AN ANALYTICAL SURVEY OF HENDRIK HOFMEYR'S COMPOSITIONS FOR SOLO SAXOPHONE

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Hendrik Hofmeyr is considered one of the most important and influential living composers in South Africa. His music for solo saxophone is not well-known in the classical saxophone repertoire. His four works for solo saxophone (*Concerto per saxofono contralto e orchestra*, *Concerto per saxofono baritono e orchestra*, *Partita canonica*, and *Necromancer*) are substantial and terrific repertoire for the instrument. This study is intended to inform a saxophone performer's understanding of these compositions through analysis of form, melodic, and harmonic content relevant to performance; and, demonstrate through example the conclusions determined by the analysis about apparent compositional techniques in the music.

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CHAPTER 1

INTRODUCTION

Purpose and Significance

The purpose of this document is to survey four compositions for solo saxophone through the analytical study of formal, melodic, and harmonic structures within each piece by Hendrik Hofmeyr. This document is intended to provide theoretical details relevant to informing a performer's or listener's interpretation of these compositions through analysis and example. It is not intended to be a comprehensive, measure-by-measure theoretical and harmonic analysis of each composition.

Hendrik Hofmeyr (b. 1957) is a renowned composer of Western classical music in South Africa who uniquely represents this music due to his education in South Africa and Italy. He is widely considered to be one of the most important active composers of Western classical music in South Africa who has made "incalculable contributions" to the art form.[1] Since its arrival in the late nineteenth century, Western classical music in South Africa developed into a rich tradition influenced by its multitude of cultures: Afrikaans, Dutch, Zulu, Xhosa, Malay, and more. Nevertheless, it has always remained part of the European tradition; a trait Hofmeyr is uniquely equipped to represent.[2] Several works in his vast oeuvre, especially his orchestral and vocal works, have been researched in Western classical music academic literature. His compositions for saxophone have not been studied in the classical saxophone academic literature, nor have any other South African composers' works.

[1]Veronica Mary Franke, "South African Orchestral Music: Five Exponents," *Acta Musicologica* 84, no. 1 (2012): 88.

[2]Ibid., 88.

Western classical music created in South Africa is an understudied area of scholarship in classical saxophone literature. Hendrik Hofmeyr is a composer who has made significant contributions to this repertoire.[3] The majority of classical saxophone repertoire available to saxophonists is primarily limited to the music of European and North American composers, especially French and American composers. While recent years have seen an increase in music by composers from other regions such as East Asia and Latin America, the availability of repertoire by African composers and scholarship addressing classical saxophone music by African composers is limited.[4]

Methods

Four compositions for solo saxophone by Hendrik Hofmeyr are studied in this document: *Concerto per saxofono contralto e orchestra, Concerto per saxofono baritono e orchestra*, *Partita canonica*, and *Necromancer*. A brief summary of background information is supplied including material about the creation of the piece, the premier, and other relevant information. Following this section, aspects of form, melodic, and harmonic content are analyzed.

To accrue background information about the compositions, primary documents were consulted. Such documents were principally comprised of news articles and press releases to study premier and other performance information in addition to the scores themselves.

The concerti draw on elements of sonata form. James Hepokoski and Warren Darcy's conception of sonata theory in their book, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata,* is used to inform discussion of sonata

[3]Ibid.

[4]Bruce Ronkin, *Londeix Guide to the Saxophone Repertoire 1844-2012,* (Glenmore, PA: Northeastern Music Publications, 2012).

form.[5] The analysis observes where the concerti adhere to and diverge from sonata form. As such, Hepokoski and Darcy's terminology is used. P indicates the primary theme, TR indicates transition material, S indicates the secondary theme, and C indicates closing material. Analysis of form in *Partita canonica* uses Laitz's conception of binary and ternary forms in order to observe how each movement adheres to or subverts expectations.[6] *Necromancer*, as a free fantasy, requires a unique approach.

Kleppinger's synthesis of conceptions of pitch centricity is used to inform analysis of harmonic content.[7] Pitch centricity is the localized perceptual cues indicating a greater emphasis on a specific pitch or pitch class relative to other pitches or pitch classes. This is used to identify the pitch or pitch class which receives emphasis over an extended passage of music, creating a tonal center. This will be vital, as Hofmeyr utilizes an "expanded tonality" approach to harmonic and melodic elements of his compositions.[8] Expanded tonality in Hofmeyr's compositions for saxophone allows for the use of all twelve chromatic pitches, while maintaining greater emphasis on specific pitch classes in such a way that "tonality" may still be perceived, but not in the sense of a strict major or minor tonality.

This "expanded tonality" idea is informed by considering polytonality and polyharmony. Vincent Persichetti's *Twentieth Century Harmony: Creative Aspects and Practice* is used to clarify how tonal centers will be identified in conjunction with Kleppinger's aforementioned approach to pitch centricity. Specifically, pitch centers in Hofmeyr's music are often on a

[5]James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*, (Oxford and New York: Oxford University Press, 2006).

[6]Steven G. Laitz, *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*, 3rd ed. (Oxford and New York: Oxford University Press, 2012), 389-412, 494-520.

[7]Stanley V. Kleppinger, "Reconsidering Pitch Centricity," *Theory and Practice* 36 (2011): 65-109.

[8]Allyss Angela Haecker, "Post-Apartheid South African Choral Music: an Analysis of Integrated Musical Styles with Specific Examples by Contemporary South African Composers," (DMA thesis, University of Iowa, 2012).

specific pitch class, but not in a major or minor key, which is why Kleppinger's approach is useful. Persichetti's perspective on polytonality and polyharmony is propitious. A primary reason Hofmeyr's music can be viewed as centered on a pitch class instead of a key area is he writes music in major and minor modes based on the same root simultaneously through equal emphasis on the major third and minor third above the root. Polytonality, to Persichetti, is when "two or more keys are combined simultaneously." Specifically, bitonality is most appropriate to use as it specifies that there are only two keys in the music, but polytonality by definition is inclusive of music with only two keys.[9] An important distinction to polytonality is that it is "present only when the chordal units that make up the structure adhere to separate keys," which a major key and its parallel minor key are.[10] Naturally, polychords are used as well. Persichetti defines polychords as two or more chords, from different tonal centers, sounding simultaneously.[11]

The nature of Hofmeyr's version of bitonality in his works for saxophone as expanded tonality requires the usage of enharmonic equivalence in analyzing his works.[12] Tonal aspects of his works still behave as if they are tonal, but specific pitches may sometimes be written as its enharmonic equivalent. As such, the use of pitch classes and pitch class intervals, also called an interval class, will be used in the analysis to add clarity in the discussion of intervals.[13] An interval class is the distance between two pitch classes, counted by the number of half-steps.[14]

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[9]Vincent Persichetti, *Twentieth-Century Harmony: Creative Aspects and Practice*, (New York: W.W. Norton and Company, 1961), 255.

[10]Ibid., 136.

[11]Ibid., 135.

[12]Joseph N. Straus, *Introduction to Post-Tonal Theory*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2005), 6.

[13]Ibid., 10.

[14]Ibid., 8.

There are multiple types of interval classes, one of which is an unordered pitch class interval. There are only seven unordered pitch-class intervals because octave equivalence treats all compound intervals as their corresponding pitch class within the octave and as the smallest possible pitch interval. A minor second (1) and a major seventh (11) are treated as the same interval class (1) in this system, as are all other mod-12 complements (2 and 10, 3 and 9, 4 and 8, and 5 and 7; 6 is its own complement).[15] This unordered pitch-class interval system is referred to as interval class (ic) throughout this document and is the primary way in which intervals are analyzed. Ordered pitch class intervals do not consider complements to be equivalent and includes a direction.[16] The ordered pitch class interval is referenced when considerations such as contour are important for analysis. When appropriate, the tonal equivalent to the interval class (such as ic6 and tritone or ic1 and minor second) may be included.

Review of Related Literature

Two significant bibliographies in the saxophone literature do not contain substantial scholarship on South African saxophonists or South African composers of saxophone music. The first is Harry Gee's book, *Saxophone Soloists and Their Music, 1844-1985*.[17] The second is the *Londeix Guide to the Saxophone Repertoire 1884-2012*.[18]

Harry Gee's book, *Saxophone Soloists and Their Music, 1844-1985*, is a bibliographic source in which the author provides information about saxophonists active from the instrument's inception to 1985. This information includes biographical information, works the saxophonist

[15]Ibid., 10.

[16]Ibid., 9-10.

[17]Harry R. Gee, *Saxophone Soloists and Their Music, 1844-1985, an Annotated Bibliography* (Bloomington: Indiana University Press, 1986).

[18]Ronkin, *Londeix Guide*.

has had commissioned or dedicated to them, and their own creative output (compositions, published works, and recordings). The saxophone community has grown massively since 1985, but it is still the most comprehensive source of its type. It begins with an early history of the saxophone. The categories for saxophone soloist annotated bibliographies are jazz saxophonists, soloists in the "American hemisphere," soloists in Europe, and soloists in Japan and Australia. Only one saxophonist in the entire book was noted to have been in Africa, Marcel Jean Perrin, who taught saxophone at the Algiers Conservatory in Algeria.[19] Unless an African saxophonist was active in one of the categories determined for the book, they were omitted. Numerous saxophonists active in jazz could have been included if there were increased awareness of their activity.[20]

The *Londeix Guide* is an annotated bibliography of as many saxophone compositions of which the authors are aware. Jean-Marie Londeix first published this ambitious repertoire guide in 1971 in an effort to catalogue the constantly growing repertory of saxophone compositions. An update was published in 1985, 1994, 2003, and 2012 to keep up with the rapidly expanding repertory of the saxophone. The most recent iteration of this resource from 2012, *Londeix Guide to the Saxophone Repertoire 1884-2012*, contains over 29,000 compositions.[21] Londeix is not credited with authorship of this edition, Bruce Ronkin is credited as the sole author, but this tome is built upon the efforts from the previous books by Londeix. Each successive volume grew massively. There was a strong concentration of composers from countries such as France, Germany, and the United States to begin the series. Each successive volume grew to increasingly

[19]Gee, *Saxophone Soloists,* 230.

[20]Michael Rossi, "Encounters with South African Jazz Saxophonists Part I," *Saxophone Journal* 26, no. 2 (Nov/Dec 2001): 45-47

[21]Ronkin, *The Londeix Guide*, iv.

include composers with origins from places outside “Western” countries, particularly Latin America and Japan.

The book indexes the repertoire alphabetically by composer’s last name. Each composer entry contains a varying degree of information including the composer’s dates, profession (composer, saxophonist, trombonist, musicologist, etc.), country of origin, other biographical information, and the composer’s works for saxophone. Each work comes with varying degrees of information that includes the title, date of composition, duration, instrumentation, and publisher. Most entries do not contain everything listed above. There is another index in which all of the compositions are sorted by instrumentation.

Composers from five continents are well represented: Europe, Asia, North America, South America, and Australia. Some countries, such as France, Spain, Germany, and the United States, are exceptionally well represented. Many countries outside of those four are represented by dozens of different composers. The majority of countries in each of the five continents listed above have representation from multiple composers. North America is represented by ten different countries. South America is represented by nine. Asia is represented by seventeen unique countries. Europe is represented by forty-four countries—nearly all of them. Australia is represented by the country Australia and New Zealand. The diversity of composers included in the *Londeix Guide* has increased dramatically as the number of works within the volume has increased. However, the continent of Africa remains significantly underrepresented. There are five composers in total whose bibliographic entry denotes as being of an African nationality. There are three Algerian composers in the book.[22] One composer is Moroccan.[23] There is one

[22]Ibid., 2, 96, 209.

[23]Ibid., 138.

South African composer, Jacobus Kloppers, who spent the majority of his career in Canada.[24] The number increases to eight when considering those composers whose bibliographic entries consider them to be composers of a non-African nationality, but born in Africa; each case appears to be due to the history of colonialism in Africa (e.g., Christian Lauba is named as a French composer who was born in Tunisia).[25] In addition to Lauba, there is a Belgian composer born in the Democratic Republic of Congo, and a Swiss composer born in Nigeria.[26] The dearth of African, and specifically South African composers for saxophone in this book, is naturally correlated with the relatively few number of composers writing for the instrument. An article by Clare Loveday, a prolific composer of saxophone music from South Africa, sheds light on the growing acceptance of classical saxophone in South Africa. As of 2008, she included fifteen South African composers in the article's works list who had composed for classical saxophone; Hofmeyr was not on the list.[27]

The *Saxophone Symposium* does not contain any information related to Hendrik Hofmeyr or other composers or soloists from South Africa.[28] It is the primary scholarly journal of the North American Saxophone Alliance and is the principal source of saxophone scholarship currently in print.

One article in the *Saxophone Journal*, written by saxophonist Michael Rossi, includes the study of South African saxophonists.[29] It discusses key figures in the development of the jazz

[24]Ibid., 226.

[25]Ibid., 244.

[26]Ibid., 110, 238.

[27]Clare Loveday, "Composing for the Straight Saxophone," *Musicus* 38, no. 1 (2010): 14-15.

[28]Ashley Kelly, "The Saxophone Symposium: An Index of the Journal of the North American Saxophone Alliance, 1976-2014" (DMA Monograph, Louisiana State University and Agricultural and Mechanical College, 2015).

