EXPLORING PLURALISM AND MUSICAL MEANING IN THE COMPOSITIONS OF HANS ROOSENSCHOON

by

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Declaration

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Abstract

In this thesis, the term pluralism is used to refer to the different musical and non-musical aspects that form part of a musical composition. Hans Roosenschoon, whose work is the focus of this study, is open about the fact that there are many pluralistic elements in his compositions and he admits to borrowing from others in his music. The thesis provides a short overview of techniques used when borrowing music with the focus on techniques used after 1950. This initial section also includes a short biography of Hans Roosenschoon with a broad overview of his compositional techniques.

In the next section, selected works of Roosenschoon are approached in two ways. First, an article by Christopher Ballantine on the compositions of Charles Ives serves to launch a discussion on meaning in borrowed music. When Ballantine wrote about the works of Ives, he focused on the meaning that quotations possess rather than on giving comprehensive analyses of the works. Consequently Ballantine's focus on musical meaning in Ives's works is compared to musical meaning generated in Roosenschoon's work, bearing in mind that Ballantine focuses on Ives's *collage*s, and the majority of Roosenschoon's compositions are technically not *collage*s. Roosenschoon's use of canonical works from Beethoven and Mozart and the subsequent construction of new musical contexts is explored. 'New musical contexts' are differentiated to include a discussion on the difference of borrowing music accompanied by text compared to music without text, using five different compositions as examples.

In the third chapter pluralism is extended further to include non-musical influences, with specific focus on possible political undercurrents in Roosenschoon's compositions. All examples of political impulses in Roosenschoon's compositions and writings are based on specific text examples written by Roosenschoon as well as personal interviews, and not inferences. Three compositions serve as examples of potentially political works, although not all of the political gestures are visible in the music itself, but were discovered through documents and discussions with the composer.

Opsomming

In hierdie tesis word die term pluralisme gebruik word om te verwys na die verskillende musikale en nie-musikale aspekte wat deel vorm van 'n musikale komposisie. Hans Roosenschoon, wie se werk die fokus van hierdie studie is, is openhartig oor die feit dat daar baie pluralistiese elemente in sy komposisies is. Hy erken verder dat hy van ander komponiste se musiek gebruik maak in sy eie komposisies. Na 'n kort oorsig van die tegnieke wat gebruik word wanneer musiek geleen word, verskuif die fokus na die tegnieke wat gebruik is na 1950. Hierdie afdeling sluit ook 'n kort biografie van Hans Roosenschoon in met 'n breë oorsig van sy komposisietegnieke.

In die volgende afdeling word geselekteerde werke van Roosenschoon op twee maniere benader. Eerstens dien 'n artikel deur Christopher Ballantine oor die komposisies van Charles Ives as beginpunt van 'n bespreking oor die betekenis wat geleende musiek moontlik inhou. Wanneer Ballantine skryf oor die komposisies van Ives, fokus hy op die betekenis van aangehaalde musiek eerder as op omvattende ontleding van die werke. Vervolgens word Ballantine se fokus op musikale betekenis in Ives se komposisies vergelyk met die musikale betekenis wat gegenereer word in Roosenschoon se werk, met die verstaan dat Ballantine gefokus het op Ives se *collage*s, en die meerderheid van Roosenschoon se komposisies tegnies nie *collage*s is nie. Roosenschoon se gebruik van die kanoniese werke van Beethoven en Mozart en die daaropvolgende konstruksie van nuwe musikale kontekste word ondersoek. In hierdie ondersoek word daar 'n onderskeid getref wanneer teks by die musiek betrokke is en wanneer dit nie 'n faktor is nie. Vyf verskillende komposisies word in hierdie afdeling bespreek.

In die derde hoofstuk word pluralisme verder uitgebrei om nie-musikale invloede in te sluit, met 'n spesifieke fokus op die moontlike politieke ondertone in Roosenschoon se komposisies. Alle voorbeelde van politieke impulse in Roosenschoon se komposisies en geskrifte word gebaseer op spesifieke tekste wat deur Roosenschoon geskryf is, sowel as

persoonlike onderhoude, en nie blote afleidings nie. Drie komposisies dien as voorbeelde van potensiële politiese werke.

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Chapter One

Musical meaning in the pluralism of Hans Roosenschoon

1. Introduction: pluralism

The Collins Dictionary defines pluralism as a 'person of more than one ecclesiastical benefice' and in sociology it is the term for 'a theory of society as several autonomous but interdependent groups which either share power or continuously compete for power'. Another definition, also found in Collins, defines pluralism (when referring to philosophy) as the doctrine that 'reality consists of independent entities rather than one unchanging whole' (Collins 2011:1269). According to Continuum Encyclopedia of British Philosophy, the term 'pluralism' has been used in many diverse contexts to indicate or refer to multiplicity and plurality in contrast to unity or harmony. These contexts may include linguistic, methodological to theoretical constructs (Continuum 2006:2528). It was first introduced by the German philosopher Christian von Wolff who applied it to Metaphysics, although the context in which he used plurality or pluralism had been introduced much earlier in Ancient Greece. It was the American philosopher William James (1942-1910) who first articulated a comprehensive formulation of pluralism. He believed that pluralism was a way to explain realities in contrast to other theories such as monism. Wolff was instrumental in inspiring other philosophers to readdress the traditional epistemological and metaphysical disputes (Continuum 2006:2529). The term 'pluralism' has largely been associated with the name Isaiah Berlin, and his formulation of 'value pluralism' since the 1950s. Berlin reasoned that values, duties and obligations are irreducibly plural and heterogeneous but also objective. The implication of this theory has sparked lively debated in political philosophy with regards to incommensurability of values. Pyle uses Chang[1]'s definition of incommensurability which states that there are cases where two irreducible values, x and y, and where it is impossible

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[1] Chang, R. (ed). 1997. Incommensurability, Incomparability and Practical Reason. London: Harvard University Press.

 to say that x is better, worse or equal to y.

The use of pluralism in a sociological context also yields possible ideas which can applied to music. Diana. L. Eck, Professor of Comparative Religion and Indian Studies for the Pluralism Project[2] at Harvard University, has written several papers and books on pluralism in this context. The Pluralism Project's interactive CD-ROM, *On Common Ground: World Religions in America*, a multimedia introduction to the world's religions in the American context, was published in 1997 by Columbia University Press. It has won major awards from Media &Methods, EdPress, and Educom. Although it has since been updated, the four principles outlined in the original version remain the same.

The first principle outlined by Eck is that pluralism is the energetic engagement with diversity. If there is no engagement and relationships formed between different religious groups, it leads to tension and conflict. One possible interpretation in a musical context is the engagement of different musical styles which influence each other and do not coexist on different lateral planes and spheres.

 Secondly, pluralism is not a matter of tolerance, but the active seeking of understanding across lines of difference. This also ties in with the notion that there is a collaboration of different musical ideas, which attempt to integrate with each other. This cross fertilization of ideas will form a central part on the discussion of this thesis.

Thirdly, Eck writes that pluralism is the encounter of commitments. In essence the new paradigm of pluralism does not advocate people to disassociate themselves with their identities and beliefs, but encourages their members to cling to their differences and beliefs, and form relationships with those who believe in different things. In this case, the musical language of the composer seeks to coexist with the musical language of the chosen subject.

Finally, Eck writes that pluralism is based on dialogue. Perhaps the idea of dialogue is the concept that encompasses the above mentioned ideas - whether the relationship of the different musical languages is that of cohabitation or integration, there ought to be some form of dialogue.

The complexity of the word 'pluralism' makes it an ideal term to describe the layered aspects

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[2] www. http://pluralism.org

of music from the late twentieth century that will be the focus of this dissertation through the work of Hans Roosenschoon. These layers are both musical and extra musical constructs which influence each other in the composition. The extent that these layers influence each other also changes over time. The identification of these layers forms only part of the discussion. The relationship that they have with each other and how their associations change over time and the resulting dialogue it creates (or not) are also elements which form the musical context.

1.1.2 Redefining meaning in music

Timothy D. Taylor writes that when music became a commodity in the late eighteenth century (during the period he refers to as 'high Modernity') music became regarded as an autonomous object and musical meaning changed. The artwork was no longer the expression of the patron's relationship to the author but rather the expression of the artist's own emotion (Taylor 1995:507). This modernist approach to music also changed the way music was understood. When this happened, new meanings for artworks were sought, and thus started the discourse known as aesthetics. The first person to use the term 'aesthetics', was Alexander Baumgarten in his eight volume *Aesthetica* (1750-1758) (Taylor 1995:507). Aesthetics became a way of receiving artworks, which was grounded on the doctrine of 'art for art's sake' and that assumes that art has no everyday use.

Taylor uses the model devised by Frederic Jameson in his book, *The Political Unconscious*, to explain the different ways in which we interpret works. Although Jameson writes about literature, these ideas can also be applied to music. There are essentially three ways of interpreting music. The first of these is considering the textual object, which is the only way to apprehend history because we can only interpret history once it has been textualised. The second stage is the realisation that all texts are the products of social processes and the realisation that we can only interpret a text fully if we analyse it as an object and also attempt to understand the social and historical forces that resulted in the formation of the object. Finally Jameson says that the object and the social relations it produces become inseparable and must be viewed in terms of the 'ideology of form' (the 'symbolic messages

transmitted to us by the co-existence of various sign systems which are themselves traces or anticipations of modes of production' (Taylor 1995:509).

Taylor observes that the objectification of music is due to its increasing abstraction (Taylor 1995:508). The possibilities of interpretation in music are endless, and depending on the listener, the responses generated by the listener are also varied. The ways in which music is interpreted and understood are complex, and one of the things that influence it is the way in which different influences manifest themselves in the music. Another reason for the proliferation of layered interpretations has been the result of an increasingly popular compositional technique: borrowing. 'Borrowing' points us towards the focus of this thesis, namely pluralism. All pluralistic techniques 'borrow' from somewhere and the 'borrowed' items, be it specific melodies or phrases, themselves evoke other pluralistic themes. According to Stefan Kostka, there has always been a strong awareness of music of the past, but the awareness had never been as strong as it was in the last century (Kostka 1998:157). Kostka also believes that this resulted in a 'rear view mirror attitude' which composers adopted in their compositions. One of the manifestations of this awareness, or perhaps a desire to reconnect with the past, was Neo-Classicism. Arnold Whittall defines neo-classicism as:

> The history and evolution of the term in all its aspects have been traced by Messing. Since a neo-classicist is more likely to employ some kind of extended tonality, modality or even atonality than to reproduce the hierarchically structured tonal system of true (Viennese) Classicism, the prefix 'neo-' often carries the implication of parody, or distortion, of truly Classical traits (Whittall in Sadie, vol 13. 1980:104).

The goal of neo-classical music was not to recreate music from the past, or to focus on music solely from the Classical era. Music from the Baroque and Renaissance was also used as inspiration for new compositions. The neo-classical composers tried to integrate earlier musical principles, including less chromaticism and cleaner rhythms, but using twentieth-century approaches to dissonance, metre and melody. One of the central figures of this movement was Igor Stravinsky (1882-1971). Stravinsky's neo-classical style varied between using the quotations of actual music to simply adopting a traditional genre, such as the Symphony in C (1940) (Kostka 1998:158). Another pluralistic impulse in the twentieth century is attached to folklorism, which should not be confused with folk music.[3] Folklorism found new popularity in the late-nineteenth century when a strong nationalistic fervour arose in composition styles. The popularity of folklorism was the result of the Romantic fascination with the exotic (the unknown). Folklorism started in the nineteenth century, but its use was completely different in the twentieth century. Instead of using other countries' music as inspiration, folk music now manifested itself in its raw, unedited form. The increase of folklorism in the twentieth century is largely due to technological advances that made it possible for music to be recorded and reproduced accurately (for example, the fieldwork recordings of Béla Bartók, which also influenced his compositions).The third pluralistic impulse that originated in the twentieth century was the quotation and paraphrasing of existing compositions in a new composition. This trend falls most squarely in the borrowing category and there are different labels for these techniques, depending on how the material is reworked, how much of a work is quoted (versus paraphrased) and also the way that the end result compares to the original composition. Borrowing is not a phenomenon unique to the twentieth century. Early forms of polyphony (organum, motet and descant) are based on chants, which is essentially borrowing (Burkholder in Sadie, 1986, vol. 4: 27). In the fifteenth and sixteenth centuries composers would use cantus firmus, often in its original language, in their polyphonic works (Burkholder in Sadie, 1986, vol. 4: 27). In the seventeenth century composers borrowed music from each other rather than from liturgical music and they also arranged each other's compositions.

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3 Folk music also has a pluralistic influence on music of the twentieth century. The compositions of Béla Bartók, Zoltan Kodály and Leoš Janáček often contain textures of their folk music, although the compositions do not necessarily contain actual folk tunes (Kostka 2006: 163). The harmonic language and use of rhythm is often used as inspiration.

 Copyright[4] laws did not exist at that time and it was considered complimentary for composers if someone quoted their work (Burkholder in Sadie, 1986, vol. 4: 29). Popular melodies were also frequently used in compositions (as is still the trend today).

1.1.3 Types of borrowing techniques

There are several ways of borrowing music and also different techniques that describe the ways in which the music is reworked. These techniques all borrow music or musical styles in some way or other, which forms part of the last pluralistic impulse described above. However, each of these techniques is not necessarily applicable to the compositions of Hans Roosenschoon. The techniques most applicable to the works considered in this thesis will be defined and discussed in depth, whilst the other techniques will merely be illustrated with appropriate examples. Predominantly the terminology will be devoted to *collage*, but not because most of Roosenschoon's compositions fall under that category. The next chapter contains a comparison of certain traits in the compositional styles of Roosenschoon and Charles Ives. A large number of Ives's compositions are also *collage*s, which is why particular attention will be paid to this compositional technique.

Quodlibet is a musical term for a composition in which well-known melodies and text appear in successive or simultaneous combinations. The *quodlibet* is distinguished from other types of borrowing as the resulting music is lighthearted and humorous and can also be used to display technical virtuosity. The pre-existing material has no constructive or symbolic function (Marinates et al in Sadie, 1986, vol. 20:687). The term *centoniazation* is derived from the Latin word 'cento' which means patchwork. Although this musical style is also a synthesis of pre-existing musical works, it refers mainly to Gregorian and other chant (Chew and Mckinnon in Sadie, 1986, vol. 5:356). The third technique, *potpourri*, has the broadest interpretation as it has been applied to different techniques over time. During the eighteenth century the term was first used in France to describe a collection of thematically linked songs, to collections of unconnected instrumental dance music to a collection of new music by various composers. Later in the century it was used to describe a string of melodies from

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[4] Copyright laws form a separate part of the discourse surrounding borrowed material in compositions. The way that Roosenschoon borrowed music and the associated copyright issues will be addressed within the different discussions of the different compositions.

an opera or operas, for example, the *Potpourri tire des airs de 'Zauberflöte'* for piano by Josef Gelinek (Lamb in Sadie, 1986, vol. 20:220). In England the term was first used by C.L Cramer, but the term 'selection' or 'fantasia' was more popular. During the nineteenth century the *potpourri* became a standard component of the orchestral and military band as the performance of popular stage works was immensely popular. In Germany *potpourri* refers to a selection of classical and contemporary music (Lamb in Sadie, 1986, vol. 20: 220).

All of the above mentioned techniques are used in different ways to entertain an audience. The music that is quoted is not reworked extensively and, as in the case of the *quodlibet*, the material chosen has no deeper meaning. When different quotations are used in a composition and the result is not a homogeneous sound, the technique is called *collage*. *Collage* is a term borrowed from the visual arts that can either refer to the act of pasting diverse materials (from paper to car parts), or to the work that results from the pasting of materials. Musical *collage* is the juxtaposing of multiple quotations, styles, themes and timbres from different sources in a variety of ways and the term has been used to describe all twentieth music that borrows music from multiple sources (Burkholder in Sadie 1986, vol. 6:110).

The way composers use the *collage* technique is varied and a short overview of different applications of the technique will form part of the next section of this dissertation. This discussion will be preceded by a short discussion of the development of *collage* in the visual arts, as the term *collage* is derived from that artform. Certain themes and tendencies within *collage* in the visual art can are also applicable to *collage* in music and their commonalities and dissimilarities will also be explored.

Collage as an art form was present in the visual arts long before it emerged in music. There are many definitions for the word '*collage*'. Literally, it means 'to glue' (Frascina 2013). Within the visual arts, *Collage* is a pictorial technique where pre-existing materials or objects are attached as part of a two-dimensional surface. When heavy three dimensional objects dominate the canvas, it is called Assemblage such as Picasso's Cardboard guitar of 1912 (Mayer 1969:83). Although the term was used to refer to informal art (for instance a pastime for children) and popular art, it is generally associated with 20th-century art.

According to The Oxford Dictionary of Art, cubist artists such as Braque and Picasso were the first artists to incorporate real objects into their works. These objects had a dual function by acting as an object as well as contributing to the image which they formed part of (Oxford 1997: 127). A specific form of *collage* is called papiers collés, which is French for pasted paper (Oxford 1997:416). During the time of their collaboration, Braque and then Picasso made many *papiers collés* in the last three months of 1912 and in early 1913 although their styles differed. Picasso sought to incorporate current events by adding cuttings from the newspaper *Le Journal*, whereas Braque's use was more abstract (Kachur 2013). Braque restricted himself to the more abstract wood-grain papers, carefully arranged for formal effect (Lucie-Smith 1999:41).

Other *collage* artists of this period include Juan Gris, who used techniques he had learnt from Picasso and Braque, and combined it with techniques of his own invention (Lucie-Smith 1999:47). The technique continued to grow and expand and later influenced Italian artists as Umberto Boccioni, Carlo Carrà, Gino Severini and Ardengo Soffici, and by Kazimir Malevich. Malevich stuck a thermometer in the 1914 work, Soldier of the First Division, to name one example (Kachur 2013). The First World War brought an end to Braque and Picasso's collaboration (which was never resumed) but their work had continued to inspire other artists for some time afterwards (Oxford 1997:144).

The Dadaists adopted the technique, although their goal was to provoke a reaction. The materials they used and the techniques they employed were of secondary importance (Lucie-Smith 1996:131). Other artists associated with the Berlin Dada group used photographs and newspaper cuttings in a political, satirical and generally a socially critical fashion (Kachur 2013). Max Ernst (1891-1976) was an important figure in the development of the Dada group, and organised their first exhibition (Lucie-Smith 1996:158). In the 1930s, *Collage* was then adopted by the Surrealists, who emphasised the juxtaposition of contrasting elements (Oxford 1997: 127).

The outbreak of the Second World War had led to the emigration of many European artists to New York. Although *collage* still featured in their works, its use had changed. In the 1960s Robert Rauschenberg and many artists associated with Pop art also used *collage* extensively.

Their goal was to illustrate and the overpowering presence of the printed word and media in modern society. *Collage* became very popular in informal art making, and it was around this time that has led to its connotations to *collage* as a craft (Kachur 2013). In a way, the end of *collage* in serious art marked the beginning of *collage* in art music.

Even though composers had borrowed from each other's music in some way or another throughout history, there is little evidence of *collage* compositions before 1900 and the first examples of *collage* compositions were those of Charles Ives, although Ives was hesitant to attach the label to his works (Burkholder in Sadie, 1986, vol. 6: 110). The Piano Sonata no. 2, or *Concord Sonata*, was written between 1909-1915 and an extended programme note of one hundred and twenty four pages accompanied it (Cowell 1955:81). In the *Concord Sonata*, Ives quotes Beethoven's four note motif from the Fifth Symphony. The sonata was meant to commemorate three Concord heroes and two of them were abolitionists, an idea Ives felt very strongly about (Ballantine 1979:172).

By 1965 there were at least two prominent composers who used *collage* as their main composition tool. The first one was the German composer Bernd Zimmerman (1918-1970), who wrote the opera *Die Soldaten* over a period of six years. The work is extremely elaborate and is a multidimensional *collage*. Up to seven scenes can play simultaneously (film and slide projections are also sometimes added). The scenes are coordinated, but each has a distinctly different musical profile that often uses quotation from other composers such as J.S. Bach, paired with Zimmerman's serial compositions. The latter was widely criticized for these techniques, notably by Stockhausen, who, ironically enough started composing his own *collage*s within a year (Taruskin 2005: 420). One of Zimmerman's final works was *Requiem for a Young Poet*, dedicated to three of his poet friends who had committed suicide. He combined Beatles songs, Beethoven's Ninth Symphony and recordings of Churchill, Stalin, Goebels, Joachim von Ribbentrop and the noise of a political demonstration which is cut off suddenly by one of a poet (one of the deceased) begging for peace. Another prolific *collage* composer was the Canadian born Henry Brant (1913-2008). His *Antiphony I* (1953) was written for five separated and independent orchestras playing at the same time in contrasting styles. It was written three years before Stockhausen's *Gruppen* (for three orchestras), but the primary difference between Stockhausen and Brant's compositions is that Stockhausen used the same serial material in different ways and Brant used unrelated, deliberately contrasting

styles of music (Taruskin 2005: 421). Brant and Stockhausen's music differ from Zimmermann and George Rochberg's music because their *collage*s consist of original music, and not pre-existing material. George Crumb (b.1929) used direct quotation in his compositions, but he liked to distort the quotation and mix different timbres by using a prepared piano. He was the first composer to make timbre his primary creative preoccupation. In the 1960s and 1970s it had become popular for composers to add theatrical elements to their compositions. Crumb's work *Ancient Voices of Children* (1970) was performed by four different ballet companies in its first two years after its composition. His work, *Black Angels* (1970), was written for amplified string quartet, in which the players wear masks and are required to chant meaningless syllables and numbers in various languages and the performers are also required to play percussion parts. During the mid-1970s to 1980s Crumb was one of the most performed American composers, but his appeal didn't last and apart from a 2001 Grammy Award for his 1979 composition, *Star Child*, he disappeared from the musical scene (Taruskin 2005: 422).

Mauricio Kagel was also a modernist composer whose composition style evolved from avant-garde to *collage*. He wanted to prove that is was possible to tear music from its historical constraints and this idea is very visible in his *Ludwig van* (1970). This work was written for the bicentenary anniversary of Beethoven's birth and can be played in any combination and order and with any combination of instruments. It was originally planned to be part of Kagel's film of the same name which takes place in an imaginary Beethoven house. The rooms are all decorated in the style of famous visual artists (Joseph Beuys, Anselm Kiefer and Ursula Burghardt). There is also a chamber music version of this piece. Kagel designed Beethoven music rooms where the written sheet music is plastered on the walls and covers all of the objects in the room. The score of the work consists of still shots of these rooms. The music is sometimes illegible and some of the key signatures and clefs are missing. The result is a distorted version of the original music. This work is the exception to Kagel's output, as the composition consists only of unoriginal material (Heile 2002: 295). According to Heile, *Variationen ohne Fuge Über 'Variationen und Fuge' über ein Thema von Händel fur Klavier op.24 von Johannes Brahms (1861/62)* is a commentary on a commentary. The piece also contains mostly pre-existing music, but it is hardly recognizable. Kagel uses the melody note

as the root, third or fifth of new triads, which means he builds new chord structures around the melodies. He also combines original melodies with others that have similar contours but different intervals. Kagel calls this heterophonic variants (Heile 2002: 295). The other technique that he uses is the 'nonlinear' transpositions of chords to different intervals. The original chord relations are thereby severed and a non-functional series of tonal chords constitute the vertical unfolding of the material. The third technique he employs is serial tonality (he treats tonal music serially). Chords are assigned numbers and their sequence is governed by numerical rows. The tonal chords lose their functionality and the unifying role of the series is obliterated. This combination of concepts de-historicises music, and this forms another juxtaposition within juxtaposing of the compositional material, according to Heile (Heile 2005: 295).

The above mentioned composers used different techniques to distort their quotations, but according to Taruskin the primary success of these works lay in the shock value they produced (Taruskin 2005: 416). According to Taruskin, when it became apparent that composers could not shock audiences further and they were unable to develop in compositional style, their output of *collage* compositions waned. In his Third String Quartet, George Rochberg did not rely on traditional techniques to shock his audience, such as bizarre theatrics or extensive distortion. Up until that point in time Rochberg was a committed modernist. His Second String Quartet was widely acclaimed for its advanced technique. In the decade after the Second Quartet, he began experimenting with *collage*s. The work *In Contra mortem et tempus* (1965) was built on a 'secret structure' quoting twelve tone works of Charles Ives, Alban Berg, Edgard Varése, Pierre Boulez, Luciano Berio and himself but it was written in such a way that the listener would not recognise the quotations themselves. In the next work, *Music for the Magic Theatre* (also 1965), he quoted music that was very dissimilar and several works by himself, including the Second String Quartet. All of these works were unified by a simple descending chromatic motif that appeared in all of the works (another form of 'secret structure'). The work does not try to bridge the chasm between the past and present. Quoting tonal and atonal music does therefore not reject modernism and this idea will be discussed later on in this section (Taruskin 2005: 416-417).

