole, and they were only divided into a main section preceded by an introduction for the sake of clarity. The same can be said of Section C which stems from the preceding Section B. The material here is derived from all the motives that have come before, including the addition of the harmonic progression which signalled the beginning of Section B.

A full orchestral swell leads into the final climax beginning in measure 137. The rhythmic polyphony of the first climax in Section B is disposed of, in favour of a homophonic texture here; sustained chords in the woodwinds and lower brass are punctuated by *tenuto* chords in the trumpets spanning a four octave range. All four horns take the lead in the first four measures using some rhythmic motives from Section A:



137

Oboe 1.2 *ff*

Clarinet 1.2 *ff*

Bassoon 1.2 *ff*

Horn in F 1.2 3.4 *ff*

Trumpet 1.2.3 in Bb *ff*

Trombone 1.2 *ff*

Bass Trombone Tuba *ff*

Timpani *ff*

sfp

This 4-bar phrase is repeated, intensified by the addition of flutes an octave higher, expanding the range to five octaves; the E-flat clarinet also leaps up an octave, and finally the addition of lower strings supports the bass line:

141

Flute 1.2

Oboe 1.2

Clarinet 1.2

Bassoon 1.2

Horn in F 1.2
3,4

Trumpet 1.2.3 in Bb

Trombone 1.2

Bass Trombone
Tuba

Timpani

Violoncello

Double Bass

143

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2
3,4

Tpt. 1.2.3

Tbn. 1.2

B. Tbn.
Tuba

Timp.

B. D.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page contains a musical score for measures 141 and 143. The score is divided into two systems. The first system (measures 141-142) includes parts for Flute 1.2, Oboe 1.2, Clarinet 1.2, Bassoon 1.2, Horn in F 1.2 (3,4), Trumpet 1.2.3 in Bb, Trombone 1.2, Bass Trombone/Tuba, Timpani, Violoncello, and Double Bass. The second system (measures 143-144) includes parts for Fl. 1.2, Ob. 1.2, Cl. 1.2, Bsn. 1.2, Hn. 1.2 (3,4), Tpt. 1.2.3, Tbn. 1.2, B. Tbn./Tuba, Timpani, B. D., Cym., Vln. 1, Vln. 2, Vla., Vc., and Db. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf* and *mfz*. A double bar line is present at the beginning of measure 143.

Phrase augmentation can be observed in measure 145, a device van Dijk uses liberally in his work, which has been discussed in 4.2.3. He makes use of this technique at various points in *About Nothing* particularly at time signature changes (from 3/2 to 3/4 and 3/2 to 2/2). This phrasal augmentation leads the climax into its final section of 13 bars, of which the background texture will be discussed first. The first five measures make use of the quickened 8th note cyclical motive established by the marimba in Section B and begins on the second half of beat 1. The cycle is repeated 3 times; each cycle observes the addition of another instrumental group thickening the texture bar by bar; the marimba pattern is played by the upper strings and doubled by the flutes, then additively doubled by the oboes and finally clarinets and bassoons. Horizontally the pattern is a discernible cyclic motive, but seen vertically, it produces a homophonic texture spanning two octaves.

By contrast the foreground texture is exclusively the domain of the brass and percussion. This is the first instance in the work that a *freeform* style of writing can be observed and the resultant texture becomes contrapuntal in style (contrasting with the homophonic background). Therefore, while familiar rhythmic/melodic motives can be heard, there is no discernible horizontal pattern from bar to bar nor any pattern in the vertical relationships between the horns, trumpets, trombones and percussion; this is why these five measures are particularly effective. Until this point the work was made up largely of cyclical patterns separated one from the other by clear changes in orchestration. In this place the brass, while certainly playing familiar motives rooted in the Lydian mode on C, seem to take their own course, a kind of chaotic frenzy driving the trance-dance home. They are all instructed to play *fortissimo con gioia*, the Italian meaning for very loud and with joyfulness: "...their [San] music certainly did have a wild quality once a particular song had go into full swing..." (Brearley 1989:85). This is a wonderful example of how the Xhosa, Zulu and Swazi similarly approach polyphonic singing, each voice entering at different points, overlapping and so on before completing the melodic cycle (Nketia 1979:165). The passage also guarantees a quarter-note

triplet on every beat just is in the previous climax of Section A. The glockenspiel enters in the second measure doubling the 1st trumpet, its sounding pitch heard two octaves higher than written, and finally stretching the orchestra to its greatest vertical range in the work thus far:

146 *8va* *poco allargando*

Flute 1.2 *ff*

Oboe 1.2 *ff*

Clarinet 1.2 in Bb *ff*

Bassoon *ff*

Horn 1.2 in F *ff con gioia*

Horn 3.4 in F *ff con gioia* *sf* *ff*

Trumpet 1.3 in Bb *ff con gioia*

Trumpet 2 in Bb *ff con gioia*

Trombone 1.2 *ff con gioia*

Bass Trombone/Tuba *ff con gioia*

Tubular Bells *fff*

Glockenspiel *fff*

Piano *ff*

Violin 1 *ff*

Violin 2 *ff*

Viola *ff*

A tempo marking, *poco allargando* (to broaden), is marked on the last beat of measure 150 bringing the frenzied, polyrhythmic and trance-like measures to a close, leading into the second part of the climax. The final 8 bars are marked *Maestoso* (to be performed majestically) and contain the smallest idea from the entire work, that is to say, the simple interval of a third which was the primary motive for Section A executed with the smallest note value in the piece for a duration of a 16th. This tiny kernel, a seed, was planted long ago as the lonesome, enigmatic 2nd oboe solo that brought Section B to a close, and which has now come to present itself as the thematic material in this phrase. What was just an inconspicuous additive has now become the main attraction.

Tension is created by shifting harmonies derived from vacillations between augmented fourth (tritone) steps and diminished fourth steps in the bass. The *Maestoso* section begins in the work's central key of E minor, followed by an E minor 9th chord in first inversion in the next measure. This allows the bass line to move up a tritone to C-sharp spelling the pivot-relation chord mentioned earlier (the interrupted chord found in the Introduction), followed by a movement upwards to the F-natural. In reality this is only a major 3rd but the spelling suggests a quartal relationship, F-natural being the diminished fourth from the note C-sharp. Another tritone up to B-natural arrives at a chord made up of tones sounding the dominant 9th with a flattened 5th on E. The bass line remains constant, a suspended B over into the next measure, implying the dominant scale degree while the harmonies above it shift to spell all 12 tones of the chromatic scale. This ambiguous and unstable chord gives way to the final hammer blow, another tritone up (or down) to F-natural with more ambiguous chord spellings. The notes are derived from the pivot chord relations between notes of the same name but different spellings; in this case: F A C E-flat G-flat, and F A-flat C-flat E-flat G-flat. The *hammer-blow* in measure 157 is marked *sffpp* instructing players to really attack with as much force as possible and then immediately back the dynamic away to almost nothing, increasing volume over the next measure (aided by the timpani, bass

drum and tam-tam) into the next bar, concluding on a *fff* (molto fortississimo) meaning extremely loud:

Maestoso

151

Flute 1.2 *fff* *sfpp* *fff*

Oboe 1.2 *fff* *sfpp* *fff*

Clarinet 1.2 *fff* *sfpp* *fff*

Bassoon *fff* *sfpp* *fff*

Horn 1.2 in F *fff* *sfpp* *fff*

Horn 3.4 in F *fff en dehors* *sfpp* *fff*

Trumpet 1.3 in Bb *fff* *sfpp* *fff*

Trumpet 2 in Bb *fff* *sfpp* *fff*

Trombone 1.2 *fff* *sfpp* *fff*

Bass Trombone
Tuba *fff* *sfpp* *fff*

Timpani *sfpp* *fff* *sfpp* *fff* *sfpp* *fff* *sfpp* *fff*

Bass Drum *pp* *fff*

Tam-tam *ff poco >* *pp* *fff*

Violin 1 *fff vigoroso* *sfpp* *fffpp*

Violin 2 *fff vigoroso* *sfpp* *fff*

Viola *fff vigoroso* *sfpp* *fff*

Violoncello *fff vigoroso* *sfpp* *fff*

Double Bass *fff vigoroso* *sfpp* *fff*

4.3.8 CODA

The 1st violins are now held in suspension on the 5th scale degree of E, and once again, what was just thought of as a nondescript motive earlier in the work, the 1st oboe reiterates its melancholic call in measure 160.