[29] Rossi, "Encounters with South African Jazz Saxophonists Part I," 45-47.

saxophone in South Africa through the lens of specific musical characteristics and styles found in their improvisation. The influence of apartheid on the development of jazz saxophone is briefly discussed in this short article. Hofmeyr, too, was influenced by apartheid (see the "Biography of Hendrik Hofmeyr" section of this chapter), albeit in a different way than the predominantly black jazz musicians. A promised second part never appears in subsequent issues of the *Saxophone Journal*. There are no articles in the journal about South African classical performers or compositions.

Several of Hofmeyr's compositions have been studied in existing literature, such as compositions for voice, choir, and orchestra. Of Hofmeyr's four compositions for solo saxophone, the only one studied in existing academic literature is *Partita canonica*. The original version for clarinet is included in an article analyzing Hofmeyr's use of canon.[30] The original version for clarinet is briefly discussed in a document about Hofmeyr's clarinet concerto.[31]

Conroy Alan Cupido wrote a doctoral document entitled, "Significant Influences in the Composition of Hendrik Hofmeyr's Song Cycle, *Allenstryd*."[32] This document contains a biographical section on Hendrik Hofmeyr. A tremendously useful aspect of this work is an interview conducted with the composer covering a great deal of information outside of the influences on the specific song cycle studied and includes information such as Hofmeyr's musical influences in general.[33] His view of "expanded tonality" is addressed and explained. It is

[30]May, James. "The Marriage of Instinct and Ingenuity: Canonic Writing in the Music of Hendrik Hofmeyr." *Journal of the Musical Arts in Africa* 14 (2017): 15-52.

[31]Justin Munro Carter, "The South African Clarinet Concerto: An Examination of the Clarinet Concerto Genre within the South African Context," (MM Thesis, South African College of Music at the University of Cape Town, 2014), 63-64.

[32]Conroy Alan Cupido, "Significant Influences in the Composition of Hendrik Hofmeyr's Song Cycle, *Aleenstyrd*," (DMA diss., University of North Texas, 2009).

[33]Ibid., 57-70.

something he has embraced since he was a young composer who considered avante garde techniques but came to reject such aesthetics. He views expanded tonality as an approach allowing for greater musical expression without limiting oneself to the strict dogmatic rules of atonal music. Expanded tonality can include diatonic scales, artificial scales, and even atonal aspects while still maintaining freedom of musical expression, which he sees as an expression of Romantic-era compositional values.[34] One interview question seeks Hofmeyr's stance on music as a political statement, which is a reality of post-apartheid South Africa:

> I still feel that art should deal with what is universal in the human condition, extrapolated from a specific experience. Politics are always about ideological generalisation, and are too easily manipulated by the powers that be. There is also the very real danger of turning your beliefs into a way of earning money and/or fame for yourself – what I term ideological prostitution. I think we have seen a great many instances of this in SA, where a great many artists have made highly profitable jumps onto the PC bandwagon. On the other hand, my opera "The Fall of the House of Usher," which won the SA Opera Competition mentioned above, was turned down by the Grahamstown National Arts Festival because the subject matter was not "relevant" (read PC) enough. The same festival has consistently rewarded artists for the correctness of their ideological position rather than the content of their work. This type of situation is very unhealthy, as it encourages artists to conform to the political agenda of the powers who control the purse strings.[35]

Veronica Mary Franke's article, "South African Orchestra Music: Five Exponents," chronicles the development of Western European orchestral music in South Africa and discusses the influence of five composers she declares to have served significant roles in its development, one of whom is Hendrik Hofmeyr.[36] Early in the article, Franke asserts that South African classical music is an inherently European tradition by tracing its development.[37] The arrival of orchestral music in South Africa coincides with the arrival of travelling European theatrical

[34]Ibid., 61.

[35]Ibid., 60.

[36]Franke, "South African Orchestral Music."

[37]Ibid., 88.

troupes around the turn of the nineteenth century. However, orchestral music in South Africa did not begin to flourish until a gold rush sparked a dramatic influx of Europeans in 1884, which brought with it a population of musicians, actors, and other artists. The first orchestra in the country that was founded in South Africa rather than as part of a travelling act was founded in Cape Town in 1914.[38] Over the past century, Western classical music in South Africa became a rich tradition influenced by the multitude of cultures found in South Africa while always remaining part of the European tradition. It therefore deserves to be included in the study of European-style classical music, which presents the music of Hendrik Hofmeyr as an outstanding representative example of this music and is a significant reason why Franke selected him as one of the "exponents" worthy of study. [39] Franke analyzes the music of these composers and categorizes them. She determines that Hofmeyr is from the "third generation" of South African composers, who "has shown a consistent well-anchored tonal identity, virtuosic and extroverted gestures. Cyclic forms, such as sonata, ternary, variation and rondo, may underlie the structures of his music, but are not slavishly regimented."[40] These astute observations prove useful for the analysis in the document of Hofmeyr's works for solo saxophone.

An interview with Hendrik Hofmeyr conducted by Morné Bezuidenhout yields tremendous insight into Hofmeyr's compositional aesthetic. At the time of the interview, both Hofmeyr and Bezuidenhout were colleagues on the faculty of UCT; Bezuidenhout a musicologist and Hofmeyr a music theorist.[41] Hofmeyr discusses his "compositional ethos" describing his composition as rejecting modernist ideals in favor of beautiful expression, fully embracing

[38]Ibid., 89.

[39]Ibid., 88.

[40]Ibid., 114.

[41]Morné Bezuidenhout, "An Interview with Hendrik Hofmeyr," *Musicus* 35, no. 2 (2007), 19.

melody, harmony, and most importantly, tonality.[42] His conception of tonality is "not in the restricted sense of major and minor, but in the expanded sense of a centre which creates dynamic tensions (and therefore, musical meaning) in the events that unfold around it, irrespective of the pitch aggregates on which they may be based."[43] While he does explicitly reject modernist ideals and dogma, he insists that his music is not anti-modernist and he does in fact incorporate elements of modernism but without modernism's restrictive, self-limiting dogma.[44] His compositional influences are many and varied. They include Landini, Gesualdo, Monteverdi, Dowland, Bach, Mozart, Beethoven, Schubert, Schumann, Chopin, Bellini, Verdi, Wagner, Brahms, Wolf, Strauss, Mahler, Puccini, Fauré, Ravel, Szymanowski, Schoenberg, Stravinsky, Prokofiev, Britten, Arnold van Wyk and Rautavaara.[45] His music is at times criticized for lacking relevance to the political sphere, or the people who Hofmeyr calls the "cultural police."[46] His response being accused of composing with a lack of "relevance" is to consider Johann Sebastian Bach:

> If one's only concern is to be on the right bandwagon at the right time, now is a good time to trumpet the "irrelevance" of Western classical music. Of course, history has demonstrated that the fact that Bach was an eighteenth-century German writing in eighteenth-century Germany for eighteenth-century Germans has not limited his "relevance" to that time or place. The fashionistas of the time in any case considered him an old fogy, hopelessly out of touch with the times, or as our "new musicologists" would put it, "irrelevant." There is nothing "novel" in Bach's style, but there is the inimitable originality of an individual who has mastered his art and refined it to a point where what he has to say and how he says it are truly unique. This is this type of individual expression that I find fascinating and to which I aspire in my work.[47]

[42]Ibid.

[43]Ibid.

[44]Ibid.

[45]Ibid., 19-20.

[46]Ibid.

[47]Ibid., 20-21.

The dissertation by Allyss Angela Haecker, "Post-Apartheid South African Choral Music: An Analysis of Integrated Musical Styles with Specific Examples by Contemporary South African Composers," is not specifically about Hendrik Hofmeyr, but it does offer many further valuable insights into Hofmeyr's compositional aesthetic.[48] The document analyzes multiple examples of South African choral music by South African composers through a highly political lens. Hofmeyr was selected as a representative composer due to his large and varied compositional output, which includes numerous vocal and choral compositions, and his prominence as a composer in South Africa.[49] Hofmeyr's compositional accolades are discussed. His opera *The Fall of the House of Usher* won the South African Opera competition in 1987 and the Nederberg Prize in 1988 as a result of the opera's South African premiere in Pretoria.[50] Several other accolades are discussed, but these are particularly important as this source offers a potential explanation for why his music was performed in South Africa despite Hofmeyr's exile. Haecker suggests that it was a matter of necessity due to the UNESCO cultural boycotts severely limiting the availability of non-South African composer's music.[51]

Haecker's discussion of Hofmeyr's compositional style and influences is useful for understanding Hofmeyr's works for saxophone. Most prominently, Hofmeyr identifies his compositional style with many composers of the Romantic period. He emphasizes what many modernists renounce: expressive melody and tonality; however, tonality is unrestricted by major and minor.[52] This understanding proves to be particularly useful in analyzing his works for solo

[48]Haecker, "Post-Apartheid South African Choral Music."

[49]Ibid., 105-108.

[50]Ibid., 107.

[51]Ibid.

[52]Ibid., 109.

saxophone. Quite notably, Hofmeyr strongly identifies his music as inextricably tied to the Western European tradition, which exists in a sensitive spot in post-apartheid South Africa. His music is apolitical and his integration of Western European and traditional African styles is purposefully limited due to the apolitical nature of his music.[53] Haecker's musical analysis of the work leans heavily on investigating canonic imitation—a frequent component of Hofmeyr's works and the focus of *Partita canonica*.[54]

Partita canonica is analyzed among many other compositions by Hendrik Hofmeyr in an article by James May, "The marriage of instinct and ingenuity: canonic writing in the music of Hendrik Hofmeyr."[55] In this article, May illustrates a vast variety of canonic writing in Hofmeyr's music occurring in a variety of genres: Accompanied two-part, unaccompanied multi-part, compound, contracting, mirror, rhythmically free, textural, migratory canon, and single-voice canon.[56] The partita is single-voice canon, which is most relevant to this document as it is in this passage that May analyzes elements of *Partita canonica.*[57] May analyzes the original composition for solo clarinet. Hofmeyr arranged the work for saxophone in 2008.

Rediscovering Fernande Decruck's Sonata en ut# pour saxophone alto (ou alto) et orchestra, a performance analysis, by Joren Cain, provides useful insight into classical saxophone compositions that utilize polytonality and exhibit elements of the neoclassical style. Both of those aforementioned ideas are relevant to the saxophone compositions of Hendrik Hofmeyr. An example of polytonality in other classical saxophone compositions would be the

[53]Ibid., 110-111.

[54]Ibid., 116-123.

[55]May, "The Marriage of Instinct and Ingenuity," 15-52.

[56]Ibid., 18-44.

[57]Ibid., 39-42.

Concerto for alto saxophone and orchestra by Henri Tomasi. Cain points out that in the opening of Tomasi's concerto there is an E-flat major melody and an A major harmony that simultaneously occur.[58] He also compares an instance of Decruck's use of polytonality to Tomasi's in which Decruck writes music in C major in the right hand of the piano and D-flat major in the left.[59]

Biography of Hendrik Hofmeyr

Hendrik Hofmeyr was born and raised in Pinelands, a suburb of Cape Town, on 20 November 1957. During his youth, this was a "whites only" area of strictly segregated apartheid South Africa. This limited his opportunities for social interaction with people of other backgrounds and forced a social "oppressor" label on him that caused him great mental distress.[60]

Hofmeyr's musical education began at a young age. He began taking piano lessons at the age of seven.[61] His first piano teacher was Anneline le Roux.[62] He continued studying the piano with several teachers around Cape Town throughout his early education. At age 11, he changed piano teachers and studied with Moira Schaeffer.[63] He continued to study piano in his high school years from 1971-1975 beyond his music theory studies in school. In high school, he studied piano with Sona Whiteman, and then in his final year with Elizabeth Izatt.[64] His music

[58]Cain, Joren. "Rediscovering Fernande Decruck's *Sonata en ut# pour saxophone alto (ou alto) et orchestra*: A Performance Analysis," (DMA diss., University of North Texas, 2010), 38.

[59]Ibid., 39-40.

[60]Cupido, "Influences in *Aleenstyrd*," 6.

[61]Haecker, "Post-Apartheid South African Choral Music," 106.

[62]James May, "Hendrik Hofmeyr at Fifty: A Short Biography with a Worklist and Discography," *Musicus* 35, no. 2 (2007), 7.

[63]Ibid.

[64]Ibid.

theory teachers at Nassau High School in Mowbray were Hans van Eck, Sarie Jacobs, and Elizabeth Izatt.[65]

Hofmeyr enrolled at the South African College of Music at the University of Cape Town (UCT) in the Bachelor of Music degree in Musicology in 1976.[66] In 1977, Hofmeyr studied composition with a teacher for the first time. He registered for composition and orchestration, studying with Peter Klatzow and James May for one semester each. Prior to this, Hofmeyr was entirely self-taught in composition, having started composing at the age of 13.[67] His commitment to the piano also persisted during his Bacherlor's degree at UCT, he continued to study piano with Laura Searle; and, in 1979 he earned a performer's licentiate.[68] After completion of his Bachelor's degree in 1980, Hofmeyr remained at UCT to pursue a master's degree in piano performance.[69] Also of significance in 1980, Hofmeyr won a composition competition, the Cape Town Eisteddfod gold medal, for his setting of the Elisabeth Eybers poem, "Herfs," for alto voice and piano.[70]

A compulsory two-year service in the South African Defense Force was required of all white males in South Africa upon completing their education. Rather than serving the apartheid regime, Hofmeyr left the country as a conscientious objector after he completed his Master of Music in performance and dissertation at the University of Cape Town in 1981.[71] He planned to go to the United Kingdom and had already been accepted for a master's degree in musicology,

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[65]Ibid.