Initially, the first movement of the third quartet starts off conventionally within an understanding of modernist aesthetics (Taruskin 2005:429). The first and second movements were characteristic of 'standard' modernist works, but the third movement was in A major and the style obviously in what sounded like a late-Beethovean style. The movement included phrases that sounded like the *Cavatina* op.130 and the *Heilige Dankgesang* from op. 132. The third movement was a pastiche, which had previously only been used for scholarly instruction. The reason for the shock was not only the music that was produced but the person who had produced the music. Rochberg was a well-known modernist and music written in this style was the antithesis of a modernist style. For Rochberg, the move was the next logical step. Modernism rejected all styles of the old masters, yet this 'old' music is part of every musician's life as all musicians are taught the works in the canon, whether they become classical musicians or not (Taruskin 2005: 433). Rochberg eventually explained this dramatic shift in his composition style. He experienced a personal loss (his son died of cancer in 1964) and he found that serial music did not have the expressive range that tonal music had. For Rochberg, beauty of tonal music lay within its ability to delay or hasten climaxes in a phrase, which forms part of a larger structure and which can be expanded indefinitely. He could simply not express himself within the confines of bleak academic music (Taruskin 2005: 434).

This overview does not intend to disregard the fact that the use of *collage* is varied, and in some cases a composer's use of the technique changed or evolved over time. The manipulation of original texts by the above mentioned composers is varied and complex, more often than not resulting in distortion of the original texts. Often, as in the case in Kagel's compositions, the original text is manipulated to the extent that the original music is virtually inaudible. When the origins of the composition are hidden, one could expect the composers to leave it at that. Some, like Rochberg, did, as is evidenced in his 'secret structure' Second Quartet. But for the most part, composers made sure that the audience was aware of the original quoted music by writing about their work in programme notes, publications or lectures. It has not always been common practise for composers to do this. The reason why so many contemporary composers feel compelled to write about their work is inextricably connected to the actual music they are quoting, as well as the different levels a listener will understand or experience through quotation.

Collage in art and *collage* in music share many commonalities. In both instances, the role of humour and irony, notably through the uses of visual and verbal puns, has been an important element. There is also a degree of shock value associated with both genres. Colloquially, *collage* refers to either a person having an affair or an unmarried couple living together. In a way, this is an apt way of describing *collage*, as the choice of materials, which range from the mundane to the rare, were frequently joined on canvas. These materials were sometimes 'married', but often not (Frascina 2013). The idea of juxtaposing different ideas and their relationship within one structure is ever changing in both music and art. Also, each person has connotations to the images they see or sounds they hear and are thus affected differently. When different objects appear unchanged in the artwork, it symbolises something. The alteration of a fragment or material and the depth of the alteration is also another important aspect of the artwork.

Perhaps the biggest difference between a musical *collage* and a *collage* artwork is that the choice of materials used in music are of great importance. When Malevich stuck a thermometer to *Soldier of the First Divisiton*, the brand of thermometer was not of importance. What the thermometer represented or symbolised was the focal point. Of course this is not true for every *collage*, but the quotations used in music always carry connotations. Perhaps it is because there is no definitive interpretation or version of a piece of music?

2. A biography of Hans Roosenschoon[7]

Hans Roosenschoon was born in 1952 in the Netherlands and he and his family emigrated to South Africa a year later. Roosenschoon was raised with Afrikaans as his first language and still considers it to be his home language.

Roosenschoon started with cello lessons at a young age and considers his cello teacher, Betty Pack, a great influence on his musical development during his childhood. He describes her as the first person who took an interest in his composition and encouraged him to develop

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7 The biography is a combination of primary and secondary sources consisting of the composer's own writings, information obtained from his website and through personal interviews. The composer felt that it is more important to focus on his work rather than his personal life and was therefore reluctant to discuss certain aspects of his life, which resulted in an incomplete biography in this section.

his compositional skills. Roosenschoon started taking piano lessons soon thereafter and he lists Fred Poetzch as one of his first piano teachers. Roosenschoon went on to study music at the University of Pretoria from 1969 to 1971 and continued his studies again in 1974 and graduated in 1975. During his second stint at university Roosenschoon studied composition under Klaas van Oostveen and in 1975 Roosenschoon won a prize for composition from the Department of National Education (section II) for the *Double Fugue*, *Credo* and *Passacaglia*. In the same year he was awarded the UNISA Composition prize for *Suite, Miniatures, Toccatino* and *Janus* and Roosenschoon also received a merit award from the Music Department of the University of Natal. After a second attempt, Roosenschoon was awarded the South African Music Rights Organisation bursary for study abroad. His choice of educational institutions was influenced by several factors. On a personal level, it had always been Roosenschoon's dream to study under György Ligeti and he had written to Ligeti, who was professor of composition at the *Hamburg Hochschule für Musik und Theater*, to find out whether this would be possible. Unfortunately, Ligeti did not have an opening to receive a new student and Roosenschoon set his sights on studying elsewhere. Roosenschoon was also recently wed to his wife Linda-Louise and the financial implications of where they would reside and how they would survive on Roosenschoon's bursary was also a large contributing factor in their decision. At that time the exchange rate between the rand to the pound was quite favourable, and the Rooseschoons decided that Hans would study in England. He applied to Trinity Guildhall and to the Royal College of Music and was accepted at both institutions but decided to study at the royal College under Paul Patterson. During his first year of study at the College, Roosenschoon completed the highest possible examination in composition (division 5) and enjoyed other successes. The *Sinfonietta* (1976), which won the Arthur Hinton prize and *Palette* ('Palets') (1977), which was written for string orchestra, was chosen to represent his composition class when students from Paris, Graz and Antwerp visited the College in 1977. This was the same year that Roosenschoon received the Harvey Lohr Bursary.

Roosenschoon's two year stay in London was a very productive time for him. He wrote the sketches for many works, clearly illustrating the political and musical influences on him at the time, although he only completed some of these compositions when he returned to South Africa in 1978. Whilst in London he learnt of the death of Steve Biko, a black South African activist, who died whilst in police custody in 1977. He started working on an electronic

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composition, *Kataklisme* (1980), and dedicated it to Steve Biko, but later decided to retract the dedication.[8] I will return to this event and a discussion of *Kataklisme* in Chapter Three. A compositional technique started emerging in this time, namely the quotation and reworking of recognisable melodies, using melodies from the canonic masters such as Beethoven and Mozart as well as the use of African melodies. One such an example is *Makietie* (1978) written for brass quintet, which was written while he was in London. It is based on a reworking of *Uqongqothwane*, a Xhosa bridal song, made famous by Miriam Makeba. Another example of this time is *Horison, Naghemel en Landskap* ('Horison, night sky and landskape') written in 1987 for string quartet. The work's last movement is based on the Ndebele folk song, *Shosholoza*. The work was later expanded for string orchestra and piano duo and also served as the basis for the two movement work, *Clouds Clearing* (1994). In 1978 Roosenschoon and his wife returned to South Africa and he started working for the music department of the South African Broadcasting Corporation (SABC) in 1979.

Upon his return to South Africa, Roosenschoon received commissions from large institutions. Some of his first commissions were *Ghomma* (1980), *Anagram* (1984) and *Architectura* (1984). All were orchestral commissions from the SABC. *Ars Poetica* (1979) deserves special mention. It was written for choir and orchestra and commissioned by the Federasie van Afrikaanse Kultuurvereninginge (FAK) to celebrate its fiftieth anniversary. Roosenschoon originally wanted to use the poetry of so-called 'Coloured' poet Adam Small, but the FAK refused this idea. It is not clear whether it was refused for racial or linguistic reasons, (Small's poetry uses colloquial informal language). Roosenschoon conceded and chose instead the poetry of a white Afrikaans poet, N.P van Wyk Louw.

In 1987 Roosenschoon was awarded the Standard Bank 'Young Artist of the Year' accolade. He decided to further his studies and completed his Masters degree in composition (cum laude) in 1989 at the University of Stellenbosch. Two years later he completed his doctorate in composition at the University of Cape Town. In 1989 Roosenschoon received a second merit award from the Department of Music of the University of Natal. Roosenschoon's compositions

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8 Information obtained from email to the author, dated 3 November 2009.

continued to garner interest and the commissions continued. These included *Fingerprints* (1989), commissioned for the fifth International UNISA Piano Competition. Roosenschoon's pluralistic tendencies in his music continued into the eighties, with a lot of emphasis on African as well as typical South African elements prevalent in his compositions. His six movement orchestral composition *Mantis* (1988), a commission from TOTAL Oil SA, is based on Bushman (San) folklore. *Circle of Light* (1989) is based on the traditional Xhosa song, *Siyanibulisa Nonke,* and was written to commemorate the now defunct Cape Town Symphony Orchestra's twenty-fifth anniversary.

Although there are pluralistic elements in almost all of his compositions, not all of them are *collage*s. A *collage* composition consists of many different elements which are juxtaposed against each other with a heterogeneous result, whereas the contrasts found in Roosenschoon's compositions are usually created by reworking the same material in a way that creates contrasts. Having said this, Roosenschoon experimented with the *collage* technique in some of his compositions, such as *Does the Noise in My Head Bother You?* (1988). The composition, commissioned for the defunct CAPAB, consisted of contrasting elements and contrasting performers. It was written for the Youth Music Festival of 1988 and Roosenschoon used choirs from different cultural backgrounds, adding a pop group, 'The Usual', to the mix.

Roosenschoon's pluralistic influences were no longer confined to musical quotations in the 1990s. He used a series of paintings by the Flemish painter, Frans Claerhout, as the inspiration for his next commission (from the Rupert Music Foundation) in *Die Sonnevanger* ('The sun catcher') which was completed in 1990. The series consists of twenty nine paintings entitled *A Symphony of Africa*, of which Roosenschoon chose ten as inspiration for this ten movement work. The orchestral works of this period are stylistically similar to the works he wrote in the eighties, but Roosenschoon also started to write more choral compositions and choral works with orchestra. A large portion of these works were commissions for specific events such as eisteddfods. He wrote works for the Tygerberg Children's Choir (*Kô lat ons Sing* and *Caritas*), the Bloemfontein Children's Choir (*In Principo erat verbum*), the Rand Arikaans University Choir (*Jubilate*) and the Pro Cantu Youth Choir (*Vos Estis lux Mundi*).

Three stylistic tendencies become prevalent in Roosenschoon's compositions of this time. There is an element of play clearly visible in his compositions. He 'plays' around with the quotations he uses by disguising the original music in different ways. He does this by superimposing a different rhythm on an existing melody, which makes the original melody unrecognisable. The techniques Roosenschoon employs will be discussed in more depth in the next section. Roosenschoon also attempts to bring European music in a discussion with African music in various ways. Often the result is that of cohesion, for example in *The Magic Marimba* (1991), but often he seeks to juxtapose different musical languages, for example in *Ubuntu* (1996).

Although Roosenschoon had always composed works with religious themes, it became more prevalent in his compositions, particularly his choral works, although the reason for this shift is unknown. Earlier works with religious texts include *Cantata on Psalm 8* (1976), his early keyboard music such as *Choral Prelude* (1987) which uses the melody of Hymn 236 (from the previous Dutch Reformed Church hymnal) and the *Chorale Postlude* (also 1987) which is, according to Roosenschoon, based on Hymn 36 from the same hymnal. Other sacred works from the nineties include *Jubilate* (1995), which is based on Psalm 98. He continued to use the melodies from die Dutch Reformed Church hymnals in the choral works *Caritas* (1996) and *Principio erat verbum* (1998), based on the melodies of Psalm 26 and 46 respectively.

Roosenschoon's life took a dramatic turn when he was retrenched from his job as program compiler at the SABC in 1995. He applied for various positions and was offered a job as a senior lecturer at the University of the Free State. This resulted in Roosenschoon's move to Bloemfontein in 1996 with his wife, Linda-Louise, and his two sons, Hans junior and Emile. Roosenschoon was tasked with setting up the syllabi for various subjects, which meant that his compositional output came to a virtual standstill. Roosenschoon's position at the SABC allowed him to work as an academic, but the position at the university simply did not allow him the time to focus on his compositions. Subsequently most of the compositions that he started whilst working in Bloemfontein were only completed when the Roosenschoons moved to Stellenbosch in 1998. This was also the year that Roosenschoon received a merit award from the Cape Tercentenary Foundation for his contribution to music in the Western Cape.

From 1998 to 2006 Roosenschoon served as the Director of the Music Department of the University of Stellenbosch. In conversation with Roosenschoon, he said that his task as director was to reshape the music course to that of a more international structure. The biggest result of this change was the course length, which was shortened from four years to three years. Roosenschoon also started many projects whilst serving as the Director, many of which still exist and continue to grow. An example of one of these projects is the Certificate Program which allows the opportunity for previously disadvantaged people to receive a music education. In conversation with Roosenschoon he admitted that this type of project has always been important to him. Therefore it is not surprising that his professorial inaugural lecture was entitled 'Transculturatio – 'n Droom of 'n Werklikheid' ('Transculturation – a dream or reality?'). Roosenschoon's idea of equality will be discussed in Chapter Three, with more references to his own writings on the matter. Roosenschoon, along with other lecturers at the university such as Professor Nina Schumann and Luis Magalhães, worked together to start the International Chamber Music Festival. Roosenschoon was also a member of the Executive Committee of the South African Music Rights Organisation (SAMRO) from 1989 to 2004.

Roosenschoon is currently a professor of composition at the University of Stellenbosch. He has presented his works at various universities and has written about his music quite extensively. In 2009 Roosenschoon was a guest speaker at the Music and Migration conference at the University of Canterbury in New Zealand where he delivered a paper entitled 'Between Heaven and Earth: Cultural diversity in the music of Hans Roosenschoon'. Roosenschoon's last commission, according to the work list he supplied, was *To the Tune of*, which he completed in 2007. It was commissioned by SAMRO and is written for solo flute, percussion, strings and piano. The work is dedicated to the current head of the Stellenbosch University woodwind department, Corvin Matei.

3. An overview of influences and stylistic tendencies in Roosenschoon's compositions

The purpose of this section is to outline certain themes in the composition of Hans Roosenschoon. However, it is not the purpose of this study to identify all of the quotations used in his music. This thesis is not a catalogue of quotations in the compositions of Roosenschoon. The focus will be on the specific types of quotations that he uses because it is the opinion of the author that the associations that the quotations evoke are more important than merely providing a list of such quotations. To clarify, Roosenschoon often uses specific quotations with specific associations. When he quotes African songs, they are recognisable. This is the case, for example, in *Makietie*, which is based on *Uqongqothwane.* When he uses quotations from the European canon, he uses the works of Beethoven, Mozart and Bach. Examples here include *The Magic Marimba* and *'n Nuwe Kostuum vir die Keiser.* When the quotation is veiled, Roosenschoon still keeps the listener informed, for instance in the case of *Horison Naghemel en Landskap*, where the original melody is only in its original form at the end of the last movement. Granted, the associations of the quoted material might be arbitrary to some listeners, who are unaware of South African culture, but even then the associations carry a certain amount of weight because the quotations are never arbitrary to the composer. It is possible to argue that if the quotations were completely arbitrary, there would be no reason to inform the listener of the borrowed material in the programme notes. Surely there should be a reason why the composer feels the need to keep his audience informed? The political aspect of the act of quotation is also important. As Roosenschoon himself wrote in the programme notes for *Helios*, he felt an obligation to incorporate more African music into his compositions.

In this thesis the works of Roosenschoon will be approached in two ways. First, an article by Christopher Ballantine[9] will serve to launch a discussion on meaning. When Ballantine wrote about the works of Ives, he focused on the meaning of quotations rather than on comprehensive analyses of the works. Consequently Ballantine's focus on musical meaning in Ives's works will be compared to musical meaning generated in Roosenschoon's work, bearing in mind that Ballantine focuses on Ives's *collage*s, and the majority of

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[9] Ballantine, C. 1979. Charles Ives and the meaning of quotation in music. *The Musical Quaterly*, 65(2): 167 – 184.

Roosenschoon's compositions are technically not *collage*s (see the introduction). In his article, Ballantine laments the paucity of musical research on borrowing. This has changed in the last thirty years. Peter J. Burkholder has written extensively on borrowing in twentieth century compositions. Ballantine's article also doesn't display a methodical technical approach to the actual notes, as it preceded Burkholder's subsequent typology. In this regard Burkholder's work on the music of Charles Ives is particularly helpful in its application to the chosen works of Roosenschoon. Therefore, the approach followed here to Roosenschoon's compositions will use the typology of Burkholder, with the interpretative framework of musical meaning developed in Ballantine. Ballantine and Burkholder will be used with the knowledge that there other, more recent, authors who have written on borrowing in music of the twentieth century. Heile (2002), Losada (2009) and Whitesell (1994) were consulted, but their focus on the analysis of structure and form is less relevant to this study.

On Roosenschoon's website, www.Roosenschoon.co.za, the composer states that pluralism and the use of quotation are important aspects of his compositions. For him the application of pluralism in his music extends to his interest in and borrowing from the visual arts, his surroundings as well as the music of other composers. J. Peter Burkholder has researched borrowing in twentieth century music and has written many articles on this subject. He focused on the composition of Charles Ives and published a book, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*, in 1995. This was preceded by an article in *Notes* in 1994, where an article by Burkholder was published entitled 'Uses of Existing Music: Borrowing as a field' (1994: 851-870). In this article Burkholder provides an overview of borrowing in music history and argues that the use of borrowed music should be considered a field of study. He also constructs a typology for possible techniques that composers use when quoting music, but in his book he focuses only on the composition of Charles Ives. Although this is not a comparative study, it is important to mention that Ives and Roosenschoon do have certain traits in common. The similarities they share make the model that Burkholder designed for Ives applicable to the composition of Roosenschoon. Both Roosenschoon and Ives used quotations that evoke certain associations. The second trait that Ives and Roosenschoon share is that they both wrote extensively about their compositions and informed the audience of the quotations they used, especially if the quotations were distorted and therefore inaudible. Although both composers borrow music from diverse sources, only a portion of Roosenschoon's compositions are *collages*, whereas a large portion of Ives's compositions

are *collages.* Both composers achieve heterogeneity in their compositions, but Ives employs contrasting sounds from diverse backgrounds to create heterogeneity, whilst Roosenschoon creates heterogeneity by using the same source but reworking the material into clashes with itself. There are, according to Burkholder, fourteen ways that a quotation can be reworked. These methods cast a wide net of interpretation but, as Carol. K. Baron quite rightly pointed out in her review of Burkholder's above mentioned book, they should not be forced to apply to the entire oeuvre of the composer (Baron 2000:439). The first method, *modelling*, is defined by Burkholder as a work that models itself on an original work by either incorporating its structure, incorporating part of its melodic material or imitating its form or procedures in some way. *Variations* on a given tune is the second category. The third, perhaps the most lenient understanding of quotation, is *paraphrasing.* It is defined as an existing tune with new accompaniment. *Arranging* is the fourth category, which Burkholder defines as work for a new medium (for example a symphony reworked as a string quartet). Sometimes the original melody remains unchanged, with new accompaniment which Burkholder describes as 'setting'. Cantus Firmus is defined as a long tune that runs in conjunction with a quickly moving texture. A medley is understood as a technique where two or more existing tunes, relatively complete, appear after each other in a single movement. *Quodlibet* is different to medley because it combines two or more existing tunes or fragments in counterpoint or quick succession, most often as a joke. The ninth category is *stylistic allusion*, which alludes to a general style and not a specific work. This definition is very similar to pastiche. A *Cumulative setting* is a complex form in which the theme, a borrowed or paraphrased melody, is presented complete only near the end of the movement, preceded by development of motifs from the theme, fragmentary or altered presentation of the theme and exposition of important counter melodies. Roosenschoon uses this technique in multiple works. The next category is labelled *programmatic quotation*. It fulfils an extramusical program of illustrating part of a text. *Collage* is defined as a swirl of quoted and paraphrased tunes added to a musical structure based on modelling, paraphrase, cumulative setting or a narrative programme. The next category, *patchwork*, is defined as a technique where two or more tunes are stitched together, sometimes elided through paraphrase. The last category is labelled *extended paraphrase*. Here the melody for an entire work or section is paraphrased from an existing tune (Burkholder 1994:854).

Roosenschoon does not classify himself as a political composer, but there are many political references in his compositions. These political references or impulses are found in various guises throughout his works. The third movement of the *Sonatine* (1976) was deemed unfit for broadcast by the SABC because of its content, as the third movement is a clear parody of *Die Stem van Suid-Afrika*. Roosenschoon was unaware of the copyright laws surrounding *Die Stem* when this work was broadcast in 1977 without the third movement. In conversation with him, Roosenschoon argued that if he really considered himself to be a political composer, he would have prevented the work form being broadcast without the third movement. Although there is a clear political reference in this work, Roosenschoon does not consider the parody a political statement. Rather, he sees *Die Stem van Suid- Afrika* as an example of the way he plays around with material. Another early example of political reference in his early works is found in the already mentioned *Ars Poetica* (1979). The FAK turned down Roosenschoon's request to use Small's poetry, but Roosenschoon accepted their decision and chose the poetry of N.P van Wyk Louw instead.[10] Roosenschoon did fulfil his dream in 1993, when he wrote *Kô lat ons Sing*, which was commissioned by the Foundation for the Creative Arts for the twenty-first anniversary of the Tygerberg Children's Choir. Since then Roosenschoon has reworked this composition several times.

In conversation (dated 2 November 2009) with Roosenschoon about composing music at the height of Apartheid in South Africa, he reasoned that classical music composers were fortunate because they could write what they wanted and not be censored, as long as they didn't use text. The political aspect of Roosenschoon's compositions will be examined further in chapter three. Roosenschoon is clearly influenced by many things, but the main influences seem to be, for this writer, the influence of the compositions from the canon such as Mozart and Beethoven; the influence of sacred music and lastly the influence of African music in his compositions. The following quote is from the programme notes of *Helios* (1984), which had its première in July 1985:

> This work originated in 1984 at a time that the composer developed an interest in electronic keyboard instruments, especially in the wake of the technological (digital) developments. During this time Roosenschoon was also very much concerned about the fact that very little was done to explore the

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10 The present writer asked Roosenschoon why the poetry was not chosen, but he did not elaborate on the FAK's decision.

possibilities inherent in the indigenous music of Southern Africa, and how this could be developed to enrich a culture that was predominantly Western. And although this was not his first piece in this particular direction, it nevertheless served as an important departure point from which many more African-oriented works of his followed. Although HELIOS contains sound elements that are clearly synonymous with Africa, it also displays Roosenschoon's fascination for sound colours, textures and exotic sound combinations. The sound patterns, be it fast or slow, was [sic] recorded on multi-track equipment which also has the advantage that the material, and the resultant 'performance', can be controlled accurately (www.Roosenschoon.co.za).

The use of African melodies are prevalent in many of Roosenschoon's compositions and the melodies he uses are largely well known, for example *Shosholoza* and *Uqongqothwane.* The composer also subjects African music to various different treatments in his compositions. For example, in *Timbila* (1985) the African music is deployed parallel to the Eurocentric music. Each 'stye' follows its own course, interspersed with certain calculated points where they meet. *Timbila* is scored for a classical symphony orchestra with Chopi band and uses Venancio Mbande's *Mtitso Kenge* as its source material. In other compositions, the use of African material is sometimes veiled. Examples are works such as *Circle of Light* from 1989 which is based on the Xhosa song *Siyanibulisa Nonke;* the above mentioned *Die Sonnevanger,* where specific movements were based on actual Xhosa songs and the quartet *To Open a Window* (1995) which ends in an 'African Inspired Boogie-Woogie' (www.Roosenschoon.co.za). Roosenschoon also uses African melodies that are easily recognisable, such as *Shosholoza,* which is used in more than one composition. In 1996 Roosenschoon wrote a choral work with orchestra as part of a Human Rights Oratorio. In this work he uses *Shosholoza*. In the same year he was commissioned to write a work celebrating the tenth anniversary of the Hugo Lambrechts Music Centre. He called the composition *Shosholoza.* The last movement of *Horison, Naghemel en Landskap* is also based on *Shosholoza*, but the melody is veiled till the very end of the movement. *Makietie* (1987), written for brass quintet, is a theme and variation work based on *Uqongqothwane* (also known as 'The Click Song'). Roosenschoon's use of African melodies extends to melodies from South Africa. Traditional Cape Malay tunes are used in *Ghomma* (1980) and *Architectura* (1986). Roosenschoon uses 'Ag rosa lem and 'Daar kom die Alibaba' respectively. The tunes of 'A drunken Sailor' and 'Volga Boat Song' are used in the orchestral work, *Janus* (1973). In the above mentioned *To the Tune of*, Roosenschoon uses 'Kom Dans Klaradyn' and

'Afrikaners is Plesierig', two well-known Afrikaans melodies as the foundation of his composition.