Measure 164 quietly invites material that is familiar from the work, the chord progression that opens Section B, however, on this occasion somewhat altered. Instead of the strained top G-string of the double basses' higher register, the upper voicing's have been given to divided muted violas and the lower voicing's to the cellos, which are also divided and muted. Almost as if right back at the beginning of the work, the first strings to be heard were the violas and cellos. The upper strings have now been disposed with. The characteristic minor 3rd that was the territory of the timpani is now the responsibility of the double basses, reiterating the motive in quiet *pizzicato*. The familiar bowed vibraphone and solo double bass harmonic on B punctures the prayer-like mood of this passage spilling over into the closing 11 measures (another example of phrase elision).

For the final time the score once again presents the opening phrase from the introduction with identical orchestration, the only difference being the addition of tubular bells playing on the note E, a religious solemnity offered to the healing-dance. The minor 3rd motive enters in counterpoint two measures later played by the 1st horn and marked *lantino* (far/in the distance), and is rounded off by two final iterations of the bowed vibraphone and solo bass harmonic on B.

Five measures of the key centre's E minor triad bring the work to a conclusion. Dark colours are produced from all the lower strings, and the piano's bass register and muted timpani in thirds:

174 a 2 rit.

Ob. 1.2 *pp legato*

Cl. 1 *pp legato*

E♭ Cl. 2 *pp legato*

Bsn. 1.2 *pp legato*

Hn. 1.2 solo *pp lantano*

Timp. G & E Coperti *ppp*

Tub. B. Tubular Bells solo *pp*

Tri. solo *pp* l.v.

Vib. solo arco (l.v.) *p* *p* l.v.

Pno. *pp legato* (sim.) *ppp*

Vla. div. *pp* rit. *ppp*

Vc. div. *pp* *ppp*

Db. *p* *p* div. a pizz.3 *pp* *ppp*

4.3.9 San Characteristics and conclusion

It is the cyclical patterns, simple treatment of subjects and the use of basic material that shape this work into something distinctly African. Of course, it goes without saying that van Dijk is rooted in a Western tradition, but his economic approach to the use of subject material is what brings the work close to an African derivative.

What is enjoyable about this piece is the fact that the listener knows it is Western. There is no way of getting around that fact as it is presented in the opening chords, progressing onwards in familiar terrain, but the fascination of the listener is enticed by the composer's subtle hints towards *Africanism*, which is never overt, but always carefully considered. The composer is continually cautious concerning the principles and methods behind his musical integrations and acknowledges how quickly imitation or quotation can become parody (Haecker 2012:126).

“the ignorance of most Western composers leads them to incorporate or imitate African music without specific knowledge; instead they rely on vague ideas and assumptions.”²⁴ (Haecker 2012:127)

About Nothing is a unique work and deserves to be performed internationally. The writer has had the privilege of conducting the work, which has been a source of great joy and inspiration in a concert in Pretoria, South Africa.²⁵

²⁴ Peter Louis van Dijk, October 2009

²⁵ Z K Matthews Hall, 29 November 2014

CHAPTER 5

5. SUMMARY AND DISCUSSION OF THE GESTURES EVIDENCED IN THE THREE WORKS BY PETER LOUIS VAN DIJK DERIVED FROM THE SAN CULTURE

“Even more than in poetry, writing is an ambivalent phenomenon in music. It does not obey traditional conventions. It is meant to account statically and quantitatively for phenomena which take place dynamically through time, and which are perceived qualitatively as elements within superimpositions or successions, depending on the context” - Pierre Boulez

Boulez asks many questions about the composer in his paper *The Musician Writes: For the eyes of the deaf?* (Ashby 2004:197), and speculates how the composer may confront his text and translation into writing. How does he think? Does he simply transcribe his musical thoughts dictated by a definitive text or does he allow the writing to elaborate an idea further? Boulez leads us to the most obvious rhetoric, that the writing process as an aid or hindrance, brings to light a world which might not otherwise have been opened without the aid of the imagination, the imagination being a lever with which to prise open the door.

Writing, creatively composed, is a system which refers to action (Ashby 2004:197), and which is an interactive system that functions both as a means of transmission and a source of activity. Boulez warns that this phenomenon, if not kept in check, can acquire autonomous status and the very ideas it was meant to transmit from the composer’s mind can become a secondary preoccupation. If writing becomes the object of its own devotion it can possibly undermine the very thing it was meant to enrich.

After closer examination of the three works outlined in Chapter 4, as well as an interview I had with the composer and interviews by Behr, some evidence

can now be collated in an attempt to answer the research questions presented in section 1.3.

When taking the composers oeuvre into consideration, there is no doubt that the subject of the San has played a central part in the composer's creative output. As evidenced in the catalogue (see Chapter 6), as early as 1972 van Dijk busied himself with pieces about the natural world, like *July Sketches*, for example. Alongside this new fascination, he produced pieces of religious content as well as the *Gloria* of 1974. It is no surprise, like so many composers before him and no doubt composers who will follow, that he combined these ideas of nature and religion. It was not until 1990 that he produced the *San Gloria*, but before that time his repertoire did include other religious works based on Christian themes. But now according to Boulez, to what extent has van Dijk merely transcribed his ideas concerning the San, or where has he allowed composing as a craft, to shape and elaborate those ideas into giving us some clear insight into the San? Or has the cloak now been completely thrown over the listener via van Dijk's internalisations of the San, and have their questions and feelings been blurred over, only leading to more mystified confusion?