[66]Haecker, "Post-Apartheid South African Choral Music," 106.

[67]May, "Hendrik Hofmeyr at Fifty," 7.

[68]Ibid.

[69]Haecker, "Post-Apartheid South African Choral Music," 106.

[70]May, "Hendrik Hofmeyr at Fifty," 7.

[71]Cupido, "Influences in *Aleenstyrd*," 13-15.

but Prime Minister Margaret Thatcher ended funding for foreign students that year. Hofmeyr changed his plans and went to study piano with Alessandro Specchi in Florence, Italy.[72] Hofmeyr remained in Italy in self-imposed exile for ten years, from 1981-1991, during which time he developed his skills as a composer and earned three different diplomas. His study with Specchi lasted from 1981-1983. While in Florence he rounded out his musical studies with intermittent voice lessons with Paolo di Napoli.[73] He went on to study composition under Ivan Vandor in Bologna from 1983-1986.[74] This was the first time Hofmeyr formally studied composition outside of the few lessons he took with Klatzow and May while a student at UCT.[75] After earning that diploma, he returned to Florence where he studied conducting under Alessandro Pinzauti from 1986-1989.[76]

As the apartheid government began to dismantle, Hofmeyr sought to return home after being informed of a vacancy at the University of Stellenbosch, which is located approximately 50 kilometers outside of Cape Town. He was still obligated to serve the compulsory military service, but the government could no longer call up white males because they had eliminated the race registry, therefore, if he did not notify the appropriate authorities, no one would come looking for him.[77] In 1992, Hofmeyr was appointed Lecturer in Musicology at the University of Stellenbosch music conservatory.[78] In 1998, Hofmeyr took a position at the University of Cape Town where he is currently Professor in Composition and Music Theory. One year after

[72]Ibid.

[73]May, "Hendrik Hofmeyr at Fifty," 7.

[74]May, "The Marriage of Instinct and Ingenuity," 15.

[75]Haecker, "Post-Apartheid South African Choral Music," 106.

[76]May, "The Marriage of Instinct and Ingenuity," 15.

[77]Cupido, "Influences in *Aleenstyrd*," 63.

[78]Ibid., 15.

accepting his position, he completed his Doctorate in Music from the University of Cape Town.[79] Hofmeyr's composition career in South Africa began slowly, but eventually flourished. Today he is widely regarded as a leading figure in Western classical music in South Africa and multiple sources cite him as the most commissioned and performed living composer in South Africa.[80]

[79]May, "The Marriage of Instinct and Ingenuity," 15.

[80]Cupido, "Influences in *Aleenstyrd*," 17; May "The Marriage of Instinct and Ingenuity," 15.

CHAPTER 2

CONCERTO PER SAXOFONO CONTRALTO E ORCHESTRA, OP. 106 (2007)

Background Information

Hendrik Hofmeyr's *Concerto per saxofono contralto e orchestra*, Op. 106 (2007) is a single movement work approximately ten minutes in duration that contains elements of traditional sonata form and the typical three movements associated with the concerto. The Hugo Lambrechts Music Centre commissioned the work for Hamman Schoonwinkel.[81] The centre is a music education center in the Western Cape that aims to enhance the musical learning of native South Africans.[82] Schoonwinkel, a student at Hugo Lambrechts at the time the work was commissioned, premiered the work in 2008 with the Cape Town Philharmonic Orchestra as part of the Artscape National Youth Music Competition held at the Hugo Lambrects Music Centre.[83]

The Hugo Lambrechts Music Centre plays a significant role in the genesis of the *Concerto per saxofono contralto e orchestra* and the *Concerto per saxofono baritono e orchestra*. Therefore, a brief history of the organization is appropriate. The Hugo Lambrechts Music Centre was established in 1986 by the Western Cape Education Department. It was named in honor of Hugo Lambrechts, a former director of the education department, who realized that there were few native South African musicians in the country's professional orchestras and thought that a focus on youth music education would eventually naturally increase the number of native South Africans in their orchestras.[84] Initially, the goal of the center was to provide

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[81]Hendrik Hofmeyr, *Concerto per saxofono contralto e orchestra*, (Darling, ZA: Hendrik Hofmeyr, 2007), 1.

[82]Hugo Lambrechts Music Centre, "Our Music Centre," Hugo Lambrechts Music Centre, accessed 9 October 2019, http://www.hugolambrechts.co.za/about-us/.

[83]Artslink, "Youth Music Festival Celebrates 37 Years," Artscape, 23 July 2008, accessed 25 Oct 2019. https://www.artlink.co.za/news_article.htm?contentID=6011.

[84]Hugo Lambrechts Music Centre, "Our Music Centre."

outstanding music education to young South Africans in "symphonic instruments" (woodwinds, brass, and strings) in the northern suburbs of Cape Town.[85] It operated on a limited budget initially, but quickly grew as enrollment increased and it became possible to establish wind bands and string orchestras. Eventually it grew to include instruction on percussion, voice, guitar, piano, harp, and music theory. In 2002, their concert venue was completed, which seats 450 people. This allows the centre to host many national competitions each year and serves as an important performance venue for their students.[86] Students of many ages fill the ten orchestras to facilitate frequent public performance experience.[87]

A brief summary of the Artscape National Youth Music Competition is warranted, as it is part of the origin of the *Concerto per saxofono contralto e orchestra* the *Concerto per saxofono baritono e orchestra*. The competition began in 1984 under a different name, the Trust Bank Youth Music Competition. It was established by the University of Port Elizabeth to implement a competition for high school students. In 2007, the name was changed to what it currently is: the National Youth Music Competition. Later, in 2015, the competition was deinstitutionalized and a trust was established to fund the competition, changing governance to the new National Youth Music Foundation. The ideals and purpose of the competition are to "identify and promote the talent and abilities of young classical musicians, expose the competitors to the requirements of professional careers as soloists and orchestral musicians, and develop the stage and performing abilities of our young classical musicians."[88]

[85]Arisa Voges, "Hugo Lambrechts Music Centre," *Musicus* 33, no. 2 (2005), 69.

[86]Hugo Lambrechts Music Centre, "Our Music Centre."

[87]Voges, 69-70.

[88]National Youth Music Competition. "Vission and Mission." NYMC. Accessed 2 February 2020. http://www.nymc.co.za/about-us.php.

The concerto was composed to be at an appropriate level for a national youth music competition. There are numerous challenges to the work, but there is no utilization of extended techniques and limited usage of the altissimo register. The composer writes in the program notes in the score:

> The Concerto consists of a single movement containing elements of traditional sonata form (exposition-development-recapitulation) and of the three movements (fast, slow, fast) that are normally associated with the concerto. The brief introduction (Maestoso) introduces two important elements: a characteristic rhythm on the timpani and the melodic use of the raised fourth degree. Both figure prominently in the first of the two themes of the exposition (or "first movement"). A cadenza based on these two themes forms the first part of the development section, while the second part is formed by a "slow movement" based on motifs from the introduction. The return of the rhythmic motto from the introduction leads to the recapitulation, which takes the form of a march-like "third movement." The two themes of the "first movement" now appear in the guise of a spirited "march" in 3/4 time, which is followed by a lively coda in which all the themes put in a brief appearance.[89]

The performing forces written for the concerto are as follows: 2 flutes, 2 oboes, 2 B-flat clarinets, 2 bassoons, 2 French horns, 2 B-flat trumpets, 2 trombones, 1 tuba, timpani, percussion (2 players), violin I, violin II, viola, cello, bass, and solo alto saxophone. Pitch classes are used for discussion of note names unless otherwise specified. All references to pitch classes utilize the “sounding,” not “written,” pitch in the text and in tables and figures.

Formal Structure

The form of the single-movement *Concerto per saxofono contralto e orchestra* is neither a traditional sonata form movement nor is it a traditional three or four movement concerto; however, it does contain elements of both. Hepokoski and Darcy’s sonata theory is useful for providing a theoretical framework within which the form of this concerto can be analyzed. This

[89]Hendrik Hofmeyr, *Concerto per saxofono contralto e orchestra*, 1.

work contains many characteristics of the Type 5 sonata.[90] Specifically, it is the Type 3 version of the Type 5 sonata, which features the combination of the ritornello principle with the "textbook" sonata.[91] The concerto is not a classical work, which is what Hepokoski and Darcy's sonata theory is designed to analyze, but it fits this archetype well despite several deviations from the form. The opening, "tonic-centered tutti" ritornello is an important marker that distinguishes the Type 5 sonata from the other types.[92] There are several alternations between orchestral tuttis and solo, hearkening back to the ritornellos of the classical Type 5 sonata, but rather than presenting a full orchestral exposition, followed by a solo exposition, and so on, the ritornello-like passages are condensed and integrated with the solo passages. The ritornello-like passages in the exposition are found in the introduction, the transition, and in the middle of the S Theme. There is a ritornello-like passage in the middle of the development, and in the middle of the recapitulation. Table 1 illustrates the broad elements of form found in an analysis of the concerto.

Table 1: *Concerto per saxofono contralto e orchestra*, analysis of form

Movement	**I: Fast**		**II: Slow**	**III: Fast**	
Major Formal Section	Introduction	Exposition	Development	Recapitulation	Coda
Measure Numbers	1-8	9-83	84-165	166-232	233-272
Tonal Center	C minor	C minor / F-sharp minor / A	A	C	C

This concerto features a brief opening tutti. It is slower than the exposition but introduces important recurring motifs. Most notably is the eighth-sixteenth-sixteenth-quarter rhythm first

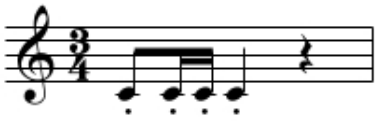
[90]Hepokoski, *Elements of Sonata Theory*, 345.

[91]Ibid., 341.

[92]Ibid., 430.

presented by the trumpet and trombones, illustrated in Figure 1. An eighth note is often substituted in place of the staccato quarter note. This rhythmic motif is a prominent characteristic of the P theme presented by the solo saxophone at the beginning of the exposition. The rhythmic motif will be analyzed to a greater extent later in this chapter in the section "Melodic and Harmonic Content: Rhythmic Motif."

Figure 1: *Concerto per saxofono contralto e orchestra*, rhythmic motif



There are three distinct sections evident in the work, a fast, slow, and another fast section (shown in Table 1). This is akin to the fast-slow-fast three movement concerto structure, but on a much smaller scale. This also coincides with the three major sections of a sonata: exposition, development, and recapitulation. The first 83 measures form the first fast section (but includes a slower introduction), which is treated as both the first movement of a concerto and the exposition of a sonata-form movement. The primary theme begins in C minor and modulates to F-sharp minor before eliding into a non-modulating transition.[93]

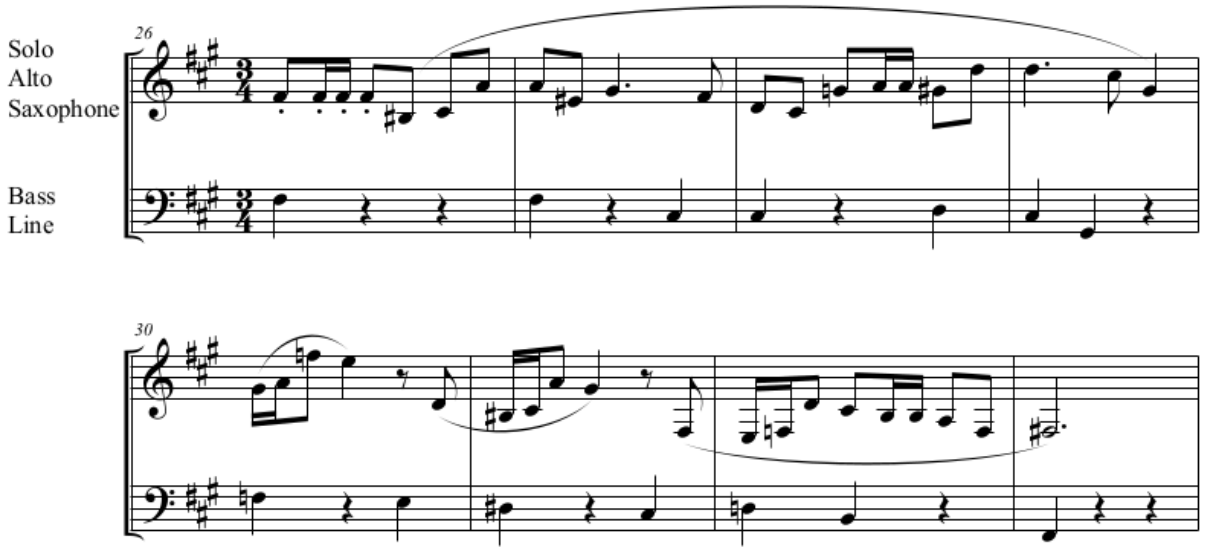
The transition is marked by a strong tutti entrance, a typical characteristic of orchestral *allegro* compositions.[94] P ends on a perfect-authentic-cadence (PAC) in measure 33. In the strictest sense, it is not a PAC because there is no V-I motion in the bass. Hofmeyr is not composing a traditional Common Practice functional harmonic progression, therefore, the cadence is implied by the end of the melodic idea and the PAC is implied by the solo saxophone

[93]Ibid., 95.

