Organ concertos by Jacobus Kloppers and Gerrit Olivier: Composers' and performers' perspectives

by

Andrea Lynne Kayser-Mitas

21167614

A thesis in partial fulfilment of the requirements for the degree

Doctor of Music (Performing Art)

in the

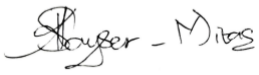
School of the Arts: Music
Faculty of Humanities
University of Pretoria

Supervisors: Prof. Wim Viljoen
Prof. Clorinda Panebianco
Prof. Theo van Wyk

Pretoria – June 2022

DECLARATION

I declare that the work which has been done in this thesis is my own original work and has not previously been used or submitted for degree purposes at any other University. A list of references has been included.

Signature: 

Date: 30/06/2022

ABSTRACT

Little is known about the South African organ concerto and composers of this genre. This research study aimed to explore the contribution of two South African composers to the organ concerto repertoire. A brief overview of the history of organs and organ building in South Africa provide context for the compositions of organ repertoire and demonstrate a link in the development of organ music from chorale-based works to larger scaled compositions. The study includes transcribed conversations with composers Kloppers and Olivier and performers Giesbrecht and Viljoen. The interviews probed the composers' background, the factors that shaped their composition processes, and the ideas underpinning their organ concertos. Two organ works were focussed on in detail namely, Concerto for Organ, Strings and Timpani, 1991 by Kloppers and *Konsert vir orrel en orkes* (1985) by Olivier. The thesis includes a brief analytical overview of each work, highlighting several aspects regarding score indications, registration, articulation and instrumentation. Furthermore, semi-structured interviews probing the perspectives of organ performers who have premiered these works provide a rich context to the compositional process and aid in answering the main and sub research questions. The thesis presents a novel glimpse into the unique creative journey of these South African composers, their ideas, and the conception and delivery of their works through the perspectives of the performer. Socio-cultural, historical, as well as formative and individual influences feature as fundamental underpinnings in the identities of the composers of South African organ concertos. A strong relationship between composer and performer is demonstrated as a necessary entity to enable a successful performance of the work. The study concludes that the compositional process of the composers is unique for each composer.

Keywords: Conceptual processes; organ; organ concertos; South African composers

Sleutelwoorde: Konseptuele prosesse; orrel; orrelconcerti; Suid-Afrikaanse komponiste

ACKNOWLEDGEMENTS

1. First and foremost, thank you to my Heavenly Father. God has truly led me on a journey of rediscovery that has shaped me as a musicologist within this research study.
2. To my husband, Edwin, words fail to acknowledge your unconditional love and support. The completion and success of this research is just as much your achievement as it is mine.
3. To my daughters, Emily, Emlynne and A'vigail, you have been superstars. My wish is that through my example you will gain knowledge, strength and determination to follow your own dreams.
4. To Professor Wim Viljoen, thank you for two remarkable decades of mentorship. My journey as an organ performer is attributed to the foundations you instilled in me from a very young age.
5. To Professor Clorinda Panebianco, thank you for demanding a high level of academic writing and for taking the time to assist me with this research study. Your efficient and substantial insight into the methodological approaches of research has enabled me to complete a study of which I am immensely proud.
6. To Professor Theo van Wyk, thank you for your guidance and support in both the practical and research components of my studies.
7. To my friend and colleague Dr Phuti Sepuru, thank you for being available for me at all hours of the day and night and for holding me accountable for my work. Your kindness and support has been my saving grace on many days.
8. To Aimeé Blom, thank you for your esteemed level of editing and formatting of my work.
9. To the participants, thank you for availing your time for interviews; this has ultimately afforded me the opportunity to discover and "retell" your stories. Thank you for sharing personal accounts of your compositional and performance processes. It is my earnest wish that through this study these organ concertos will gain the recognition and performance platform they deserve.

This thesis is dedicated to my parents, Lynette and Henry Kayser for the countless sacrifices they have had to endure throughout my studies.

TABLE OF CONTENTS

LIST OF EXAMPLES

LIST OF FIGURES

LIST OF TABLES

CHAPTER 1

INTRODUCTION

1.1 Background and rationale

The sheer output of organ concertos from as early as the seventeenth century attest to the popularity and importance of this genre. It is most likely through the organ concertos of Handel that this musical genre was birthed and ultimately recognised (Roeder, 1995). While relatively little has been written about the genre, Lukas (1989), presents a comprehensive overview of the organ concerto in his *Guide to Organ Music*, including descriptions of 65 organ concertos by various composers.

Organ works by South African composers span more than 100 years. The first chorale-based composition of a South African composer is Von Booth's work, *Fantasia on the Hymn: Jerusalem the Golden*, distributed in London in 1895 (Van Schoor, 2014). While Von Booth's works were the first to be published, Willem Mathlener (1909–1996) was the most prolific composer of published organ compositions. His 95 compositions are noted as diminutive in length, are based on Afrikaans psalms and hymns and are mostly for use in church services. According to Luitingh (2010), the South African-born composer Edmond Schelpe's (1886–1961) *Prelude and Fugue in G minor* is considered to be the best organ composition of a South African composer from before World War II. Organ works by South African composers remained largely for church use, but the focus gradually shifted to works that were specifically written for concert performances during the nineteenth, twentieth and twenty-first centuries. Aligned with this approach are the composers Stefans Grové (1922–2014), Jacobus Kloppers (b. 1937) and Henk Temmingh (b. 1939), who wrote works that were required to be performed on larger organs with an extensive tonal palette.

During the past four decades, six South African composers produced eight concertos. They are noted as follows:

- *Kettingrye* (Chain Rows) Concerto Grosso for orchestra, movement IV – Stefans Grové (1978);
- Concerto for Organ and Orchestra – Peter Klatzow (1981);
- Organ Concerto No. 1 for organ and symphony orchestra–- Roelof Temmingh Jnr. (1983);

- *Konsert vir orrel en orkes* (Concerto for organ and orchestra) – Gerrit Olivier (1985);
- Concerto for Organ, Strings and Timpani – Jacobus (Kobie) Kloppers (1986, revised 1991);
- Organ Concerto No. 2 for organ and symphony orchestra – Roelof Temmingh Jnr. (1993);
- Concerto in the form of a fantasia for organ and string orchestra – Henk Temmingh (1998); and
- Concerto for Organ and String Orchestra – Peter Klatzow (2001).

Several scholars have focussed on South African composers of organ music.

James May (1987) provides a comprehensive description of the various harmonic constructs evident within Peter Klatzow's (1945-2021) Concerto for Organ and Orchestra, written in 1981. Mary Rörich (1987, p. 94) provides an in-depth account of the structural process of Grové's *Kettingrye*. She describes the piece as a "chain of relationships" that occur throughout the work, presenting varying levels of musical material. Franke (2012) gives brief descriptions of Klatzow and Roelof Temmingh's (1946-2012) first organ concertos in an article titled *South African Orchestral Music*. She (Franke, 2012, p. 108) describes Temmingh's organ concerto as "one of his most important essays in orchestral music". Lüdemann (2017) gives a concise account of Temmingh's two organ concertos in an article that was published in *Vir Die Musiekleier* for the journal of the Southern African Church and Concert Organists Society (SACOS). The article, titled *Roelof Temmingh's Music for Organ*, provides an exclusive account of the history, form and thematic ideas present in both concertos. These scholars contribute valuable information on composers of South African organ concertos; however, there is still a notable lack of research focussing on the organ concertos of composers such as Grové (who wrote the first organ concerto approximately 42 years ago, in 1978), Henk Temmingh, Gerrit Olivier (b. 1945) and Klatzow.

This thesis will address the paucity in research by presenting an overview of the historical elements concerned with the inception of pipe organs, as well as the contributing factors associated with the composers of organ works in South Africa. My interest in South African organ concertos is fuelled by my own experience of playing and performing organ concertos. On closer perusal of the scores, many questions regarding the practical performance aspects of the South African organ concertos arise. For example, some of the works do not contain detailed registration indications in terms of the required and preferred dynamic levels, or

guidance on the stylistic approaches that need to be applied within the compositions. This thesis will focus on two composers and their organ concertos.

1.2 Research questions

Primary research question:

- How do two South African composers conceptualise their ideas, compositional processes and performance outcomes for their organ concertos?

Secondary questions:

- What contextual historical and socio-cultural factors influenced and inspired the compositional process for the organ concertos?
- What stylistic approaches, performance techniques, registration choices and instrumentation are used in the organ concertos?
- What are performers' experiences of the stylistic and performative aspects of the concertos?
- To what extent did the history and development of organs and organ building shape the contextual landscape for organ composers?

1.3 Aim of the study

The aim of this study is to explore and understand the compositional processes and intended performance outcomes of two composers of two South African organ concertos. Insight into contextual historical factors includes a brief overview of the history of the organ and organ building. Furthermore, contextual factors that inspired the composers featured in this thesis will be gleaned through semi-structured interviews with the composers about their works. This will be accompanied by a brief analysis of structural and motivic elements in the works. A secondary aim of the study is to explore the experiences of the concertos from the performers' perspectives. Semi-structured interviews with the performers of the concertos will provide a novel perspective into the performative aspect of the organ concertos and will address the gap between the composer and the composition itself, as well as the birth of the composition in performance through the perspective of the organist. In so doing, the thesis aims to understand aspects such as underlying stylistic approaches, practical performance techniques, interpretation, balance between the organ and orchestral instruments, and registration choices.

1.4 Theoretical framework

This study is situated within a social constructivist paradigm, which is an interpretive framework that allows researchers to understand and develop in-depth views, thereby seeking authentic information from the participants as they perceive the world around them (Creswell & Poth, 2018). Applying a social constructivist worldview to this study enabled the researcher to explore the in-depth meanings surrounding the encounters experienced by the composers throughout the processes of composing their organ concertos. In addition, using a social constructivist approach allowed me to understand the current context behind each composer's compositional process, enabling a discovery of in-depth knowledge regarding their compositional process of an organ concerto in particular. The objective of this research is to depend solely on the participants' lived experiences of composing and performing organ concertos. It is, therefore, the researcher's conscious effort to exclusively utilise the authentic experiences, as described in their own words by the two composers and two performers of the organ concertos, as the only resolutions to the research questions.

This study is guided by an interpretive framework, which is based on social constructivist norms and is centred on both individual and collective reforms. By following a relativist ontology, the researcher was able to present the truth of the participants' actual lived experiences, as they presented the meanings and understanding of their own individual conceptual processes of composing South African organ concertos. In addition, relativism lies in a multifaceted view of truth that is interdependent on the meaning of a certain reality that develops over time and that is bound within the context of that reality. These truths can therefore not be generalised. The lived experiences of the participants therefore play a pivotal role in drawing meaning and understanding of the processes that were developed over time, and which led to the various compositions and performances of the organ concertos.

Braun and Clarke (2013) consider the researcher as a "sculptor" who is actively involved in creating a new structure as a result of knowing the *truth* of the existing structure itself. Taking this into consideration, one can assume that it is impossible to identify a single truth, and that the sum of the known truths, combined with the truth as interpreted by the researcher, ultimately manifests in new, layered and multifaceted realities. It is therefore pertinent to acknowledge that the realities as described by the participants were co-constructed by the experiences of the participants of the study and the researcher. This approach was best suited for this study, as the process of discovering new and relevant truths was exposed throughout.

Furthermore, utilising this approach allowed for the conception and understanding of the perspectives of the composers and performers of organ concertos.

1.5 Methodology

The thesis followed a qualitative research approach embedded in the interpretivist paradigm. Utilising this approach allowed the researcher to comprehend and interpret the research subject, which is multifaceted.

1.5.1 Research design

A case study design was used to explore the experiences of each composer, their works, as well as the performers' experiences of their works. An interpretivist approach allowed for this. This socio-constructivist lens presents the researcher's view as one which is embedded in the reality of the participants of this study. It focusses on understanding and explaining the phenomena in the unbiased views of the composers of South African organ concertos and the performers thereof (Maree & Van der Westhuizen, 2009).

Case studies enable the exploration of a participant's natural environment and utilise a variety of data. Although qualitative research includes several methods, these vary in relation to each other. Two commonalities among the various qualitative methods are outlined. The first method focusses on phenomena that occur in a real-life setting, and the second involves acquiring and then exploring the uniqueness of the phenomena (Leedy & Ormrod, 2016).

The research design within a qualitative study is formulated by the researcher with no fixed structure (Creswell & Poth, 2018). The case study includes conversations with composers and performers in order to gather insight and meaning from their individual experiences. Primary sources include audio recordings and handwritten notes of the conversations with the composers and performers in the form of semi-structured interviews. In addition, secondary sources include analytical overviews of the two organ concertos.

1.5.2 Participants

The participants were purposely selected according to predetermined criteria. Purposive sampling permits the researcher to choose a small group of participants who exclusively meet the specific criteria that denote the particular phenomena (Maree, 2016). The thesis includes

data that was collected from two composers and two performers. The participation of the participants was not determined by any specific cultural or age group. Although the participants had to be composers of South African descent, this did not apply to the performers of the South African organ concertos.

1.5.3 Data collection strategy

Data for the study included primary data consisting of interviews, and secondary data in the form of a concise structural analysis of the scores of the organ concertos.

Primary data

Once the participants were contacted via email or telephonically, an explanation of the nature of the study and their participation was communicated. The participants signed an informed consent form, giving permission for an audio recording of the interview. All the interviewees gave full permission to use their names and waived their right to confidentiality.

In-depth, semi-structured interviews were held with the participants either via the live virtual platform, Zoom, or through face-to-face sessions. The semi-structured interview schedule with the composers (Appendix A) consisted of six open-ended questions. The questions were intended to allow the participants to liberally express their processes of composing an organ concerto (in the case of the composers). The semi-structured interview schedule with the performers (Appendix B) consisted of four open-ended questions. The questions were intended to create an opportunity for the participants to share their experience performing the respective concertos and to shed light on the stylistic and registration choices they made.

Face-to-face interviews were held with the composer Olivier and performer Viljoen on request, as they were unable to utilise the Zoom platform. Due to the COVID-19 pandemic and the restrictions imposed by stringent lockdown regulations that were put in place by the South African government, these interviews could only take place when Level 3 of the lockdown was announced and minimal movement was allowed. Adhering to strict protocols of hand sanitising, wearing of a mask and keeping a social distance of at least one metre, I was able, with the request and consent of these two participants, to conduct interviews at a place of their convenience.

Interviews utilising the live virtual platform, Zoom, were arranged with composer Kloppers and performer Giesbrecht, as they both reside in Canada. In the case of the composer, the semi-

structured interview questions began with those that focussed on the composer's reflection of himself as a composer of organ music. The questions then focussed on his organ concerto and included questions that would attempt to reveal the stylistic and harmonic framework of the composition. Later questions endeavoured to uncover his personal observation of South African organ music and compositions. These were not asked with the intent of uncovering general information, but with that of understanding how these observations consciously or subconsciously influenced Kloppers' compositional processes.

Giesbrecht was initially asked about her journey as a performer of organ music, with the aim of unearthing influences on her performance of the organ concerto. Subsequent questions were based on the practical performance approaches the performer took whilst performing the work.

Secondary data

Secondary data included a brief structural analysis of the scores of the South African organ concertos, programme notes from performances, as well as email correspondence between the researcher and the composers and performers. Furthermore, a brief overview of the structure of each concerto is included, with reference to compositional elements related to themes and motives, tempi, key signature and harmonic changes, as well as registration, articulation and performance indications.

1.5.4 Data analysis

The semi-structured interviews with the composers and performers were transcribed verbatim directly after each interview took place. Careful reading and rereading of the interviews were conducted in order to select the most appropriate responses. In some cases, parts of the interviews were either omitted (in the case of material that was not relevant to the topic) or rearranged in order to ensure the logical continuation of a topic. Instances where text has been rearranged are indicated with [...]. Verbatim quotes from the interviews are included in the text. All verbal utterances, which included uh's, uhm's, yah's, aah's, laughs, sighs and any profanities that occurred, were noted. The process of transcribing the interviews was demanding, as this exercise took between four and nine hours to complete, depending on the length of the interviews. The shortest interview lasted approximately 26 minutes, and the longest an hour and a half.

Each interview was replayed approximately four times to ensure that every word was accounted for. For the analysis of data to take place effectively, Dey (1993) states that the data should be

recorded in an efficient manner. Leedy and Ormrod's (2016) *general strategies for organizing and analysing qualitative data*, cited in, *Practical Research: Planning and design*, was utilised as a guide to ensure that the interviews were transcribed in a manner that involved the required efficiency. The interview transcriptions were sent to the participants for validation and clarification of words or phrases that were not heard clearly, after which the necessary amendments were made. The composers and performers gave permission for the inclusion of their interviews in the thesis.

1.5.5 Role of the researcher

Leedy and Ormrod (2016) recommend three strategies when considering one's role as the researcher. These strategies are: striving for balance; fairness and completeness in the analysis and interpretation of the data; and documenting the analysis process wisely and being transparent about the biases that affect the outcome of the research findings. These three strategies were consciously considered throughout the research process and are validated as follows:

Striving for balance: In revealing that I personally know some of the participants involved in this research study, I equally acknowledge that a transparent and professional rapport between myself and the participants was upheld throughout the entirety of the study.

Fairness and completeness in the analysis and interpretation of the data: Regular contact was maintained with the participants to ensure that an open and cordial relationship prevailed throughout the research process. The interview transcripts were transcribed verbatim and sent to the participants for validation. The transcriptions were then analysed, thus demonstrating a fair and complete process of interpreting the gathered data.

Documenting the analysis process and being transparent about the biases that affect the outcome of the research findings: Being a professional organist in South Africa, my subjective biases when engaged in the study of organ music in South Africa may have influenced my ability to portray certain theoretical discoveries within the study.

Although I had not disclosed to the participants prior to engaging with them that I, too, am an organist, this did not seem to have any impact on the interview process. Being familiar with the content of the study did, however, enable me to understand the aspects of organ performance that were revealed in the interviews. I am aware that, due to this, there may have been subjective biases that influenced the analysis process. Nevertheless, I attempted to

disregard any personal opinions that I might have had, and focussed solely on exploring each participant's own process of composing and performance.

1.5.6 Ethical considerations

The Code of Conduct of the Ethics Committee of the Faculty of Humanities at the University of Pretoria was utilised to guide the research process. As per the regulations, ethical approval was sought in order to commence with the research. Once approval from the ethics committee to resume the study was gained, the participants were made aware of the full nature of the study and were asked to sign an informed consent form (Appendices A and B) (Creswell & Creswell, 2018). The participants granted consent to their names being included in the study. The participants were made aware of their rights at all times and were afforded the right to withdraw from the study at any time. They were treated with respect and I ensured that I did not include information that could be harmful to them in any way. The data will be stored at the University of Pretoria, School of the Arts: Music, in a digital password-protected folder (Leedy & Ormrod, 2016). Data is used solely for the purpose of the research and any musical scores or relevant documentation requested from the participants were returned to them at the conclusion of the research project.

1.6 Chapter outline

Chapter 1 includes the background and rationale, research questions, aim of the study, theoretical framework in which the study lies, and a brief description of the research methodology. This includes the research design used, the participants chosen, data collection and recording processes attained, the analytical investigation of the data and the ethical considerations that were taken into account throughout the research process.

Chapter 2 focusses on literature of previous studies on the conceptual processes of composers, as well as the general history of South African organ music and performance. It includes a narrative account of the overall history of pipe organs in South Africa, as well as the contributing factors that shaped organ performance and pedagogy as it is known today.

Chapter 3 includes a brief biography of the composer, Jacobus Kloppers, and performer, Marnie Giesbrecht. A brief structural analysis of the Concerto for Organ, Strings and Timpani, 1991 is included, as well as a description of the organs on which this concerto was performed. Musical excerpts are presented in conjunction with the transcripts of the interviews with the composer and performer.

Chapter 4 includes a brief biography of the composer, Gerrit Olivier, and performer, Wim Viljoen. A concise structural analysis of the *Konsert vir orrel en orkes* is included, as well as a description of the organ on which this concerto was performed. Musical excerpts are presented in conjunction with the transcripts of the interviews with the composer and performer.

Chapter 5 constitutes a discussion, addresses the research questions, and includes the limitations of the study, recommendations for further research and a concluding statement.

The study concludes with a list of sources and appendices.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter presents the literature that contributes to the major areas of the study. The reviewed literature encompasses the conceptual processes of composers, the history of organs and organ building in South Africa, the development of the organ from church to concert instrument, composers of South African organ works and, more specifically, composers of South African organ concertos.

2.2 The conceptual process of composers

Much of the literature on conceptual processes of composers pays particular attention to the lived experiences of composers. An early study by Bennett (1976) of the compositional process of eight composers included questions, which reflected on experiences that have influenced the composers' music. The findings revealed that composing was a natural occurrence for some composers, while improvisation played a significant role for others.

One of the most cited researchers of the compositional processes of composers is Sloboda (1985), who developed the first known model of compositional processes. This research delved into the "behaviours" of composers of classical music. Sloboda (1985) underlined that existing knowledge and longstanding influences play a role in the compositional processes of composers throughout their compositional careers. Since Sloboda pointed out in 1995 (Collins, 2005) that there were few studies on composers' processes of composing, there have been a number of studies that have been highlighted on this topic. For example, Younker and Smith's (1996) article, *Comparing and Modeling Musical Thought Processes of Expert and Novice Composers*; Collins' (2005) article, *A synthesis process model of creative thinking in music composition*; and Schiavio et al.'s (2020) investigation into the *Processes and Experiences of Creative Cognition in Seven Western Classical Composers* all demonstrate research on various aspects of the compositional process.

A number of studies since the early twenty-first century has highlighted innovation as a presiding factor during a composer's compositional process. In Denisov's (1973, p. 2) research, he states that "in analyzing any composition, we retrace certain moments in the creative process". Similarly, the research done by scholars Shigeki Amitani and Koichi Hori (2002) has

characterised a composer's process of composition as an interpretation of material which has been cognitively processed through a creative action. Furthermore, when looking at the influences apparent in composers' compositional methods, Messina's (2015) probe into the compositional process of Caroline Lucas revealed that the composer identifies her creative process through social relations. This study also revealed that, through the creative process of the composer, performers and audiences are able to interpret and express the meaning of the music according to their personal reflection and perception of the music itself (Messina, 2015). This view is supported by Wiggins (2007), who writes that several researchers have regarded composing to be a function that encompasses both creative and musical thought processes. Wiggins (2007, p. 454) articulates that there are numerous commonalities among the processes of composition for composers and that the underlying factors present during these processes are "circular or recursive with considerable interaction among elements". Collectively, these studies outline a critical role for creativity and social interaction to form part of a composer's compositional process.

More specifically, studies of the compositional processes of South African composers include investigations into the socio-cultural influences on the works of Stefans Grové (Schoeman, 2016). Here, the lived experiences and perceptions of the composers' surroundings are directly reflected in his works. One specific work is the *Afrika Hymnus* for organ, where Grové includes personal accounts of his perceptions of Africa (Jordaan, 2013). As there are few inquiries into the processes of South African composers, the studies done on composers such as Grové are seen as ground-breaking developments in bridging broad research gaps in this field.

Previous research has established that the process associated with composition is related to the lived experience of the composer at the time of composing. This view is supported by Thomas Schuttenhelm (2014), who suggests that the factors that influence the compositional process as a result of experiences throughout the compositional journey play a significant role in how composers create their music. A study conducted by Schuttenhelm (2014) on the compositional process of an orchestral composer, Michael Tippett (1905–1998), concluded that this composer's compositional process is one in which he "mediates the conscious and unconscious", and produces a composition as a result of the specifics of the mediation.

In recent years, these experiences have been defined through the interaction between composers and performers. Cardassi and Bertissolo (2020) define three distinct types of interaction, namely *directive*, *interactive* and *collaborative*. Directive interaction between a

composer and performer is described as one in which "traditional" forms of communication take place. This occurs when the composer communicates his or her intentions to the performer exclusively through the notes on a score. The interactive interaction takes place when the composer plays more of a shared role, consulting with the performers of his or her works. Lastly, collaborative interaction includes the input of various role players and sees the end result as a hypothesis of a combination of ideas. Taken together, these studies support the notion that a composer's compositional process encompasses both inclusive and collective experiences.

These studies clearly indicate that there is a relationship between various present influences and a composer's current process of composing. In conclusion, these studies show that a multifaceted lens into the perceptive awareness of the composer during the various stages of composing is evident, ultimately identifying a composer's process of composing as a creative thought process.

2.3 A brief history of pipe organs and organ building in South Africa

The oldest functioning organ is located in the Basilica of Valère in Sion, Switzerland and dates from approximately 1435. Likewise, research suggests that the first organ to be built in South Africa was built in the Cape by Johann Posse of Germany in 1735, consisting of between 10 and 20 registers, which was used as a church instrument from 1737 (Van Wyk, 2020). Following this instrument was an organ built in 1814 by Thomas Simpson from England, which was installed in the Lutheran Church in the Strand, Cape Town (McIntyre, 1934). Furthermore, the oldest extant functional organ is housed in the Wesleyan Methodist Church in Grahamstown, in the Eastern Cape Province of South Africa. The configuration of this organ includes one manual, seven registers and a pedalboard which was built by W. Hill & Sons in 1832 (Van Wyk, 2019). The organ is an instrument that has existed for numerous years and has repertoire spanning every possible style. It became more than a "church" instrument towards the end of the nineteenth century and assumed a performance role during music events in Southern Africa[1].

The development of the pipe organ in South Africa during the nineteenth and early twentieth centuries can be attributed to the influence of builders such as Edward Knowles Green, Thomas Joël Hitchcock, Adam Bredell, Jacob Bredell, Adam and Johannes Lauterbach, Felix Lutz, W.

[1] https://theconversation.com/the-pipe-organ-more-than-just-a-church-instrument-82712

J. Hadfield, C. C. Duffill & Sons, William Kemp, H. J. Fuchs, Price & Sons, Petrus van den Burg and John Yates. The rich heritage of pipe organs dating back almost three centuries can be ascribed to the strong European-based influence, which was present in South Africa from the 1800s. This resulted in the ingress of pipe organs, ultimately generating an enhancing promotion of the musical culture within the borders of South Africa. Acknowledging the contribution of American and British organ builders is equally essential. The function of the pipe organ, after the occupation of the British settlers, evoked an immense musical development within society and advanced the promotion of music education within lesser-informed communities (Troskie, 2010). The British settlers also contributed to organ building, education, church services and architecture (Troskie, 2013). The various organ building firms are indicated in the table below:

Table 1 – European, American and British organ building firms in South Africa, (Troskie, 1992)

Name of country	**Organ building firm name**	**Date of inception**
European	Walcker	1860
	Grüneberg	1882
	Ströbel & Marcussen	1884
	Sauer	1891
	Kampen	1897
	Schlag & Söhne	1897
	Rohlfing & Brüder	1905
	Rühlmann	1909
	Rieger	1920
	Dekker	1926
	Faber & Dienes	1930
	Steinmann	Date unknown
	Laukhuff	1950
	Pels & Zoon	1957
	Ott	1962
	Hammer	1965
	Von Beckerath	1977
American	Estey & Co.	1915
	Kimball	1935

	Möller Wicks	1937 1938
British	Henry Willis II Postill Nicholson & Co. W. E. Richardson Halmshaw Abbott & Smith	1877 1877 1892 Date unknown 1893 1912

2.4 Organ building firms in South Africa

2.4.1 South African Organ Builders (SAOB), 1948 to 2001

The inception of the South African Organ Builders (SAOB), previously known as *Century Orrelbouers (Edms) Beperk*, is attributed to the vision of the Dutchman, Willem van Loon. Due to the discontinuation of organ imports after World War II, the local organ building manufacturer, SAOB, was established in 1948. With the insight and driving force of van Loon, this resulted in the installation of a number of exceptional organs that have served as both church and concert instruments for numerous years (Troskie, 1992). The SAOB built over 1,300 organs over the course of more than 30 years, distributing organs across South Africa and Namibia (previously South West Africa). As the need for the local manufacturing of more organs became evident, the SAOB acquired the assistance of E. F. Walcker for the supply of equipment. Unfortunately, Walcker was only able to supply this service for a few years.

A contributing factor in the successful manufacturing of products was the esteemed organ builders that were part of the firm: S. J. Schoeman, J. Uys van der Merwe, H. H. Schuring, H. Kardos, J. H. Pekelharing, W. Nossek, A. W. Heymeriks, J. van der Zwan, J. S. Roodt, J. F. du Plessis, F. van Zyl, C. J. Admiraal, T. Boerrigter, H. de Vries and J. H. Breedt. From 1975, SAOB applied European organ building principles to their trade. Specific focus based on Baroque principles of organ building, namely the *Orgelbewegung*, was included in the manufacturing of organs from this point onwards (Van Wyk, 2019). These principles of organ building include mechanical playing action, windchests, compound mutation stops and specifications with regards to wind pressure and intonation (Troskie, 2013).

Some of the largest organs in South Africa have been built by organ builders of the SAOB. For example, the organ of the Dutch Reformed (DR) Church *Universiteitsoord*, a large three-manual electro-pneumatic cone chest organ, which was installed in 1967, marked a highlight in the company before the SAOB moved towards building mechanical organs. Another SAOB organ, which is housed in the Musaion Concert Hall at the University of Pretoria, was built in July 1977 by Erwin Fehrle from Randburg (Troskie, 1992).

In 2001, the SAOB embarked on a noteworthy project of building a replica of a Dutch organ that was eventually installed in Shenyang, China in 2002. The SAOB was commissioned by the Euro-Asia Group from the Netherlands to build a two-manual and pedal organ. The organ has 1003 pipes and was installed in the replica of the house of Gouda, where regular organ concerts were envisaged to occur (Schuring, 2001). This build contributed to identifying the SAOB as a reputable organ building firm during the twentieth century until the establishment was dissolved.

2.4.2 *Suidelike Orrelbouers*

The successful establishment and expansion of mechanical organ building in the Cape can be attributed to the astute management of André Wattel Snr. (1922–2000). He initially worked for the Müller organ building firm until 1957, and joined the SAOB in 1961. Wattel established the *Suidelike Orrelbouers* on 7 January 1966 and focussed primarily on building mechanical organs. The firm was managed by his two sons, André Jnr. and Peter, after his retirement in 1987. Until 1988, the firm rebuilt 17 organs and installed 87 new pipe organs. Important contributions by *Suidelike Orrelbouers* are as follows:

- The first three-manual organ is installed in the *NG Kerk PE-Sentraal* in 1968.
- The first mechanical organ is delivered to the *Ned. Herv. Kerk* Port Elizabeth in 1972.
- The organ in the DR Church Kraggakamma is installed in 1976, an important instrument used for the performance of Baroque repertoire.
- Three two-manual practice organs were built for the University of Stellenbosch, as well as one for the then University of Port Elizabeth in 1978.
- The New Apostolic Church assigned *Suidelike Orrelbouers* to build 15 small mechanical organs for their various congregations in Cape Town in 1980.
- The three-manual organ in the *Christuskirche* in Windhoek (Namibia) is installed in 1985.

- A defining moment in the history of organ building for *Suidelike Orrelbouers* was the building of the three-manual organ for the University of the Western Cape in 1985 (Troskie, 1992).

2.4.3 Independent organ builders

After the dissolution of organ building firms in South Africa, independent organ builders began registering their firms and establishing a rapport with churches, educational establishments and organists throughout the country. Furthermore, independent organ building firms continued to be established during the late 1900s.

Organ builders, namely Heinrich Schaffrath (?), Christian Ganser (b. 1911) and Erwin Fehrle (b. 1910) were first employed by the SAOB and then went on to establish their own organ building firms, continuing to pioneer in the building and restoring of pipe organs. The building of new organs for churches and concert halls was overseen by such independent organ building firms, for example, Colin B. Hele (1937-2017) who was responsible for the maintenance of the organ in the Pietermaritzburg City Hall[2] and Selway Robson (b. 1943) who is well-known for the revoicing and refurbishment of organs[3] . The establishment of firms such as these, and others such as Jan Zielman (b. 1947), saw important contributions to the culture of organ building in South Africa. A number of pipe organs in South Africa that were built and installed by these organ builders have been recognised as historical instruments today.

Another organ builder, Dutchman Jan Pekelharing (b. 1952), established his career by building a small one-manual organ that consisted of a pedalboard and four registers. Although Pekelharing has mainly installed and restored organs in South Africa, the organs he has built embody a technical and artistic quality that displays dependable workmanship (Troskie, 1992). Current independent organ builders in South Africa, such as Jan Elsenaar[4] and Werner Hurter[5] still contribute an esteemed level of workmanship. Although not much literature has been documented on them their websites reveal/indicate that they offer services in organ building and maintenance as well as tuning and upgrades of various organs.

[2] https://www.news24.com/witness/news/organ-in-need-of-help-20181008
[3] http://www.williamselwayrobson.co.za/
[4] http://www.janelsenaar.com/
[5] http://pyporrels.co.za/

2.5 The development of the organ in South Africa from church instrument to the concert hall

According to Troskie (1992, 2013), the church was initially identified as the venue for all organ performances during the eighteenth and nineteenth centuries in South Africa. Thereafter, the installation of pipe organs within city halls played a pivotal role in instituting other venues for concert organ performances. Approximately 17 organs were built and installed in South African city halls and concert auditoriums over approximately 100 years. These organs have been divided into three categories, namely Romantic, electro-pneumatic and tracker-action, demonstrating a wide variety of tonal palettes available to the performer.

An influential factor in the installation of concert organs in South Africa was the presence of English organists dominating church and secular music during the nineteenth century. Their level of expertise was evident and, ultimately, influential in South Africa, and can be attributed to the effective training they received. In addition, exposing the South African public to the virtuosic performances of English organists ignited the further development of the organ from church to concert instrument (Troskie, 2010).

During the twentieth century, a fully-fledged organ building culture was emerging in South Africa, with new organs being built and old organs being restored. This period led to the acknowledgement of the organ as an instrument that could be associated with the development of secular music at the time. Inaugurating organs in concert halls gave organists an opportunity to familiarise themselves with varying forms of Western art music that required the use of larger organs (Troskie, 2013). In addition, South African music authorities saw the installation of large organs in various city halls during the nineteenth and early twentieth centuries as prestigious. Five of these organs were imported from the United Kingdom and one from the United States of America. The installations occurred as follows: Port Elizabeth (1893), Pietermaritzburg (1893), Durban (1894), Cape Town (1905), Johannesburg (1916) and Pretoria (1935) (Van Schoor, 2014). The installation of these organs resulted in organists serving a dual purpose by acquiring positions as both church and city hall organists (Malan, 1984).

Roger Ascham (1864–1934), organist of the Port Elizabeth City Hall and Trinity Church in Pearson Street, was known throughout South Africa for having a successful performance career. He permitted a custom of listening to music where concerts often took the form of a social setting with people “mingling” during the performance. Ascham was also a composer and had works published in England and Germany (Troskie, 2013). John Connell (1891–1955)

held the prestigious position of organist of the Johannesburg City Hall, as well as a further three congregations, namely St George's Church in Parktown, St Mary's Anglican Cathedral, and the *Nederduits Gereformeerde Kerk* in Johannesburg East (Van Schoor, 2014). Connell gave over 2000 performances on the organ at the Johannesburg City Hall, with repertoire that included arrangements of symphonies, as well as music that was of a more popular nature than the standard organ repertoire (Malan, 1984). George Denholm Walker (1868–?) was the organist for the Cape Town City Hall and *Groote Kerk*; and Gerrit Bon (1901–1983) for the Pretoria City Hall and *Nederduitse Gereformeerde Kerk* in Pretoria East (Van Schoor, 2014). Bon was a Dutch-born organist who presented more than 1000 performances, which included works of Jan Pieterszoon Sweelinck (1562–1621), Hendrik Franciscus Andriessen (1892–1981) and Alexandre Guilmant (1837-1911). Bon also performed Johann Sebastian Bach's (1685–1750) complete organ works twice during his lifetime (Troskie, 2013).

A surge of organ building occurred during the twentieth century as new churches were being built, and the urgency to replace old instruments with newer models was noted (Troskie, 1992). An additional promoter in the progression of the organ as a concert instrument during this period was the incorporation of the organ as part of the existing symphonic instrument body taught at tertiary institutions. Organ performance became a subject that was now included in undergraduate courses at various universities in South Africa. Furthermore, the inclusion of the organ as a subject in music programmes since 1930 has contributed to the development of young organists, and has also influenced the esteemed level of performance in organists through to the twenty-first century (Troskie, 2013).

- **South Africa's prestigious concert organs**

While there are many concert organs in South Africa, the following concert organs are used regularly and have contributed to an impressive legacy of organ performances. Of the many organs installed in churches in South Africa, the largest one is housed in the Dutch Reformed Church, also known as the *Groote Kerk*, in Cape Town. This organ has four manuals, an electro-pneumatic playing action and 74 registers spread across 5,426 pipes. It was built by Pels & Zoon from Alkmaar in Holland, and was installed in 1957 by R. Müller (Van Wyk, 2020).

The organ in the St Mary's Anglican Cathedral in Johannesburg is known as the most significant instrument in South Africa due to it being the largest English Romantic organ (Van Wyk, 2019). Having been altered four times since 1929, this organ includes 103 draw stops, an

added fourth manual and a movable console (Laukhuff) with 4,606 pipes in total. It was the first to include an electro-pneumatic action as part of its specifications.

The largest church organ with tracker actions, installed in the Dutch Reformed Church in Summerstand, Port Elizabeth, has a total of 3,591 pipes with tracker action. It was built by the South African organ builders Zielman & De Bruyn in 1988, and was inaugurated on 23 October 1988. This organ was designed by Albert Troskie and consists of three manuals, a pedalboard and 52 registers. In addition, it includes a Trompette en chamade, a Simbelster and a Glockenspiel (Van Wyk, 2019). It is the largest mechanical church organ in South Africa to be designed and built. The fact that the organ is housed in a church building with a lively acoustic adds to the impressive tonal colour of the instrument. A full audience in the church building allows for a 1.5 second reverberation, while a smaller audience results in a reverberation of 4 seconds. Troskie played an influential role in the building of this organ and incorporated European ideas into the design as a result of his study tour abroad. This organ is utilised by the University of Port Elizabeth as a teaching tool for university organ students and as a concert instrument, allowing for the continuous upgrading of the instrument (Troskie, 2013).

One of the largest concert organs in South Africa is housed in the Z. K. Matthews Great Hall at the University of South Africa (UNISA). It was built by Mr Christoph Glatter-Götz of Rieger Orgelbau (Austria) in 1994, and has three manuals and 55 stops (Van Wyk, 2020). The registers include a rich tonal palette of Flute, reed and plenum combinations. Special features of this organ include a computerised electronic registration system, as well as a television monitor that can be used to see conductors on the stage (Troskie, 1995). This long-awaited organ contributes significantly to the Muckleneuk campus and allows for the performance of a vast variety of repertoire, including organ works that can be performed with larger symphonic groups.

The third-largest organ in South Africa is housed in the Feather Market Centre in Port Elizabeth. This instrument was built by Jan Pekelharing in 1996 on commission from the City Council. It was completed three years later and consists of four manuals, 93 stops, 5,508 pipes, and weighs 20 tonnes (Van Wyk, 2020). This instrument is probably the most active concert organ in South Africa, and is featured in various concerts per year. Financial support from the Nelson Mandela Bay Municipality has allowed no less than 128 organ performances to occur over the years (Troskie, 2013).

The largest locally manufactured mechanical pipe organ is housed in the M1 Studio at the South African Broadcasting Commission (SABC), Johannesburg. Edwin Fehrle was

responsible for the installation of the organ in 1976. The specifications of this organ include: three manuals, a pedalboard, 53 registers and 4,096 pipes. This organ was re-inaugurated on 13 November 2018, with a concert by esteemed organists Zorada Temmingh, Wim Viljoen and Ockie Vermeulen, which was broadcast live on the RSG radio station as part of their series *RSG Skatkis* (Viljoen, 2018).

The concert organ in the Musaion Concert Hall is situated on the campus of the University of Pretoria and was used extensively for solo and chamber music concerts until the opening of the State Theatre. Although this instrument was already inaugurated in 1977, it was officially put into use after a performance of a visiting organist, Martin Haselböck from Austria, on 9 March 1979 (Viljoen, 1981).

Situated in the Baxter Theatre on the campus of the University of Cape Town is an organ that was built by Rudolf von Beckerath (1907–1977), an organ builder from Hamburg. This instrument includes 50 registers, which are divided over three manuals and a pedalboard. The installation of the organ was supervised by Professor Michael Brimer, who was the head of Music, and Mr Barry Smith, who was an organ lecturer, both at the University of Cape Town's College of Music at the time. The organ was inaugurated on 24 September 1977, and its cost was R150,000 (Troskie, 1992). The organ is situated in the top left-hand corner of the Baxter Theatre and its 16-foot long pipes are clearly visible to the audience seated below. The organ has a tracker action when played, and consists of six adjustable pistons, which are available for each of the three manuals and the pedalboard. Dr Patrick Wise identified this organ as an instrument that contributed to the vivacity of music in the Cape (Malan, 1984).

The Marcussen concert organ in the Endler Hall of the University of Stellenbosch was built in 1980 (Malan, 1984). This instrument consists of 44 registers, with 3,200 pipes in total. Boudewijn Scholten (1927–2021) was the advisor for the building of the organ, with Albrecht Buchholtz (?) responsible for the voicing (Troskie, 1992). This organ has been identified as a cultural benefit for South Africa, and the workmanship associated with its build has been described as exemplary (Scholten, 1981).

Scholars Jordaan (2016) and Van Wyk (2017)[6] agree that there is still a lively organ culture in South Africa today. They both acknowledge that the organ is not merely an instrument which should be characterised as one that lacks innovative value but one that through its development

[6] https://theconversation.com/the-pipe-organ-more-than-just-a-church-instrument-82712

over the centuries has grown into an instrument that promotes the performance thereof. The designing and building of the abovementioned organs demonstrate the continuous development of the pipe organ in South Africa. This can therefore be seen as an encouraging vehicle for the continued performance of organ music throughout South Africa.

2.6 South African composers of organ works

South African composers' composition of organ works spans more than ten decades. Nineteenth-century composers of South African organ music are Karl Edmund Otto von Booth (1843–1923), Dutch-born Petrus van den Burg (1856–1936), Pieter Jacob (P. J.) de Villiers (1861–1937), J. Addey Malherbe (1864–1939), British-born Roger Ascham (1864–1934) and William Henry Bell (1873–1946), the latter being an iconic figure in the development of music and composition in South Africa. These composers have all either printed, published or distributed works abroad (Godschalk, 1981).

Twentieth-century South African composers include, among others, Willem Mathlener (1909–1996), as well as Dutch-born Gradus Wendt (1914–1996) and Willem Zorgman (1903–1981), both of whom produced hymn-based works. Although Wendt contributed significantly to the hymn-based repertoire, his music is not freely available. John Joubert (1927–2019) is the first British-South African composer whose works have been recognised internationally. Dirk Myburgh (1927–?), Wilhelm Söhnge (1909–2002) and Dutch-born Guurt van der Tas (1912–1989) have also contributed to this repertoire category, but exclusive information on them is lacking. Like Mathlener, Chris Lamprecht's (b. 1927) oeuvre mainly includes music for the church service. He includes contrapuntal voicing, with the abundant use of melodic and rhythmic imitation in his compositions. In addition to these composers, Kloppers and Henk Temmingh have contributed a considerable amount of performance-worthy compositions for the organ during the twentieth century (Luitingh, 2010).

A considerable amount of South African organ works are chorale preludes or hymn-based compositions. The South African Church and Concert Organists Society, SACOS has published organ works between 2011 and 2019, for use during church services and concerts. These volumes, mostly based on hymns from the *Liedboek van die Kerk* (2001), include arrangements for solo organ, choir and symphonic instruments. A wide range of twentieth-century composers who have made considerable contributions to the genre are represented such as Gerrit Jordaan, John Reid Coulter, Hendrik Hofmeyr, Neil van der Watt, Wynand de Villiers, Herman Jordaan and Ockie Vermeulen. Importantly, the list includes prominent female

composers such as Bertha Spies, Dalene Brits, Hester Eigner, Zorada Temmingh Hetta Potgieter Cecilia van Tonder Marthie Driessen and Daleen Kruger[7].

Although compositions of South African composers of organ music have remained largely hymn-based and for church use from the twentieth century onwards, composers during the twenty-first century began to incorporate novel sounds into their compositions. Examples of this are the African traditional elements within the works of South African composers such as: Grové's *Afrika Hymni* (1991–1997), Kevin Volans' (b. 1949) *Walking Song for Organ* (1984), Surendran Reddy's (1962–2010) *Toccata for Madiba* (1996) and Henk Temmingh's *Nkosi* (1997). Additionally, while Grové incorporates portraits of African scenes, Volans depicts the sound of the traditional African red whistle. Moreover, both Reddy and Henk Temmingh included the musical theme of the National Anthem of South Africa, *Nkosi sikelel' iAfrika*, and also incorporated other characteristics of African musical themes and rhythms into their works (Troskie, 2013). Other South African composers of organ music, namely John Reid Coulter (b. 1958) and Bongani Ndodana-Breen (b. 1975), have contributed substantial works that incorporate African traditional elements, and that have been accepted as part of the standard organ performance repertoire within South Africa (Jordaan, 2016–2017).

- **South African composers of organ concertos**

To date, four South African composers have written eight concertos for organ. Aside from the two composers on which this thesis is focussed, Henk Temmingh is well-known internationally as a composer of organ works. He was born in Amsterdam (Netherlands) into a musical family. His father was a music teacher and organist. The Temmingh family emigrated from the Netherlands in March 1958 and settled in the then Cape Province. Temmingh has composed more than 42 works for organ, including his organ concerto that was composed in 1998. The organ concerto is in the form of a fantasy for organ and strings, and can still be identified as his most experimental composition for the organ (Luitingh, 2010). This work has never been performed (H. Temmingh, personal communication, July 10, 2020).

Klatzow composed two organ concertos. The premiere of Klatzow's first *Concerto for Organ and Orchestra* by the National Symphony Orchestra took place in 1981, conducted by Michael

[7] The composers' works appear in no particular order in the *SAKOV Feesbundel* Vol. 1 and the *SAKOV Erediensmusiek* Vol 2-4.

Charry (b. 1933), with Christopher Cockburn as soloist in the Johannesburg City Hall. This work is dedicated to Nadia Boulanger (1887–1979), Klatzow's teacher during his studies abroad, and consists of three movements that are performed consecutively to each other (Franke, 2012). A second performance was held in 1985 at the Oude Meester Organ Festival, with Gillian Weir as soloist (May, 1987). This work is written for a large symphony orchestra and is described as a sonata-form movement with the first movement representing the exposition, the second the development and the third the recapitulation. The following extract is taken from comments of James May (1987), cited by Franke (2012, p. 115) on the organ concerto:

> "The overall structure therefore leads from initial fluidity towards the final monumental form of the passacaglia in which the momentum is arrested and contained within the axis created by the passacaglia theme. The impression is gained of a gradually evolving centre of gravity in the work and the progression towards a tonal centre of C sharp."

While James May (1987) has given an in-depth account of the form, harmonic and stylistic analysis of the first concerto, not much has been written on the second. The second work, *Concerto for Organ and Strings*, was premiered in South Africa on 2 October 2001, in Cape Town at the Baxter Theatre (Franke, 2016).

2.7 Conclusion

While compositional conceptual processes are unique, it is essential to articulate that individual and mostly internal, historical and environmental factors also play a major role in shaping the compositional process. In addition, the brief historical overview of the instrument provides context for understanding how and why the composer composes and identifies elements that are deemed pertinent to the compositional process.

This chapter includes a brief history of the origins and development of the pipe organ in South Africa. It introduces the European, American and British organ companies who have installed organs in South Africa for more than 250 years. It acknowledges the relationship between international organ building companies and the South African organ society, which contributed to the development of the SAOB. Composers of South African organ works have been identified and a rich diversity of composers from various social and pedagogical backgrounds is suggested.

The following chapter presents the interview data of the composer Jacobus Kloppers and performer Marnie Giesbrecht. It introduces the Concerto for Organ, Strings and Timpani, 1991 and supplies in-depth information on the thematic structure of the work.

CHAPTER 3

Jacobus (Kobie) Joubert Krige Kloppers – Concerto for Organ, Strings and Timpani, 1991

3.1 Introduction

Chapter 3 presents a brief biography and background of Kloppers, followed by verbatim excerpts from the semi-structured interview with the composer, and references to his Concerto for Organ, Strings and Timpani. A brief analytical overview of the concerto is presented through references to the score, programme notes, and at times, verbatim quotes from the interview with Kloppers. The chapter concludes with interview excerpts from an interview with Marnie Giesbrecht, who performed the concerto three times between 1986 and 2004.

3.2 Brief biography and background

Jacobus (Kobie) Kloppers was born on 27 November 1937 (Eigelaar, 2013). He is a prolific composer of organ works ranging from chorale preludes and organ solos to organ duets (Du Plooy, 2013). Both Kloppers' parents, Mauritz Herman Otto Kloppers and Margaretha Malan Kloppers (née Krige), were educators and encouraged music in the home. The strong foundation of music which Kloppers and his sibling received was most likely attributed to their father's musical talent. Kloppers began learning the piano at the age of six, receiving lessons from Ms E. van Tonder, enabling him to complete his final piano examination through UNISA (Du Plooy & Viljoen, 2020).

Kloppers' interest then turned to the organ, and in 1954 he enrolled at a school for church music at the Dutch Reformed Church of Africa in Krugersdorp (Carstens, 2011). Willem Mathlener (1909–1996), who was Kloppers' organ teacher, introduced him to a broad scope of organ repertoire, which exposed him to both classical and French composers. He enrolled for a Bachelor of Arts in Music degree in 1955 at the Potchefstroom University for Christian Higher Education, as it was known then, which was a three-year degree and included subjects such as Music History, Music Theory, Choral Ensemble and Applied Music (Organ). Kloppers continued his organ tuition with Mathlener while completing his undergraduate studies, and received both his Diploma in Church Music and his degree in 1957 (Du Plooy & Viljoen, 2020).