African melodies are not the only sources for Roosenschoon's compositions. He also likes to quote music from the canonic masters, such as Beethoven and Mozart. In some cases, the quotations are meant as a homage to specific composers, without using the pastiche technique. *Kataklisme* (1980) is one of Roosenschoon's first electroacoustic compositions and it consists of two samples. The first one is the opening of Beethoven's Fifth Symphony and the second sample was obtained by vibrating a whiskey tumbler on the lower strings of a piano. Although this is a new composition, the audience is aware of the connection the sample has to the canon, because the sample is recognisable throughout and the composer also mentions it in the programme notes. Other examples of European music influences in his works include *The Magic Marimba* (1991) which is based on a combination of arias from Mozart's *The Magic Flute* while *Menorah* (2005) is an orchestral work based on an elaborate development of Schubert's three note motif in the 'Unfinished Symphony' and Schubert's 'An die Musik'. Roosenschoon turned to the music of Beethoven for his ensemble work, *'n Nuwe Kostuum vir die Keiser* ('A new costume for the emperor') in 2005. This chamber work is based on a complicated combination of all of Beethoven's piano trios as well as the third and fifth piano concertos. *Vier Gebede* ('Four prayers') was composed in 2001 and is based on Strauss's *Vier Letzte Lieder*. The Magic Marimba and *'n Nuwe Kostuum vir die Keiser* will be discussed further in Chapter Two and as noted above, *Kataklisme* will be discussed in Chapter Three.

Roosenschoon often uses more than one type of quotation in a composition which enables him to juxtapose their contrasts, often resulting in a *collage* composition. Two examples of this technique include *Helios*, the introduction of which is comparable to J.S. Bach's Toccata and fugue in d minor, BWV 565, as well as the African impulses described earlier on. *Ubuntu*[11] also combines different contrasts: *Shosholoza* is combined with Beethoven's 'An die

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[11] *Ubuntu* will also be discussed in depth in chapter two

Freude' melody from Symphony number 9 Op. 125 (although the note values are changed so as to make the original melody unrecognisable) as well as Roosenschoon's own compositional language.

Another significant pluralistic theme in Roosenschoon's compositions is the use of religious music. The psalm used to compose *Cantata on Psalm 8* (1976) is self explanatory. Much of Roosenschoon's early keyboard music is based on hymns from the Dutch Reformed Church hymnal, such as *The Chorale Prelude* and *Chorale Postlude* (1987). Many of his choral works contain religious texts such as *Jubilate* (Psalm 98), *Caritas* and *Ubuntu* (both reference 'An Die Freude') and *Principo erat verbum (*Psalm 26 and 46*).*

Many of Roosenschoon's first compositions were electronic works, and he has returned to the genre in the last ten years. Some of Roosenschoon's first electronic works were composed while he was studying in London. Many of these compositions contain avant garde influences, as well as some of the technical advances available to him when he studied in London. The above mentioned *Kataklisme*, *Helios* and *Sfinks I* (1984) are listed on Roosenschoon's website as his first electronic compositions. In 2007 Roosenschoon returned to this genre and composed *Sfinks II*. Roosenschoon's early compositions also had aleatoric sections, which is evident in *Makietie.*[12] Although the composer revised it for his Masters Degree portfolio in 1984, many of the aleatoric sections remain in the work. Roosenschoon also included some aleatoric aspects in *'n Nuwe Kostuum vir die Keiser.*

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[12] *Makietie* is considered in depth in Chapter Two.

Chapter Two

2.1 Exploring musical meaning in borrowed music

When Charles Ives used quotations, for example his use of the four note motif from Beethoven's symphony in the *Concord Sonata*, these were used for their semantic connotations. Selected quotations were not merely used to evoke the fragment's original occasion or to transcribe aural experiences conveyed by such fragments. After all, personal associations with aural stimuli differ from person to person. The purpose was rather to recreate the attitude to specific occasions. This desired response is embedded in the dialectic between the fragments and the associations they evoke (here the fragment functions symbolically) and the new musical context (Ballantine 1979:168). Roosenschoon never uses quotations arbitrarily. All quotations have associations and Roosenschoon wishes to evoke some sort of response or reaction from the listener through the use of these quotations. The quotations are, in a way, objects filled with meanings that unfold in the composition, especially when the quotations are at first veiled. These meanings or associations can potentially be political, religious, cultural or any combination of these. It goes without saying that there is also a distinction between Roosenschoon's personal association with these quotations and the associations formed by the listener.

When a composer uses quotation, this use is either accompanied by its entire original meaning, or by a stripping away of meaning (in different degrees). According to Ballantine, three dialogical processes are constantly at work in the use of quotation. Those are the original quotation (and its associations), the way it is treated and the new musical context it creates. Ballantine also reasons that the last two categories merge, because the musical treatment of the quotation becomes part of the new musical context. Furthermore, Ballantine identifies a process present every

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time borrowed music is involved. This process consists of three aspects: the quotation is chosen and a dialectic exists between the quotation and possible distortion of the quotation; the semantic associations within the quotation and the new musical context. According to Ballantine, the new musical context has primacy over the quotation because the context gives the quotation (and all of its associations) the structure necessary for it can be understood. However, this is not strictly and necessarily true. The distortion or reworking affects the listener's understanding of the music as borrowed music or new music. This factor has to do with the recognisability of the quotation. There is, for example, a different understanding being invoked when the quoted music is without much alteration.[13] In Roosenschoon's oeuvre, good examples of this would be the opening of 'n Nuwe Kostuum vir die Keiser and the opening sections of all three movements of The Magic Marimba. Another example is the arrangement[14] of the Beethoven Fifth Piano Concerto in the second movement of 'n Nuwe Kostuum vir die Keiser. In all three these examples, I will argue that the quoted music constitutes the most substantial part of the new musical context. One could argue that the quotations dominate in the perception of the listener, resulting in a situation where the quotations have primacy over the new context. To investigate this idea in the music of Hans Roosenschoon, the author will turn to the two works, 'n Nuwe Kostuum vir die Keiser and The Magic Marimba. Both of these works are examples of extended paraphrase and arrangement where the possibilities of the quoted material overshadow the new musical context.

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[13] This refers to Burkholder's definition of extended paraphrase in which the melody for an entire work or section is paraphrased from an existing tune.
[14] Burkholder defines Arranging (when applied to the compositions of Ives) as a work that is reworked for a new medium.

2.1.1 *The Magic Marimba* (1991) for orchestra

One of the largest non musical influences on the conception of *The Magic Marimba* was a speech made by Barbara Masekela, the ANC's head of Arts and Culture, at the Grahamstown Arts Festival in 1990. In her speech, Masekela argued that the new South Africa did not have room for Eurocentric music, and that this music was foreign to the African continent. It was during that time that Roosenschoon also encountered an article entitled 'Marimbas move in on Mozart'. This article, coupled with Masekela's speech and the bicentenary of W.A. Mozart's death, inspired Roosenschoon to write *The Magic Marimba*. In conversation, Roosenschoon admitted to two goals with this work (dated 5 May 2010). First, he wanted to pay tribute to Mozart and second, he wanted to illustrate that African music could be combined with European music with a satisfactory result. This was not the first time that Roosenschoon had brought African music into conversation with European music. Preceding *The Magic Marimba*, another composition, *Timbila* (1985), was written for Chopi band and symphony orchestra (from conversation dated 5 May 2010). The difference here was that in *Timbila* the Chopi music ran parallel to the symphony orchestra's music. In *Timbila* the Chopi band's instruments were tuned in accordance to the practise of their region, and the symphony orchestra retained their tempered (Western) tuning (they did not retune their instruments differently), which created several technical difficulties when writing the composition. Having tried this before, Roosenschoon chose a different approach with *The Magic Marimba.* He wanted to use an African instrument (the marimba) in a symphonic context, using the repetitive rhythms (attributed to African music, according to Roosenschoon) but using Western tempered tuning. Originally, Roosenschoon had planned to name the work 'Mozart meets Mandela', but he changed his mind. In conversation with the composer (dated 5 May 2010), Roosenschoon said that he could not remember precisely when the name changed, but according to correspondence with Omri Hadari (the conductor of the first performance) he had started using the new title, *The Magic Marimba*, by 11 March 1991.

The work is written for a large symphony orchestra with clarinet in E-flat, alto saxophone, organ, piano (for four hands) and two marimbas that are positioned on each side of the orchestra. Roosenschoon wrote the programme notes for the work and provided the following description:

> The first movement consists of different dimensions of one theme – it is an allegory on Pamina's aria 'Ach ich fühl's es ist verschwunden!' and unfolds in a series of imaginative flights. The second movement consists of a single dimension of several themes against a backdrop of continuous movement which become entangled with each other. I also tried to give my own African perspective in the movement. I think that a homage to Mozart would not be complete if the work did not conclude with one of my favourite duets, 'Bei Männern, welche Liebe fühlen'. (From the programme notes available on Roosenschoon's website.)

The programme notes suggest that the work consists of three movements with three different approaches, all linked with arias from Mozart's *The Magic Flute*. An interesting feature of *The Magic Marimba* is that each movement is half the length of the previous movement: the first movement is approximately thirteen minutes long; the second movement is six minutes long and the last movement is only three minutes long. According to Roosenschoon (from a conversation dated 5 May 2010) this is a symbolic filtering process through which chaos is distilled into order. In conversation with the composer (also dated 5 May 2010), Roosenschoon also admitted to having incorporated other symbols into the work. He wanted to pay tribute to Mozart, the man and his music. Mozart was a freemason and Roosenschoon wanted to incorporate some of the freemasons' symbolism into *The Magic Marimba*. The number three is an important symbol for the masons (for instance, there are three steps leading to the temple) and Roosenschoon decided to incorporate this symbol by the number of movements of the work (the work has three movements). Although there are no clear key signatures connected to each movement, Roosenschoon used 'key centres' for the movements: E-flat major, G

major and B-flat major respectively. These pitches are outlined right at the beginning of *The Magic Flute.*

The first movement is a reworking of Pamina's aria, 'Ach ich fühl's es ist verschwunden!' Roosenschoon obscures the identity of the aria initially, as he uses the material from the coda accompaniment.

Figure 1: *The opening bars of The Magic Marimba*

The theme is first played by the first violins, whereafter it is taken up by the flutes. The bassoons end the phrase that is followed by a tutti fortissimo tone cluster. The opening theme is presented in fragments over the next twenty bars and the melodic line is constantly interrupted. Roosenschoon develops the aria mainly by changing the note values of the original aria. In bar 38, for example, the violins play the following melody:

Figure 2: *Bar 38 of The Magic Marimba*

The example above is very different to the opening bars as the register and note values have been changed, although the intervals remain the same as in the opening bars of *The Magic Marimba*. Subsequently, Roosenschoon 'breaks up' the aria and uses various sections thereof. These, however, are not easily recognizable

because of changes to pitch and note values. Consider for example the following fragment of the original melody from bar 12:

Figure 3: *Aria no 17 bar 12 (vocal line)*

Roosenschoon uses this melody to create the following variation in the example below:

Figure 4: *A reduction of The Magic Marimba bar 59*

In bar 62 the contra bassoon and the tuba play the opening theme with some of the Mozartian pitch material supplemented:

Figure 5: *Tuba and contra bassoon solos*

It is difficult to map out the development of the theme in the rest of the movement. The melodic line is continually interrupted by splashes of percussive sounds from all of the different sections of the orchestra combined with Mozart pastiche fragments. Under closer inspection it becomes evident that the melodic saxophone solo in bar 159 is actually the original aria in an altered form:

Figure 6: *The opening phrase of the aria*

Figure 7: *Saxophone solo in bar 159*

The movement concludes with three marimba cadenzas. All of the cadenzas consist of material from 'Ach ich fühl's es ist verschwunden' but, as illustrated in Figure 8, the second cadenza divides the material between the two marimbas and the first horn.

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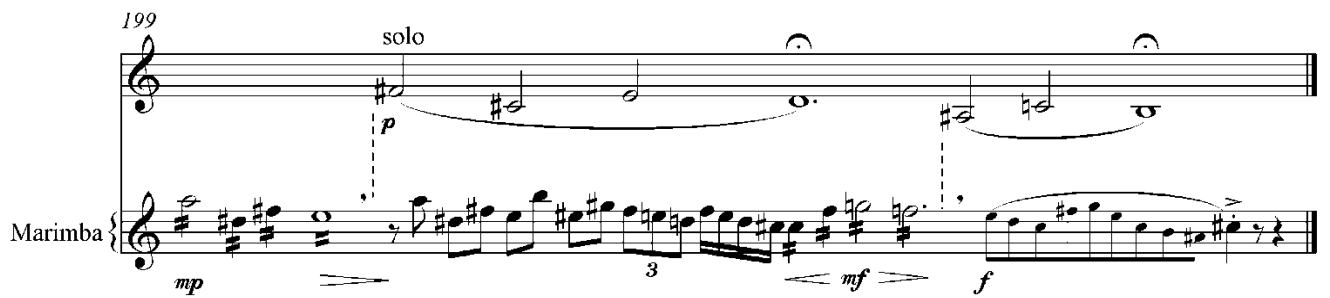
Figure 8: *Marimba Cadenza with horn accompaniment (top line)*

The legato melody is again interrupted by a fortissimo tone cluster chord, but the movement reverts back to the previous mood as the strings play with slow chords.

The programme notes explain that the second movement contrasts completely in style and musical approach compared to the first movement. In this movement Roosenschoon uses an array of Mozart arias to build up the structure. The movement opens with the 'Papageno motif', which appears three times. Here Roosenschoon uses a different compositional technique to rework the material. The first phrase of 'Der Vogelfänger bin ich ja' is repeated over and over again (like a tape loop) from bar 8, but is repeated with some of the notes omitted:

Figure 9: *A comparison of the Papageno aria and the accompaniment of The Magic Marimba*

In bar 47 Roosenschoon introduces another aria to the movement. He uses the first notes of 'Ein Mädchen oder Weibchen'. It combines particularly well with the melody for 'Der Vogelfänger bin ich ja'. Although the two arias are also sung by the same character in the opera, their use here is not meant to reference Papageno. In conversation with Roosenschoon (dated 5 May 2010), he said that he chose the arias according to his personal taste. He also made it clear that although he felt a particular connection to the arias, he did not feel that the text was inextricably linked to the music.

The marimba solo of bar 56 consists of the notes of 'Der Vogel fänger bin ich ja', but in this appearance they are jumbled. In bar 70 the opening of 'Ein Madchen oder Weibchen' appears without the upbeat. From bar 84 'Der Hölle Rache', 'Der Vogelfänger bin ich ja' and 'Ein Madchen oder Weibchen' are woven together. Roosenschoon uses many techniques to play around with the original melodies. He sometimes omits some of the melody notes, changes the note values or introduces repeats of individual notes. It is significant, however, that the melodies are never reworked to a point where the original version is not audible. This applies throughout. Roosenschoon also took care to provide the listener with information about the movement so that awareness of the original melodies used is ensured. The movement concludes with the famous quintet 'Hm hm hm hm!' and the Papageno motif.

Roosenschoon wrote in the programme notes that the last movement is an arrangement of 'Bei Männern, welche Liebe fühlen', another favourite aria of the composer (according to a conversation dated 5 May 2010). This movement is not linked to the previous movements in style or character. The cor anglais, marimba and saxophone play the melody. This three-minute movement reminds the listener of a lullaby and the atmosphere it creates is very peaceful. Perhaps the style of this movement had something to do with the fact that the work is dedicated to his sons, who were quite young at the time he composed the work.

From the information presented above, it is clear that there are many pluralistic influences in *The Magic Marimba*. Roosenschoon demonstrates that he is sensitive to his surroundings and he feels a sense of obligation to voice his opinion (similar to his comments in *Helios*) with regard to music and politics in South Africa. This he does by admitting that *The Magic Marimba* was a reaction to Masekela's speech and his unrealized (but admitted) intention of using Nelson Mandela's name in the title of the work. The fact that Roosenschoon did not use Mandela's name in the title is strongly reminiscent of his (equally unrealized) intention to dedicate *Kataklisme* to Steve Biko. As it stands, however, the pluralistic references in *The Magic Marimba* have no overt political message although the work is demonstrably part of a musical response by a political consciousness, an aspect of Roosenschoon's style that will be explored more thoroughly in Chapter Three. In his programme notes Roosenschoon writes about giving the work his own African perspective in the second movement. The meaning of this is not clear. Is it the perspective of an African on Eurocentric music? Or is it Roosenschoon's idea of what a European take on an African perspective would be? Perhaps it is a fragmented perspective of a European African on African music against the backdrop of European music?

Christopher Ballantine has written compellingly on the musical associations a fragment of borrowed music can have. This includes the choice of instrumentation, that can be a powerful way to evoke certain associations. Roosenschoon chose the marimba, an African instrument, to be the focal solo instrument of this work, but he applied it as a Western instrument. He used modern tuning, modern notation and even wrote out the cadenzas – another Western tradition. But although Roosenschoon used the marimba as a Western instrument, the African connotations of a marimba are undoubted. It is perhaps this African voice which spoke so loudly that Roosenschoon felt that the other pluralistic influence, the music of Mozart, should never be obscured to a point where it was unrecognisable. The voice of the marimba continually speaks the (silent) words of Mozart through quoted fragments. Roosenschoon said that it was his intention in *The Magic Marimba* to transform chaos into order. At the very least this could only apply to the movements of the work

independently, as there is no motif or a melody that imposes larger structural order between the three movements. Although all of the arias used in *The Magic Marimba* derive from *The Magic Flute*, Roosenschoon used different arias in each movement. If order is imposed on this work, therefore, it is imposed by Mozart.

2.1.2 'n *Nuwe Kostuum vir die Keiser* (2000) for piano trio

Roosenschoon was retrenched from his job as programme compiler at the SABC in 1995 and moved with his family to Bloemfontein where he accepted a post as a senior lecturer at the University of the Free State. Whilst in Bloemfontein, Roosenschoon was contacted by SAMRO to write a work for the Potchefstroom Trio. The trio was also contacted in connection with the work and they were initially very positive about the commissioned composition. Roosenschoon started composing the work in 1998, but only completed it in 2000, due to work constraints. Two days before the intended concert, the trio announced that they were not going to perform the work. The work remained unperformed until 2002, when it was performed by Zanta Hofmeyr (violin), Heleen du Plessis (cello) and Malcolm Nay (piano) in the Endler Hall in Stellenbosch.

This work was written as a tribute to Beethoven. In the programme notes, Roosenschoon writes that he wanted to do a study of all of Beethoven's piano trios, Symphony no 3 ('Eroica') as well as the slow movement of the piano concerto no. 5 ('Emperor'). He focused on the themes of the 'Archduke' trio (Opus 97 in B-flat major) and the trio Opus 70 no.1 ('Ghost') in D major. The 'Archduke' trio was dedicated to Rudolph of Austria, one of Beethoven's students and the so-called 'Ghost' trio was thus named because of the spooky theme of the second movement (Oxford 2006:24). One of the themes was also used Beethoven's opera, *Macbeth*. The Eroica symphony was originally dedicated to Napoleon Bonaparte, but the

dedication was retracted when Beethoven learnt that Napoleon had crowned himself emperor (Kennedy: 2004 234). The title of the fifth piano concerto also has a heroic title, 'Emperor', but no consensus exists on the reason for this title. The title of this composition, along with those of its movements, deserve explication. Roosenschoon likes to use ambiguous texts in titles of works and in notes alluding to the contents of compositions. *The Magic Marimba* and *Do-Re-Mi Fabriek* (1992) are just two examples of this practice. In *'n Nuwe Kostuum vir die Keiser*, Roosenschoon chooses Beethoven compositions that reference titles of sovereign figures. The title (and the programme notes) hint to Roosenschoon's intentions: to revisit the compositions of Beethoven and in so doing to 'redress' the sovereign in some way. The title of the work also references the fable of the naked emperor, whose subjects are too fearful of believing their own eyes that the emperor has no clothes. Having been swindeled by a charlaten tailor who insisted that only those clever enough would be able to see the clothes he had tailored for the emperor, the emperor and his subjects are only unmasked by a child who cannot understand why the sovereign is without clothes. The movements also have titles, which also aim to capture the essence of each. Again, this is not a unique practice to *'n Nuwe Kostuum vir die Keiser*. Roosenschoon also names individual movements in *Goggaboek* ('Bug Book') of 1972, where the different movements are named after insects: 'Kriek' (grasshopper), 'Spinnekop' (spider), 'Vlooi' (flea), 'Wurm' (worm) and 'Mier' (ant). In *Klavierkant* (2004) Roosenschoon uses a different type of wordplay for the titles: *Klavierkant* can be translated to mean 'Piano Side' or 'Piano's Side' and so the titles of the movements are 'Outside', 'Inside', 'That Side' and 'From all Sides'. The titles of the movements *of 'n Nuwe Kostuum vir die Keiser* are 'Bespiegel' ('Speculate'), 'Neweldou' ('Mist dew'), 'Eureka' ('Eureka') and 'Blou' ('Blue'). Roosenschoon cannot remember whether the titles of the movements were chosen at the conceptualisation or the completion of the movements. Either way, they also reflect the character of each movement and the titles appear in English and Afrikaans on the manuscript.

Unfortunately, most of the sketches for the work are lost. Once again, it is the programme notes that inform the listener of the composer's intentions. In

conversation with Roosenschoon on 5 May 2010, the composer discussed the ways he likes to play around with themes. He gave an example that he frequently uses with his composition students. He would play 'Bobbejaan klim die Berg' ('Baboon climbs the mountain') and then 'Jan Pierewiet'. Then he would play a third melody and ask them to identify it, which no one ever does. In reality, the third melody is the tune of 'Bobbejaan klim die Berg' with the notes of 'Jan Pierrewiet'. This is a technique that Roosenschoon has used frequently over the years and he uses it pervasively in this particular composition. In conversation with Roosenschoon on 5 May 2010 he discussed this technique in his compositions. He said that not only does he like using many themes at the same time; he also likes reworking one theme in various ways. In another conversation he said that a possible metaphor for this movement could be 'spot the theme'. The first two themes are easily recognisable and the only discernible difference is that Roosenschoon had changed the mode from a major to a minor.

Figure 1*: Opening phrase of 'n Nuwe Kostuum vir die Keiser*

In his programme notes to this work, Roosenschoon discusses 'transliteration'. This is the name he gives to the technique of superimposing the rhythm of one theme on to the melody of another melody, or vice versa. This allows the composer to create 'new' music, but subconsciously prepares the listener's ear to the presentation of the quoted music. The first time that the listener is presented with a clear quotation in this work, is in bar 110. This is when the first theme of the *Eroica* symphony is heard, although the timbre is very low and it is only for a fleeting moment. In this movement Roosenschoon employs a large amount of quoted music that presents itself in more or less recognizable guises.

The second movement is entitled 'Mist-dew' and Roosenschoon writes (again in the programme notes) that his intention with this movement was to move from the periphery to the source of light. The movement opens with a cluster on the piano, followed by a long violin solo with touches of chordal accompaniment by the piano. The violin solo is a transcription of the first theme of Beethoven's Fifth Piano Concerto. The cello takes the melody from the violin and at bar 27 they are in unison, building to a surprisingly profound climax that is unexpectedly interrupted by the transcription of the piano concerto theme. The theme is an exact transcription made from the piano reduction version of the orchestral part:
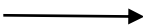
Figure 2: *Roosenschoon's piano reduction*

The strings play predominantly in unison during this movement and the movement ends with fragments of the opening theme. This is also the longest movement of the composition.

Roosenschoon uses similar tactics in his composition of *'n Nuwe Kostuum vir die Keiser* as in the composition of *The Magic Marimba* in the sense that although a lot

of the material is re-used, the compositional techniques (or perhaps his compositional perspective) differ from movement to movement. The third movement, entitled 'Eureka!', is an excellent example of the different compositional techniques he uses when he reworks the same material in different ways.