[94]Ibid., 94.

and string bass both ending on an F-sharp. This is a common characteristic to the ends of phrases in Hofmeyr's music and is how cadences are analyzed throughout this document. Figure 2 contains a reduction of the melody and bass line of measures 26-33 to show the cadence in measure 33.

Figure 2: *Concerto per saxofono contralto e orchestra*, mm. 26-33, melody and bass line reduction showing a PAC



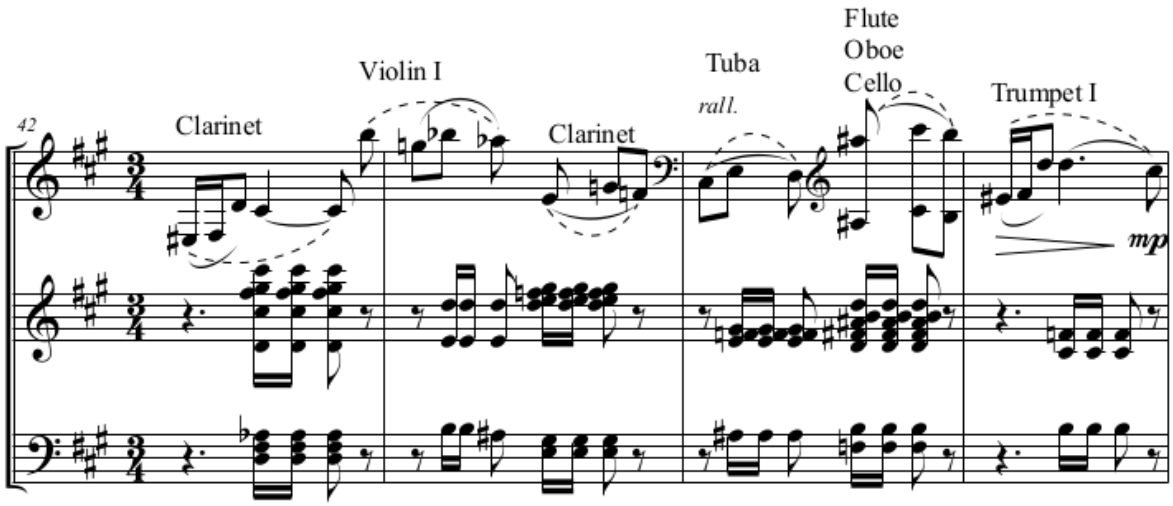
The rest of the orchestra begins a flourish after the F-sharps sound which propels the music to the tutti affirmation in measure 34. The transition is of the dissolving restatement type based on P; it begins with a restatement of P material in the horn before digressing into transitional material away from the music in P.[95] There is an appearance of musical material that is unequivocally a secondary theme beginning at measure 46. Therefore, the end of TR should be marked by the medial caesura, which is characterized as a brief break in the music, often appearing as a half cadence, that divides the exposition into two thematic areas, P and S.[96] The

[95]Ibid., 101.

[96]Ibid., 23-24

presentation of the medial caesura is deformed due to a lack of a clear break or cadence. Measures 42-45 is filled with a dying-away of energy created by a reduction in dynamic level and the introduction of a rallentando in measure 44. This indicates that these measures are expanded caesura-fill, which is a "filling-in" of the anticipated silence of the medial caesura, which is a common characteristic of the medial caesura area when S is preceded by a reduction in musical energy. Usually a clear medial caesura is located prior to the caesura-fill, but one is not found in this piece.[97] Figure 3 shows a reduction of the caesura-fill. The dashed lines in the top staff system represent solo lines played by individual instruments, the bottom two staves represent the rest of the orchestra.

Figure 3: ***Concerto per saxofono contralto e orchestra,*** **mm. 42-45, caesura-fill reduction**



The S theme follows the medial caesura and provides a contrasting lyrical melody, typical of most sonata form music.[98] It lessens to a piano dynamic, the orchestration thins, and written in the solo saxophone part is lyrical melodic material with little articulation.[99] The tonal

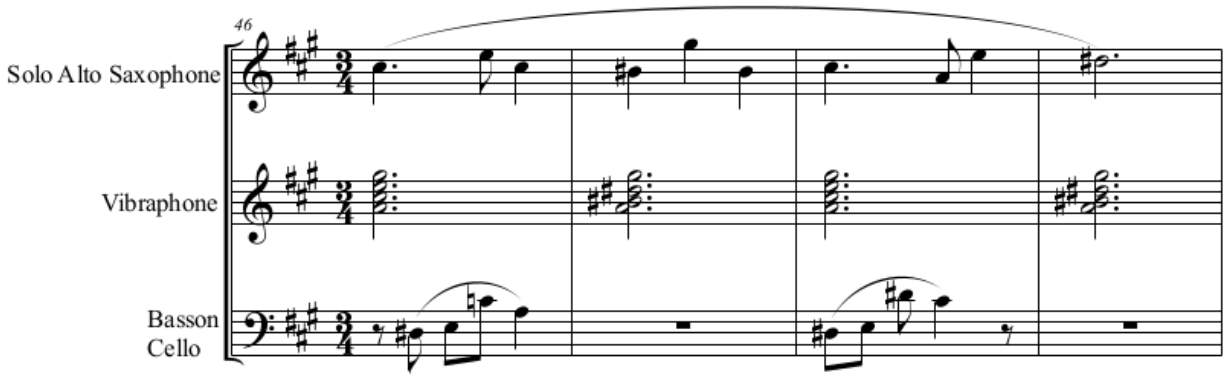
[97]Ibid., 40-49.

[98]Ibid., 23.

[99]Ibid., 131.

center of S is A-natural. A major is primarily suggested. This is the major-mediant of the key center that P finishes, which is typical of minor-mode sonatas.[100] However, this theme is an example of bitonality, juxtaposing A major and A minor. There are several cues which point to the bitonality of this theme. Two clear harmonic examples occur in measure 46, the very beginning of the thematic area. The cello and the first bassoon perform an arpeggio outlining the A minor arpeggio, decorated by the tritone, D-sharp, a common feature of Hofmeyr's saxophone music. This relatively stable sonority, combined with the length of the A, cues the tonal center of A, specifically A minor.[101] Another a prominent tonal cue is the A major seventh chord in the first percussion part, performed on vibraphone.[102] The tonal center cueing in the solo alto saxophone melody line is less clear than the stable harmonies supporting it. The melody line initially suggests C-sharp minor, but quickly moves past it. The fact that C-sharp minor shares two chord tones with A major aids in creating such ambiguity. However, in measure 48 the solo saxophone part outlines an A major chord and in measure 49 moves to the tritone. Figure 4 illustrates a reduction of these elements of bitonality.

Figure 4: ***Concerto per saxofono contralto e orchestra,*** **mm. 46-49, bitonality cues**



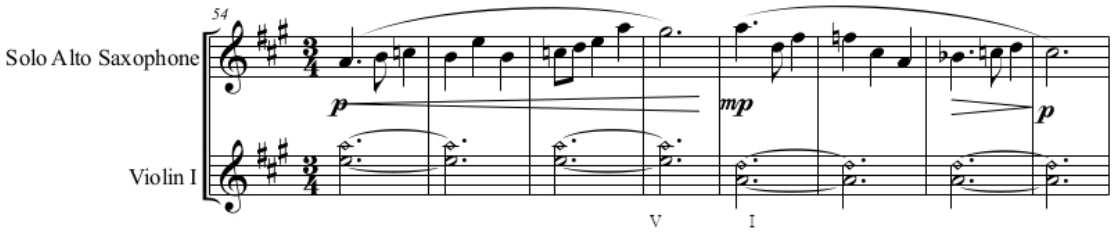
[100]Ibid., 24, 119.

[101]Kleppinger, "Reconsidering Pitch Centricity," 76.

[102]Ibid.

Once the S theme begins, one must look for the first perfect authentic cadence in order to spot the essential expositional closure (EEC). In order for a cadence to be an EEC, it must deliver a clear perfect authentic cadence (PAC) complete with V-I motion in the bass and the melody ending on scale degree one.[103] This is another area in which it is useful to consider that the form of this music is sonata-like rather than a sonata representative of the Classical Period, and this is one of the scenarios that is best understood as an exception to the expected and to treat this as a deformed EEC. An imperfect authentic cadence is implied in measure 61, by the solo saxophone part's arrival on C-sharp and the sustained A-natural in the first violin part. This problematizes analyzing this measure as the end of S. While it is possible this could be the beginning of a "chain-like, multi-modular S," this is likely not the case as no other cadential moment provides a satisfactory PAC either.[104] Rather, the motion in the first violin part from E to A combined with the motion in the solo saxophone part from G-sharp to A suggest an anticipation of the expected PAC at the EEC before the melodic phrase finishes in measure 61. This is shown in Figure 5.

Figure 5: *Concerto per saxofono contralto e orchestra,* mm. 54-61, implied EEC



The music moves into closing materials following the deformed EEC in measures 62-

[103]Hepokoski, *Elements of Sonata Theory,* xxv.

[104]Ibid., 139.

83.[105] The closing material acts as an "S aftermath."[106] It recalls and develops ideas from the S thematic area and begins to shift to the ambiguous tonal center of the development. Table 2 shows the elements of the exposition and the corresponding tonal centers.

Table 2: *Concerto per saxofono contralto e orchestra*, exposition summary

	P	TR	S	C
Measure Numbers	9-33	34-45	46-61	62-83
Tonal Center	C minor / F-sharp minor	F-sharp minor	A	A

The second major section of the concerto, which forms a development section and is akin to the slow second movement from a typical multi-movement concerto, is marked by the beginning of the cadenza. The cadenza develops the primary and secondary themes before transitioning to a slow measured section, in which musical ideas from the exposition are further developed.

After a period of ambiguity in the solo alto saxophone cadenza, the tonal center returns to A. It is still bitonal A minor and A major. When time begins in the slow movement in measure 111, the first sonority is A minor with an added tritone above the root.

There is a brief quasi-ritornello in the middle of the development, from measures 125-132. The beginning of the ritornello is elided with the ending of the solo. In this passage, the second clarinet, second bassoon, first horn, and viola echo the melodic idea from the solo saxophone part in measures 118-125.

The saxophone returns to solo material for the remainder of the development. It does not go through a series of modulations or sequences as would be expected of a traditional sonata

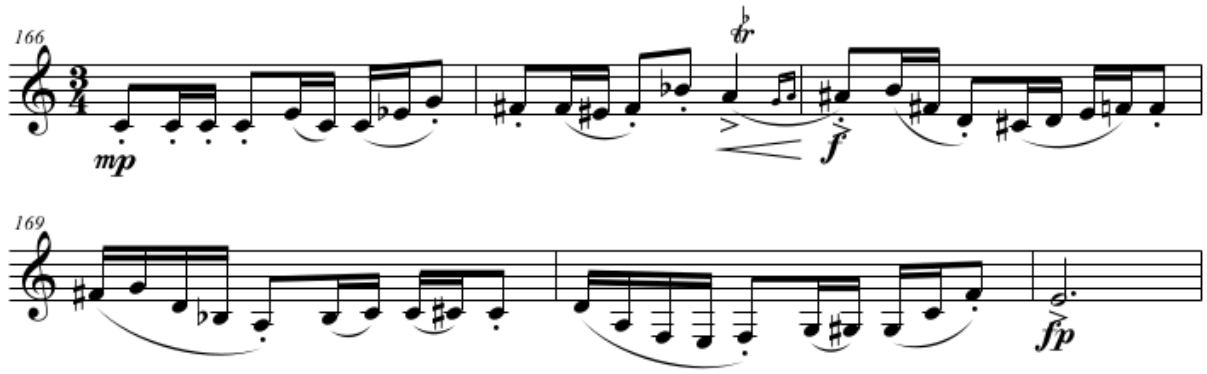
[105]Ibid., 118.

[106]Ibid., 182-183.

form development section.[107] Different tonal centers are suggested, but the melody continues to exhibit cues which indicate that A is the tonal center.

The third section is similar to a recapitulation from a traditional sonata form movement and a fast third movement from a concerto. It is marked by the return of the rhythmic motif from the beginning of the concerto, but instead of an exact recapitulation, it presents the opening themes in a new march style. The tonal center at the beginning of the recapitulation is C-natural. Hofmeyr continues to utilize bitonality. The opening harmony contains C, E-flat, E-natural, and G, suggesting C major and C minor polychords, sharing the C and G. The melody in the solo alto saxophone part cues this bitonality as well, utilizing C, E-flat, E-natural, and G as the only pitch classes in the first measure of the melody in measure 166.[108] Figure 6 shows an excerpt of the beginning of the solo saxophone part.