Kloppers then studied for a further two years, from 1958 to 1959, with subjects such as Music History, Music Theory, Composition, Choral Ensemble and Applied Music (Organ) with Professor M. C. (Maarten) Roode (1907–1967)[8], in order to receive his BMus degree. During this time, Kloppers completed his Teacher's and Performer's Licentiates through UNISA (Du Plooy, 2013). Throughout his years of study, Kloppers served as organist for many Dutch Reformed churches in Potchefstroom. He then studied further and obtained a BMus (Hons) degree in 1961, after which he travelled abroad with the aid of various bursaries and study grants. In September 1961, Kloppers proceeded to study at the *Staatliche Hochschule für Musik* in Frankfurt *am Main* under the tutorship of Professor Helmut Walcha (1907–1991), focussing on the interpretation of Johann Sebastian Bach's music (Carstens, 1995). Kloppers' studies abroad included tuition in improvisation with Karl Kohler, choral conducting with Philip Reich and piano with Karl Büchner (Du Plooy & Viljoen, 2020).

Kloppers received his DPhil degree in Musicology in 1966 from the *Johann Wolfgang Goethe-Universität* in Frankfurt am Main under the mentorship of Wilhelm Strauder (1903–1981), with his research focussed on the interpretation of Bach's organ works (Du Plooy, 2013 & Eigelaar, 2013). He returned to South Africa in 1966 and first became a lecturer at the University of the Orange Free State. In 1970, he was appointed as a professor at the University of the Orange Free State, focussing on Musicology. While serving at the University of the Orange Free State for approximately five years, Kloppers taught subjects such as Music History, Systematic Musicology and Applied Organ Studies, and contributed significantly to the renewed livelihood within the music department and the larger community in Bloemfontein, South Africa. Kloppers motivated the implementation of organ performances in Bloemfontein and the inauguration of the University's Odeion Concert Hall, and also served on various boards that contributed to liturgical music (Du Plooy, 2013).

As a result of his strong stance against the apartheid laws governing South Africa during the apartheid era, Kloppers immigrated to Canada with his family in 1976. He first taught organ privately[9], then as a part-time lecturer at the North American Baptist College and the Naval Cadet Base in Cornwallis, teaching Music Theory, Aural Training and Choral Work. In 1979, Kloppers was appointed as Associate Professor to institute a music department at King's College in Edmonton (Carstens, 1995). He has served as adjudicator and advisor for

[8] https://nwumusic.co.za/2020/04/60th-birthday-conservatory/
[9] https://jacobuskloppers.ca/organist/

examination boards and competitions in Canada and South Africa[10]. He also contributed as consultant for the building of 23 organs in both of these countries. His lectures at King's College in Canada focussed mainly on Bach's music, culminating in the presentation of papers in Europe's smaller cities. Kloppers was promoted to full professor in 1983, taking on the responsibility of managing all aspects of the music programme at King's College (Du Plooy & Viljoen, 2020).

His performing career lasted approximately 15 years, with performances in South Africa, Canada, West Germany and Austria since 1966[11]. He decided to conclude his career as performer in 1981, as his responsibilities at King's College left him with a substantial workload. Although Kloppers was eligible for retirement in 2003, he chose to continue teaching until he retired as Professor Emeritus in 2013. He has been a member of various musical forums, advisory boards and adjudication boards in Edmonton, as well as in South Africa, the USA and Canada (Du Plooy, 2013).

In June 2008, Kloppers was inducted into the Edmonton Cultural Hall of Fame in the Builder Category, and received an Honorary Fellowship from the Royal Canadian College of Organists (RCCO) (Eigelaar, 2013). It can be noted that the information found in Carstens (1995, 2011), Du Plooy (2013), Eigelaar (2013) and Viljoen (2020) affirms that Kloppers' contribution as musicologist, historian, academic scholar of Bach's organ works, performer, and prolific composer, is firmly rooted in his combined background as a South African and Canadian culturalist.

3.3 Interview with Jacobus Kloppers

The following section includes a verbatim transcription of the interview with Kloppers regarding his compositional journey as composer, as well as the ideas that shaped his style and led to the creation of the organ concerto.

What is your personal philosophy on composition?

> Well, it's not a question I can answer in a few words (laughs), but there are certain compositional criteria which I adhere to, such as integrality of the diverse elements which make up the work. Uh, Beethoven believed that everything in a composition should belong to the work as a whole. As he stated it, uh, "zum Ganzen gehören" (belonging to the whole). I also strongly believe in motivic unity, for example, a motif or motifs should unify the work as a whole. Uh, if a composition is based on existing

[10] https://jacobuskloppers.ca/biography/
[11] https://jacobuskloppers.ca/organist/

material, for example, a hymn underlying a chorale prelude, then motivic elements of the hymn may serve this purpose. What is more important, however, is the need to interpret the hymn in such a way that something of its essence is captured. The theology underpinning it, the central mood suggested either by the hymn as a whole or the hymn stanza in the case of chorale variations. Composition in this sense becomes a kind of an exegesis of the work. At the same time, the specific style and character of the hymn should be kept in mind so that the chorale prelude is not completely in conflict with the hymn, but rather brings to the fore, or enhances what is already there. I will treat, for an example, chorale preludes based on a modal chant different from that of hymns dating from the time of monody and major-minor tonality. Uh, in a free work, other elements may be at work, for example, the nature of the instruments or instruments involved. Sometimes specific, uh, requests regarding ideas, materials or moods that were suggested when a work was commissioned, for an example, in my *Dialectic Fantasy* or the *Three Plainsong Settings* or the *Te Deum*, there were specific things suggested by the commissioner which I then could start working from. Now sometimes, the themes may be based on a cabalistic transcription of the name of the commissioner, uh, for example, using letter names like English, German and also tonic solfa letters. That, I've used in a number of compositions as a way of, of, of honouring the persons for whom I wrote. In the case of Gerald Bales, also in *Carolingian Temperaments*, I used Charles Stolty's full name. In *Passage du Temps*, I used the first and last letters of their names as a theme. So these are some, some rough ideas.

Can you tell me about your journey as a composer of organ works in South Africa and then when you relocated to Canada?

Yes, my first composition in Frankfurt am Main, in Germany, when I was studying with the Bach specialist, Helmut Walcha, in 1961 to 1965. He asked me a couple of times to substitute him in playing for the Lutheran Vesper service on Saturday late afternoon when he was away. This was a service with a prelude and postlude, as well as the introduction to and accompaniment of hymns, which was sung between the readings and prayers. Walcha always improvised both the postlude and the introduction to the hymns in the style of a chorale prelude. Though I could improvise to a point, I preferred to play as prelude and postlude, a work from existing repertoire, for example, one by Bach or his contemporaries, and to write out a chorale prelude for each hymn. I did not regard myself as a composer, but rather as an arranger of hymn material (laughs). My style at this point was very close to that of Bach, especially his *Orgelbüchlein*, chorale preludes, or his larger chorale preludes, but also some elements of the German neoclassic style of Walcha himself, uh, Hugo Distler, and others. For example, the use of ostinato, contrapuntal writing, motivic unity, et cetera. When I returned to South Africa in 1966, I realised that a great gap existed in the hymn-based materials for our specific use in the Afrikaans church. Apart from settings of the Genevan tunes and South African ones by, for example, Willem Mathlener, my former organ teacher, 1954 to 1957, Chris Lamprecht, and others. There were so many of the hymns in our Afrikaans hymnal that have not been arranged in chorale preludes. Well, the services in Universitas, Universitas NG Kerk in Bloemfontein, where I was organist since 1969, on a lovely organ, I had to start writing chorale preludes where there was a perceived lack of repertoire. From 1969 to 1974, I wrote chorale preludes very much in the style of J. S. Bach, very tonal, but with some tonal clusters which Bach also used. Around 1974, I started experimenting with metrically free writing, for example, in the *Toccata on Genevan Psalm 84*. With our move to Canada in 1976, the tonal aspects of my

chorale preludes broadened, subconsciously of course, uh, to also incorporate elements of the late Romantic composers such as Mahler, 20th-century neoclassic style of Marcel Dupré, Bartók, Stravinsky. Working as organist and choir director at an Anglican church in Edmonton, I became immersed also in the world of English hymnody, Anglican chant and the chorale preludes of English composers such as Vaughan Williams. Commissions by the Lutheran United States Concordia Music Publishing House to write organ choral-based music, uh, steered me to new directions of writing, for example, in the case of *Three Plainsong settings*, a *Triptych based on Vaughan Williams' Hymn Tunes*. In 1985, I was commissioned to write a chorale motet on *A Mighty Fortress* for the University of Stellenbosch university choir and my composition branched out in the direction, in this direction as well. And then, during 1985/6 sabbatical, I started trying my hand at larger-scaled genres, like the *Concerto for Organ and Strings.* With each successive commission, specific requirements were made that sent me into the exploration of new styles and structures, uh, but since you only want, uh, the answer here, uh, with regard to organ music I will mention here the, uh, *Dance Suite*, the *Memoirs of a Canadian Organist*, *Celtic Impressions*, uhm, and so forth. Yah, that's about the main thing here that I would like to mention.

Can you describe the social, cultural and historical, if any, influences you experienced while composing the organ concerto?

I should perhaps here say, uh, that much of influences are, of course, subconscious. Quite often afterwards I realise, "oh this sounds a little bit like this or that", but I answered this question already partially in, uh, question number two. But, the discipline of structural writing I certainly got from Bach. I learnt a lot from him, but also Beethoven. Uh, In the organ concerto and of course of, of many other, other organ composers whose music I played, I, I think I absorbed a lot of influences. In the organ concerto I was certainly influenced by Gustav Mahler, I think especially in the second movement, middle section sounded a little bit "Mahlerish" (laughs), I think. In the Vaughn Williams *Tryptych*, I, I, I was influenced by Marcel Dupré, and the French use of contrapuntal cluster writing, I think. In the *Celtic Impressions*, uh, for organ solo, it were, it were the Scottish folk songs, and dances that had a very great influence.

Describe your view on composing for organ and other instruments?

Uh, here, uh, I think the specific sound quality and performance techniques of the other instrument or instruments play a significant role. The alto saxophone for an example, of which I wrote two larger scale pieces combined with the organ, is a very versatile instrument, which can be very lyrical, but also bright and incisive, and can blend wonderfully with the organ. In chorale works, I tend to write in a more instrumental style than purely, uh, vocal, uh, and I think, uh, in the case of the organ concerto, uh, I have to keep in mind very much the potential of the strings, their competency, each for what they can do, what they cannot do. Uh, what the timpani need to transpose while playing, uh, to play different kind of pitches in different contexts, and so on. So I always keep the, the timbre and the, uh, playing techniques and possibilities of each instrument in mind when I write.

Can you tell me about your organ concerto? Specifically, what approach did you take when composing your organ concerto?

Uh, I tried to write a work for chamber organ and strings. In other words, I didn't have in mind a, a big organ like, uh, Poulenc would use. Uh, the work I had in mind was rather one in which the organ became part of the ensemble, instead of dialoguing with the orchestra. Uhm, I also took an approach of motivic unity in the work and I used a lot of contrapuntal writing. That's in general, I mean I can go into some details.

How would you distinguish the compositional process of your organ concerto to that of your other organ compositions?

I think the process was very much the same. I would, I should first say that I always work at an instrument. I, I, I don't work simply from a desk. I work at an instrument. Uh, for the organ concerto I used a piano to a large extent for what became the, uh, string part later. Uh, but I have to keep in mind, uh, the sound and specific playing techniques of the strings. Also, uh, the balance between the various mediums. After the premiere of the work in 1986, I realised that I need timpani to enhance the climactic moments in the work, and to introduce some percussive qualities which are lacking in both the organ and string instruments.

What practical performance interpretations are required when performing your organ concerto?

Yah, it is a very demanding work in terms of the free metrical style in the first movement, and also the ensemble work which is required. Uh, hearing each other, uh, may be a bit of a challenge, and of course the free metrical style in the first movement makes the conducting of that very difficult, uhm, but I always indicate in the organ score the tempi and the specific stops or timbre of which I had in mind.

How would you describe the stylistic and harmonic framework of your composition, and what symphonic instrumentation did you choose to use and why?

I think in general it's neoclassic and neoromantic in terms of style. It's tonal, but with harmonic clusters, and I use a lot of contrapuntal techniques as well. I wanted to write a more intimate chamber work and chose to write a concerto where the organ fulfils the part of the winds in an orchestra.

Can you describe the relationship and balance between the organ and orchestral instruments?

Uhm, this correlation is very, is rather subtle, since the different mediums are interwoven rather than alternating. All the desired timbres or stop choices are indicated in the score, which should be followed as much as possible. I know in the performance itself it, it proved very difficult for the orchestral instruments to hear, for example, just a single 4-foot[12] Flute which had some distance from them, and uh, the organist who performed it, Dr Marnie Giesbrecht, uh, chose to add a 2⅔' Flute to this, which made

[12] Throughout the thesis, the length of pipes will firstly be referred to as "foot". Thereafter, an apostrophe (') will be used after each number, e.g. 4' instead of 4-foot.

it audible, but it changed the timbre. I, I would much prefer that, uh, that it's played as I indicated it.

Can you describe the texture of the organ in relation to the instrumentation of the orchestra for each movement?

In the first movement there's much, uh, contrapuntal writing at times, uh, thinly textured. Uh, it is sometimes transparent, but it's also very dense, like in, like as in the climax of the piece where all kind of different themes are heard at the same time. In the second movement, the organ assumes a more lyrical character against the harmonic accompaniment of the strings. Uh, and the last movement is much more, uh, rhapsodic, I would say.

Is there a distinct differentiation between your compositional process of strictly organ works and those works which incorporate the organ and other instruments?

Uh, yes, to a point. Uhm, it is again the blending of the instruments I have to keep in mind. Uh, if it's another instrument, I have to keep in mind the, the tonal range of that instrument, uh, for example, uh, wind instruments on the organ, wind stops, uh, say reeds, have the full scope of the keyboard. Orchestral instruments, say, like the oboe, ends at B below middle C, and if you write for them, you have to keep in mind how low it can go or not, the same with the saxophone too. Uh, the range is definitely, uh, something I have to keep in mind. But the organ and other instruments, like the organ and the saxophone, blend beautifully at times. If you have an organ, trumpet and the saxophone, it's hard to distinguish which is which (laughs).

What narrative is being portrayed within your organ concerto that the listener can relate to?

Uhm, I started out this work using a theme which I used before, namely in a, in a mass for the Anglican setting of the *Agnus Dei*. Uh, and that, that scene (sings), that tritone motif, a falling second, which is then followed by another one, and in the end you have a tritone motif. That plays a very important role through the whole concerto. Uh, sometimes in inverted form, like in the last movement, uhm, but, uh, otherwise apart from this background of this, uh, mass setting, I think the organ concerto is largely neo-Classic in structural design. But it's very, very neoromantic in style (laughs).

Would you say your composition is accessible to audiences?

That depends (laughs), there are works which are very tonal, very easy to listen to. I think especially my early works, which I wrote in South Africa. Uh, later on, some are easy, some are more difficult. Uhm, in my own congregation, where I've been organist now for, uh, 44 years, I think I've conditioned them (laughs) to accept my style, which has dissonance at times. There's a lot of tonal clusters, but in general I would say my style is not always easy listening for the average churchgoer.

Can you describe the communication about the performance of the work between yourself, the performer (the organist) and the conductor?

I think it's very important. I, uhm, when the concerto was performed at that time, I distributed the scores to all the string, string players, and later also the timpanist, uh, a month before the time, so that they can really acquaint themselves with the work. And also the conductor received it well in time to get acquainted with the work. Uh, I attended, of course, all the rehearsals and gave input. Uhm, my great disappointment was that quite often, uh, professional players are so used to uh, sight-read, when they sight-read at the first performance, at the first rehearsals… So I was very disappointed when many of the, many of the players cracked open the score for the first time, to play a work which is metrically in a free style. And uh, you're tied down to union regulations regarding this amount of time you can spend, and then they have to take a break, and, uh, and then after the first rehearsal we had the second rehearsal the next night, but most of them left their scores just on the stands, came back and then went on, I mean the second time it started to sound a bit better. But that work would sound so much better if it's an ensemble which really work on it like a string quartet, you know, and can play and really play in a flexible way, and mould the themes in a very natural way, uh, rather than being conducted in a, in a, in a strict 1, 2, 3, 1, 2, 1, 2, 3, 1, 2 […].

In strict time, yes?

So I gave all my input, uhm, to the orchestral players, and also to the conductor, in terms of tempi and where I want something a bit different. I think it's very important, this kind of input.

Are there specific requirements in terms of organ type and location when this work is being performed?

Yes, I had an organ, organ in mind, which is based on, on Neo-Baroque voicing. A timbre which contains a warm Italian principal as we had in the time of Bach. This is a kind of sound that I want. I don't want a tubby (laughs), uh, diapason sound or a too aggressive, uh, diapason sound. I want it to be very warm and very lyrical, and so a Neo-Baroque organ is best suited for this I think. Uhm, the first one in Robertson, uh, Wesley United, was a Neo-Baroque, and also the one in, uh, the Christian Reformed Church in West End, uh, where the recording of 1991 was done, is also an organ voiced in that kind of style. And I like of course brilliant, bright Mixtures and, uhm, the voicing, Flute voicing and, uh, other instruments, other stops rather, uh, rather than the kind of, of romantic thin sounds and too stringy sounds, and so on.

The interview with Kloppers revealed that his compositional process embodies a musical journey shaped by socio-cultural influences from South Africa and abroad. Studying with his mentor, Helmut Walcha in Germany, played a formative role in his compositional process and allowed him to cement the Baroque underpinnings of Bach in his writing style, especially in his chorale preludes. On returning to South Africa, Kloppers began to compose chorale-based compositions, which demonstrate the Baroque influence that he chose to consume as the foundation of his compositional process, ultimately influencing the structure of his organ concerto.

3.4 Brief analytical discussion of Concerto for Organ, Strings and Timpani, 1991

Kloppers composed his Concerto for Organ, Strings and Timpani in 1986; however, the revised edition (1991), which now included timpani, was premiered on 2 November 1991 in Edmonton, Canada, with Marnie Giesbrecht as soloist[13]. This work is the first organ composition of Kloppers that was not based on a liturgical theme. Although the concerto was performed in Canada by a Canadian organist, the organ concerto embodies compositional ideas distilled over time. It represents both a period of reflection and innovation for Kloppers as a South African composer given that the initial underpinnings of the composition were created after a visit to South Africa during the apartheid era's most controversial period, its first State of Emergency in the mid-1980s (Viljoen et al., 2020). Table 2 includes a structural representation of the work.

Table 2 – Structural representation of the Concerto for Organ, Strings and Timpani, section details, content, measure numbers, tempo and time signature changes

Section details	Content	Measure numbers	Tempo	Time signature changes
Movement 1				
Section 1 – *Adagio*	Begins with strings in bar 1 and organ enters from bar 2.	1–43	♪ = 132	6/8
Section 2 – *Vivace*	Motif 1 (see 3.5) is introduced in the RH on Manual I in the organ part, while the LH plays a countermelody on Manual II. Strings reiterate this from bar 52.	44–62	♩ = 132 ♩. = 88	10/8
Section 3 – *Tranquillo*	Organ and strings enter at bar 63 while RH of the organ part introduces motif 2 (see 3.5).	63–78	♩. = 72 ♩ = 108	11/8
Section 4 – *Lively and playfully*	Organ, strings and timpani introduce a developed theme.	79–83	♩. = 100	11/8

[13] https://jacobuskloppers.ca/compositions/

Section 5 – *Broader and resolutely*	Developed theme continues but with changed tempo.	84–90	♩ = 80	8/8
Section 6 – *Meno mosso*	Fugue passage begins in first violins.	91–132	♩. = 58 ♩ = 88	10/8
Section 7 – *Cantabile*	Motif 1 is reintroduced in upper strings while organ continues with sustained trill in the RH on Manual II.	133–144	♩. = 60 ♩ = 90	10/8
Section 8 – *Tranquillo e espr.*	A new development of thematic material occurs in organ and string parts.	145–152	♩ = 72	11/8
Section 9 – *Cantabile e espr.*	Motif 3 (see 3.5) is introduced in the RH of the organ part.	153–168	♩. = 72	11/8
Section 10 – *Lively*	The main theme (motif 1) reoccurs in the RH of the organ part.	169–177	♩. = 100	11/8
Section 11 – Organ Cadenza (*Vivace*)	The organ cadenza begins in the RH on Manual II.	178–201	♩. = 100	10/8
Section 12 – *Tutti*	The complete ensemble, i.e. organ, strings and timpani, enter from bar 202, which culminates in a *decrescendo* from bar 215.	202–222	♩. = 100	10/8
Movement 2				
Section 1 – *Adagio*	Strings introduce the theme in bar 1 and organ enters from bar 3.	1–29	♪ = 108	6/8
Section 2 – *Serenely*	Strings play pizzicato.	30–43	♪ = 120	6/8
Section 3 – *Tempo I*	Beginning theme is reintroduced.	44–49	♪ = 108	6/8
Section 4 – *Slightly broader*	Timpani first enters as theme develops.	50–63	♪ = 108	6/8

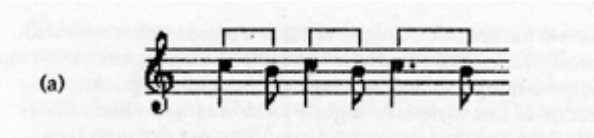
Movement 3				
Section 1 – *Poco maestoso e recitativo*	Theme is introduced in the organ.	1–11	♩ = 58	4/4
Section 2 – *Vivace e scherzando*	Motif 1 in Pedals.	12–27	♩ = 80	4/4
Section 3 – *Tranquillo*	New theme material is introduced.	28–42	♩ = 66	4/4
Section 4 – *Cantabile*	The theme is modified yet again.	43–53	♩ = 52	4/4
Section 5 – *Poco marcato*	Motif 1 is varied.	54–68	♩. = 44	6/8
Section 6 – *Cantabile*	Beginning of solo section for first and second violins.	69–102	♩. = 72	6/8
Section 7 – *Tranquillo*	Polyphonic textures in both the organ and string instruments.	103–120	♩ = 66	4/4
Section 8 – *Freely*	Cadenza begins with modified theme in Pedals.	121–126	♩ = 72	4/4
Section 9 – *Vivace*	Organ Cadenza section continues, then strings imitate same material.	127–153	♩ = 80	4/4
Section 10 – *Faster*	All three motifs are simultaneously presented in the organ and strings parts and move to a climactic ending.	154–174	♩. = 66	6/8

3.5 Thematic structure of the organ concerto

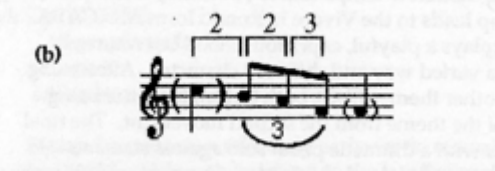
Before the interview transpired, Kloppers considerately supplied the programme notes that he had written for the premiere of the work, to give me a better understanding of the work in my preparation for the interview (J. Kloppers, personal communication, June, 2020)[14].

> *The performance this evening is the premiere of the revised version of the 1986 Concerto which includes the addition of timpani. The work, which is dedicated to the composer's wife, is written for a medium-sized organ, chamber string orchestra and timpani. It follows certain, more traditional ("classic") conventions, e.g. in the presentation of ideas or in the use of contrapuntal techniques and lyrical themes, in combination with certain melodic, harmonic and rhythmic devices of 20th century music. The work is based on the following three motifs* (see examples 1-3) *which are common to all three movements and which are extended, modified, varied, inverted, rhythmically altered or combined to form the various themes: a motif in which one note alternates with a higher or lower one (usually the adjacent note, but the interval can be stretched to wider intervals). In character it ranges from fast trills and playful themes to slow, expressive ones*[15] (Programme notes, Kloppers, November, 1991)

Example 1 – *Motif 1 indicating an interval of adjacent notes*



Example 2 – *Motif 2 presented as a descending triplet*

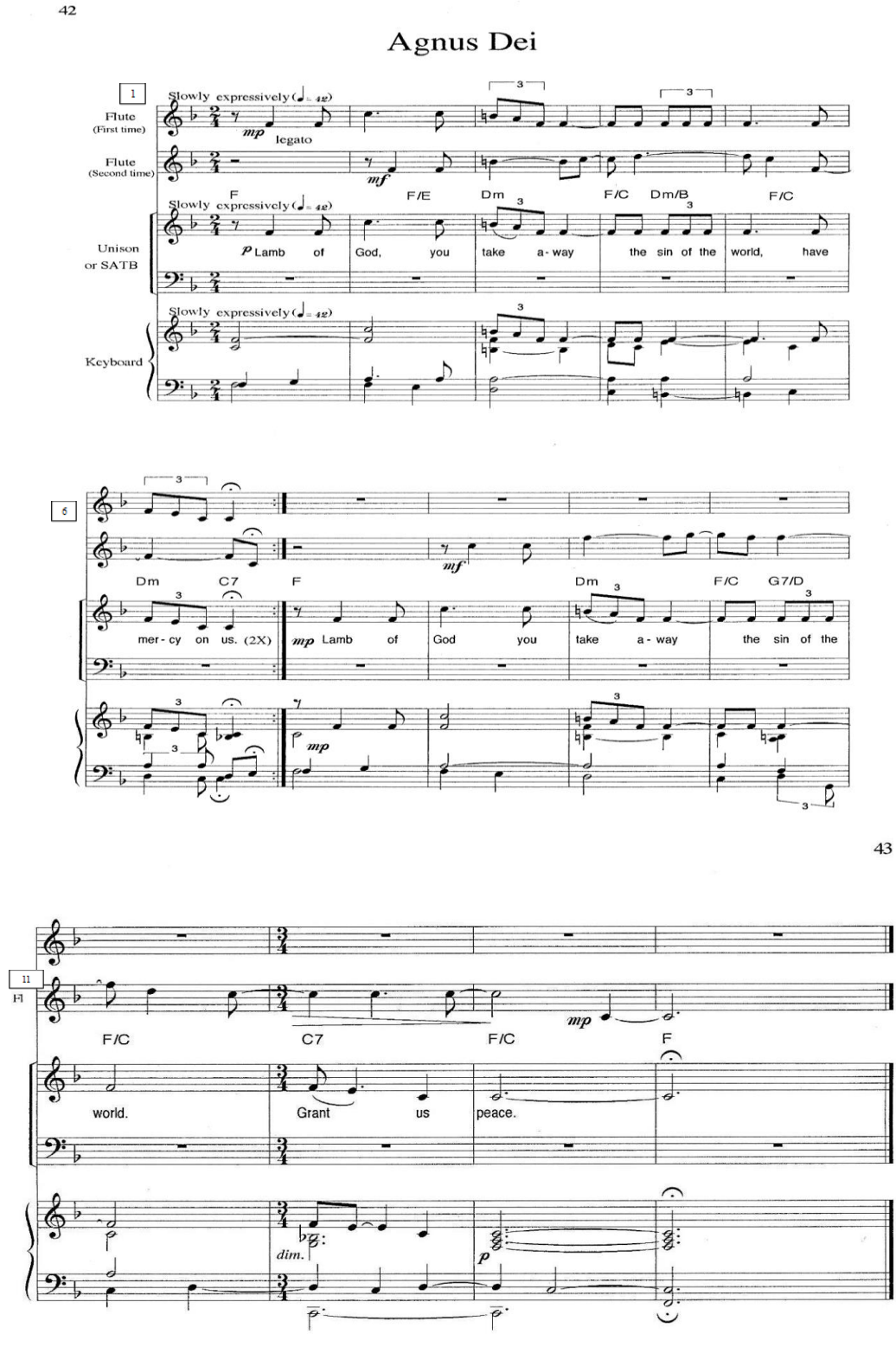


In addition, the organ concerto is based on a "tritone motif", which was inspired by a setting of an *Agnus Dei* that Kloppers had previously adapted.

[14] To supplement the programme notes, I included score representations to demonstrate and support the composer's programme notes. These score inserts are placed in between the directly cited programme notes. I also included further details referenced to aspects of the score in square brackets.
[15] Quotations from programme notes will be italicised and indented.

Example 3 presents an arrangement of the *Angus Dei* setting by Kloppers. The descending triplet, on which the second motif of the organ concerto is based, can be seen in the first flute part of measure 3.

Example 3 – *Agnus Dei setting of Kloppers, mm. 1–14*

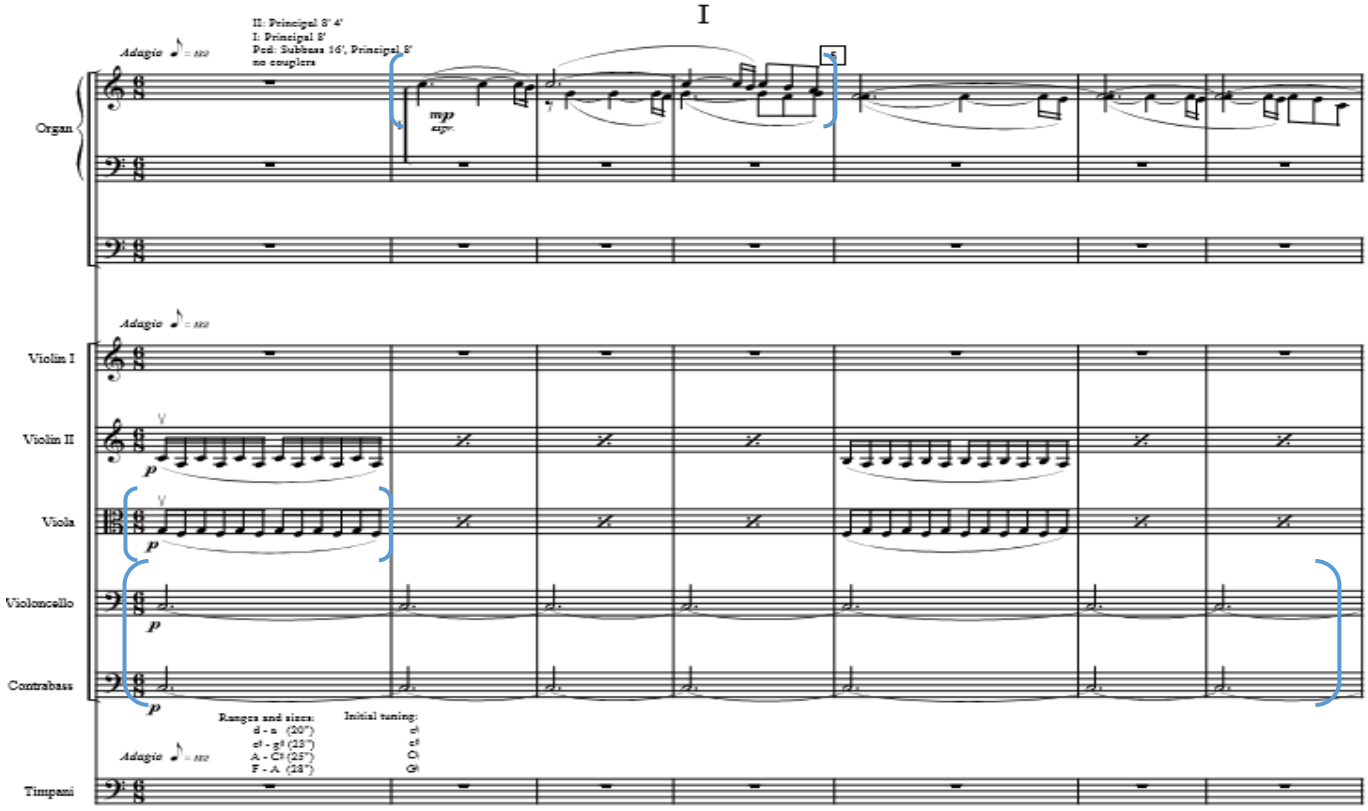


Example 4 – *Third motif presented as an ascending passage*

The first movement starts with a slow introduction (Adagio) in which all three motifs play a role

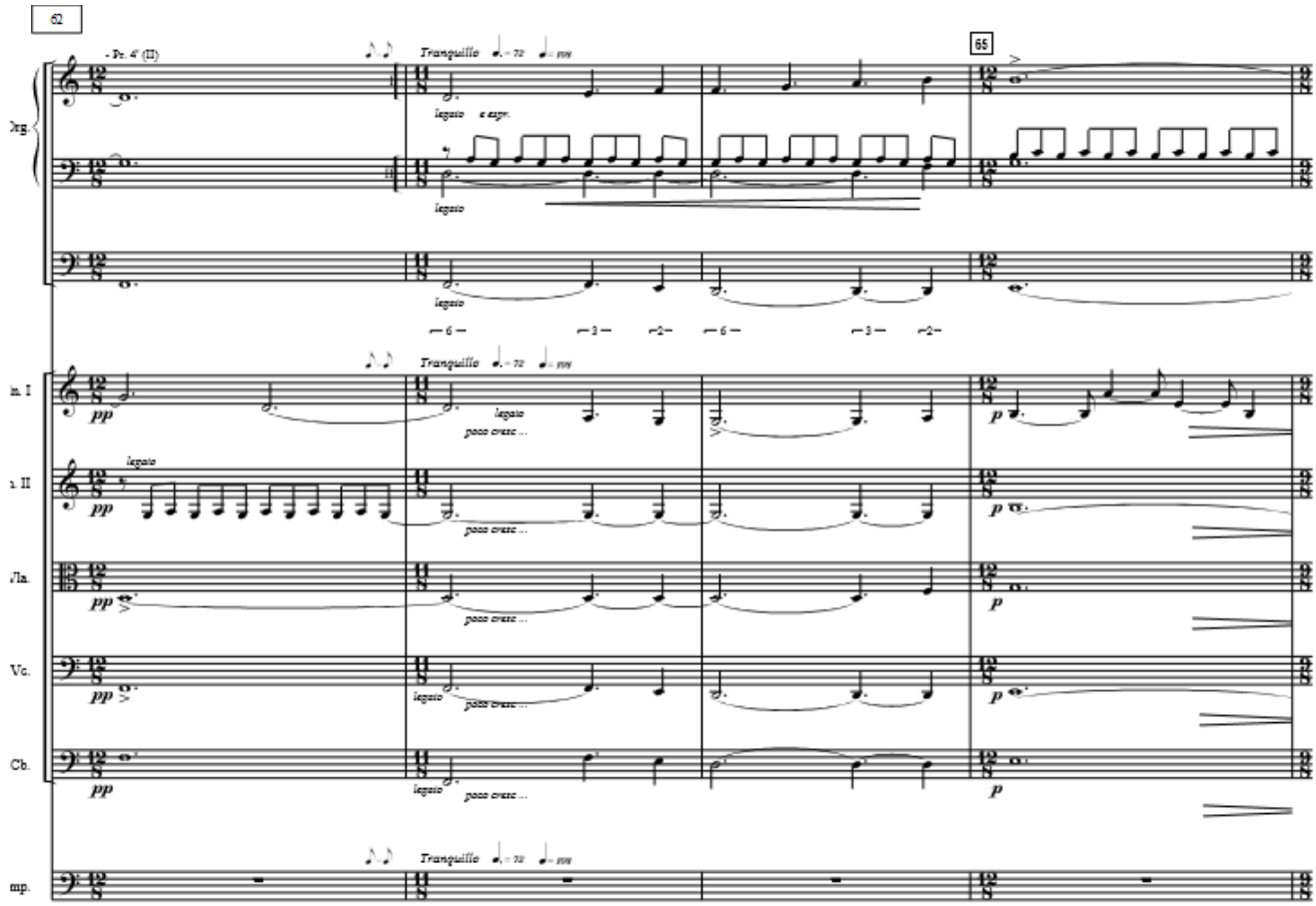
The introduction of the piece, in compound time, is presented in the following music excerpt commencing in an *Adagio* character. The violas introduce the first motif in measure 1 on a *piano* dynamic. The second motif (see Example 5) is then introduced by the organ with an *mp espressivo* dynamic level and technical approach in measures 2-4, and is played by the right hand on Manual I. The registration on the organ requires the following: a Principal 8' and 4' on Manual II, a Principal 8' on Manual I and Subbas 16', Principal 8' with no couplers on the Pedals. The lower strings play a pedal point on the tonic (C) from measure 1, which represents the key of the beginning of this movement. The entire string ensemble and organ play with a legato feel.

Example 5 – *First movement presenting the first two motifs, mm. 1–7*



In Example 6, motif 1 in a varied form, is played *pianissimo* and *legato* by the violas in measure 62. The third motif is illustrated as an ascending scale played by the right hand in the organ part in measures 63 to 65 with a change in metre moving from 12/8 to 11/8. The 12/8 metre returns back to 12/8 in measure 65. This section must be played *Tranquillo*. The left hand plays another varied form of motif 1, while the organ pedals and orchestral ensemble serve as *legato* accompaniment from measure 63 to 65 with a slight increase in volume at measure 63, followed by a syncopated feature in the first violins in measure 65. The timpani remains tacet.

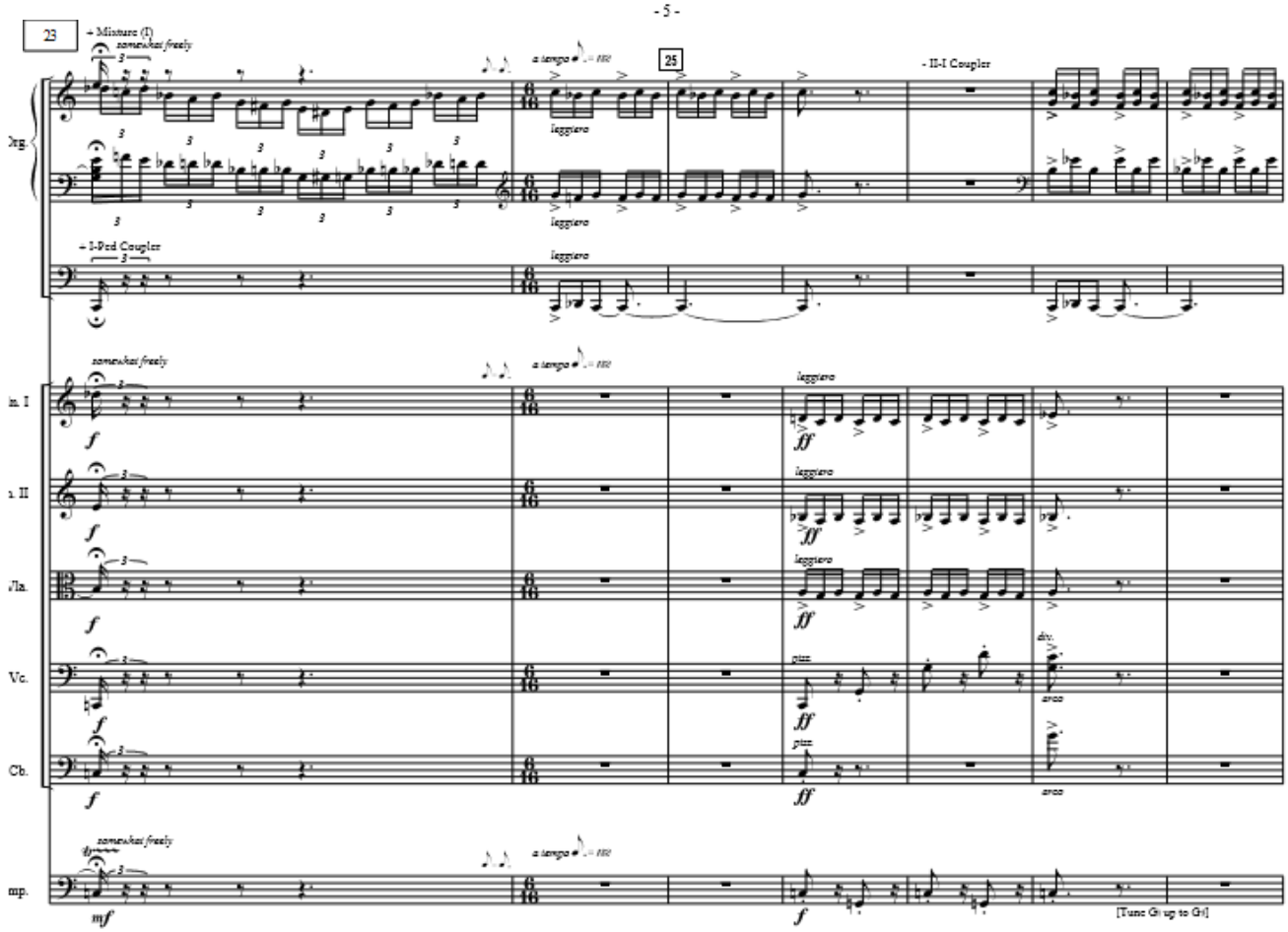
Example 6 – *Third motif presented in the right hand, mm. 62–65*



At its climax a vivid dialogue between organ and strings develops

The *somewhat freely* indication at measure 23 gives the organist time to prepare for the *a tempo* change in measure 24. At the onset of this passage the registration requires the addition of a mixture register on Manual I and the Manual I-to-Pedal coupler simultaneously while the fermata is being held. A dialogue between the organ and strings occurs at the tempo and time signature change in measure 24 of the first movement (see Example 7). The rhythmic element of this "call and response" play between organ, upper strings and violas is emphasised by accents on the first and second beat of the measure. Furthermore, the musical expression *leggiero* demands both the organist and string contingent to further enhance the playing of the faster semiquaver passages. The lower strings and timpani answer the call from measure 27 with *fortissimo* dynamic. While this takes place the organist deactivates the Manual I and II couplers.

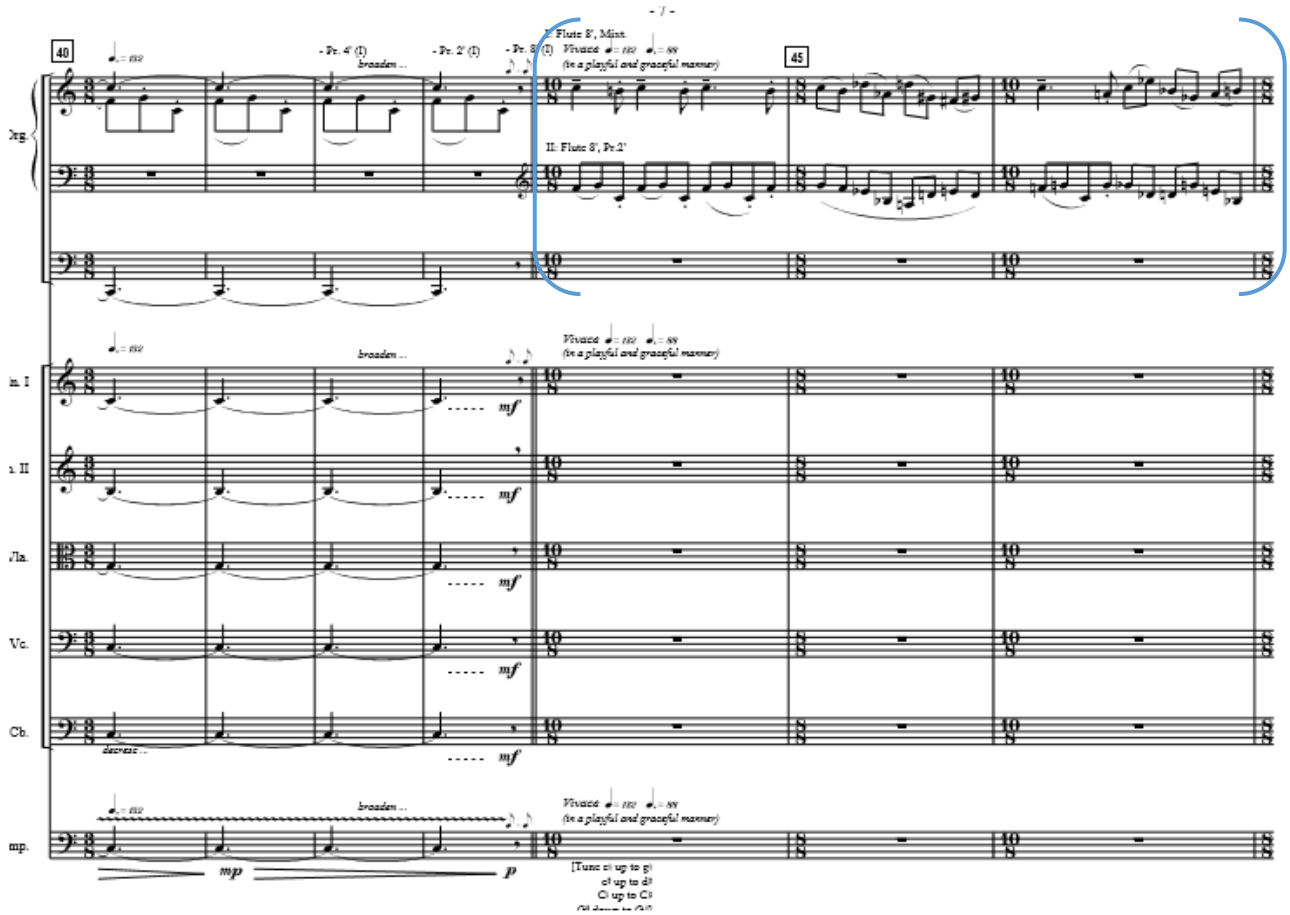
Example 7 – *Dialogue between organ and strings, mm. 23–29*



This leads to the main section (Vivace) in which the organ introduces the principal theme in the right hand accompanied by counterpoint in the left hand

Motif 1 (see Example 8) is then reintroduced by the right hand of the organ part from measure 44 in the *Vivace* section. Only the manuals of the organ are in use here with a Flute 8' and Mixture on Manual I and a Flute 8' and Principal 2' to be used on Manual II.

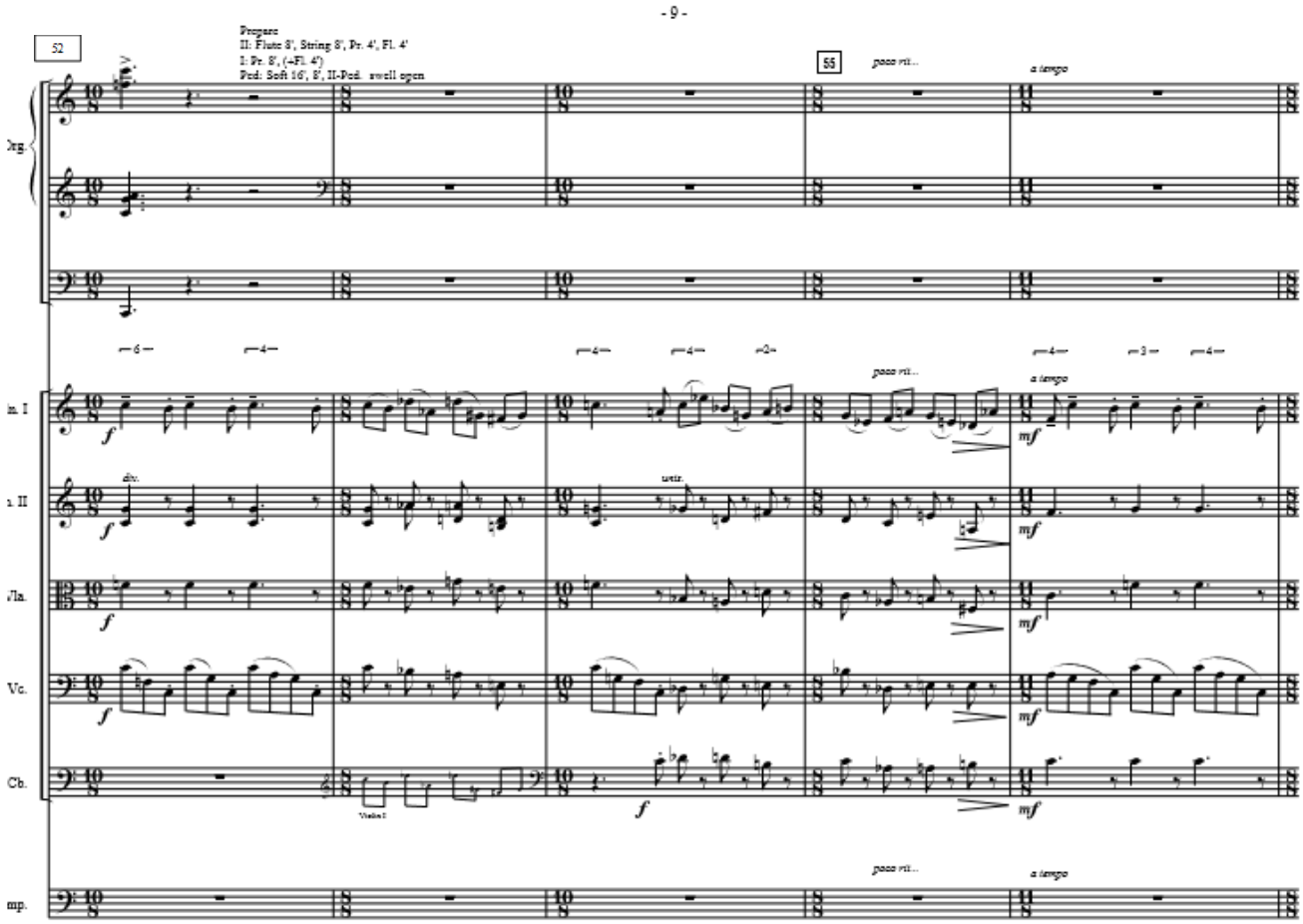
Example 8 – *Motif 1 scored for the right hand, mm. 40–46*



The orchestra responds with the same material and modulates to the second, more lyrical subject

Between measures 52 and 56, the first violins and celli echo the manuals of the organ part with a *forte* dynamic that proceeds to a slight decrescendo in measure 56. The second violins and violas provide accompaniment, emphasising the main pulses of each measure to ensure stability and cohesion for all time signature changes (see Example 9). This passage demonstrates a related dialogue between the organ and string ensemble. The composer requires the organist to prepare the following registration for the organ entry later: Manual I - Principal 8', Manual II - Flute 8', String 8', Principal 4' and Flute 4', and Pedal - Soft 16' and 8', coupled to Manual II with the swell box open.