In all three works, stylistic elements were identified that were clearly African in origin. Van Dijk is not the first composer in South African history to adapt and refine musical qualities originating from African sources. Stefans Grové, Arnold van Wyk, Hans Roosenschoon, Peter Klatzow and Robert Fokkens are all examples of composers, to name a few, who have synthesized some or other African element into their works to varying levels of complexity. In addition, just as the others did, van Dijk took on these elements and made them his own. What is clear though is that van Dijk entered into a careful study of the San, in particular during the earliest years of his composition study, often glossing over the other cultural tribes of South Africa. Works concerned with the San continued to be written into as late as the year 2000 with *Inyembezi*, 2002 with *African Gloria*, and *Song the San Woman sang* in 2004. Considering

the sheer number of works concerning the San, it is evident then that van Dijk's preoccupation with the subject matter was due to careful study in order to gain an insight into this ancient culture. Although these pieces span the entire output of his career, what is not clear is whether or not this personal study of the culture happened on a continuous basis. Through interviews and previous discussions with the composer, it is more likely that it was a one-off exploration, and knowledge gained from this experience was compartmentalised for further use in the future. That said, it is important to recapitulate on the features inherent in his music. As mentioned in the concluding sections of the previous chapter, it is the cyclical sections of the pieces that produce the most memorable allusions to San culture. It is this overriding feature in all three works that point the listener to a musical landscape which is particular to Peter Louis. The composer's economy of means, with regards to motivic treatment, also prove his ongoing philosophy in conjunction with San culture, that nothing should be wasted or taken for granted. As such, ideas of simplicity versus complexity in his music are governed by the treatment of these simple motives with respect to harmony and melodic contour. As for example in *San Chronicle*, the use of the octatonic scale is a Western construct, and its use in the composition is clearly defined by its ability to transform the music both vertically and horizontally. What then has an octatonic scale have to do with the San? That said, what place does the SHAR chord have in *San Chronicle*, remembering it is based on the acronym of a beloved colleague? Both these questions are answered by the very nature of writing that Boulez was pointing out. The composition cannot be a transcription of the composer's imagination alone; the writing process should also be allowed to express the inner world of the subject, even if that world is distorted by the composer. Boulez asks the composer to not complain about the difficulty of producing sense and organisation, schemes and gestures, or plans and accidents to coincide (Ashby 2004:222). He sees no reason to sacrifice the one, in order to save the other. The elements used in van Dijk's work to illustrate the San need only be the departure point, as

described by Steve Reich²⁶. A composer may study any style of his choosing, but to allow that study to lead him where it may, continuing to make use of the devices to which he is accustomed.

In this way, Peter Louis on numerous occasions has exemplified his ability to make use of his own personal language while drawing on elements not particular to Western classical composition. This distinction is important in order to clarify whether or not van Dijk's use of non-Western elements was a result of study or whether it was intuitive. The question is pertinent in order for us as listeners to ascertain at what point it ceases to be a study in African musical norms and where it begins to be a composition at the hand of the composer: in other words, it is an original idea. One only needs to hear a fragment of any of his compositions to know for certain that the composer has his own clear roots which he used to draw the line between what is his writing and what is not, and furthermore, that no composition is a parody on a non-Western style. To answer the earlier question, through van Dijk's adaptation of what he has used most frequently in his works, their cyclical natures, he has both illuminated the San for us and simultaneously shrouded them in mystery. After all, as Boulez says, why should these polar ideas coincide? It is this duality in his work which invites the listener.

Of course, the reader can glance over the catalogue in Chapter 6 to realise that a large portion of his compositions are concerned with the San. This fact further illustrates how he has predominantly focused his energies on this particular ethnic group rather than deal with a general African or South African subject. The history of the San is unique to their culture in the African context, and, as discussed earlier, as well as through the interview with van Dijk, he has particular insight which he attempts to convey through his work. Of all the attributes he seems to dwell upon the most, van Dijk reflects on the San's peaceful and loving nature. Knowing him personally, I can also add that it is the San's humble, non-violent nature that Peter Louis identifies with, which is

²⁶ *Writings about Music* (Halifax, Nova Scotia, 1974), p.40

why in the work *Horizons* he concerns himself with the demise of the San. It is their loss, of all aspects of their lives, that acutely affects him. To use the *Springbok* movement from the *Sān Chronicle* as an example, their prancing, joyful nature without concern of the goings on of others (a reflection of the nature of the Bushmen) is something the San have lost. Their innocence is one of the most endearing features which van Dijk finds appealing and quite possibly the central reason why he is able to write about them at all. It is their innocence that captures the best things about being human, but also the thing which resulted in their greatest loss:

*“The saddest thing was reading van der Post, where he spoke about a farmer having killed a Bushmen, only to find the only weapons he had on his possession was a belt of paint. That was the kind of spirit in which I wrote Horizons, the unnecessary death of a gentle soul whose worst crime was to paint in a cave”.*²⁷

While *About Nothing* is more of an abstract work, it can stand on its own as a pure non-programmatic work; it none the less encapsulates ideas of the San merely by referencing them with the use of musical elements from earlier works. Van Dijk like any other skilful composer has made use of a myriad of devices including musical quotations and in the example of *About Nothing*, he has merely quoted himself.

With regards to musical concepts, or meaning present in these works concerning the San, one must first look at the composition process. This study cannot broaden its parameters so wide as to include a full discussion on this topic, but a person must certainly take into account at least one aspect of the composition process which van Dijk undoubtedly encountered. That is to say, according to Boulez, van Dijk would have had to pursue his object (the object being the realised composition) by *seeing* it as much as he *heard* it (Ashby 2004:207). Therefore, he would have had to struggle with two impulses in order to transform the work either within its visual properties or in its more

²⁷ Interview with Peter Louis van Dijk, July 2016 (See Appendix A)

specific auditory properties. A musicologist can easily expand this study to include a detailed motivic analysis which would examine the visual properties of the works (motives, themes, phrases), but, so far, this study has revealed a few of these to interest the reader. Most notable are intervallic relationships present in melodic contours or in vertical structures like the SHAR chord. Another is the visual aspect of the horizontal contours set up by the cyclical structures in all three of the works, which are two aspects that are immediately apparent on paper, that were brought to the attention of the reader in Chapter 4. Then there are the auditory considerations which van Dijk places in the hands of the instrumentation. As I have questioned before, what place has the SHAR chord in a work like *Sān Chronicle*? Its harmonic structure alone and the way in which the composer manipulates it throughout *Sān Chronicle* results in a very particular soundscape. How does that kind of acrostic writing serve a subject-specific piece dealing with the San? It is the brilliance of the skilled composer, his ability to communicate an idea through his personal language that transcends the need for immediacy for the listener, couching the subject in something the composer can more readily understand. In so doing, van Dijk has no need for a particular harmonic language (only taking the vertical language into consideration) that portrays the San in an *African* way; his use of instrumentation is inventive enough in and of itself. As described in detail in Chapter 4, it is the way the instrumentation paints particular landscapes and draws the listener to particular nuances of San life rather than stating them obviously, that is the attraction. Thus, even though Peter Louis transcribes his ideas in order for the listener to grasp them in a language more comfortable to him, the listener embarks on an experience particular to their own musical language. I remind the reader of Kramer's view that the modern world seems less interested with truth than it is with the protection of interests, ideologies, or dogmas (Kramer 2006:xi). If African elements alone were evidenced or absent in the works of Chapter 4 or any other piece bearing a San title, it is not enough to conclude whether or not van Dijk wanted to communicate some idea about the San to his audience. Musical gestures employed by van Dijk and illustrated in this study are also not enough to convince the reader that the

composer is a hardened expert on African studies and is the sole voice of African music study in South Africa, nor are they enough to make a case that these pieces are *African* either. So therefore, it is irrelevant to the listener if van Dijk's pieces contain some ideological truth or dogmas concerning the San. If he has some truth to express, even a discerning listener would be hard pressed to perceive it, and if he had no wish to express some perfect ideology, it cannot be presumed that a listener would derive a personal one in any case.