Figure 6: ***Concerto per saxofono contralto e orchestra,*** **mm. 166-171, P recapitulation, solo saxophone excerpt**



There is a quasi-ritornello from measures 178-188. This aligns with how TR material is treated in the exposition. The solo saxophone part rests and the orchestra performs the transition without modulation. The approach to the medial caesura is handled differently in the

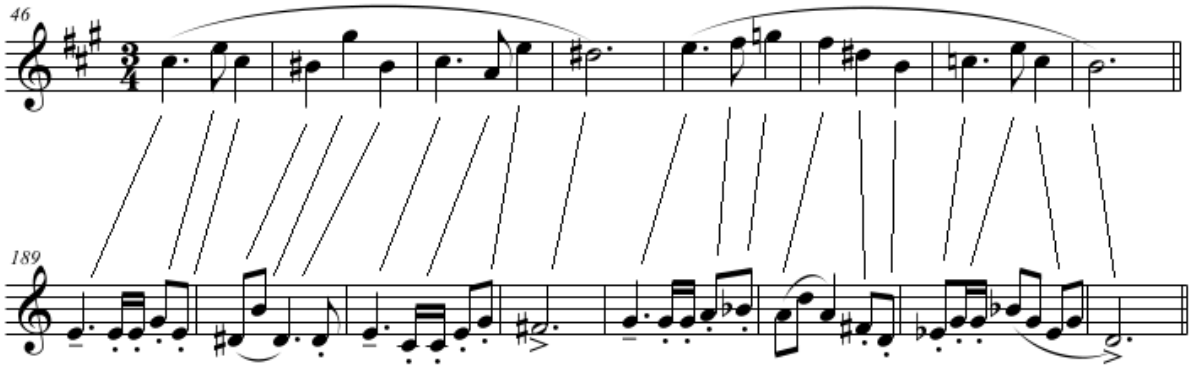
[107]Ibid., 196-198.

[108]Kleppinger, "Reconsidering Pitch Centricity," 76.

recapitulation than it was in the exposition. The orchestra enters at a piano dynamic at the beginning of the transition. It gradually increases in dynamic level and energy level until measure 188, in which there is a sudden reduction in orchestration, a deformation of the expected increase in energy.[109] There is a rallentando, and the music in the woodwinds sounds a prominent pitch class G, implying a half cadence, and the medial caesura.

Figure 7 shows a comparison of the presentation of the S Theme in the exposition, where it is in A major and the presentation of the S Theme in the recapitulation, where it is in C major and minor. The development from lyrical melody to march style melody does not drastically change the thematic content.

Figure 7: *Concerto per saxofono contralto e orchestra*, mm. 46-53, 189-196, S comparison



There is no clear Essential Structural Closure (ESC) at the end of S in the recapitulation, which is a similar issue to the unclear EEC in the exposition. Thematically, the ESC should be expected around measure 197. However, there is no material that suggests a PAC at measure 197, or anticipation of an ESC before it like the EEC in the exposition. The melodic material, however, suggests a P-based closing section. The lack of an ESC in the expected place is a

[109]Hepokoski, *Elements of Sonata Theory*, 25.

deformation of sonata form.[110] It is not until the music approaches the coda that we are provided with a strong PAC which is written across the barline from measure 232-233 complete with V-I bass motion. This event clearly marks the beginning of the coda, as thematic material from P returns, followed by each other thematic area. The tonal center remains C. The tritone is still emphasized. The coda concludes on a PAC, complete with V-I motion in the bass.

In addition to the elements of sonata form that have been tracked through this analysis, the ritornello and solo alternation was an important aspect of the concerto Type 5 sonata to track. Table 3 summarizes the findings of the analysis.

Table 3: *Concerto per saxofono contralto e orchestra,* ritornello and solo alternation analysis

	Location	Tonal Center
Ritornello 1	Intro, mm. 1-8	C minor
Solo 1	Exposition, P, 9-25	
	Exposition, P, 26-33	F-sharp minor
Ritornello 2	Exposition, TR, 34-45	
Solo 2	Exposition, S, 46-61	A
	Exposition, C, 62-83	
	Development, Cadenza, 84-110	Various
	Development, 111-125	A
Ritornello 3	Development, 126-132	
Solo 3	Development, 133-165	
	Recapitulation, P, 166-177	C
Ritornello 4	Recapitulation, TR, 178-188	
Solo 4	Recapitulation, S, 189-196	
	Recapitulation, C, 196-233	
	Coda, 233-272	

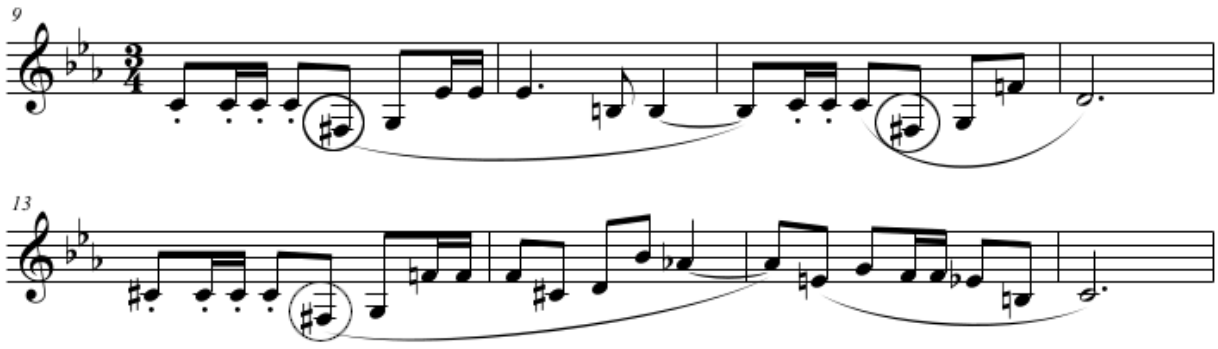
[110]Ibid., 232-252.

Melodic and Harmonic Content

Tritone Emphasis

A prominent feature of the melodic line in the P theme is the use of the tritone (ic6 from the pitch class which denotes the tonal center), most often written as the raised fourth scale degree. Figure 8 illustrates the presence of the raised fourth, F-sharp, in the tonal center of C. Each time this pitch class returns it is emphasized through a large intervallic leap. In measures 9 and 11, the F-sharp is part of a diminished fifth (ic6) interval. The music in measure 13 begins with a reiteration of measure 9 ic1 higher. The F-sharp is part of a perfect fifth (ic5, or ic7 in ordered pitch space).

Figure 8: ***Concerto per saxofono contralto e orchestra*****, mm. 9-16, melodic use of raised fourth scale degree in P, saxophone part**

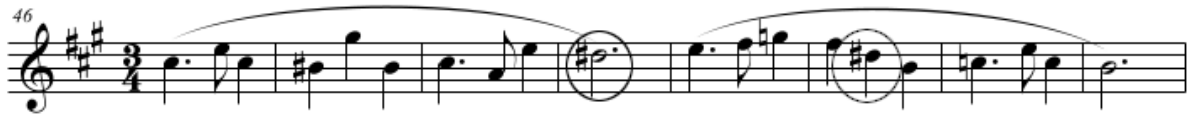


Not only does Hofmeyr exploit the tritone interval in a melodic way, he uses it harmonically as well. A change in tonal center occurs in measure 26 from C minor to F-sharp minor. The theme is developed in the new tonality (shown in Figure 9). The raised fourth scale degree is part of an ic6 interval, just as in measure 9.

The S theme begins in A major at measure 46. The raised fourth scale degree continues to be featured in the melody, however, less prominently than in the P thematic area. D-sharp, the raised fourth, is found in measure 49 and 51 (see Figure 10).

Figure 9: ***Concerto per saxofono contralto e orchestra,*** **mm. 26-29, melodic use of raised fourth scale degree in P, saxophone part**

Figure 10: ***Concerto per saxofono contralto e orchestra,*** **mm. 46-53, melodic use of raised fourth scale degree in S, saxophone part**



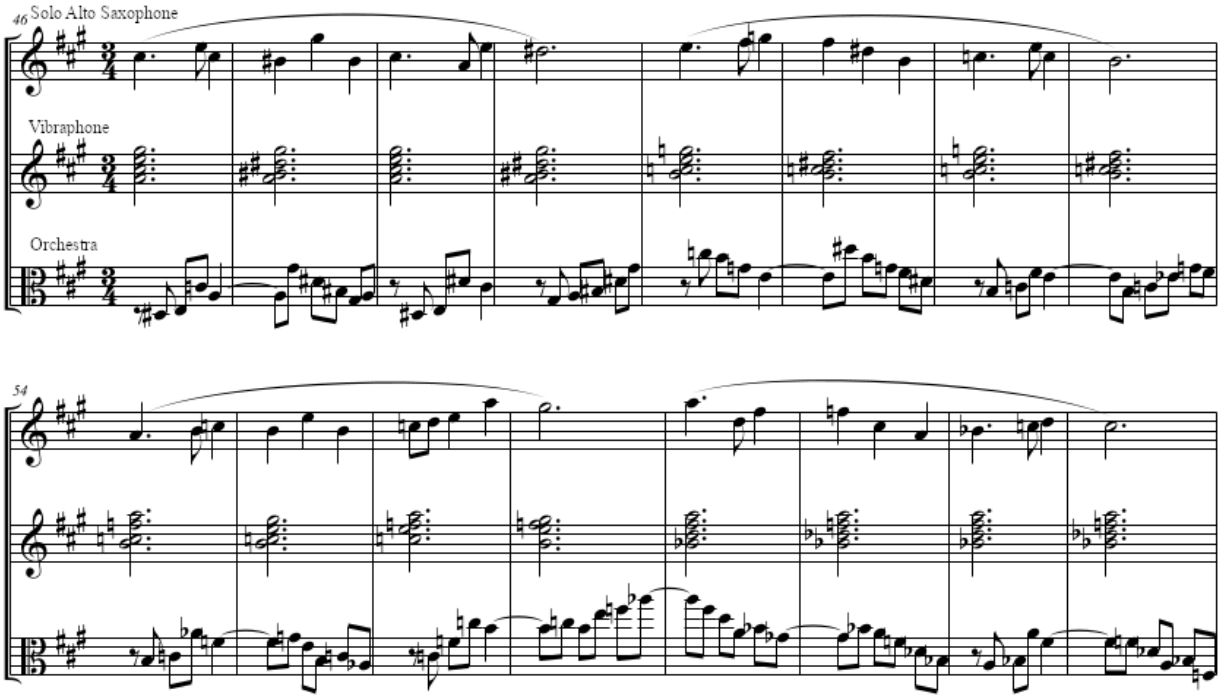
Drawing on the neoclassical tradition, Hofmeyr utilizes several parallels with periodic phrase structure in this phrase without strictly adhering to a traditional periodic phrase.[111] Figure 11 shows the S theme with a reduction of the harmony underneath. The harmonic content shirks a traditional functional harmonic progression. The vibraphone vacillates between a blocked A major chord and a blocked G-sharp minor chord, then between a C major chord and a B major chord, and then continues to follow a similar pattern. Arpeggiated chords often provide the corresponding parallel major or minor chord to intensify the bitonal harmony occurring, such as in measures 46-49, or support the same harmony, such as in measure 50-53. There are several elements in the melody which suggest antecedent and consequent phrases that form a parallel period, providing continuity to the phrase.[112] Measure 46 and 54 share rhythmic content. Measure 47 and 55 share a contour of arpeggiated chord tones. Measures 49 and 57 are both accented lower chromatic neighbor tones. Measures 51 and 59 are both descending arpeggiated

[111]Laitz, *The Complete Musician*, 297-306.

[112]Ibid., 299.

chord tones. A half cadence is implied in measure 53 by the B in the solo saxophone voice and the Es in the first bassoon and first violin parts. These elements are illustrated in Figure 11.

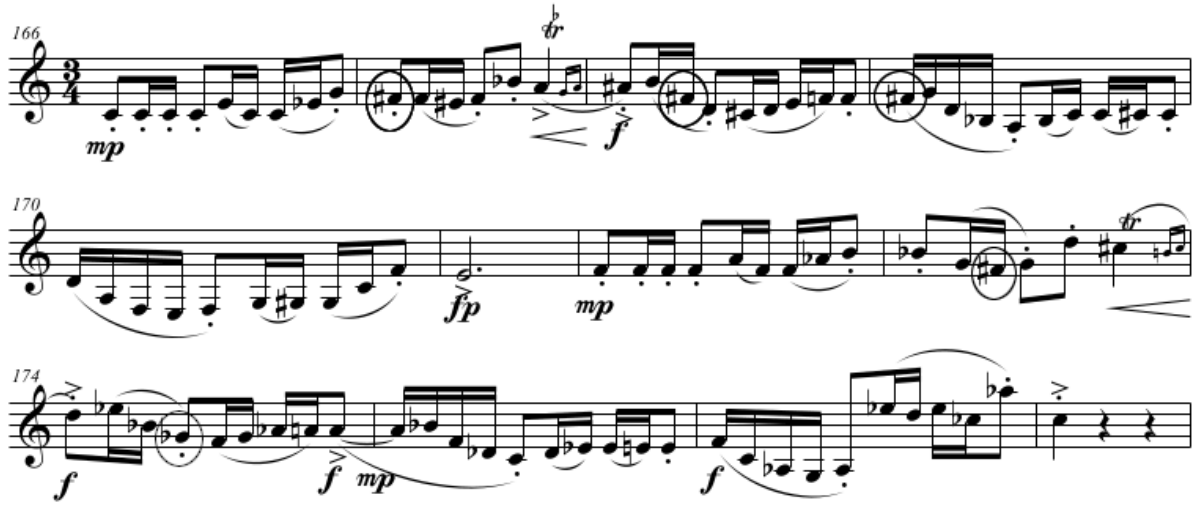
Figure 11: *Concerto per saxofono contralto e orchestra*, mm. 46-61, reduction



The prominence of the raised fourth scale degree persists in the recapitulation. The recapitulation is not a strict restatement of the materials. Rather, it is developed, manipulated and presented in a new march style. Measures 166-177 provide the recapitulation of P. The tonal center is C-natural. Rather than clearly being C minor, as part of it was in the exposition, Hofmeyr continues to write in bitonality and creates the material in C major and C minor. The raised fourth scale degree of both key centers is F-sharp, which is found in measure 167, 168, 169, and 173, with a lowered fifth also occurring in measure 174 (shown in Figure 12).