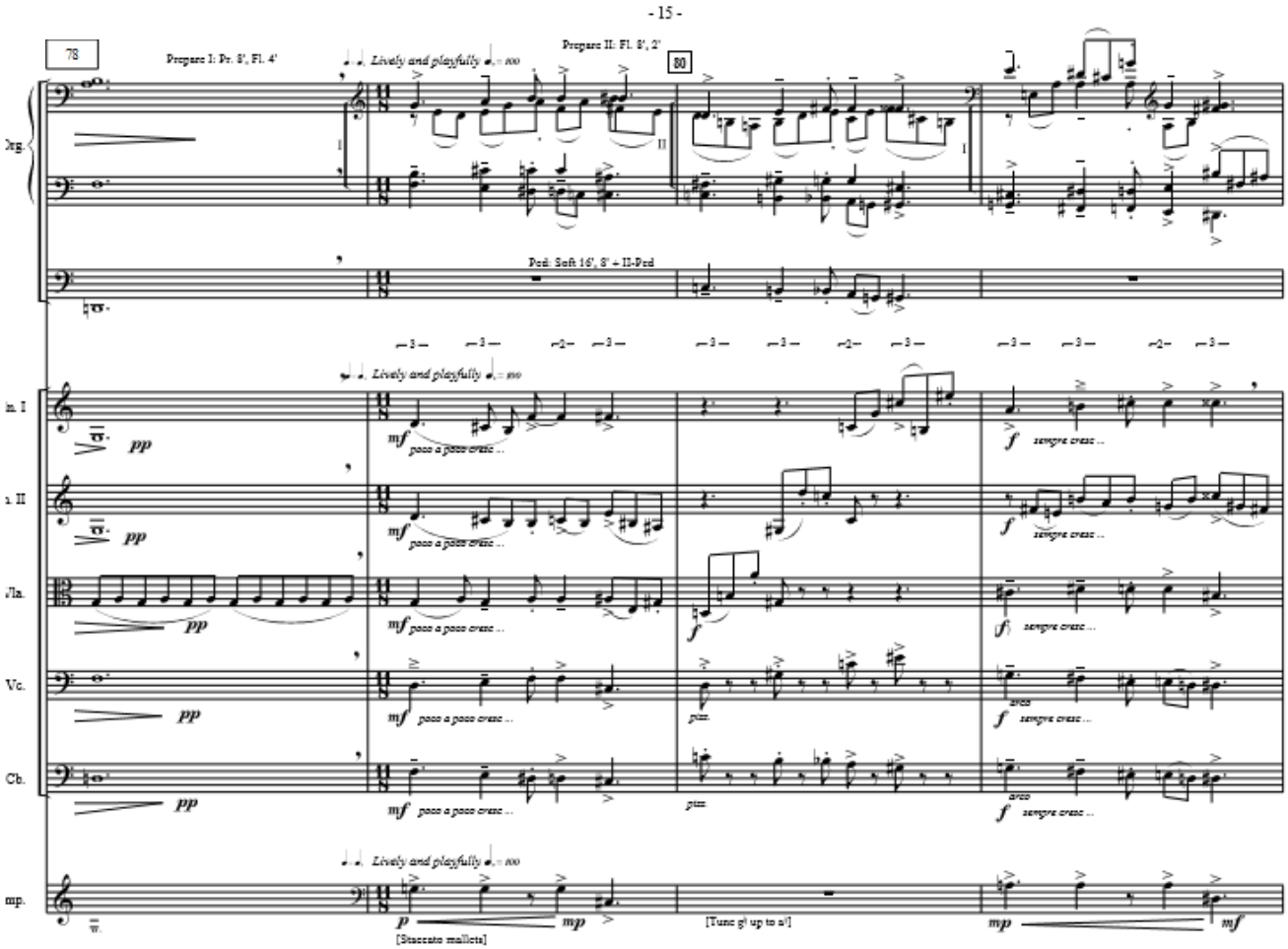
Example 9 – *Motif 1imitated by first violins, mm. 52–56*



The pace quickens afterwards with a more vigorous rhythmic version of this subject, which concludes the exposition

A lively and playful rhythmic section occurs from measure 79 to 81 and is illustrated in the following music excerpt (see Example 10). The previous lyrical subject is now altered in this section, encompassing various articulations in both the organ and string ensemble parts. The composer requires of the organist to prepare a Principal 8' and Flute 4' for Manual I and a Flute 8' and 2' on Manual II for the manual exchange that occurs from measure 79. While this is being realised the Pedal needs to prepare soft 16' and 8' stops including a coupler to the second manual for its entry in measure 80. The *mezzo forté* in the strings stabilises the start of the crescendo needed in the next measure and which continues consistently (*sempre cresc*) from measure 81 onwards. Slight crescendos are executed by staccato mallets in the timpani line ranging from *piano* to *mezzo piano* in measure 79 and then from *mezzo piano* to *mezzo forte* in measure 81.

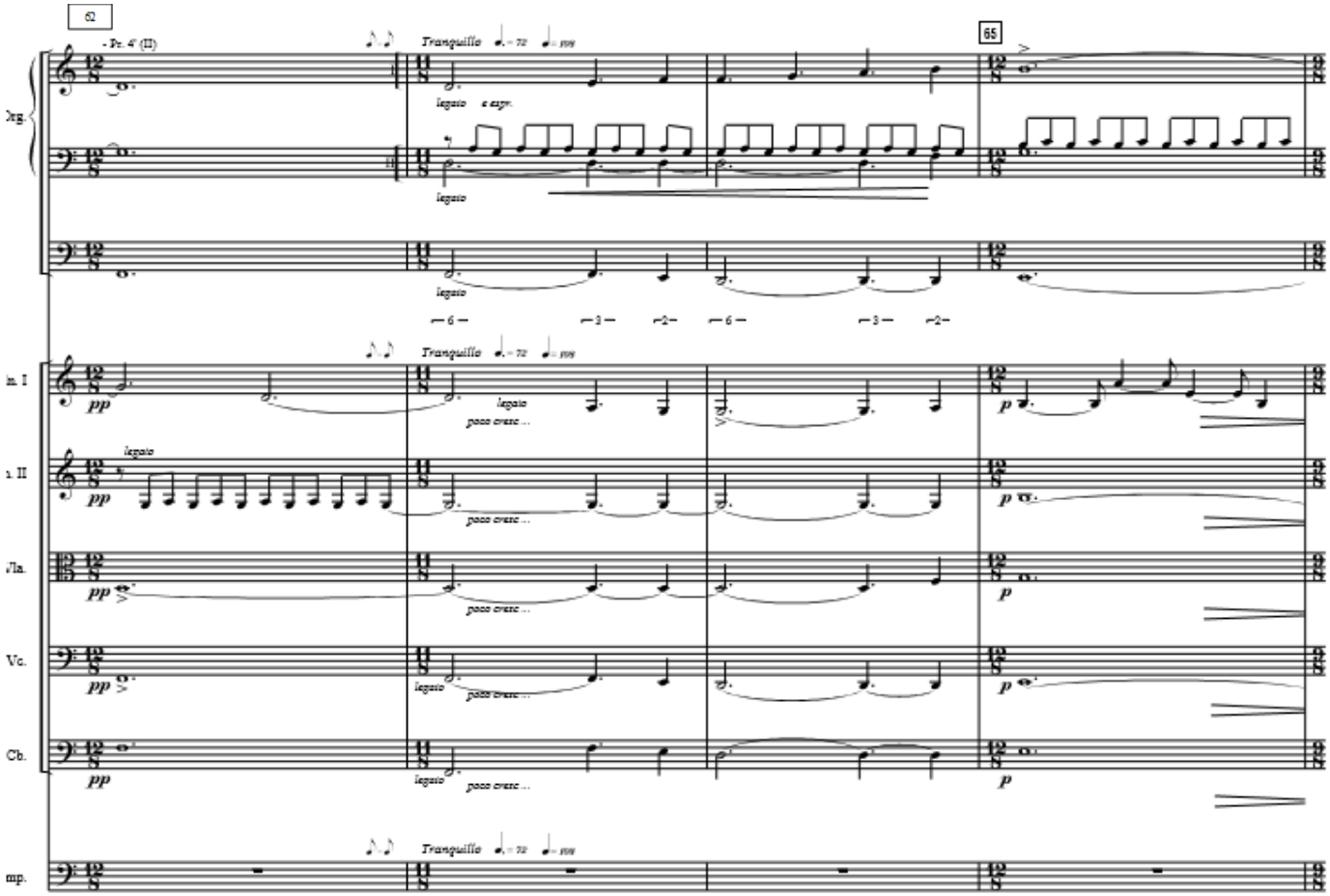
Example 10 – *Lively and playful rhythmic section, mm. 78–81*



The next section, in which the themes are developed, starts quietly

The third motif (see Example 11) is now introduced in the organ part from measure 63 and is played by the right hand, while the left hand plays an accompanying line of the first motif's material. The violoncello and contrabass play a descending unison line together with the organ pedal from measure 63. The character of this section is *Tranquillo* with expressive *legato* playing. There is also a gradual increase in dynamic, *poco crescendo*, to a *piano* dynamic in measure 65 in the string section.

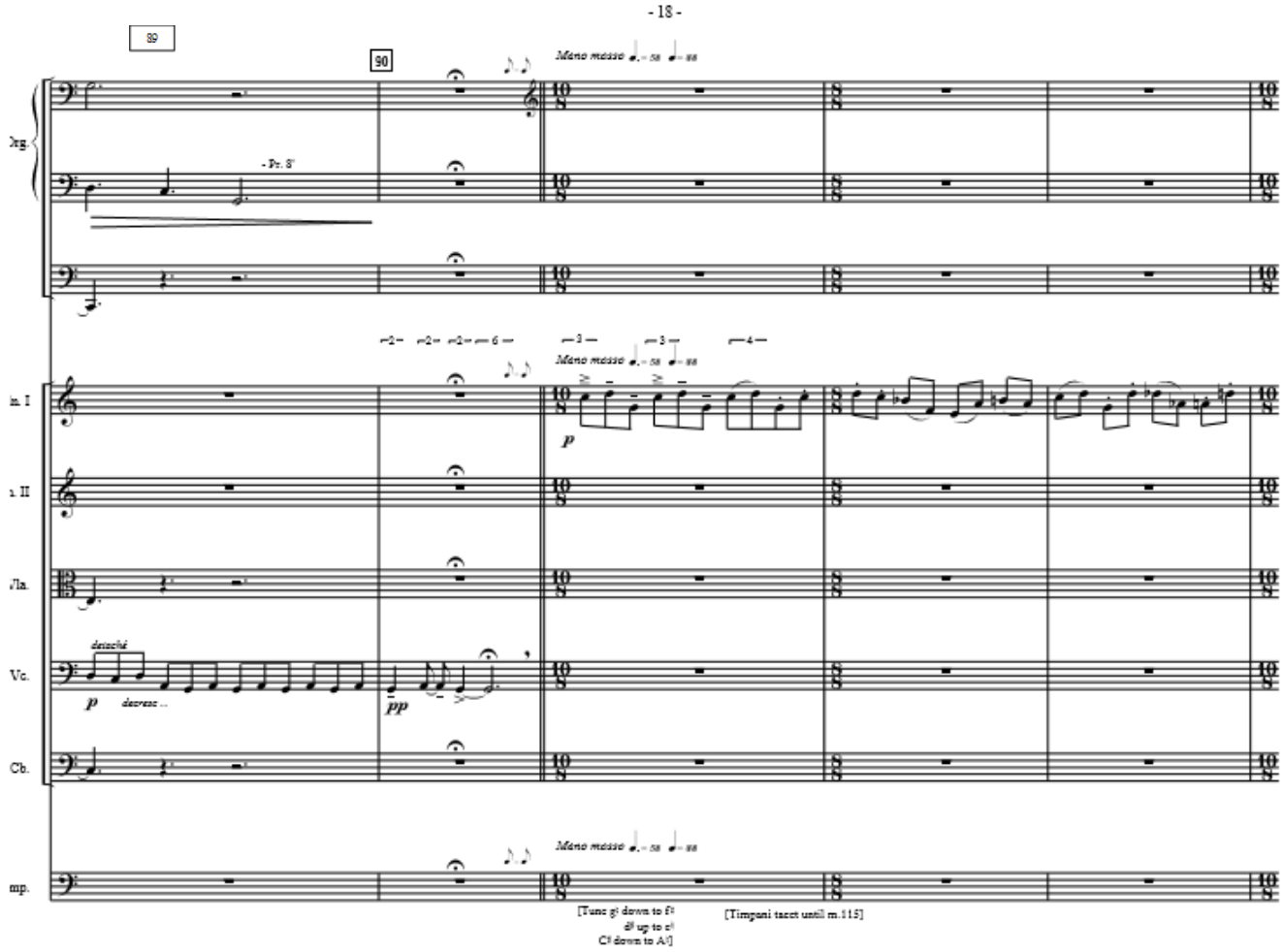
Example 11 – *Motif 3 is introduced by the right hand, mm. 62–65*



The contrapuntal voice part to the main theme is developed as a fugue against which the main theme later is stated by the organ

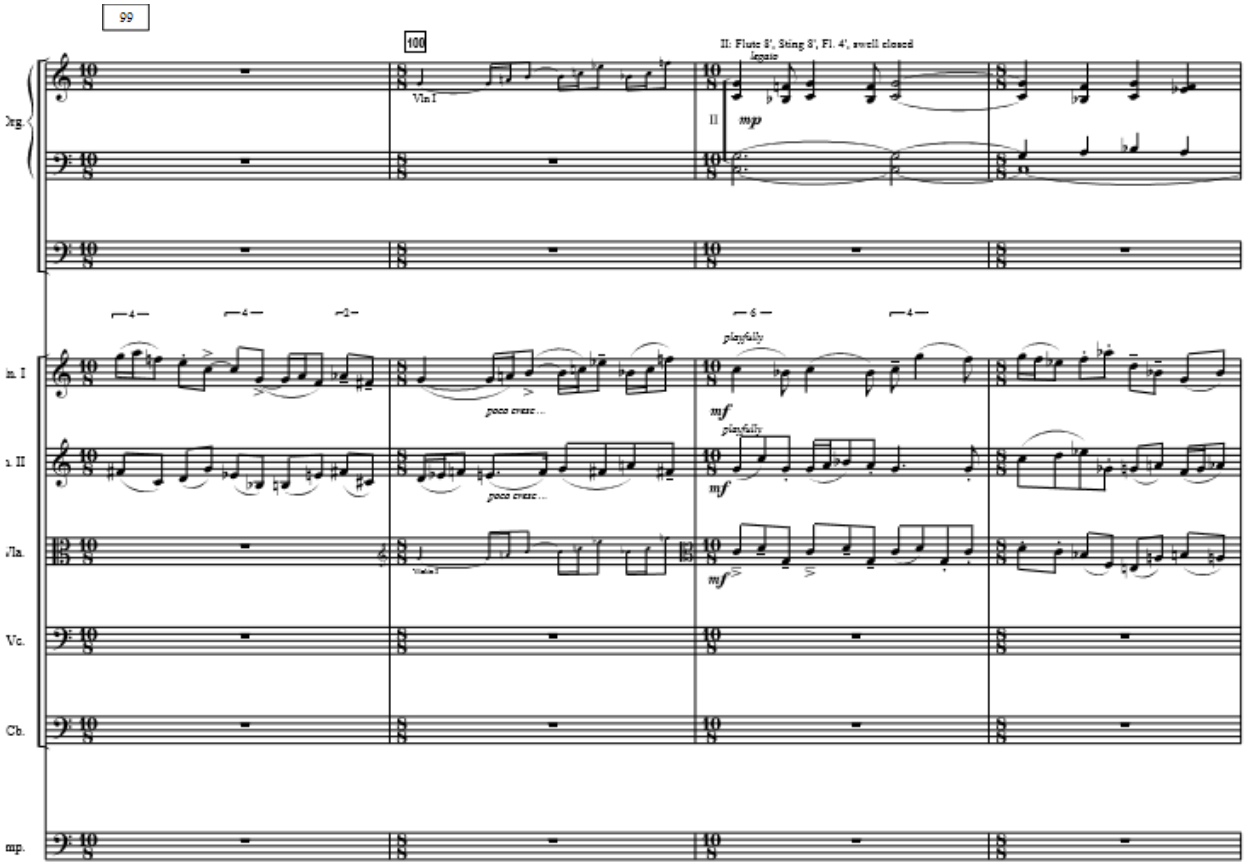
A fugue-like passage begins in the upper strings at measure 91 (see Example 12). Although it is articulated it requires less movement (*Meno mosso*) from the first violins.

Example 12 – *Beginning of fugue-like passage, mm. 91–93*



The fugue-like passage expands with the entry of the second violins in bar 99 and the viscolas in measure 100. This is to be played in a playful manner on a *mezzo forte* dynamic level. The theme is now introduced in the organ part (see Example 13), beginning with the right hand, on Manual II with a Flute 8', String 8' and Flute 4' registration combination, in measure 101. The composer requires the organ part to be played with legato articulation.

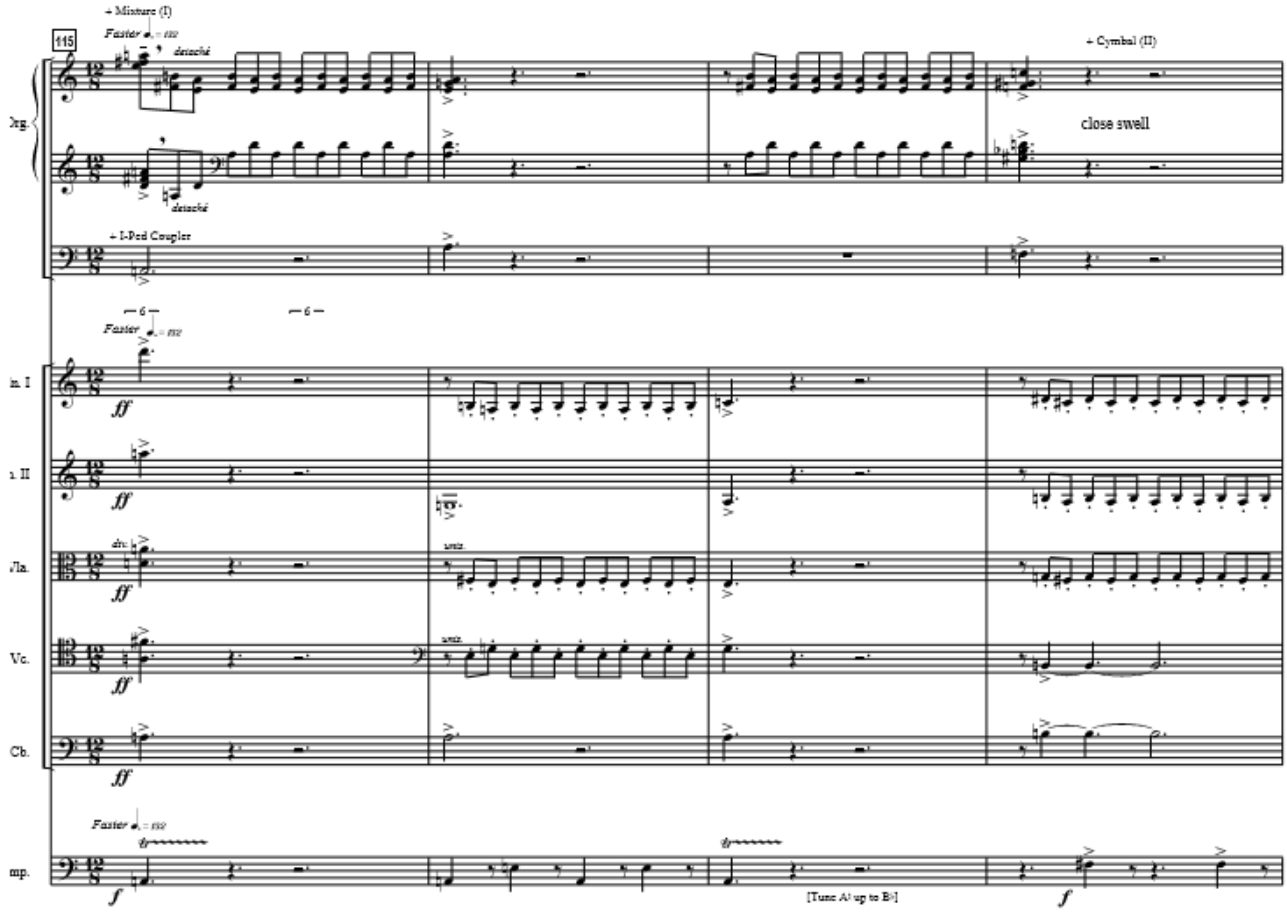
Example 13 – *Contrapuntal voicing evident in fugue-like passage, mm. 99–102*



A lively exchange between organ and strings leads to a climax and a gradual decrescendo.

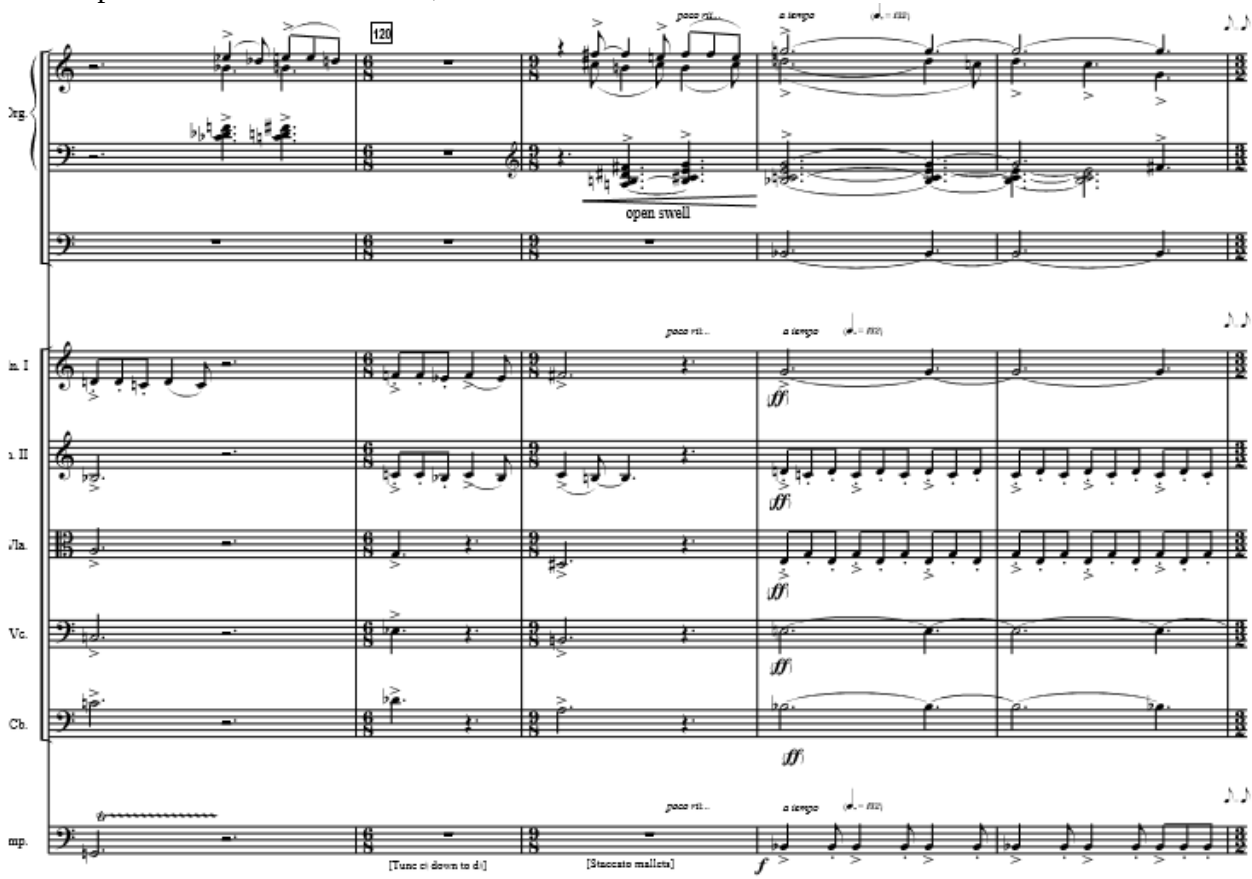
A *fortissimo* dynamic (see Example 14) announces the start of this dialogue with a fast (tempo indication) and energetic imitating interchange between the organ and string contingent. The second violins and cello alternate between playing sustained notes and the imitating responses while the contrabass cements the indicated harmonic progressions. The addition of Mixture stops on Manual I and a coupler in the pedals in measure 115 as well as the addition of a Cymbal in measure 118 on Manual II add to the vibrant texture of this section. The trills in the timpani at measures 115 and 117 introduce the listener to similar ornamentation which is introduced in the organ part of section 7 (measure 133) while at measures 116 and 118 a steady pulse is maintained both on and off the main beats.

Example 14 – *Spirited dialogue between organ and strings, mm. 115–118*



The interchange as described in Example 14 continues with organ and strings from measure 119 (see Example 15) and leads to a climactic peak with the aid of *a poco rit* in measure 121 and reaching its pinnacle at measure 122 with an *a tempo* indication. The time signatures changes from measure 119 to 121, 6/8 to 9/8, and the open swell indication for the organ contribute to the build-up of the climax reaching a *fortissimo* dynamic level at measure 122. The articulation in the timpani part is further emphasized by the instruction to play measure 122 with staccato mallets. The second violins and viola join the timpani with similar articulation. The first violins, violoncello and contrabass maintain the climax with sustained notes. The organ plays a similar feature with a descending accented line reminiscent of motivic material.

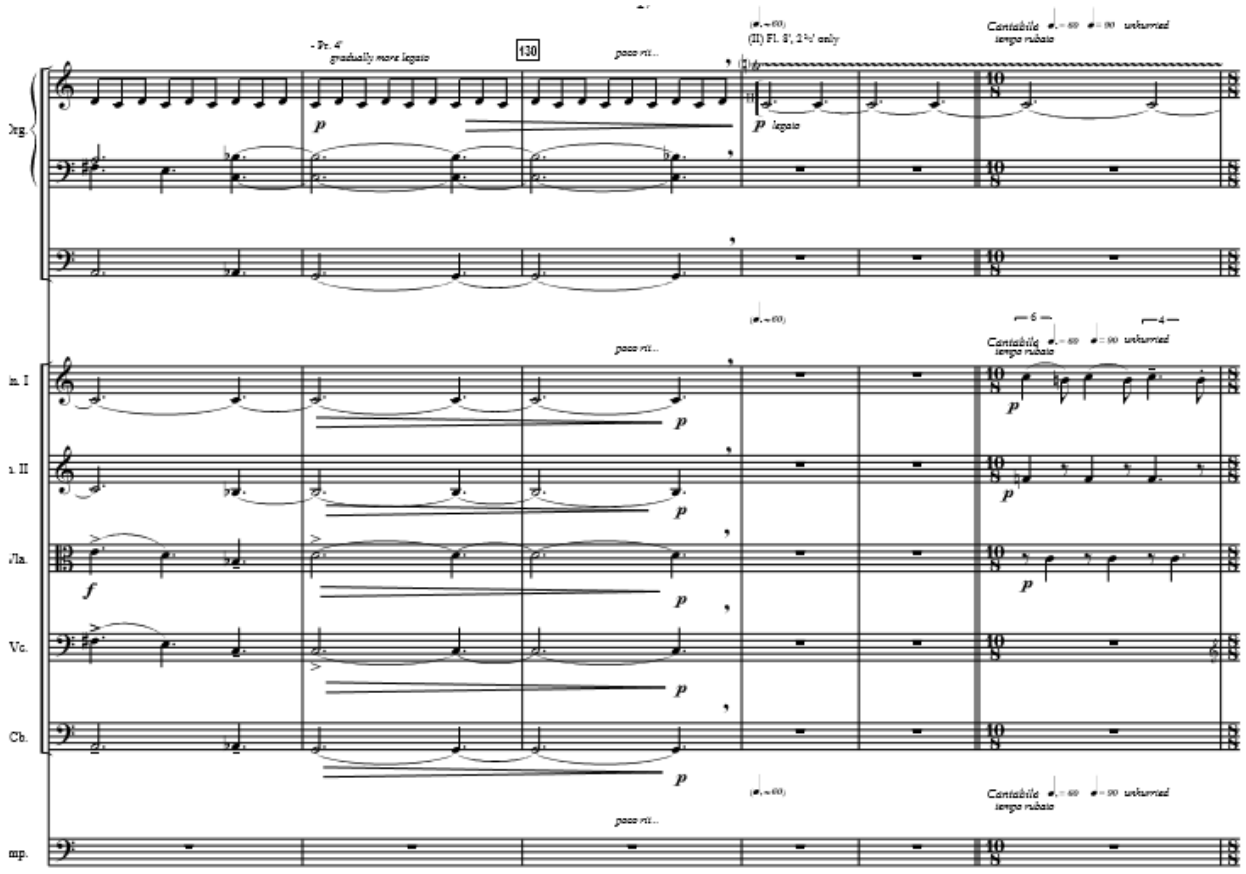
Example 15 – C*limactic section, mm. 119–123*



In the repeat section, starting quietly with a sequence of organ trills, the themes appear in the same order as before but somewhat modified

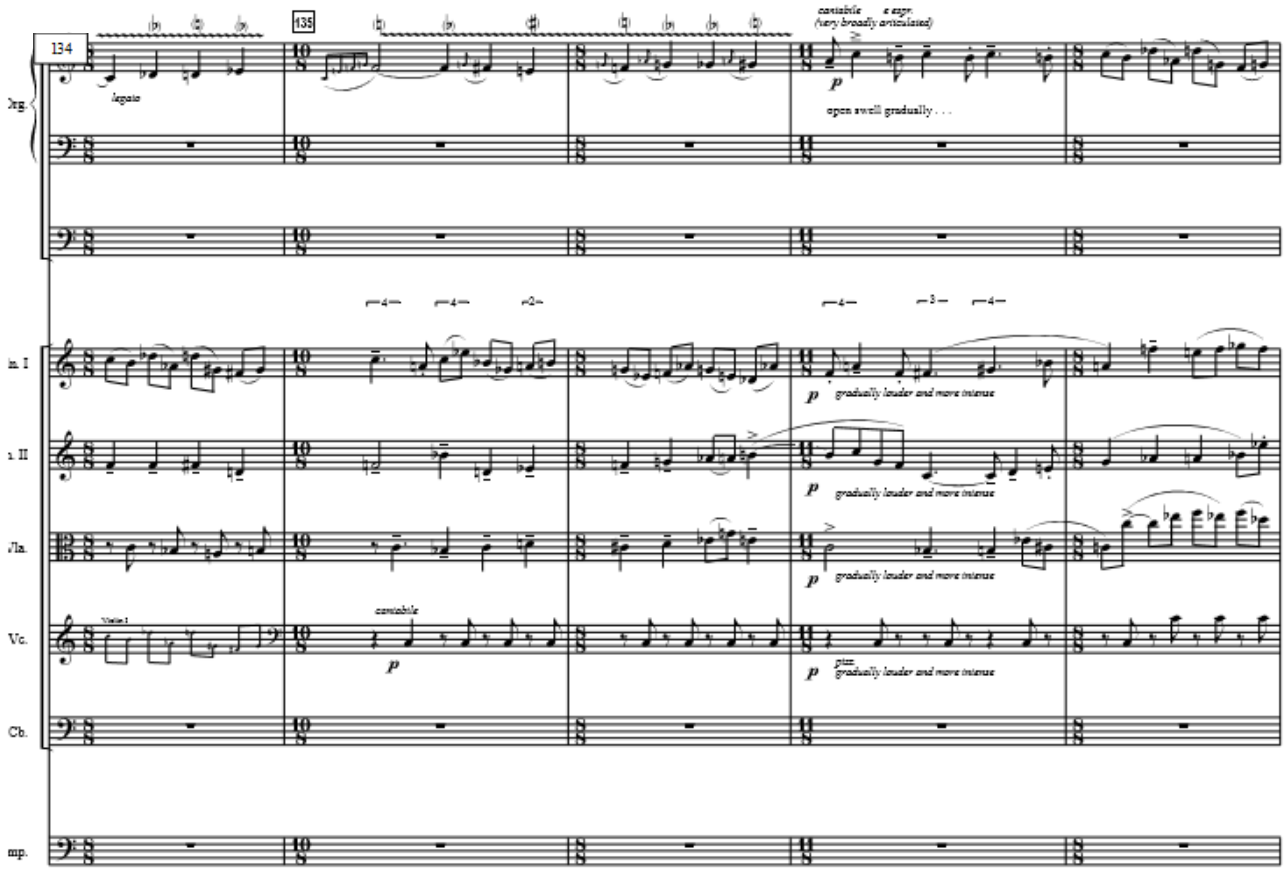
The organ and strings reach the end of the gradual decrescendo at a *piano* dynamic (see Example 16). A *poco rit*. prepares for the new section, measure 131, announced by ornamentation in the right hand of the organ part which is to be played with a different texture as indicated in the registration on a combination of a Flute 8' and 2⅔' stop. The sustained trill, which must be played *legato* is used as an effect to introduce the thematic material played by the upper strings and viola in measure 133. At the time signature change, measure 133, the composer requires the continuation of this section to be played cantabile with *tempo rubato*.

Example 16 – *Gradual decrescendo, organ ornamentation and thematic material, mm. 128–133*



In measures 134 to 138, the repeated sequence of trills is presented in the organ part, which is played by the right hand and continues in a *legato* style (see Example 17). The strings then continue to play thematic material from the previous section, as indicated in Example 16, as each measure alters in time signature. The cellos join with a *piano* dynamic in a singing style in measure 135 with a syncopated pedal point rhythm on the note C. The syncopated rhythm is further enhanced by the *pizzicato* effect indicated in measure 137. The entire ensemble plays at a *piano* dynamic from measure 137 with a gradual increase in volume. While the organ is expected to play expressively and in a singing style with a broad articulation, the strings are required to implement an element of intensity in their playing.

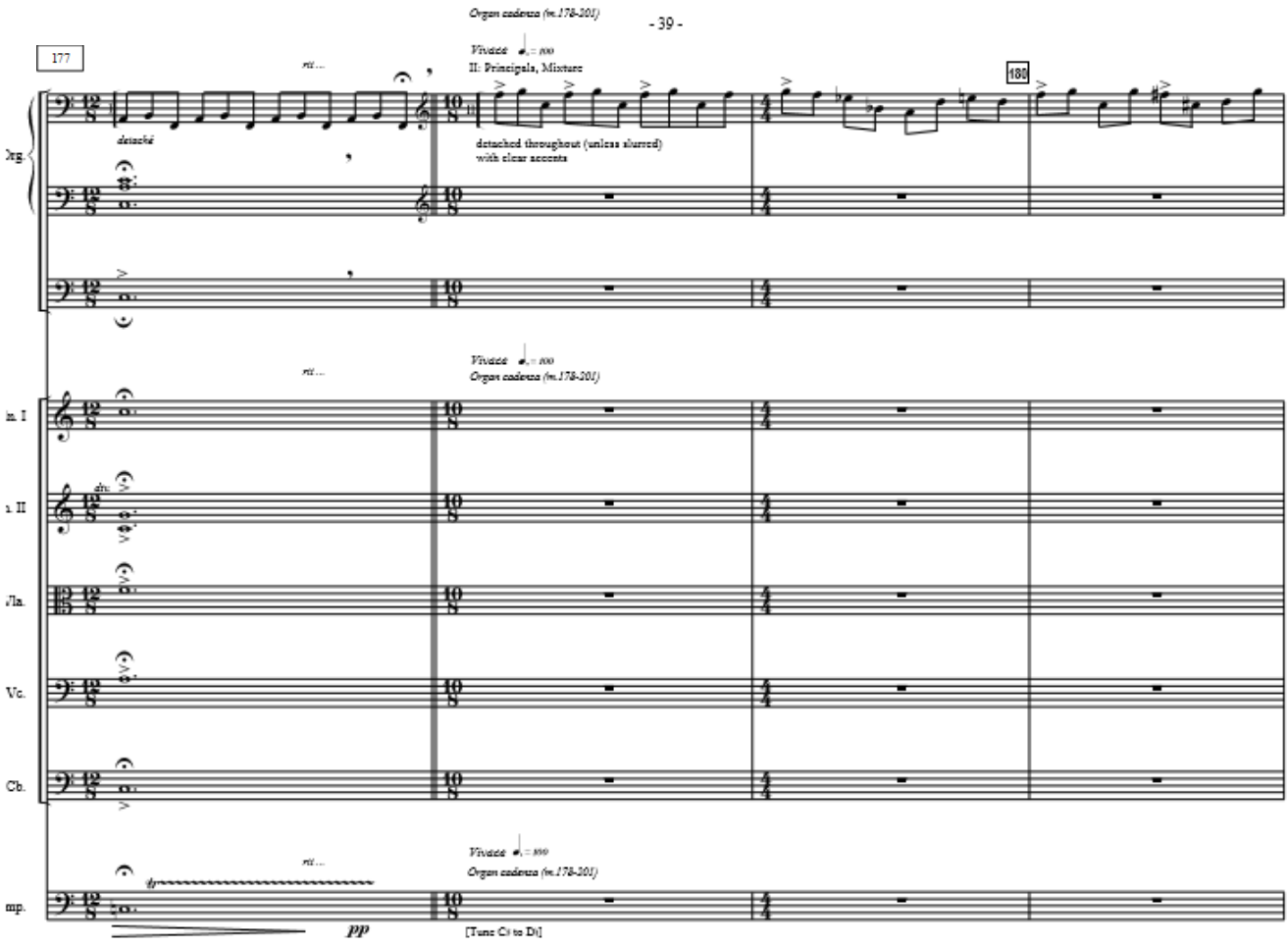
Example 17 – *Multiple organ trills scored for the right hand, mm. 134-138*



A lively organ solo section (cadenza) and a climactic combination of the various themes follows

An organ cadenza begins in measure 178 and is played on Manual II, with Principal and Mixture stops (see Example 18). The cadenza should be played at a lively tempo, as indicated by the musical marking *Vivace*.

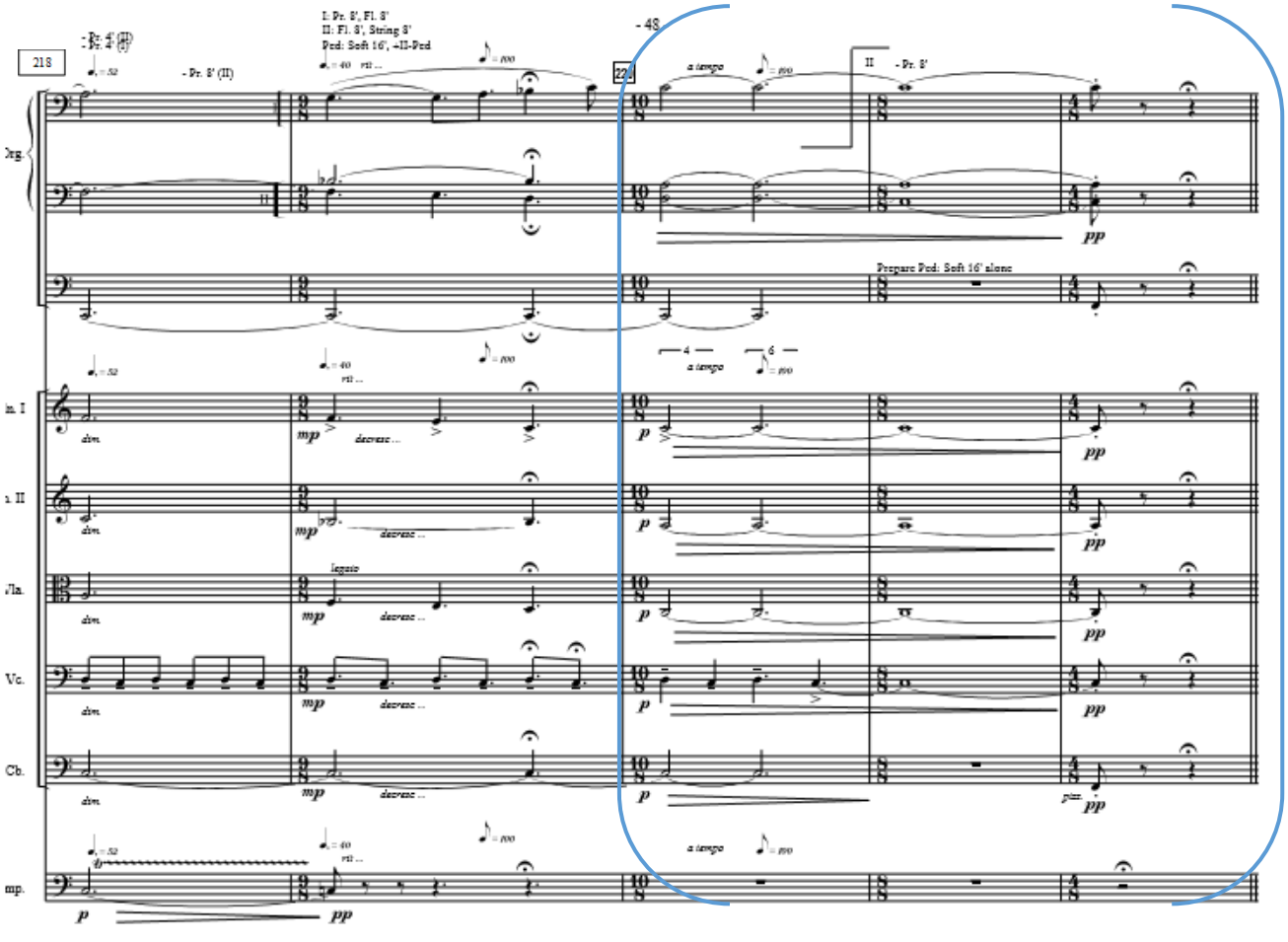
Example 18 – *Organ cadenza, mm. 178–180*



A gradual quietening brings the movement to a close

At the end of the first movement, as indicated with brackets, measures 220 to 222 are brought to a close with a long, sustained passage by the organ and strings, while the celli echo the first motif (see Example 19). The *a tempo* is reintroduced after the *rit* and *fermata* in the previous section. A *decrescendo*, beginning at measure 220, subdues the entire ensemble to a *pianissimo* dynamic. In preparation for this dynamic the right hand of the organ moves to Manual II, then removes the Principal 8' stop and in the pedal removes all other stops except for the Subbas 16'. A subtle pizzicato by the contrabass and organ Pedal, without the timpani, concludes this movement.

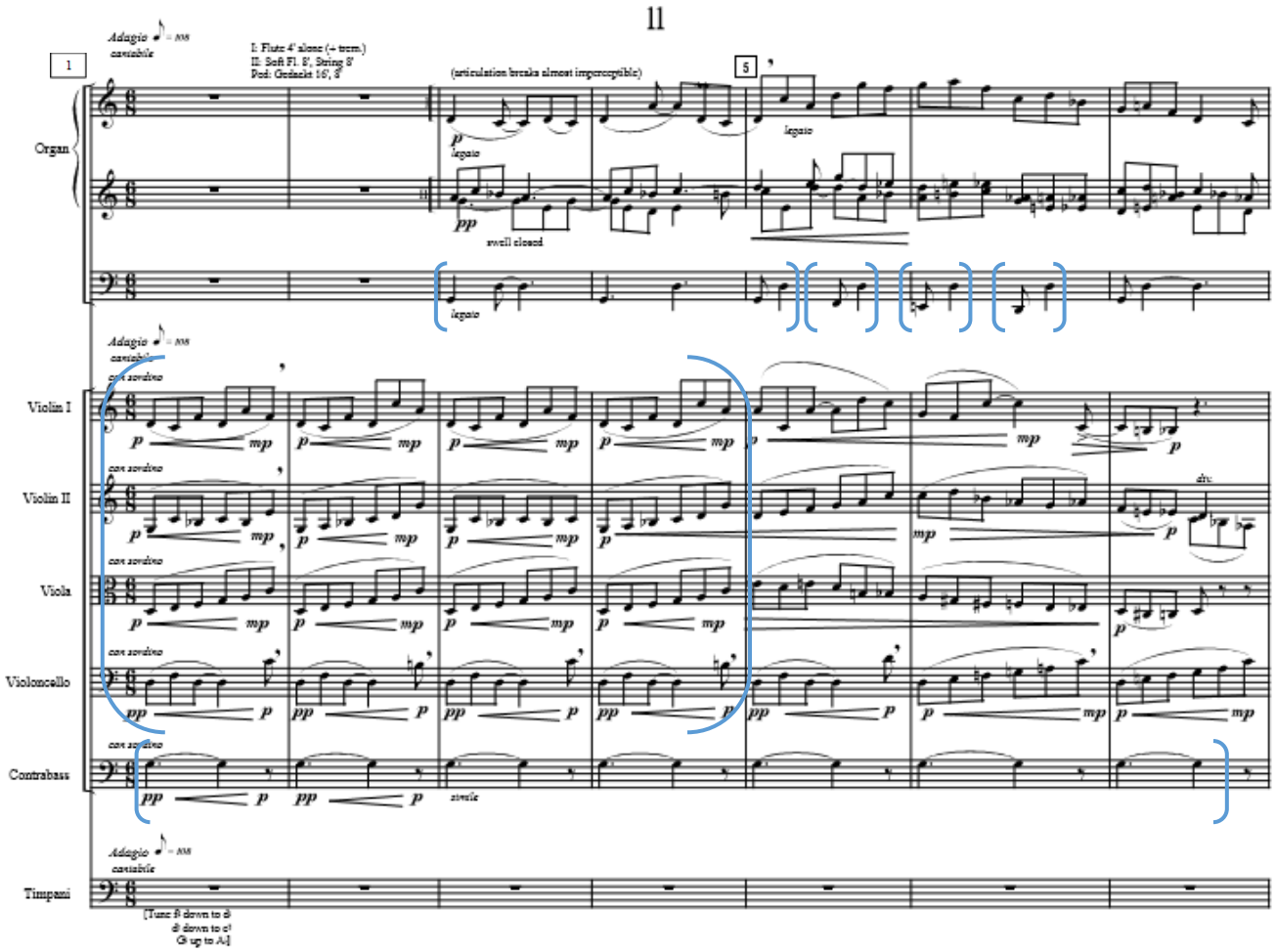
Example 19 – *Decrescendo marks the ending of Movement 1, mm. 220-222*



The second movement (Adagio) starts in a more sombre vein with melodically repeating patterns in the muted strings against the main theme

The dynamic indication, *Adagio cantabile*, announces the character of the second movement (see Example 20). While a repeated melodic pattern is introduced in the strings (measures 1-4), with a rapid dynamic increase in each measure, the contrabass plays a recurring tied note (measures 1-7). This is indicated in the strings. From measure 5 the repeated pattern develops into new material lengthening the short crescendo from previous measures and quietening down again towards the end of the line. The organ enters in measure 3 with registration indicated as follows: Manual I Flute 4' Manual II Soft Flute 8'and String 8' and in the pedals Gedackt 16' and 8'. The main theme is played in the right hand on the Great Manual and the left hand on the Swell. The Pedals play a series of increasing intervals in syncopated rhythms from fifths to octaves (measure 6).

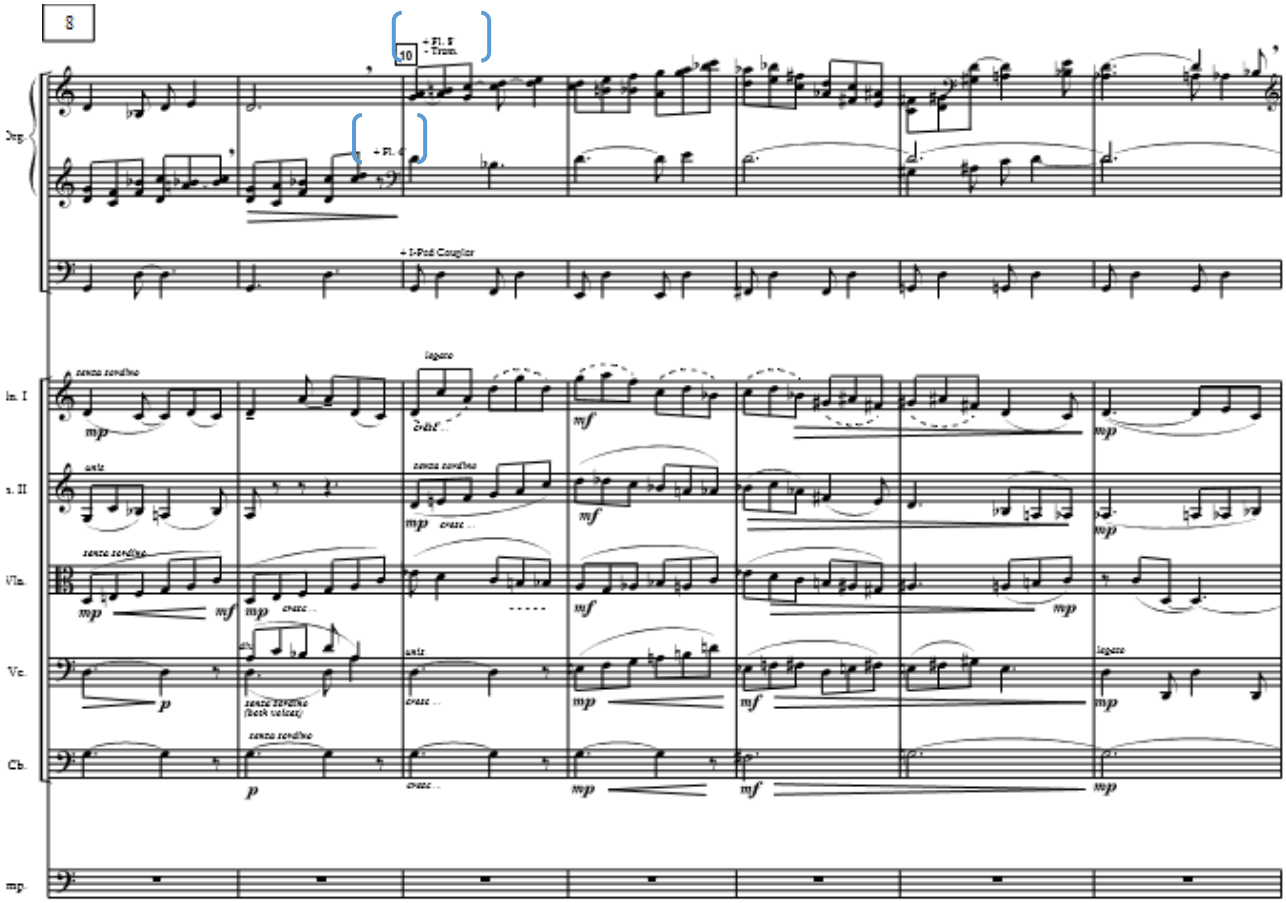
Example 20 – *Second movement marked Adagio cantabile, mm. 1–7*



[T]he latter presented by a high-pitched Flute stop

Material seen in the beginning of this movement is now played in the right hand on an 8' Flute stop from measure 10, while the left hand plays on a separate manual using a 4' stop (see Example 21). The Pedals continue with previous material and in measure 10 the composer indicates the addition of a coupler to enhance the texture. *Crescendos* and *decrescendos* as well as musical expression *legato* and direction *senza sordino* contribute to the sombre atmosphere envisaged by the composer throughout this section.