In this movement, previously presented music (such as the 'Eroica' theme) is used again but here he uses a technique associated with Witold Lutoslawski, called 'limited aleatorism' (Stucky 1981:109). The different instruments have different phrases that they can repeat as many times as they wish. After each phrase there is one of two symbols in their parts: either ~~~~~~~> or ⟶

The first symbol tells the performer that when one of the other instruments move onto the next section, the phrase should first be completed before continuing on to the next section. The second arrow symbol tells the performer to move on to the next phrase immediately without finishing the current phrase whenever one of the other instruments moves on. Roosenschoon also uses fragments that act as beacons to indicate that another section is about to start:
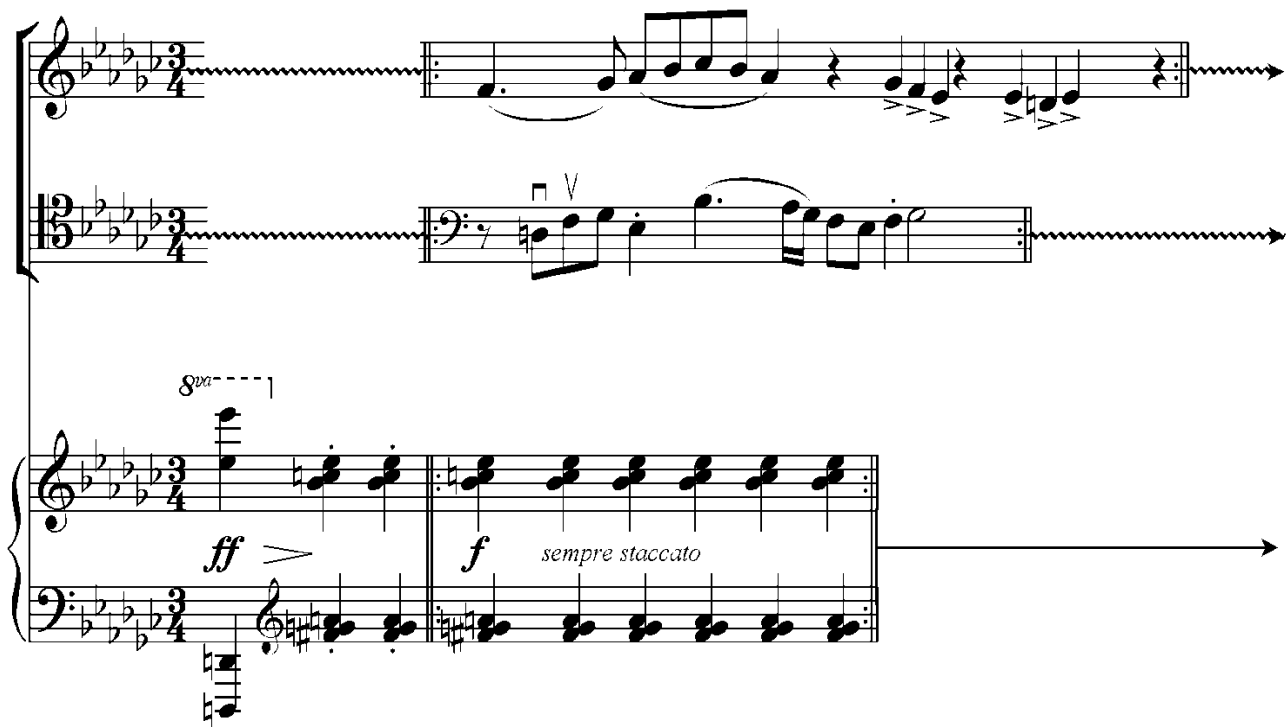
Figure 3: *An example of limited aleatorism, bar 8*

There are interesting consequences to using this technique. Using this technique gives a lot of compositional control to the performers. The result of this technique is also that every performance creates a new composition, to a much larger degree than standard notation. The result may either be a success, or catastrophic. The reason why a successful result is not guaranteed is that the technique requires the performers to know and understand each other personally and musically as they will interpret each other's body language. If they decide beforehand how many times they will repeat sections it would essentially nullify the purpose of the technique.

As stated before, Roosenschoon uses different techniques in *'n Nuwe Kostuum vir die Keiser*, but one of the techniques he uses is swapping the rhythms of certain

themes around. Roosenschoon frequently uses the theme from the Eroica Symphony. Below is an example of the original theme:

Figure 4: *Eroica theme*

Roosenschoon breaks up this theme and sometimes, in contrast to the techniques he used in *The Magic Marimba*, the theme is presented in its entirety as early as in bar 7 by the piano part (not shown). The theme is presented again in its entirety in bar 31, again by the piano, and the motif from the theme (in example above) is used as a sequence that repeats itself three times. Roosenschoon said in conversation that it was his intention in the first bars to give a musical representation of the familiar saying 'Eureka!'. The texture of this movement is very rough and harsh, which distorts the borrowed music, possibly intentionally. Roosenschoon distorts the borrowed music further in the last movement, entitled 'Blue'. The movement is written in a boogie-woogie style, which along with blues chords, distorts or hides the borrowed music even more. The last movement in *'n Nuwe Kostuum vir die Keiser* and the last movement of *The Magic Marimba* share two similarities in that they are both the shortest movements of the respective works and they are both contrasting in character to the movements that preceded them. Roosenschoon also uses a sort of cueing device (a chord that is repeated), usually played by the piano, to announce the start of a new section. The movement ends with the first bar of the first movement played at the same time by all three parts although it sounds slightly different. Although there are still three beats per bar (the time signature changed from 3/2 to 3/4) the theme starts on the third beat of the bar instead of the first beat of the bar, which means that a different section of the melody is on the down beat. The first theme of the first movement appears fleetingly in the last movement, which adds a cyclical element to the work, but Roosenschoon changed the time signature from simple to compound time (3/4 to 12/8) which gives the theme a different, perhaps more playful character

There are two words that Roosenschoon uses in the programme notes that are worth investigating. The first, 'transliteration', refers to rewriting something from one alphabet into another alphabet and the other, 'allegory', refers to creating a narrative through symbols. On the one hand it can be argued that Roosenschoon has 'rewritten' the Beethoven melodies in the sense that the pitches of some melodies are not played in a synchronised manner in a context of different melodies, often resulting in a more twentieth century sounding musical language. But even when Roosenschoon 'hides' the Beethoven melodies, they are accompanied by music that is clearly written in a Beethovian style, almost as if he had consciously attempted to compose this work in a Beethoven pastiche style. The result of composing in this style is that Beethoven never leaves the musical space, as it were. Nevertheless, perhaps the term 'transliteration' is a way of explaining why there is so much Beethoven and so little Roosenschoon in the composition. *'n Nuwe Kostuum vir die Keiser* is an 'allegory' in the sense that all the music has something to do with the emperor theme, and perhaps Roosenschoon feels that by reworking the Beethoven themes, he is redressing the emperor (Beethoven) by readdressing the original compositions. At the same time the composition evokes the fable of the Emperor without clothes. If this is the allegorical thrust of the work, it could mean that Roosenschoon wants to say that what is heard in the earnestness of the concert situation, is not what it is taken to be. In this case the pluralistic techniques in the work perform the actual irony and social commentary.

Conclusion

Throughout the analysis of a composition where borrowed music is concerned, one must be mindful of the new and the old musical contexts. In both the case of *The Magic Marimba* and *'n Nuwe Kostuum vir die Keiser*, Roosenschoon's compositional technique was examined, and it seems that in many ways he uses the same compositional technique, albeit with different sounding results in the different compositions. In both cases, there seems to be more 'Mozart' and 'Beethoven' in the

compositions than 'Roosenschoon'. This may have been the intention of the composer (considering that he said that both works were homages) which is why the music was never reworked to the point of obscurity. On the other hand, perhaps the material he chose is cemented in their original musical context, irrespective of the degree to which they were reworked. Whereas the reading of the previous two works is concerned with showing how pluralism in Roosenschoon's music involves canonic music in new contexts that remain dominated by the contexts from which the material has been culled, the next section turns the attention to the pluralism and its interaction with textual meaning in three more pluralist works by Roosenschoon.

2.2 Text and musical meaning

Christopher Ballantine distinguishes two basic types of association in music reception. One type association involves words or text and the other does not. According to Ballantine, there is also a different association when text is used, when it is not used or when different text is added to a work which previously had text. In some cases text assumes primacy over the melody (for instance in protest songs). In other cases the opposite is true because the language is either not commonly spoken (such as Zulu or Xhosa) or not spoken any more (Latin).

The context of Ballantine's argument is his argument on the referentiality of Charles Ives's music, and the example he provides of when meaning is generated when quotation does not involve text, is the Concord Sonata, where Ives quotes Beethoven's four note motif from Symphony no 5. The sonata was meant to commemorate three Concord heroes and two of them were abolitionists. This idea was deeply ingrained into Ives's heritage and Duncan Woodridge has argued that the motif symbolises fate knocking on the door which symbolises the clenched fist and therefore abolition (Woodridge in Ballantine 1975:305).

Roosenschoon uses musical quotations without text in *'n Nuwe Kostuum vir die Keiser* and in the orchestral work *Menorah.* Roosenschoon elects to keep the text with the musical quotation in, for instance, *Ubuntu*, where the *Shosholoza* text is audible at the end, although the 'An die freude' text is not used. In some cases Roosenschoon removes the text from a quotation, for instance in the last movement of *Horison, Naghemel en Landskap,* the *Sonatine* and *The Magic Marimba* and it can be argued that he replaces the text in *Makietie* (the ensemble says '*Makietie*' in the work). On the other hand the so-called 'Click Song' is a bridal song and a translation for *Makietie* could be 'feast' or 'party'. In all of these examples where text is involved the actual text is irrelevant, with one exception. One could argue that the tune of the

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'Click Song' is better known than the text but that the text of 'Shosholoza' (used numerous times by Roosenschoon) and the text stand shoulder to shoulder.

When it comes to music that does involve words, Ives used the same technique as J.S Bach, who incorporated famous Lutheran melodies in his compositions (Ballantine 1979: 173). The hymn would appear without words, or the melody would be used, but with a different text. Ballantine's example is the quotation of the opening phrase of the hymn 'There is a fountain' at the end of Ives' song, 'West London'. He also uses fragments of another hymn at the end (without text) that changes the direction of the narrative. The important thing to realise is that the connotations of the quotation are only significant if the listener knows the hymn that is being quoted.

Ballantine believes that quotations give music a different dimension – that there is a secret within the music. The level to which the secret is revealed depends on the knowledge of the audience, the information given to the audience by the composer and also the capability of the audience to understand the information. The listener will also have personal associations that affect the way the work is understood. Ballantine refers to an 'open secret' (a reference is easily understood) and a 'closed secret' (where the reference is difficult to understand or figure out). Roosenschoon most often endorses the 'open secret' in two different ways: he informs the audience by way of programme notes and he generally borrows from recognisable works.

In the next section the implications of borrowed music referencing text will be explored in three works by Roosenschoon. *Makietie* will serve as an example of an original text that has (to a degree) been supplanted with a new text. In *Horison, Naghemel en Landskap* the text of the original music is removed and not replaced and in *Ubuntu* the text is removed and replaced. Although Roosenschoon uses the same African melody in the last two works, the difference in the treatment of the text has completely contrary effects.

2.2.1 *Makietie* (1978) for brass quintet[15]

Makietie was composed while Roosenschoon was studying in London. Its première was in 1978 when the piece was performed by the Regents Brass Quintet under the baton of Rupert Bond. After the performance, Bond made some suggestions to Roosenschoon with regard to the work and Roosenschoon published the revised version in 1984 through *Musications. Makietie* has been performed numerous times and was broadcast over the radio by the SABC on 15 January 1985, 7 November 1985 and also on 15 October 1992. A performance was also recorded and it was broadcast on 'Arts on One' (SABC TV 1) on 23 March 1986, 18 March 1987 and 15 September 1988. *Makietie* is one of the compositions that Roosenschoon submitted for his Masters degree in 1988. The other works were *Firebowl*, *Horison, Naghemel en Landskap* and *Chronicles.* It was also released on compact disc with the title *Roosenschoon – African Inspired Works: Circle of Light, Firebowl, Mantis, Makietie and Timbila*. Denis-Constant Martin, author of the book *Cape Coon Carnival – New Year in Cape Town, Past and Present* reviewed it and posted a very favourable review on Amazon.com. Hans Roosenschoon analysed *Makietie* and gave the author access to this analysis. *Makietie* is written in theme and variation form. Throughout this analysis the original version will be compared to the 1984 version.

Makietie is based on the song *Uqongqothwane* or, as it is probably better known, 'The Click song'. *Uqongqothwane,* along with *Pata Pata* ('Touch-touch') are two songs made famous by Miriam Makeba in the 1950s. *Uqongqothwane* is a song usually sung at a wedding, although the connotations of the song are not that well known amongst audiences that would have listened to *Makietie.* It is the opinion of this author that this song was not chosen for its symbolism at traditional weddings, but for the fact that it is so easily recognisable as a popular hit song. Roosenschoon writes about his use of the borrowed material in his programme notes to the work.

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[15] See a list of the symbols used in *Makietie* at the end of the chapter.

The introductions of both versions are very similar. There are small changes to the 1984 revision, for instance the slightly faster tempo. The introduction is thirty bars long and states three distinct motifs. The first motif is repetitive glissando made by the trombone and will henceforth be referred to as 'A'. The glissando is created by changing to different positions: IV – I – VI – IV and the specific positions are notated in the score. The trombone repeats the same rhythm of four minims followed by a crotchet rest and it creates a ostinato bass line. The second motif is played by the trumpets in bar three:

Figure 1: *Motif B in bar 3*

This rapid crescendo from piano to a sforzando will be referred to as 'B'. In bar four the horn plays the first half of the melody of *Uqongqothwane* (motif 'C')*:*

Figure 2: *The 'click song' (motif 'C')*

The first difference in the rewritten 1984 version and the 1978 version occurs in variation one. Below is the 1978 version which contains an aleatoric section:[16]

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[16] Original version of *Makietie* supplied by Hans Roosenschoon.

Figure 2: *An example of the section that was cut from Makietie*

Approximately 80 bars were cut when Roosenschoon revised the work and in the 1984 version the next section, marked 'con misura', the tempo is not slowed down (as it was in the 1978 version).

In variation one (bars 31-97) Roosenschoon uses the two opening notes of the melody as the theme for the first variation. The interval of a third is played by two trumpets and the other instruments play in micro tones. All of the voices have different note values, and it creates a wave of sound that surrounds the melody played by the trumpets. From bar 46 motif B features prominently and there is a small canon in bar 58.

A triumphant announcement by the tutti starts the second variation (bars 84-117). The tempo is slightly quicker in the revised version. The tutti play repeated notes which creates a pulsating effect:

Figure 3: *Bar 88*

Roosenschoon revealed in conversation that he is very interested in maths and numbers. In *Makietie* the used the Fibonacci[17] sequence. The same fragment is repeated eight times (minus the two crotchets in the first bar), then it is repeated five times and so on (here the Fibonacci sequence is in reverse) but it is repeated with a different rhythm. Variation three (bars 118-150) is also based on the first interval of the 'Click Song'. Four of the voices have a motif that is repeated and the motifs are

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[17] The next number is equal to the sum of the previous two numbers.

not the same length. The first entry is by the trombone and the motif is six quavers long; the horn's theme is nine quavers long; the second trumpet's motif is sixteen quavers long and the first trumpet's theme is eleven quavers long. Each voice repeats their motif a number of times and the motifs are developed a number of times and their motifs are developed in a short counterpoint section in bar 135. Roosenschoon did not revise this section of the composition. The first 150 bars (i.e. Variation three) contain the foundation for the rest of the composition and Roosenschoon quotes himself, along with developing the existing motifs in the next 350 bars. In Variation four (bars 151-197) bar 151 is used as a theme and then it is divided throughout the five parts. Here Roosenschoon uses the Fibonacci sequence again, but the motif is repeated once, twice, five times and then eight times (the motif is not repeated three times). From bar 180 he re-uses material from earlier in the variation. Variation five (bars 198-220) is erroneously printed as section D in the score. There is a sudden change in tempo (originally this section slowed down to become a 'largo' passage) and Roosenschoon uses long tied notes (motif 'B') and micro tones similar to those found in variation one. Variation six (bars 221-243) is not printed as a new section in the parts, but Roosenschoon said that this was another printing error. Roosenschoon contrasts short fragments with long notes (similar to variation four) and plays around with rhythms by switching between 6/8 and 3/4. Roosenschoon revised this section slightly by slowing the tempo and adding more dynamic markings in the tuba part. Variation seven (bars 244-293) is a reference to variation four in many ways. The short rhythmical motif is spread over the parts and it is develops into a canon in the trumpet parts in bar 252. Roosenschoon uses the same compositional technique he used in variation three where certain sections of unequal lengths are repeated. Around bar 270 Roosenschoon introduces new material: an interval of a fourth. In bar 288 the '*Uqongqothwane*' theme appears, but some of the notes are left out and others are repeated. This is similar to the treatment Mozartian themes were subjected to in *The Magic Marimba.*

In Variation eight (bars 294-328) Roosenschoon explores the range of the brass instruments. He writes a glissando for the trumpets to the highest possible note, whilst the tuba, trombone and horn play their lowest possible note. This is contrasted to long notes (motif 'B'). Roosenschoon experiments further by adding sounds to the

mix. Symbol number 16 is used – the tuba player says 'oo'. This is followed by the opening theme played by the horn. It feels as if this is a recapitulation or restart of the work, only with more layers and facets this time around. In this section the 1984 version differs quite a bit from the 1978 version. This was originally labelled section 'J-K' but many sections of 'K' are cut and there is also no 'oo' solo for the tuba. Variation nine (bars 329-346) has another editing error. There is no 'I' on the score and the next letter is 'J'. Roosenschoon writes that the tuba solo should be played by the trombone. He uses four motifs that are repeated (this is similar to the third variation and variation eight). This variation is unchanged in the revised version, except for the flutter tongue section. In variation ten (bars 347-385) Roosenschoon has pointed the writer to an a+b+a structure. The first section is a combination of a twelve tone series and a Fibonacci sequence. The trumpets and horns each play four notes which makes up the twelve tone. Roosenschoon pointed out the Fibonacci sequence in his analysis: the horn plays one G; in the next bar two G's; then a bar without G's; then three G's; followed by two bars without G's and in bar 353 the horn plays five G's. The section marked L is a further development of K. This four bar section refers to earlier variations. Motif 'A' is played by the trumpets while the trombone's melody is a reference to bar 51. Bar 370 is a shortened version of variation eleven (or 'a' section, according to Roosenschoon) while the horn repeats the same Fibonacci sequence. In bar 375 Roosenschoon uses rhythms to create an effect, another favourite compositional technique of his. The tutti plays the same note with different note values and it builds to a climax. Variation eleven (bars 381-385) in Roosenschoon's analysis is not considered a separate variation, but it could be considered a variation as the material in this section contrasts with the previous section. It is written as a chorale and contains some of the melody notes of *Uqongqothwane* and forms part of the most complex sections of this composition

Variation twelve (bar 386-425) is the first variation that contains the *Uqongqothwane* melody in its entirety. The instruments do not present the melody. The performers are requested to whistle the melody and they are also required to sing, say 'oo', pronounce vowels (bar 405) and say 'wau' (bar 408). In bar 412 the trombone player starts to whisper the title of the work (*Makietie*) on a specific rhythm written by Roosenschoon. In Variation thirteen (426-441) the theme is returned to the horn. The

melody is slow and the trumpets play the flutter tongue motif of variation eight. This is the shortest variation of the work, lasting only sixteen bars. Variation fourteen (bars 442-474) features a complex numerical system. The first trumpet plays a motif of twelve notes. In the next bar he starts on the second note of the motif and ends on the first note of the motif. This pattern continues as the melody starts on the third note in the next bar and then the fourth. This pattern is repeated four times after which a new device is used in the variation. The trumpets and horn play a twelve tone motifs that contain the same intervals, but their motifs start on different notes which are a semi tone apart: the horn starts on a B, the second trumpet on a C and the first trumpet on a D. In bar 457 there is a quick reference to bars 52-57. The next section, labelled 'R', is not a variation. It starts with a reference to bars 81-83 followed by a reference to the Fibonacci sequence in bar 98. The same pulsating effect is created, but without an underlying numerical system. The sections start to become increasingly smaller and the references to earlier motifs and rhythms in the composition are shorter and more abstract.

Variation sixteen (bars 475-503) changes gear once again. The time signature is 11/8 and all of the parts consist of quavers. This section initially sounds like a reference to the section 'Q' in the score but under closer examination it becomes clear that the motifs consist of the melody notes of *Uqongqothwane* which are A, F, G, D and C and all the tutti players play all of those notes at some point for the next six bars. In bar 481 there is a rapid reference to the canon in bar 58 whereafter there is a return to the previous motive. The next section, 'S', is not a new variation. This section combines the long tied notes of bars 46-51 and the motif that consists of the notes of *Uqongqothwane*, but this time these notes are all a semi tone lower. The quaver passage motif appears briefly for two bars and reaches a climax with a reference to variation eight and *Uqongqothwane* is played by the trombone. The composition ends with all of the instruments playing the glissando motif.

Makietie is one of the earliest compositions described in this study, and was written when Roosenschoon was a young man. After extensive engagement with Roosenschoon's compositions, certain compositional techniques he used in *Makietie*

have been identified in other works. A particular trait of his style is Roosenschoon's use of rhythm. Often he uses the same melody but reworks it in various ways to make it sound as if more motifs are being used. Roosenschoon calls this examining a motif or theme from various perspectives (a technique used in *The Magic Marimba*, *'n Nuwe Kostuum vir die Keiser* and *Makietie*). Roosenschoon revised the composition after returning from London, where the original version was performed. The changes that occur in the revised version mainly affect the aleatoric section which happens right at the beginning of the work.
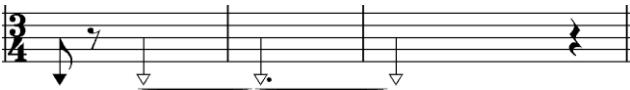
Roosenschoon quotes himself in *Makietie*. The composition is approximately fourteen minutes long and all the material from which the work is crafted appears in the first 150 bars. Therefore Roosenschoon is not merely taking a motif and developing it in many ways, he is also experimenting with the different combination possibilities of the material introduced in the first 150 bars. The original text[18] associated with the tune of *Uqongqothwane* is nowhere quoted in *Makietie*, but the original context is retained because the tune is more famous than the text. What is also interesting to note in this composition is that the original text was not in a so called 'international language' and the language that Roosenschoon uses to replace it (Afrikaans) is even more obscure. In the end the argument can be made that the text of *Uqongqothwane* is given a place in *Makietie* because the melody is such a powerful and recognizable place-holder. The optimism of the music also respects the 'absent' text, which is about the so-called 'knock-knock beetle' ('toktokkie' in Afrikaans) and good luck associated with this beetle in Xhosa culture. In a sense, then, the pluralism in *Makietie* paradoxically depends on its textual referent even in its absence.

Roosenschoon used a lot of new compositional techniques in *Makietie*, which requires different notation. He drew up his own list of symbols, because he did not
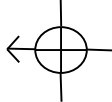
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[18] The song is about the witchdoctor of the road, who walks up a hill according to
http://www.muzikum.eu/en/127-82-110931/helmut_lotti/qongqothwane-english_translation.html

like many of the standard symbols. The author was supplied with the list, which has been duplicated from handwritten symbols.
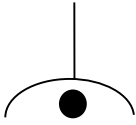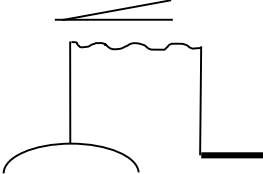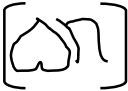
1.	p	¾ tone lower
2.	+	¼ tone higher
3.	d	¼ tone lower

4.	*z*	flutter tongue
5.	*sff*	a run to the highest possible note on the instrument
6.		the lowest possible note on the instrument

The following symbols appear in the score:[19]

1.		blow air through mouthpiece
2.		slap tongue against mouthpiece
3.		Kiss mouthpiece
4.		tongue clicks
5.		footstomps

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19 These symbols are also hand written in the score, and have been electronically reproduced.

6.		hit mouthpiece with hand
7.	*Fischio*	whistle
8.		trombone moves slide in and out
9.		horn wiggles hand in bell
10.		According to Roosenschoon, this is the phonetic symbol for 'ooh'(for example oom-pah-pah)

	[W – A – U]	The performer says the word 'wau'

2.2.2 *Horison, Naghemel en Landskap*

Roosenschoon was approached by SAMRO in 1987 to compose a work for string ensemble. The work is dedicated to Derek Ochse and the Consortium Musicum. The composition was premiered by the Consortium Musicum in Bloemfontien on 18 June 1987. It was also broadcast over the radio in August 1987. Although the work will be discussed as a whole, particular attention will be paid to the last movement, entitled 'Landskap'. This movement is based on '*Shosholoza*'. I will return to political allusion in Roosenschoon's pluralism in Chapter Three. Here the quotation of this song will serve as an example of quotation where the original borrowed material originally consisted of text and music, but the text was not used in the composition. The last movement, 'Landskap', also served as the point of departure for the two movement work, *Clouds Clearing*, written in 1987/1994.

The first movement of the composition contains splashes of fast musical figures. There is no melody line and no sense of a building climax with the texture changing constantly. In the programme notes Roosenschoon writes that although he only decided on the title after he had written a great deal of the music, the movement reminds him of light playing on the horizon.[20] The idea of the sun rising over the

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[20]The programme notes are available at:www.roosenschoon.co.za/roosenschoon_files/pnotes/horizon.html.

horizon usually evokes feelings of general optimism, but the music doesn't reflect that. There are constant passages of chromatic tunes in very high registers that create an atmosphere of looming danger.