The recapitulation of S begins in measure 189. The tonal center remains C-natural. Just as in the exposition, the raised fourth scale degree is present, but less prominently than in P. F-sharp is only featured twice.

Figure 12: ***Concerto per saxofono contralto e orchestra,*** **mm. 166-177, P recapitulation, saxophone part**



Rhythmic Motif

A recurring rhythmic motif is a prominent feature of melodic material in the P theme. It is first found in the introduction, preparing the idea to come in the P theme (refer to Figure 1). The rhythmic motif is passed from trumpet and trombone in measure 1, to oboe and trumpet in measure 3, to oboe and horn in measure 5, to bassoon and horn in measure 6. At the beginning of P, the solo alto saxophone immediately begins with the rhythmic motif in measure 9, and it is written again in measures 13 and 26.

The horn and first violin lead the P theme melody in which the rhythmic idea sounds again when the orchestra takes over for the ritornello-like TR at measure 34. The first trumpet follows a measure later in canon at an interval of ic4 (shown in Figure 13).

This rhythmic motif returns late in the development section, where it is warped and manipulated. It first reappears in measure 146 in the horn and trumpet. Rather than eighth and sixteenth notes, the motif undergoes rhythmic diminution and durations are halved to sixteenth and thirty-second notes. This creates the same effect, due to the slow tempo; the indicated tempo

marking is quarter note equals circa 46-48, compared to quarter note equals circa 116-126 in the exposition. The modified rhythm is shown in Figure 14.

Figure 13: ***Concerto per saxofono contralto e orchestra,*** **mm. 34-41, TR canon reduction**

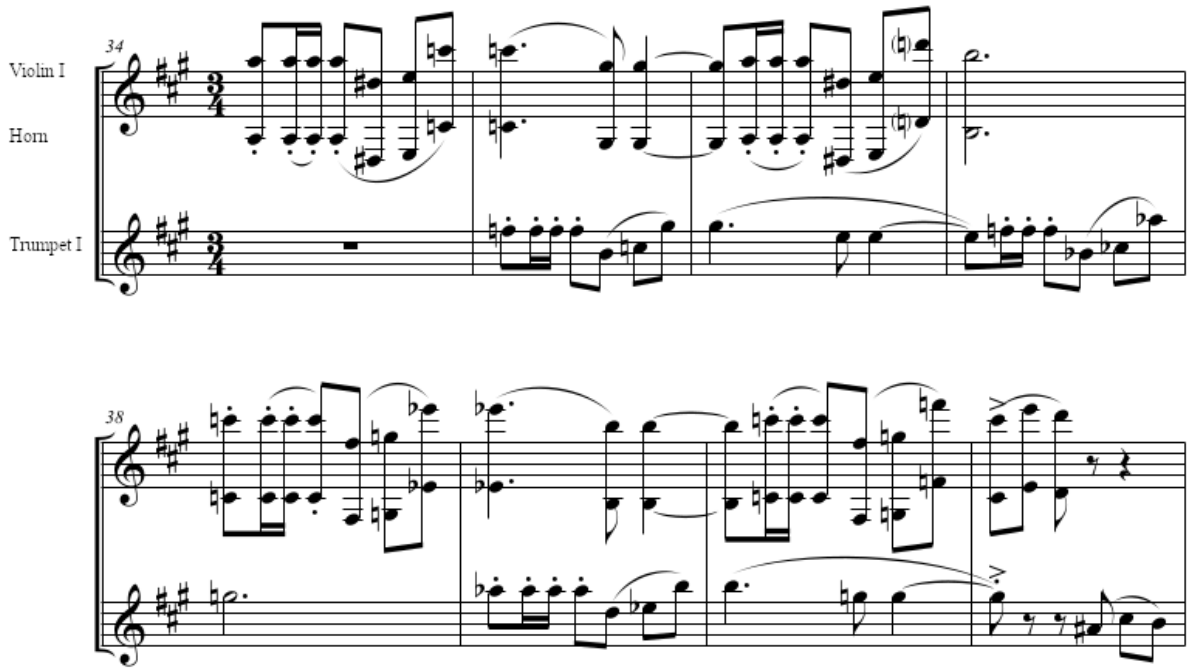
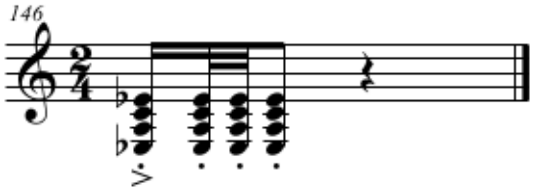


Figure 14: ***Concerto per saxofono contralto e orchestra,*** **m. 146, reduction of the modified rhythm in horn and trumpet**

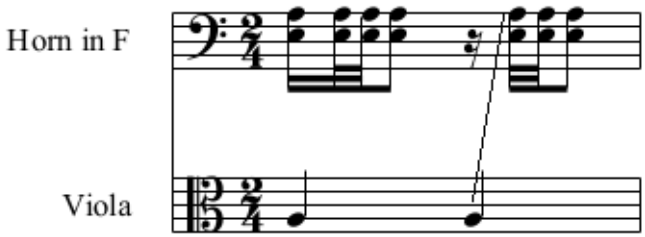


The rhythmic motif is sometimes created by a composite rhythm in the development section. The first instance of this composite rhythm is written in measure 146. The viola and first horn complete the motif on A3.[113] This is demonstrated in Figure 15. The rhythmic motif

[113]Specific notes in this document are referred to by the Acoustical Society of America octave designation numbers in which "middle C" is "C4" and each chromatic note above it is designated with the same number (ie: D4, A4, etc.) to B4 until the C one octave higher than "C4," which is "C5." The octave lower is "C3."

continues to be found in fragmented forms throughout the remainder of the development. In the woodwinds in measure 148, brass in 149 and 150, woodwinds in 151. The horn and trumpet perform a complete iteration of the rhythmic motif in measure 154. Fragmentation continues later in measure 154 in the woodwinds, then woodwinds and brass share fragmentation in measure 155, woodwinds 156, brass in 157, woodwinds then brass in 158, brass then woodwinds in measure 161, woodwinds and brass in measure 164 and 165.

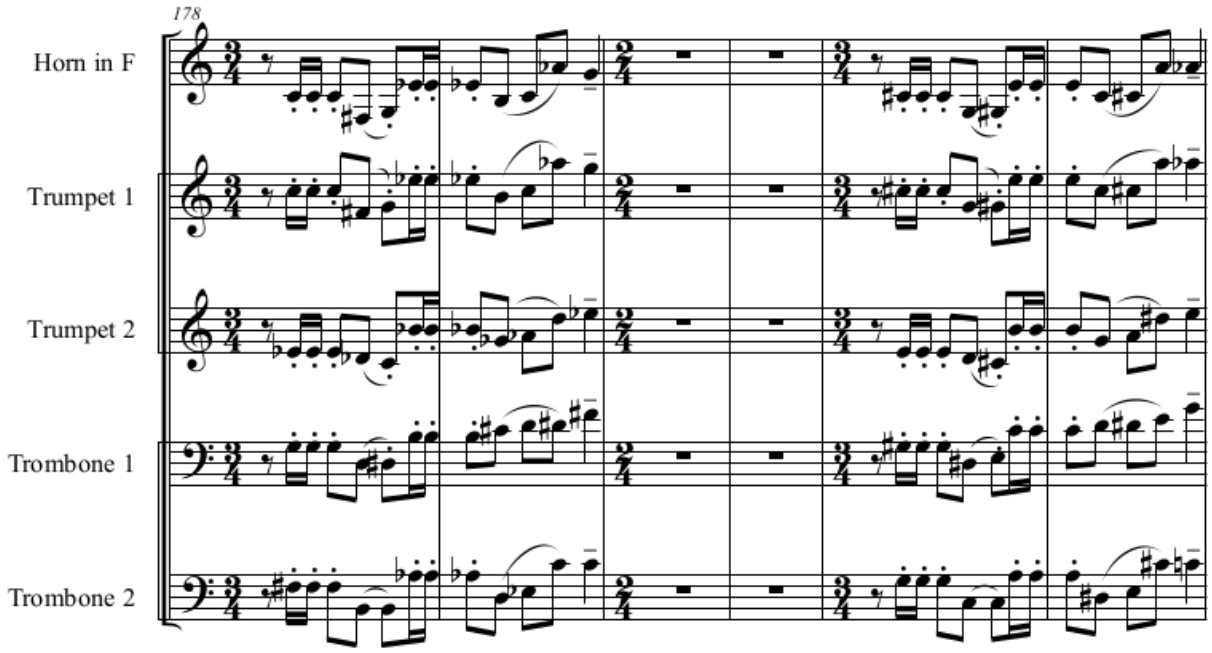
Figure 15: *Concerto per saxofono contralto e orchestra,* m.146, composite rhythm example, orchestra



This usage of the rhythmic motif leads back into the recapitulation, which begins with the solo alto saxophone performing the varied return of P and prominently features the rhythmic motif at measure 166 and 172 (this is illustrated in a previous example, see Figure 12).

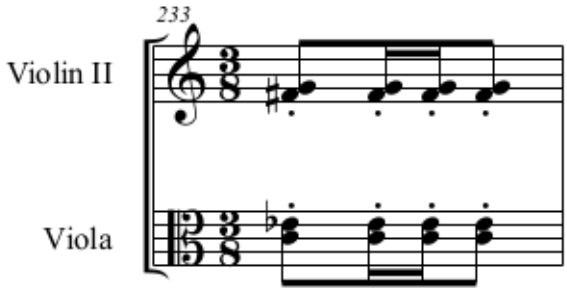
The TR material in the recapitulation draws on the P theme material as it did in the exposition, leading to frequent appearances of the rhythmic motif. Rather than a sparse canonic texture, the brass presents the melodic material tutti with one significant difference. The first eighth note from the rhythmic motif is replaced with an eighth rest. This occurs first at measure 178, and again at measure 182. A reduction of this manipulation is shown in Figure 16. In measure 211 and 215 in the recapitulation, the woodwinds perform the same altered motif with the missing first note from the TR material. Fragmentation of the motif continues to occur in many places throughout the recapitulation.

Figure 16: ***Concerto per saxofono contralto e orchestra,*** **mm. 178-183, reduction of melodic material in brass section.**



In measure 197, the solo saxophone performs the rhythmic motif, but it is disguised by an octave displacement of the first eighth note in which the saxophone performs E-flat4 to E-flat3. This occurs again in measure 203 on A-flat4 to A-flat3. The orchestra performs the rhythmic motif in measure 230, which then leads to the coda where it is presented in 3/8 time in the second violin and viola at the beginning of the coda, in measure 233. Figure 17 shows an excerpt.

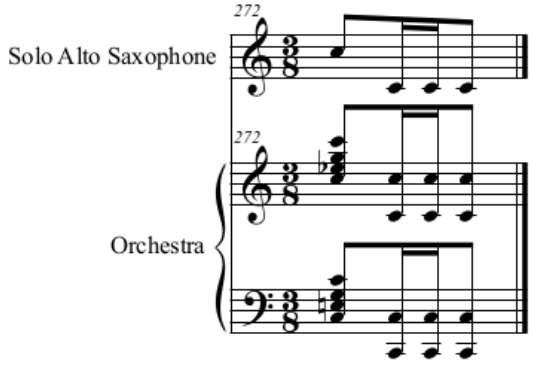
Figure 17: ***Concerto per saxofono contralto e orchestra,*** **m. 233, violin II and viola rhythmic motif**



In the final measure of the concerto, a tutti rhythmic motif is written in the solo part and orchestra with an octave displacement in it. This is similar to earlier in the recapitulation in

measure 197. The solo alto saxophone contains C5 to C4, the orchestra expands the pitch range, utilizing C6 to C5, C4 to C3, and C3 to C2. Figure 18 illustrates the tutti motif.