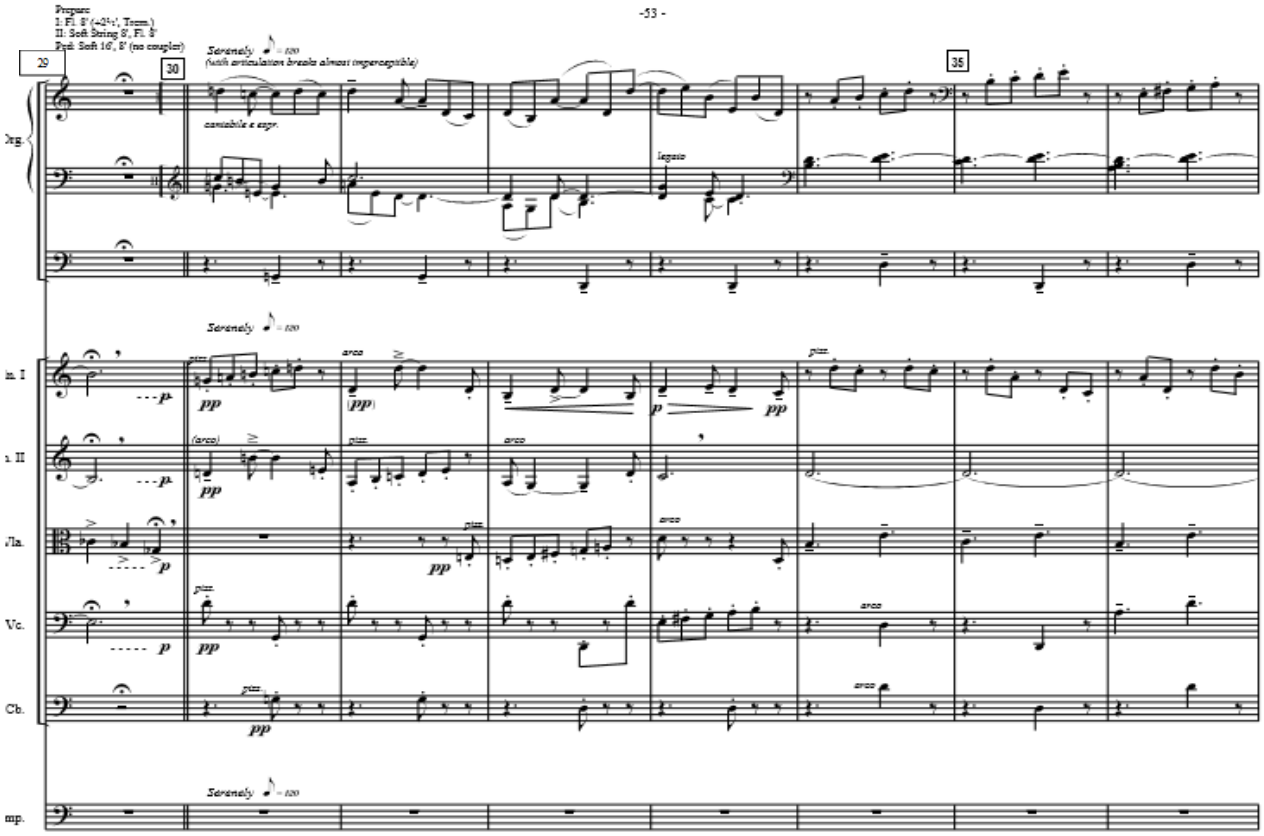
Example 21 – *Flute stop used to present the main theme, mm. 8-14*



After an elaboration of this material a slightly faster middle section follows with the theme now in the major modes

The theme is now introduced from measure 30 in the right hand of the organ section, which is played on the Great Manual as a solo voice with an 8' Flute stop plus a 2⅔' Mixture and Tremulant stop (see Example 22). The left hand and Pedal play countermelodic lines as accompaniment figures, with the left hand on the Swell using soft 8' stops and the Pedals producing a similar tonal effect as the left hand. Similarly, the string ensemble plays a *pianissimo* accompaniment figure to the right-hand organ solo which develops into new material with varying music direction, *pizzicato* and *arco* in the first violins and lower strings.

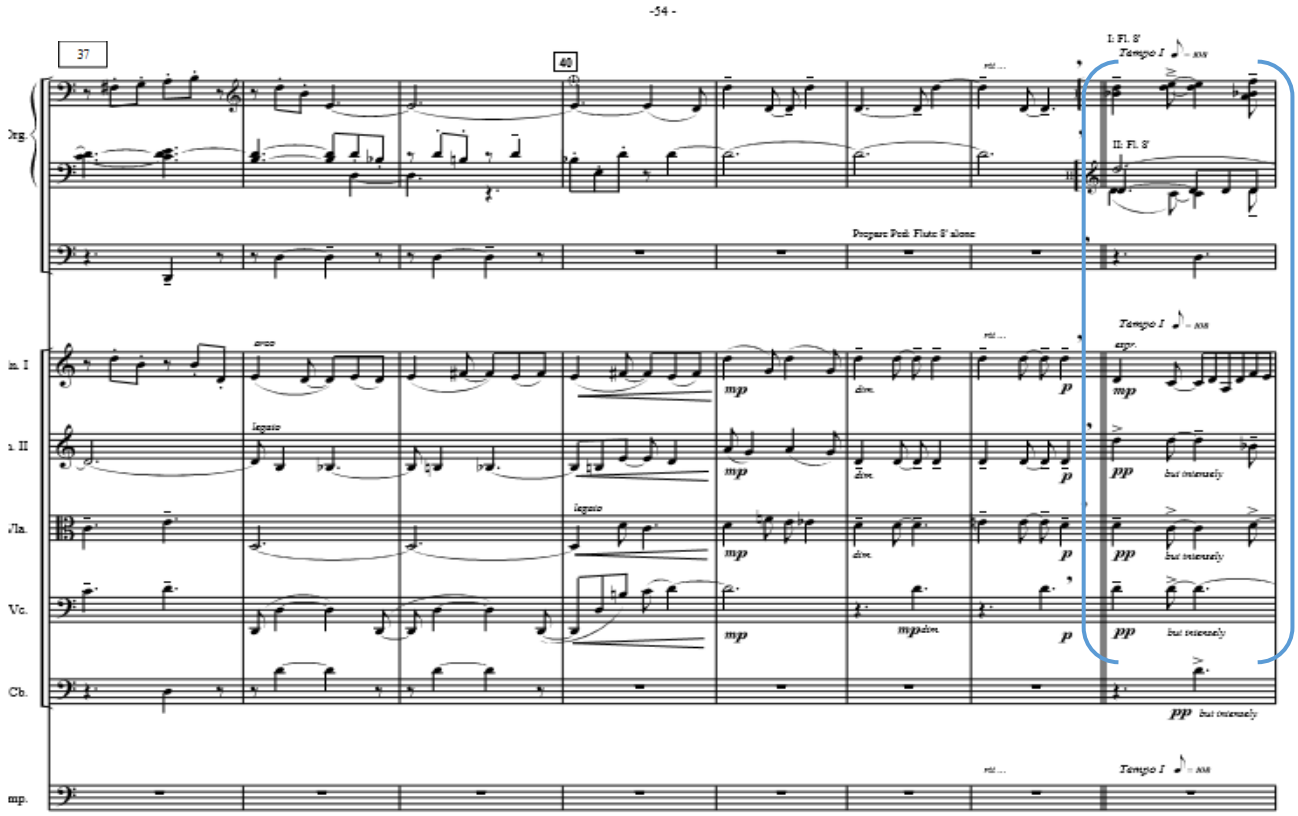
Example 22 – *Main theme introduced in right hand, mm. 29–36*



The first section is then repeated in a varied and intensified form

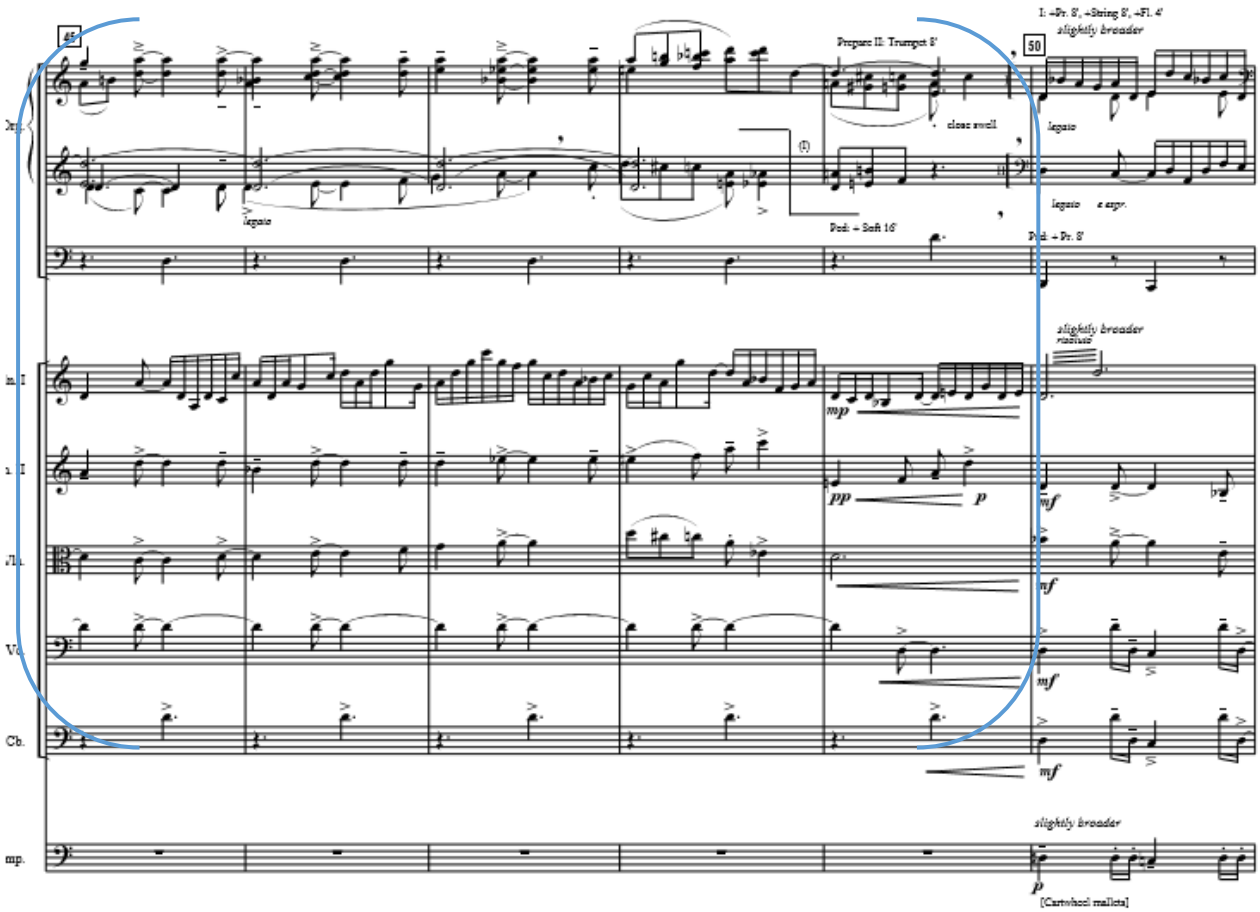
The theme is now presented with accentuated pulses from measures 44 through to 49 (see Examples 23a and 23b). It is presented in the organ and string parts. The right hand, left hand and pedals of the organ all need to be played on an 8' Flute registration. While the first violins must play expressively and at a *mezzo piano* dynamic level the rest of the strings all play *pianissimo but intensely* as indicated by the music direction below. This section returns to the original tempo of the second movement.

Example 23a – *Repetition of first section, mm. 37–49*



The continuation of thematic material as stated in Example 23a is presented in measures 45 to 49 and indicated by the brackets below. The same accentuated pulses, as seen at the beginning of this section, are noted below in the right hand of the organ part, second violins, violas, cellos and contrabass parts. At measure 49 the composer requires the addition of a Trumpet 16' on Manual II and a soft 16' stop on the pedal, this is in preparation for the slightly broader section beginning in measure 50. The first violins continue with an elaborate melodic line showcasing somewhat of a solo part up until it has a slight crescendo on a *mezzo piano* dynamic in measure 49 and it hands over the reins to the right hand of the organ part in measure 50. Another slight crescendo is displayed in the rest of the string section at measure 49 from a *pianissimo* to a *piano* dynamic level. There is a steady pulse present in the pedals of the organ part and no timpani is included here until its entry at measure 50.

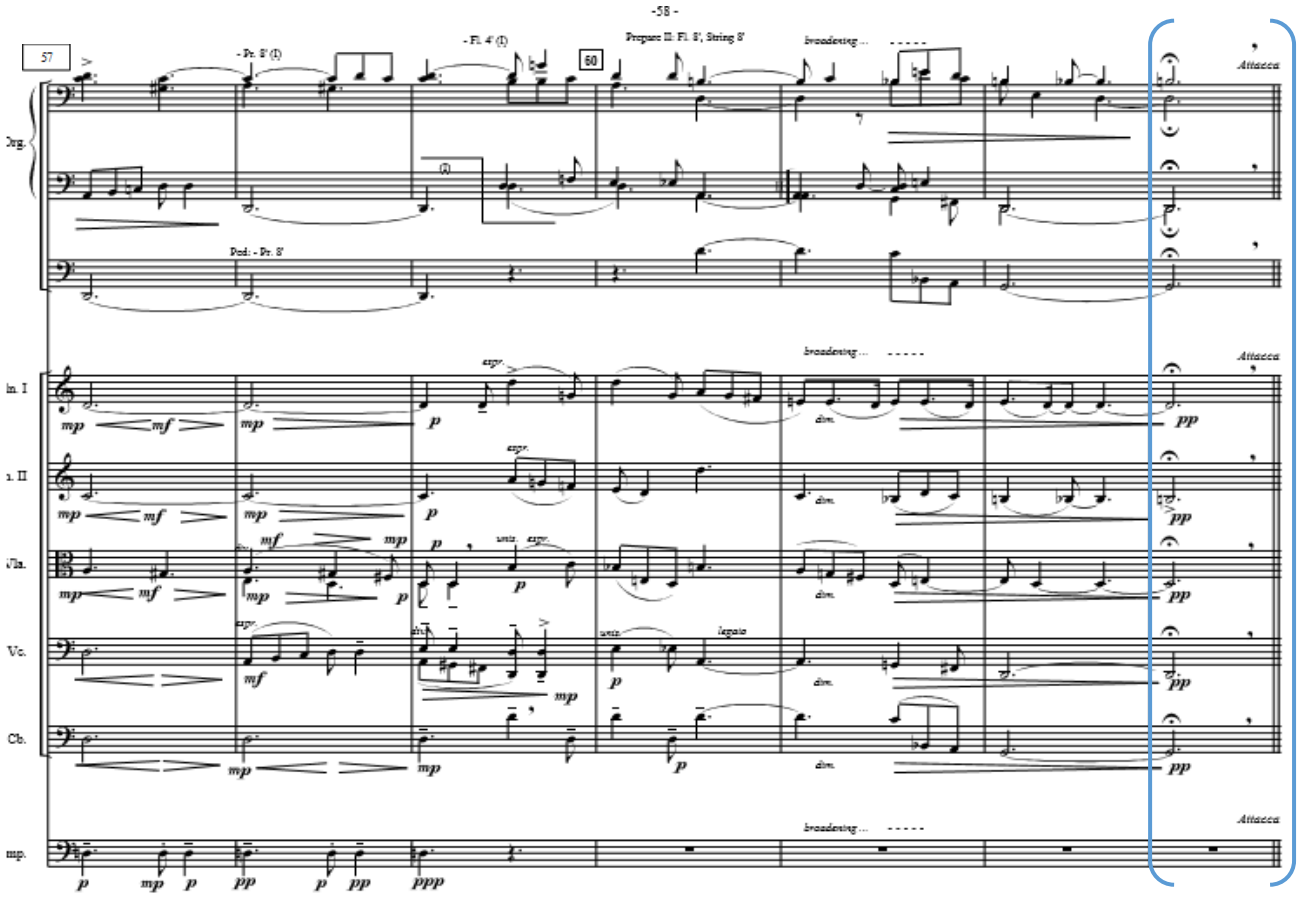
Example 23b – *Continuation of thematic material, mm 45–49*



The quiet ending leads directly into the final movement

The second movement ends softly and with a *fermata* as indicated by the musical expression *pianissimo* in measure 63 (see Example 24). The following movement proceeds *attacca*. The section preceding the ending has an array of directions with various dynamic effects which all culminates to the soft ending that sets a certain expectation for the final movement.

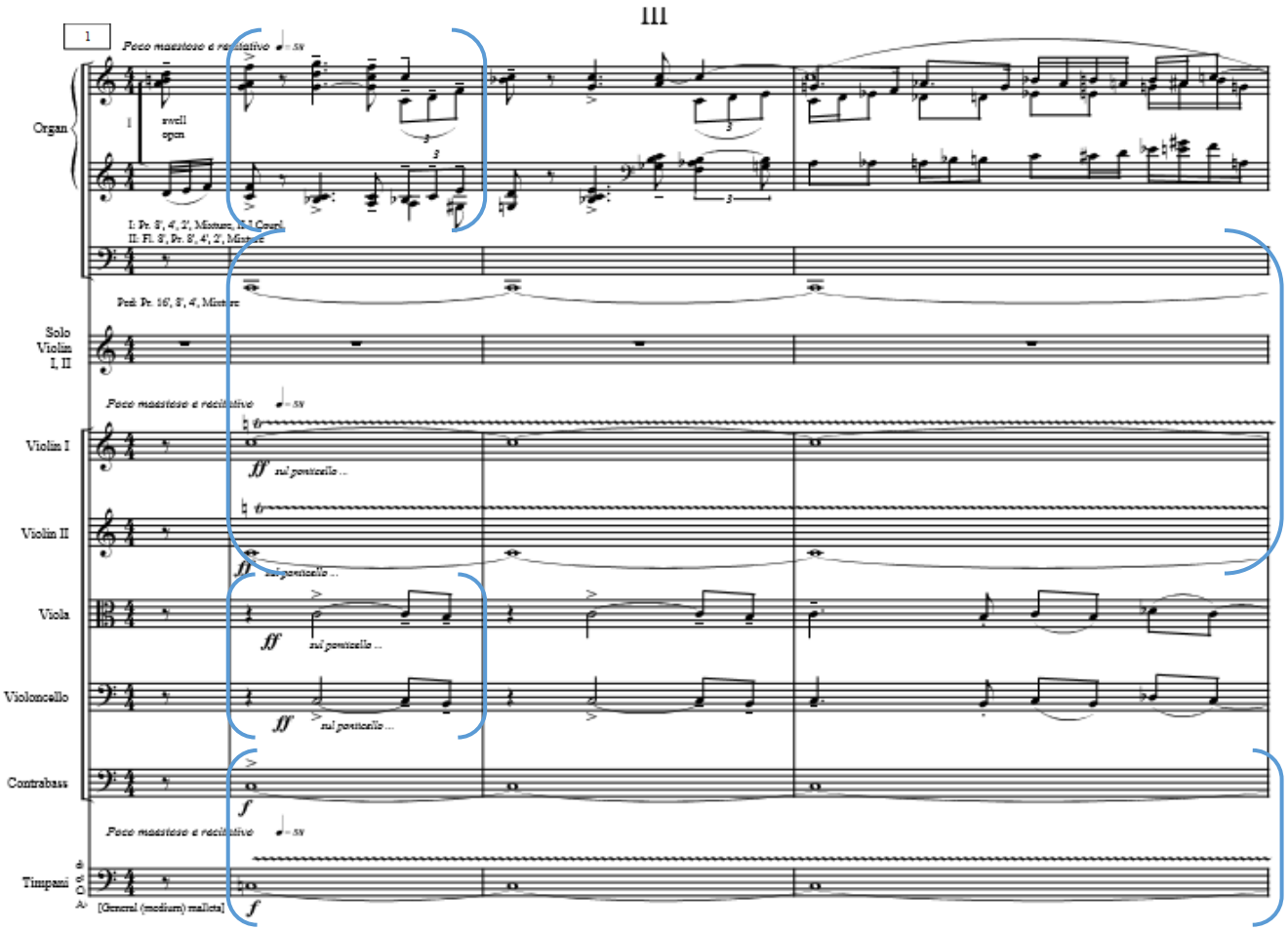
Example 24 – *Soft dynamic ending, mm. 57–63*



The main theme of the Finale is strongly announced by all the instruments in a moderate tempo and rhythmically free style

The main theme of the third movement is announced by the manuals of the organ, with a robust registration combination requiring primarily 8', 4', 2' and Mixture stops, on the anacrusis (see Example 25). The character of this movement begins with a *Poco maestoso e recitativo* marking. While the organ Pedal and contrabass sustain the pedal point on C, the timpani and upper strings play a trill on a *fortissimo* dynamic level. From the second beat of the first measure, the viola and cello play a rhythm with various articulations and which is reminiscent of motif 1.

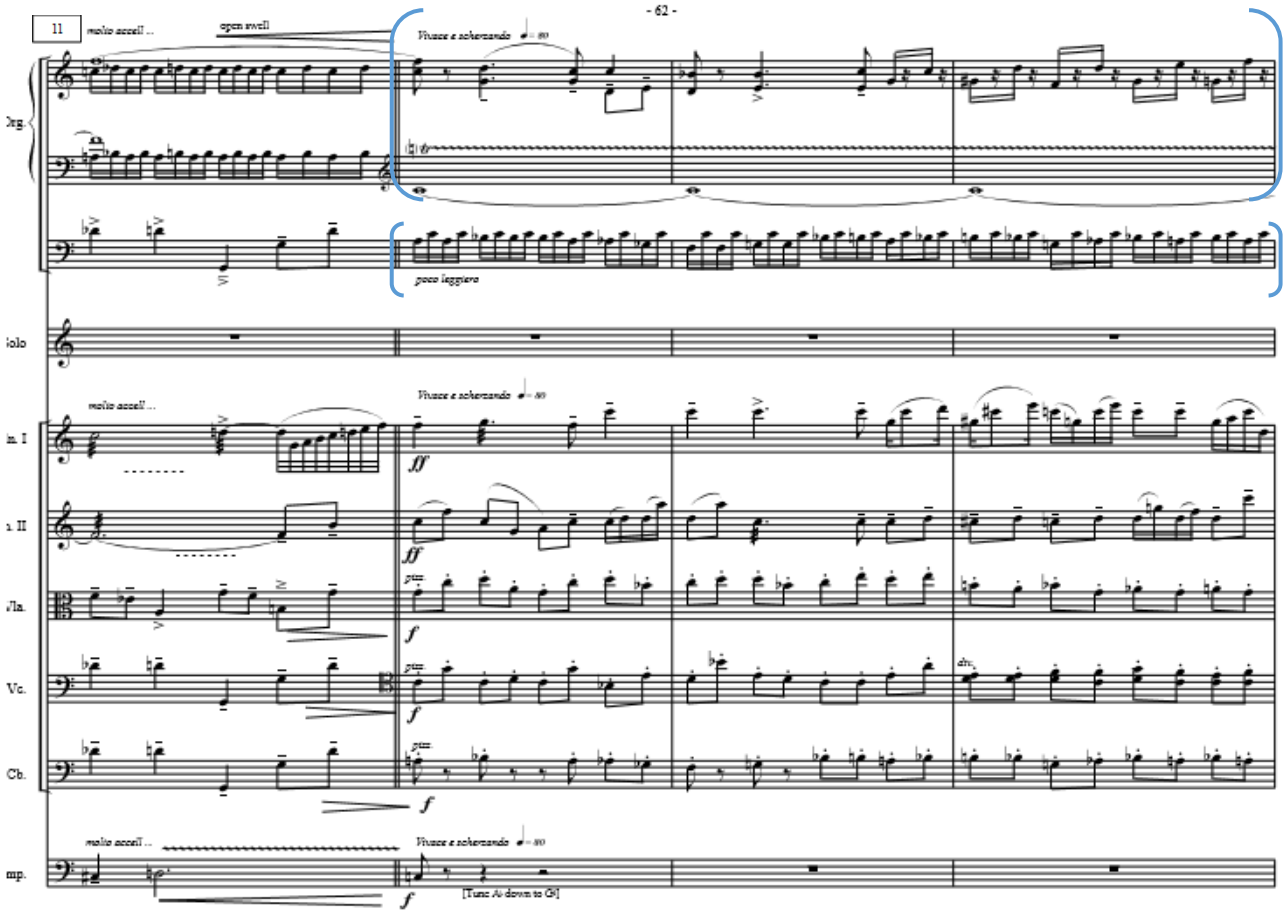
Example 25 – *Main theme of the Finale is introduced in organ part, mm. 1-3*



A gradual build-up leads to the Vivace in Rondo form ABACABA: the main theme displays a playful, capricious mood but returns periodically in a varied way and different character. Alternating with it are two other themes (B, C), both lyrical, the latter being a reappearance of the theme from the second movement

The *Vivace e scherzando* section begins in measure 12 (see Example 26). In the organ part, the right hand echoes the main theme, while the left hand plays a sustained trill on middle C. The pedal part displays a semiquaver rhythm alternating between the note middle C and intervals of thirds, seconds, fourths and fifths and is to be played *poco leggiero*. The *forte pizzicato* bass line in the strings, accents the chromatic passage of the Pedals, while the first violins play a *fortissimo* melodic line complimenting the right hand of the organ part. The violas and violoncellos amplifies the *pizzicato* effect while the second violins plays an independent counter melody.

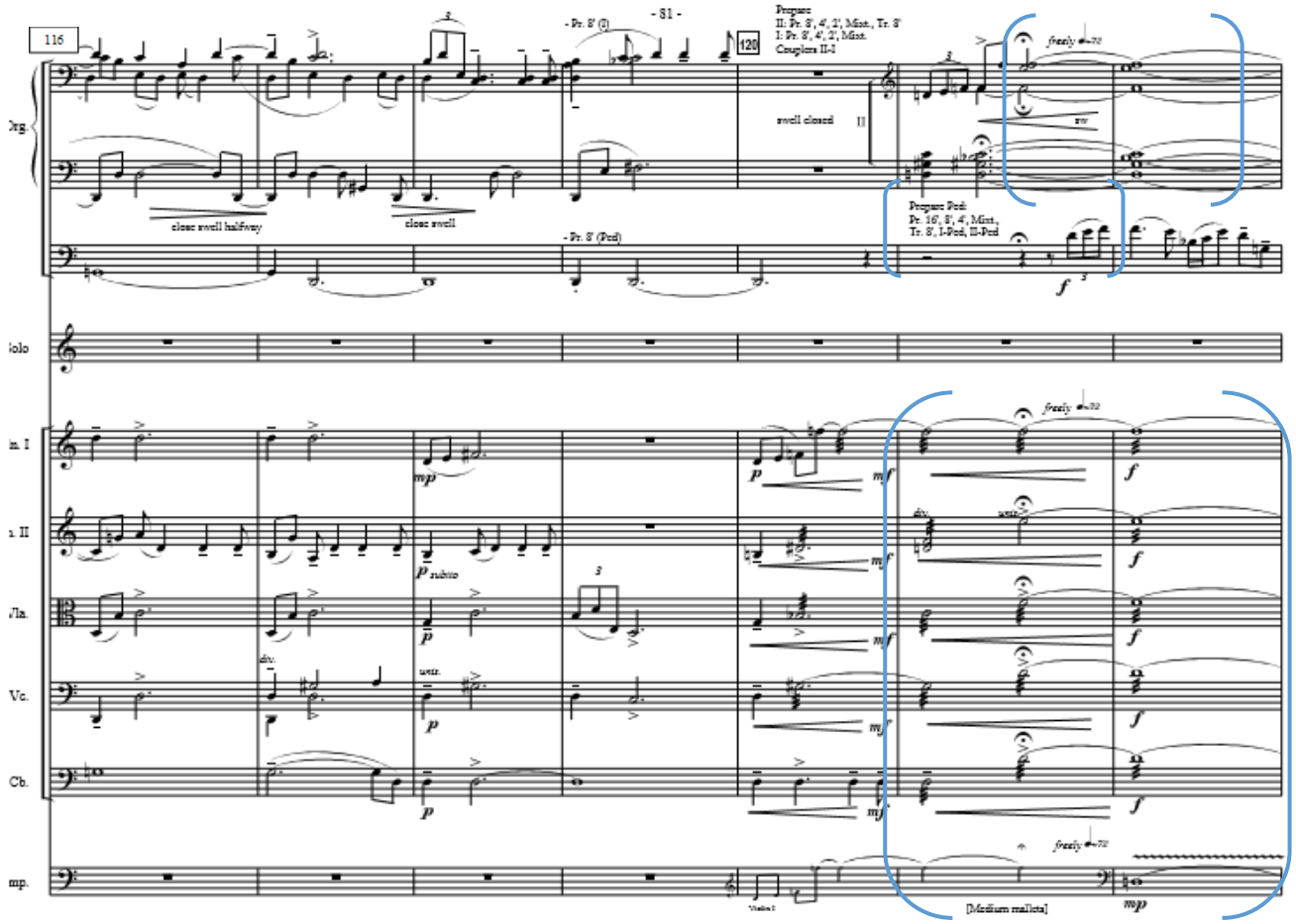
Example 26 – *Vivace section, Third movement, mm. 11–14*



The final entry of A starts with a dramatic pedal solo against sustained manual chords and string tremolos

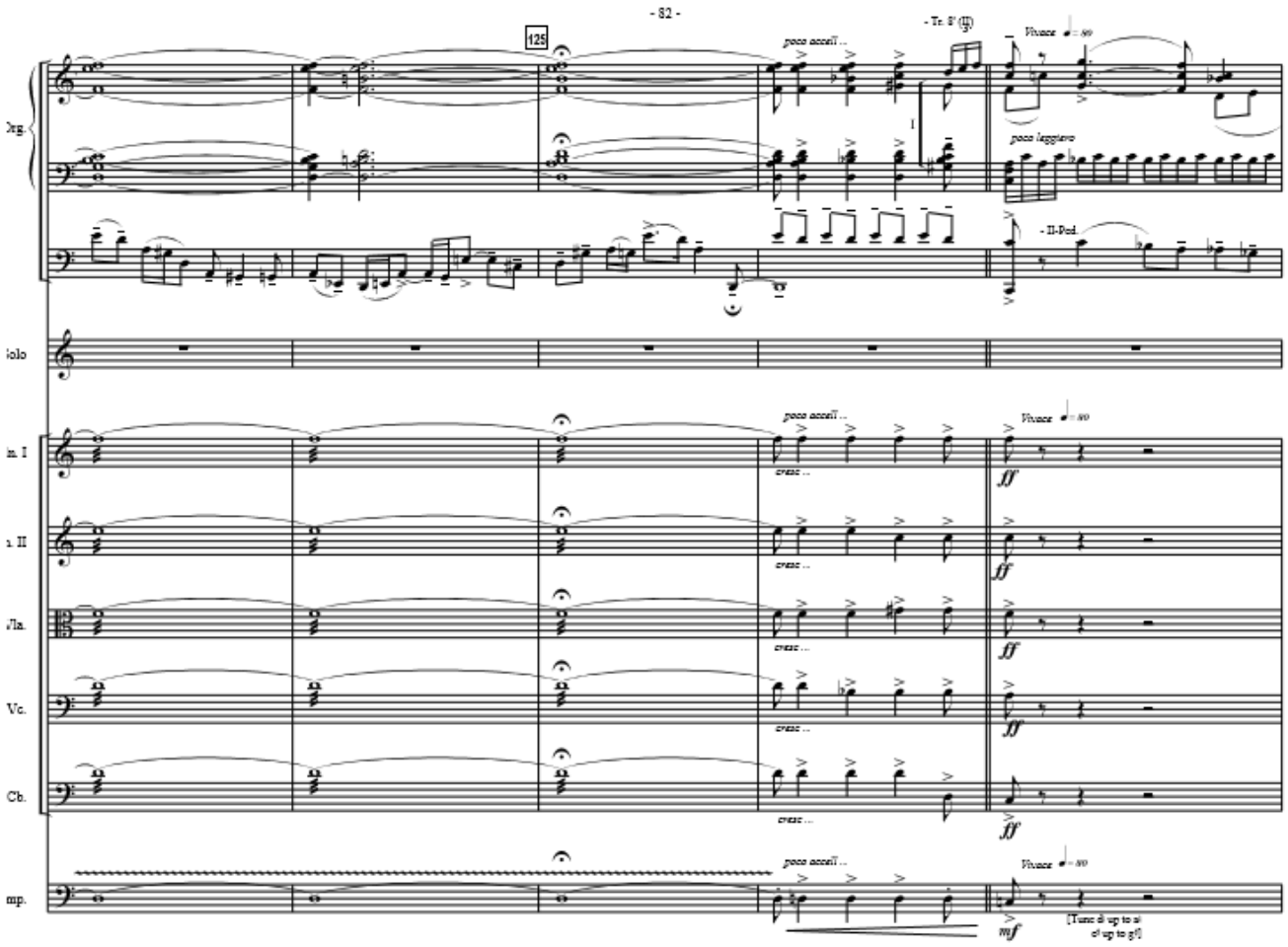
A pedal solo commences this entry in measure 121 (see Example 27a) with the final entry of the initial theme. To enhance the pedal solo, the composer requests for it to be played with the following registration: Prestants 16', 8' 4', Mixture, Trumpet 8' and Pedal to be coupled to Manual I and II. The hands play sustained chords on one manual, while the strings and timpani replicate alternate sustained notes with tremolos and a timpani roll. The tremolo, crescendo to a *forte* dynamic in the strings and *fermata* creates anticipation for the pedal solo entry. The timpani roll entry in measure 122 enhances the dynamic building and acts as a foundation for the section that follows.

Example 27a – *Pedal solo, mm. 116–122*



From measure 123 (see Example 27b) the pedal solo continues with mixed articulation. The pedal solo reaches a climax in bar 125 with a syncopated quarter note *fermata* on note D and a *marcato* quarter note figure in the right foot. The string tremolos and timpani roll continue in this section maintaining an effect of suspense in the accompaniment. While the pedal sustains the *fermata* on note D, the rest of the ensemble, organ manuals and right foot brings this pedal solo section to a close with an accelerated accented syncopated drive in measure 125 that builds to a *fortissimo* which leads into the organ cadenza.

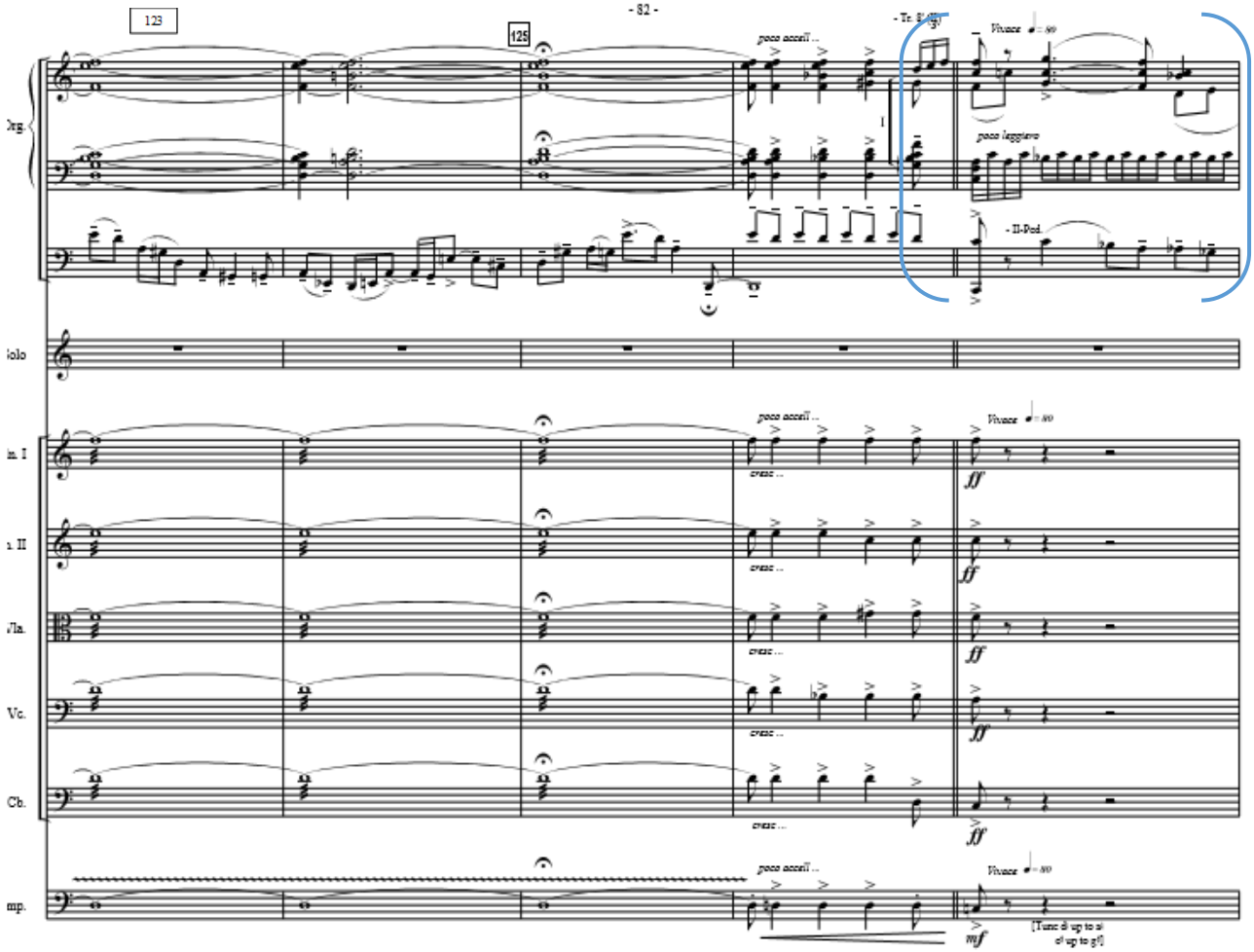
Example 27b – *Continuation of Pedal solo, mm. 123-126*



[F]ollowed by a cadenza-like organ solo

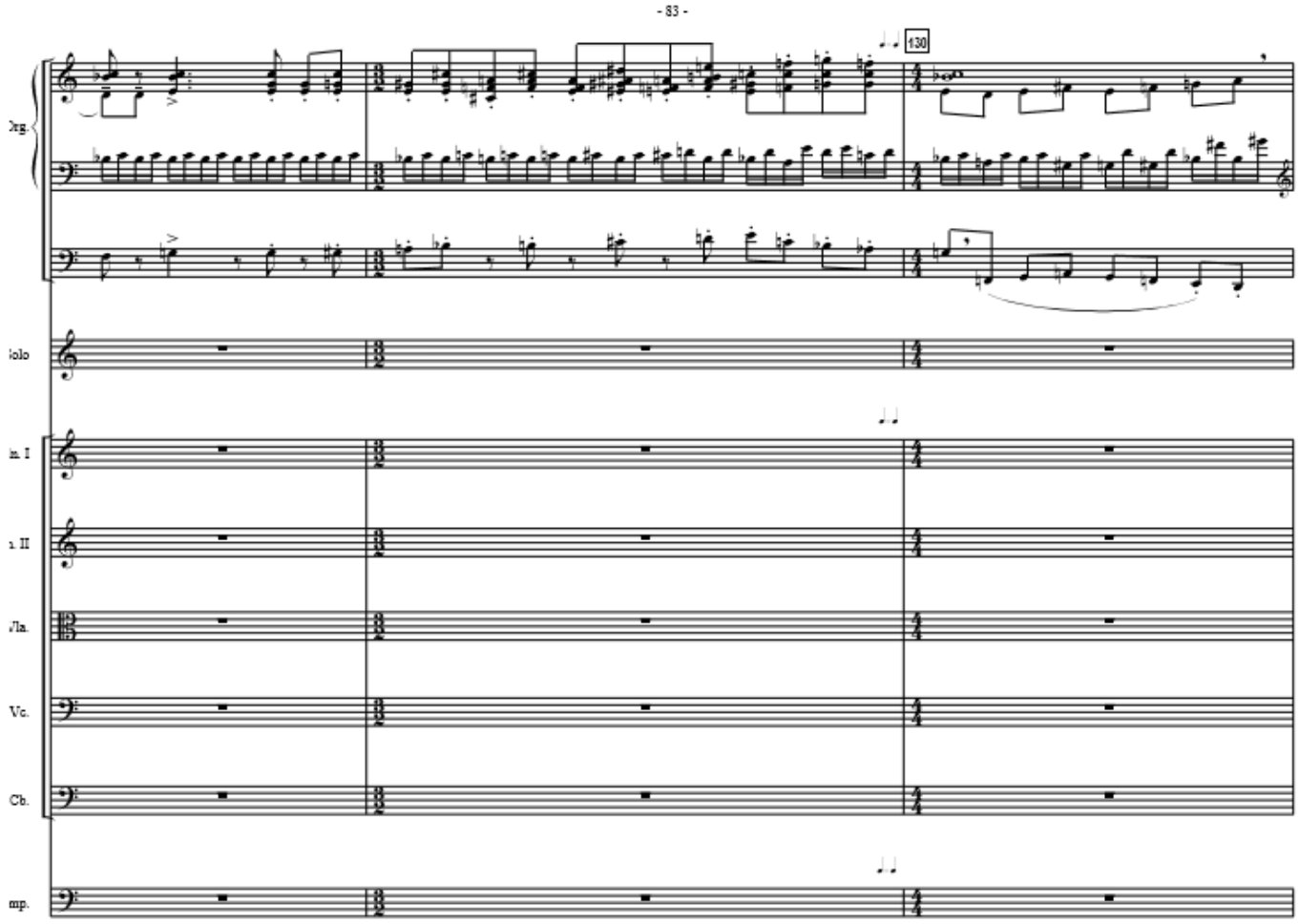
The following music excerpts (see Example 28a) illustrate a portion of the organ cadenza, which begins on the last beat of measure 126, after the pedal solo described in Example 27a and 27b, with the music direction *Vivace* and continues till measure 130 (see Example 28b). Motif 1 is played by the left hand, *poco leggiero*, while the right hand continues with the main theme. The Pedals have an articulated descending scale in another key and the coupler to Manual II needs to be removed from the registration combination.

Example 28a – *Organ cadenza, mm. 123–130*



The organ cadenza continues with the same motivic and thematic material in the left and right hands respectively (see Example 28b). The pedal footwork compliments the left hand passages with pizzicato-like playing on the *staccato* notes in measures 128-129 and then moves in harmony with the right hand passing notes this time with mixed articulation in measure 130.

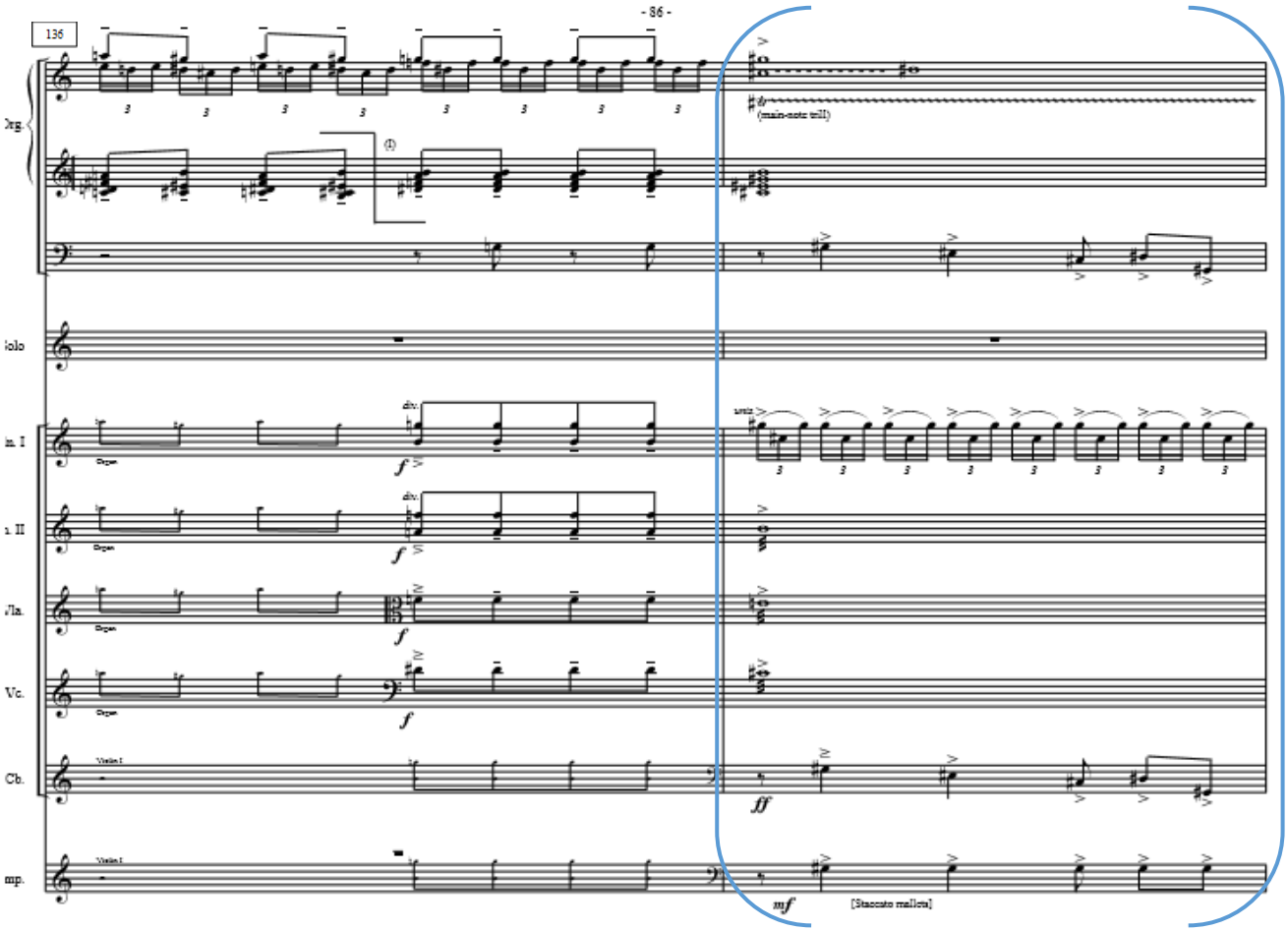
Example 28b – Continuation of o*rgan* c*adenza, mm. 128–130*



The strings then take the lead and the work accelerates into a toccata-like conclusion

In measure 137, the string section leads the piece thematically (see Example 29). The first violins continue with motif 1 while the organ manuals and second violins, violas and celli play a sustained chord, trill and tremolos. The Pedal and contrabass lead a *fortissimo*, descending, accentuated bass line, which is enhanced by the timpani at a *mezzo forte* dynamic with the correct mallets to ensure the correct execution of the accented passage.

Example 29 – *Strings lead section, mm. 136-137*



3.6 Performance indications

During the interview, Kloppers revealed extensive detail in terms of style, harmony, balance between the organ and orchestral instruments, and his choices for registration. Kloppers gives the organist and timpanist clear indications regarding his requirements for the successful performance of his organ concerto in the Notes on Performance and Notes for Timpani. These are found as forewords in the organ concerto score. The detail within the score allows the performers to navigate through the piece with the assurance that, by administering aspects of

registration and articulation, the performers will be able to play the work as envisaged by the composer. Figure 1 presents the notes on performance for the organist, and Figure 2 presents notes for the timpanist.

Figure 1 – *Notes on performance for the Concerto for Organ, Strings and Timpani, 1991*

Notes on Performance

The *Concerto* is intended for a medium-sized organ, a chamber string orchestra of approximately 20 players and timpani, but this does not preclude a performance with an extended medium. More string power could benefit the *forte* sections and a greater range of timbre and dynamics on the organ could add fullness or subtlety of expression.

Registration directions for the organ serve only as general guidelines. Since stops, voicing and other conditions differ from one instrument to another, the performer has to adapt and find satisfying solutions. This should be done however, while maintaining as far as possible the general tonal colour suggested by the basic timbre group (principals, flutes, reeds, strings), and without altering the pitch foundation indicated (i.e. 16' or 8' or 4' on pedal, 8' or 4' on manuals). A 16' manual stop should be avoided throughout since it would thicken the intended texture. Heavy 16' pedal reeds are also not generally required, except for the very end. Where a Principal 8' is prescribed (especially as solo) a warm rounded tone is intended, not one that is forceful or too thin and bright. The latter applies also for the solo reeds. Registration should aim at a balance with the orchestra. Decisions to include certain mixtures, cymbals or the Scharff in the *forte* sections will therefore depend on the size of the string orchestra and the strength of these stops.