There is enough evidence, however, to suggest that van Dijk did invent musical concepts to support his illustration of the San. Invention though is a precarious term and is used with caution here. Because my understanding of van Dijk's philosophy on being a creative musician is based on many hours of time spent with him, and later our informal interviews, I can conclude that his inventiveness is based on skills gathered over a long period of his career, and are not based on intuition alone. However, what can be called "invention" to derive musical concepts in his case is a very clear understanding of compositional processes and it is through this method that the composer makes them evident in his work. Van Dijk's music at its core has always contained direction towards a clear goal. In a composition lesson with him I am reminded of his questions surrounding creativity. He would ask of his students' work and of his, can the piece arouse interest, can it be sustained and can it leave the audience with a sense of completion? This personal philosophy on writing is what I believe makes his works successful and have helped him develop skills that manipulate his compositions from what would be mere transcriptions to re-imagined works. Indeed, these principles are the same departure points that have allowed him to "invent" musical concepts for his works concerning the San. Among these concepts is his use of structure, and in all three works it was very easy to discern the delineated sections within the pieces. Because of the cyclical nature of some of the passages within all the works, it was also discernible which parts of the works were foreground and background material, and following these outlines it could be witnessed which of this material became developmental to reach climaxes within the

work. Furthermore, the structure within the composer's pieces are deliberate and carefully thought out, but musical integrity is never sacrificed simply to produce clear-cut sections of varying musical material. Regarding episodes within the framework of his compositions, musical concepts are illustrated further here. As in *Horizons* and *Sān Chronicle*, the opening melodies are heard in their simplest forms, a set-up as it were, before passing through various gates of transformation (see Chapter 4), and made more complex as time progresses. The converse is observable too, wherein, for example, climatic passages are made up of only fragments of melodies. These transformations are not particular to van Dijk, but are an available arsenal to all composers who choose to use them: inversions, retrograde, augmentation, and diminution. However, as discussed earlier in this chapter, it is his economy of means once more that aids and abets his ideas, piquing the interest of the listener and asking of them to imagine further. The opening four notes of *Sān Chronicle* alone produce a simple turn-of-phrase that become the backbone of much of the work once they have been treated by various procedures. By musical concepts it should be noted then that these are the devices the composer employs to allude to the San, but they are devices not specific to him, only those that are manipulated to serve his purposes.

The catalogue of Peter Louis van Dijk's work is not evidence of his diminishing output although it can be observed there are fewer works in his later years; however, if the catalogue is taken into consideration as a whole, the average shows a consistent number of compositions. On closer inspection, many of his greater works have been written in his later years and therefore the composer's association with Parkinson's Disease is by no means an indication that his output has diminished, if at all; he evidences a great energy to continue writing well into his old age.

CHAPTER 6

6. A CATALOGUE OF THE WORKS PUBLISHED/PERFORMED BY PETER LOUIS VAN DIJK

Table of Abbreviations

Table A: Voices and Instruments

alt	alto
b	bass
bar	baritone
bn	bassoon
cel	celesta
cl	clarinet
d-b	double bass
d-rec	descant recorder
elec	electric
ens	ensemble
fl	flute
glock	glockenspiel
guit	guitar
harm	harmonica
hrpsc	harpsichord
hn	horn
hrp	harp
jnrc	junior treble choir
mar	marimba
narr	narrator
ob	oboe
org	organ
perc	percussion
picc	piccolo
pno	pianoforte
rec	recorder
snrc	senior mixed choir
sop	soprano
synth	synthesizer
strs	strings
ten	tenor
t-rec	treble recorder
t-v	treble voice
timp	timpani
tpt	trumpet
trb	trombone
tba	tuba
v	voice
vibra	vibraphone
vl	violin

vla	viola
vlc	violoncello
xyl	xylophone

Table B: General

arr	arranged
c.	circa
call no	catalogue call number
CAPAB	Cape Performing Arts Board (former Cape Arts Council)
cat	catalogue
CD	compact disc
comp	composer
cond	conductor
ed (eds)	editor(s)
libr	library
ms (mss)	manuscript(s)
n.d.	no date
perf (perfs)	performed (performances)
rev	revised
SAMRO	South African Music Rights Organisation
trad	traditional

1970

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 1	Blokfluit Trio (Recorder Trio)	Chamber	-	-	-	-	-	Rec. 3
PLvD. 2	Recorder Quartette	Chamber	-	-	-	-	-	Rec. 4

1971

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 3	Stardrift	Vocal Chamber	-	-	-	Four Songs	-	V, Pno.

1972

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 5	Psalm Fragment	Vocal Chamber	-	-	-	-	-	Contralto, Pno.
PLvD. 6	Bagatelle	Chamber	-	-	-	-	-	Pno.
PLvD. 7	Julie-Sketse (July Sketches)	Chamber	-	-	-	1. Eekhorinkie (Squirrel) 2. Protret (Portrait) 3. Nocturne 4. Wanhoop (Despair) 5. Apologetique	-	Pno.
PLvD. 8	Kontraste (Contrasts)	Chamber	-	-	-	-	-	Vlc.
PLvD. 9	November Beach	Chamber	-	-	-	-	-	Fl., Pno.

1973

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 10	The Contract	Opera	-	-	-	-	-	+3,2,2,2 - 4,3,3,1 - timp., perc. (2) - pno. - cel. - hp - strings
PLvD. 11	Rosa's Elegy	Vocal Orchestral	-	-	-	1	-	Sop., Orchestra
PLvD. 12	Cross Variations	Orchestral	-	-	-	-	-	+3,2,2,2 - 4,3,3,1 - timp., perc. (2) - pno - cel. - hp - strings
PLvD. 13	And must I needs depart then?	Vocal Chamber	Susi Waldmann	-	Medieval text	-	-	Sop., Pno.
PLvD. 14	131, Statisch	Vocal Chamber	-	-	-	-	-	V., Rec.
PLvD. 15	Sonatina	Chamber	-	-	-	-	-	Accordian

PLvD. 16	Two Graphic Pieces	Chamber	-	-	-	1. October Rotations 2. Trickle	-	Pno.
PLvD. 17	Infinite Canon	Vocal Chamber	-	-	-	-	-	V. (3)

1974

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 18	Gloria	Chamber	-	-	-	-	-	Org.
PLvD. 19	Horn Sonata N°.1	Chamber	-	-	-	-	-	Hn., Pno.

1975

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 20	Fragmente van 'n Liefdesfresco N°.2	Vocal Chamber	-	-	-	-	-	V., Pno.
PLvD. 21	Kruisigings Liedere	Vocal Chamber	Stefans Grové	-	-	1.Bloed 2.Opskrif 3.Die Selfmoord van Judas 4.Getsemane 5.Die Kruisiging 6.Maria se Treurlied 7.Toekoms	-	Sop., Cl., Hn, Guit., Vla., Pno.
PLvD. 22	Epigram	Chamber	-	-	-	-	-	Pno.
PLvD. 23	Wedding Voluntary	Chamber	-	-	-	-	-	Org.

1976

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 24	Abstractions	Chamber	-	-	-	-	-	Treb. Rec., Guit.

1977

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 25	Conversation Piece	Vocal Chamber (Vocalise)	-	-	-	-	4'	Sop., Rec. (d-rec., t-rec.)
PLvD. 26	“In a dry and thirsty land...”	Vocal Chamber	-	-	Psalm 63 (Biblical)	-	2'30”	High V., Pno.
PLvD. 27	Three Bosman Songs	Vocal Chamber	-	-	Herman Charles Bosman	3	6'30”	Bar., Ob., cor. Angl., Bn.
PLvD. 27	Cross-References for Five	Chamber	-	-	-	-	4'	D-Rec., Vln. (2), Vlc., Pno.
PLvD. 28	Gloria N°.2	Chamber	-	-	-	-	3'15”	Org.