Figure 18: *Concerto per saxofono contralto e orchestra*, m. 272, rhythmic motif tutti, reduction

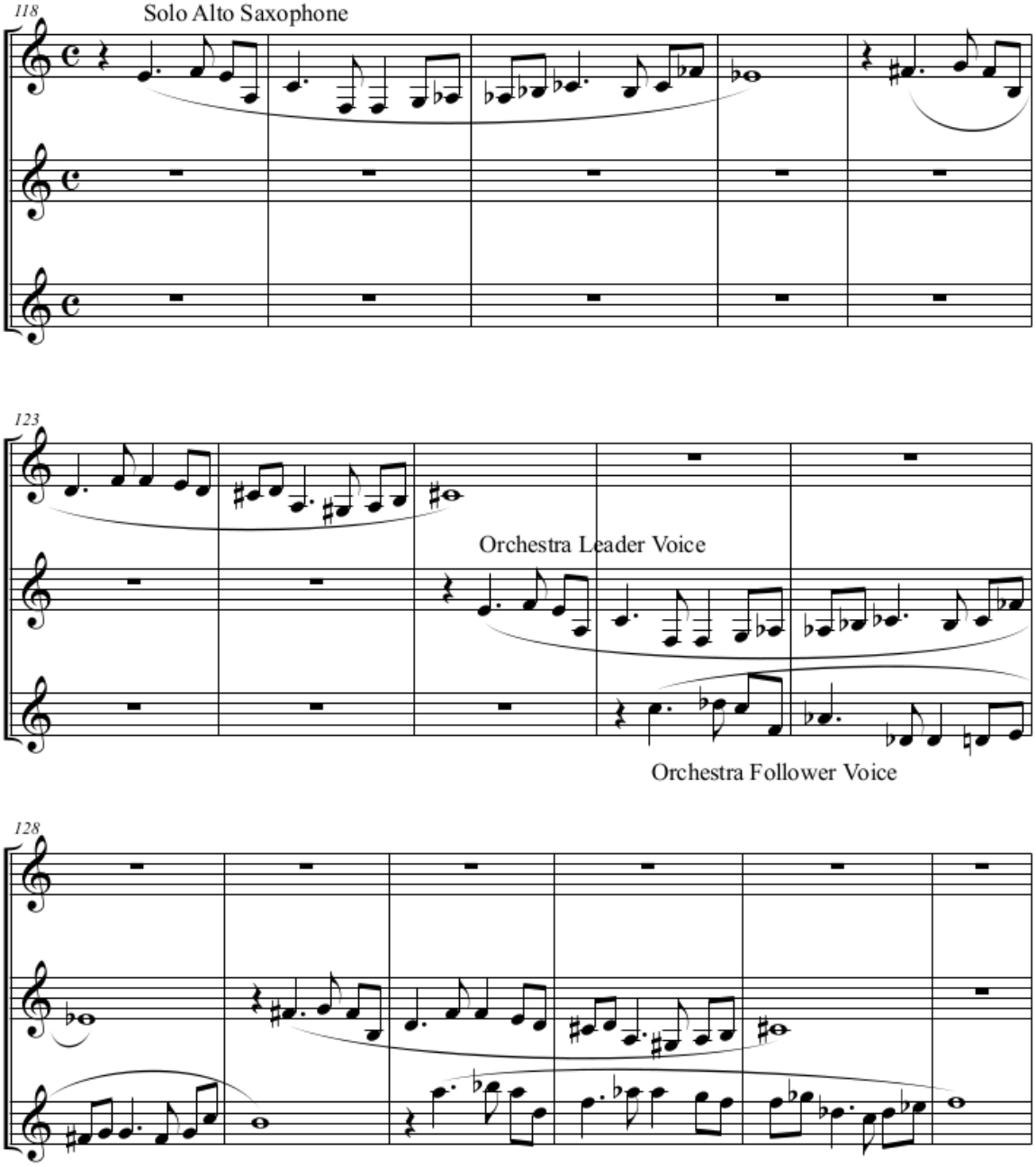


Canonic Sections

Canons are a prominent component of Hofmeyr's compositional style. The first appearance of canon occurs in the orchestra in measures 34-41 (see Figure 13). Only the canonic sections that include the solo saxophone part is studied in this section. The first musical material relevant to studying this content occurs in measure 46-77. The solo alto saxophone part performs the S theme for sixteen measures from 46-61. Following, this voice is the first violin, performing an exact repetition from measure 62-77. This is not canonic imitation; rather, the violin restates the melodic phrase immediately after the solo saxophone. This sets up a point of canonic imitation later in the composition in which this type of compositional technique is employed. In measure 118-125, the solo saxophone part performs a development of the S theme. Clarinet, second bassoon, first horn, and viola enter in measure 125 to repeat this phrase with identical pitch class content as the leader voice of a canon. The oboe and first violin begin the follower voice of the canon in measure 126 at a pitch class interval of ic4. The canonic imitation in the follower voice is not exact, such as at the end of measure 127 and beginning of measure 128 where the follower voice is D - E - F-sharp - G, but should be D-sharp - E - E - F-sharp. At

measure 130, the interval of imitation changes to ic3; and at measure 132 the interval of imitation in the follower voice returns to ic4. Figure 19 illustrates this event.

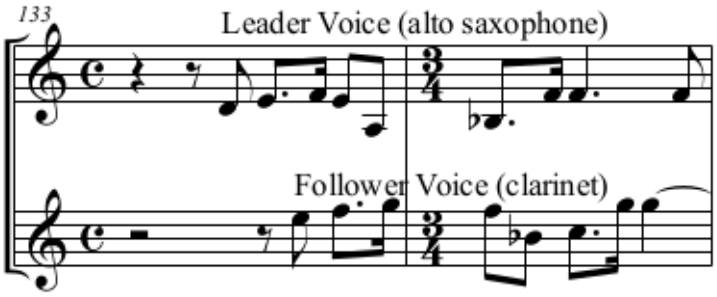
Figure 19: *Concerto per saxofono contralto e orchestra*, mm. 118-133, canon



Another instance of canon occurs after the conclusion of the previous one. It is between the solo alto saxophone and various instruments in the orchestra. The leader voice is in the solo

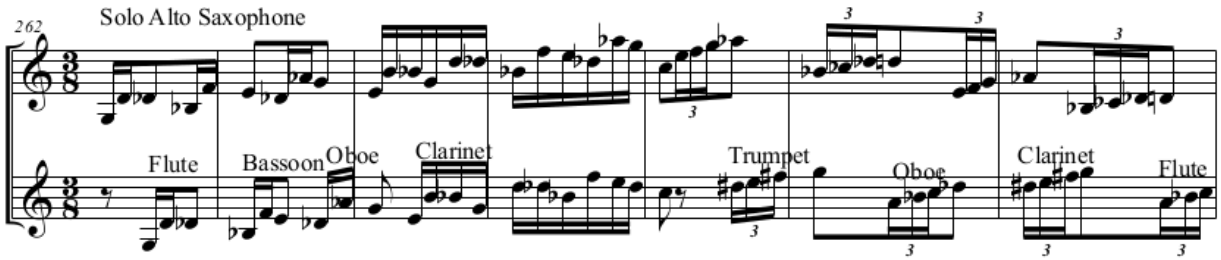
alto saxophone at measure 133. The follower voice begins in the first clarinet part, one quarter note later at an inconsistent pitch class interval higher; sometimes at ic1, and other times at ic2. The fragmented canon continues sparsely throughout measures 133-145 occurring at irregular pitch class intervals. The beginning of this canon is shown in Figure 20.

Figure 20: *Concerto per saxofono contralto e orchestra*, mm. 133-134, beginning of the fragmented canon



This style of similarly fragmented imitation between the solo alto saxophone and the orchestra returns in the coda from measures 262-268. The follower voice occurs one eighth note after the leader voice. The pitch class interval is ic0, although it is spread out through numerous octaves. The follower voice is distributed throughout the orchestra in the flute, bassoon, oboe, clarinet, and trumpet parts. At measure 265, the clarinet ends the imitation early while the pitch class interval changes to ic1 at measure 266.

Figure 21: *Concerto per saxofono contralto e orchestra*, mm. 262-268, canon



Chapter Summary

In this composition, Hofmeyr exhibits clear and consistent tonal language and a reliance

on aspects of traditional form to provide structure to expressive melodic ideas. The latter portion of the concerto embraces an expanded tonality that is realized through bitonal and polychordal techniques, specifically the simultaneous usage of major and minor sonorities built on the same root. Three common elements of Hofmeyr's compositional technique are found throughout: usage of specific interval classes to create intriguing melodic content, in this concerto he uses ic6; usage of a recurring motif to provide unity through the composition, in this concerto it is the rhythmic idea that first appears in the orchestral introduction and creates the final cadence of the composition; and, the clever usage of canon.

CHAPTER 3

CONCERTO PER SAXOFONO BARITONO E ORCHESTRA, OP. 129 (2010)

Background Information

Hendrik Hofmeyr's *Concerto per saxofono baritono e orchestra*, Op. 129 (2010) is a single movement concerto. The sixteen-minute concerto requires the baritone saxophone soloist to execute complex rhythms in a variety of meters, tempi, and styles. It is a free fantasy form that draws heavily from elements of traditional sonata form movements and concerto movement expectations to provide a cohesive structure to the work.

The concerto was commissioned by the Hugo Lambrechts Music Centre as a gift for Levi Alexander.[114] Alexander, a student of Hugo Lambrechts at the time of the work's commission, premiered the work in 2010 with the Cape Town Philharmonic Orchestra for the Artscape National Music Competition. Alexander performed the work in the final round of the competition, for which he earned the competition's prize for "Best Performance of a South African Composition."[115] See the "Background Information" section in Chapter 2 for information regarding the Hugo Lambrechts Music Centre and the Artscape National Music Competition.

The concerto is written for the following performing forces: 2 flutes (with piccolo), 2 oboes, 2 B-flat clarinets, 2 bassoons, 2 French horns, 2 C trumpets, 2 trombones, 1 tuba, timpani, percussion (2 players), violin I, violin II, viola, cello, and bass, and solo baritone saxophone. In this chapter, pitch classes are used for discussion of note names unless otherwise specified. All

[114]Hendrik Hofmeyr, *Concerto per saxofono baritone e orchestra*, (Darling, ZA: Hendrik Hofmeyr, 2010) 1.

[115]Phax Junction, "Our Performers," The Phax Music Group, accessed 25 October 2019, https://thephaxmusicgroup.wordpress.com/bio/; Artslink, "Artscape National Youth Music Competition Winners," Artscape, 11 October 2010, accessed 25 Oct 2019, https://www.artlink.co.za/news_article.htm?contentID=25715.

references to pitch classes utilize the "sounding," not "written," pitch in the text and in tables and figures.

Formal Structure

The *Concerto per saxofono baritono e orchestra*, like the *Concerto per saxofono contralto e orchestra*, contains elements of traditional sonata form movements and concerto movement expectations. It is composed as a free fantasy, which is inherently formless.[116] The formal elements of sonata and concerto compositions that provide structure and order to the composition are characteristic of the Hepokoski and Darcy Type 5 sonata.[117] Specifically, it is the Type 3 version of the Type 5 sonata, which features the combination of the ritornello principle with the "textbook" sonata.[118] The concerto is not a classical work, which is what Hepokoski and Darcy's sonata theory is designed to analyze, but it fits this archetype well despite several deviations from the form. The opening, "tonic-centered tutti" ritornello is an important marker that distinguishes the Type 5 sonata from the other types.[119] There are several alternations between orchestral tuttis and solo, hearkening back to the ritornellos of the classical Type 5 sonata, but rather than presenting a full orchestral exposition, followed by a solo exposition, and so on, the ritornello-like passages are smaller and treated the same way as in the alto saxophone concerto. The composer writes in the program notes:

> The Concerto focuses on the pronounced personality of the baritone saxophone and its ability to portray everything from the dreamily lyrical to the grotesque and the sardonic. The work consists of a single movement in free fantasy form, but contains elements of traditional sonata form (exposition-development-recapitulation) and of the three movements (fast, slow, fast) that are normally associated with the concerto. The theme of

[116]Christopher D.S. Field, E. Eugene Helm, and William Drabkin, "Fantasia," in *Grove Music Online*, Oxford University Press, 2001-, accessed 30 December 2019.

[117]Hepokoski, *Elements of Sonata Theory*, 345.

[118]Ibid., 341.

[119]Ibid., 430.

> the brief introduction (Grandioso e grottesco) is based on the main motif of the work (a), an arpeggio outlining a minor triad with raised fourth degree. The entry of the soloist marks the start of a march, in which two new ideas (b and c) alternate with the opening theme and another theme derived from a. A faster section (Vivo), based on canonic development of b, leads up a climax, which dies away to a "slow movement" (Largo meditabondo) in which echoes of the climactic arpeggio figurations are heard against a new theme. This middle section contains its own, slightly faster, middle section, in which b is developed. A sardonic polka, the main theme of which alternates with reprises of all the preceding themes, as well as with a tango related to c, fulfills the function of both finale and recapitulation. An abbreviated reprise of the Vivo serves as coda.[120]

An analysis of the form as a Type 5 sonata is more meaningful to the interpretation of this work, as it is these elements that provide a cohesive structure within which the free fantasy exists. Three ideas are necessary to introduce before analysis of the form should be discussed. The first idea is that Hofmeyr utilizes polytonality, specifically bitonality, throughout the concerto. Bitonality in this composition is always the simultaneous presentation of the parallel major and minor keys, which is the result of Hofmeyr's use of expanded tonality. Throughout the analysis of this concerto, tonal centers can be assumed to simultaneously represent both the major and minor modes of the tonal center and will be represented by the pitch class name.

The second idea is that there are three "thematic ideas" throughout the work. These are not sonata form themes (P, TR, S, or C), but they are related to themes. The ideas form the basis of the musical content of what become analyzed as sonata form themes and their usage is followed concurrently in the analysis. This is the element of the "free fantasy" that is not part of the sonata form analysis.

The third is the idea of the ritornello. The solo alternates with the orchestra performing a series of ritornello throughout the composition. This hearkens back to classical concerto forms, which the Hepokoski and Darcy Type 5 sonata define. Hofmeyr, however, does not strictly

[120]Hendrik Hofmeyr, *Concerto per saxofono baritone e orchestra*, 1.

follow the classical structure in that there is no orchestral exposition, followed by a solo exposition, etc. Rather, it is "ritornello-like" and the orchestral presentations of material are part of the continuous sonata form. Table 4 shows a broad analysis of the form.