Articulation signs (see explanation below) are to be played with vocal feeling and great subtlety. Avoid over-accentuation. The length of articulation pauses should be determined by the character and expression suggested in a specific movement or section. In *cantabile* sections, breaks between notes should be as delicate as possible. Although the music is tonally conceived, accidentals are used instead of key signatures to facilitate reading. Accidentals retain their validity within the measure, in cases of ambiguity (when an accidental seems to have been cancelled by another in any of the other organ or string parts, the accidental will either be reaffirmed or changed.

Tempo markings indicate approximate values only. The same applies to the unity of pulse suggested in m. 1-43 of Movement I. (Note: the latter is derived from the eighth note value of the opening 6/8 measure.) The dotted, double-dotted and triple-dotted note values in m. 1-15 or Movement I are to be played at face value during the juxtaposition of 6/8 and 2/4, thought somewhat freely and expressively. Like wise it is important to maintain the relationship of note values in the metrically free section (m. 44-222) without sacrificing natural agogical freedom in shaping the music. To facilitate reading of the ensemble section in irregular metre (Movement I), cues are provided in the full score with regard to metre and the grouping of eighth notes.

Articulation signs

Slurs for Strings: smooth connection of notes with the same bow
Slurs for Organ: legato, a smooth connection of the notes under the slur.
*note: the last note to be slightly shortened.

"legato" added to unslured notes or notes slurred with dotted line:
Organ: legato.
Strings: legato connection of notes played with separate bows.

Comma: a slight break played with vocal feeling (breathing)

Notes slightly detached with minute articulation pauses.
*note: This sign does not indicate stress; the need for stress is to be determined by the musical context, i.e. additional articulation, dynamics, character of sections, etc.

Stressed notes, slightly separated.

Stressed note on the organ: a clear separation from the previous note.

"leggiero" A keyboard touch used with fast notes such as sixteenths or thirty-seconds; indicates a light touch (depressing the key only to the point of contact or speech) creating very slightly detached notes for a sparkling effect.
Clearly detached notes.

Jacobus Kloppers
1986, revised 1991

Figure 2 – *Notes on performance for timpani*

Notes for Timpani

Timpani ranges and suggested size:

$d_{\natural} - a_{\natural}$ = 20" c# - g# = 23"

A – C# = 25" $F - A_{\flat}$ = 28"

Required mallets:

General mallets (medium)
Medium hard mallets
Staccato mallets
Cartwheel mallets

Tunings:

Movement I

initial	m. 15	17	21	23	29	79	80	82	91	117	120	131	171	178	182
$e_{\natural}$						$g_{\natural}$	$a_{\natural}$	$g_{\natural}$	f#			$g_{\natural}$	f#		
c#						d#			$e_{\natural}$		$d_{\natural}$	c#		$d_{\natural}$	
$C_{\natural}$						C#			$A_{\natural}$	$B_{\flat}$		$C_{\natural}$			
$G_{\natural}$					G#	$G_{\natural}$									

Movement II

initial
$d_{\natural}$
c#
$C_{\natural}$
$A_{\flat}$

Movement III

initial	m. 12	128	140	153
$d_{\natural}$		$a_{\natural}$	$d_{\natural}$	$e_{\natural}$
c#		g#	c#	$d_{\natural}$
$C_{\natural}$				
$A_{\flat}$	$G_{\natural}$		$F_{\natural}$	

Kloppers acknowledges that the organ concerto requires an advanced level of artistry from the performer. He describes the stylistic and harmonic framework of his organ concerto as multi-faceted. Kloppers requires organ performers to apply the registration indications as they are marked in the organ concerto score, as this will ensure that the required tonal palettes are created. He describes the texture of the three movements of the organ concerto respectively as contrapuntal, lyrical and rhapsodic in nature. Kloppers clearly expresses the need for his organ concerto to be performed on a Neo-Baroque type organ in order to allow for the desired tonal effects to occur.

Kloppers requires interactive communication between himself (the composer), the conductor and players of the orchestra for a successful performance of his organ concerto. He believes

that being involved in the preparation process before the actual performance of a work is pertinent to the success of the performance.

Figure 3 – *Kloppers, Giesbrecht and Michael Massey at a rehearsal for the premiere of the Concerto for Organ and Strings (1987)*[16]

3.7 Organ performer Marnie Giesbrecht

Dr Marnie Giesbrecht has performed the Concerto for Organ, Strings and Timpani a total of three times. Each performance has been on a different organ. Consequently, she has had to adapt not only her registration choices, but also the manner in which she approached her playing from a technical point of view. Three of Giesbrecht's performances of the Concerto for Organ, Strings and Timpani were live, and one took place for a CD recording.

The first premiere (without timpani) of the work took place in 1986 at the Robertson Wesley United Church. The second performance, which included timpani, took place in 1991 at the West End Christian Reformed Church. The work was recorded in 1993 for the CD *Dancing On Ice*, which was partially funded by the Edmonton Composer Concert Society. Giesbrecht performed the organ concerto for a third time in 2004 with the University of Alberta Academy Strings. This performance included Court Laslop on timpani, and was conducted by Tanya Prochazka at the Winspear Centre in the Davis Concert hall, Edmonton. Giesbrecht presented

[16] A copy of the article from *The Edmonton Journal*, Tuesday, January 27, 1987, written by Mairi MacLean with the picture taken by Mike Pinder, was provided via email by Kloppers (Kloppers, Email correspondence, June 15, 2020).

the work during a workshop for an event at the American Guild of Organists in 2000. The second movement of the work was used by the Peabody Institute as part of a ballet performance of *The Bluebird* in 1998 in the United States of America (Kloppers, email correspondence, June 15, 2020).

The most recent performance was of a new transcription of the composition, now titled *Piece Concertante vir Orrel, Klavier en Timpani*, performed by Giesbrecht, with her husband, Joachim Segger, on piano and her son, Mark Segger, on timpani (Kloppers, email correspondence, October 11, 2021).

3.8 Interview with Marnie Giesbrecht.

During the interview, Giesbrecht revealed certain underlying factors that influenced her learning, and ultimately, her performance of this work on multiple organs. This section includes verbatim excerpts from the interview, references to the score where applicable, as well as details of the organs on which the works were performed.

Tell me about your experience performing this particular organ concerto?

> Sure (laughs), the premiere took place at Robertson Wesley United Church and I sent you a link, I think, or some information of how to, to see this organ which is a, yes, it's a Gabriel Kney, completely mechanical action, completely mechanical stop action and it's a very dry acoustic and the organ is kind of up against the back wall. And so, now as you have looked at Kobie's concerto, almost every couple of measures there's a subtle dynamic change which involves changing stops (laughs). So, so this was the days when you needed two very reliable friends to be with you there and to actually know the piece just as well as I knew it. Because, because there's no time to do these things, you know. You've got both hands playing on the organ, playing on two different manuals, and you need to add or subtract a stop. So that, so that, you know, it just, it just had to be done. It was, oh, I'll never forget how busy that was for them. They were, they were working definitely as hard as me. And of course if they had to, you know, one on this side, one on that side, and everything, quite a heavy mechanical stop to pull as well. And then, and then, you know, when there's a big change, they have to get all those stops back in. And I also remember another little thing that Kobie sometimes does in his music is he has passages where the pedals, you're busy playing with both feet, but he wants changes in the swell box, right, so I'm like, yeah, well how's this gonna happen. So it just happened that on this organ, the swell shutters were reachable, like they were kind of like this (shows with hands), just above the *Brustwerk* where you're playing. So, and so sometimes the registrants had to also do this (demonstrates with hands). They would do the swell box also, yeah it was, it's unbelievable to me now, I think I would never go back to this organ and play a piece like, yeah, I mean we played everything on it you know, French symphonic stuff, Bach, everything. But, you know, now when we have so many organs that have computerised pistons and you can be so independent. At that time you had to be 100 percent completely dependent, and so anyway, it was teamwork. It was real teamwork. Also, I worked very closely with Kobie

on this because he, you know, he wrote it. I was still actually a student, I was a student at the university by then. But I hadn't, I don't think I'd graduated. No, no I hadn't. It was in the, in 1987. I didn't graduate till, this was January 1987, I graduated in 1988, yah. So, I was still a student, I was a student of Gerhard Krobs and Kobie was actually working with Gerhard, also as kind of like a collegial thing while he was on sabbatical. He wrote it while he was on a sabbatical. And so I was closely connected to everybody that was closely connected to the piece.

Has your experience as a performer influenced the way in which you approached learning and performing this organ concerto?

I would say yes, in the sense that this is quite a virtuosic work. And what I've found is that my background as a pianist, you know, learning very difficult music and having lots of different practice techniques and that sort of thing, you know, how to really kind of drill in places you need to drill, and very careful attention to detail. My training as a pianist really was very detailed, and so I brought a very detailed approach to learning this piece, which I think is what it needed because the piece itself is also really full of detail. Not just the metric changes and all the different tempo changes and that sort of thing, but there's so much detail of articulation and colour change and, you know, and shaping. I think, you know, if you're shaping a Chopin nocturne on the piano, you have these sort of ideas in your mind, and when you come to the beautiful melodies that Kobie writes, you apply the same things.

At the same time I had studied organ with Kobie Kloppers, he was my first serious organ teacher. And I had only started that in 1980, I think it was, and he of course is a very detailed teacher on organ. So when we were doing Buxtehude and when we were doing Bach, he carefully marks all the articulation and so. So that was good background, good background training. And I would say in those days too, I don't remember if we yet had an organ at home, or if I had to always travel to practise the organ. But that, in one way, it served me well because then I would learn, I'm sure that I learned all the manual parts on the piano first. And that was helpful to just do. Take that discipline and just do it, put in all the fingerings. Like my score is covered with fingerings (laughs). Without them I wouldn't have gotten through it right. And then, and then to do all the important seven steps (steps of practising – right hand alone, left hand alone, hands together, pedal alone, right hand and pedal, left hand and pedal, both hands and pedal) to get it, get it together with the pedal. So I don't know, I guess those kind of experiences. I had played a couple of concertos with orchestra as a pianist. I had played Beethoven fourth and Chopin e minor. I was really lucky to do them, both as a student, once at the university, you know, one of them at the university here and one of them when I studied in Salzburg for a year. And so, so having played with orchestra before was really helpful too.

Describe the relationship between the timbre of the organs and the symphonic instruments at the premiere and the other performances?

Yes, if you had played the Poulenc, because this, Kobie's concerto is similar in that way, that you know, the strings are providing, it's like the strings of an orchestra and then the organ timbre is sort of like the rest of the orchestral instruments. It's like all the woodwinds, the brass, and so, it's so beautifully contrasted so, and in the, you know,

it just works together because the sounds are completely separate from each other. Complementary and yet, you know, kind of like Poulenc, and like creating a full orchestra sound with an organ and strings. And he hadn't yet put in the timpani, so that was the only thing – there was no percussion at the, at the opening performance. But so there was, so let's just say there was excellent blend because of that. And there was also excellent contrast. So, you know, when they played together it was, you know, you would never have, oh, when I got the trumpet on the organ now and the trumpets playing in the orchestra too. I wonder how that's gonna work? No. I had the Trumpet, I had the Trombone, I had all the Flutes, you know, everything of that, and then the string players are the string players. So, yeah.

What stylistic approaches did you apply when you performed the organ concerto?

[…] well, certainly I would say there's some kind of French symphonic type of approaches, because there's a lot of that type of symphonic writing, I would say, in the piece. And at the same time, I would say, like, Baroque articulation type things as well, that sort of idea. So, and then also there was a lot of kind of *leggiero*-like passages where you know, you really need the kind of flutter-fingery stuff, which is part of kind of voicing, right? Like something singing over the top, and underneath you've got to bubble away so that it keeps the colour as well. So, and then at the same time I would say that's also part of the contrapuntal side of it. Very much contrapuntal writing and contrapuntal playing, where you have a voice of parts, so I'm gonna make a very singing *legato* for this line and my accompaniment is gonna be just, you know, either articulated or light or, you know. So these kind of things can happen sometimes with registration and manual changes, but a lot of times you have to do that with your own, you know, your own textures that you're making with the fingers, so yeah. I would say that, yeah, maybe those would be the way to making colourful textures using *leggieri*, using *legato*, using slurs and *marcatos* and *staccatos*, using Baroque types of contrapuntal things, yeah (laughs). It's a pretty comprehensive piece.

Was it quite clear what was expected of you in terms of the way you played?

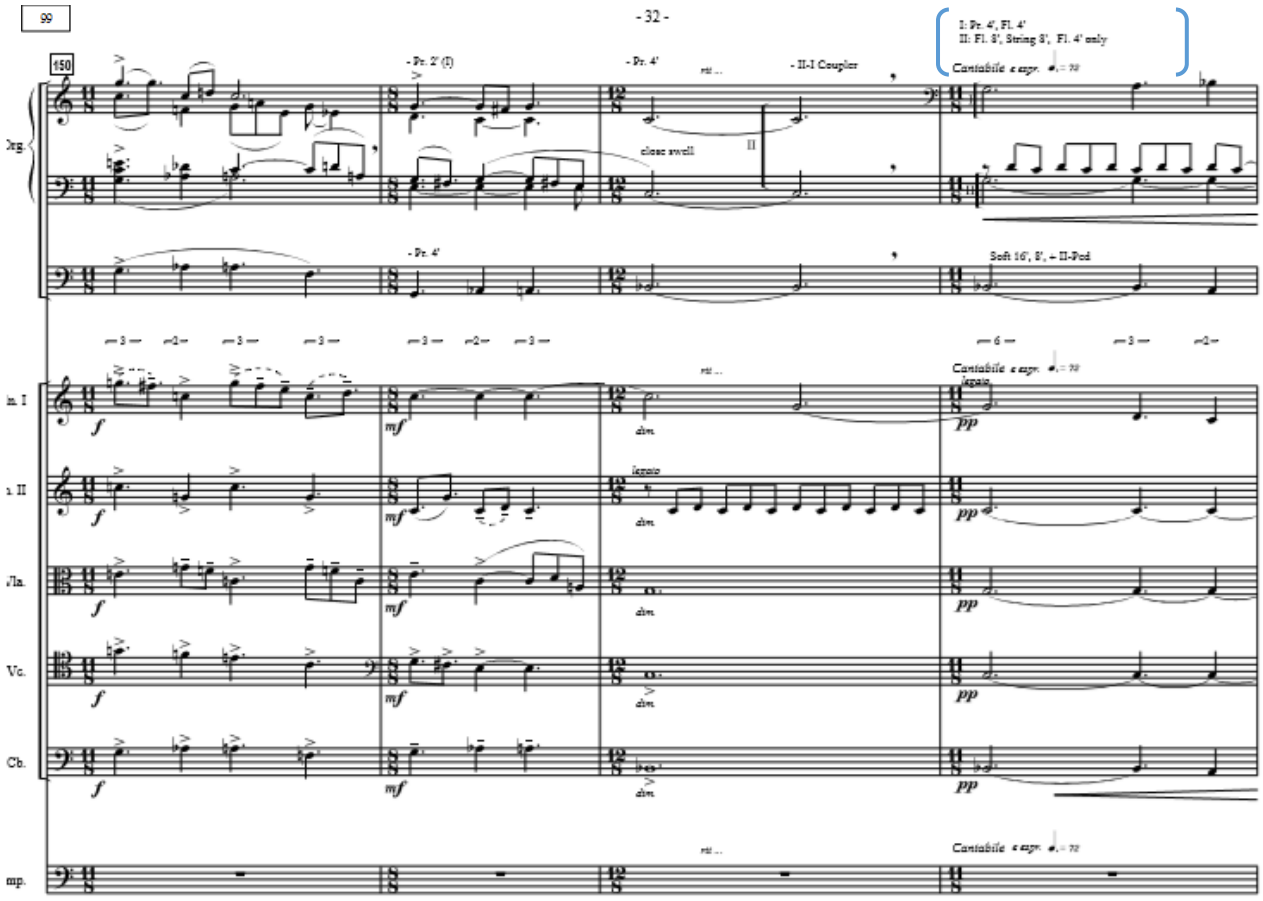
Yes, I would say it's very clear, yeah very clear, and I would say that a lot of the... it's a very busy score for notes, registrations and also instructions and little tempo changes. But a lot of times they're intended for, you know, for musical interpretative purposes, so he'll write it in. What he's really looking for is kind of either a sweep or, you know, sort of a tapering off of a phrase. But he'll, he'll indicate it with, you know like the tempo will change or meter will change and it'll stretch out and so yes, so it's a very detailed, it's (a) very detailed score.

What registration choices did you implement when performing the organ concerto and why?

Yes, I would say, for most part, the choices are, "let's see how we can follow the score exactly" (laughs). Cause you'll, you might notice, so, where he's looking for subtle changes, so you're playing along and he tells you what he wants, you might start with the strings.

Kloppers requires the use of string registration on Manual II from measure 153, in the first movement, with the swell box to be opened, in order to create a gradual crescendo (see Example 30). While this occurs, the strings play a dynamic level which is very soft with the contrabass having the same gradual crescendo effect as the Swell Manual. It can be deduced that the composer uses the string component as an accompaniment to the melody played in the right hand of the organ part. The gradual decrescendo evident in the organ part with the removal of Principal stops in measures 151 and 152 is complemented by the dynamic movement in the strings as an effect to prepare for another character or scene in measure 153.

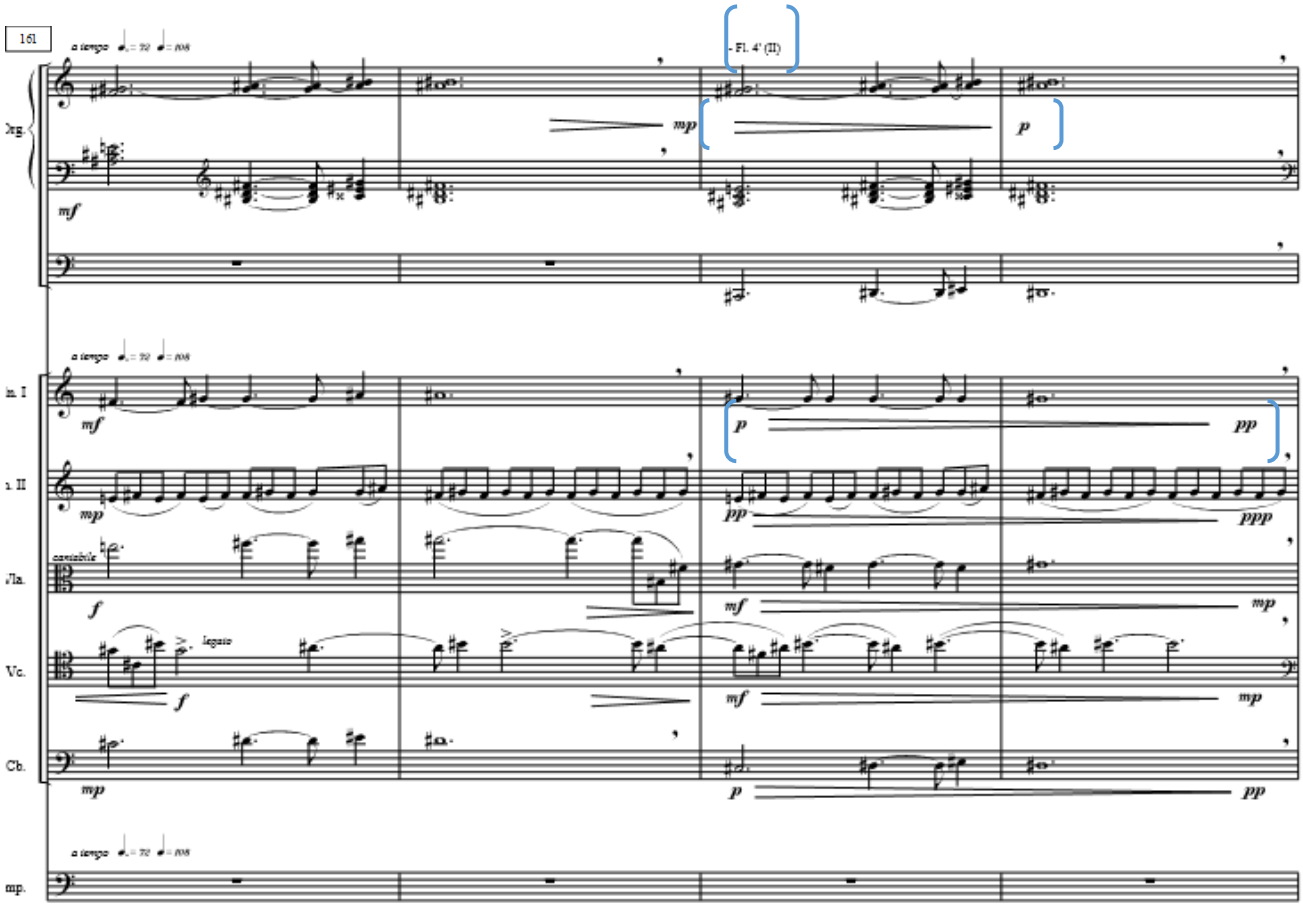
Example 30 – *Indication to use string registration in the first movement, mm. 150–153*



> [T]hen he'll tell you when he wants that Flute added[17] (Giesbrecht)

The composer is very specific when it comes to registration indications. In measure 163 of the first movement, he instructs the organist to use a 4' Flute stop to create a soft timbre (see Example 31). This will aid in the dynamic marking of the *decrescendo* that he incorporates between measures 163 and 164. The decrescendo effect is also incorporated in the strings accompaniment from measures 163 to 164 with different dynamic levels throughout the entire section.

Example 31 – *Indication for organ to use 4' stop in the first movement, mm. 161–164*

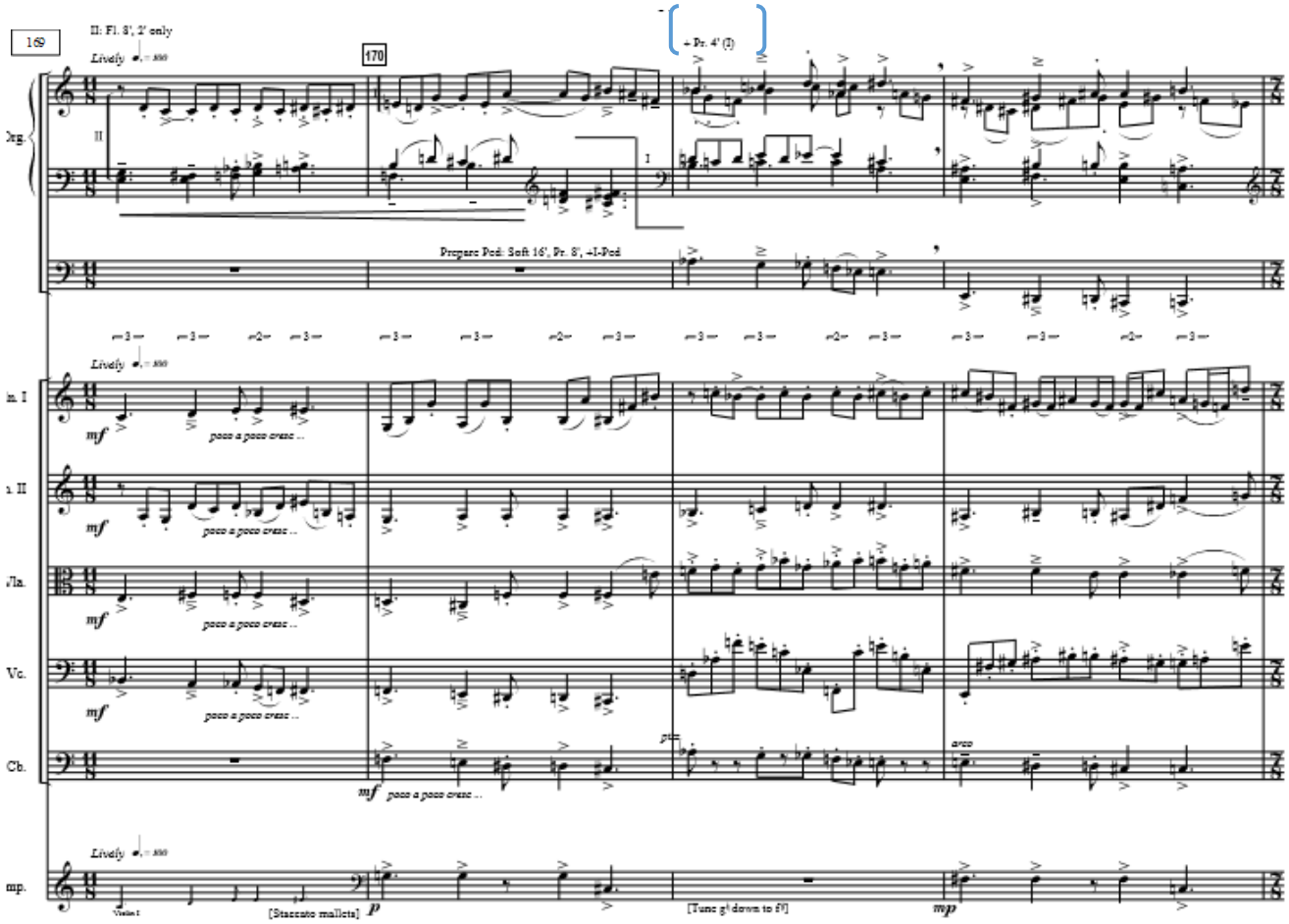


[17] Quotations from the interview with Giesbrecht used in conjunction with music excerpts are indented.

He'll say when he wants that 4'…

In the next example, the composer requests a 4' Principal stop to be added from measure 171 to the existing registration combination, Flute 8', 4' and 2' (see measure 169, Example 32). This should be played on a manual separate from the left hand and adds to the *lively* music direction required in this section. In the same measure, the right hand and second violins display similar ascending notes, which are reflective of the ascending pattern of the third motif. The Pedal and contrabass share a similar bass line, with slight notation differences in the contrabass part. The strings follow the harmonic framework, articulation and rhythm of the organ from measure 169 onwards. The timpani plays a soft accented line which moves with the rhythmic pulse of the bassline (contrabass and organ pedal),

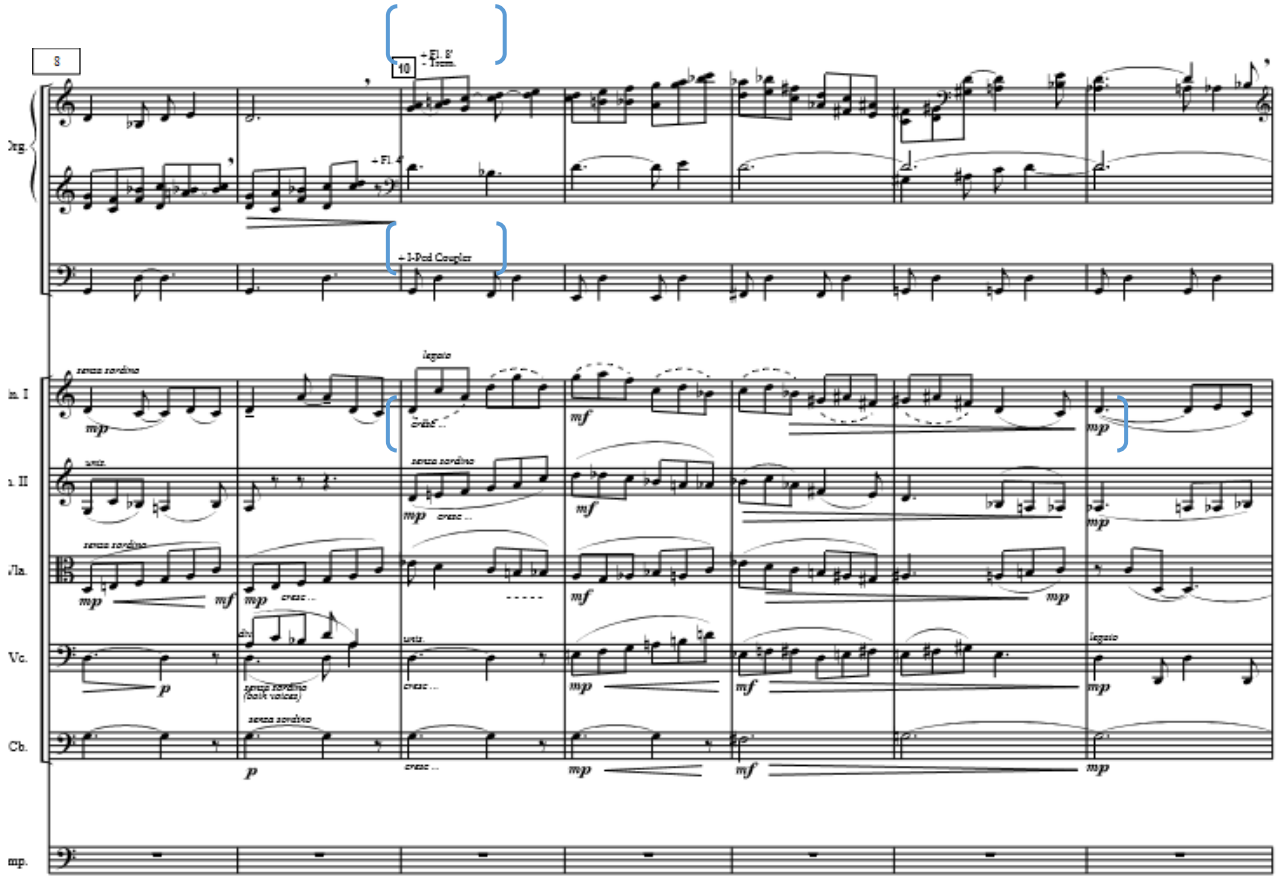
Example 32 – *Addition of Principal 4' stop in the first movement, mm. 169–172*



… [H]e tells you when he just wants the Pedal coupled.

The following musical excerpt indicates that the composer requires the registration on Manual I (Flute 8') to be coupled and used in the Pedal in measure 10 (see Example 33). It can be assumed that because of this the composer wished to create a uniform sound between the right hand and the Pedal and that the addition of a 4' Flute in the left hand is to purposely have it sound more distinctly. The string orchestra accompanies at a moderate dynamic level from measure 8, which is increased and decreased by slight *crescendos* and *decrescendos* beginning and ending at various measures. The composer instructs the string players to apply *senza sordino* at varying entries of this section but at strategic moments when the *crescendos* need to take effect.

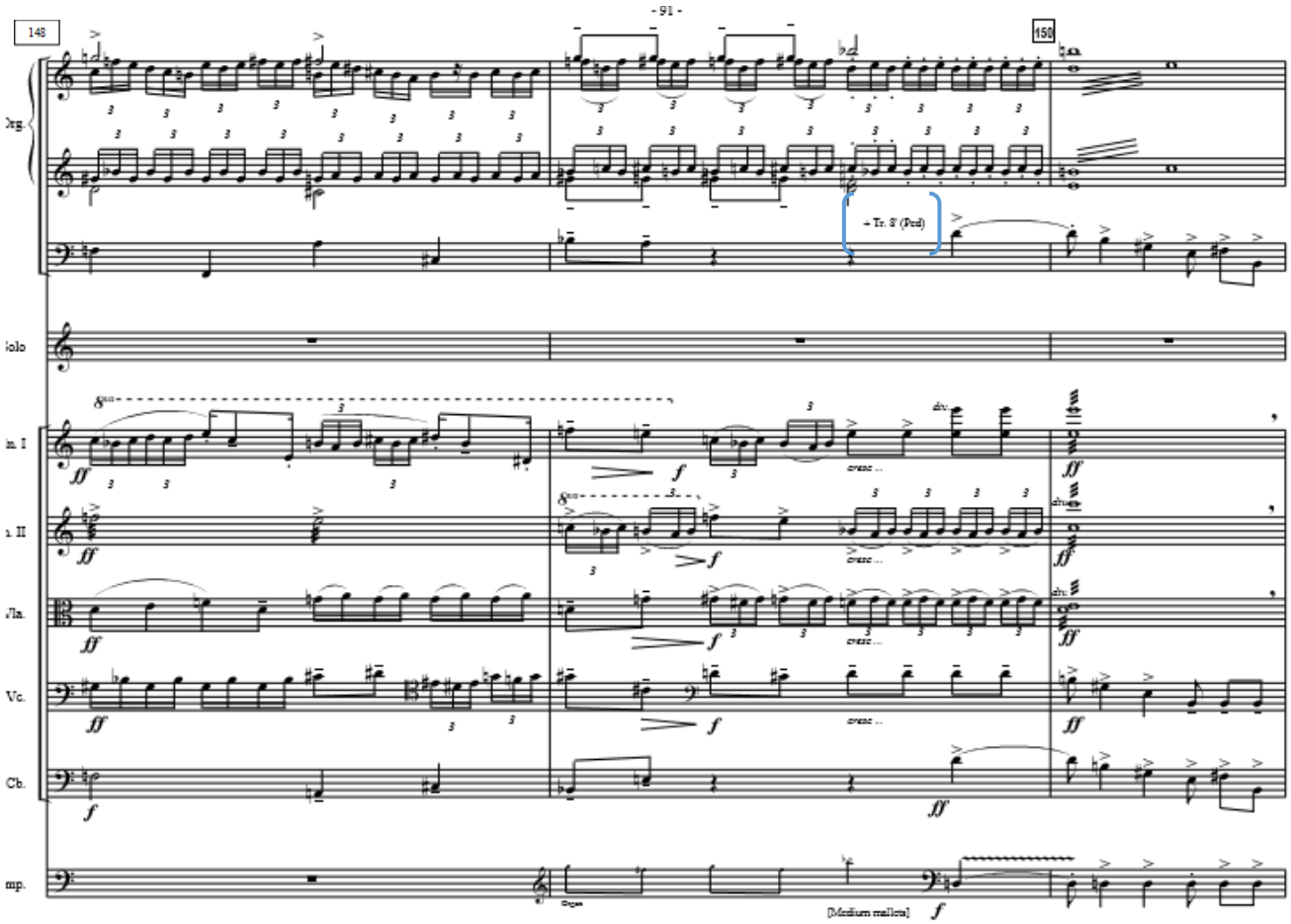
Example 33 – *Addition of Manual I coupler in the Pedal, Second movement, mm. 8-14*



[A]nd then he'll tell you when he wants you to put the reed in the Pedal.

In measure 149, the composer required the addition of a trumpet stop to accentuate the line in the Pedal (see Example 34). The score indicates that this should be a Trumpet 8' stop. The addition of such a robust stop adds to the tone colour of the dynamic level for this section, which is *fortissimo*. The decrescendo in the upper strings, viola and cello create suspense in measure 149 just before the majestic entry in the pedal, contrabass and timpani parts. Likewise, the triplet figures in the right and left hand, measure 148-149, as well as those in the second violins and viola part towards the end of measure 149 create the same anticipated ambience. The accentuated line in the Pedal is imitated either melodically or rhythmically in the lower strings and timpani.

Example 34 – *Addition of reed, Third movement, mm. 148-150*



He's actually extremely specific, so I think the change, in this case, it's mostly interpreting, you know, you can play, like, lots of pieces where they, like, give you dynamics. And then you're really choosing, oh, I'll make this one, make sure it's this

one, nah this one, whatever, well in this score, in that way they're just like the French music. You know, where he really is telling you exactly what he has in mind. And so the decisions you make are, "How can I best achieve this?" and then also make it the best choices for this particular instrument. So now he put in the registrations. I guess his early registrations must have been, he probably sat right down at Robertson Wesley and did it specifically for that organ. But then I'm thinking, and here's where I couldn't find all my scores, I'll show you, I've got this one. I've got my one big sketchbook here which was from my third, my last performance at the Winspear, where I didn't have two people helping me to keep removing sheets, I had another sketchbook where I could have more control of my page turns and knowing what I was doing. But I couldn't find my old ones, which is too bad, because I think that what, when we recorded at West End, I think Kobie might have, he could tell you this if he did or didn't, he might have reregistered it exactly for that organ. Yeah, and then he didn't write in new registrations again at the Winspear.

I'll tell you what he did do, he did go down there himself and adapt it. Here's another, now if I would ever be invited to go and play this piece in another city, I would do my own registrations, but, but playing it in Edmonton he would always say, "Marnie, do you want me to go down and set up the registrations?" So this is a double edge, this is a double-edged sword. The first thought was, "Oh, Kobie that's great, now I don't, I don't have to kind of book off those hours to go and set it." He can register it to his heart's content with, you know, a change after every two measures and then we've got to accomplish these changes (laughs). And also, he is, he's got a wonderful sense of colour, just amazing. He'll take forever to figure out exactly which 8' Flute he wanted and which 4', and it might be he'll decide, "You know what, actually the 4' Flute an octave lower I like the colour better, and then on this other manual, I actually prefer instead of the 8' Principal I think I'll take the 16' and we'll, we'll play it up," you know what I mean? And he'll just have me playing like this (demonstrating cross-armed) just to get the colour he wants. He's not really thinking about what's it gonna be like for her to play this. No he just thinks I like this (laughs). So when you say what about my choices, I think you might have to ask him (laughs). Once in a while I'll make changes to make it more comfortable to play. But I think if I would ever have, if we ever had opportunities to tour with this piece, let's say if we ended up with an organ and piano one, I would be trying to stay faithful to what he would ask and then I would try to also make it comfortable to play.

Can you describe the various organs you performed on?

Yes, so the first one I think I've already told you is completely mechanical. It has the *Hauptwerk*, a *Brustwerk* and then an *Oberpositiv* I think it is, an *Oberwerk*. And also the keyboards are stacked, not overlaid but stacked, you know, can't see this, you know, you have the whole keyboard and the next one starts a little bit there, so by the time you get to the top one you're really playing way up there. And you no longer can see underneath where these three little ventils are because you're stretched out over the whole organ. It's you know, it's fine for Baroque playing. It's a very Baroque instrument, dry acoustic, nice action, very good, and this is the one where I had to really have two people being extremely busy. Like, the stop action was totally mechanical, no pistons anywhere. Yeah, no pistons at all, no generals. The only things was there was a little ventil where you could pull reeds on. That was the first one.

The Neo-Baroque organ at Robertson Wesley United Church sits in a freestanding case, which is more than two storeys high. Its pipes and mechanism, which has a complete mechanical action, also known as tracker action, are both easily accessible through detachable panels and doors. Bruce Wheatcroft did the tonal design and the voicing was done by Gabriel Kney. The organ consists of 36 registers and three manuals, with a full pedalboard. It has no pistons, and apart from couplers that are mechanically switched on and off, there are no computerised aids to assist when registering. Divided among the three manuals, namely *Brustwerk*, *Hauptwerk* and *Oberwerk*, and the Pedal divisions, is a total of 2,750 pipes. Slight revision done on the organ was that of the reeds on the pedalboard during 1988. The organ was created to complement the inner structural design of the church and has a red oak finish[18]. See the full table (a) with the disposition of the organ in Robertson Wesley United Church (Appendix E). Giesbrecht's description of the organ in the Robertson Wesley United Church, West End is now presented through the interview data.

> Then West End, that was the organ where the recording was made, this was a two-manual Létourneau, mechanical action, but we had, like, an electrical stop system and a little computer. So we had eight general levels of memory and six generals on each manual. So, so in terms of handling registration, this was much easier, but it still required an assistant. Because you could only go so far before you could change that channel, and what I told you earlier. But it's a beautiful organ and the building has a wonderful acoustic, terrific acoustic. If you Google it, you'll see also a picture of it and the other thing is, is the orchestra, like the organist right up at the front what you might call the stage, you know, it's the front area of the church, and then there was a good stage around it, then the orchestra could be around. It is an ideal venue because [you are] close to the players and the organ is close to me, so, I think the ensemble was really pretty good because I could always hear clearly what they were doing, and there was no delay between what I played and what came out of the organ. So, and we had a mirror for the sightline and also the sound blossoms beautifully into the hall. There's like, almost, I don't know, I don't know how many seconds of, of kind of bloom there, but there is a really good acoustic. And the other thing about that organ is, and I'm sure it was the same at Robertson, but it's just a different instrument. And because it has a real swell and quite, the swell organ and the *Hauptwerk*, what they called it, are kind of equal in terms of volume, and so that makes it really, and it's a two-manual organ but with more stops on the Pedal. So it actually makes it really quite, quite versatile for, for the kind of, you know, when you really need to, you need something on the Pedal that's kind of solo and you don't have to get rid of one whole manual to couple to it, because you can be more independent.
>
> And every stop on that organ is, stands on its own. You don't have to, like, if you got the 8' Principal, you don't have to beef it up with other things so you won't hear it. It just try and sings on its own. It's different, superb instrument that way. So I'll just compare it briefly to like, so if you go to the Winspear, and you just want that 8'

[18] www.rwuc.org/organ

> Principal sound, you end up having to add lots more stops to it, just to kinda build it up, give it the projection it needs. But at West End, one stop will do your solos, those 36 stops are all, you know, 36 sounds that can be mostly used, with the exception of maybe something that could couple on the Pedal that would need bolstering, but so it, so it really did make it probably the superb instrument for playing this concerto. Good for ensemble because you're close to everybody, like, and because the organ is great. And we are planning to put, like, a bigger computer system on that organ where there's a next button, and when that happens, it's just really going to be totally perfect, because other than the page turns, a person might be able to do it all themselves (laughs). Although I wouldn't look forward to playing this, oh I shouldn't say I wouldn't look forward, I would look forward to learning to do it, the advantage if this piece were to turn into an organ and piano piece is that it would then become chamber music, and you would then just listen to your partner. When you play with an orchestra, you have to also follow the conductor. And so, when there's a piston change at the same time as something different, that the conductor is doing. I have a hard time dividing my brain between push the piston, watch the conductor. This takes, usually, I think it takes more time to get that in your head than you ever have rehearsing with an orchestra. Whereas if you have a partner, you can just say, "I'd like to do this, I'd like to do this little piston change ten times so that I can get it in my brain what's happening.

The organ at West End was built by Létourneau, known as the most prominent organ builder in Canada. It is positioned in the church, which has a high ceiling and a reverberation of approximately four seconds. Features of the organ are its four manuals, 96 registers and 121 ranks, and it includes a tracker play action and electric sliders. The following specifications are included: mechanical swell box and pre-set pistons. A computerised system, which will allow organists to set registration combinations over hundreds of channels, is currently being installed (J. Kloppers, personal communication, August 9, 2020). See the full table (b) with the disposition of the organ in West End Christian Reformed Church (Appendix F).

Did the venues influence your registration choices in any way?

> […] yah, I think that the thing about the Winspear being at, whereas, whereas at West End if it's an, if he asks for an 8', 4' and a mixture, I'm just gonna take that on one manual. At Winspear it could be that I will, I'll choose that from two different places or three different places. I might need, you know, I might say I'll take the 8' from the Great, but the 2' carries better from the *bombarde*, and oh, when I wanna know, most of all I'll take that from the Swell. So then I'm stacking up manuals, I'm stacking up all kinds of things to get the same sound I'm looking for on the one right, or this one Flute does not really project enough for, like, let's say I just want a 8' Flute, so I'm gonna take it from somewhere else, yeah. Other than that, it also has, it has swells and some couplers. So then that's possible to take sounds and you know, change their octave to suit your need. With effect, certainly with effect that way, whereas we don't have any of that at West End or the other one. There were never any possibilities to alter the sounds by taking them up an octave, while you know, this is all super or something like that. So it's much more a symphonic organ, and so then, I say register more symphonically, less than according to more Baroque. More choices, so you need to read

> in the Pedal, which one will it be, you know? There's five to choose from, maybe on the Pedal something like three and a *bombarde* that could take. So more choices for the timbre of the sound. Let's put it that way.

The Davis Concert Organ was built by Orgues Létourneau Limitée of Saint-Hyacinthe in Quebec. It was inaugurated on 14 September 2002, in front of a sold out audience. The organ consists of 96 stops and 122 ranks, comprising 6,551 pipes. The naming of the concert hall serves as a vehicle in recognising the generous support of Dr. Stuart Davis, as well as to honour the memory of his late wife, Winona. Couplers include all usual suboctave, unison and octave inter- and intra-manual couplers. The organ has the following console accessories: combination action by solid state organ systems that are shared by both consoles; 300 levels of memory each storing various amounts of stop combinations in sequential levels; eight adjustable pistons for *Grand-Orgue*, *Positif, Récit, Bombarde*, and *Pédale*; as well as 16 adjustable general pistons. In addition, there is one adjustable tutti piston, a general *crescendo* pedal with a bar graph indicator that features one fixed and three adjustable programmes of 60 stages each. This organ also has an independent registration sequencer with up to 3,000 adjustable sequences, which are housed in a total recall disk-based memory backup system. Furthermore, there is a manual transfer feature exchanging *Positif* and *Grand-Orgue* with appropriate pistons[19]. See the disposition of the organ in the Davis Concert Hall in Appendix G.

Can you describe your choices in terms of dynamic cohesion with the orchestra?

> Again, it's so well prescribed in the score that, it works, it works. I'm not sure if you've done a study of what the, you know, I don't know how much you've worked through the concerto, but for instance, sometimes there'll be like a, an Oboe or the Fagot or something with the melody in one hand and then, you know, string stops or Flute stops on the other. And it just, it just works so well with the orchestra. Where you need, like, a full sound, usually it would be, like, if you had 8', 4', 2' and Mixture or just 8', 2' and Mixture or 8', 4' and Mixture, these are all different colours and they all work well to sound like, kind of like a unified, if you compare it to, like, of the orchestra. Like now, we've got the woodwinds and maybe a brass in the middle, and the strings play full out. So, there's always good, you know, is that the kind of, are you thinking of the colour cohesion with the orchestra or you're thinking about balance with the orchestra?

Balance!

> Balance, yeah, so for instance there might be, it's a little bit of a chamber music thing I would say. It's maybe closer to being, like, I never played it with a string orchestra that was like, you know, 100 players (laughing). Usually, I can't remember how many

[19] https://www.winspearcentre.com/more/about/about-winspear/davis-concert-organ/

there are, we had 16 where we are, maybe we were lucky with 20, I can't remember. So you, so you, it does not call for full organ sound. It calls for transparency. I would say the registrations are great variety but always being transparent. If there would be, like, a really big chord or you decided, I doubt that I ever put on a *Chamade* for example, but if I did, it would be last chord type of thing and it would be short, so if you have to play something really, really loud, you know, when there maybe are a few spots, it's, it's very short. So for instance, I think in the last movement it's mostly a plenum sound with Mixtures on the manuals when it's really busy when you're bubbling along with the string players. But then, when the Pedal solo comes out, there's big reeds on it which, if they were played fully *legato*, might bury, might bury the string players. But again it's marked, it's very fast and so it becomes quite short. So by playing quite short, like short articulation-wise, it never covers, it never covers the orchestra. It just kinda, it just comes through, but without, without overbalancing. So maybe I might say the textures and the articulations together with whenever there were big sounds and reeds and Mixtures, this is what made it work. So like, when the strings were playing *legato* the organ is playing articulated and that it doesn't, you know, it doesn't really matter that if I'm loud or I'm soft.

Did you have any communication with the composer about the piece before its performance?

Well, we worked on it together. I don't think if he, I'm not sure if, my memory doesn't serve me well whether he, he probably didn't consult with me, maybe because I was also still a student. I'm not sure if I had, like, sneak previews to start working on it or not, but I know for sure we worked together at the instrument once I had it to learn and, you know, he always said good advice, and since he had also worked out registrations himself, you know, we worked on that to see, you know, how's it working and what can be changed and what needs are, so. So, yeah, I think in that way, and I knew him very well because, you know, I had been a student. I was no longer his student, but my husband Joachim was working with him at King's University so they were colleagues. So we know each other in social gathering settings and also from, well, we have the RCCL here, the Royal Canadian College of Organists, so we were both probably both active, and well, actually, he would've been active. I didn't get active in that until I had my job in 1988. But, nevertheless we knew each other, so that made me interested to play it too, because he's a wonderful person and his music, I was already familiar with other pieces of his, and so, you know, I was quite excited to play the concerto and I was looking forward to it, and I expected a great piece and it is a great piece. […] And it's also, it's just, you know, it's complex but it's very beautiful. It's full of heartfelt singing line moments and, you know, and the harmonies are lush and the colours of everything are spectacular, and then there's always this disciplined kind of, very often Baroque-ish kind of thing somewhere in there, there's counterpoint, put it that way. There's a lot of good music.

The third organ on which Giesbrecht performed the concerto was the organ at the Winspear in the Davis Concert Hall in Edmonton. Its range of registration choices and the four manuals available made for easy positioning between parts of the score that required registration changes.

> […] With the four manuals, it just gave more opportunities for where you could find what the colour was that you needed. But that organ is also quite comfortable to play. So, the Manuals are overlapped so that you're not reaching too, too far to get to the top one, which was, which is an issue at the first organ that I was telling you about. So other than marking in my score just which manual to go, the other thing is, is that he could always, it had two things, it had a grand organ *positief* transfer, which I don't, can't remember if we used or not, so you, but you could, we might have. I didn't look close enough in my score, you could also switch a manual, so that if you were really used to one hand being higher than the other one and you didn't want to swop that out, you could, and also it's possible to couple any manual to any other manual. So, and mostly, you know, you only needed to, when I say it's very French symphonic, it is, but I never had to play on three manuals at one time. Like, I never had to thumb down or, you know, do that sort of thing. It doesn't ask that of you. I'd say it's mostly conceived to work really well with two manuals, as long as you can find those colours that you need. The beauty of that Winspear organ is too, that on the fourth manual it's a *Bombarde* and, like, there's just a great Tuba. There's extra 8's if you need to couple them in to just give a little more sound. There's another great cornet where you got more variety for, you've more variety but it doesn't, you know, you can't play full organ anyway with a string orchestra, not really. You don't, so you're just still working with the colours to get the right, yeah.

3.9 Overview of Giesbrecht's experience

Upon reflecting on her experiences of playing the organ concerto, Giesbrecht revealed that, due to the varying nature of each organ, she had to make adjustments with her registration choices in order to create the desired effect. Comparing the performances on the organs at the Winspear and West End, Giesbrecht stated that while she had to consider utilising a combination of various stops at the Winspear in order to create a tonal palette, she did not have to consider this at West End, as this organ had an array of stops from which to choose. Apart from page turning and changing registration, Giesbrecht described that performing with an ensemble presented a challenge, as she had to simultaneously follow the ensemble leader and take into consideration the factors that involve performing as an organist. She also identified Baroque and French type articulation as the preferred approach when performing this piece.

