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BARRY SMITH

Peter Klatzow's Religious Choral Music

In this article Peter Klatzow's major religious compositions are discussed and set in biographical context with special reference to the composer's own personal religious 'journey' and his rediscovery of Anglican liturgical worship. Included are the important liturgical works, the two settings of the Mass and the Anglican Evening Canticles, as well as anthems, carol settings and the major choral work, *The Spiritual Canticle of St John of the Cross*.

MARTINA VILJOEN

Word/Image/Music Interactions: Peter Klatzow's *Tyd van Verhuising*

In this article an interpretative context is speculatively constructed by reading Peter Klatzow's *Tyd van Verhuising* ('A Change of Abode', 1977) through a dialogue that is inspired both by the communicative function of the text itself and by interactive possibilities between the instrumental music and the words and images 'surrounding' it. The two instrumental interludes from Klatzow's *Tyd van Verhuising* avoid any direct 'portrayal' of Klee's *Tod und Feuer*. Even less do they construct any straightforward interpretation of van Heerden's poems. Therefore they may be understood neither as musical 'illustrations' nor as textual 'accompaniments', but rather as 'contrapuntal' interpretations functioning as collaborative efforts in the presentation of a composite work. The complex 'asymmetries' between the different art forms that are juxtaposed in *Tyd van Verhuising* ensure mutually shared domains of meaning offering rich expressive and symbolic potentialities. The shared *inner relationships* of the arts are expressed through symbolic representation on the spiritual plane, the symbols standing both 'for themselves' and for an ambiguity that is an essential characteristic of the differences in the artistic 'texts' involved.

HANNES TALJAARD

Interpreting Tonality in Three Compositions for Orchestra

Tonality is undoubtedly a thorny issue and one of the 'archetypes' of our metier as composers. It is also an aspect of music that almost no composer can ignore, and certainly one that shaped the oeuvre of Peter Klatzow over many decades. This article attempts to interpret aspects of tonality in some orchestral compositions by Peter Klatzow from the viewpoint of the analyst and/or listener in order to discover how insights into and misunderstandings of this important concept – or rather groups of concepts – can influence the creation and reception of specific compositions. Conflicting implications regarding some aspects of the tonal processes in these works are used as points of departure to discuss and evaluate aspects of the works. These discussions and evaluations are presented as processes that are open to further interpretation by the readers of this article.

BERTHA SPIES

Peter Klatzow's *Hamlet*: A Drama in Music and Movement

Although the idea of translating Shakespeare's *Hamlet* into a ballet was met with scepticism at the time, Veronica Paeper and Peter Klatzow produced a ballet that was received with emphatic enthusiasm when it was premiered in 1992. This article traces the collaboration between choreographer, composer and play. To understand 'the greater conception' that the composer had

in mind, psychological and moral questions that relate to the play and the ballet are investigated. In the absence of a narrator, the composer and choreographer transformed feelings and thoughts into music and movement. As this article focuses on the manner in which the subject as listener experiences this music, the primary focus is on the physiognomy of its character-bound musical themes. Secondly it is demonstrated how the transformation of Hamlet's music reflects his psychological condition and how the music of the Ghost, not always accompanied by physical appearances, represents his influential position as instigator and sustainer of dramatic energy. By following a narrative approach that is also cognisant of the effects and moods that musical structures create, the aim is to establish an understanding of how music could serve the broader conception that the composer had in mind.

JEANNE ZAIDEL-RUDOLPH

Peter Klatzow's String Quartets

The string quartet genre has been the vehicle for some of the most sublime and profoundly beautiful chamber music penned by great composers for nearly two hundred and fifty years. This 'burden' of the great tradition of string quartet writing has been intimidating for some composers, many of whom regard it as the supreme form of chamber music. Peter Klatzow's string quartets strike a balance between a sharp intellectual approach on the one hand and an easily accessible one on the other. In his three string quartets Klatzow succeeds in displaying this duality of expression and these works can thus be regarded as milestones in the chamber music repertoire. They also show, over three decades, the composer's coming of age. This article is an attempt to demonstrate this through descriptive analysis of these works.

ROBERT FOKKENS

Peter Klatzow: Perspectives on Context and Identity

This article explores, through Peter Klatzow's work, issues surrounding identity that are central to the work of a creative artist in post-colonial, post-apartheid, South Africa. A brief overview of Klatzow's international activities is followed by an attempt to locate his work within a broader frame of reference. This introduces problematic issues raised by composing in South Africa today, which leads to a brief consideration of the construction of compositional identity in South Africa. The article concludes that Klatzow's work could be read as simultaneously reactionary in the way it looks back aesthetically to an older, decaying system, and subversive in refusing to engage in the current global market system and rejecting narrow nationalisms.

JAMES MAY

Peter Klatzow's Works for Solo Piano

Throughout Peter Klatzow's career piano pieces have not only heralded important changes in his compositional style; they have also often consolidated the advances that lead up to particular points in his creative output. This article traces the composer's development through his works for solo piano which form a substantial and integral part of his *oeuvre*. It concludes that although the composer's style changed between the two sonatas of 1969 and 2003, a logical progression operating in the compositions of these thirty-four years can be observed. Technical consistencies include the strict motivic working-out of material, while the gradual introduction of tonal elements, at first mainly through the use of the octatonic scale, greatly enhanced the composer's tonal register. In the later works the use of other scales, such as the Lydian and Locrian, as well as the use of multiple tonalities are not uncommon.