1978

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 29	From Death to Life	Song Cycle	-	-	-	5	15'	Sop., 0,2,0,2 - 2,0,0,0 - Perc., Strings.

1979

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 30	Psalms and Interludes	Vocal Chamber	-	-	Latin (Biblical)	-	14'	Solo V.s (SATB), prepared stereo tape

1982

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 31	Concertino for Piano	Orchestral	-	-	-	-	20'	1, 1, 1, 1 - 2, 2, 1, 0 - timp., perc. - pno - strings.

1983

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 32	Weinachtskonzert	Chamber	Pieter Van Dijk Snr, Anne Essek, Farquharson Cousins and Susi van Dijk	-	Trad. German text	3	+ -10"	Sop., Hn., Vln., Vla., Pno.

1984

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 33	Klein Skadus oor C-Kruis	Orchestral	-	SABC 1985	-	-	3'	+3,+3,+3,+3 - 4,3,3,1 - perc. - cel. - hp - strings.
PLvD. 34	A Christmas Overture: In Dulci Jubilo Nico Malan Opera House; 23 December 1984	Orchestral	-	CAPAB	-	1	7'	+2,+2,+2,+2 - 4, 3,3,1 - timp., perc. (7), - pno., cel. - strings.
PLvD. 35	'Christ of the burnt men'	Ballet	-	Etui 1984 – Arena Drama Festival	Sheila Cussons	1 Act	13'	Tape

1985

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 36	The Musicians of Bremen: Die Stadtmusikanten von Bremen Conducted by C. Nicholls; 11 June 1985	Vocal Orchestral	-	-	-	-	23'	Narr., massed V.s, +2,+2,+2,+2 - 4, 3,3,1 - timp., perc. (7), - pno., cel. - strings.
PLvD. 37	Papilio Nassau Centre, Cape Town; 1 October 1985	Chamber	Stephen Coltrini & Ray Lindquist	CAPAB	-	1	7'	PERC. 1: susp. cymb. (small, medium, large), tam-tam (small, large) vibra. PERC 2: susp. ,cymb. (small, medium, large), tam-tam (small, medium), mar., Glock., vibraslap
PLvD. 38	The Fall of the House of Usher	Vocal Chamber	-	CAPAB Drama	-	-	48'	V.s (3), Vlc. - Tape

PLvD. 39	Francis (Stage Play)	Incidental Music	-	CAPAB Drama	-	1.Benedicite 2.Te Deum (Excerpt) 3.The Canticle of Brother Sun	-	V.s
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1986

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 40	Follow that Flute! Conducted by composer; 10 November 1986	Vocal Orchestral	-	CAPAB	-	1	25'	Narr., T-v.s - 1,1,1,1 - 3,1,1,0 - timp. (4), perc. (8) - hp - strings.
PLvD. 41	The Da(l)be(r)g Variations Conducted by Terence Kern; 12 January 1986	Orchestral	-	-	-	-	20'30"	+3,+3,+3,+3 - 4,3,3,1 - timp., perc. (2) - Pno. - strings.
PLvD. 42	The Selfish Giant Conducted by Brian Priestman; 1 August 1986	Vocal Orchestral	-	CAPAB	Oscar Wilde	-	20'	Narr., Bar., boy Sop., SA/SSA - +2,+2,+2,+2 - 4,2,3,1 - timp., perc. (10) - pno./cel. - hp

								- strings.
PLvD. 43	Elegy - Dance - Elegy Conducted by Richard Cock	Orchestral	Sharon Fligner- Lindquist	-	-	1.Elegy 2.Dance 3.Elegy	9'30"	timp. - hp - ob. d'amore - strings.
PLvD. 44	Fie! se Kind	Chamber	-	CAPAB Drama	-	-	22'10"	t-rec., ten- rec., harmonica, guit., African guit., harm., s.-q.
PLv.D. 45	Scherzo	Chamber	-	-	-	-	50"	vln., pno.

1987

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 46	Youth Requiem	Vocal Orchestral	-	CAPAB: Oude Meester Foundation for the Arts	-	1.Requiem Mass (Liturgical) 2.Sunrise Prologue (Composer) 3.Clown: Kyrie (Composer) 4.Canticle of the Children (Composer)	20'	solo ten., solo, t-v.s (2), chamber choir, large massed childrens choir, +3,2,2,2 - 4,3,3,1 - timp. - perc. (2) - pno. - cel. - hp - strings.
PLvD. 47	The Prodigal Son October 1987	Vocal Orchestral Ballet	-	CAPAB: Balletomanes	-	1 Act	30'	childrens choir (SA), fl., picc., bass fl., ob., ob.d'amore, c.-ang., +4, alto sax. bn -

								hn, tpt, ten. trb., b.trb, tba. - timp., perc (1) - synths.
PLvD. 48	Ostinati Rhapsody Saxophone Quartet and Percussion Ensemble	Chamber	-	Frank Mallows	-	-	3'30"	sax (SATB), perc. (6)
PLvD. 49	Lento	Chamber	Xandi van Dijk	-	-	-	-	vln., pno.
PLvD. 50	The Oratorio	Comedy Orchestral	-	-	-	-	-	orchestra

1988

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 51	Moonlight	Vocal Orchestral	-	-	-	-	-	V. (2), Pno.
PLvD. 52	Fragile	Vocal Chamber	-	-	PL van Dijk	-	-	V., Pno.

1989

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 53	The Anniversary	Vocal Chamber	-	-	-	-	2'45"	v. (2), pno.
PLvD. 54	Corruption	Vocal Chamber	-	-	-	-	4'40"	SATB, pno.
PLvD. 55	Sounds	Vocal Chamber	-	-	Peter Louis van Dijk	-	3'50"	v., pno.
PLvD. 56	Two Braehead settings	Vocal Chamber	Owen Franklin	-	Liturgical (Biblical)	1.Lord, open our lips... 2.Show us your mercy, O Lord...	3'	Solo v., TTBB
PLvD. 57	Die liedjie van my Rietfluit	Vocal Chamber	-	Helena Lesch-van Eeden	Philip de Vos	-	2'36"	v., t-rec., ten-rec.,/fl.
PLvD. 58	Ses Digterlike Danse (Six	Chamber	-	Jean Parker: Paarl Folk Dance Co.	-	1.Twee reiers (Donald Riekert)	10'	d-rec., alt-rec., ten-rec., perc. ad lib. Org.