Giesbrecht confirms the meticulous choices of Kloppers' registration for his organ concerto. Having a detailed score enabled Giesbrecht to perform the work confidently. From the interview with Giesbrecht, it may be gleaned that organists often have to physically and mentally adjust their thought processes on performing, since no two instruments are the same.

3.10 Summary

Chapter 3 included the transcription of the interview with Kloppers, a closer look at the score accompanied by programme notes, and a brief analysis of the structure of the concerto. The interview with Giesbrecht provided insight into the registration and articulation applied, as well as the details of each organ on which the concerto was performed.

CHAPTER 4

Gerrit Cornelius Olivier – *Konsert vir orrel en orkes* (1985)

4.1. Introduction

Chapter 4 presents a brief biography and background of Gerrit Olivier, followed by verbatim excerpts from the semi-structured interview with the composer about his *Konsert vir orrel en orkes*. A brief analytical overview of the concerto is presented through references to the score and the interview. The chapter concludes with excerpts taken from the interview conducted with organist Wim Viljoen, who performed the concerto in 1990.

4.2 Biography and background

Gerrit Olivier was born in the Free State, in 1945, to Helena and Frederik Olivier. He spent his early school years in the Limpopo province on a mission station near a small village known as Dendron. His family relocated often, which resulted in him matriculating in Tzaneen from the Merensky High School. Apart from having formal piano lessons with Mrs Annie Muller, an established piano teacher from the Lydenburg area in South Africa, Olivier gained musical knowledge from various encounters with, among others, refugees from World War II (Flores, 2008).

Olivier completed his BMus in 1967, followed by a Teachers Training Diploma in 1968, a Master's in Music (Composition) in 1975, and a Doctorate in Music (Composition) in 1985 at the University of Pretoria (UP). Flores (2008) mentions that 1976 was a defining year in Olivier's career, as he was awarded a scholarship to study in London, at the Opera Centre, and was also appointed at the University of South Africa (UNISA, Department of Musicology). He also obtained a *répétiteur* diploma in opera from the London Opera Centre in 1977. Here, the London Opera Centre, he studied piano accompaniment with Geoffrey Parsons (1929–1995), who Olivier considers as the musician who influenced him the most. Olivier's experiences in London inspired him to pursue a career in accompaniment. He did so successfully, with specialisation in accompanying vocalists specifically in the art song genre (Flores, 2008). Olivier took up a post at UNISA on his return to South Africa in 1977, and remained there for eight years. He then went to work at the University of Pretoria and was promoted to Senior Lecturer in 1985 and Associate Professor in 1998. Olivier lectured in music history, harmony,

counterpoint and South African art music, and also acted as a singing coach and *répétiteur* during his time at UP (Flores, 2008).

Olivier is highly recognised as a composer who has written works mainly for the organ. Flores (2008) indicates that two of his most prominent works are *Lift up your heads, ye mighty gates*, which was written for the first UNISA International Organ Competition in 1998, and the ten new melodies he wrote for the *Liedboek van die Kerk* (2001). He has contributed considerably to liturgical music by playing for church services, composing hymn arrangements and melodies, as well as by writing texts for sacred music. Olivier has served as both performer and church organist for many years and continues to play in his spare time (Flores, 2008). He has served as advisory board member for the revising of the Afrikaans Psalm Book and the Afrikaans Hymnal (1969–1978)[20]. He was a member of the Executive Committee of the Southern African Organists Society (Flores, 2008).

Although Kim Flores (2008) accounts for particular events and a short biography, there is currently limited published material on the life and organ works of Gerrit Olivier. While this study contributes significantly to research about his life as organist and composer, it most importantly contributes to research about his organ concerto.

4.3. Interview with Gerrit Olivier

This section includes verbatim transcripts of the interview, and is specifically aimed at gaining an in-depth view of the composer's background and compositional process. Before the start of the interview, Olivier played a recording of the premiere of the concerto, which provided a useful aural context to the discussion of the work.

What is your personal philosophy on composing?

> Well, I think, uhm, composition is for me, first and foremost, the expression of emotions and feelings that I have about, uhm, a certain work. Of course, the composition for a Doctorate is something that's totally different again. Uhm, you have to prove certain principles to the examiners that you have mastered certain techniques, and uh, I chose myself with Professor Stefans Grové, the late Professor Grové was my promoter, and between the two of us, we decided what works I was going to compose. They had to be large-scale works, so immediately, and also because there is such a scarcity of organ concertos, I decided on the spot to write an organ concerto, and that was the first work that I composed for this degree. Uhm, I also, you're talking about what, what, what my motives are, and that was, one of them was to promote the organ, and I also wanted to let the voice of the organ be heard loud and clear. That's why it starts on a Tutti with a

[20] Dates of the revision of these two books found in Van Wyk (2019).

few chords, that I dare say, woke everybody up (laughs). So there are some quiet moments too, but most of the time the organ is heard in its full glory.

Tell me about your journey as a composer of organ works in South Africa?

I was church organist for 51 years, 31 of which were at the Waterkloof Dutch Reformed church in Pretoria, where I composed this work. I worked at the organ, much to the consternation of the *Koster*, who said: "Tell me, is somebody playing on the organ? But it's horrible music! What is happening?" So I said, "No, it's me. I'm the culprit." […] I must be honest, I tried to let the parish hear some works from the standard literature, once in a while, but most of the time I, uh, took my, my inspiration from the sermon and from the hymns that we sang during the service. So, I for instance, I always played, made an improvisation for the collection based on the closing hymn so that there was some relation, and before the service I would improvise a set of variations on the opening hymn. Uh, so that there was some coherence and some underlying unity in the music, and the, and the sermon, and the readings, which I took as my guide. […] You see, I think one of the great challenges for any composer throughout history was not to portray what has happened. Not to show too many influences.

Can you describe your approach to composing for organ together with other instruments?

Yah, let me think […] uhm, the organ is, in a certain sense, it is an orchestra almost on its own. So you have to colour, choose your registrations carefully. You will notice that for the concerto I didn't use any wind instruments except for the brass, but because the organ has so many Flute stops, I just thought it's unnecessary to, to have a, a poor flute trying to make its voice heard against a mighty organ. Uhm, but for, for smaller scale works, uhm, most certainly you can use instruments with, with, with the organ, uhm, with great effect. There are many people who make recordings of, for instance, of the violin with the, with the organ, which are very successful and, and I dare say, uh, instruments like the oboe, for which I have a very great liking, and, uhm, of course the trumpets are very popular. I think if chosen, uh, with some discretion you can use a variety of, of instruments with the organ.

Tell me about your journey as a performer of organ works in South Africa?

The church was the main place where I played. I've always told people, if you want to make a great name for yourself you mustn't go into church music. You must forget about that and play if you have the opportunity, which in South Africa is a rarity, but you should give recitals. In most cases, it'll happen in churches because that's where the most organs, the majority of organs, are found, but now we've got a few other venues. I didn't have the privilege of taking music as a subject at school. In those days, it was Afrikaans Hoër, no, I beg your pardon, Meisies Hoër and Girls High were the only two schools in Pretoria where you could take music as a matric subject. The rest of us all took music lessons privately and… I managed through some, through a great measure of luck, I passed Grade 8 piano in matric, with private lessons, only to find out that my teacher only had Grade 6… Another lady with a lot of courage… Anyway, so, because I heard incorrectly that you had to have Grade 8 to study music, you had to have it done already, but it wasn't true, but fortunately I had that. But… As a performer,

I can say I gave very few recitals because my, uh, main focus of my activity as a musician was the church.

How has your role as a performer influenced the requirements in the performance of your organ concerto?

Well, I would say, first of all you have to have an instrument that is capable of producing the kind of sound indicated in the score, which, I must admit, I can no longer see, so I can't tell you what I wrote, but I would think that a performer such as Professor Wim Viljoen, who did the first performance, he would have adhered to that.

Tell me about your organ concerto? What approach did you take when composing your organ concerto?

Well as I said, first and foremost I wanted to make the spotlight shine on the organ. That is why it starts with those majestic chords on full organ. To say, "Here am I, now you're going to listen". As I said, earlier on I tried to stay away from listening to recordings of the standard literature, so as to try and, like we do with our hands now, sanitize myself against any influences from outside and not to sound like Poulenc reborn, or something like that. That is one of the great challenges. I don't know… You will be able to judge as a listener whether I managed that – to stay away […] That's why I didn't, for instance, listen to the Poulenc or the Rheinberger at all while I was working on this, in order to try and free myself from any influences that might creep in.

What idea are you trying to portray in the work, if somebody was listening to it?

My main motive was to let the spotlight fall on the organ as an instrument, which I think has not been recognised, given the recognition that it deserves.

How would you distinguish the compositional process of your organ concerto from that of your other organ compositions?

Well, the other organ compositions are mostly chorale preludes, and what made me quite cross and very, it irritated me a lot, was the instruction – every time I was commissioned to write yet another volume of chorale preludes published by the Southern African Organ Society, was that it must not be too difficult. It must be playable by the, by the average organist. I don't think one should be able to sight-read your way through the repertoire for the entirety of your career. There must be something that is a challenge to which you can strive to improve your technique, to improve your, improve your musicianship, and I tried never to write things, especially for church use, that were too dissonant. To scare the parish (laughs) and let the *gemeente* (congregation) run out of the church with plugs in their ears. So, it was, it was mostly, I would say, quite conventional.

How would you describe the stylistic and harmonic framework of your composition?

[…] harmonically I would say it is, how could I describe it, as diatonic dissonance. Uhm, there's one or two places where the main tune is played by the strings, which is a bit romantic, which I allow, allowed myself, but I've never tried to, to, uhm, what's

the word I'm looking for, consciously or with intent, to write dissonant music. I believe that music, a composition should be a free expression of yourself. It's, I, I had to, in my student days, write twelve-tone exercises, but I never liked what it sounded like. So I didn't, I abandoned it, I never used it again after then. So to consciously force yourself to write certain things is not, or shall I say, to use certain techniques is, to me, unnatural. Your, your development as a composer should be an evolutionary process which should really develop by itself.

Tell me about your choice of instrumentation for this work?

Well, I wanted to have some colour in the orchestra as well. So, uh, that's why I used, I used all string instruments, from top to bottom, and then for some added colour, some brass. That was the only other, other colour. The strings are (coughs) mainly smooth, *cantabile, legato* playing […] Yes, often they [the dynamic correlation] are used as contrasts. The organ would give a blast and then the strings a soft, as, as in order to facilitate some measure of contrast. I used to play off these two forces or the brass for that matter, because the organ uses a lot of Mixtures, so the sound is piercing and cuts through even if the brass is giving at full blast.

Can you tell me about the relationship between the organist, orchestra and conductor during the performance of the work?

Well, if I may now refer to the performance that you've just heard [recording played before interview]. I never had, I never spoke a word to either the conductor or the organist. In the case of the organist Professor Viljoen, who's also a friend of mine and a very intelligent and astute organist, and a good musician, I trusted him with the music, knowing that he would do his best to follow the instructions in the score, which he did as far as I could hear. But I would have liked to have a talk to the conductor, or at least attend one of their rehearsals, and we could've talked about it afterwards, because I don't know that the orchestra really followed or was able to follow all the instructions in the score. There were a few really anxious moments. I don't think, I don't say that any discussion between me and the conductor would've prevented that, but I think he would've had a more, a clearer idea of what I wanted from the orchestra. I expected much more dynamic playing, but the confidence wasn't there, which is to be expected from an inexperienced student orchestra, although I take my hat off to them for managing what they did. But it could've been, oh, there's a variety of factors, practice times and the availability of the organ and the hall and that sort of thing. I was only grateful at the time that they played the work, so I heard it at least once.

Are there specific requirements in terms of organ type and location when this work is being performed?

I would like the organist to be visible… I'd like the organist to be visible. The days of the organist sitting behind a red velvet curtain are hopefully over for ever and ever, amen. I would like the organist to be visible, and which is possible in a few cases in the country… where there are still city hall organs in working order. Secondly, the organ must be of, it can't be a little unit organ with four stops extended to 53. It must be a large instrument of concert proportions.

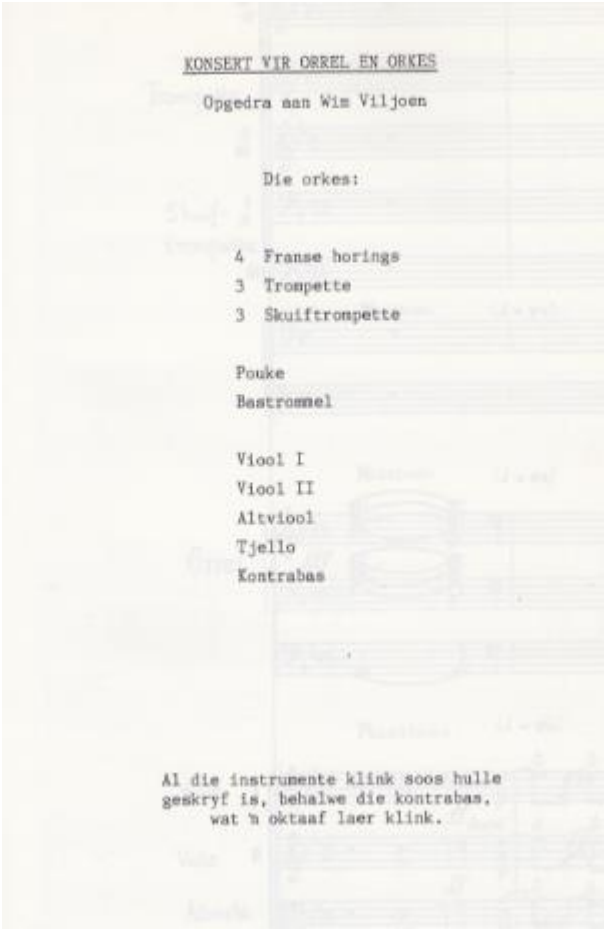
Olivier revealed that his compositional process lies firmly in the socio-cultural influences in his life at the time of composing. Initial aspirations to compose an organ concerto were evoked through the research process of his doctoral degree. The interview data revealed that he believes in emotional expression as the heart of composition and that his creative process and inspiration were strongly influenced by the music structure during church services. Although he mainly utilised improvisation as his approach to composing, he seldom recorded the ideas that developed from this direction. Thus, he has little recollection or evidence of many of the works he created. Furthermore, Olivier's compositional process is determined by his focus on organ music for church services and his desire to share personal impressions that are evoked through music itself.

4.4 Brief analytical discussion of *Konsert vir orrel en orkes* (Concerto for organ and orchestra) (1985)

The *Konsert vir orrel en orkes* was written between 1984 and 1985, and has only been performed once. It was premiered in 1990 in Pretoria, in the Musaion (concert hall in the department of music at UP), with Wim Viljoen as soloist, accompanied by the University of Pretoria Symphony Orchestra, which was conducted by Alan Solomon. The work, dedicated to Wim Viljoen, is written for organ, strings, four French horns, three trumpets, three trombones and tuba. There is a brief description of the content and musical idiom of the work in Olivier's DMus thesis (Olivier, 1985).

The composer provides instrumentation instructions on the cover page of the concerto, as illustrated in Figure 4 below. At the bottom of the orchestration list he states the following (translated from Afrikaans) "All instruments sound as written, except the double bass, which sounds an octave lower".

Figure 4 – *Cover page of* Konsert vir orrel en orkes *illustrating the instrumentation*



KONSERT VIR ORREL EN ORKES

Opgedra aan Wim Viljoen

Die orkes:

4 Franse horings
3 Trompette
3 Skuiftrompette

Pouke
Bastrommel

Viool I
Viool II
Altviool
Tjello
Kontrabas

Al die instrumente klink soos hulle geskryf is, behalwe die kontrabas, wat 'n oktaaf laer klink.

Concerto for Organ and Orchestra

Dedicated to Wim Viljoen

The Orchestra:

4 French horns

3 Trumpets

3 Trombones

Timpani

Bass drum

Violin I

Violin II

Viola

Cello

Contrabass

Olivier, in his DMus thesis, writes the following of the concerto (1985, p. ii):

> *The Concerto for Organ and Orchestra is an extended, one-movement composition, based upon the development, juxtaposition and interweaving of two strongly contrasted rhythmic and melodic ideas*

A structural overview of the *Konsert vir orrel en orkes* (1985) is presented in x.

Table 3 – *Konsert vir orrel en orkes* according to section details, content, measure numbers, tempo and time signature changes

Section details	**Content**	**Measure numbers**	**Tempo**	**Time signature changes**
Section 1 – Introduction (*Maestoso*) g minor	Organ begins with Tutti chord while strings introduce two-note motif.	1–9	♩ = 84	4/4
Section 2 – f minor	Organ introduces five-note motif.	10–35	♩ = 84	6/4
Section 3 – E major	New material is introduced in the organ followed by dialogue between organ, strings and brass.	36–53	♩ = 84	4/4
Section 4 – a minor	Organ solos juxtaposed with developed material in the strings and brass.	54–184	♩ = 84	2/2
Section 5 – c minor	Five-note motif is reintroduced.	185–220	♩ = 84	6/8
Section 6 – f minor	Five-note motif in right hand of the organ part while strings and brass serve as accompaniment.	221–225	♩ = 84	6/4
Section 7 – G major	Thematic material is developed.	226–239	♩ = 84	6/4
Section 8 – f minor	Same material as Section 6.	240–253	♩ = 84	6/4
Section 9 – g minor	New material is introduced in the organ part.	254–265	♩ = 84	6/4
Section 10 – b minor	Dialogue occurs with organ and orchestra as unified element.	266–288	♩ = 84	6/4
Section 11 – a minor	Organ and orchestra are presented as a unified element.	289–311	♩. = 84	2/4
Section 12 – g minor	Organ solo consisting of developed material followed by full orchestra and	312–375	♩ = 84	2/4

	organ functioning as a unified element until end.			

4.5 Recurring ideas within the thematic structure of the organ concerto

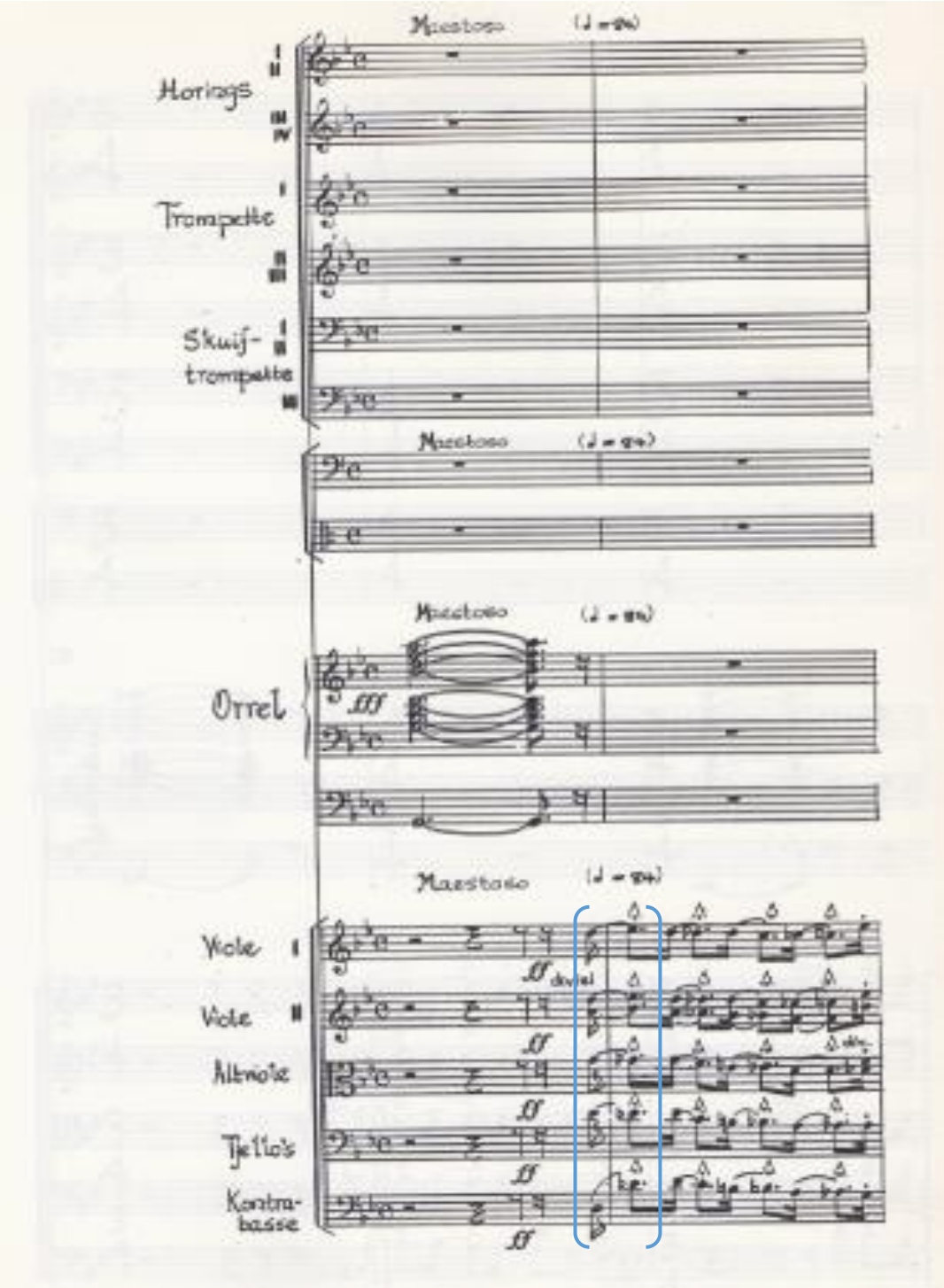
The concerto includes several recurring ideas, which contribute toward the overall thematic structure and melodic development. Motives and contrasting elements have been identified and will be presented alongside registration indications as prescribed on the score.

4.5.1 Motives

A description of the two motives evident in the concerto, as well as their varying entries throughout the piece, is now presented together with direct quotes taken from Olivier's summary in his DMus thesis.

There are several important recurring ideas throughout the work, the first of which consists of a two note motif in measure 2 (see Example 35). Olivier (1985, p. ii) writes, "The first of these ideas consists of a two-note motif in dotted rhythm within the framework of a simple metre, which appears as early as the second bar of the work". A majestic chord at an exceedingly loud dynamic level for the organ opens the concerto. The *fortississimo* dynamic indication signifies that the organist needs to play *Tutti*, which is interpreted as the full range of stops on the organ. The organist would then incorporate Flute, Principal, Mixture and reed stops on the organ. Thereafter, the string orchestra enters *fortissimo* in measure 2 at a dynamic level lower than that of the organ, presenting the two-note motif.

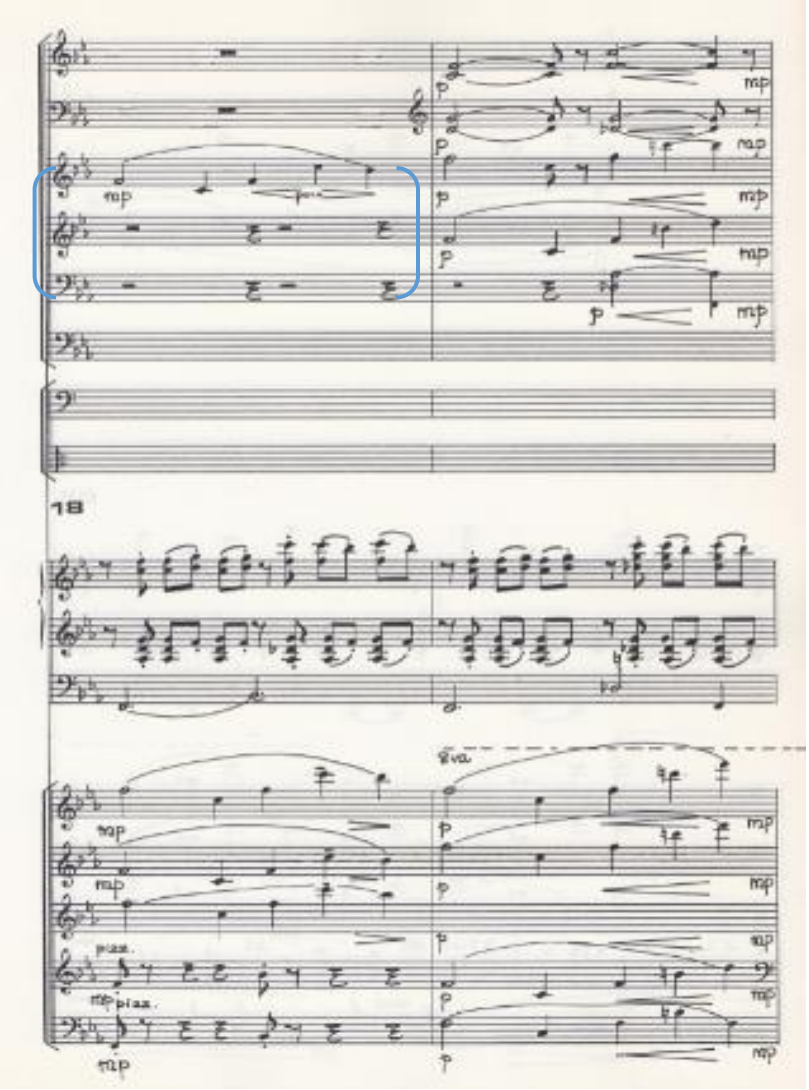
Example 35 – *Two-note motif in dotted rhythm, mm. 1-2*



> *The second is a more lyrical five-note motive, encountered mostly in compound metres*[21] (Olivier, 1985, p. ii)

The second motif (see Example 36) is introduced in the upper strings and first trumpet on a *mezzo piano* dynamic in measure 18. To bring out the motif, the first violins are asked to play measure 19 an octave higher. While the five-note motif is introduced, the organ plays an articulated accompaniment figure. A brief *pizzicato* accompaniment is followed by unison playing with the upper strings by the lower strings. Soft *crescendos* and *decrescendos* are placed in various moments of this section in the strings and brass parts to enhance the intensity of this section.

Example 36 – *Lyrical five-note motif introduced in upper strings and first trumpet, mm. 18-19*

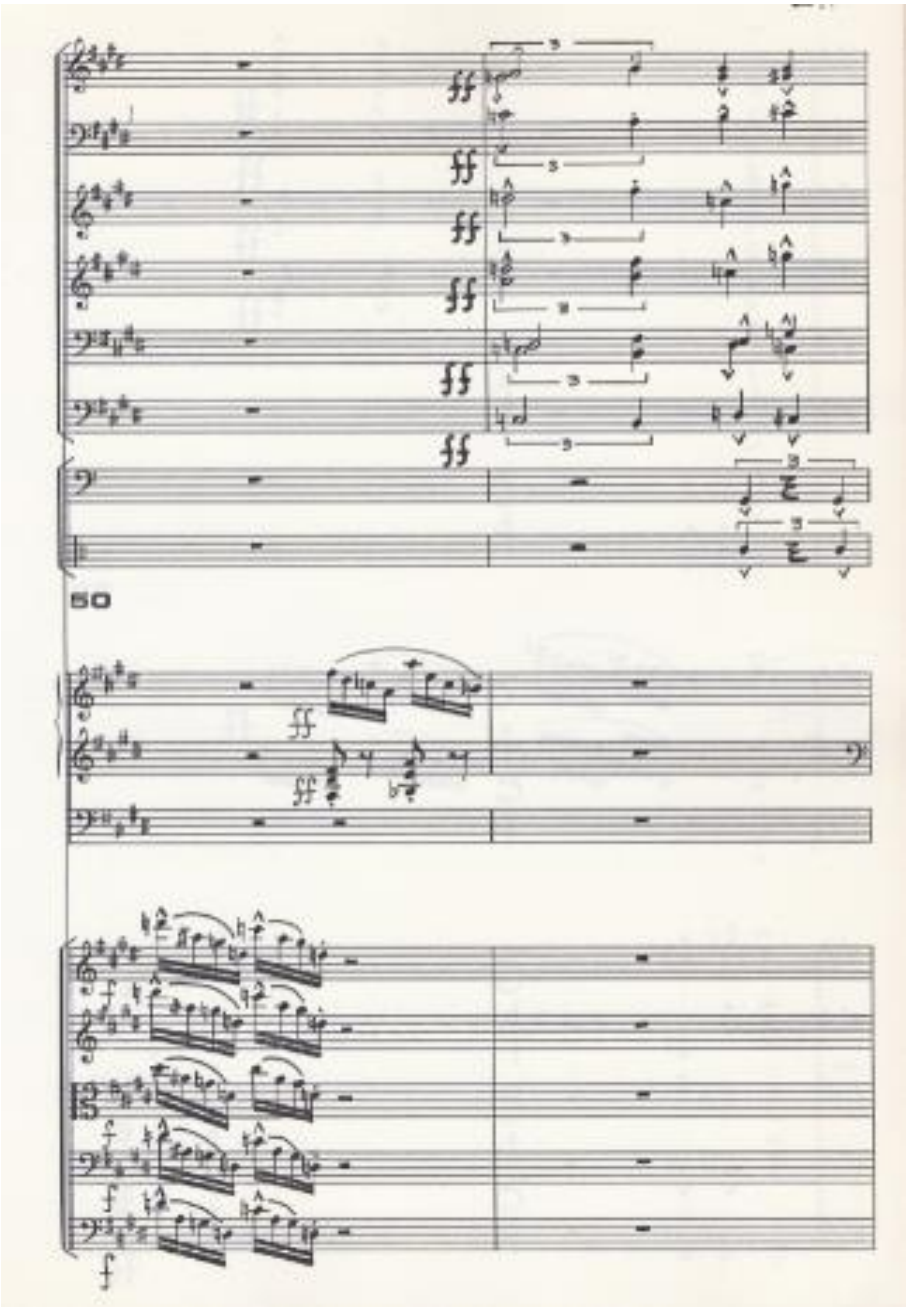


[21] Quotations from Olivier's doctoral thesis will be indented and italicised.

Presentation by solo instrument and orchestra – in alternation

The organ and orchestra present material that depicts a dialogue between strings, organ and brass (see Example 37). The strings initiate a *forte* descending semi-quaver figure in the first half of measure 50, which is imitated *fortissimo* in the manuals of the organ. The brass answers *fortissimo* in a fanfare-like style with contrasting material in measure 51.

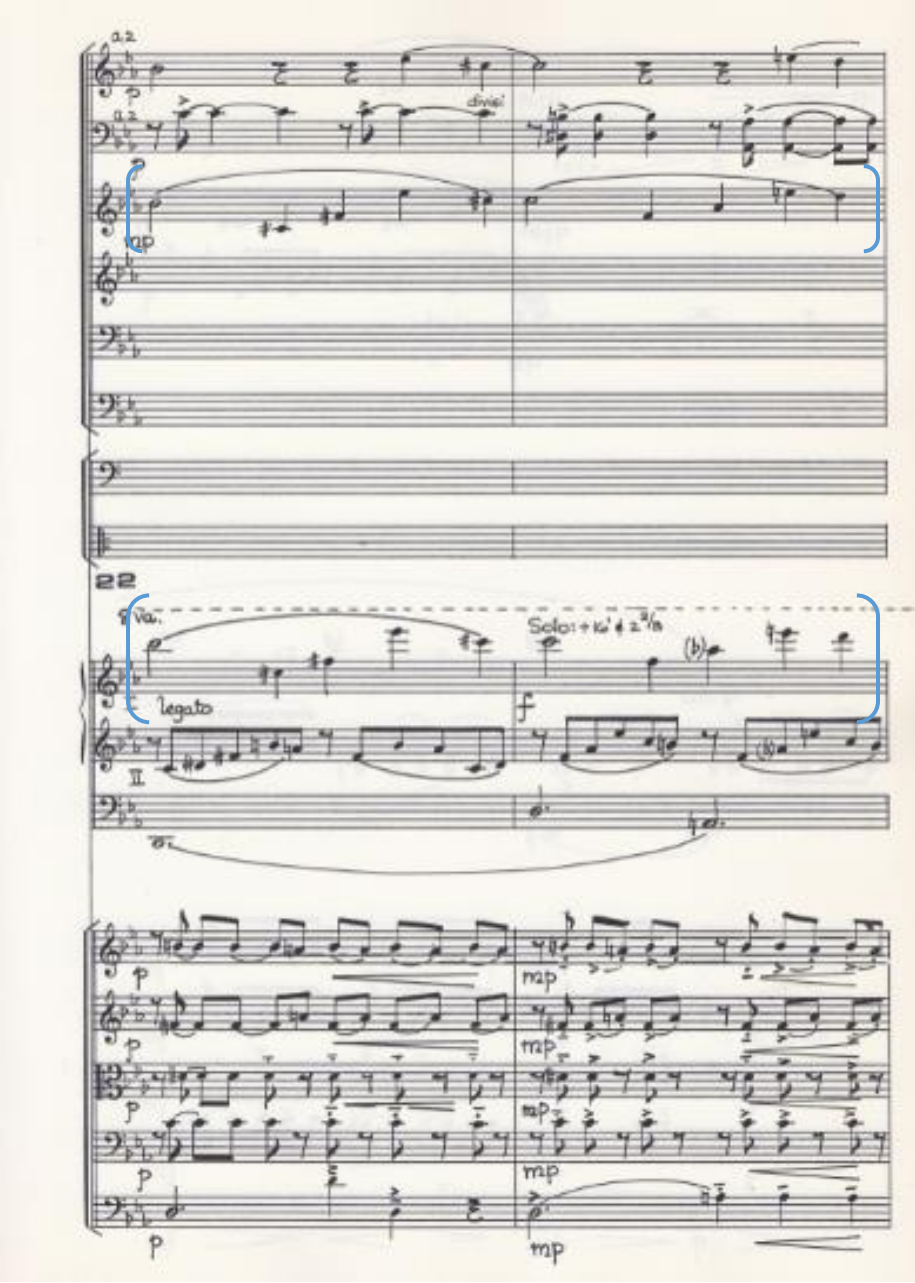
Example 37 – *Strings, organ and brass present material suggestive of a dialogue, mm. 50–51*



[A]s well as simultaneously – leads to the further extension of the interaction between these two ideas

In this instance (see Example 38), the five-note motif, measures 22 to 23, is played *legato* by the organ and trumpet in octave unison. Specific registration, 16' and 2⅔' stops, gives more prominence to the organ solo line in measure 23. The rest of the instrumentation serves as accompaniment to the solo motif with arpeggiated movement in the organ left hand, sustained bassline in organ Pedal and contrabass while a rhythmic drive is present in the rest of the string section.

Example 38 – *Five-note motif in organ and trumpet, mm. 22–23*



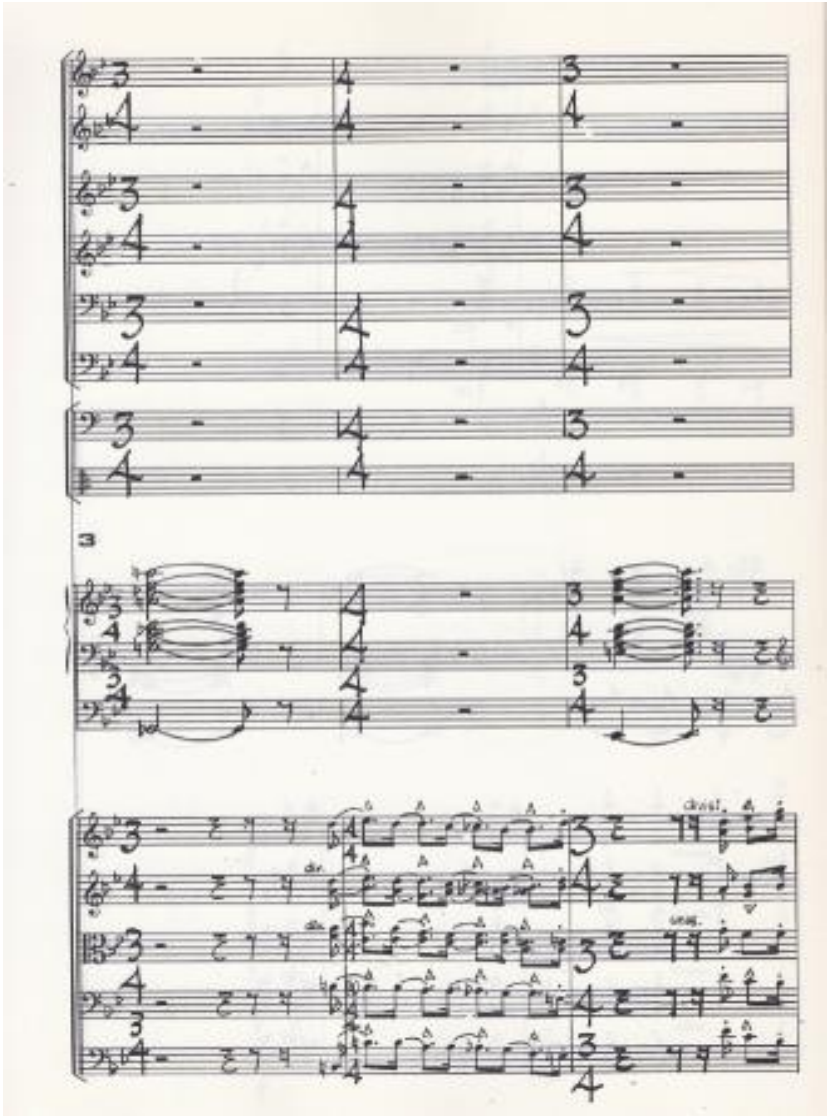
4.5.2 Contrasting elements

Olivier states that the contrasting elements within the work are further expanded in the fast and slow passages.

> *The element of contrast is developed to an even greater extent by its application in both the fast and slow sections of the work. At the same time, the presence of one or more features characteristic of these basic ideas serves as a unifying factor in the work*

The same dynamic effect required on the organ in measure 1 is also required in measures 3 and 5 (see Example 39). The strings continue playing with great vigour and strength in response to the organ in measure 4. This "call and response" dialogue between the organ and orchestra allows for the "voice of the organ to be heard loud and clear", as envisaged by the composer.

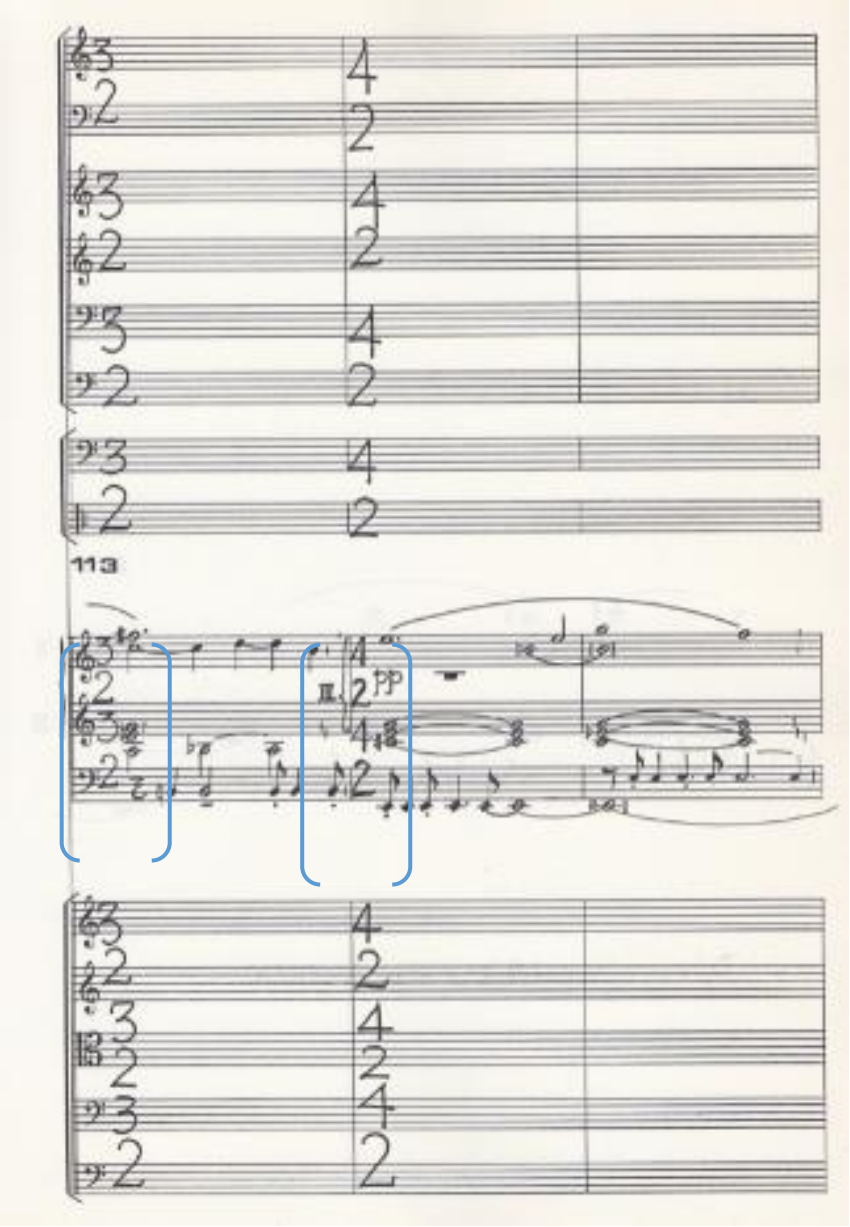
Example 39 – *Majestic chords on full organ, mm. 3–5*



> Some of the motifs have their own character because of the change of time signature that is also. Rhythm is quite important to me, so that is why you get quite a few time signature changes…The rhythm, the rhythmic nuances is also a way of creating interest by changing the time signature. You change the atmosphere and the character of the music and that's one way of creating contrast and interest[22] (Interview, Olivier, June 18, 2020)

The change of meter in the organ part in measures 113 and 114 (see Example 40) indicates a strong rhythmic drive that the composer wishes to enforce. This is amplified by the use of syncopation in the pedal part, which energises the rhythmic drive even further.

Example 40 – *Time signature changes, mm. 113–115*



[22] Quotations from the interview with Olivier used in conjunction with music excerpts are indented.

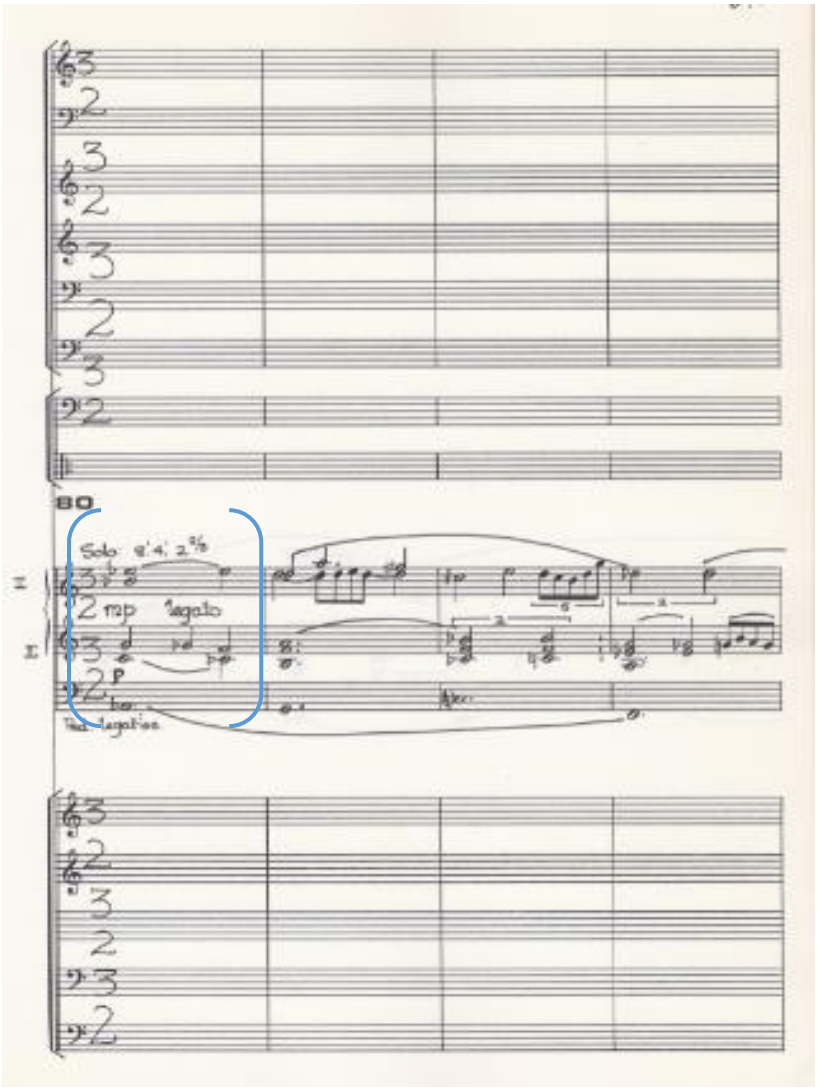
4.5.3 Registration indications

Olivier included detailed registration indications in the score, especially in instances where the organ had to display solo passages.

> Yes, I gave it, I didn't… for instance, the softer parts where the organ plays the solo, I think I would write, instruct the organist to use a suitable solo stop which could be 2⅔' or 1', you know what do you call it? *Vulstemme*. My English fails me at the moment [*mutation stops*].

Measure 80 indicates that solo registration, 8', 4' and 2⅔' stops, should be used in the right hand of the organ part while the left hand accompanies softly, allowing for the right hand to sound clearly above the left hand (see Example 41). The Pedal compliments the soft accompaniment of the left hand. The composer requires this section to be played *legato* both in the hands and pedal part of the organ section.

Example 41 – *Composer's indication of solo registration in organ part, mm. 80–83*



In sum, on describing the thematic ideas used in his organ concerto, Olivier points out that they were all products of his own concepts. He made a conscious decision to mainly use a string orchestra for his organ concerto, as he felt that the array of Flute stops on the organ display the woodwind contingent of an orchestra. Olivier did, however, add a few brass instruments to generate extra colour within the work.

Olivier had a strong desire to bring the voice of the organ to the fore. He did so by ensuring that the organ sound is prominent throughout the work, irrespective of the dynamic indications. Furthermore, Olivier affirmed this approach by often using the symphonic instruments to provide contrasting layers of sound.

4.6 Organ performer Willem Diederick (Wim) Viljoen

Wim Viljoen was born in Rustenburg on 12 October 1950. He is an emeritus professor of organ and served as Head of the Music Department at the University of Pretoria from 2008 to 2015. He studied with Stephanus Zondagh (1929–1997) in South Africa, and with Marie-Claire Alain (1926–2013) in Paris for two years. He has performed extensively for over 50 years in South Africa and abroad, performing recitals in the USA, UK, the Netherlands, Switzerland, France, Germany and the Czech Republic. He has released eight CDs featuring himself as soloist, as well as one album for violin and organ, titled *Arioso*, featuring violinist Zanta Hofmeyr. He is also known as a composer, mainly of chorale preludes, and has contributed to the third volume of the *Liturgical Organ Music* series, and has also written a work titled "Fanfare op Gesang 8" for the *Liturgiese musiek vir orrel en koor*, published by SACOS in 2003 (Pheeha, 2020). An analytical presentation of Viljoen's perspective of performing the organ concerto is now presented through the interview transcript and musical excerpts.

4.7 Interview with Wim Viljoen

This section includes verbatim excerpts from Viljoen's semi-structured interview. It includes references to the score where applicable, the performer's registration scheme, insight into his personal experience performing this work, and details of the organ on which the organ concerto was performed.

Tell me about your experience performing this particular organ concerto?