The second movement, 'Naghemel', also has dark undertones. Roosenschoon echoes this sentiment in the programme notes adding that the cello solo reminds one of the insignificance of the individual. The second movement is much longer than 'Horison' (which is less than four minutes long). 'Naghemel's' underlying structure is quite complex, but free. All of the parts have strict instructions, but at the same time the parts are marked *senza misura* (not in strict time). The cello's line forms the centre and the other instruments' parts are written to surround the cello in a type of sound cloud. The texture varies and the phrases are also repeated *ad libitum* with certain instructions written in the parts. Although there are many instructions in the cello part, there is much room for self-expression in this movement.

The third movement, the focus of this section, stands in contrast to the previous movements. This sectional contrast in multi-movement works occurs often in Roosenschoon's compositions. Here the parts have no instructions, there is a time signature and a clear melody and rhythm. Roosenschoon describes 'Landskap' as a pastoral work with an overpowering enthusiasm, but adds that it is actually a theme and variation work with the theme, '*Shosholoza*', hidden at first and only presented at the end. Roosenschoon presents and hides '*Shosholoza*' throughout the movement and his use of the melody will be the focus of this analysis. Perhaps Burholder's idea of cumulative[21] setting, described in Chapter One, is the best term for what Roosenschoon is trying to do here. 'Landskap' was modified and reworked in 1987 to form part of a new composition, *Clouds Clearing*, a two movement work written for string orchestra. The first movement is slow and minimalistic, while the second

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[21] A culmulative setting, according to Burkholder, is a complex form in which the borrowed theme or paraphrased melody is presented complete only near the end of the movement, preceded by development of motifs from the theme, fragmentary or altered presentation of the theme and exposition of important counter melodies.

movement is almost identical to 'Landskap' except for a few bars added here and there.

The melody of '*Shosholoza*', which forms the basis of melodic variation in 'Landskap', is provided below:

Figure 1: *The Shosholoza melody*

To differentiate between the different sections of the melody, it has here been divided into different constitutive sections:

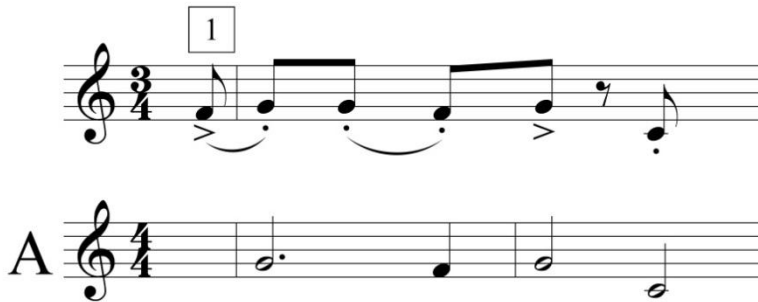The opening of the movement starts with a fragment based on 'A':

Figure 2: The opening of 'Landskap' in comparison to the opening of 'Shosholoza'

The first motif of the movement is developed contrapuntally and all of the instruments have the opportunity to play it. The motif is developed until bar 24 when a new motif is introduced.

Figure 3: Arrangement of the 'Shosholoza' melody

Roosenschoon uses the melody notes and note values of the original melody to create derivative motifs. When the note values of the original melody are changed, it adds another dimension to the motivic development. In bar 26 Roosenschoon uses a technique that was also be pointed out in the discussion of *The Magic Marimba*, namely taking the melody and removing some of the notes while repeating others. The motif is almost unrecognisable as the '*Shosholoza*' melody:

Figure 4: *Some of the notes of the 'Shosholoza' melody are repeated, while some of the notes are replaced by rests*

Roosenschoon combines this with a technique used earlier in the work which has the result of some notes repeated or left out (as seen above) while the note values are changed (in this case, also shortened):
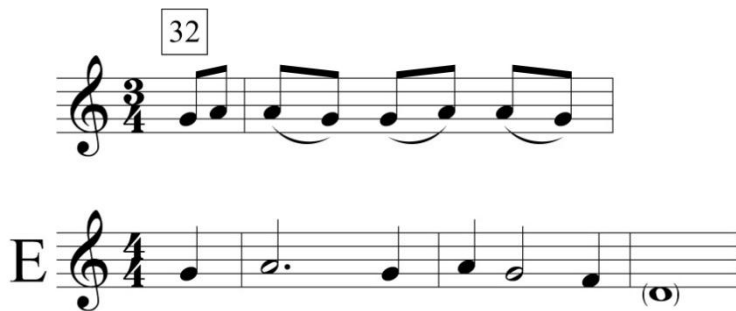

Figure 5: *The combination of two different techniques.*

Another way in which Roosenschoon disguises the melody is by writing it in thirds, for example in bar 38:

Figure 6: *The motif in thirds*

As the movement progresses, the melody becomes more and more abstracted, and hence hidden. In bar 55 the first note of every group of semi quavers constitute the melody notes of '*Shosholoza*':

Figure 7: *Accented notes contain 'Shosholoza' melody*

Up until this point Roosenschoon has mainly used the melody notes of '*Shosholoza*' in the process of bringing the melody from the background to the foreground. Suddenly, he changes gear and uses '*Shosholoza*'s' rhythm to allude to the melody in question.

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Figure 8: *The tutti play (in shorter note values) the rhythm of 'Shosholoza'*

In the next section Roosenschoon uses the cumulative setting for the melody. It now appears in triplet form:
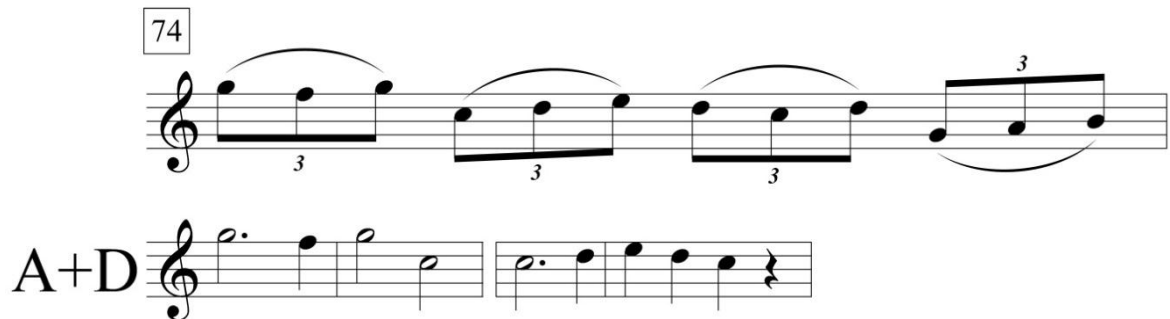
Figure 9: *The motif is used in triplet form*

The first two triplet figures contain the melody notes and the following triplets are just a sequence of the first motif. This is an example of where the change in the note value gives the motif a new dimension. There is a strong rhythmical aspect in the movement and Roosenschoon uses fragments of the melody to create a bass line. The violin part uses the melody similarly to the way Roosenschoon used the arias in the second movement of *The Magic Marimba*:

Figure 10: *Fragments of the melody in the violin part and the bass line*

The fragmented motif in the violin part is developed further in bar 103. The notes seem quite random, but under closer inspection it becomes clear that all of the notes are parts of the '*Shosholoza*' melody. Roosenschoon uses the same technique in bar 32, but the change in articulation has a different result:

Figure 11: *The fragments are developed further*

Roosenschoon frequently alternates between having the entire melody in one part or even one bar, to spreading the melody out so that the fragments in every part put together make up the '*Shosholoza*' tune (or in this case, fragment 'C').

Figure 12: *The melody is spread out – underneath the fragment 'C' on which this section is based*

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In bar 120 the first part of the 'Shosholoza' melody appears (fragment 'A'), but Roosenschoon changes the note values and places it in a very high register. The high register and long note values distort the melody somewhat.

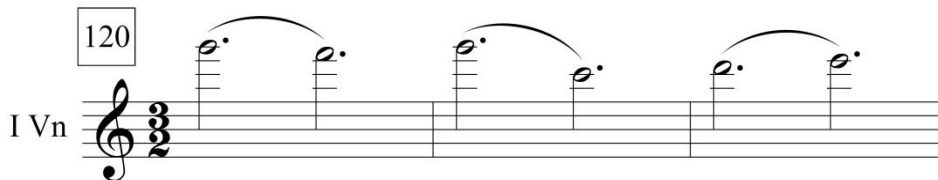**Figure 13:** *Violin part in bar 120*

Roosenschoon creates continuous contrasts by changing the musical texture. There seems to be a form of distortion in every technique he uses. Below case he distorts the motif by making the first and second violins play a major second apart and using semi quaver runs:

Figure 14: *The lower part is based on Fragment 'C', but is hidden in different ways.*

After 152 bars the '*Shosholoza*' melody is finally heard in a choral style in all of the parts:

Figure 14: *First full appearance of the 'Shosholoza' melody in bar 152*

The movement ends with a triumphant version of '*Shosholoza*'. It now becomes clear that the melody was always present in some form as many of the intervals of the melody seem familiar and the different motifs introduced throughout the movement take shape in the presentation of the well-known melody.

There is a sense of flow or unity in 'Landskap' that is not that obvious in *The Magic Marimba* and *'n Nuwe Kostuum vir die Keiser.* Several factors may contribute to this: the amount of material used, the way in which the material is used and the nature of the original melody. With regard to the first aspect, 'Landskap' differs from *The Magic*

Marimba and *'n Nuwe Kostuum vir die Keiser* because it is literally based on less material: a single tune. *The Magic Marimba* and *'n Nuwe Kostuum vir die Keiser* contain a substructure of various interwoven melodies and rhythms. 'Landskap's' foundation is an eight bar phrase (the rest of the melody is never used by Roosenschoon). Perhaps using many themes (from one composer) brings too many connotations and associations that impinge negatively on the creation of unity. The way that Roosenschoon engages with the material is similar in all three works. He uses the same techniques but labels them differently. What he calls theme and variation form in 'Landskap' is called 'looking at the same material in different ways' in the first movement of *The Magic Marimba*. It is important to note that Roosenschoon's engagement with the material throughout yields different results, while using the same techniques. The last reason for the unity (and in a way, ultimate success) of 'Landskap' may have to do with the choice of material. It could be argued that the works of Beethoven and Mozart are inextricably rooted in their original contexts and that these melodies are constructed in a way that makes it impossible to dissociate them from their original contexts. Perhaps the '*Shosholoza*' melody is more pliable or changeable.

Ubuntu (1996) for chorus and orchestra

In 1996 SAMRO approached seven South African composers and asked them to write a movement of a human rights oratorio. The text was written by Dorothy Ravenhil and was based on the United Nations Declaration of Human Rights:

Humanity!

Respect for our rights and freedoms.

Dignity, justice, peace and harmony.

We are all born equal and free,

With the right to security.

We learn to achieve our fullest humanity.

That's the energy,

That's the power,

Of an exploding star!

We proclaim our rights, declare our responsibility.

We are the rainbow people, globally.

That's what it is all about!

People oppressed throughout the world,

Are protected by the power

And the influence

Of principles fair.

Human rights for every individual,

Not only for a group.

United by *Ubuntu*, alone and in community.

Sharing our destiny, universally,

Ubuntu! *Ubuntu*!

Respect for our rights and freedom.

That's the synergy, of humanity.

That's what it's all about![22]

The composers who were approached were Hans Roosenschoon, Denzil Weale, Surendran Reddy, Carl van Wyk, Sipho Mabuse, Jeannie Zaidel-Rudolph and Peter Klatzow. They drew straws to determine who would write which movement and the composers are listed above in that order.

Originally, this work was commissioned to be performed at the Olympic Games in Atlanta, but this never came to pass.[23] After the Atlanta project was abandoned, another process was launched to perform it at Sun City in 1996 and an attempt was made to record the oratorio. Nothing came of any of these plans although Peter Klatzow, Jeannie Zaidel-Rudolph, Carl van Wyk and a portion of Denzil Weale's compositions were recorded. It is not clear how many of these works have ever been performed, but Roosenschoon (*Ubuntu*) and Rurendran Reddy (*Masakane*) are the only two composers who list the oratorio as part of their work list according to their websites. These very diverse composers were approached by Walter Mony to write the oratorio, and because it was realized that a single work written by different composers would have problems with unity, it was decided that the composers would work together to structure the oratorio. Traditionally an oratorio consists of an overture, arias and recitatives with soloists. In this case, there was talk of dancers being part of the conception of the music. Traditionally there are no dancers involved

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[22] These lyrics are also printed in the score of *Ubuntu*.
[23] This information was obtained from his website, http://www.roosenschoon.co.za/roosenschoon_files/pnotes/*Ubuntu*.html, as well as conversations with Roosenschoon dated 20 August 2010

in an oratorio, but SAMRO thought to incorporate dancing into the piece because of the Olympic Games. Whilst the composers plotted the structure, it was decided that Roosenschoon's movement would be written for choir and orchestra, without soloists.

It was also decided that they were not going to use tonal centres rather than key signatures. The three centres were D, G and A. Furthermore it was decided that there would be a motif that occurred on every movement which would also help connect the movements to each other. Roosenschoon came up with a way to formulate the motif. He took the acronyms IHRE (Institute for Human Rights Education) en HRC (Human Rights Council) and wrote it above note names:

Alphabet	**C**	D	**E**	F	G	**H**	**I**	J	K	L	M	N	O	P	Q	**R**
Note	c	d	e	f	g	a	b	C	d	e	f	g	a	b	c	d

Figure 1: Construction of the first motif

Therefore IHRE is equal to the notes b-a-d-e:

And HRC is equal to the notes a-d-c:[24]

Figure 2: The second motif

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[24] Roosenschoon never used the second motif in *Ubuntu.*

Ubuntu is one of the few compositions that is, according to the definitions provided in the first chapter, a *collage*. Roosenschoon used a vast array of contrasting elements and juxtaposed them, in true *collage* fashion. The Human Rights Charter consists of thirty articles and Roosenschoon's movement dealt with the first four articles. Roosenschoon also decided to add the Latin text of Matthew 5:14-16:

Vos estis lux mundi:

non potest civitas abscondi supra montem posita:

neque accendunt lucernam et ponunt eam sub modio,

sed super candelarum ut luceat omnibus qui in domo sunt:

sic luceat lux vestra coram homnibus,

ut videant vestra bona opera et glorificent Patrem

vestrum qui caelis est.

In conversation with Roosenschoon he said that the choice of text did not refer to a specific religion. He felt that the text had a universal message and that he chose a Latin text because Latin is the foundation of the Western alphabet and he liked it for its antiquity. Roosenschoon used the Ravenhill text in its entirety (none of the lines were omitted) although the word '*Ubuntu*' does appear more frequently than in the original text. In the programme notes Roosenschoon also refers to the date of the French National Declaration of Human Rights on 26 August 1789. Numerical relationships derived from this date also feature in the work. The way that these numbers, or dates are interwoven is very complex and not audible to the audience. In the programme notes Roosenschoon also refers to his 'tendencies to multiplicity' which probably refers to all of the diverse sources juxtaposed against each other. *Ubuntu* consists of the Latin text, presented in a Gregorian style; the choral part, presented in a traditional African choral style; orchestral accompaniment with a definite modern multi tonal colour palette finished off with synthesizer and marimba melodies reminiscent of township music. As a final touch Roosenschoon incorporates Beethoven's Ninth Symphony in d minor (Op.125) 'An die Freude' melody.

Ubuntu consists of various motifs that occur several times, but not always played by the same instruments. It opens with a brass fanfare, playing the motif the composers decided on (the B-A-D-E theme). The fanfare is quickly followed by a theme that reminds one of township music, according to Roosenschoon:

Figure 3: *The so-called 'township' theme*

The synthesizer, or keyboard is set on 'honkytonk'. The clarinet plays the third motif, which is, on closer examination, the notes of 'An die Freude'. Roosenschoon disguises the melody by writing it for a high register on the instrument as well as changing the rhythm of the melody:

Figure 4: *Third motif (the clarinet solo)*

The first and third motifs are woven together, with marimba and synthesizer accompaniment. The first verse (of six lines) starts in bar 39 with the B-A-D-E motif as starting point. The synthesizer, which is inaudible at some points, is suddenly the focal point as the accompaniment for the choir. The orchestal part becomes quite sparse with flutters of woodwind and percussion here and there. The bridge (after the first verse) is the voice of Roosenschoon with pulsating rhythms and tone clusters which is in total contrast to the peaceful setting of the first verse.

The second verse contains new material:

Figure 5*: New material for the second verse.*

The author was granted access to the sketches of the work and the numbers below are duplications of the numbers found in the sketches. The resulting analysis has been a result of studying the sketches, as well as information gathered during a conversation with Roosenschoon on 20 August 2010. Roosenschoon incorporates the date of the French National Declaration of Human Rights on 26 August 1789 in the orchestral accompaniment. The way in which he incorporated the dates was quite complex. Firs, Roosenschoon wrote four melodies of four bars long and he numbered them each A to D. These melodies were broken up to form more variations. Then he created a second motif by using the notes G-A-E-B-D and reassembled them into four groups of five notes which he numbered 0-3. He used the same notes and created five groups of four notes which he numbered 0-4. Roosenschoon now had material to create variations from the 0-3 groups and the 0-4 numbered groups. Roosenschoon also composed eight more motifs and numbered them 1-8. At this point, he had three sets of motifs which he could use to form the orchestral accompaniment. The date of the declaration written numerically is: 26.08.1789. When one adds the numbers together these are the resulting numbers:

2+6+8+1+7+8+9= 41 (and 4 + 1 = 5)

2+6=8

0+8=8

1+7=8

8+9=17=8 and 8+8+8+8=32 =5

8+8=16=7

All of these numerical combinations (the information was obtained from the sketches of the work) could then theoretically act as possible variations for the orchestral part. From the sketches it appears that Roosenschoon used the numbers 4,1, and 3,2, and 8 and 7 as his choices of fragment in the orchestral accompaniment. The second verse ends with the words 'That's the energy of an exploding star!' and the orchestration duly illustrates the exploding star. In the linking passage the first and third motifs are presented with very heavy percussive accompaniment. It is only in the third verse that the Beethoven melody is audible in its original form, although it is written for the highest register of the violins and not intended as the most prominent melody in this section. In the linking passage between the end of the second verse to the third verse the third motif is played by the tutti followed by a section where motifs one and three are used. The tutti play motif three in unison followed by motif two, with the synthesizer set to 'marimba' at this point. The second verse is based on theme two. Verse five, which is based on the first theme, follows on from here without a linking passage. From bar 153 motif two is used as a type of continuous bassline, and this motif is present in one or more of the parts for almost the entire remainder of the work. The compositional language suddenly becomes more serious when the next verse contains the Latin text. The cellos keep the ostinato motif (which is very similar to figure four, the 'An die Freude' melody). In verse five Roosenschoon also uses the numerical system for the accompaniment part that he used in the first verse.

Ubuntu was performed during Roosenschoon's inauguration as the head of the Music department at the University of Stellenbosch in 1998. The University of Stellenbosch's Symphony orchestra and the Libertas Choir performed *Ubuntu* under the baton of Eric Rycroft. It was chosen as a link to his inauguration speech in which he also mentioned Babara Masekela's paper on the misconception and misrepresentation of music in South Africa (this was the same article that inspired Roosenschoon to write *The Magic Marimba*). Roosenschoon explained the reason why he focused on this theme in his speech (from a conversation dated 20 August 2010). According to Roosenschoon, during the nineties the new (ANC) government

in power was doing away with what was called Eurocentric music in South Africa.[25] This would of course affect the arts in many ways, and of course school syllabi and tertiary institutes. In Roosenschoon's speech, he investigated the realities of music performance, composition and general music education in South Africa at that time. He outlined the problems that musicians were facing as well as focusing on their social responsibility. Roosenschoon's speech was delivered eight years after Babara Masekela's address, so there were already some changes made and new systems put in place by the government. Roosenschoon also focused on the fact that there were no music development projects for previously disadvantaged communities at Stellenbosch University at that time.[26] In his speech Roosenschoon remarked that it wasn't just a question of refocusing musical endeavours to a more African ideal. Rather, it was the responsibility of all musicians; performers as well as educators, to go out and create opportunities and actively try to improve the cultural situation. *Ubuntu* was first performed by the Libertas Choir and not the Stellenbosch University Choir. This choice was made because Roosenschoon felt the Libertas Choir was more representative of the diverse cultures of South Africa.

Ubuntu was composed over a period of six weeks. It is very clear from the onset of this composition that *Ubuntu* is a pluralistic work on many levels. Even without the knowledge of the history and context of this composition, there are many contrasting audible layers in this *collage* which range from the genres of music to the text. The music in *Ubuntu* is pluralistic with a degree of borrowing also involved. The 'An die Freude' melody is used more than once and is not always clearly audible. Roosenschoon uses the same compositional techniques he used in *The Magic Marimba*, *'n Nuwe Kostuum vir die Keiser* and *Makietie*. These include supplementing the length of the melody notes, or changing the rhythm of the melody notes or putting the melody in an unusual register. The difference between *Ubuntu* and the above mentioned compositions is that when Roosenschoon quotes 'famous' melodies the work usually climaxes with the melody very clear and the focal point of the music heard. In this case, Roosenschoon brings the 'An die Freude' melody from

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[25] This was Roosenschoon's opinions
[26] Since then the university has established a very successful 'Cerfificate Program' which was instigated by Roosenschoon

the wings to the stage, but the melody never takes centre stage. Roosenschoon borrows musical styles as well as fragments in *Ubuntu*. In the programme notes he discusses the African Choral style as well as presenting the Latin text in a Gregorian style.

Quoting music that originally had text evokes different reactions, because of the associations attached to it. Replacing the text of a well-known melody evokes even more diverse reactions because of the associations attached to the original text, the associations of the new text and the end result. Even the choice of language used to replace the original text has an effect on the new composition. In *Ubuntu* Roosenschoon replaced German text with English text. As already mentioned, the Latin text was chosen for different pluralistic reasons. The interesting thing about the text used in *Ubuntu* and the original text is they evoke many of the same optimistic emotions. Also, in both cases, the orchestration helps to amplify the triumphant joyous theme of the text and this may be the reason for the choice of the melody.

Although Roosenschoon uses various elements in *Ubuntu,* their original musical associations remain intact. For example, when he uses Latin text, he writes it in an a style that is appropriate to a Latin text; when he replaces the 'Ode to Joy' text, he does so with an equally joyous text. All of these elements are woven together, and whether intentional or not the result expresses the text, which deals with diversity.

Text and meaning: conclusion

The presence of text in borrowed music theoretically affects the associations that a borrowed fragment can evoke. In Ballantine's example, he illustrated how Ives did this in his compositions. According to Ballantine, the use of text could change the narrative of a composition. In the case of Roosenschoon, the presence of text does not seem to overshadow the new musical contexts created by him. When Roosenschoon uses Mozart arias in *The Magic Marimba*, the absence of the original

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text is overshadowed by the fact that the melodies themselves signify meaning. In the case of *Makietie*, Roosenschoon replaced the original '*Shosholoza*' text with one word, '*Makietie*'. One could argue that Roosenschoon replaced the most recognisable word of the text, namely the title '*Shosholoza*', with a word in a language that is just as obscure, but that the way he instructs the performer to say the word evokes an association. This association is aided by the foot stomping and whistling sounds to create a festive atmosphere. In the last work discussed in this chapter (*Ubuntu*), it became clear that certain associations could be made concerning the text that was used. One could argue that the way Roosenschoon used so many diverse sources and mixed them together, helped to illustrate the text. What is clear from the readings conducted in this chapter, is that text does not seem to be the deciding factor for Roosenschoon when choosing material. This means that Roosenschoon's pluralism is directed more towards musical material than to external contexts of language and its associated meanings. Text is, for Roosenschoon, almost a by-product of his borrowing. This places considerable restrictions on the possible ways in which the composer's intention can be related to the texts implicated in his pluralistic practices. It also raises the question of the superficiality of these textual meanings deliberately invoked by the composer in his pronouncements and programme notes. This conclusion is also particularly relevant to the next chapter, which will consider possible political implications of Roosenschoon's pluralistic practices.