	Poetic Dances)					2.Die Dans van die reën (Eugene N. Marais) 3.Die Roos (A. D. Keet) 4.Die Land van tert en koek...(Philip de Vos) 5.Ek hou van blou (A. D. Keet) 6.Die Slamaaier- winkel (C. Louis Leippoldt)		
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1990

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 59	San Gloria	Vocal Orchestral	Pieter & Gré van Dijk	Diocesan College	Liturgical (Biblical)	1.Gloria in excelsis Deo 2.Et in terra pax 3.Laudamus te 4.Domine Deus, Agnus Dei 5.Quoniam tu solus sanctus	14'	SATB - 1,0,1,0 - 0,1,1,0 - perc. (7) - body rhythm group - org. - hp - strings.
PLvD. 60	San Chronicle Conducted by Walter Mony; Transvaal Chamber Orchestra	Chamber Orchestral	-	TOTAL (SA)	-		21'33"	+2,+2,+2,1 - 1,1,1,0 - timp., perc. - pno./cel. - hp. - solo vln (4),

	19 November 1990							solo vlc. (3) solo d.b.
PLvD. 61	Phantom of the Opera (Stage Play)	Incidental Music	-	TOTAL (SA)	-	-	-	v., org., pno.
PLvD. 62	Twelfth Night	Incidental Music	Maynardville	-	-	-	25"	Fl., Ob., Cl., Bsn., Hn., Hp., String Quintet, V.s

1991

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 63	Gifts	Vocal Chamber	Richard Cock	-	Peter Louis van Dijk	-	-	SATB
PLvD. 64	Reineke Fuchs	Opera	-	SAMRO	Rüdiger Hofmann	-	-	4 rec., fl, hn, Orff-perc (6), pno., strings
PLvD. 65	Heretse!	Vocal Chamber	-	Bergvliet Singers	Traditional Hottentot	-	-	SSAA, pno., guiro.
PLvD. 66	Hold your Head High	Vocal Chamber	Paul Prohu	Hanel Public Relations	-	-	-	SATB, African Male Voice, 3 Hn., Pno., K.Board, Perc., Drums, 2 Timp., EBass.

1993

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 67	Susa Ninna	Vocal Orchestral	Pieter van Dijk	Foundation for the Creative Arts	Peter Louis van Dijk	1	5'15"	SATB - 2,2,2,2 - 4,3,3,1 - timp., perc. - hp. - strings.

1994

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 68	In Terra Pax	Vocal Chamber	Susi van Dijk	-	Biblical	-	4'30"	2 v., 2 t-rec., vcl, cembalo (org./pno.)
PLvD. 69	Midsummer Nights Dream	Chamber	-	CAPAB	-	-	-	0,1,1,0 - 1,0,0,0 - perc. - pno. - strings.

1995

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 70	Sarabande for Strings	Chamber	Xandi van Dijk	-	-	-	3'50"	string orchestra
PLvD. 71	The Rain's People	Chamber	Solid Brass	SAMRO	-	-	18'	2 trt., hn., trb., tba., narr., audience
PLvD. 72	Three Songs	Vocal Chamber	Susi van Dijk	-	Anon. 1250	1.The Rose 2.I have a Gentil Cok 3.My love is Falle	-	t-rec., v., cembalo (pno.), vlc.
PLvD. 73	Horizons	Vocal Chamber	-	The King's Singers	PL van Dijk	-	6'50"	
PLvD. 74	Together	Vocal Chamber	-	CCV-TV	-	-	-	sampled sounds and acoustic instruments, pre-recorded and live plus

								children's choir and 2 solo voices
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1996

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 75	Beyond	Vocal Chamber	Susan McMillan	-	-	-	3'00"	V., Pno.
PLvD. 76	Canti I	Chamber	-	-	-	-	-	various mixed ensemble
PLvD. 77	5 – 4 – 2	Chamber	-	-	-	5	-	2 rec. Published by Accolade Musikverlag ACC.4008
PLvD. 78	Rotary Fanfare and March	Chamber	-	Foundation for the Creative Arts	-	-	3'30"	4 Hn., 3 Tpt., 3 Trb., Tba - perc. (3)
PLvD. 79	Icarus Premonition	Orchestral	-	Belville High School	-	1	6'00"	Concert Band
PLvD. 80	Bells	Vocal Chamber	Chicago Children's Choir	-	Peter Louis van Dijk	-	-	2 x SATB choirs
PLvD. 81	Threes	Chamber	Matthijs van Dijk	-	-	-	-	Vln., Pno.

1997

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 82	About Nothing	Orchestral	-	Foundation for the Creative Arts	-	1	c. 11'	2,2,2,2 - 4,3,3,1 - timp., perc. - pno. - strings

1998

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 83	Canti II	Orchestral	Xandi & Matthijs van Dijk	-	-	-	3'10"	string orchestra
PLvD. 84	Clap!	Orchestral	-	-	-	-	8"	2,2,2,2- 4,3,3,1 - timp., perc. (2) - strings

1999

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 85	Vukani	Orchestral	Annette Cronjé & Andries Smit	Belville High School	-	-	5'10"	Concert band
PLvD. 86	Te Deum	Vocal Chamber	-	St John's College	Liturgical (Biblical)	-	21'	SATB - 2+,1,2,1 - 2,2,2 - timp., perc. - pno. - org. - hp. - vla., vlc., d-b.

2000

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 87	Lihle iZulu	Vocal Chamber	-	St Cyprians	Zulu Traditional	-	-	SSSAA, string quartet, rec.s, perc., pno./org. ad lib
PLvD. 88	Inyembezi	Chamber	Xandi van Dijk	-	-	-	-	string quartet
PLvD. 89	Time has Come	Chamber	Flo Aquilina	-	-	-	-	fl., cl., vln., vla., vlc., + orchestra

2001

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 90	Four American Songs	Vocal Chamber	Susi van Dijk	-	1.Meggan Moorhead 2.Sara Teasdale 3.Sara Teasdale 4.Meggan Moorhead	1.This is where our breathing 2.There will come soft rains 3.There is no place 4.Feast	-	v., pno.
PLvD. 91	Macbeth Conducted by Christopher Dowdeswell and the CTP Orchestra with the Cape Town Opera School.	Opera	-	Verdi Centenary	Reduction of Verdi's opera of the same name	1 Act	-	Reduced orch., V.s

2002

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 92	My Times	Choral	Juanita Lemprecht-van Dijk	-	Psalm 31	-	3'50"	SATB
PLvD. 93	African Gloria	Choral	-	City of Tygerberg Choir	-	-	2'15"	SATB, pno.
PLvD. 94	Leaving Africa	Chamber	Claire Webb and Kim Tudor	-	-	-	6'20"	cl., vcl.
PLvD. 95	Six Short Duets	Chamber	Christian & Beate Setzer	-	-	6	-	d-rec., t-rec.

2003

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 96	Al lê die Berge	Choral	-	-	Traditional Afrikaans	-	3'00"	SATB
PLvD. 97	Sanctus	Choral	-	-	Liturgical (Biblical)	-	-	SSAATB

2004

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD. 98	Song the San Woman Sang	Chamber	-	Gisela Lange	-	-	7'40"	2 pno.
PLvD. 99	Father Forgive	Vocal Chamber	Jill Eichler	St Cyprians Girls School	Litany of Reconciliation (Biblical)	-	3'41"	SA, bell, vcl.

2005

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD.100	Novelette for Bass and String Quartet	Chamber	Theresa Chouler	-	-	-	-	solo d-b., string quartet
PLvD.101	Dansgebed	Vocal Chamber	-	-	Abraham Fouché	-	2'10"	SATB
PLvD.102	Weeklag vir Harik	Vocal Chamber	-	-	Abraham Fouché	-	-	SATB
PLvD.103	On Quiet Night's	Chamber	-	Unisa Music Directorate	-	-	4'00"	Pno.

2006

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD.104	Magnificat	Vocal Chamber	Juanita Lemprecht-van Dijk & the Sontonga String Quartet	-	Liturgical (Biblical)	-	6'30"	SATB, string quartet

2007

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD.105	Magnificat	Vocal Chamber	Juanita Lemprecht-van Dijk & the Sontonga String Quartet	-	Liturgical (Biblical)	-	6'30"	SATB, org.
PLvD.106	Brandenberg 7.2	Concerto	-	-	-	-	-	Rec., Vla., Perc. and orch.