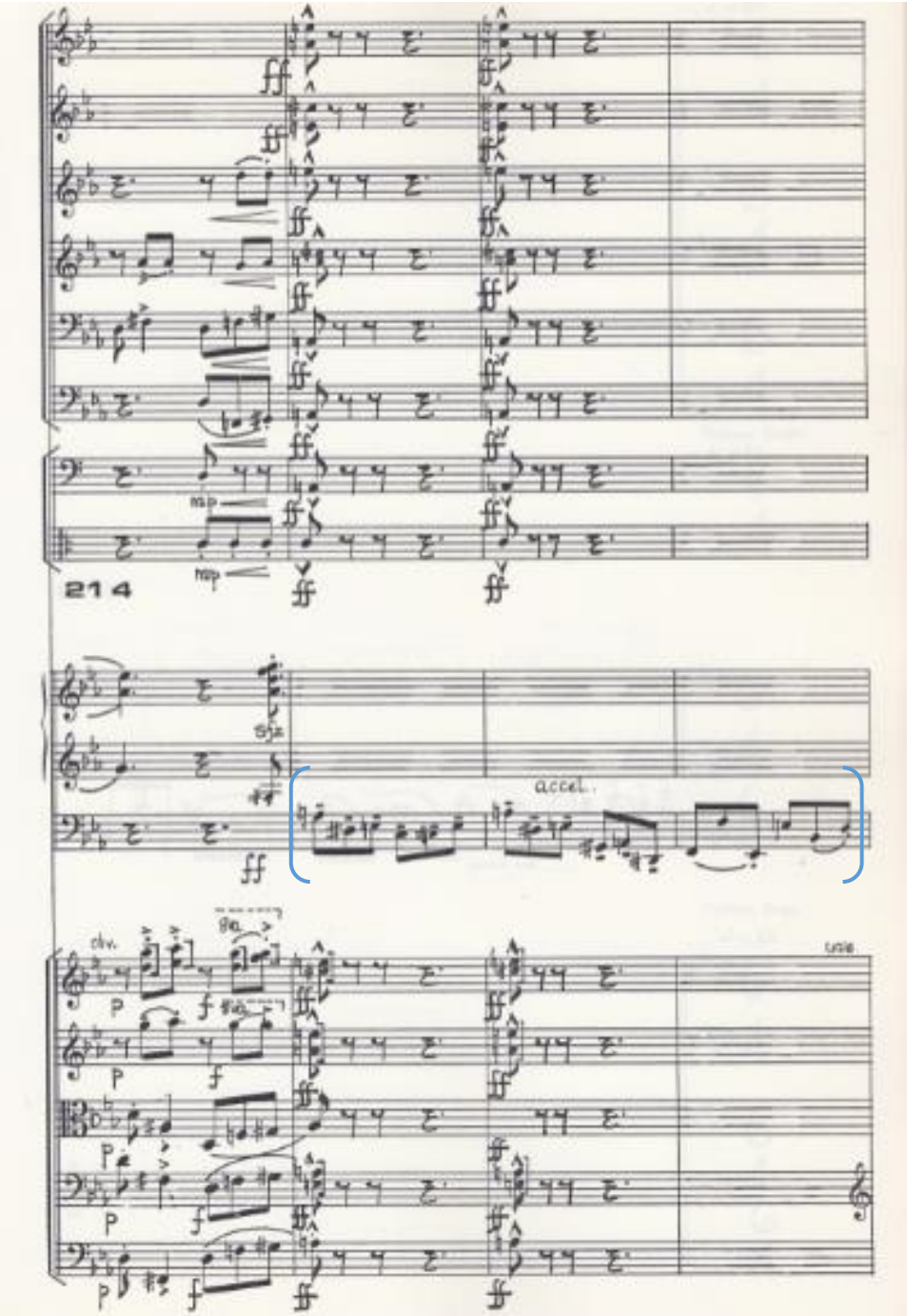
> Yes. As far as I remember there was only one performance. […] I see that I have two scores. One, it looks as if I, but I think maybe it is the one I played from, the full score, the other, just the organ part, but I think, maybe it was safer, it was for the rehearsals that I used the one and the full score, for the performance, in case something went

> wrong. So, that […] but it's nice to have both and I still have handwritten registrations in it. But yes, it was exciting. I was actually, listening to it now again, because I haven't listened to it in a while. I first of all don't know where I got the energy to learn it because I had to learn in, in the July vacation. As far as I know, the concert must have, I don't know whether Professor Olivier could remember what the exact date is because I don't know. I think it is August. It was August or early September 1990, uhm, because I wrote in the front of the score that I played, I wrote 1990. The full score says 1990, but not the date. […] Yes, I, it's a pity that there was only this one performance, but it was, there was a lot of people, it was packed, it was absolutely packed. So, and I think it's also it was, at that stage Professor Olivier was already a lecturer there. He was already well known and the orchestra, the level of performance was very, very high, especially the strings. One can hear it on the recording. […] Yes, I think the concerto is very difficult re-listening to it now. It's, I'm quite amazed that I didn't write too, I must have played with less fingerings then because it must have just been under my fingers, but it is not easy, especially the last movement, and with all those Pedal solos, and from an ensemble point of view, […], it's because Professor Olivier is an organist himself, I think that makes all the difference. Uhm, yah, that you didn't write things, he knew it was difficult, but not impossible. […] for me a wonderful experience. Because there are, it's so seldom as you know, that such organ concertos are [performed] for various reasons […] but it was challenging but very satisfying[23] (Viljoen).

Measures 215 to 217 (see Example 42) illustrate one of the challenging Pedal solos in the organ concerto. While the Pedal solo occurs, *fortissimo* orchestra chords are accented in measures 215 and 216. An *accelerando* occurs in the pedal part from measure 216 adding excitement to the dynamic solo.

[23] Quotations from the interview with Viljoen used in conjunction with music excerpts are indented.

Example 42 – *Intricate Pedal solo passage, mm. 214-217*



Has your experience as a performer over the years influenced the way you approached learning and performing this work?

Yes, I think so. I used to learn very quickly. And I think that was also because, it came from a young age, we were forced to memorise at the piano and… we had to play UNISA exams every year. So you had to do playing from sight, which is sometimes not an aspect that is so much being paid attention to. I think that the one thing is, I learnt fairly fast and definitely the fact that I have had so much experience up to that point, it did help.

Describe the relationship between the timbre of the organ and the symphonic instruments?

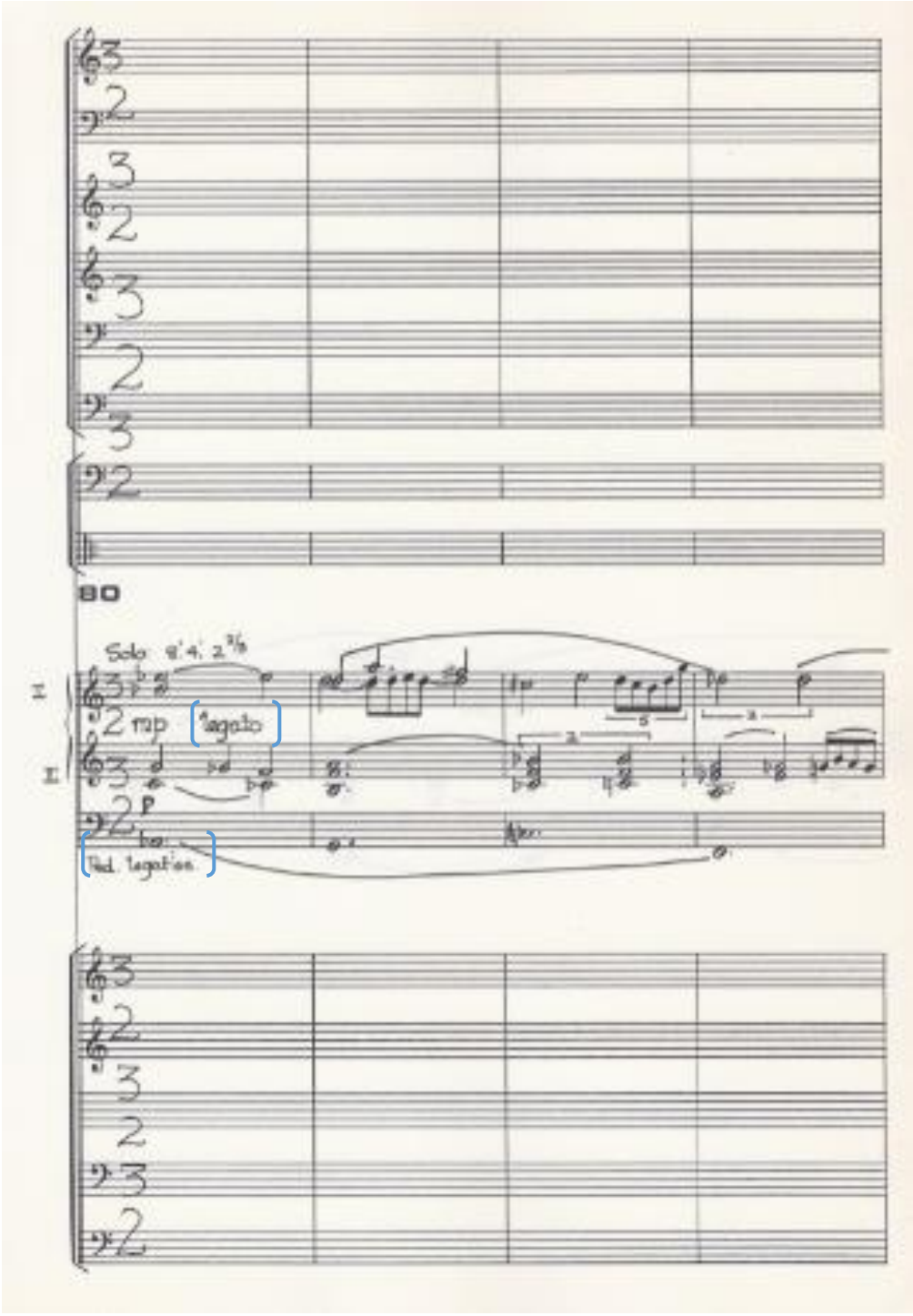
Uhm, yes, the woodwinds are represented by, on the organ … by the Principals and the Flutes and the Gambas and those stops. […] But, I think uhm, with, it was very clever of Professor Olivier to not use, if, because the organ normally drowns the softer stops of the, the softer instruments, the flute for instance, you know […] and he used that fact very cleverly right through the concerto. Sometimes, like the first theme, the second theme which is, uh, he prescribed a Prestant and Flute 4'. It sounds almost like strings and the orchestra only comes in quite, a, with the tune, after the second tune, after that. So, from that point of view you can say that the reeds of the organ was also, was probably only used for full organ, except there's one or two places in the score here where he specifies Trumpet 8'. So, what is very complementary and very unique is the places where registrations of he asked for 8', 4', 2' Principals and Mixture, because that is a pungent, a typical sound that is, well, almost piercing. And that goes very well with the strings and all the brass. It's a very exciting sound and very unique. He used that to very full effect especially in the third movement, dialogue.

What stylistic approaches did you apply when you performed the organ concerto?

Uhm, well first of all he often writes *legato*, or here and there he makes sure that you're going to play *molto*. Well that is, first of all, one approaches it *legato.*

From measure 80 (see Example 43), the composer requires the organist to play *legato* on both manuals and the Pedal. The slurred markings further emphasizes a legato approach to be adhered to. Although the dynamic indications are left to the discretion of the organist, careful consideration must be taken to ensure the accompaniment volume and timbre does not over power the solo.

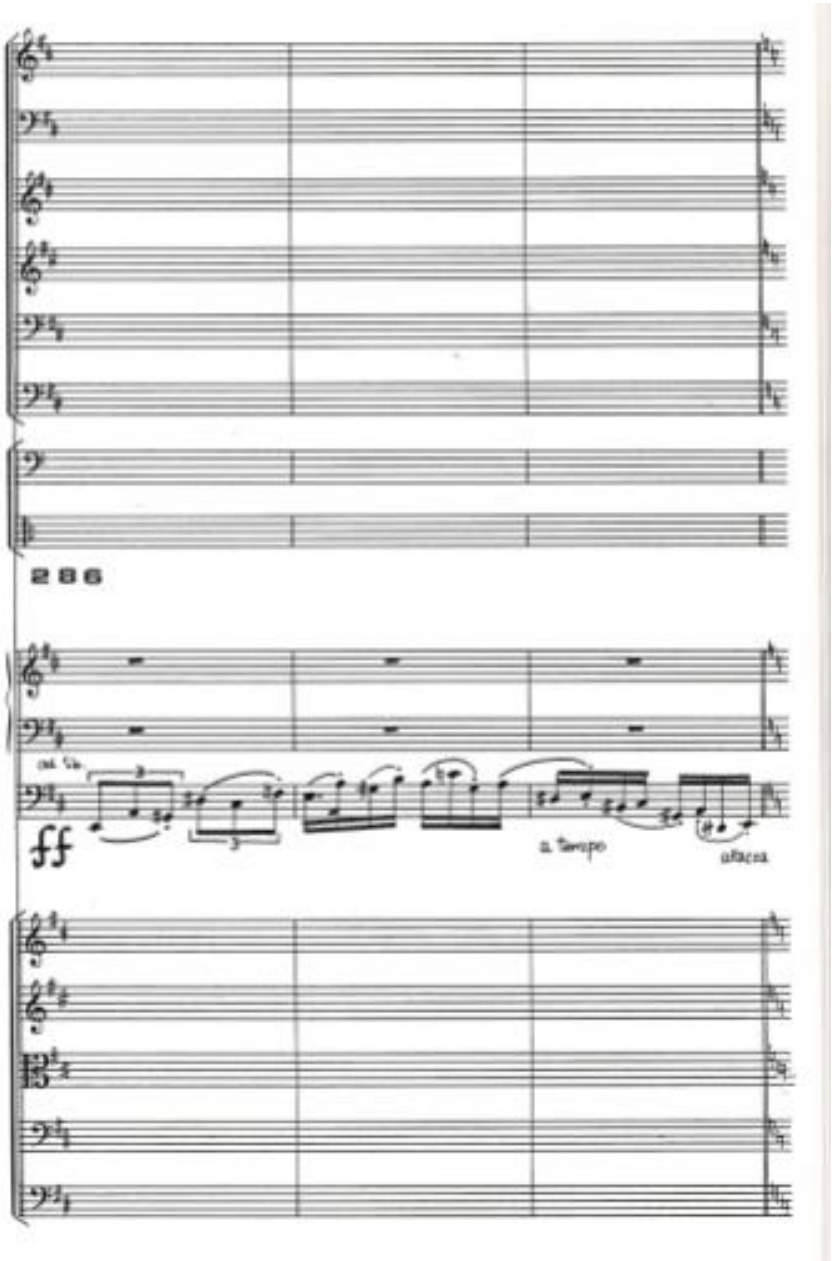
Example 43 – *Legato playing, mm. 80–83*



> There are often, especially in the third movement again, or the start of the third movement, *staccatos*, especially on the Pedal and a kind of a short Pedal solo

Another organ pedal feature appears in measure 286 to 288 (see Example 44), this time with mixed articulation that demands technical proficiency for the organist in order to execute the written part. The organist is given freedom in measure 286 to express themselves without compromising the integrity of what was notated. The solo moves to the initial tempo and prepares for a swift transition into the next section.

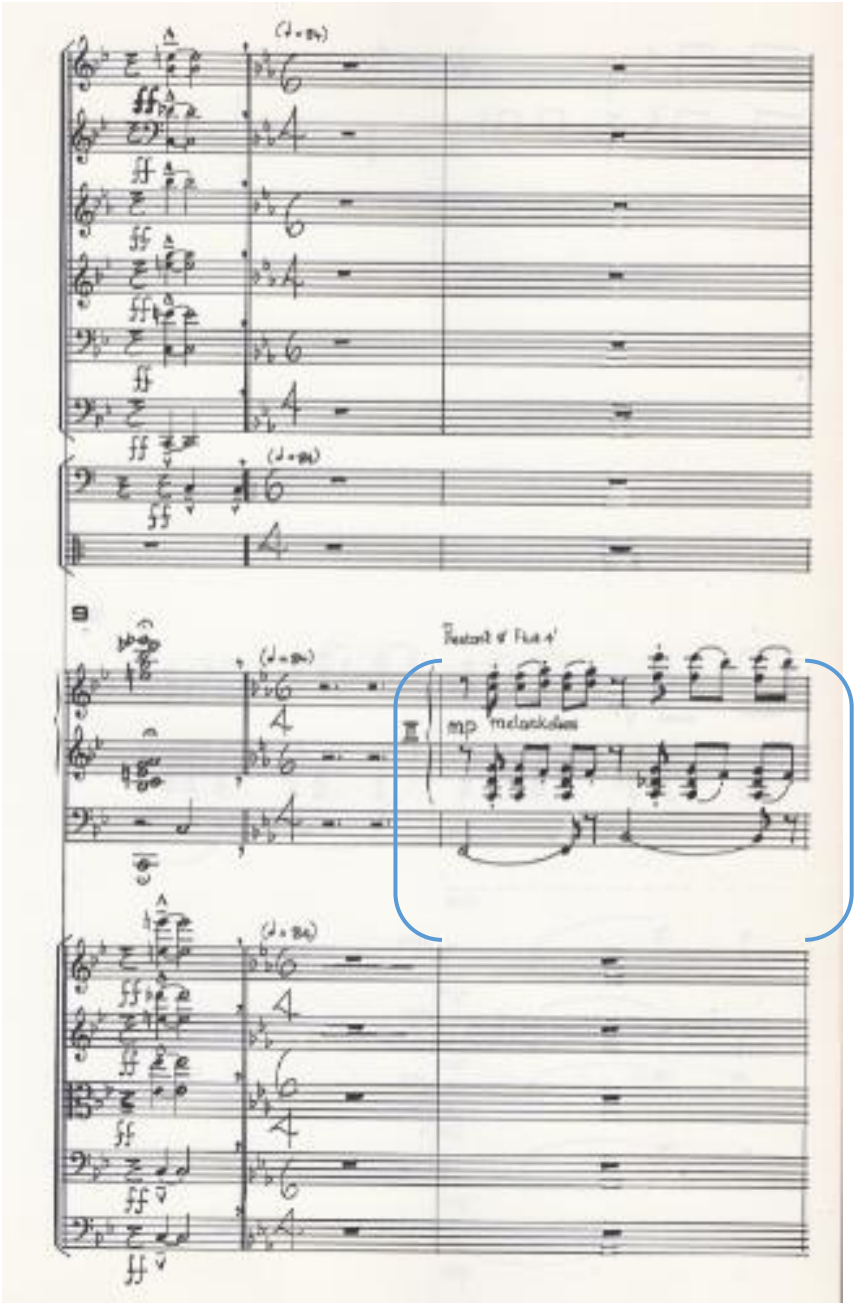
Example 44 – *Mixed articulation in the Pedal, mm. 286–288*



> So, I approach it from a *legato* point of view although there are many, many articulations especially this measure eleven where the first theme comes in, with pa pa-ru pa-rum, bowing, pa pa-rum.

In measure 11 (see Example 45), the composer requires the organist to play an articulated phrase on the manuals, which is similar to previous material. This needs to be played on a Prestant 8' and Flute 4' stop. The Pedals, however, play sustained notes that cement the harmonic structure for two measures. Registration that audiates a *mezzo piano* dynamic level should be used.

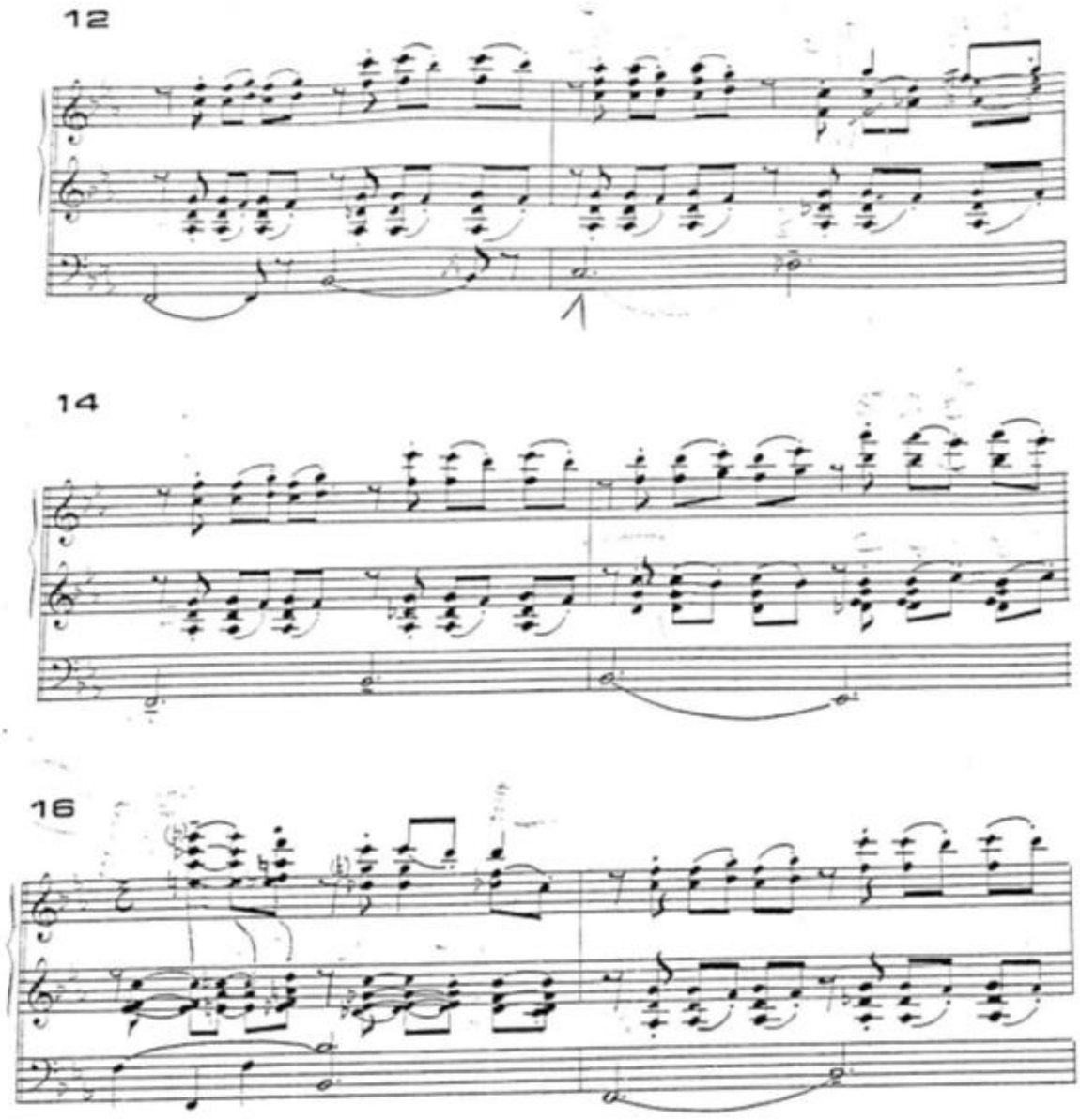
Example 45 – *Articulation in manual, mm. 9–11*



[…] so, this second page full of *staccatos.*

Indications to play contrasting articulations are clearly marked in the score (see Example 46) and add to the stylistic approach of the piece. Measures 12 to 16 indicate that the organist should play a *staccato* and *legato* articulation with both hands, while from measure 13, the Pedal has mostly dotted minim notes, which lays the foundation for the movement occurring in the manuals.

Example 46 – *Varied articulation between upper register and Pedal, mm. 12-17*



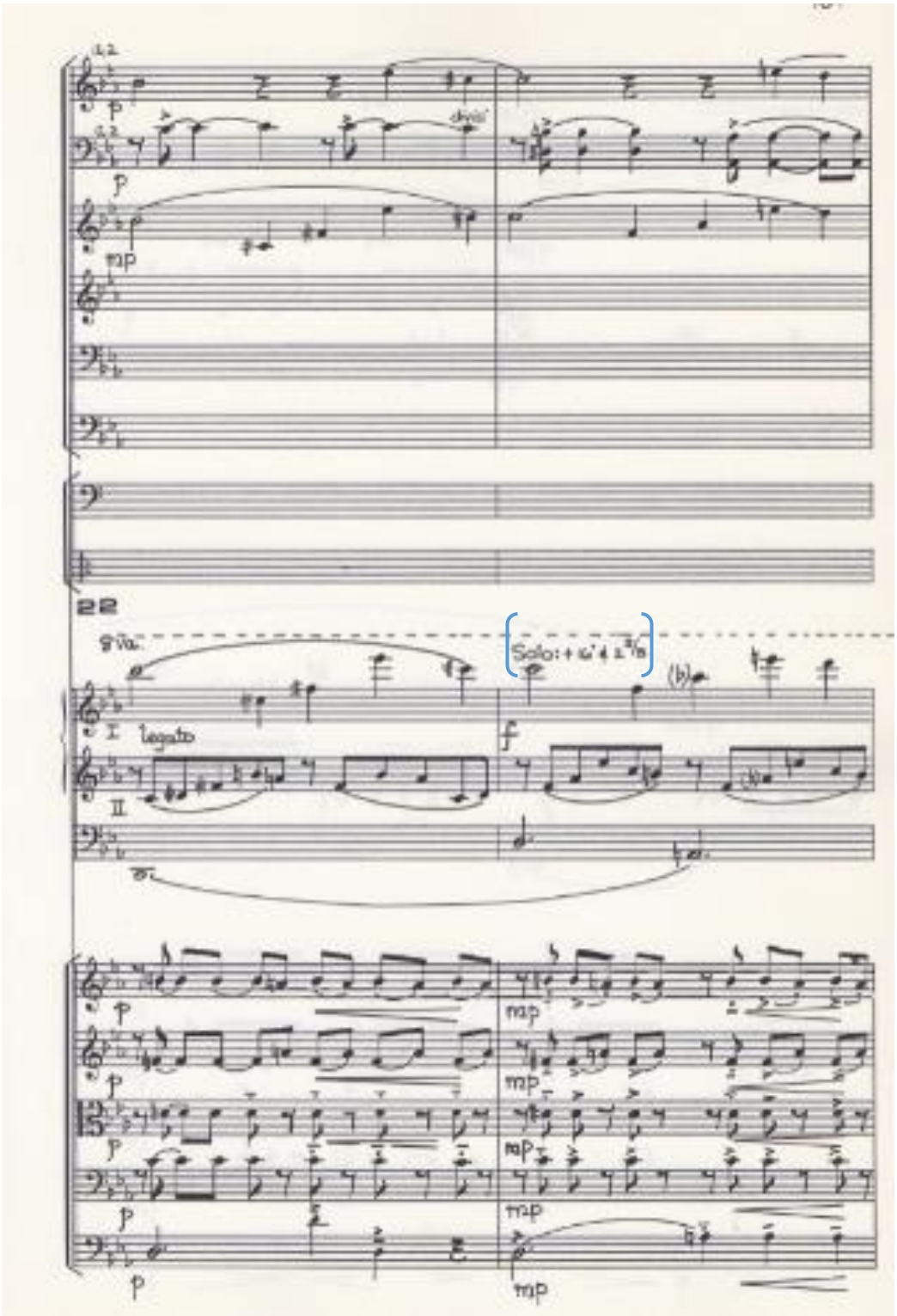
> So, very, very detailed, so I must say this, and written by hand, very legible and readable. […] in retrospect, now I appreciate it so much more how, because often, yah, everything is clear. It was also because of that reason I could learn it fast… In this performance, I think, I play just how it came. So it was, I observed his tempi, he gave tempi often, and his articulations, I think that is, it's very, very handy to have a composer who means what he says, because sometimes you don't agree with the tempo, but here I always felt that this is the way I would want to play it. So, and because I know I have heard him play many times and he's a good improviser. So sometimes when he improvises, it's very free. So, I had that guideline of knowing how he plays and I think I agreed with much of his, he's a very, it's a lot of intensity when he plays, and he is fully absorbed, you know so you can let go, yah, and I think at some places where he says triple *f, fff,* you go for it. So it was very nice, for once you just play. Observing what he says and just let go which makes me think that, this is also something Prof Zondagh said, although he was very strict in the lessons, before you performed he said, "Now you go and just do it!". So you learnt a lot […] you let your instinct [go] also, and that gives something special to a performance.

What registration choices did you implement and why?

> Well, as I said, here and there Professor Olivier supplied specific choices. Especially, I think, when it was unusual; there's one place where it's a 16' plus a 2⅔', which is quite unusual.

A solo stop combination of a 16' and 2⅔' Mixture is required in measure 23 (see Example 47). The violin section accompanies the solo part with a repetitive two-note motif. The violas and celli complement this material with a rhythmic accompaniment and the double bass moves with the Pedal. The strings begin this section softly and increases to the next dynamic level in measure 23. The brass section doubles the melody of the organ part and rhythms of the celli at a dynamic level that slightly enhances the solo.

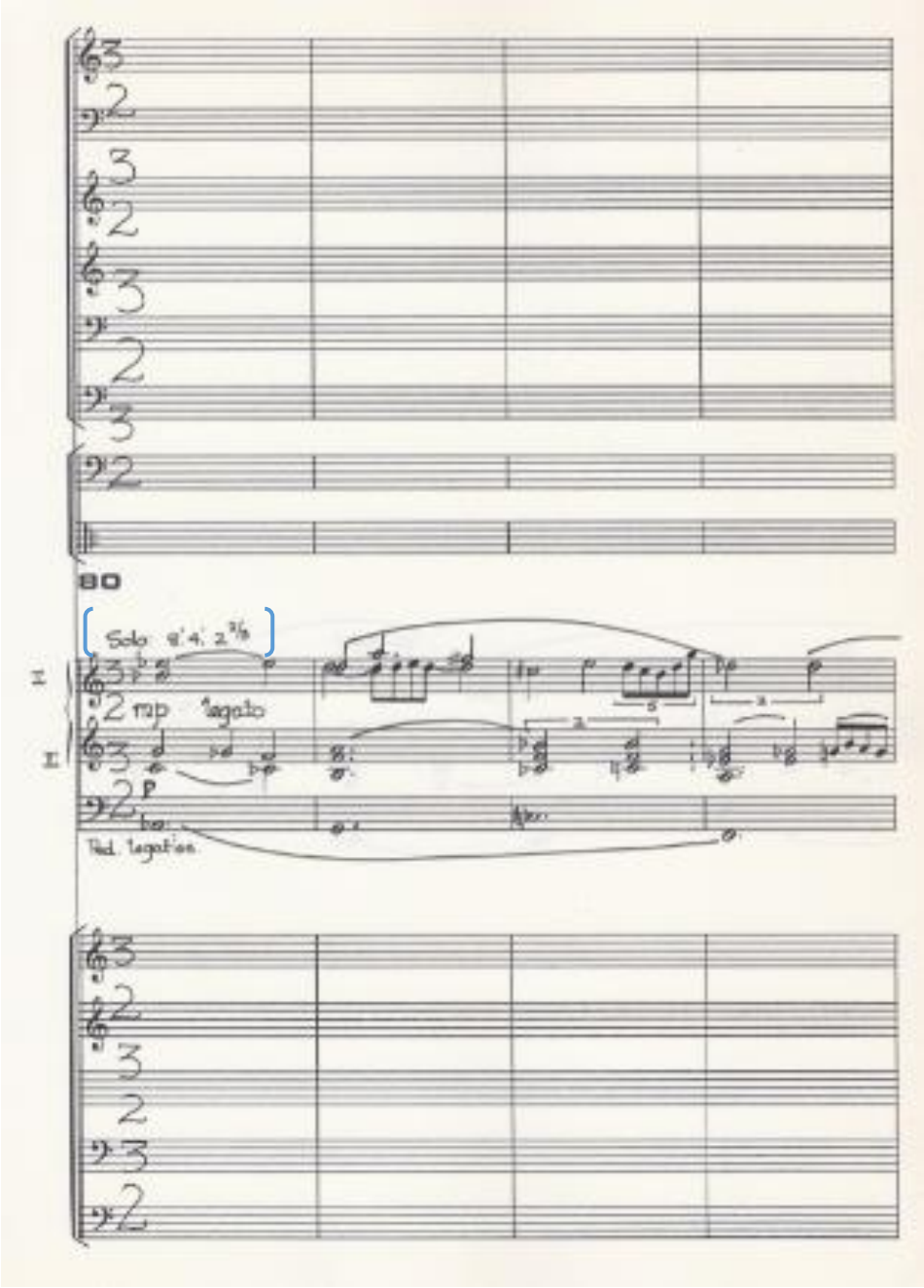
Example 47 – *Registration indications 16' plus a 2⅔ Mixture, mm. 22-23*



> And here I see I used a Sesquialter, but more than once he like the sound of an 8', 4', and 2⅔'.

Solo stops are required for the right hand in measure 80, with a combination of a soft 8', 4' and 2⅔' registers in order for the solo feature to stand out above the accompaniment (see Example 48).

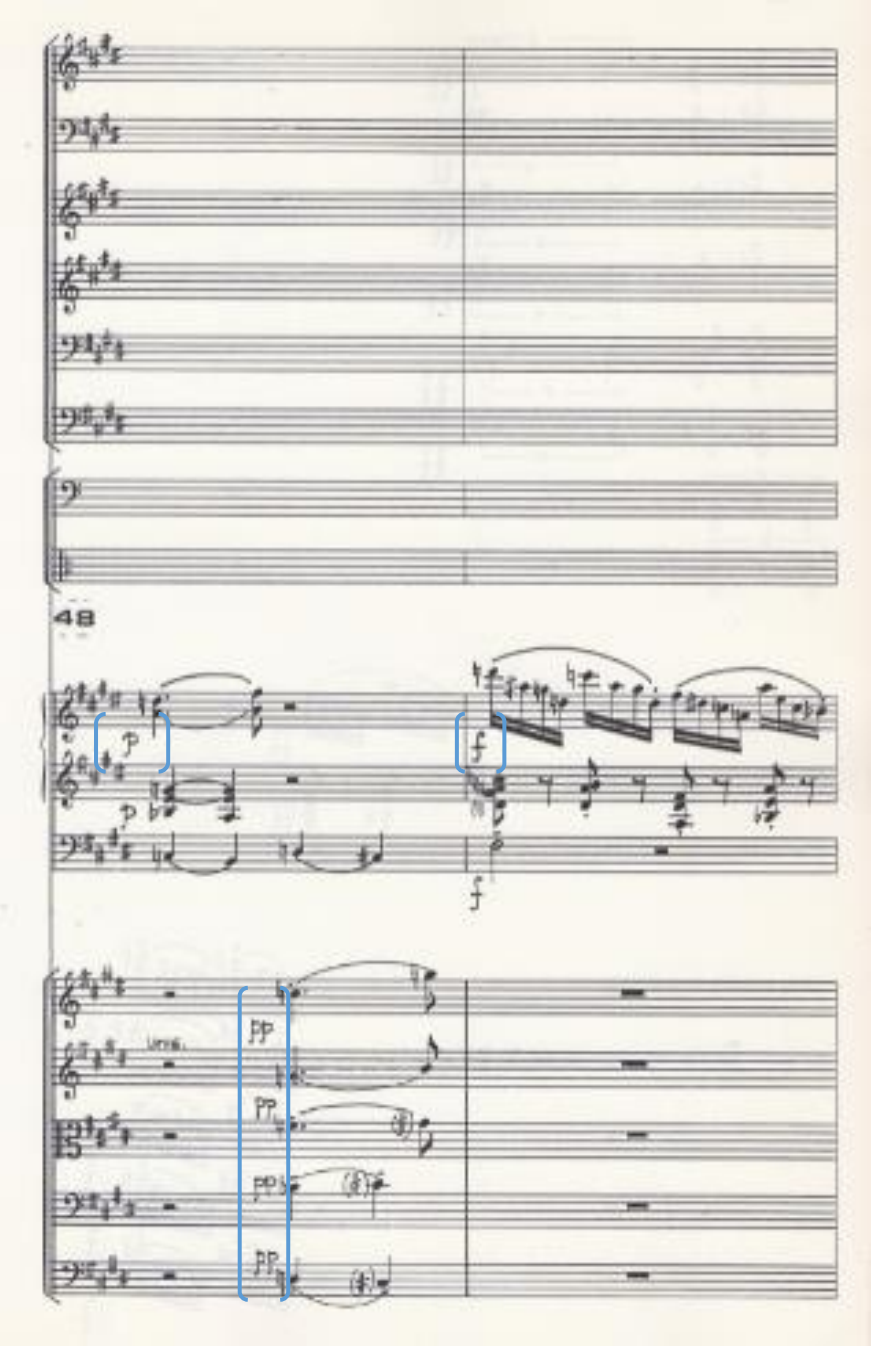
Example 48 – *Registration indications for solo stop combination of 8', 4', and 2⅔' stops, mm. 80–83*



> Sometimes he only writes dynamics, and the dynamics were very helpful, because on the Musaion organ is not it's not a very, very loud organ.

In measure 48 (see Example 49), the composer requires the organist to choose registration that will produce a soft timbre. In the same measure, from the third beat, the composer requires the string accompaniment to be even softer dynamically. The next measure indicates that the organist should augment the registration in order to create a loud dynamic level.

Example 49 – *Dynamic indications, mm. 48–49*

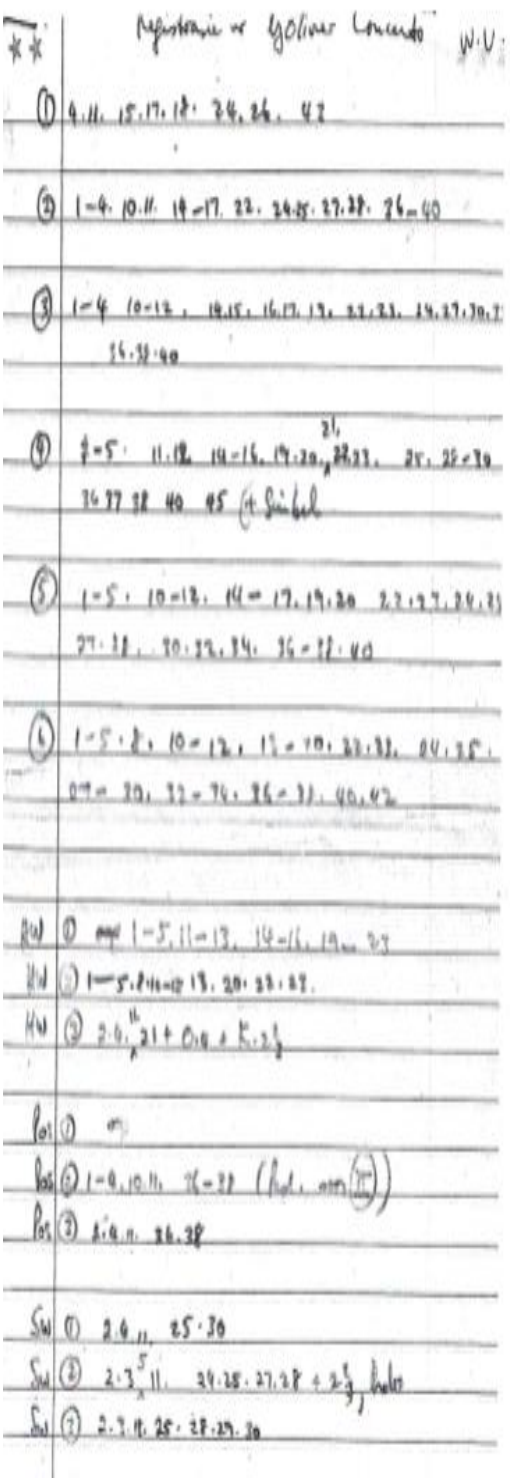


> So, what I did was, I, because of the limitations of the pistons, the accessories, there's a crescendo pedal and a *Tutti*, but then there are six generals and three each for each individual manual plus Pedal. So I worked out a scheme there. Starting basically from soft, not necessarily in that order, but it was very much based on what he had said in certain places. Like for instance, at some place he asks for a *Kromhoring* on the *Positief*, and it sounded as if on a, I added an 8' and 4' Flute. Yah, so I used all of them.

Viljoen's registration scheme presents the stop combinations he chose to use. He set them into the six general pistons on the Musaion organ, namely, I through to VI. Viljoen then saved specific registration combinations on the nine pistons available, divided among the *Hoofwerk* and *Swelwerk*. These registration combinations were mainly used for solo passages in the organ part.

Figure 5 represents both a handwritten, as supplied by the performer, and a clearer typed out version, indicating the stop numbers used on the Musaion organ to save the respective pistons.

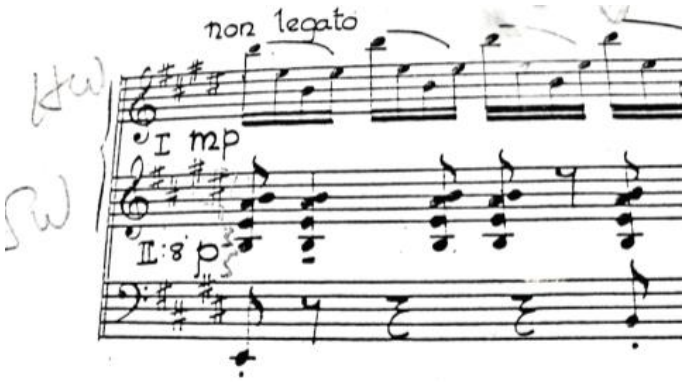
Figure 5 – *Stop numbers used for registration scheme by Viljoen*

Handwritten copy of registration scheme	Typed out Registration scheme
	GENERAL PISTONS: **GEN 1** – 4. 11. 15. 18. 19. 24. 26. 43 **GEN 2** – 1-4. 10. 11. 14–17. 22. 24. 25. 27. 28. 36-40 **GEN 3** – 1-4. 10–12. 14. 15. 16. 17. 19. 22–24. 27. 30. 32. 36. 38. 40. **GEN 4** – 1–5. 11. 12. 14–16. 19. 20–23. 25. 28–30. 36–38. 40. 45 + Simbel **GEN 5** – 1–5. 10–12. 14–17. 19. 20. 22–25. 27. 28. 30. 32. 34. 36–38. 40. **GEN 6** – 1-5. 8. 10–20. 22–25. 27–30. 32–34. 36–38. 40. 42. **HW 1** – 1–5. 11–16. 19–23. **HW 2** – 1-5. 8. 10–13 20. 22. 23. **HW 3** – 2–4. 11. 21 + Oboe 4. + Kwint 2⅔ **POS 1** – open **POS 2** – 1-4. 10. 11. 36–38. (Ped. as Gen 2) **POS 3** – 2. 4. 11. 36. 38. **SW 1** – 2. 4. 11. 25. 30. **SW 2** – 2. 3. 5. 11. 4. 25. 27. 28 + Oboe 2⅔ **SW 3** – 2. 3. 11. 25. 28–30.

> [A]nd then I had to use an assistant because there is one place where you play double-pedal and he wanted the swell-box to be open and closed. I used Fanie Botha, who was a very good assistant. Sometimes he had to add stops to go up to *forte*, because uh, the stops that I had used already, [the] pistons was used up. So, it's, I think I used a very big or large tonal palette because I see I often used the left hand on the Swell, *Voix celeste*, right hand 8', 4', 2⅔' – which he wanted.

Example 50 indicated below is taken from the score Viljoen used, illustrating how he chose to play on the *Hoofwerk* with the right hand and on the *Swelwerk* with the left hand. This is interpreted as a right-hand solo and left-hand accompaniment. The right-hand solo also leads dynamically and the accompaniment compliments it in a similar way. The pedal moves from I to V in this measure.

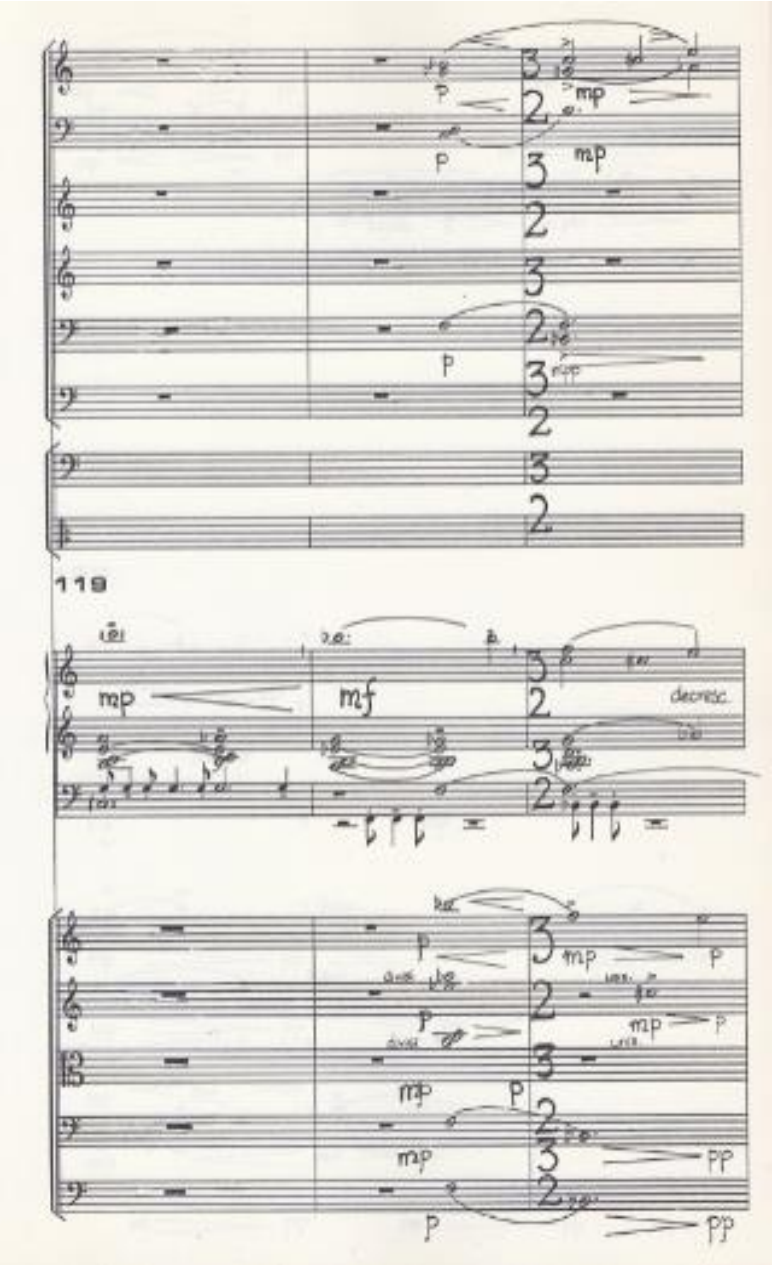
Example 50 – *Performer indicating that he used his left hand*



> Another place, Positive, *Kromhoring* plus 8', *Gedackt*. I see another place 8' and 2' Flute. Specifically, yah, that he places where he asked for specific registrations. Then some more French-like registrations, which was when he said *mezzo forte*, it would be Principals 8' and 4' and Flutes. And then going, the normal going to Mixture and then eventually is it *forte* adding the Trumpet and then, uhm, so, a quite a variety of sounds, but it is, it would've been easier if the organ had a modern, computer, it would have been easy like UNISA has, it would have been much eas[ier]. But you couldn't play all of this without having an assistant.

In measures 119 to 121, the organist needs to simultaneously play perfect fifths and an octave using both feet on the Pedal. The *crescendo*, and *decrescendo* effect, measure 119 and 121, will be achieved by the registrant opening and closing the swell box to achieve the desired effect (see Example 51). The strings and a selection of the brass instruments create the same dynamic effect from the middle of measure 120. However, their dynamic level is softer than that of the organ.

Example 51 – *Indication that the crescendo pedal needs to be opened while organist plays double pedal, mm. 119–121*



Can you describe the organ you performed on?

> Yes, one thing, the organ was not completely finished at first. The organ was at the beginning a bit harsh, especially the Mixtures were quite harsh, and there not being much of an echo. So, I think it was in 1982 when […] the head, he gave money for the organ to be re-voiced, and that's why the Flutes, especially the Flutes and Prestants and foundations, are much more mellow than they are, and then later on a Swell a French sound, and made quite a difference. The organ is what we call a Neo-Baroque organ. In other words, it's very good for Bach and those composers, but then also the, especially with, there's a *voix celeste* on the Swell, and a Trumpet, and the Oboe was re-voiced quite loudly before the Trumpet was put in. But it helps to get that French sound on the Swell. So, it's actually a very versatile… It teaches students to play on mechanical action and you can actually play a lot of repertoire. French, even Baroque French because of, you can make a Cornet on the Swell. […] I would say it's one of the best organs in the country.

The Musaion organ is housed in the concert hall at the Music department of the University of Pretoria. This organ was designed by Professor Stephanus Zondagh, and was built by Erwin Fehrle of Randburg, Johannesburg. It was eventually inaugurated in 1977, with a performance by Wim Viljoen and the University of Pretoria symphony orchestra, conducted by Alan Solomon. Consisting of three manuals and a full pedalboard, the organ has 27 registers, a mechanical playing action, and electrical register action. Although the organ is primarily used for student lessons and as a practice tool, the auditorium itself is often used for musical performances. The Great and Swell pipes are situated in the middle, in front of the organist, while the Positive is situated behind the organist's back, facing the audience. Due to limited space, the Pedal stops are placed on either side of the console. Apart from the organ being re-voiced by Jan Roeleveld in 1991, it still stands in its original form. The Musaion organ has the following couplers and accessories: SW-HW; RP-HW; SW-RP; HW-PED; RP-PED; SW-PED; 15 adjustable pistons, Swell and crescendo pedal; 7' pistons for couplers and a Tutti piston (Troskie, 1992). The disposition of the organ in the Musaion Concert Hall is presented in Appendix H.

Did the venue influence your registration choices in any way?

> Well, I cannot answer that before I must say the logistics of the situation, the placement of the organ's divisions, because you sit up on the balcony, with your back to the audience, and because of the *Rugpositief*, which is the section behind you, you can't see anything. So, it is difficult – I didn't really, how can I say, my choices wasn't, so if I didn't know the organ so well it would've been difficult for me, but I knew from teaching what sounds are like at the bottom. But what was difficult [was] playing with the orchestra. We had a monitor, a little one that was next to the organ, but all I could see was the conductor. And then, of course, what is also a problem in that situation between the organ being there at the top and then the orchestra down, you can easily

> get, become disturbed by the sound that's not immediately with you. Fortunately, also because Professor Solomon, during the rehearsals, told me he thinks this is too soft, that's too loud, which helped a lot, and some of the changes, I had to… So definitely the venue did influence it.

Can you describe your choices in terms of dynamic cohesion with the orchestra?

> Yes, I think with the help of Professor Solomon, I could do it, but I also used, for instance, as a guideline, for instance, Mendelssohn, generally *pianissimo*, would be one soft stop, *mf*, and *mezzo piano*, 8' and 4' Flute, and for *mezzo forte*, Principals, Flute 8', 4' and interesting, Rheinberger has written similar indications for those, and *forte* would probably be up to Mixture or just 8', 4' and 2'. So, that helped a lot, and then also the fact that I had to regard the, or take into consideration that the organ was playing the… woodwinds. Then you would use the soft 8' and 4's. So, but on the recording, at least it sounds often on the recording the organ sometimes sounds too loud in the double *f* passages, but I think it was meant to be that way, especially in the last movement, because it's often a dialogue.

Did you have any communication with the composer about the piece before its performance?

> Yes, I did talk to him. I told him it was difficult and he laughed, of course. I have known him a long time since, he was teaching at Boys High. I think I got to know him through concerts, you know, that all the people went to, and then of course when he became a colleague, we talked a lot. He's a very good organist. He had organ as a first instrument at university, and a very good church organist. […] I know him quite well and I've heard him play. I think that helped a lot. Yes, it is, I think, but we did discuss difficult pages, because once or twice I thought, some of these clusters, I couldn't make them out. So I tried to rectify some things which I wasn't sure of. It was nice to be able to talk to him while one can because it's so often now we want to ask questions and know what the composer meant. If I can say in the middle movement the 3/2 metre is often quite, because it's a slow pace, very slow minim, quite difficult, and I must say I was quite impressed with the orchestra and that, because you were very exposed. They were exposed because it's quite a long movement […] It was quite an experience.

The interview data revealed that knowing and trusting the knowledge of the composer personally afforded Viljoen a better understanding of the composer's expectations in terms of articulation and tempo. This allowed Viljoen to unreservedly perform the organ concerto both knowing the performance expectations of the composer and channelling that knowledge into the performance of the work itself.