Chapter Three

Investigating Political pluralism in the compositions of Hans Roosenschoon

It would be short sighted to limit or define the pluralistic influences on a composer, although it is fair to assume that some pluralistic themes are more relevant to some composers than others are. Thus far, Roosenschoon's use of canonical works from Beethoven and Mozart and the subsequent construction of new musical contexts has been explored. What was regarded as 'new musical contexts' was differentiated to include a discussion of the difference of borrowing when text is involved or not. In relation to this Roosenschoon's compositional relationship with text was discussed by referring to different compositions. The next chapter will address Roosenschoon's own musical context and possible circumstances that influenced his compositional language. Roosenschoon was an active composer during the height of the Apartheid era. Without going into a lengthy discussion of the Apartheid regime, it would be fair to say that Roosenschoon was not oblivious of the political situation in South Africa and one could theorise that his opinions or experiences of what occurred around him could manifest itself in his compositions in some way. Much has been written about music and politics (and specifically, Apartheid) and the influence it had on composers. In this chapter, this issue will be explored and applied, where applicable, to the works and writings of Roosenschoon.

Possible political impulses in the music were identified as a result of reading articles Roosenschoon wrote about his compositions and personal interviews he had with the author, which gave hitherto unequalled access to his intentions, for the most part. For the purposes of this dissertation, all examples of political aspects in Roosenschoon's compositions and writings will be based on specific text examples written by Roosenschoon as well as personal interviews, and not speculative reading. Although this limits possible conclusions about Roosenschoon and his music, the conclusions made in this way will be based on the reading of composer-

authored texts and not personal attitudes toward Roosenschoon. In a way, one could say that he has written enough to speak for himself.

The influence of politics on music is a much debated topic and this section aims to highlight current views on music and politics. When researching this topic, many texts used the popular quote by the allegorist George Orwell, 'The very notion that art should have nothing to do with politics is itself a political attitude', from his 1946[27] essay to introduce a discussion on music and politics. This quote is often taken out of context, as he was referring to the political motives as one of the possible incentives to write literature. Incidentally, he also goes on to say that these incentives vary in importance over time. In 2011, David. T. Little wrote an article for the *New York Times* entitled 'Until the next Revolution'. This article drew from his PhD dissertation from Princeton University and he raises some very interesting thoughts about politics and music. In his article he quotes the American composer Bob Ostertag who said 'Politics is about winning [which is] a concept meaningless to art'. That being said, there are often political factors which influence the artwork, irrespective of whether the artwork has a political message or not. For instance, a struggling economy, due to political unrest, would affect the artist financially. This affects the affects the materials he uses to create his artwork. The fact that the artist and his work are affected by politics does not make either of them political, although some might argue that the artwork is the by-product of politics, which makes it political. Then again, if all art is political, the instances where politics does play a role within the artwork loses its significance in a sea of political inferences.

In 1993 Jacques Barzun also wrote to *the New York Times* in response to an article by Michael Broyles about the historical relationship between music and politics (a debate which also forms the introduction of Timothy Taylor's article, which will be discussed later in this chapter). Although their debate dealt more with semantics with regards to terminology, this debate also raised some interesting issues. Barzun reasons that music does not necessarily have political connotations, or that those connotations are inextricably bound to the music indefinitely. He uses Beethoven's *Eroica* symphony as an example. Broyles writes that the *Eroica* came out of enthusiasm for Bonaparte, but when he became the Emperor Napoleon, Beethoven

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[27] Orwell, G. 1946. *Why I write*. London: Gangrel.

cancelled the dedication, with the music remaining the same. Is there still a political message hidden within the notes? Broyles also points out that the first theme of the first movement was borrowed from Mozart, who used it in a courtly pastoral opera. Is there a hidden political message hidden there as well or did Beethoven simply like the theme?

In Martin Scherzinger's chapter in the *Cambridge History of Twentieth-Century Music,* he documents the influence of African music on Western music at the end of the Twentieth century. He divides the chapter into three sections, firstly starting with the music with African influences produced in Europe, America and its influence on popular music. He also discusses the fact that due to Western copyright laws; it is almost always the Western composer who benefitted financially from these collaborations (Scherzinger 2004: 588). The rest of the chapter is devoted to a discussion on crossover music in Africa and he divides the African continent into two sections. North and West Africa and South and East Africa are grouped together respectively. In these sections the political implications of the collaborations are discussed in depth. Much attention is paid to how popular music was used to convey political messages from Mzwakhe Mbuli, *Juluka* and some Afrikaans speaking groups (key figures such as Johannes Kerkorrel and Koos Kombuis are omitted and their music is not discussed). Scherzinger points out that in apartheid South Africa, the mere act of being on stage with someone from a different race was a political act, regardless of the message in the lyrics (Scherzinger 2004: 605). Having said this, Scherzinger also mentions the Afro-European popular musicians, such as Brenda Fassie and Yvonne Chaka Chaka, whose music did not have a political message. This crossover styled music became popular for their rhythms, rather than the message they conveyed (similarly to the phenomena in hybrid American pop music discussed earlier in the chapter).

In apartheid South Africa, the reigning government decided to create their cultural identity by modelling it on Western culture, which meant that music education was based on the history of European music (Scherzinger 2004: 608). The state ensured that they employed (white) composers that wrote music in the European tradition. Scherzinger adds in a footnote that these representatives include Arnold van Wyk and Hubert van der Spuy. What Scherzinger does not discuss in this chapter is whether these casually mentioned composers who were supportive of the

government's policies, or in fact just happy to be employed. One could argue that by accepting commissions from the government, they were taking a political stance. But as Roosenschoon pointed out, what were one's options as a composer in apartheid South Africa? Firstly, one could boycott the situation (which would involve leaving the country), ignore it completely (and possibly end up unemployed and broke), protest against the establishment either in music (protest music) or articles about one's music. Scherzinger discusses three composers who tried 'to resist the anti-African aesthetic' namely Bongani Ndodcona, Michael Blake and Kevin Volans (Scherzinger 2004: 608). Is Scherzinger implying that because van Wyk and van der Spuy did not use African themes in their work they are anti-African and therefore pro government? Are issues like taste and preference not also to be considered? Incidentally, although van Wyk was not outspoken about his political views in his compositions, he had strong opinions against the Nationalist state. According to Muller, he penned many letters to Freda Baron, complaining about the National Party. Freda, lived in De Rust, and was a confidant with which Wyk could express his opinions freely (Muller 2008: 292).

The compositions of these white composers the state supported financially are not discussed at all, but all of the above mentioned composers are mentioned in depth, perhaps because they are political composers. Ndodana is an outspoken activist as is Michael Blake once said in an interview that 'composing (and performing) is a political act in the broadest sense' (as quoted by Ansell in an article in the Mail and Guardian, dated 14 October 2011). Kevin Volans is championed in this chapter, as well in chapter eight in *Composing Apartheid*, where Scherzinger discusses, Volans' 'small contribution to the struggle against apartheid' in his early compositions (Volans in Scherzinger 2008:209). Considering this chapter and the above mentioned article, it seems that Scherzinger equates using African music in a Western compositional style to a political act. These two acts are not necessarily linked. I will return to this later with references to compositions by Roosenschoon.

The fact is that although there are some political impulses in Roosenschoon's compositions, labelling him as a political composer (or not) is impossible. Another question might be - what is there to be gained by labelling him? Does it make his music better or worse? It is the opinion of this author that it would be a more fruitful endeavour would be to discuss the way Roosenschoon's opinions manifested

themselves in his music and his writings. Therefore, the next section will discuss the way in which Roosenschoon voiced his opinions indirectly, with a further division into utterances which are present in his music and those which are not visible, after which a discussion on his more direct approaches will follow. Considering this, the extent to which Roosenschoon voiced his opinions (or not) will also be addressed.

One of the indirect gestures in Roosenschoon's music is related to the African melodies he used in his compositions. As mentioned in Chapter Two, Roosenschoon's use of the tune '*Shosholoza*' in *Landskap* (written in 1987) is a prime example. *Shosholoza* was originally a popular black miner's song. There are strong political resonances in this work due to the choice of material and also the time when it was written. One example is for instance the way former South African President Nelson Mandela refers to *Shosholoza* in his book, *Long Walk to Freedom*. He described how he sang *Shosholoza* as he worked during his imprisonment on Robben Island. For him it was 'a song that compares the apartheid struggle to the 'motion of an oncoming train' and goes on to explain that 'the singing made the work lighter' (Mandela 1994:394). Today, *Shosholoza* is no longer only associated with its political past. After all, it is mainly sung at sporting events. Two other African inspired works are *Makietie* (1978) and *Circle of Light* (1989), which are both based on African melodies (*Siyanibulisa Nonke* and *Shosholoza* respectively). In both of the above mentioned examples, Roosenschoon uses African melodies, although his treatment of the melody was largely conventional from a Western perspective. There is no blatant political message in this composition, unless the fact that he treated an African melody in a Western manner is considered political. If that is true, then do all of the melodies he reworked throughout his career carry a political message? Roosenschoon continued to incorporate African melodies into his compositions after 1994 (for example, the compositions *Shosholoza* and *Ubuntu*) so the inference here is not that all of Roosenschoon's compositions with African melodies are political works. These above mentioned examples are uniquely potentially political in terms of Roosenschoon's compositions primarily because of the time they were written and to a lesser extent, because of the way in which they were used.

Roosenschoon's indirect political allusions in his compositions are not always visible in the musical score. In some instances, the subject matter had political connotations, such as *The Magic Marimba* (as discussed in Chapter Two) although, if Roosenschoon had not shared this non-musical influence with the author, the pluralism surrounding *The Magic Marimba* would probably only refer to the borrowing of music from the *Zauberflöte.* Another example of where his personal utterances would yield a different perspective on a composition relates to Roosenschoon's wish to use the poetry of Adam Small in a composition for the FAK. When they frowned upon this idea, he used the politically correct poetry (of a white male) and when he finally used Adam Small in *Kô lat ons Sing,* the political climate had changed drastically and thus the subject matter had become acceptable. A last example, *Kataklisme*, does not have audible traces of political messages in the composition. Initially, *Kataklisme* (1980) was written as a homage to the freedom fighter Steve Biko,[28] but this dedication was later retracted.

Roosenschoon's examples of direct political pluralism is found in perhaps one of his most famous African music inspired compositions, *Timbila* (1985) and in his writings of the 1980s. Roosenschoon is not the only South African composer who used African music in his compositions and the subsequent debate over Africanist[29] music in the late-apartheid period has left few composers unharmed.[30] Roosenschoon was one of the composers who benefited from the reigning party's musical preferences – one only has to look at the large commissions awarded to the composer from large institutions[31] from the late-1970s to the late-1980s to confirm this. However, this does not mean that he agreed with the political ideology of the day. This is evident in his reworking of *Die Stem van Suid-Afrika* in his *Sonatine,* which does not indicate a positive attitude towards the National Anthem, nor to the government.

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[28] From correspondence from Roosenschoon to the author dated 3 November 2009.
[29] Africanist is understood according to Pooley's definition.
[30] Bräuninger, J. 1998, 02. Gumboots to the Rescue. *SAMUS,* 18(2):1-16.
[31] For further information on Roosenschoon's orchestral works as well as the foundations responsible for the commissions, see Roosenschoon's website.
http://www.roosenschoon.co.za/mymusic/orchestral.html (accessed 6 October 2012).

Timothy Taylor[32] theorises that the presence of African themes in music has a deeper, more complex relationship to music. Theorists generally depend on the autonomy of music to validate their activities, but Taylor believes that society does not regard music as an autonomous object because it is still surrounded by rituals. Taylor refers to Christopher Small's idea of the symphony concert as a ritual and concludes that even though music is no longer attached to a patron, our concert-going rituals still say a lot of the way we view music and our social standing (Taylor 1995:508). If music is a commodity in our capitalist society, then the only meaning it could possibly have is its exchange value. Aesthetics, viewed from this perspective, is a way to theorise about the lack of meaning in music and art in general and therefore made it possible for abstract works to be created without any social or political meaning. Taylor believes that music's abstraction is the reason it can have so many different meanings. By understanding the multiple meanings that music potentially has, one moves beyond the idea of music as autonomously separate from society.

According to Thomas Pooley,[33] the incorporation of African music into art music was purely opportunistic when it became apparent that the new African Nationalism of the early 1990s would not support the expenses of a culture that catered to a minority (Pooley 2011:50). What is interesting to note is that there are several examples of political pluralism in Roosenschoon's programme notes, specifically those that date back to the 1980's. The programme notes on *Helios* (1980), *Ghomma* (1980), and *Timbila* (1985) all refer to some sort of reconciliation between African music and European music. Perhaps Roosenschoon felt that it was his political imperative to try to bring these two different musical worlds together. I will return to this point in the discussion of *Timbila*.

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[32] Taylor, Timothy. D. 1995. When we think of music and politics: The case of Kevin Volans. *Perspectives of New Music, 33*(1/2): 504-536.
[33] Pooley, Thomas. M. 2010. Never the twain shall meet: Africanist art music and the end of apartheid. *SAMUS, 30 & 31:* 45-69.

Instead, the focus will be on a specific selection of the compositions by Kevin Volans and Roosenschoon. These two South Africans share certain commonalities concerning their background and their musical output. One of the things Taylor suggests in the above mentioned article is that, like Roosenschoon, Volans grew up in South Africa and believed that he was European. He had very little contact with African music, which was at that point, his choice. According to Taylor this attitude changed dramatically when Volans studied with Karlheinz Stockhausen in 1973. Once in Germany he realised that he was not European. He was a white South African. This identity crisis must have affected his compositional voice as well and this is reflected in his article, 'A New Note'. Volans wrote a paper in *Musical Notes* in which he discussed his desire for African and Western music to come together and, in his words, reconcile (Volans in Taylor 1995:511). Volans and Roosenschoon shared this desire for reconciliation, although they expressed this desire differently.

Roosenschoon has repeatedly said throughout the various conversations with the author that he does not consider himself a political composer, yet the political gestures in some of his compositions and his writings are unmistakable. In some cases, the political undercurrents are clearly visible in the music, such as the *Sonatine,* where Roosenschoon's intentions are obvious. In other instances, there are no audible traces of political messages in the compositions, such as in the case of *Kataklisme.*

Examples of Roosenschoon's more obvious political undercurrents are found in his writings (which are not programme notes). In 1986 a group of composers who belonged to SAMRO were sent a questionnaire with regard to the level of influence that African folk-music can have in their compositions, considering their Western (or Eurocentric) upbringing (Levy 1986: 111). Roosenschoon was one of the 8% per cent of composers who responded to the questionnaire. Roosenschoon responded by writing:[34]

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[34] He also refers to this article in his paper, 'Between Heaven and Earth: Cultural diversity in the music of Hans Roosenschoon' (dated November 2009) which he presented at the University of Canterbury.

It seems that there are composers who prefer to be associated with Western art music, while others are putting all their efforts into preserving the original and unblemished forms of our indigenous music. Furthermore, there are those people who, by means of a cross-fertilisation of ideas, are creating forms which involve the best of both innovative and conservative approaches. The questions that come to mind are: Is it not pretentious to try and define these categories as boundaries? If, indeed, they exist, is it sincere to identify with the one or the other exclusively? Are we dealing here with a musical apartheid or are we part of an experience which embraces multiplicity and evolution (Roosenschoon in Levy 1986:112).

Volans's and Roosenschoon's interaction with African melodies are very different. Volans became increasingly interested in African music and searched for ways to integrate it into his own music. According to Taylor, many of the aesthetic ideas that Volans uses in his compositional language resulted from the influence of the experimentalist composer, Morton Feldman (Taylor 1995:511). Feldman gave Volans some ideas of how to incorporate African music into his compositions and one of the earliest examples of this is in his work *African Paraphrases.* According to Taylor, Volans was very concerned about reconciling African music with Western music in a way that would not result in creating Western pop music. This was a direct critique of Paul Simon's *Graceland* album (Taylor 1995: 531-532).

Perhaps what Volans regarded as aesthetics, should more properly be considered politics? Volans quotes African music directly in his compositions, instead of using certain African traits as themes in his compositions. If he were merely preoccupied with aesthetics, surely a more subtle approach would suffice? When Taylor asked Volans about the use of direct quotation, it became clear that Volans had no qualms about borrowing chunks of melodies from African music. According to Taylor, Volans thinks that quotation 'is the technique of the twentieth century' (Taylor 1995:513). He feels that quotation in all art forms is rife and uses the artwork *Les Demoiselles d' Avignon* by Pablo Picasso as an example of quotation in artworks. This approach is an easy answer to a difficult issue. The transformation that Volans refers to is complex and intricate. When one looks at a Picasso artwork it deals with transforming something from one medium to another. There is transformation, which

deals with change as opposed to copying, which leaves the result unchanged compared to the original. Also, although Picasso took inspiration from African Tribal masks and El Greco, - the resulting artwork does not remind one of a specific mask or painting. Also, there is no tension between the different influences within the artwork and that tension does not change over time.

Taylor uses the string quartet of 1987 as an example of quotation or transcription. According to Taylor, Volans discussed the work at length, without naming the source, although he did not hide the source either. Taylor found the original recording and after comparing the two, raised the issue that the work is not a transcription, but rather an appropriation, which has more negative connotations. Pooley also refers to the appropriation of music, with specific reference to Volans' *Mbira* (1980). Pooley calls this composition the transcription of a transcription (Pooley 2012: 52). Martin Scherzinger does not agree. He reasons that Volans' music 'draws attention to aesthetic qualities of African Music that can be systematically veiled not only by an ideology of separateness and difference, but also by a well-intentioned anthropological gaze. It dares to imagine, one might say, a then-impossible sound of post-apartheid South Africa' (Sherzinger 2008: 231). However, the issue of appropriation is not applicable to Roosenschoon. Whenever Roosenschoon uses a quotation, regardless of the source, he clearly names his source.

Roosenschoon's engagement with African music was completely different to that of Volans. In general, Roosenschoon treats quoted music in three basic ways in his compositions. He attempts to juxtapose the original music with his own music (or other quoted music), blend the two materials with a new musical result and he also attempts to make the original music cohabit the same musical space, such as in the case of *Timbila* (1985).

To illustrate some of these political gestures, selected works will be chosen and others will simply be mentioned. An example of a clear political gesture (against the

government) will be Roosenschoon's rewriting of *Die Stem van Suid-Afrika*. *Kataklisme* will serve as an example of a work that is essentially void of political symbols or material, but, as in the case of *The Magic Marimba* has strong political connotations that are associated to it. The composer has made these connotations public, and they ultimately shape the perception of the composition in some way. Roosenschoon's attempt to make African Music cohabit with Western Music will be discussed by analysing *Timbila*. Although there are other compositions that attempt to combine African music with Eurocentric music, this example has been chosen because both musical forms (the Chopi band and the symphony orchestra) are combined without either group adjusting any aspect of their performance style.

3.1 *Sonatine* (1974) for solo piano

The *Sonatine* was composed when Roosenschoon was approximately 22 years old and whilst he was receiving tuition in composition from Klaas van Oostveen. According to Roosenschoon they were working on what Roosenschoon refers to as 'modern counterpoint' and he sees the *Sonatine* as a sort of exercise in counterpoint. Roosenschoon also wanted to extend his compositional abilities by writing a solo piano work which was longer than his previous compositions. This was also a time when Roosenschoon was inspired by a series of piano works by Alexander Tansman, of which one of the works was based on the French National Anthem, the *Marselaise.* The use of the national anthem in a composition was probably the inspiration of incorporating *Die Stem Van Suid-Afrika* into the third movement of the *Sonatine.* The work was recorded by the official accompanist of the time at the SABC, Sini van der Brom. At the time of the recording Anton Hartman was the head of the music department at the SABC and therefore in charge of which recordings were broadcast. He decided that if the *Sonatine* were to be broadcast, it had to be without the third movement. According to Hartman, *Die Stem van Suid-Afrika* belonged to the government and was restricted by copyright laws which prohibit any alteration or arrangement of the work. The explanation Hartman gave is plausible,

but it does not address an issue about the third movement which deserves mentioning. Simply put, the way that Roosenschoon handles the melody of *Die Stem* is not favourable as he distorts the national anthem in his composition. According to Roosenschoon this composition was not written in rebellion to the powers that be. He questioned what the government considered to be sacred, or what was considered 'national identity'. In conversation with Roosenschoon (10 March 2009), he said that he questioned many South African principles in this time.

Although the focus of this reading will be on the third movement, the other movements will be touched on briefly. The first movement is marked *Presto* and is in sonata form, but does not contain conventional key signature relationships. According to Roosenschoon the movement is not atonal, but what he calls an extension of conventional key signatures. The *Sonatine* is one of Roosenschoon early works and that is perhaps why there are certain influences audible in the work. Roosenschoon said in conversation that one of the composers who influenced him at that time was Sergei Prokofiev and the coda does remind one of Khachaturian's first piano concerto. The second movement is marked *Largo*, and Roosenschoon said that it was conceptualised specifically as a counterpoint exercise. It was a way for Roosenschoon to refine his counterpoint. He would manipulate the main theme in many ways. One technique would be to make the note values longer to form a bass line. In other instances he would use the notes of the theme to form a broken chord and sometimes he embellishes the theme by adding passing notes. Some of the techniques used here would later become staples in the Roosenschoon compositional language. The fourth movement was, according to Roosenschoon, inspired by various things, including Claude Debussy's *Bergamasque Suite* and the Naples sixth chord. The middle section also has a reference to the British pop group song, 'You Really got Me now', which was released in 1964.

The third movement is marked *Alla Marcia*. It is clear from the very first bar that the melody is a reworked version of *Die Stem van Suid-Afrika*. Roosenschoon revised the original version of *Die Stem* in several ways, and one of the first things he did was to strip it of its original key, D major. Interestingly, he retains the phrasing and cadential points of the anthem in the *Sonatine*.

Figure 1: *Die Stem van Suid-Afrika (black) and Roosenschoon's version (red)*

The harmonic language of the third movement is similar to the other three movements. There are no conventional key relationships, but there is a sense that there are rest points at the end of phrases. As can be seen from the example above, Roosenschoon does not alter the note values, the melodic line is essentially unchanged and there is clearly no attempt to hide the original melody. The melody of *Die Stem* is quite static with many repeated notes, even from the first bar. Roosenschoon colours in this melody by adding accidentals which affect the tone of the melody line, giving it a darker, more distorted sound.

Figure 2: *A fragment of the original melody*

Figure 3: *Roosenschoon's version of the melody above*

Bar one of the original melody compared to Roosenschoon's first bar, illustrates how he adds accidentals to change repeated notes, but the accidentals are removed as quickly as they appear. The melody is never altered by an interval greater than a third. The listener is therefore repeatedly reminded of the original melody. Using accidentals is not only a way of inflecting repeated notes. It is also a way for Roosenschoon to make the texture of the piece dense, as in Figure 4 below:

Figure 4: *An example of densely textured chromaticism*

There are some harmonic surprizes, such as the major cadence in bar 17, but it is fleeting and quickly forgotten:

Figure 5: *Major chord in bar 17*

The third movement of the *Sonatine* is clearly a satirical representation of a national symbol, the national anthem. When one considers it within the frame of the act of borrowing, it is clear that the composer borrowed the original melody in its entirety and that the alterations were not affected to hide the borrowed material. The political implications of this work are seemingly clear, and supposedly stamps Roosenschoon as a political composer from an early age. Yet this is not really the case. Even though this is a clearly political composition, it can only generate a response if someone is confronted by it. Who really knew about this work at the

time in a pre-internet age? Some friends and family and the people at the SABC perhaps, but considering it was not broadcast over the radio, the average South African was not aware of this composition's existence. One could argue that if Roosenschoon really considered himself a political composer, he would have refused permission for the *Sonatine* to be broadcast without the problematic third movement. On the other hand, one might also argue that he would rather have a part of his composition broadcast or none at all or that he simply did not care and wrote the music for his personal amusement, regardless of whether it was ever broadcast or performed.

3.2 *Kataklisme* (1980)

During the seventies, Roosenschoon started experimenting with electronic music. His first completed electronic work was entitled *Genesis*, written in 1977. It consists of various instruments which were recorded and manipulated in various ways. The SABC approached Roosenschoon to compose an electronic work as an entry for the *Prix Italia* competition and *Kataklisme* was written for this purpose, although it was not entered in the end. *Kataklisme* was created in the SABC M1 studio in Auckland Park, Johannesburg with the help of a sound technician. When Roosenschoon composed *Kataklisme* in the eighties he had already gained some experience with electronic recordings at the SABC. He had the help of the technician purely because that was the standard practise that the technician handles the equipment. According to Roosenschoon (from a conversation dated 2 November 2009) the whole process took about two weeks to complete.

From correspondence with Roosenschoon, dated 3 November 2009, he said that he had not decided on the composition's title until he was half way through *Kataklisme*'s completion. He also said that whenever he composes, he tries to 'solve' a musical problem. In some of the early programme notes about *Kataklisme*, Roosenschoon refers to the activist Steve Biko. This stems from his time in London when he and his wife, Linda-Louise, lived there while he was studying at the Royal Academy of Music. The reception from his hosts in London was not as warm as he had hoped. He said

that there were many instances where he and his wife were made to feel personally responsible for the apartheid government's decisions back in South Africa. Initially, Roosenschoon wanted the title of the work to refer to Biko in some way, but later decided on the more universal title of *Kataklisme*.