2008

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD.107	Dancing into Light	Chamber	-	Vivien Cohen	-	-	5'15"	vln., hp.
PLvD.108	Windy City Songs	Vocal Orchestral	Susan McMillan	Chicago Children's Choir	Carl Sandburg	1. Lost 2. Sky Scraper 3. Over the dead line 4. The straight house 5. The junk man 6. Joy 7. Shine on 8. Sky Scraper Reprise	34'	3,3,3,3 - 4,3,3,1 - Timp., Perc. - Pno., Hp. - solo Sop., solo Bar., Children SA, SATB - Strings

2009

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD.109	Cessate	Choral	-	Potchefstroom University Choir	Psalm 46:10	-	5'	SATB
PLvD.110	Chariots	Choral	-	Texas State Chorale and NMMU Choir	Psalm 20	-	2'20"	SSATB
PLvD.111	Let your Words	Vocal Chamber	-	Mädchenkantorei am Würzburger Dom	Ecclesiastes 5:1,2	-	6'30"	SSSAA, per.
PLvD.112	Trapdance	Chamber	-	SAMRO for 2010 UNISA string Competition	-	-	4'00	vln., pno.

2010

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD.113	Out of Time	Opera	-	-	Peter Louis van Dijk	One Act	21'	

2011

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD.114	Sacred Circle	Choral	-	-	Peter Louis van Dijk	-	-	3 x SATB choirs

2012

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD.115	Wedding Song	Vocal Chamber	-	-	Ruth Nesbit	-	2'15"	V., Pno., Glck.
PLvD.116	tandemShifts	Chamber	-	SAMRO Endowment for the National Arts	-	-	4'18"	Vcl., Pno.

2014

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD.117	Mandela Trilogy - FINAL first performed by Cape Town Opera with the Münchener Symphoniker at Das Deutsche Theater, München in 2014	Opera	-	-	Michael Williams	-	-	orchestra

2015

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD.118	Breakpoint	Chamber	-	SAMRO	-	-	-	Vln., Pno.

2016

Catalogue Number	Title	Type	Dedicatee	Commissioned by	Author	Movements	Duration	Orchestration
PLvD.119	Quiet River	Chamber	Dr Steven van der Merwe	-	-	1	4'50"	Fl., Strings

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Appendix A:

Interview with Peter Louis van Dijk, July 2016

KM (Keith Moss): When did your fascination with the San people of Southern Africa begin? For example, when did you decide to incorporate this ideology into your compositions?

PLvD (Peter Louis van Dijk): Ideology is maybe too deep and big a concept. The “ideology” for want of a better word is an idea that grew afterwards. My first interest in it came, I think, I’m guessing, from my mother-in-law, who was watching the ‘the testament to the Bushmen’ by Lawrence van der Post series. It is a video series as well as a book and so I bought up as many books as I could and some books now are out of print, but used these as reference materials. And the more I read about it, including the Nketia who taught at Fort Hare University. He did some fairly ‘minor’ or small descriptions of Bushmen music, including things like falsetto singing, which fascinated me. My first journey was to the museum at the top of Victoria Street in Cape Town with the now infamous exhibition of the San people. Whatever music was available then, what was typical of the Bushmen sound, and I sat down with various sources and notated as close as I could to the original to get a feeling of how the music was put together, and from there I decided to choose fragments out of which was born the *San Gloria*. It was by no means a musicologically sound piece per se; it was not meant to be, if nothing else, than a commission by a school for a work for the combination I have written.

And so, that was my first conscious move to try and do research, for want of a better word, into the sounds. I think when I was sitting at home I remember seeing Bantu (Xhosa) workers on the side of the road, singing and repairing the road, and I remember recording that. That awoke my interest in the African music syndrome. What I enjoyed was the method of construction, the cyclical nature of the music, or the simplicity of it and just the sounds of it. Simultaneously I was reading about the Bushmen. I discovered some

verses in the book of South African poetry edited by Jack Cope, Penguin Publications. In it I found some African translations including Hottentot and Khoi-San poems which I then used later in a work called *Songs of Celebration*.

KM: In your mind when you refer to the Bushmen or the San do you refer to them collectively or consider them specifically?

PLvD: I'm afraid I come from the old school. To me they were small people who ran around on beaches. That is over simplistic, and I know better now, but initially they were just people I knew nothing about. What I did find interesting is that they were probably the first settlers of the Cape region and arrived before the Bantu (Xhosa). Essentially, what it came down to [was] my journey of discovery probably from around my last year of high school to my first year of university. My mother-in-law was a great enthusiast of Lawrence van der Post, who had quite a high profile.

KM: Why do some of your works contain literal titles referring to the San and others do not, although they have San qualities?

PLvD: I think this comes back [to] my question which you should be asking, which is, "what effect did my connection with the San music have on my other works?" So, I think *About Nothing*, for example, is not consciously an African piece but it is by its nature and by its repetition, etc., African. I think first of all the thing I keep mentioning in my program notes and talks is the fascination with the San culture, and particularly their sense of preservation of their surroundings. And what I found touching, for example, was how they apologise to an animal before they kill it and eat, because they had to live... I particularly liked that sort of humility. I think also the fact that the San are virtually the only South African tribe who did rock paintings which put them on a different level for me. Their hunting, dancing, imitation of animals was absolutely fascinating.

KM: Do you make use of particular musical elements that are only inherent to the San? For example, rhythm, melody and harmony.

PLvD: That is a hard question to answer. More and more I have avoided trying to use literal transcriptions of San music, or *any* music. I prefer to allude to it in some sort of way. That is probably how my compositions are now. The use of pentatonic scales free me up to explore other elements like tone colour. The answer is, in the *San Gloria* there are fragments of it, and it was not meant to be anything else except a work for school children that would stretch them a little bit. I think I like these melodic bits ...*sings a tune...* which is me and the Bushmen intermixed. Later on, *Horizons*, I will just say a few things about. It was a very deep piece in terms of the emotional side of it, and it's a moving piece still. *Horizons* I like to think of [as] a more populist piece in a way, and looking back on it, it serves its purpose. It has an emotive text referring quite strongly to Bushmen. The saddest thing was reading van der Post, where he spoke about a farmer having killed a Bushmen, only to find the only weapons he had on his possession was a belt of paint. That was the kind of spirit in which I wrote *Horizons*, the unnecessary death of a gentle soul whose worst crime was to paint in a cave.

KM: Is the outcome of the gestures you employ in your music when composing about the San studied? Do you compose about the San?

PLvD: I'm not sure whether I write about the San, or whether the San music and culture influences me so much that I do not think about it anymore. And even today I will first write some pentatonic tune or modal tune as opposed to a more chromatic one (which of course I do as well when composing operas etc.), but I love the simplicity. I also love the interval of the third. What I like particularly in the *San Gloria* is the use of the augmented fourth... *plays tune on the piano...* which is a Bushmen favourite. It's an unusual interval for African music and I've only discovered it in San music. Once I

had nailed the San formula, so to speak, I do not think I ever went back and listened to San pieces again.

KM: Would you say that the most endearing feature about San music is that you employ rhythmic qualities into your music, and the melodic ones are your own voice?

PLvD: It is difficult to answer without hard evidence to say yes or no. I remember Peter Klatzow saying I should expand my rhythmic horizon; he found that I was a bit four-square. That did wake me up in the same way that Roeloff-Temingh told me when I was in Grade 11, “We don’t speak the language of Shakespeare anymore, why do you speak the language of Shakespeare when you write music?” and so I went home and wrote the *Bagatelles*. These are my first forays into “modern” music.

