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ABSTRACTS

CHRISTOPHER COCKBURN (pp. 1-11)

A Distinctive Politics: Handel Becomes Historically Informed in South Africa

Acceptance of the legitimacy of a particular performance style for a given repertoire is determined in part by socio-political considerations. In the case of South African performances of Handel's choral music, especially *Messiah*, the notion of historically informed performance has, in specific contexts, had socially exclusive implications.

WINFRIED LÜDEMANN (pp. 13-41)

Uit die Diepte van Ons See: An Archetypal Interpretation of Selected Examples of Afrikaans Patriotic Music

Selected examples of South African patriotic music are examined according to Vladimir Karbusicky's concept of a 'mythological archetype' underlying the four-act dramaturgy of ideological songs and the symphony. The examination is extended to include important political documents. All these examples are found to represent a striking manifestation of the archetype concerned.

JAMES MAY (pp. 43-53)

Pitch Organisation in Hendrick Hofmeyr's *Aleenstryd*

Hendrik Hofmeyr's *Alleenstryd* is of seminal importance in the evolution of the composer's musical language. Emerging ideas of types of pitch organisation in earlier works are here for the first time organised into a fully integrated system and the principles applied here later became some of the most important hallmarks of the composer's mature style. The paper traces the gradual transformation of pitch from the opening pentatonic material to its various chromatic transformations throughout the six songs of the cycle.

H. VAN DER MESCHT (pp. 55-70)

Some South African Connections among Students at the Hochschule für Musik in Berlin, 1914-1933

Between 1919 and 1933, five SA born students enrolled at the Hochschule: Constance Hoesch (singing), Margarete Schoen (piano), Lucia de Kock (cello), Reinhard Behr (singing), and Joachim Speiser (piano and composition). Three students later came to South Africa: the Jewish German Heinz Hirschland (piano and composition), Maria Neuss (violin, Bohemia), and Helga Bassel (piano, Berlin).