4.8 Summary

This chapter included an overview of the interviews with the composer and performer, a brief structural analysis of the concerto, and the ideas centred on the thematic structure of the work.

The interview with the composer revealed the hypothesis of the organ concerto, followed by a brief analysis of the structure of the score. In the interview with Viljoen, in-depth registration choices that he applied to the score were presented, as well as an overview of the organ on which the concerto was performed.

The chapter to follow concludes the study with a discussion and summary of the findings of the research as well as a concluding statement.

CHAPTER 5

DISCUSSION, SUMMARY AND CONCLUSIONS

5.1 Introduction

The primary purpose of the research was to explore the conceptual processes of composers of South African organ concertos. This was done within the historical context of the development of the pipe organ and organ building in South Africa, as well as of composers of South African organ concertos. This chapter includes a discussion about the conversations with the two composers, the historical and socio-cultural influences that played a role in the careers of the composers, and the perspectives of the performers of the works. Following the discussion, the chapter includes summative statements with reference to the research questions, the limitations to the study, suggestions for further research, and a final summative statement.

5.2 Discussion

The historical trajectory of the organ as instrument played a pivotal role in the musical landscape of South Africa, particularly in the church. Likewise, the improvement of the instruments, imported pipes from overseas and new skills acquired abroad by organ builders of South Africa contributed to the development of organ performance. This drew international performers such as the English organists, who, among others, caught the attention of South African audiences because of their virtuosic performances throughout the nineteenth century (Troskie, 2010).

Organs installed in churches were also used as concert instruments, such as the organ in the DR Church Summerstrand in Port Elizabeth and the organ of St Mary's Anglican Cathedral in Johannesburg. These installations catapulted the organ from an accompaniment instrument for religious rituals to a performance instrument in its own right. This played a significant role in influencing the creative identity of South African composers. South African composers began writing works for concert performances after Von Booth's *Fantasia on the Hymn: Jerusalem the Golden* was circulated abroad in 1895 (Van Schoor, 2014). The contribution of performance-based organ works to the South African organ repertoire is still ongoing and can be seen in the compositions of composers such as Henk Temmingh and Jacobus Kloppers.

5.2.1 Jacobus Kloppers

Kloppers' earlier works (from 1969) vary from his later compositions (from 1976). The earlier works, written while residing in South Africa, are tonal chorale preludes and encompass technical levels that are either undemanding or challenging. In 1985, after Kloppers' immigration to Canada in 1976, during a time of leave from formal duties as educator and performer and while serving on various boards, Kloppers began experimenting with writing organ works that differed from the usual chorale prelude nature. For works which incorporate the organ and other instruments, he considers the tonal range of the instrument and ensures that he composes in a way that the organ and other instrument complement each other.

Perhaps the most striking outcome of the interview was that Kloppers combines a variety of elements within a work. For example, when composing chorale preludes, he articulates that the melody of the hymn should not be lost within the construction of the chorale prelude. Moreover, Kloppers articulates that the motivic elements and the interpretation of the hymn as a whole should portray a mood that is suggestive of the initial hymn stanza, with the variation of the melody line merely enhancing that which already exists.

The findings suggest that four socio-cultural influences are evident throughout Kloppers' compositional journey. While the first major influence was his formative years in South Africa, which encompassed the role and culture of religion on his compositional process, the second was a result of his studies abroad with Bach specialist, Helmut Walcha. In the third phase, during his first decade of living in Canada, Kloppers incorporated English hymnody, Anglican chant and the works of well-known composers, such as, Mahler, Marcel Dupré, Bartók and Stravinsky, in his writing. The fourth phase occurred towards the later part of his compositional career, during 1985 to 1986, while he resided in Canada, when he began experimenting with unconventional traditions of writing and incorporated the use of new styles and structures of music.

The findings suggest that formal training plays an important role in the development of composers' compositional processes. This was also the case for the literature underpinning the findings of Sloboda (1985), who stressed that previous influences contribute to the development of a composer's compositional process. Kloppers revealed in his interview that there were subconscious influences that urged him to incorporate existing styles of writing into his composing. This finding resonates with Schoeman's (2016) study of Stefans Grové, who found that the composer's compositional process is influenced by socio-cultural factors such

as the various traditional norms and rituals of the people of Africa, literature and art by various artists, early twentieth-century music styles and the entities that encompass these styles, the musical elements of German composers, as well as the intricacies of the various forms and musical features found in South African music.

Furthermore, Kloppers acknowledged that the organ concerto was influenced by the compositional style of Mahler. This is supported by the findings of Martina Viljoen, Nicol Viljoen and Jan Beukes (2020) in their investigation of Kloppers' organ concerto. These researchers shed light on Kloppers' reference to Mahler's musical elements, namely the "fragile textures and melancholy" in his organ concerto. They also acknowledge Hindemith, Bach and Rheinberger as influential figures in the experimental phase of Kloppers' oeuvre.

The composer's use of German musical elements, such as the fugue-like passage and polyphonic texture in the third movement, are perhaps the most striking find in the analysis of the score. This result further supports the notion that a composer's compositional process is unique and contains an exclusive form of experimentation with various musical styles. It is supported in the literature of Viljoen et al. (2020), who reveals the presence of German style influences in the organ concerto, cementing the existence of these varying musical styles within the work. In addition, this finding demonstrates that Kloppers' compositional process is founded on existing ideas, implying that the compositional process of a composer includes creative material that has been previously processed.

Kloppers admits that the organ concerto requires an advanced level of artistry from the performer. He describes the stylistic and harmonic framework of his organ concerto as multi-faceted. This result is further supported by Viljoen et al. (2020), who describes the high level of playing required for the work as an aspect that is derived from "his complex personality which exhibits, among others, strict disciplinary traits, high expectations, rigorous self-challenges and a deep personal quest for the highest level of artistic morality and aesthetic beauty". Kloppers requires organ performers to apply the registration indications as they are marked in the organ concerto score, as this will ensure that the required tonal palettes are created. He describes the texture of the three respective movements of the organ concerto as contrapuntal, lyrical and rhapsodic in nature, and clearly expresses the need for his organ concerto to be performed on a Neo-Baroque type organ, in order to allow for the desired tonal effects to occur.

One interesting finding from the data analysis is that there is ongoing communication between the composer and performer. Having known Kloppers as a student, as colleague and on a social level assisted the performer, Giesbrecht, in acquiring an in-depth understanding of the composer's compositional process. As Giesbrecht's first organ teacher, Kloppers emphasised attention to detail in performance. In their working teacher-pupil relationship, and over time, their composer-performer relationship, they developed a mutual trust beneficial to both the composer and performer. Giesbrecht was therefore able to approach the organ concerto with a preconceived notion of what the composer expected in terms of its performance. Furthermore, her background in piano training aided her organ technique, which in turn helped her to learn and perform the demanding and virtuosic Concerto for Organ, Strings and Timpani, 1991.

Giesbrecht acknowledged the importance of applying registration strictly as the composer has indicated it in the score. Although she experienced difficulty ensuring smooth transitions between sections of the score (compounded by the fact that every organ is different), she felt secure in realising the composer's specified articulation and registration combinations because they were clearly indicated in the music. This ultimately enabled Giesbrecht to focus on interpreting the musical concepts within the score rather than having to ponder registration and technical decisions.

Overall, although the performer found learning the piece challenging because of its demanding artistry, she nevertheless found the score easy to follow as it was detailed and included registration and performance practice indications. Giesbrecht enjoyed performing the organ concerto, as she was already familiar with Kloppers' writing style of other organ works and she expected the organ concerto to be of a similar nature. She deemed the work "great" even before she began to learn it.

5.2.2 Summary of the analysis for Concerto for Organ, Strings and Timpani, 1991

The organ concerto, commencing with a slow tempo, introduces all three motifs at the onset of the first movement. This then develops interchangeably between the organ and strings, leading to the main section which is marked *Vivace*. After the principal theme is introduced by the organ the orchestra responds with equivalent material which is then followed by a modulation to the second subject. This section ends with a faster and more vibrant account of the theme. The main theme develops as a fugue in the strings after which the organ and strings present new material. The first of the two cadenza-like organ solos then enters in a lively manner combining the themes and concludes the movement on a *pianissimo* dynamic.

Movement two begins in a solemn manner with melodically sound patterns. The strings introduce the theme which is then repeated by the organ. The middle of this section is faster for a brief time with various articulation in the string parts. The initial material is then repeated in an altered form and sees the timpani enter with a percussive rhythmic drive shortly thereafter. The end of this movement directly proceeds to the third and final movement.

The third movement begins with all instruments at a *fortissimo* dynamic as the organ leads with the main theme. A slight crescendo then precedes the *Vivace* section which introduces the main theme in a spirited and whimsical manner and simultaneously interchanges with two alternate themes. The themes vary throughout this movement between the organ manuals and pedals and the strings. Polyphonic textures are showcased by the organ and string instruments in the middle section of this movement. A gripping pedal solo announces the final entry of section A while sustained chords are played on Manual II and the string section plays tremolos on a *fortissimo* dynamic. The second of the organ cadenzas is then presented catapulting the strings into a simultaneous presentation of all three motifs leading the piece to a toccata-like finish.

5.2.3 Gerrit Olivier

Olivier's compositional process is underpinned by his commitment to advocate for the organ as a recognised concert instrument. Additionally, the influence of church music on Olivier's compositional development is supported by the findings of Troskie (2013) and Van Wyk (2019), who agree that the development of the organ from church to concert instrument played a significant role in the creative processes of many South African composers. Although he was influenced mainly by music that was intended for the church service he relied largely on an independent creative process when composing his organ concerto.

The findings identified the following socio-cultural influences that determine the foundation of Olivier's compositional process: the church as a major influence, the formative tuition in high school, and his ability to improvise as church organist. The hymn singing culture Olivier grew up in contributed to him having a strong foundation of harmonisation and appreciation for music. Furthermore, receiving music tuition from a very young age contributed to his development of fundamental music skills. This ultimately aided Olivier in his development as a composer of organ music. The literature presented by Sloboda (1985) supports these aspects and demonstrates prior socio-cultural influences as a contributing factor in the progression of a composer's compositional process. While the results revealed that Kloppers acknowledged being directly influenced by the musical styles of French and German composers, Olivier

vehemently stated that this is not the case for his creative process, affirming that he relied solely on intuition when creating his organ concerto.

The *Konsert vir orrel en orkes* is written for organ, brass and strings. The organ is used to imitate the woodwinds of a symphony orchestra and displays the mastery of the organ as instrument. Olivier used the organ and orchestra together and in contrast to each other. His thematic ideas were his own and were based on his personal sentiments and viewpoints at the time of composing, as well as on his desire to further advocate for the organ as an important instrument in South Africa. The literature of Bennett (1976) supports this finding and promotes the notion that a composer's compositional process can be influenced by improvisation. Furthermore, labelling improvisation as the process of generating one's creative thoughts into a musical product supports Olivier's stance on producing works that are based solely on his own premise. The musical elements in the work include timbre that is determined by the use of the range of the various string and brass instruments, which is more consonant in nature than dissonant; numerous time signature changes to create rhythmic nuances; the awareness of blending the organ with the string and brass instruments to create harmonious cohesion; and ensuring that the work is performed on an instrument worthy of demonstrating a majestic sound. Olivier requires his organ concerto to be performed on an instrument that comprises a substantial amount of registrations in order to create the desired tonal palettes required in the work. Another observation is that Olivier composed this concerto at the instrument in the church where he was church organist at the time, namely the Waterkloof Dutch Reformed Church.

Similar to Kloppers and Giesbrecht, Olivier and Viljoen were acquainted with each other. Olivier held Viljoen in high esteem. This is evidenced by the fact that *Konsert vir orrel en orkes* was dedicated to Viljoen. This suggests that the composer was able to write a work that explored and embraced Viljoen's technical and artistic expertise. Olivier, like Kloppers, felt that communication with the conductor is important for the orchestra. He acknowledged that had he attended some of the rehearsals and discussed with the conductor of the premiere of the work, that the orchestra should have had a better understanding of what the work required practically. Olivier did, however, commend the orchestra for their exceptional standard of playing, since they were mere student players of a university orchestra at the time.

Viljoen revealed that the organ concerto was a challenging piece to perform. He particularly made mention of the difficult pedal passages, and of the fact that he had to apply certain

fingerings in order to play effectively. Although the findings indicate the high level of artistry needed to perform the *Konsert vir orrel en orkes*, Viljoen stated that by first approaching the work using a *legato* touch and then alternating the articulation when required, utilising alternate methods of organ playing, assisted in him finding ways in which to perform the work with some level of ease.

Another finding revealed that, in some instances, it became challenging for Viljoen to apply registration changes by himself. This resulted in him using a registrant to ensure that he applied the composer's indications as stipulated. Nevertheless, the clear registration indications and articulation markings in the score enabled Viljoen to navigate his way through the work, resulting in a gratifying performance. The data revealed that the combination of having a detailed score, knowing the mechanics of the Musaion organ and being led by an astute conductor enabled Viljoen to have a positive experience during the performance.

5.2.4 Summary of the analysis for *Konsert vir orrel en orkes* (1985)

Oliviers initial ideas include a two-note and a five-note motif which appear throughout the one-movement work and are interwoven, developed and presented in combination with each other. The twelve sections identified in the work enhances the character of the piece with shifting key and time signature changes contributing to the rhythmic effects the composer intended.

The organ and orchestra perform as solo components and collaborative entities throughout the different sections adding to the thematic material. The contrasting elements are further developed throughout the shifting tempi while they also act as a merging component in the work. The imaginative ideas and rhythmic indications contribute to the authenticity of this composition being executed.

5.2.5 Contextual factors

The results of the analysis revealed that the essence of contextualising ideas for a particular work is grounded in personal experiences, which are displayed and/or expressed as a unique set of musical ideas within the composers' compositions.

The findings of the analysis identified diverse socio-cultural events that influenced the composers' formative ideas. Kloppers' lived experiences while studying abroad, including the exposure to French and German composers, impacted his compositional process and shaped his ideas. In Olivier's case, the church and his personal beliefs led him towards a particular

writing style that aimed at glorifying the organ as instrument. Olivier stated that there were no influences that affected how and why he composed his organ concerto, while Kloppers strongly felt that historical experiences and teachings influenced his compositional process.

These findings are supported by the literature of Gerrit Jordaan (2013), who demonstrates similar influences on the organ compositions of South African-born composer Stefans Grové. The factors influencing Grové's compositional process include French and German musical elements of composers such as Debussy and Hindemith. Grové incorporates African sounds into his compositions, demonstrating a socio-cultural influence indicative of his upbringing in Africa. Similarly, Olivier's upbringing in the church directly influenced his use of chorale or hymn-based elements in his works, indicating a religious culture as a fundamental component of his compositional process.

5.3 Answering the research questions

The thesis aimed to address the following main research question: "How do two South African composers conceptualise their ideas?", and the following sub questions: "What contextual historical and socio-cultural factors influenced and inspired the compositional process for the organ concertos?", "What stylistic approaches, performance techniques, registration choices and instrumentation are used in the organ concertos?", "What are performers' experiences of the stylistic and performative aspects of the concertos?", and "To what extent did the history and development of organs and organ building shape the contextual landscape for organ composers?".

The research revealed that the first and last sub questions are inextricably intertwined. The contextual historical and socio-cultural factors are embedded in the historical development of the organ as instrument in South Africa, as well as in its ensuing influence in sacred and secular cultural activities. In a sense, the findings indicate that a significant part of the composers' development can be attributed to the development of the organ from church to concert instrument. Both composers acknowledge that part of their development as organists and composers is suggestive of international influences from European, American and British organ builders in South Africa since the 1800s. Furthermore, the inception of the SAOB resulted in a direct line of communication between South African organists and composers and the organ building community abroad, with the larger organs being imported and installed allowing local composers to experiment with their approaches to composition. This is also supported by the extensive literature by Troskie (1992), who provides essential information on the history of the

building, installation and restoration of most of the pipe organs in South Africa since the first organ was built in 1735. The findings suggest that these larger organs played a role in South African composers of organ works embarking on composing organ concertos, as there were suitable organs on which these works could be performed since the 1980s.

Regarding the socio-cultural influences, two main streams have been identified, namely formative influences and individual influences. While the formative influences have been identified as music teachers, church community, religious convictions, language and environment, the individual influences are lived experiences, music preferences, personal beliefs, composition processes and stylistic influences.

The research revealed that Kloppers and Olivier show individual differences in conceptualising their ideas and processes of composing organ concertos. However, their formative influences show many similarities, such as their education in organ performance and composition, being influenced by composers of earlier music periods or eras, being influenced by a current situation, or being inspired by a feeling or emotion. Similarly, past experiences, original ideas, influences of past teachers, the need to do something in honour of someone, and the drive of a fundamental idea have all presented as factors in the compositional process of the composers. The findings of the analysis showed certain socio-cultural events that are identified as individual influences whereby the initial ideas and context the composers incorporated into their work were intentionally part of the compositional process. These ranged from experiences lived while studying compositional methods with past tutors to self-beliefs that gravitated towards particular writing styles that were consciously included in their works.

The combination of various aspects for each composer is different and is revealed as follows:

For Kloppers, the socio-cultural influences that are presented as part of the conceptual process of composing an organ concerto are represented by the amalgamation of musical genres, particularly the Baroque composers, and of prior knowledge and the experimentation with new ideas. By combining this influence with the experimental period in which he found himself, he composed a work that incorporates two vast musical styles. Kloppers' process is distinct; he knows what he wants to hear and composes with a specific timbre in mind, demonstrating a fusion of organ and orchestral sounds that create a unified harmony.

On the other hand, the socio-cultural influences present in Olivier's compositional process are mainly individual and underpin a need to advocate for the organ as concert instrument. Driven by the requirements for his doctoral degree, Olivier was inspired to promote this advocacy in

his organ concerto. His conceptual process can be defined by personal sentiments and views of the organ as an instrument of prominence, as well as by the religious environment to which he was exposed as a church organist for many years. This can be described as an independent process, which was not influenced by previous knowledge or education, but may be seen as a demonstration of his desire to promote the organ and to demonstrate the versatility of the instrument.

The conceptual processes of these two composers portray a combination of influences and personal theories that are unique to particular events, times and/or places. Their conceptual processes are unique and should thus be acknowledged and treated as such. In addition, the research revealed that varying elements evoked an aspiration for each composer to write an organ concerto. Olivier was inspired to write a work that would promote the organ, dedicating his organ concerto to the organist himself, Viljoen, purposefully showcasing the organist's technical ability. Similarly, Kloppers wrote his organ concerto as a dedication to his wife and based it on a musical idiom with which he was well acquainted.

In terms of the performers' experiences of performing the various organ concertos, a number of factors were found in the data collected in the study, namely technical challenges (of the works), the need for assistance (during the performance), the placement of the organ, and interpretation challenges.

Technical challenges

The findings of the analysis revealed that learning and performing the organ concertos proved to be a difficult task for the performers. This can be attributed to the extremely high technical standard of the works. Furthermore, the findings of the analysis revealed that prior knowledge and experience of performing locally and abroad as organists ensured that the participants could perform successfully. Although the performers found the music difficult to learn, a common element was that prior knowledge of performing concertos assisted the performers with the performance of these specific organ concertos.

The analysis of the data indicated that prior piano training influenced their ability to become performers of organ repertoire. Acquiring the technical skills of piano playing assisted them in transitioning to organ playing. Both Giesbrecht and Viljoen indicated that piano pedagogy, as a foundation for keyboard skills, played a positive role in their learning and performing of the organ concertos. Giesbrecht revealed that practising on a piano first assisted her in learning the difficult sections of the music, and Viljoen indicated that memorising works on the piano from

an early age aided in him navigating through Olivier's organ concerto. It can therefore be deduced that the application of existing piano practice techniques assisted the performers in learning the various organ concertos.

The need for assistance

At times, the demands of playing while attempting to change the necessary registration were challenging for the participants. This demonstrates the understanding that "No two organs are the same". Each participant performed on a unique organ, which came with both challenges and possible solutions to these challenges. Having assistants to aid in registration changes is often a necessity. Changing stops as frequently and as quickly as necessary required performers to make use of assistants in order for this process to occur efficiently. The results of the data analysis revealed that both performers relied on assistance during their performances of the respective organ concertos. Giesbrecht was fully reliant on the help of her two registrants. Viljoen also had to make use of an assistant, although the organ he played on had six general pistons, a crescendo pedal, and tutti piston.

Placement of the organ

Another challenge that the organists faced was the placement of the organ and where it was situated in the venue. Both Giesbrecht and Viljoen revealed that it was challenging to hear the orchestra because they were so far from each other. The data revealed that placing the organ and orchestra in close proximity to each other would ensure a good performance. The results of this study revealed that a suitable venue with good acoustics is key to the successful performance of an organ concerto.

Interpretation challenges

The results of this study revealed that the composers' indications with regards to practical playing are clearly indicated in the scores. This gave direction to the performers and ensured that the compositions were performed as the composers intended. Furthermore, having previous experience within "modern" music settings proved helpful to the performers in learning and performing the organ concertos. It also revealed that it is relevant for the organist to have a sound understanding of the composer's compositional process, or to at least investigate what that process entails, in order to contribute to a performance-worthy rendition of the work.

Deciding on a format in terms of registration is not an easy process, and is often influenced by underlying factors, such as the type of organ, the creation of specific colours based on the

registration at hand, and the interpretation of dynamic indications with the available accessories. The following statements corroborate this idea. Performing a work on various organs requires an organist to adjust. Giesbrecht has performed the Kloppers organ concerto three times on three very different organs. She recollected some of the choices she had to make in order to achieve suitable colours and compared her experiences of playing on two different organs. She emphasised that performing on different organs with varying positions of the manuals can be challenging, and that trying to create a balanced sound between the organ and the orchestra can be a difficult task.

An interesting finding overall is the directive interaction between composer and performer. However, in the cases of both Kloppers and Olivier, the relationship between composer and performer is possibly the most definitive influence in the realisation of the organ composition. Communicating with the composers regarding the compositions and the aspects that dealt with their performance enabled the performers to accomplish the task of performing the organ concertos. Conversations with the composers also provided the performers with a deeper understanding of the structure of the works. This was especially relevant to sections that needed to be understood better. Clearly, fostering a communicative channel between the composer and performer enables the successful application of the musical aesthetics of any composition.

Analysing the data identified various forms of communication between the performers and composers that provided even more insight into the composers' conceptual processes. The performers, Giesbrecht and Viljoen, describe how knowing the composers on a personal level gave significant insight into their conceptual processes. For example, Giesbrecht stated that knowing Kloppers socially created a positive atmosphere between herself and the composer. Having Kloppers as her first organ teacher also allowed Giesbrecht to approach the organ concerto with a preconceived notion of what the composer expected in terms of its performance. Likewise, Viljoen stated that knowing Olivier and having heard him perform gave him insight into the way in which he should approach performing the work. This in itself may be identified as ground-breaking knowledge.

The nuanced interaction between the composers and performers, their musical ideas, and their knowledge of the technical and musical capabilities of the performers, inevitably shape the composers' conceptual processes. This thesis provides a preview into the composers' views of their journey as compared to the realisation of their organ concertos. It also highlights the

important bridge between and realisation of abstract creative ideas and the realisation of a work through performance.

5.4 Limitations of the study

The study acknowledges certain limitations. Gaining a deep understanding of the complex notion of conceptual processes in composition is difficult in itself; however, the COVID-19 pandemic presented further, unexpected challenges. The lack of face-to-face discussions led to limitations in understanding the finer details of the conceptual processes of each composer.

Limitations included access to and quality of the scores, as well as the poor quality of some of the handwritten scores. This research has only considered the context of a small participant pool. Although four composers and four performers originally participated in this study, the data collected from two composers and two performers of South African organ concertos was used. Since only two composers' works and performers' views are presented the findings are not necessarily representative of all SA composers of organ concerto and should be considered within the context of this limitation.

5.5 Suggestions for further research

It is recommended that further research be undertaken in the following areas. Firstly, an in-depth analysis of the Klatzow scores would allow for a deeper understanding of the harmonic and stylistic approaches the composer used for both his organ concertos.

Secondly, broader research is also needed to determine the compositional processes of other works of the composers of South African organ concertos. This would contribute significantly to the dearth in literature on organ music and composers of organ works.

Thirdly, further research should be carried out to document in-depth biographies on Olivier and Henk Temmingh, which would be valuable contributions to literature in South Africa.

Fourthly, a premiere performance and recording of Temmingh’s organ concerto would provide rich material for further research.

Finally and most importantly, South African organists should perform all the South African organ concertos with ensemble players from South African orchestras.

5.6 Concluding statement

This study set out to investigate two South African composers' conceptual ideas in composing organ concertos, understand the views and experiences of the performers of the organ concertos, and examine the relationship between the composers and performers. The research includes a brief account of the historical overview of the pipe organ and organ building in South Africa, as a contextual backdrop to the instrument, its venues and its impact on composers of South African organ concertos.

The reported findings shed new light on the conceptual processes of two composers of South African organ concertos. It also adds to the growing body of literature on the biographies and list of compositions of South African composers of organ works. It can therefore be deduced that when composers conceptualise ideas whilst composing organ concertos, they heavily rely on a number of elements that shaped their musical style.

The findings provide important insights into the role of the development of the organ as a concert instrument. Distinctive factors, such as the role of organ building in South Africa, socio-historical experiences and formative training, emerged as profound events in the conceptual processes of the composers of South African organ concertos. Investigating the historical and socio-economic influences that played a role in the careers of the composers assisted and contributed to understanding the views and experiences of the performers of South African organ concertos and examining the relationship between the composers and performers.

One of the more significant findings to emerge from this study suggests that the performers of the organ concertos have contributed valuable information to the practical performance indications that should be considered when performing these works. This research has highlighted the value and importance of a good relationship between the composer and performer, as well as its underlying influence in both the composition and performance of a work.

The present study is one of few empirical investigations into the compositional processes of South African composers of organ concertos, providing the first comprehensive insight into the assessment of composers' life and works through conversations with them. Moreover, by including the perspectives of performers of the works, the study provides a unique insight into the performative aspects of these works, which should be particularly valuable to organ scholars and performers.

REFERENCES

Amitani, S. & Hori, K. (2002). *Supporting Musical Composition by Externalizing the Composer's Mental Space.* Retrieved from https://www.researchgate.net/publication/221629411

Anderson, V. (n.d.). *Organs in Edmonton: Robertson-Wesley United Church*. Retrieved from https://www.rccoedmonton.ca/robertson-wesley-united-church/

Bennett, S. (1976). The Process of Musical Creation: Interviews with Eight Composers. *Journal of Research in Music Education, 24*(1), 3–13. Retrieved from https://doi.org/10.2307/3345061

Braun, V. & Clarke, V. (2013). *Successful Qualitative Research: A practical guide for beginners.* London: SAGE Publications.

Cardassi, L. & Bertissolo, G. (2020). Shared musical creativity: Teaching composer performer collaboration. *8*(1), 1–19. Retrieved from https://search.proquest.com/docview/2428113463?accountid=14717

Carstens, C. H. N. (1995). *Die orrelwerke van Jacobus Kloppers (1937): 'n stylstudie*. (Unpublished master's dissertation). Port Elizabeth: University of Port Elizabeth.

Carstens, C. H. N. (2011). Suid-Afrikaanse orreliste in die buiteland. *Nuusbrief van die Suider-Afrikaanse Kerkorrelistevereniging*, 62, December.

Collins, D. (2005). A synthesis process model of creative thinking in music composition. *Society for Education, Music and Psychology Research, Vol 33(2),* 193-216. London: SAGE Publications. Accessed from www.sagepublications.com

Creswell, J. W. & Creswell, J. D. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches.* (5th ed). Los Angeles: SAGE Publications.

Creswell, J. W. & Poth, C. N. (2018). *Qualitative Inquiry & Research Design: Choosing among five approaches.* (4th ed.). London: SAGE Publications.

Denisov, E. (1973). The Compositional Process. *Tempo, 1973*(105), 2–11. Cambridge University Press.

Dey, I. (1993). *Qualitative data analysis: A user-friendly guide for social scientists*. London: Routledge.

Du Plooy, L. (2013). *Jacobus Kloppers: A life of service in Music* (Unpublished MMus dissertation). Bloemfontein: University of the Free State.

Du Plooy, E., & Viljoen, M. (2020). *Jacobus Joubert Krige Kloppers*. In M. Viljoen. *A Passage of Nostalgia: The Life and Works of Jacobus Kloppers*, (pp. 27–111). Sun Media Bloemfontein. Retrieved from https://doi.org/10.18820/9781928424734

Edmonton Symphony Orchestra. (2021). *The Davis Concert Organ, Formal specification*. Retrieved from https://www.winspearcentre.com/more/about/about-winspear/davis-concert-organ/

Eigelaar, A. L. (2013). *'n Ondersoek na die toepassing van die konsep "Dialektiek" in die Dialektiese Fantasie van Jacobus Kloppers* (Unpublished BMus Honours dissertation). Bloemfontein: University of the Free State.

Flores, K. (2008) *A compilation of the works of Professor G. Olivier* (Unpublished doctoral thesis). Pretoria: Universtiy of Pretoria.

Franke, V. (2012). South African Orchestral Music: Five Exponents. *Acta Musicologica. International Musicological Society, 84*(1), 87–125. Retrieved from http://www.jstor.org/stable/23343910

Franke, V. M. (2016). Klatzow reinvented: from modernist, non-tonal activist to tonal art-music champion. *The Musical Times, 157*(1937), 87–103. Retrieved from https://www.jstor.org/stable/44862789

Godschalk, J. (1981). *Oorsig van die gepubliseerde Suid-Afrikaanse solo orrelmusiek tot medio 1980.* (Unpublished BMus Honours thesis). Johannesburg: Universiteit van die Witwatersrand.

Grové, S. (1978). *Kettingrye* (Chain Rows). Unpublished manuscript.

Jordaan, G. (2013). Stefans Grové se Afrika Hymni as evokatiewe klankskildering. *Tydskrif vir Geesteswetenskappe, 53*(2), 157-169.Junie 2013. Potchefstroom: North-West University.

Jordaan, G. (2016–2017). SAKOV se bydrae tot die uitbouing van die orrelkultuur in Suider-Afrika. *The South African Music Teacher,* 151, 32–33. Pretoria: South African Society of Music Teachers (SASMT).

Jordaan, G., & Kruger, D. (Ed.). (2010). *SAKOV 30 Feesbundel: Orrel-, koor-, en Instrumentale verwerkings* (Vol. 1). SAKOV.

Jordaan, G., & Kruger, D. (Ed.). (2011). *SAKOV Erediensmusiek: Orrel-, koor-, en Instrumentale verwerkings* (Vol. 2). SAKOV.

Jordaan, G. & Kruger, D. (Ed.). (2013). *SAKOV Erediensmusiek: Orrel-, koor- en instrumentale verwerkings van musiek uit die Liedboek van die Kerk 2001, VONKK – en FLAM – versamelings* (Vol. 3). SAKOV.

Jordaan, G. & Kruger, D. (Ed.). (2019). *SAKOV Erediensmusiek: Orrel-, koor- en instrumentale verwerkings van musiek uit die Liedboek van die Kerk 2001, Hallelujabundel, VONKK – en FLAM – versamelings* (Vol. 4). SAKOV.

Klatzow, P. (1981). *Concerto for Organ and Orchestra*. Unpublished manuscript.

Klatzow, P. (2001). *Concerto for organ and string orchestra.* Unpublished manuscript.

Kloppers, J. (1991). *Concerto for Organ, Strings and Timpani*. Unpublished manuscript.

Kloppers, J. (1991). *Programme notes from the premiere of the Concerto for Organ, Strings and Timpani*. 2 November, Edmonton.

Leedy, P. D. & Ormrod, J. E. (2016). *Practical Research: Planning and design*. (11th ed.) Boston: Pearson.

Lüdemann, W. (2017). Roelof Temmingh's music for organ. *Vir die Musiekleier, 37*(44), 68–97. Port Elizabeth: Suider-Afrikaanse Kerkorrelistevereniging (SAKOV).

Luitingh, W. S. (2010). *Die Suid-Afrikaanse komponis Hendrik (Henk) Temmingh: 'n biografie en 'n katalogus van sy orrelwerke* (Unpublished master's dissertation). Pretoria: University of Pretoria.

Lukas, V. (1989). *A Guide to Organ Music*. Portland: Amadeus Press.

MacLean, M. (1987, January 27). World premiere for church. *The Edmonton Journal*.

Malan, J. P. (1984). *South African Music Encyclopedia*. *Volume III J-O, pp. 317-370*. Cape Town: Oxford University Press.

Maree, K. (2016). *First Steps in Research* (2nd ed.). Pretoria: Van Schaik.

Maree, K. & Van der Westhuizen, C. (2009). *Head start in Designing Research Proposals in the Social Sciences.* Cape Town: Juta.

May, J. (1987). Peter Klatzow. In P. Klatzow (ed), *Composers in South Africa today* (pp. 131–165). Cape Town: Oxford University Press.

McIntyre, D. G. (1934). *Early organs and organists at the Cape*. Cape Town: Cape Guild of Organists.

Messina, M. (2015). Provocation is my Goal: A Dialogue with Composer Caroline Lucas. *Contemporary Music Review, 34*(2–3), 210–222. Retrieved from https://DOI:10.1080/07494467.2015.1094219

NG Kerk-Uitgewers. (2001). *Liedboek van die Kerk: Begeleiersboek*. Wellington: NG Kerk-Uitgewers.

Olivier, G. C. (1985). *Komposisie*: *(i) Konsert vir Orrel en Orkes (ii) Fantasie vir twee klaviere (iii) Requiem vir koor, soliste en orrel op tekste van Boetepsalms en aanverwante sekulêre gedigte* (Unpublished doctoral thesis). Pretoria: University of Pretoria.

Pheeha, M. (n.d.). *SA composers, Viljoen, Wim.* Retrieved from https://www.up.ac.za/sacomposers/article/2757887/viljoen-wim

Roeder, M. T. (1995). *A History of the Concerto*. Portland: Amadeus Press.

Rörich, M. (1987). P. Klatzow. In In P. Klatzow (ed), *Composers in South Africa today* (pp. 131–165). Cape Town: Oxford University Press.

Schiavio, A., Moran, N., van der Schyff, D., Biasutti, M., & Parncutt, R. (2020). Processes and Experiences of Creative Cognition in Seven Western Classical Composers. *Musicae Scientiae*. Retrieved from https://doi.org/10.1177/1029864920943931

Scholten, B. (1981). Ons konsertorrels – die Endlersaal. *Vir die Musiekleier, (2),* 58-59. Port Elizabeth: Suid Afrikaanse Kerkorrelistevereniging (SAKOV).

Schoeman, B. (2016). *The piano works of Stefans Grové (1922-2014): A Study of Stylistic Influences, Technical Elements and Canon Formation in South African Art Music* (Unpublished doctoral thesis). London: University of London.

Schuring, B. (2001). Nuwe Orrel na China. *Vir die Musiekleier, 28*, 62. Port Elizabeth: Suid Afrikaanse Kerkorrelistevereniging (SAKOV).

Schuttenhelm, T. (2014). *The Orchestral Music of Michael Tippett: Creative Development and the Compositional Process (Music since 1900).* Cambridge: Cambridge University Press. Retrieved from https://doi:10.1017?CBO9781139034944

Sinkins, E. (2018, October 9). The Witness. *Organ in need of help*. https://www.news24.com/witness/news/organ-in-need-of-help-20181008. Accessed: 02 June 2022

Selway, R. (n.d.). Master Builder of fine harpsichords and pipe organs. http://www.williamselwayrobson.co.za/ Accessed: 02 June 2022

Sloboda, J. (1985). *The Musical Mind.* Oxford: Oxford University Press.

Temmingh, H. (1998). *Concerto in the form of a fantasia for Organ and String Orchestra*. Unpublished manuscript.

Troskie, A. (1992). *Pyporrels in Suid-Afrika*. Pretoria: Van Schaik.

Troskie, A. (1995). Ons konsertorrels – Universiteit van Suid-Afrika *Vir die Musiekleier, 22,* 65-67. Port Elizabeth: Suid Afrikaanse Kerkorrelistevereniging (SAKOV).

Troskie, A. (2010). *The pipe organ heritage of South Africa*. Port Elizabeth: Troskie.

Troskie, A. (2013). Die pyporrel – vir twee eeue draer van die Westerse Musiekkultuur in Suid-Afrika. *Vir die Musiekleier, 33,* 83-93. Port Elizabeth: Suid Afrikaanse Kerkorrelistevereniging (SAKOV).

Van Schoor, J. (2014). *Die geskiedenis van die orrel in Suid-Afrika en die ontwikkeling van die koraalvoorspel as 'n genre met 'n omvattende katalogus* (Unpublished MMus dissertation). Pretoria: University of Pretoria.

Van Wyk, T. (2017). *The pipe organ – more than just a church instrument*. Retrieved from https://theconversation.com/the-pipe-organ-more-than-just-a-church-instrument-82712

Van Wyk, T. (2019). Lutheran Musical Culture and its influence on South African Liturgical Organ Music. Acta Universitatis Upsaliensis. *Studia Musicologia Upsaliensia*, Nova Series, 29. Sweden: Uppsala Universitet.

Viljoen, W. D. (1981). Ons konsertorrels – die Musaion. *Vir die Musiekleier, 3*, 51–53. Port Elizabeth: Suid Afrikaanse Kerkorrelistevereniging (SAKOV).

Viljoen, W. D. (2018). Herinwyding van die Fehrle-orrel. *SAKOV Nuusbrief, Dec 2018*, pp. 16-17. Johannesburg: Suider-Afrikaanse Kerkorrelistevereniging (SAKOV).

Van Wyk, T. (2020). The *Orgelbewegung* in South Africa: An overview of Noteworthy Organs. *The Tracker, Journal of the Organ Historical Society, 64*(24), 16–21.

Viljoen, M. (2020). *A Passage of Nostalgia: The Life and Works of Jacobus Kloppers*. Sun Media Bloemfontein. Retrieved from https://doi.org/10.18820/9781928424734

Viljoen, M., Viljoen, N., & Beukes, J. (2020). *Stylistic influences in Klopper's organ oeuvre*. In M. Viljoen (Ed.), *A Passage of Nostalgia: The Life and Works of Jacobus*

Kloppers, (pp. 236-245). Sun Media Bloemfontein. Retrieved from https://doi.org/10.18820/9781928424734

West End Christian Reformed Church, Edmonton, Alberta. (n.d.). *Stop list.* Retrieved from https://www.musiqueorguequebec.ca/orgues/canada/edmontonwecrc.html

Wiggins, J. (2007). Compositional Process in Music. *International Handbook of Research in Arts Education.* Part 1. 16, 453–469. The Netherlands: Springer.

Younker, B. A. & Smith, W. H. Jnr. (1996). Comparing and Modeling Musical Thought Processes of Expert and Novice Composers. *Bulletin of the Council for Research in Music Education, 128*, 25–36. Council for Research in Music Education: University of Illinois Press. Retrieved from https://www.jstor.org/stable/40318786

APPENDIX A – Semi-structured interview questions for composers

1. Tell me about your journey as a composer of organ works in South Africa?
2. Tell me about your journey as a performer of organ works in South Africa?
    - How does this relate to the practical performance interpretations indicated in your organ concerto?
3. Tell me about your organ concerto?
    - What approach did you take when composing your organ concerto?
    - How would you distinguish your compositional process of your organ concerto to that of your other organ compositions?
4. Describe the social, cultural and historical, if any, influences you experienced while composing?
5. How would you describe the stylistic and harmonic framework of your composition?
    - What symphonic instrumentation did you choose to use and why?
    - Describe the dynamic correlation between the organ and orchestral instruments?
    - What specific registration indications need to be applied?
6. What is your perspective on organ composition and performance in South Africa?

APPENDIX B – Semi-structured interview questions for performers

1. Tell me about your experience as a performer of organ music?
2. Tell me about your experience performing this particular organ concerto?
    - Describe the relationship between the timbre of the organ and the symphonic instruments?
3. What stylistic approaches did you apply when you performed the organ concerto?
4. What registration choices did you implement when performing the organ concerto and why?
    - Can you describe the specifics of the organ you performed on?
    - Did the venue influence your registration choices in any way?
    - Can you describe your choices in terms of dynamic cohesion with the orchestra?

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

School of the Arts

APPENDIX C - Letter of informed consent for composers

Title of the study*: Organ concertos by Jacobus Kloppers and Gerrit Oliver: Composers' and performers' perspectives*

Dear ……

You are invited to participate in my doctoral thesis focussing on South African composers and their organ concertos. I would like you to take part in a semi-structured interview at a place of your convenience. Should you take part in this study please note that it is not anonymous. Once the interview has been transcribed, transcripts will be sent to you for verification. If you are willing, secondary interviews will be arranged. This study is aimed at authenticating and acclimatizing the history of compositions of South African organ concertos. It will also contribute to a greater awareness of South African organ compositions and composers and be used for further research.

If you are willing to participate in this study, please sign this letter as a declaration of your consent.

I, _____, give permission that Andrea Lynne Mitas may interview me and that the information acquired may be used for the purpose of research and education. I am fully aware of the nature of the research and acknowledge that I may withdraw at any time and that my participation in this research is voluntary. I understand that this research is for the sole purpose of the completion of Mrs Andrea Mitas' DMus degree.

Participant: _____ Date: _____

DMus student: _____ Date: _____

Researcher: Andrea Lynne Mitas

Student number: 21167614

Student address: 69 Spaansriet Street, 6 Luberon, Arundo Estate, The Reeds, 0157

Tel: 076 972 0057

E-mail: andrea.mitas@up.ac.za

Supervisor: Professor Wim Viljoen

Tel: 082 398 3785

E-mail: viljoenwim@gmail.com

Co-supervisor: Professor Theodore van Wyk

Tel: 072 088 2964

E-mail: theodore.vanwyk@up.ac.za

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

School of the Arts

APPENDIX D - Letter of informed consent for performers

Title of the study*: Organ concertos by Jacobus Kloppers and Gerrit Oliver: Composers' and performers' perspectives*

Dear ……

You are invited to participate in my doctoral thesis focussing on South African composers and their organ concertos. I would like you to take part in a semi-structured interview at a place of your convenience. Should you take part in this study please note that it is not anonymous. Once the interview has been transcribed, transcripts will be sent to you for verification. If you are willing, secondary interviews will be arranged. This study is aimed at authenticating and acclimatizing the history of compositions of South African organ concertos. Your role as performer of the organ concerto will contribute to a greater awareness of registration ideas and performance practices.

If you are willing to participate in this study, please sign this letter as a declaration of your consent.

I, _____, give permission that Andrea Lynne Mitas may interview me and that the information acquired may be used for the purpose of research and education. I am fully aware of the nature of the research and acknowledge that I may withdraw at any time and that my participation in this research is voluntary. I understand that this research is for the sole purpose of the completion of Mrs Andrea Mitas' DMus degree.

Participant: _____ Date: _____

DMus student: _____ Date: _____

Researcher: Andrea Lynne Mitas

Student number: 21167614

Student address: 69 Spaansriet Street, 6 Luberon, Arundo Estate, The Reeds, 0157

Tel: 076 972 0057

E-mail: andrea.mitas@up.ac.za

Supervisor: Professor Wim Viljoen

Tel: 082 398 3785

E-mail: viljoenwim@gmail.com

Co-supervisor: Professor Theodore van Wyk

Tel: 072 088 2964

E-mail: theodore.vanwyk@up.ac.za

APPENDIX E: Table a – Disposition of the organ in Robertson Wesley United Church, Edmonton, Canada

HAUPTWERK	**OBERWERK**	**BRUSTWERK** (expressive)	**PEDAL**
Gedackt 16’	Holzgedackt 8’	Metalgedackt 8’	Subbass 16’
Praestant 8’	Praesant 4’	Gamba 8’	Oktav 8’
Rohrflöte 8’	Spitzflöte 4’	Celeste (TC) 8’	Gedacktbass 8’
Oktav 4’	Choralbass 4’	Prinzipal 4’	Choralbass 4’
Spitzflöte 4’	Nasat 2⅔’	Offenflöte 4’	Mixture VI 2⅔’
Oktav 2’	Prinzipal 2’	Blockflöte 2’	Posaune 16’
Mixture IV 1⅓’	Quintflöte 1⅓’	Scharf IV 1’	Trompet 8’[24]
Zimbel II ⅓’	Zimbel III ⅔’	Fagott 16’	
Trompette 8’	Rankett 16’	Rohrschalmey 8’	
Cornet V	Krummhorn 8’	Tremulant	
	Tremulant		

[24] http://www.rccoedmonton.ca/robertson-wesley-united-church/

APPENDIX F: Table b – Disposition of the organ in West End Christian Reformed Church, Edmonton, Canada

HAUPTWERK	**SCHWELLWERK**	**PEDAL**
Quintaton 16’	Offenflöte 8’	Prinzipal 16’
Prinzipal 8	Salizional 8’	Subbas 16’
Holzgedackt 8’	Schwebung 8’	Oktav 8’
Rohrflöte 8’	Prinzipal 4’	Gedacktflöte 8’
Oktav 4’	Koppelflöte 4’	Choralbass 4’
Quint 2⅔’	Sesquialtera 2⅔’	Nachthorn 2’
Flachflöte 2’	Oktav 2’	Mixture 2⅔’ IV
Prinzipal 2’	Blockflöte 2’	Posaune 16’
Terz 1⅗’	Quint 1⅓’	Trompete 8’
Mixture 1⅓’	Sifflöte 1’	Klarine 4’[25]
Trompette 8’	Zimbel ½’ III	
Clairon (chamade) 4’	Fagott 16’	
	Krummhorn 8’	

[25] https://www.musiqueorguequebec.ca/orgues/canada/edmontonwecrc.html

APPENDIX G: Table c – Disposition of the organ in the Davis Concert Hall, Winspear Centre, Edmonton, Canada

GRAND-ORGUE	**POSITIF EXPRESSIF**	**RÉCIT EXPRESSIF**	**BOMBARDE EXPRESSIF**	**PÉDALE**
Montre 16’	Cor de chamois 16’	Bourdon (wood) 16’	Montre 8’	Montre 32’
Bourdon (wood) 16’	Principal 8’	Diapason 8’	Viole d’orchestre 8’	Bourdon (wood) 32’
Montre I 8’	Bourdon (wood) 8’	Bourdon 8’	Viole celeste (from GG) 8’	Contrebasse (wood) 16’
Montre II 8’	Dulciane 8’	Viole de gambe 8’	Prestant 4’	Montre 16’
Flûte harmonique 8’	Dulciane céleste (from tenor C) 8’	Voix céleste (from GG)	Doublette 2’	Soubasse (wood) 16’
Flûte à cheminée 8’	Octave 4’	Prestant 4’	Fourniture (12-15-19-22-26) V	Bourdon 16’
Gros nazard 5⅓’	Flûte à fuseau 4’	Flûte octaviante (harmonic) 4’	Grand Cornet (from tenor C) V	Cor de chamois 16’
Prestant 4’	Quinte 2⅔’	Nazard 2⅔’	Tuba Magna 8’	Quinte 10⅔’
Flûte conique 4’	Doublette 2’	Octavin (harmonic) 2’	Trompette en chamade 16’	Prestant 8’
Grosse Tierce 3⅕’	Flûte 2’	Quarte de nazard 2’	Trompette en chamade 8’	Violoncelle 8’
Doublette 2’	Tierce 1⅗’	Tierce 1⅗’	Clairon en chamade 4’	Bourdon* 8’
Flûte à bec 2’	Larigot 1⅓’	Plein jeu (15-19-22-26) IV	*Rossignol*	Basse de chorale* 4’
Grosse Fourniture (12-15-19) III	Fourniture (19-22-26-29) IV	Cymbale (22-26-29) III	*Clochettes*	Cor de nuit* 4’
Cymbale (26-29) II-IV	Cymbale (29-33-36) III	Basson 16’		Flûte* 2’
Cornet (from tenor C) V	Trompette 8’	Trompette 8’		Grosse Fourniture (5-8-12) III
Bombarde 16’	Cromorne 8’	Hautbois 8’		Fourniture (12-15-19-22-26) V
Trompette 8’	Clarinette 8’	Voix humaine 8’		Bombardon 32’
Clairon 4’	*Tremblant*	Clairon 4’		Bombarde 16’
Tremblant	Trompette en chamade 16’	*Tremblant*		Basson 16’
Trompette en chamade 16’	Trompette en chamade 8’			Trompette* 8’
Trompette en chamade 8’	Clairon en chamade 4’			Clairon* 4’
Clairon en chamade 4’				Clairon doublette* 2’
				*Tremblant (affects stops marked with *)*

				Trompette en chamade 16’ Trompette en chamade 8’ Clairon en chamade 4’[26]

[26] https://www.winspearcentre.com/more/about/about-winspear/davis-concert-organ/

APPENDIX H: Table d – Disposition of the organ in the Musaion Concert Hall, University of Pretoria, Pretoria, South Africa

HOOFWERK	**SWELWERK**	**RUGPOSITIEF**	**PEDAAL**
Gedekpommer 16’	Harpprinsipaal 8’	Gedek 8’	Prinsipaal 16’
Prinsipaal 8’	Roerfluit 8’	Prestant 4’	Subbas 16’
Spitsfluit 8’	Vox Celeste 8’	Koppelfluit 4’	Oktaaf 8’
Oktaaf 4’	Prinsipaal 4’	Prinsipaal 2’	Gedek 8’
Roerfluit 4’	Blokfluit 4’	Kwint 1⅓’	Koraalbas 4’
Kwint 2⅔’	Nasard 2⅔’	Sesquialter II	Naghoring 2’
Superoktaaf 2’	Fluit 2’	Simbel ⅔’ III	Mikstuur 2’ V
Mikstuur 1⅓’ IV-VI	Terts 1⅗’	Kromhoring 8’	Basuin 16’
Trompet 8’	Skerp 1’ IV-V	Tremulant	Skalmei 4’[27]
	Dulsiaan 16’		
	Hobo 8’		
	Tremulant		

[27] Troskie (1992, p. 148).