In the current programme notes he writes that a poem by N.P van Wyk Louw was the catalyst for the composition:

Toe God die aarde,	*when God took the earth*
die silver bal,	*the silver ball*
in vreugde en spel	*in joy and play*
uit sy hand laat val,	*dropped from his hand*
was ek die baaierd	*I was the tangle*
Waarin dit weeg,	*In which it weighs*
die vormlose,	*the formless*
en woes en leeg	*and without form and void*

(Translation by the author)

Roosenschoon gave no further insight as to the background of this work and any extra commentary on *Kataklisme* would be mere speculation. That said, it is important that he referred to Biko (even if only in conversation) and his reception in London, as it clearly made an impression. However, he did not distance himself from the political regime of the time and he did not actively participate in fighting against it.

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3.2.1 Methodology in *Kataklisme*

Kataklisme does not have a score, as notation played no part in the composition of this work. Roosenschoon did not keep sketches of *Kataklisme*, but gave Sara Jacobs a description of *Kataklisme*, which she published in her dissertation *Die komposisies van Hans Roosenschoon* (Universiteit van Suid-Afrika, 1988). The computer programme SpectraPLUS[35] 5.0 was used to uncover the techniques Roosenschoon employed in *Kataklisme*. SpectraPLUS creates a visualisation of the Fast Fourier Transform (FFT) applied to sound data. It analyses a time-domain sound sample using the FFT, and graphically displays the results and sound in 'real time'. The FFT, developed by Jean Babtiste Joseph Fourier, is a mathematical algorithm that (for this use) a composite audio form (in this case a sound recording) converts the various components of its frequency spectrum and graphically represents it on a spectrogram proposal. Frequency, time and size (amplitude) are the three variables, which can be represented with various different graphical methods. These examples set frequency and time on the respective axes and the range is indicated by color. Spectrum Analysis and FFT is usually used on sound recordings in the mastering as well as various forensic purposes.

SpectraPLUS has been a helpful tool in this analysis, because it also clearly indicates the different fragments in time, frequency and amplitude. It also allows a clear indication at which speed the fragment is being replayed.[36] The linear analysis of the work was obtained by closely listening to the composition, insights gained by the composer as to the structure of the work as well as the work of Sara Jacobs. Her motifs, numbered A to E were also used in this analysis.

Roosenschoon had a 36 multi-track mixing console and four tape recorders: three stereo machines that handle a quarter inch tape and one multi-track machine that

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[35] See also http://www.spectraplus.com/screenshots.htm (accessed 23 October 2012).

[36] This information was gained by the helpful explanations in correspondence with Jozua Loots, dated 10 July 2009.

had sixteen channels that could record two inch tape, although Roosenschoon primarily used the stereo machines in *Kataklisme.* The band speed on the stereo machines could be set at either 9cm or 18cm per second and the multi-track console's band speed could be set at either 9.5,19 or 38 centimetres per second and in addition to that, could be varied by the turn of a knob. The knob could hasten or slow down the speed and Roosenschoon used this technique to create the glissandi effects in *Kataklisme.*
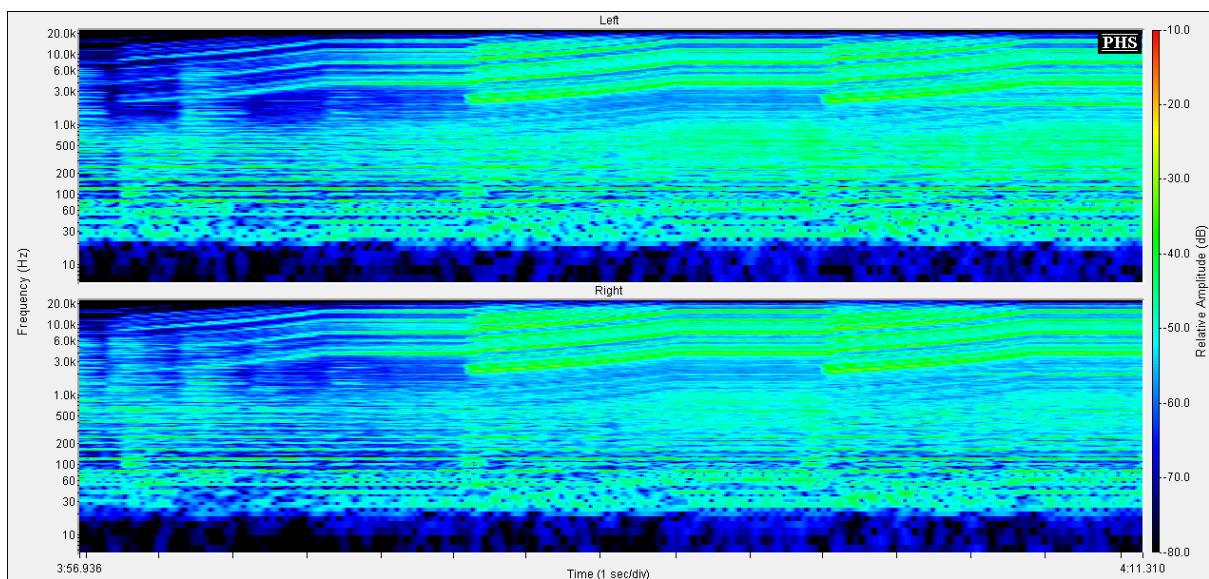

Figure 1: *Graphic representation of the effect the turning of the knob had on the sample*

Kataklisme was put together in layers. Fragments were recorded and duplicated. One of the negative results of duplicating the fragments was that the tape noise became more audible every time the fragment was re-recorded. To help combat this problem, Roosenschoon used noise reduction equipment to take away the background noise and he was not limited to the amount of times he could duplicate a fragment. The different layers and sounds were created using the same technique. Every sound bite was put on a different tape loop, with one fragment per tape loop. Then different tape loops would be played by the different tape machines and recorded by the third machine. These loops were played over and over again, till the

bites were synchronised and then that section was used as a new sound bite (this information was acquired during an interview, dated 2 November 2009).
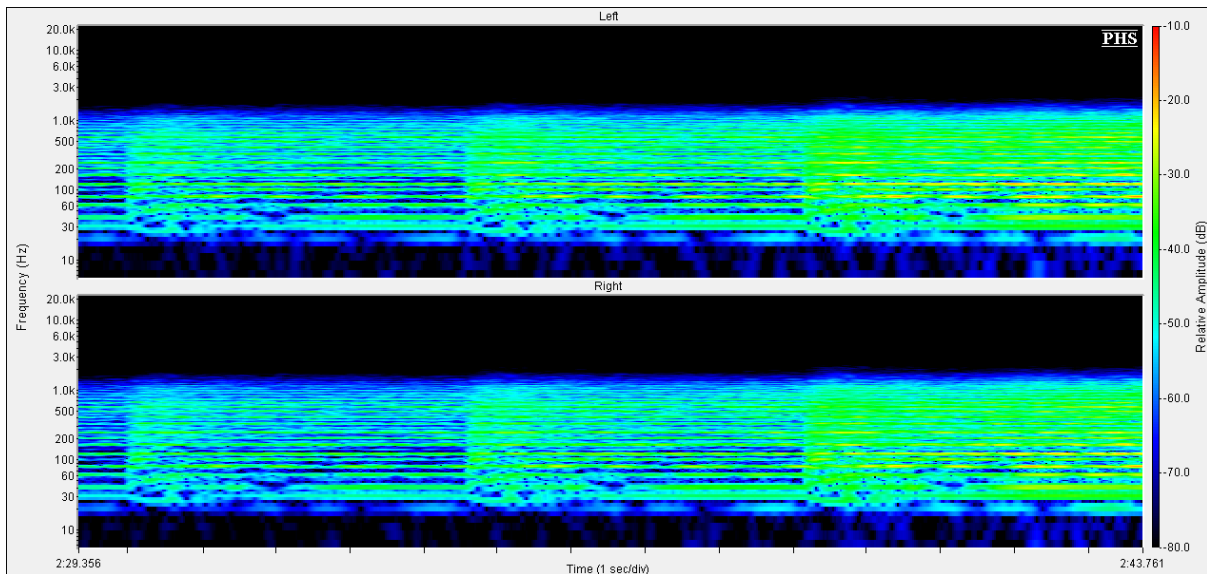

Figure 2: *An example of how Roosenschoon layered the sample*

Kataklisme consists of two samples or motifs. The first sample was created by vibrating a whiskey tumbler on the lower strings of a piano and recording the resulting sound and the other is the opening motif of Beethoven's Fifth Symphony. According to Roosenschoon, he wanted to use an upside down glass because of its small contact area and it was hard enough to create a sound when placed in contact with the piano strings. Roosenschoon created the sound by moving the glass in the same way a string player would move their fingers on the fret board of a string instrument to create vibrato. He experimented with regard to which part of the piano strings (high or low) created the desired result, as well as the position on the string (how far or close the glass was placed to the tuning pin). Roosenschoon decided on the middle register for his sample. When he listened to the best version of the sample it reminded him of the opening of Beethoven's fifth symphony. This is where the idea came from to use the opening of Beethoven's Fifth symphony in conjunction with the whiskey tumbler sample as the two building blocks of this composition. The tempos of the two pieces of material needed to be adjusted to be synchronised.
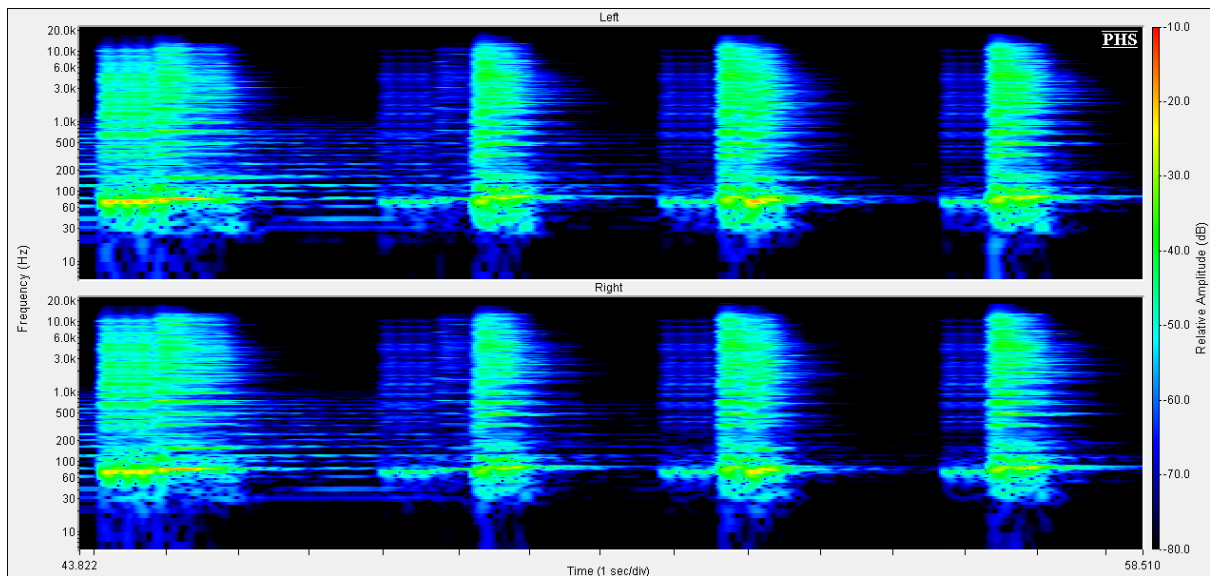
Figure 3: *First announcement of the first sample. The four note motif is clearly visible*

Roosenschoon created the low droning sound from the Beethoven motif. He took one of the notes from the sample (the E-flat) and slowed down the tape speed to obtain a resulting note two octaves lower (77.8Hz).The sample Roosenschoon uses is approximately four seconds long.
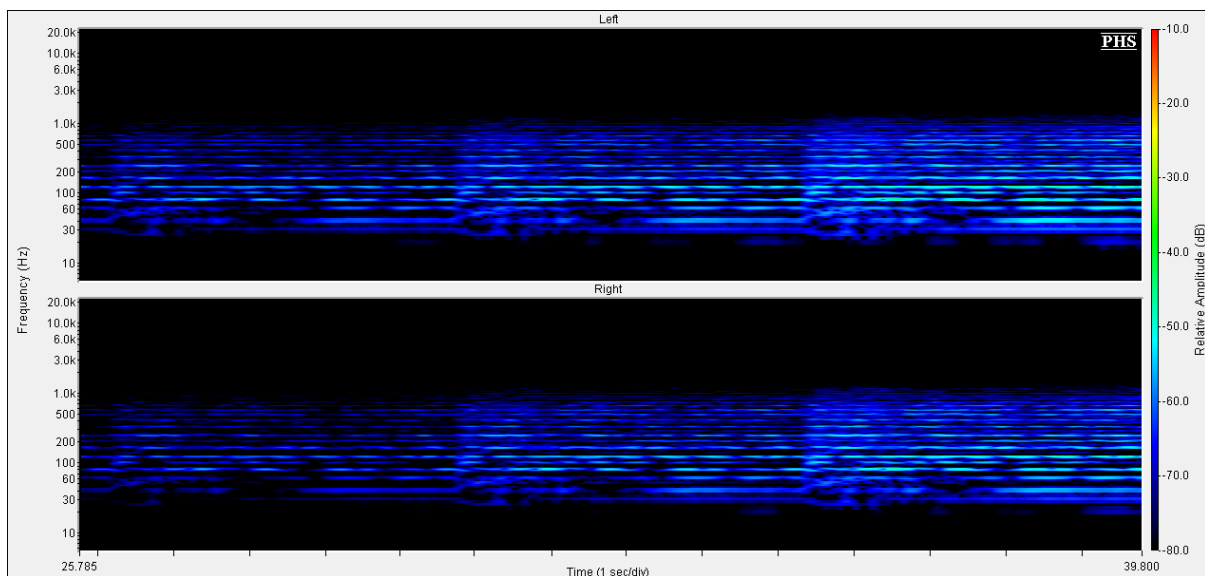

Figure 4: *The bass line. When the samples were layered, the sample became louder*

The bass line is initially inaudible, because the frequency is too low and is only heard twenty seconds into the work. The bass line was not visible through SpectraPlus, until the filters of the relative amplitude were adjusted. The sample was in real time,

so different motifs could be made by cutting different lengths of tape and pasting the different fragments together. Clear pieces of tape were also inserted, resulting in moments of silence. Roosenschoon planned the different cuts very carefully as he held every aspect of the fragment to be important.

Roosenschoon also experimented with stereo with interesting results. The different speakers didn't necessarily have the same material.
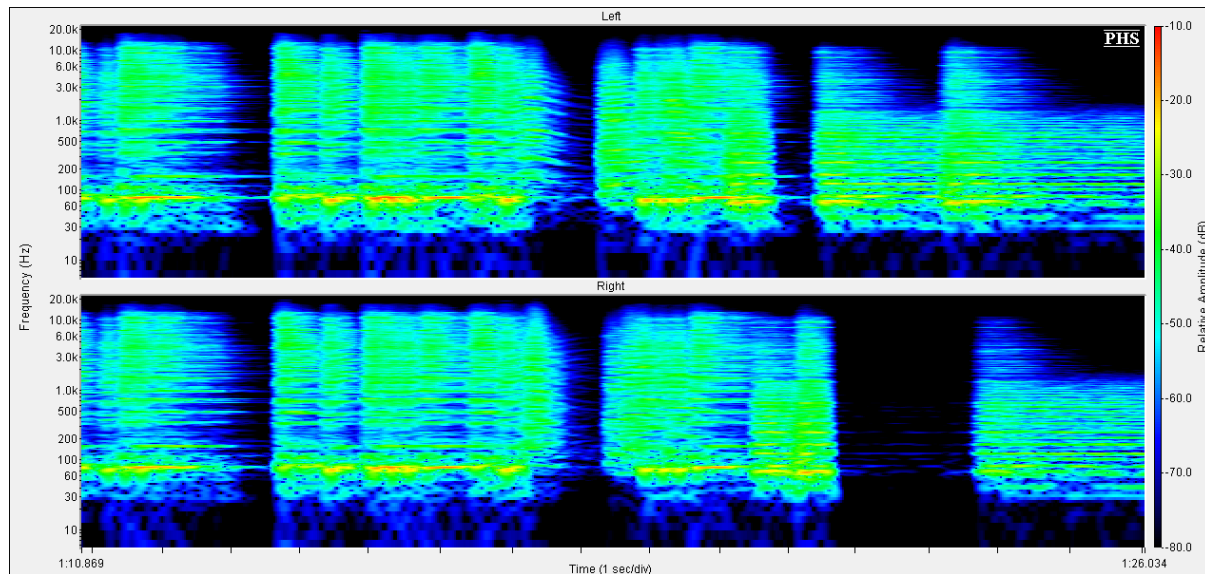

Figure 5: *The different channels do not contain the same material*

According to Roosenschoon, he used four different fragments, each consisting of different layers, that he joined together. He found that mixing the different fragments had varying results. For instance, if a fragment was transposed by changing the tape speed (recorded at 19 inches per second and played back at 38 inches per second) the higher frequencies become more prominent.
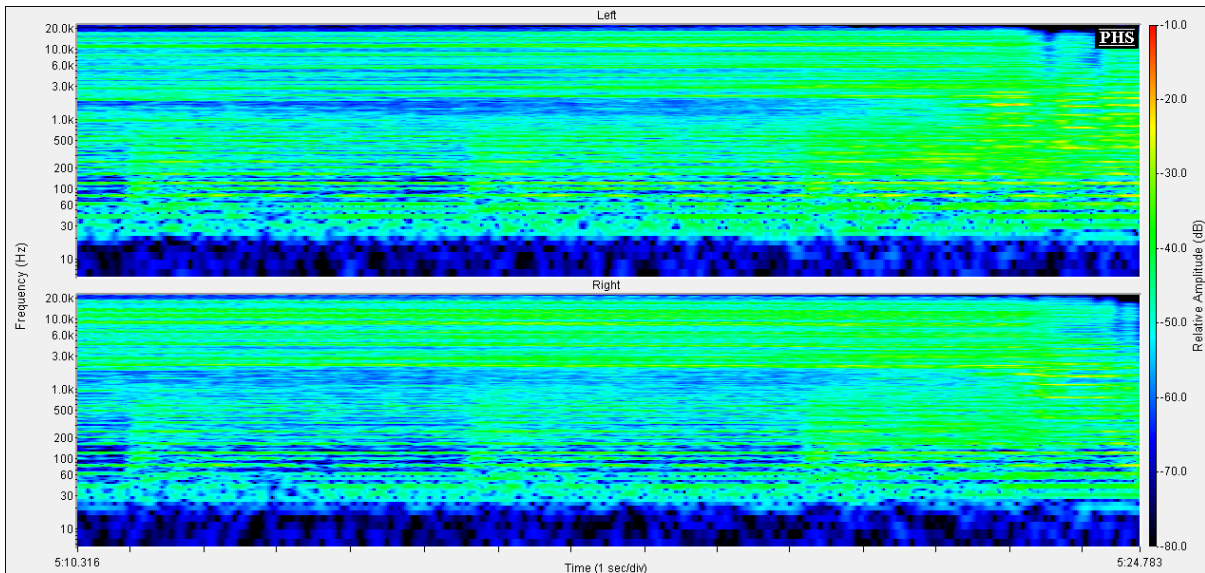
Figure 6: *The section above shows how the frequency gets higher when the tape speed is increased*

This result was important in influencing Roosenschoon's choices when mixing the different fragments.

Roosenschoon chose the Beethoven sample for various reasons. The first reason, as was mentioned before, was because the whiskey glass sample reminded him of the opening rhythm of the symphony. The second reason was more personal. He felt that the electronic music composed at the time lacked depth. He wanted to use an iconic motif to give his composition this depth and he reasoned that it was also a way for him to connect the past (classical music) with the future (electronic music). According to Roosenschoon, the format of *Kataklisme* lends itself more to the classical sonata form structure than the structures of non-linear thinking. This was perhaps another way of adding more complexity, or in Roosenschoon's words, depth, to the composition.

Kataklisme references pluralism in many ways and shows a combination of two of the strong pluralistic influences in Roosenschoon's compositions, namely the use of recognizable Eurocentric music (the Beethoven motif) and the political motivations behind the work (the dedication to Biko). However, without the composer's voluntary admission of the Biko dedication, the political history of this work would have been

unknown, as information about the reference to Biko is not widely accessible and not in any way made part of the work.

The Beethoven fragment is less than ten seconds long, and although it is manipulated in many ways, the Beethoven motif is unmistakable in many places. Although the theme is recognizable, it is an unmistakable modern voice that enunciates the theme. Perhaps the processes involved in the composition are more important than what the original theme signifies. If so, in contrast to *The Magic Marimba*, which also has political and Eurocentric associations, this is a case where a new musical context is created that dominates the quoted material.

Here follows a linear analysis of Roosenschoon's *Kataklisme*, using the same motifs labelled A-E that Sara Jacobs used.

Figure 7: *A list of the motifs Roosenschoon uses in Kataklisme*

3.2.2 *Timeline and structure of Kataklisme*

Announcement 1			Bridge	Announcement 2		
"0:09"	Pounding bass line audible		Pounding bass and other fragments	Pounding bass		
"0:44.3"-"1:20.2"	Motif A	Motif B		"1.30.5"-"2.09"	Motif A	Motif B
"0:00"-"1:22"			**"1:22"-"1:30:4"**	**"1:30.5"-"2:09"**		

Bridge				Event 1							Bridge			Bridge	
						Event 2									
						Pounding bass									
	Pounding bass (filtered)						Pounding bass			Pounding bass with			'spinning' sounds build up		
Pounding bass and other fragments			"2:55"-"3:20"		Motif	Motif	Motif		spinning sounds and						
		"5:51" -			C First note of	"6:45 D "-	First two notes of Motif A	E "7:00-	Motif A & B at double	fragments of C and "8:01 -	Motif A at half speed	"8:39"- "9:25.4			
"5:22"- "5:50" **2:11"-"2:54"**	Glissando effects	"6:29. 5"	Splinters	"6:29"- "6:45"	note of motif A **2:55"-"3:48"**	"7:00 "	of Motif A	"8:00"	double the tempo **3:49"-"4:02"**	"8:38"			"4:03-"5:21"	Glissando motif	

"5:22-"6:29.5"	"6:29"-"8:38"	"8:39"-"9:55"

Event 3		Completion	
"9:56"-"10.4"	The first two notes of motif at half of the original tempo	"11:42-12:41" (end)	Motif C,D,E at different tempi that fade out
"10:5-"10:59"	Motif A at double speed. Sounds the same as in the original recording		
"11:00"-11:41"	Motif A en B at the original speed, as well as the double tempo	**"11:42- 12:41" (end)**	

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3.3 *Timbila (1985)* for Chopi Marimba Orchestra and Symphony Orchestra

Timbila is a composition written for Chopi marimba orchestra and symphony orchestra and is one of Roosenschoon's most renowned works. It is certainly the composition of Roosenschoon that has been written about the most. The reading of this work was approached differently from the other works considered in this dissertation, as Roosenschoon supplied various documents regarding the construction of *Timbila* which were helpful in understanding the work. Therefore, unless it is specified, the information about *Timbila* provided here is derived from an article entitled 'Between Heaven and Earth: Cultural diversity in the music of Hans Roosenschoon' which was presented at the Music and Migration Conference at the University of Canterbury in 2009. This information served as the basis for subsequent conversations with the author.

The first page of the score of *Timbila* has the following description:

> My work *TIMBILA* was commissioned by the Oude Meester Foundation for the Performing Arts at a time I felt I had to take stock of my position as a composer living and working in the South African environment. I was contemplating a situation of continuum, musically speaking, which would facilitate movement between diverse points of cultural impetus: The influence, on the one hand, of my own inherited and still dominant Western background – and on the other, of the strong feel of this continent which unfolded [sic] more and more before me every day.
>
> I became aware, too, that this was not a new and sudden direction for me, but that I had already experimented in this field with some of my earlier works. This time, though, my idea was to fuse together – and yet juxtapose – the two contrasted musics, by combining their instruments and therefore their sounds, in one work.
>
> Although *TIMBILA* is the name given to CHOPI xylophones, the word rather suggested to me 'to strike' and it is with this supplementary meaning in mind that I have been guided in my approach to the work. It is an attempt by one world sound to embrace another, searching and hoping to strike points where they touch.

> I am very much indebted to Andrew Tracy who encouraged and assisted me tremendously in this search.

> The work is dedicated to the CHOPI, and especially to their leader/composer Venancio Mbande. Without their support, not even the faintest note in this adventure in sound could have been struck.

