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ABSTRACTS

'Ubi eras bone Jesu?': On the Orchestral Recitative in Hindemith's *Mathis der Maler* (David Neumeyer)

The opera is a realization of 'historical reflection', a concept that can be used to describe Hindemith's personal solution to the Romantic-modernist polarity that has been one of the central problems in the arts during the 20th c. Use of a five-stage method devised by the author for the analysis of Hindemith's music elucidates the expansion of materials in the orchestral recitative from Tableau 6 of the opera and is a basis for corrections of Grout's *History of Western music*.

The Old and New Roman Ferial Antiphons for Matins with reference to MSS Grey 6B2 and 6B4 of the South African Library, Cape Town (Morné Bezuidenhout)

ZA-CTs MSS Grey 6B2 and 6B4 are two noted 13th-c. Italian psalters with Beneventan and square notation. Certain features of 6B4 suggest that the manuscript represents a transition between a local, central or southern Italian liturgical custom and Romano-Franciscan use. This transitional character is also illustrated by the ambiguous modal and psalm-tone assignments of some of the ferial antiphons. The texts, melodies, and psalm-tonal assignments of 6B2 confirm its Romano-Franciscan provenance; they belong to the modern Franciscan liturgy.

Die Rol van Blaasinstrumentspel in die Suid-Afrikaanse Musiekgeskiedenis van die Sewentiende en Agtiende Eeue (Fanie Jooste)

Wind music was played in South Africa from the arrival of the Dutch colonists in 1652. During the 17th and 18th c., official military musicians performed their duties, several amateur musicians played wind music, and slave bands were common. Bands of foreign regiments also promoted wind music at the Cape.

Stefans Grove's *Vyf Liedere* (Mary Rörich)

Grové's settings of texts by Ingrid Jonker show his insight into the Afrikaans language and the poet's emotional world. Although Grové's idiom may be described as atonal, it is given coherence through a background of quasitraditional functionalism.

The Royal School of Church Music and the Church in South Africa (Barry Smith)

After its foundation at Westminster Abbey in 1927, the Royal School of Church Music spread its influence throughout the churches of the Anglican communion. The choir of St. George's Cathedral, Cape Town, affiliated itself with the School in 1933. Four South African branches were set up in 1967, and the choirs affiliated with the schools represent several English-speaking denominations

Toetsing en Remediëring van 'n Swak Toonhoogtesin in sommige Musiekstudente (Chris Venter)

From a group of 25 students with melodic amusia, eight were chosen at random and given a remedial ear-training program that made use of electronic equipment. Statistically significant benefits resulted from the six-week program.

The Motive as Unifying Element in Two Mazurkas of Chopin (Nicol Viljoen)

Schenkerian analysis effectively elucidates the role of the motive as a unifying element in Chopin's mazurkas op. 33, no. 1 and op. 30, no. 4.

Two Modena Aria Anthologies of the Late Seventeenth Century and Some Related Manuscripts (Robin Walton)

The contents of two 17th-c. aria books, *I-MOe* G 299 and G 319, are traced to five operas by Venetian composers active in the period 1678-80: Pietro Simone Agostini, Domenico Freschi, Carlo Pallavicino, and Giovanni Varischino. Other hitherto anonymous arias are identified, including two from Pallavicino's *Massimo Puppieno*, which has long been considered entirely lost.