KM: As a South African composer, do you feel compelled to use African elements in your compositions or as part of your composition style just because you’re a South African composer?

PLvD: That is a very interesting question. The answer is *Jain*, the German of *Ja* and *Nein* together, if you’re compelled to do anything. But yes, there is an element where you write for overseas; audiences want to hear *African*. The other side is that the kind of music I write is so ingrained in me, the use of Bushmen, etc., that I’m not sure which comes first, the chicken or the egg, so there is no egg.

KM: How do these gestures in your compositions aid your work in bringing about a narrative, but it doesn’t seem like there is a conscious narrative?

PLvD: [a long pause, so I asked another question]

KM: Do these gestures aid the composition in setting the scene?

PLvD: Oh, I see! In that sense. Yes, I guess, but they also limit the works in potentially making them cheap. I think the best example of the use of African

and Western is my *Inyembezi* quartet, which has a whole section that is just African, which could be seen as San. At this point I don't know. It is mostly as result of what I like and certainly not a matter of what other people want to hear. The best compliment I got for *San Gloria* was from an African composer at a workshop presented by SAMRO, who came to [me] afterwards and told me the piece is more African than African. I'll never forget that. I'm not sure what it means, but it sounded philosophical. You're left with a taste of Africa [in my music].

KM: It seems like from your point of view the San are the pinnacle of African culture.

PLvD: Certainly, they were at that time, and partially because they're partly extinct. Frankly, to simplify matters, without treading on toes by using material that was still extant. My experience as an adjudicator for choral competitions, etc., will attest to the polemic about what is folk music and what isn't African folk music, what is composed and what isn't, what is derivative or what is influenced by Western music, etc. etc. And at that particular moment I did not want to get involved in that, but to keep it focused. It grew out of my love for the Khoi-San and Bushmen's ethics, their ethos and their whole nomadic nature: non-aggressive, having to learn to walk away from an argument rather than getting into one, because they had to live with each other the next day. We can learn a lot from them: thanking their prey, for their hunting abilities, trekker abilities, use of poisons and their spirituality. This sums up everything I like about the Bushmen. The fact that they refer to the Xhosa as "animals without hooves" and that they were terrified of their larger counterparts put them in an underdog category.

It is interesting that at the time I was interested in the San music. In the early 1990s, there were very few people doing anything along those lines. Translations by Antjie Krog, for example, came much later, so I felt a little bit like I was doing pioneer work at the time I was writing *San Gloria*. As you might recall, the reason for writing *San Gloria* was to try and find something

that was going to be acceptable both to a black school and white school, which Bishops was and they were multi-racial long before it was made law. My children went to schools like that, and I was very much in agreement towards that kind of liberal mind set.

KM: Could you tell me more about how you came to be a conductor?

PLvD: I really started conducting by default, in as much as nobody wanted to conduct my music. Works like *Fragmente van 'n liefdes fresco* were one of the first works I conducted as a student at UCT²⁸, and then my first opera, *The Contract*, when I was about 20, which I conducted by default and had no clue except a book by Beecham on how to hold the baton. I learnt as I went along. I married young at 20 and asked my mother-in-law, who was the principal viola player of the Cape Town Symphony Orchestra, for some tips: things like not bending my legs, etc., and not fooling the players. You either knew your score or you didn't. At this point I never conducted any other works besides my own. I got into conducting really a bit later through the Cape Town Symphony Orchestra and their education programs and this is where I started conducting more works. Later on, [I] got into symphonic works with the now disbanded Cape Town Symphony Orchestra. I also did some conducting in the States with the Chicago Youth Symphony.

KM: It is my understanding that you were diagnosed with Parkinson's Disease. Would you like to elaborate?

PLvD: Yes, in November 2009 I was diagnosed with Parkinson's Disease or PD.

KM: Has PD affected your career in anyway? Negatively or positively?

PLvD: That is a very interesting question. When I first discovered that I had PD there was a woman who said "write about it", and I thought, "what the hell do you want to write about Parkinson's for?" But as I have gotten older, I write a lot about Parkinson's, sometimes drawings, stories, etc. related to

²⁸ University of Cape Town

PD. My speech has been affected as a result of DBS (Deep Brain Stimulation), which is very common. It is something they warn you about beforehand.

KM: Does it continue to deteriorate or reach a point?

PLvD: I think it only gets up to a point and to some extent I can speak more clearly if I concentrate on it. I attend Speech Therapy and Biokinetics. Has it changed my works? Yes, it's changed my attitude towards gratitude and enjoying every moment that you can.

KM: Has it affected your general stamina? Do you still write large works or now only small pieces?

PLvD: I haven't since the *Mandela Opera Trilogy*, which was not that long ago, but by which time I already had PD, but had a lot more stamina in many ways. It continues to go up and down.

Initially it was a burden to me because you cannot escape it, but on the other hand it has opened other doors for me, in terms of my writing, being grateful, which have led to other kinds of works. Obviously, it has affected me, slowed me down, but not to the point that I cannot write anymore.

KM: What is your preferred method of writing? Do you still write by hand or use computer software?

PLvD: No, if I have to do it by hand now, it will look like a painting by Joan Miró. Again, it depends where I am at in the cycle of things. At the moment, I am fairly present but there are moments when I am not, so I think that is the biggest fear, that it will start effecting my brain. I have not lost my sense of humour or gratitude. I've just lost my sense of speech. I would like to think that we all have a purpose while we are here in what we can do. It's a choice really. Everything is about attitude. It's not about the level of deterioration or sickness, it's your attitude towards it. And mine is mostly pretty positive, it's the nature of PD that it's a bit of a bitch and sometimes you can get very down, but thank goodness for serotonin. I have very little to complain about

except the fact that physically I slur my speech a bit and croak like a frog, and for the rest I am as healthy as can be.

KM: Could you possibly clearly define compositional periods in your life time?

PLvD: For me it is like pre-Parkinson's and post-Parkinson's in a way. I'm just thinking out loud. I always think of Bach, whose house I was fortunate enough to visit in Eisenach recently and see how he lived, etc., where Luther came from. But what struck me is the various periods he went through, the Weimar period, the Zanchtonis Kerche, and how they shaped what he wrote simply due to the fact that those were the combination of instruments available to him. To [a] real extent that is true of me as well, having moved to Port Elizabeth, [it] has its pros and cons. The con is that there is no real orchestra here to speak of, although there are new things building up. I am not sure there are specific periods, I think I go according to what I get commissioned to write, so when I was 3 years deep into *Mandela* I was writing sequences, removing sequences; changing and improving took up a lot of my time. Prior to that, it was *Out of Time* which took about a year and a half so in total there goes four years of your life. Prior to that, it was *Windy City Songs* which more or less took up 10 years of my life, so I am not sure if there are specific periods, but on the other hand, obviously certain influences that you have, music that you hear, people that you meet also play a part. It's related less to artistic choices necessarily, as it is to who you meet, for example, Joey Martin from Texas State University has performed my works and commissioned works, and I have visited there as well. That's another chunk of my life. So I think in terms of chunks, depending on the severity of the work.

KM: Which genres of music are of particular interest to you?

PLvD: It has been what's available to me at the time and I am lucky to be able to write for various combinations. I love all of them so I have no particular need to write for one and not the other.