Roosenschoon used Venancio Mbande's composition, *Mtsitso Kenge,* as the basis for his composition. He said in conversation that his goal in the composition of this work was to weave and juxtapose the African music with the European styled music idiom. *Mtsitso Kenge* was composed by the chief of Kenge in Chopiland, Mozambique in 1973. It was recorded by Curt Wittig from the Traditional Music Documentation Project in Washington D.C and Andrew Tracy (a well-known South African ethnomusicologist) later incorporated the work into a documentary film. Roosenschoon had asked Mbande to perform the work for him, but he could not remember the precise construction of the work. Roosenschoon therefore decided to use the recording he acquired from Wittig to construct the composition.

Venancio Mbande[37] was born in 1930 in the Zavala district of Mozambique. When he was six years old, his grandfather taught him to play the xylophone. In 1948 Mbande started working in the Van Dye Mine, and started playing in the Chopi orchestra, on an instrument he had made himself. It was here that Mbande started writing his own compositions about daily life and other events happening around him. His compositions were quite popular and this led to some fame amongst his fellow miners. When Mbande started working at the Marievale Mine in 1967, he was already known as *mskiki wa Timbila,* which means composer and leader*.* Eleven years later, in 1978, Mbande moved to the Wildebeesfontein North Mine.In subsequent years, long after the performance of *Timbila*, Roosenschoon had written to Mbande, but he never received a reply. Although there are numerous videos

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[37] This information was retrieved from Roosenschoon's article, and Roosenschoon acquired this information from the programme notes at the National Grahamstown Festival, where Mbande performed.

posted of Mbande on YouTube, Roosenschoon does not know whether he is still alive.

Timbila was completed on 29 May 1985 and its premiere was on 12 and 13 July 1985 at the Standard Bank National Arts Festival in Grahamstown by the Chopi xylophone group and the National Symphony Orchestra of the SABC, under the baton of Christian Tiemeyer.[38] Roosenschoon named the composition *Timbila*, after the name the Chopi give to the key that is struck on the xylophone, called the Mbila. The plural name for Mbila (the collective noun for all of the keys on the xylophone) is called *Timbila*. Roosenschoon and Mbande share equal copyright to the composition, as the work is registered in both their names.

According to Roosenschoon, there many technical aspects which hindered the composition of *Timbila*. The first obstacle was the way in which the different instruments were tuned as the Chopi instruments are obviously tuned differently to tempered Western instruments. Roosenschoon measured the pitches of the different notes on the xylophones and determined that they were tuned to more or less B major, with the notes B, C#, E, F# slightly sharp and the D#, G# en A# slightly flat. He also determined that the C# is the note that is closest to Western tuning (where A4 is equal to 440 cps) but the intonation of the note varies, depending on how hard the key is struck. The Chopi divide their scale into seven equal parts and it was up to Roosenschoon to find a middle ground between the Western and Chopi pitch classification. Roosenschoon decided to experiment with extreme high and low sonorities, as well as tone clusters. In this regard Roosenschoon writes that he wrote *Timbila* at a time when he was greatly influenced by Penderecki and Lutoslawski and that their influences are clear in the music he composed in that time. The second obstacle was the fact that the Chopi did not read Western notation and that they were unfamiliar with Western musical structures. Andrew Tracey suggested that Roosenschoon use a *Mtsitso Kenge* as there is some form of structure in the work.

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[38] This information was retrieved from Roosenschoon's website.

The *Mtsitso Kenge* forms the first part of the *Mgodo*. The *Mgodo* consists of seven parts of an organised African dance where the men play the main characters. The structures are set with clear indications of when the next section starts but there is a lot of room for improvisation for the dancers and musicians. The topics are often about events that occur and sometimes the Chopi even use this medium to criticise their chief or voice their concerns. Tracy was present during the filming of the work in 1973 in Chopiland and there was also a tape recording of the work which Roosenschoon could use to compose *Timbila*.

The Chopi xylophones are constructed out of materials in the area. They are made from bees wax, rubber, riempies and the keys are made from stinkwood. Matamba oranges are used as resonators and the frame of the xylophone is made from mahogany wood. Chopi xylophones are made in three different sizes: *sanje* (19 keys), *dibhinda* (11 keys) and the largest and lowest instrument is called the *chinzumana*, which only has 3-4 keys. Often the *njele* is also incorporated, which a type of rattle. A typical Chopi orchestra consists of about 15-30 players. The Chopi instruments are made to be very loud when they are played because the louder the sound, the bigger the compliment to the chief. Therefore, the sound produced by the average Chopi orchestra is loud. During the first rehearsal with the symphony orchestra the Chopi group were so loud that the symphony orchestra was almost inaudible. It was then decided to make the Chopi group much smaller, reducing the group from eleven players to five players and one rattle (six people in total).

When Roosenschoon listened to the tape recording, he recognised a motif that could possibly be a meeting point between the Chopi group and the symphony orchestra. The motif sounded like the solfa do-re-mi, or like the children's nursery rhyme *Frere Jacques*.

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In a letter to Christian Tiemeyer, Roosenschoon wrote:

> To solve the matter of playing together, my choice fell on a song of the CHOPI which had a very simple, but strong answering phrase.[39]

> This means that they do not have to learn any new material but as the song is used as basis for the work as a whole, they will only be confronted with a new environment, namely the Symphony Orchestra. To make the ensemble 'work', the answering phrase can be explored as a cueing device in addition to its motivic possibilities. For instance, the leader of the CHOPI group can be asked to keep count of the number of times this phrase occurs as 'beacons' in the orchestra's part. By giving him in advance a 'menu' of how the work unfolds, these 'beacons' guides [sic] him to lead his group when to play and when to stop.

> Likewise, whilst the CHOPI group is playing, their answering phrases can trigger responses in the orchestra (the conductor cueing these perhaps) whether it be the beginning of each senza misura bar or the beginning /ending of a section.

Andrew Tracy wrote to Roosenschoon to translate the *Mtsitso* in a way that a Western composer could understand it.

> Here is my transcription [refer to Example 20a] of a basic form of Venancio's mtsitso from Kenge. As you see, in my terminology, it has a cycle length of twenty four pulses, or twelve rattle beats. Written middle C, refers to the Chopi tonic, which I think you measured as very near-B. The key phrase which you want to pick up for the orchestra is in fact contained inside the structure every time it comes round, as you can see about every four seconds throughout the piece. Only at certain points, after a signal, is everything else left out and the phrase is made obvious. The cyclical shape of the tune is preserved right from the first to the last moment, even during Venancio's solo lead-in (unless he changes from his usual practice).[40]

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[39] From a letter to Christian Tiemeyer dated 29 March 1985.
[40] Segment from a letter by Andrew Tracy, Director of the International Library of African Music dated 25 March 1985.
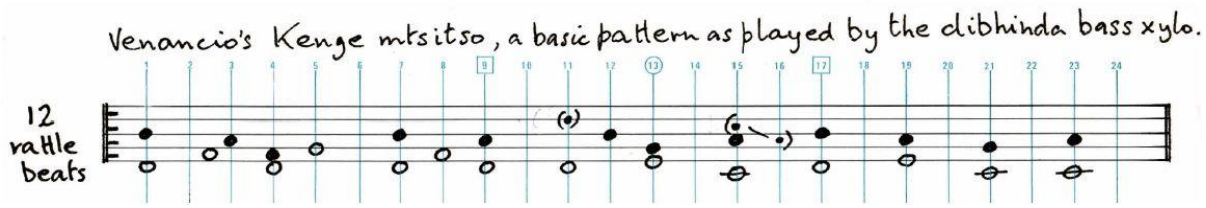
Figure 1: *Andrew Tracy's transcription of the Mtsitso*

Roosenschoon interpreted this in the following notation:

Figure 2: *Roosenschoon's notation of* Mtsitso Kenge

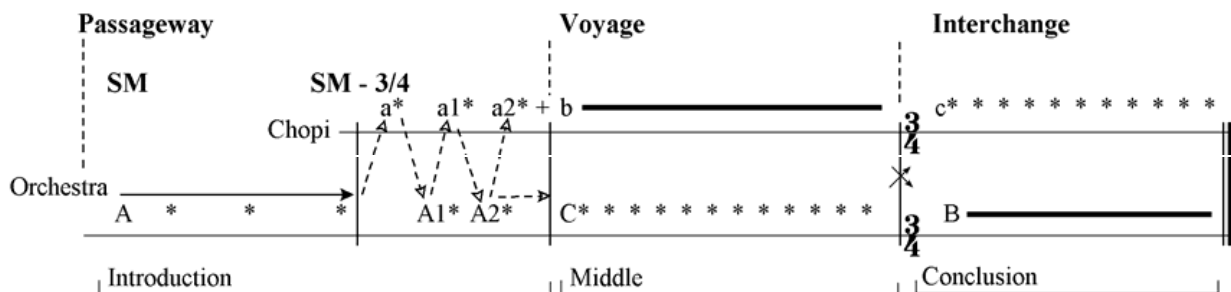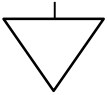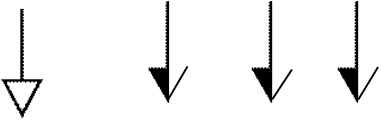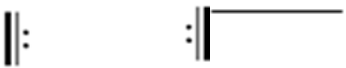Below is an image of Roosenschoon's construction of *Timbila*
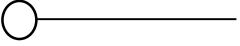

Figure 3: *Roosenschoon's construction of Timbila*

Roosenschoon used a variety of symbols in *Timbila* and he provided a glossary of these symbols. See below a glossary of symbols used in *Timbila*, electronically reproduced for this analysis.

|	Symbol	Description
1.		Senza Misura
2.		Senza misura time signature with four cues for the conductor. The conductor decides when the new section is going to start.
3.		The section is repeated *ad libitum*, but the player must go to the next immediately when the conductor gives the signal
4.		The same principle applies as to the symbol above, but when the conductor gives the signal to go to the next section, the player must finish that section first. When more than one player play the part, they do not have to be sinchronised
5.		Do not stop the sound
6.		The conductor decides on the length of the fermata

7.	(⌢⊙)	The performer decides on the length of the fermata
8.	△ / ▲	The highest possible note on the instrument
9.	x x x x	Any four note chord (only applicable to string instruments)
10.		This section be played an octave higher than it is written in the score

Figure 4: *glossary of symbols used in Timbila*

The introduction has two parts with smaller sections within them.[41] The symphony orchestra start on their own[42], with the violins and woodwinds playing clusters in the outer registers with the *do – re – mi – do* motif already audible and the brass rumble clusters in their lowest registers (at approximately 0:24). This section fades out and after about 47 seconds the woodwinds start with slow pulsating chords, which gradually speed up and become more intense. The brass interrupts the long chords and lower strings, and they play the *do – re – mi – do* motif (the first time this happens is after 1:02). Eventually the brass section also starts playing long chords, with each entry louder than the previous one. This section also fades out and the

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[41] The music is largely written *senza misura*, so bar numbers will not be given, but seconds and minutes to indicate what is being described at what point in time.

[42] This description was not obtained by Roosenschoon and is the interpretation of the author.

material from the introduction is introduced again. The *do – re – mi – do* motif is also introduced again. The brass interrupts again after 1:20 with the *do – re – mi – do* motif. The instrumentation changes here, as the motif is predominantly played by the winds, which creates a less aggressive sound pallet.

The double basses end the first section (at approximately 03:45) with the *do – re – mi – do* motif, which signals the Chopi players to enter. In the Chopi musical style the leader usually opens with a solo which is quickly answered by the rest of the section. This is followed by an improvisation section, which lasts for about 30 seconds, and when the entire ensemble plays the *do – re – mi – do* motif it gives the cue for the orchestra to start playing again. Roosenschoon calls this section 'turkey plucking' where all of the strings play pizzicato notes *ad libitum.* The brass section suddenly play the *do – re – mi – do* motif (at 04: 27), which is in turn the cue for the Chopi players to start playing again. At this juncture, the brass section joins in and also plays fast crescendo *sfortato* motifs which was one of the important motifs in *Makietie* (motif B in the analysis).

After another cue is given and the pizzicato motif returns. In the next section (after about 05:30) it would appear that there is an attempt to juxtapose the different music styles, as if they are wrestling with each other. Roosenschoon calls this section 'voyage'. The orchestral pallet is broad and an uneasy atmosphere is created with tone clusters, glissandi and intense crescendi. There is a lot of free aleatorism, but the music is precariously held together by the *do – re – mi – do* motif at certain cue points, with the brass section most prominently audible. The Chopi players start to whistle (at approximately 06:58) and this sound is later echoed by the woodwinds, in particular the flutes, who imitate the sound with high shrill notes. In this section, it is important to note that the Chopi players never have the *do – re – mi – do* motif. The motif is spread throughout the orchestra, as the winds and percussion also have the opportunity to play the *do – re – mi – do* motif. There is a sense of a climax as the *do – re – mi – do* motif appears in quicker succession.

In the last section, at approximately 09:23, the Chopi suddenly play the *do – re – mi – do* motif. The two parts appear to have swapped, as the orchestra now does not play the *do – re – mi – do* motif at all. There is a sense that the symphony orchestra's music is unfolding into a clear metre, and the orchestra slowly builds towards a climax, which ultimately becomes *Frere Jacques* (at approximately 10 minutes 12 seconds). The Chopi add to the crescendo and the *do – re – mi – do* motif is played in increasingly rapid succession. This is similar to the tactic Roosenschoon used in the previous section when the orchestra had the motif. This frequency intensifies and at 10:56 the Chopi play the motif for the last time. The music fades out, and at 11:53 the Chopi play the motif one last time, echoed directly afterwards by the strings plucking the motif.

Roosenschoon's orchestration of the brass is reminiscent of *Makietie*. He refers to 'brass chips' that are directly comparable to the 'B' motif in *Makietie*. Also, the pulsating effect he creates is similar to the 'R' section in *Makietie*. He varies the note values of the *do – re – mi – do* motif to vary its audibility (a technique he uses in many works, but illustrated in this dissertation in *The Magic Marimba* and *Horison, Naghemel en Landskap*). In addition, as the B and C-sections draw to their end, the *do – re – mi – do* motif is repeated more frequently and with shorter gaps in between them. Roosenschoon calls this technique 'from the periphery of light to its source' (Roosenschoon: 2009:21) and this technique refers to the theme's development from being 'hidden' to becoming clearly audible (also illustrated in *The Magic Marimba* and *Horison, Naghemel en Landskap*).

In Roosenschoon's before mentioned article, he compares the sound wave a symphony orchestra would typically make, compared to the sound a Chopi orchestra would typically make when playing a phrase. He uses an amplitude graph (not shown here) to illustrate the difference. The Chopi have a continuous volume that is never varied with strong resounding bass lines. As mentioned before, the louder the

ensemble, the greater the compliment, which might explain the resulting sound wave. Therefore, in order to vary the timbre or 'volume' in *Timbila*, Roosenschoon had to use the symphony orchestra to create the effect. Therefore, the climax of the work is created by thickening the orchestration around the Chopi. Pooley interpreted this technique differently. He argued that Roosenschoon used a stronger orchestra which was clearly more powerful than the Chopi group and were forcing the Chopi orchestra to behave or move in a certain way (Pooley 2011: 59). Both Roosenschoon and Pooley have interesting opinions on the relationship between the Chopi and the orchestra, but perhaps another issue is more pertinent: the fact that the Chopi play seemingly undisturbed throughout the composition. In the programme notes, Roosenschoon writes:

> While the Chopi is busy with their B-section, the symphony orchestra tries to 'impose' with the 'do-re-mi-do' motif, and eventually they succeed in convincing the Chopi to follow suit. This is when the C-section starts. The orchestra now has floating material of which the texture gradually becomes louder and more dense.

Whilst this is an eloquent way of interpreting a musical score, it is not a very convincing summary of what the audience inevitably hears. The Chopi perform in the style in which they are used to, in a format with which they are familiar with (with the exception that they are performing in a concert hall and not in their village). The same is valid for the orchestra, who perform in the format they are used to with a conductor (in their case the exception is that they are required to use *avant-garde* techniques that may not have been familiar). Considering that a cueing device holds *Timbila* together, are these two groups integrating, or do they co-exist? In a sense, their music runs parallel with each other. That is perhaps why the reviews of this work often refer to it as an experimental work, rather than collaboration.[43]

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43 See Barker, A.1996. *Timbila* : Reviews of recordings. *SAMUS,*12(16): 71-74.

Roosenschoon probably should have chosen his words better in the programme notes for *Timbila*, as they fuelled the fire to all diverse political interpretations. It is interesting that he has not subsequently retracted these words, or expressed himself clearer in other articles. An example is the use of the word 'impose'. The word 'impose', although in printed in inverted commas, written by a white man concerning the collaboration of white and black music can easily be associated with a political message. One interpretation of this word could be that he wanted to symbolise the oppression the apartheid government was implementing. He also refers to the use of *Frere Jacques* as 'a logical conclusion' to the work. What is he trying to say? Perhaps he was inferring that the Chopi and the symphony orchestra share a special bond over this child's tune? Is *Frere Jacques* the link that binds different races together? According to Levy (1996:71) the use of *Frere Jacques* is clichéd, and Pooley echoes this sentiment by arguing that the use of a children's tune 'patronizes the Chopi's showmanship' (Pooley 2011:59). Perhaps if the cueing device was not publicised by the composer, or if the theme of *Timbila* was more complex (and not reminiscent of a children's song) it may have had a different reception.

On the other hand, perhaps the political statement that Roosenschoon makes is most evident in the fact that he moulded the symphony orchestra *around* the Chopi to create a new musical context. The Chopi did not have to adapt to the orchestra's style and structures. Perhaps the statement Roosenschoon made was that he was willing to forego much of the European tradition for the sake of a result, even if it is only an experiment.

In the section above, various strains of Roosenschoon's political pluralism were discussed with specific reference to some of his works. There seems to be a history of political undertones in Roosenschoon's writings, which manifest in different ways in and around his music. Does this make Roosenschoon a composer with a political agenda? Michael Blake would argue that 'composing (and performing) is a political act in the broadest sense' (as quoted by Ansell in an article in the Mail and Guardian, dated 14 October 2011). If Roosenschoon has a political agenda, surely there would be nothing standing in his way to continue to ride the political bandwagon today? In

reality, the Roosenschoon voice has almost become silent. It is not only a case that his compositions are not popular anymore and that his works are no longer performed – he hardly writes anymore.

Roosenschoon is not the only South African composer who has some political undercurrents in his compositions and the subsequent debate over Africanist music in the late-apartheid period has left few composers unharmed. After a study of his commissions from this time it is clear that Roosenschoon was one of the composers who benefited from the reigning party's musical policy, rather than be oppressed by it.

According to Thomas Pooley, the incorporation of African music into art music was purely opportunistic when it became apparent that the new African Nationalism of the early 1990s would not support the expenses of a culture that catered to a minority. Considering the time in which Roosenschoon composed most of his works, one could argue that Roosenschoon was also merely opportunistic. On the other hand, an overview of Roosenschoon's oeuvre reveals that his use of African melodies are continually present, although perhaps over time his use (and reworking) of African melodies has become less conservative. His continued support of democracy and equality is evident in both his compositions (post-1994) and his writings and speeches.

Roosenschoon's writings, in programme notes and articles, and some of the motivations for his compositions have been shown to have the clearest traces of pluralism that could be theorized to have political implications. The composition, *The Magic Marimba* (as discussed in Chapter Two), is in many ways a musical reaction to a political statement (by Masekela). Having said that, if Roosenschoon had not shared this non-musical influence with the author, the pluralism surrounding *The Magic Marimba* would probably only refer to the borrowing of music from the Zauberflöte. There are several examples of political pluralism in the programme notes, specifically those that date back to the 1980s. The programme notes on *Helios* (1980), *Ghomma* (1980), and *Timbila* (1985) all refer to some sort of reconciliation between African music and European music. It is conceivable that these works that initiate and work out a dialogue between 'Africa' and 'Europe' were

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written by the composer in response to some kind of political imperative, whether he recognized this at the time or not. In many ways Roosenschoon represents the dilemma of the non-activist creative artist who tried to adopt political positions and yet shied away from conflict or controversy. This is certainly indicated by the intended and abandoned Biko dedication and the suggested and abandoned Small text. His pluralist practices certainly provided fertile aesthetic grounds for the complex engagement with carious contexts, musical and political. In this sense, despite the traces of political awareness and positions that are scattered in the notes and pronouncements about his music, one should perhaps conclude that given the huge potential for pluralist practices to engage different contexts, the political context is almost negligible in explicit references in this music. Perhaps it is Roosenschoon's refusal to take a discernable stance on politics which has so many writers up in arms.

Conclusion

The conclusion will comprise of two parts. Firstly, the four interpretations of pluralism outlined in the introduction will be applied to all of the compositions previously discussed in chapters two and three. The dialogue Roosenschoon creates when he engages with the various pluralistic elements in his compositions will be addressed. In this section the result of this pluralism will be the focus of the discussion and not the motivation behind it. The works will be discussed chronologically, although the writer does not wish to infer that this is a representation of the course of development of Roosenschoon's sense of pluralism. The second section will deal with the possible motivations behind Roosenschoon's pluralism in his compositions and his writings with specific reference to political undertones as outlined in in chapter three.

The third movement of the *Sonatine* (1974) clearly sought to evoke some kind of reaction from its listener. Roosenschoon's reworking of *Die Stem* stays so close to the original version that the dialogue it creates is that of distaste or dissatisfaction. Roosenschoon engages with diverse elements in *Makietie* (1978) but with opposite

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results to that of the *Sonatine.* Although experimental (and new) techniques were used in the composition, the result is more cohesive. Roosenschoon treats the African melody (Shosholoza) in *Landskap* (1987) in a similar Western manner as in *Makietie*, although the techniques he uses are more conservative. Here he engages the African melody and translates it into a Western language for Western instruments.

There are many layers of pluralism in *Kataklisme* (1980). On a musical level, Roosenschoon took something 'old', the Beethoven motif, and combined it with something 'new', namely the whiskey tumbler sample and transformed it into something completely different and new resulting in an electronic work. On a personal level, Roosenschoon wished to combine his personal feelings, such as his initial dedication to Steve Biko, with the music he created, although he did not follow through in the end. With the creation of *Timbila* (1989), there was clearly a sense of cohabitation of different musical languages, rather than collaboration. Although the motivations behind this were outlined in chapter three, his need to prove that a cohabitation of Western and African music could exist, also speaks of his desire of different elements to engage in dialogue, even if they don't necessarily speak the same language

The Magic Marimba (1991) is an example of cohabitation as well as collaboration within the same composition. On the one hand there is the collaboration of the African instrument, the marimba, with the arias from Mozart's *The Magic Flute*, but on the other hand the different arias cohabitate the same musical space as Roosenschoon. One could argue that when borrowed material is used in a composition, there is always a cohabitation of the original music within the compositional language of the composer. However, *The Magic Marimba* contains large fragments of unaltered music, signifying that the original music is brought into a dialogue with Roosenschoon's own composition.

Roosenschoon's *Ubuntu* (1996) serves as an example of cohabitation through collaboration. This *collage* consists of diverse musical styles and although they are not affected by each other, which is in contrast to *Makietie* where an African melody

is treated in a Western way. In this composition there seems to be an engagement of the styles with each other and a sense of dialogue.

The final and most recent composition discussed in this thesis, *'n Nuwe Kostuum vir die Keiser* (2000), is perhaps the work where the dialogue is most absent. There is an intricate system of multiple borrowed material, all consisting of compositions by Beethoven in place, but the fact that there is such a large portion of unaltered music affects any possible dialogue.

The purpose of this chapter was not to prove that Roosenschoon is a politically motivated composer or not. As mentioned before, labelling music this way does not make it any better or worse. The political aspect of Roosenschoon's output is merely a portion of the context of Roosenschoon's compositions. The fact is that there are certain inescapable political connotations associated with his compositions; because of the time and place he composed his music. Roosenschoon furthermore obscures the perception of his music because of what he writes about his works. Considering the time that he wrote *Kataklisme*, the cancellation of a dedication could easily be perceived as a political act. To think that there would be no consequences in political references in programme notes is naive. Interestingly, much of the negative writings about his political impulses refer incorrectly to his music. Most of his political opinions were (until now) unbeknown to the general public and the statements he chose to make were in the programme notes, with the exception of *Timbila*. As Sherzinger noted, the fact that the symphony orchestra was on stage with the Chopi made a political statement. Protest songs are a clear way of making a political statement and the text is always crucial to the song, as it conveys the message. As noted in chapter two, Roosenschoon's choice of quotation is not based on the text. There are many influences that resulted in Roosenschoon's compositional style, both musical and non-musical. There is no doubt that the quotations he used have certain connotations and that they evoke different emotions and experiences in the listener. The author can not help but wonder what the musical context of Roosenschoon's music would consist of, if he had not written about the music or if he did not live in

South Africa. Perhaps the South African context supersedes any musical context Roosenschoon could create.

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