Table 4: *Concerto per saxofono baritono e orchestra,* analysis of form

Movement:	**I: Fast**			**II: Slow**	**III: Fast**	
Major Formal Section:	Introduction	Exposition	Development		Recapitulation	Coda
Measure Numbers:	1-6	7-155	156-231	232-325	326-590	591-610
Tonal Center:	B-flat	B-flat / D-flat	Various	B-flat	Various / B-flat	B-flat

There is a brief introduction that presents musical ideas representing what will later become thematic material. This idea may be referred to as the "a" idea. The tonal center of this introduction is B-flat. The cues that point to a B-flat tonal center are the B-flats written in the bassoon, trombone, tuba, and string bass parts; the use of D-flat in the melodic voices of the bassoon, first and second violins, violas, and cellos; and, the use of D-natural in the supporting harmonic voices of the upper woodwinds.[121]

The P theme is marked by the entrance of the solo baritone saxophone part at measure 7. The tonal center remains B-flat. The overall P thematic area is like an ABA' rounded binary form. The melody is in the solo baritone saxophone part from measure 7-26. After the theme is presented, the solo baritone saxophone performs a cadenza from measures 26-43 which is free, contrasts the opening melody, and has an ambiguous tonal center. After the cadenza, the P theme is repeated in a slightly modified way from measure 44-65, but as a quasi-orchestral ritornello. The melody is written in the tuba part and the solo baritone saxophone part rests. The remainder

[121]Kleppinger, "Reconsidering Pitch Centricity," 76.

of the orchestration is unchanged, and the P theme material contains the “b” idea.

Transition material begins at measure 66. This is a return to a solo texture; in other words, the solo baritone saxophone part returns with the melody. The tonal center begins in B-flat before it modulates to prepare S. The thematic material in the transition is based on material from the introduction. It is a return to the “a” idea.

The transition leads to the medial caesura, which can be found in measure 78. The entire orchestra rests on the “and-of-two,” forming the medial caesura.[122] Additionally, the bass voice, found in the tuba, sustains a G-sharp from measures 76-78. This transfers to a C-sharp in the bass, found in the cello and string bass parts on the downbeat of measure 79, creating a strong sense of V-I motion across the sections. That G-sharp, however, serves as a half-cadence as the transition has modulated to C-sharp. Cues in the melody suggests a sequential chromatic ascent used to achieve modulation. There is collection of pitch classes representing a B-flat harmony, followed B in measure 67 to 68, then C followed C-sharp in measures 72-74. The medial caesura area acts as an abbreviated orchestral ritornello. A reduction of the events leading to the medial caesura are demonstrated in Figure 22.

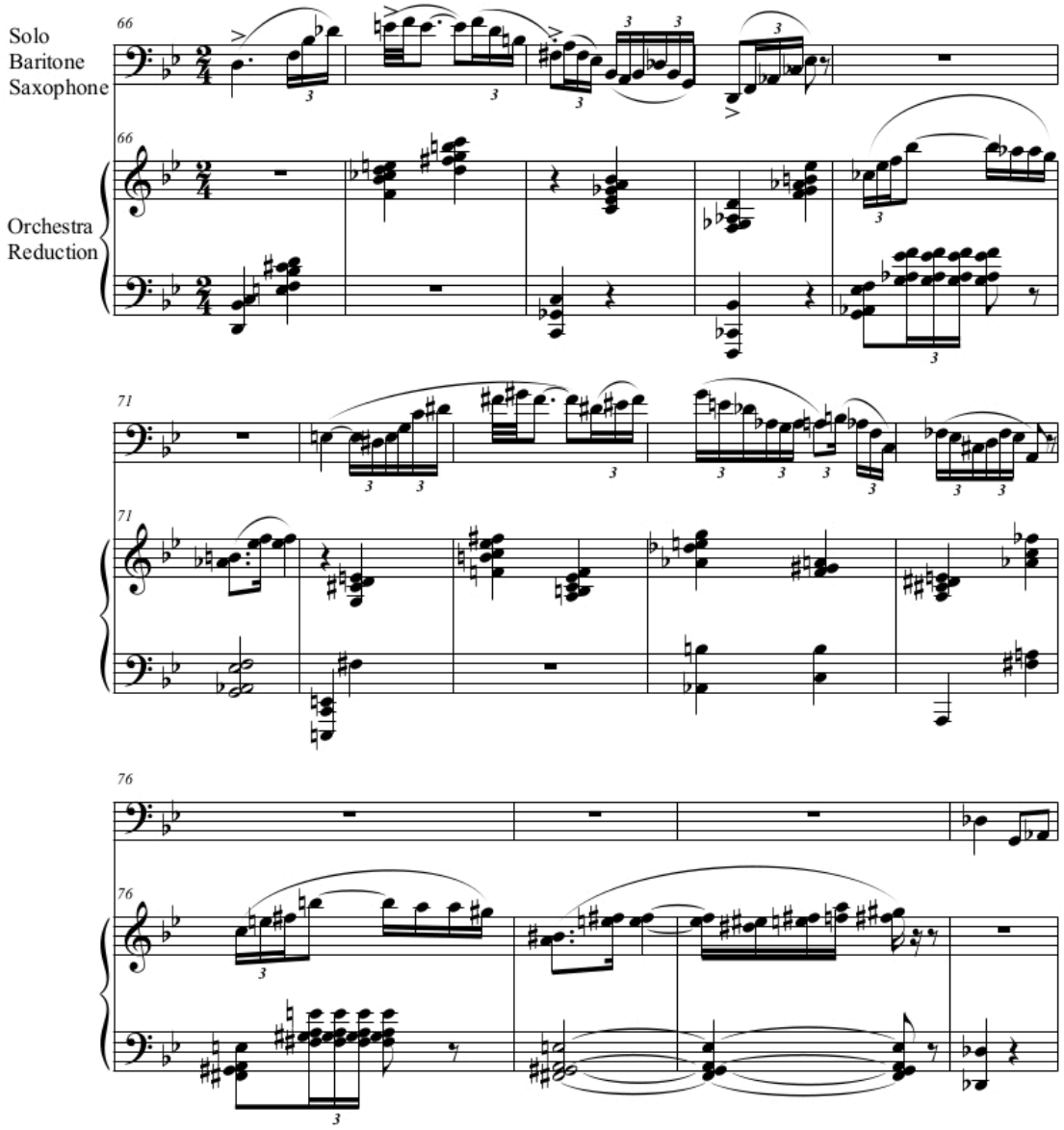
The S theme begins in measure 79 in the new tonal center, C-sharp, following the medial caesura. This section is bitonal, just as P was. It is written in C-sharp major and C-sharp minor. Obviously, C-sharp is enharmonically equivalent to D-flat. This alludes to the expected harmonic change from a minor tonic to the major mediant in the secondary theme.[123] Interpreting this section in D-flat more clearly expresses the tonal implications of this B-flat to D-flat relationship, which is further obscured by the bitonality. The melody is written in the solo

[122]Hepokoski, *Elements of Sonata Theory,* 34.

[123]Ibid., 24.

baritone saxophone part and the thematic material is based on a new “c” idea.

Figure 22: ***Concerto per saxofono baritono e orchestra*****, mm. 66-79, modulation and medial caesura reduction**



The S theme ends on the downbeat of measure 94 with a cadence that closely resembles a PAC: the bass ends on C-sharp in the cello and string bass parts while the melody ends on D-flat in the solo baritone saxophone part. The PAC is deformed, however, due to the lack of a clear V-

I motion in the bass. This means it is not a PAC in the strictest sense, but it resembles one due to the aforementioned elements. Despite this deformation, this marks the EEC.

Following the EEC is the beginning of closing materials (C). The orchestra assumes the melodic material from the solo baritone saxophone in a ritornello passage from measure 95-102. The melodic material is found in the flute, oboe, clarinet, violins, viola, and cello parts. The tonal center shifts ic1 lower from D-flat to C-natural, utilizing ic5 in the bass to cue this tonal center.[124] The melody is TR-based and is a return to the "a" idea. This is the end of the exposition. Table 5 illustrates a summary of the exposition.

Table 5: *Concerto per saxofono baritono e orchestra,* exposition summary

	P	TR	S	C
Measure Numbers	7-65	66-78	79-94	95-102
Tonal Center	B-flat	B-flat	D-flat	C

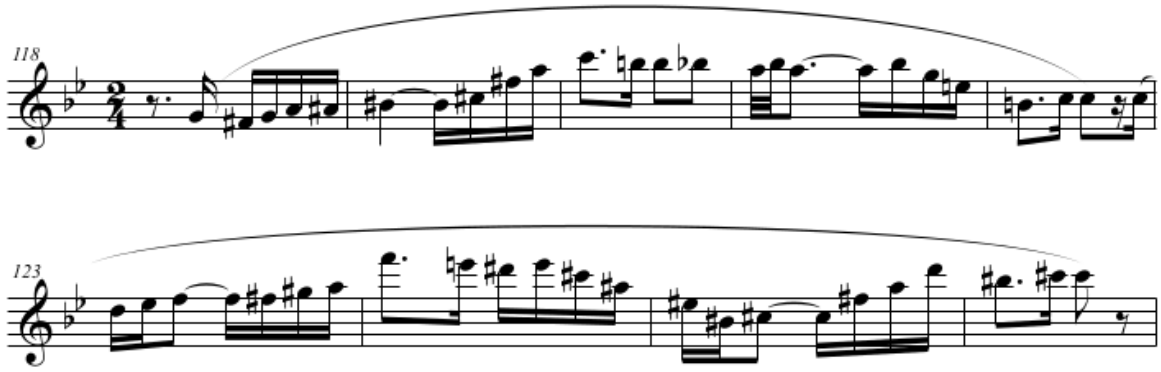
The development begins in measure 103. Unlike in the *Concerto per saxofono contralto e orchestra*, "movements" do not perfectly align with major sections of the sonata form. This is still considered the first "movement" of the concerto. Themes begin to be developed at this point and tonal centers rapidly shift. The solo baritone saxophone part develops the S theme from measures 103-118. It is based on the "c" idea. The bass utilizes ic5 to strongly cue the tonal center first as G at measure 103, then as F at measure 111.[125] Finally, a strong cadence is suggested at the downbeat of measure 118, indicating a modulation back to G for the next section. It is a deformed PAC with a G in the bass, written in the string bass part, and a G in the melody, written in the solo baritone saxophone part, but lacks V-I motion in the bass.

[124]Kleppinger, "Reconsidering Pitch Centricity," 76.

[125]Ibid., 76.

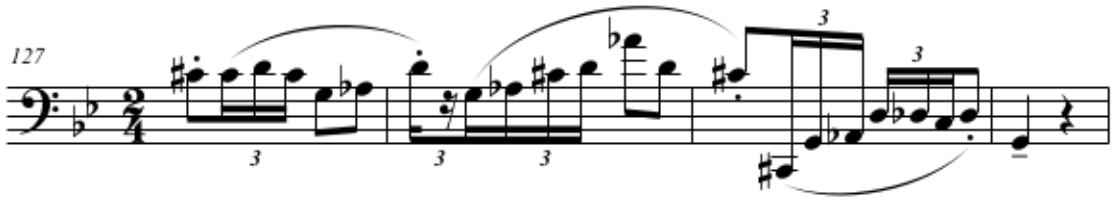
The orchestra resumes prominence at measure 119 with another ritornello nearly identical to the closing materials, shown in Figure 23. Rather than following the expected tonal center of G (which would be ic2 higher, F to G), as anticipated by the modulation, the tonal center moves ic1 higher to G-flat (F to G-flat). This is the opposite of the motion from D-flat to C that occurred earlier in the movement from S to C materials in the exposition. The relationship between the tonal centers of C and G-flat is a tritone, ic6. This is one of the many instances in which Hofmeyr exploits ic6, which will be expanded upon later in this chapter. This section is a development of the "a" idea.

Figure 23: *Concerto per saxofono baritono e orchestra*, mm. 118-126, orchestral ritornello



In measure 127, the solo baritone saxophone returns and further develops S, presenting a return to the "c" idea. The tonal center is D-flat again, just as the S theme was in the exposition. An excerpt of the beginning of this melody is illustrated in Figure 24.

Figure 24: *Concerto per saxofono baritono e orchestra*, mm. 127-130, solo baritone saxophone melody excerpt



The orchestra returns to a ritornello in measure 143 restating the TR materials. The melody is written in the flute, oboe, clarinet, violins, viola, and cello instead of in the solo baritone saxophone part. The tonal center resumes B-flat, which is the same tonal center as in the exposition, and the melodic material is a presentation of the "a" idea.

Measure 156 marks the beginning of a canonic development of the P theme and the "b" idea. The tonal center continues to rapidly shift, making the most useful analysis of it simply described as "ambiguous." This is a thin, soloistic texture. The music in the solo baritone saxophone part leads the canon with the first violin and oboe following one quarter note later, at octave intervals. The canonic material continues to prominently feature the solo baritone saxophone part through measure 172. At measure 173, the canonic activity continues, but is presented as an orchestral ritornello until measure 206. A more in-depth examination of this canon can be found in the following section of this chapter: "Melodic and Harmonic Content: Canonic Sections."

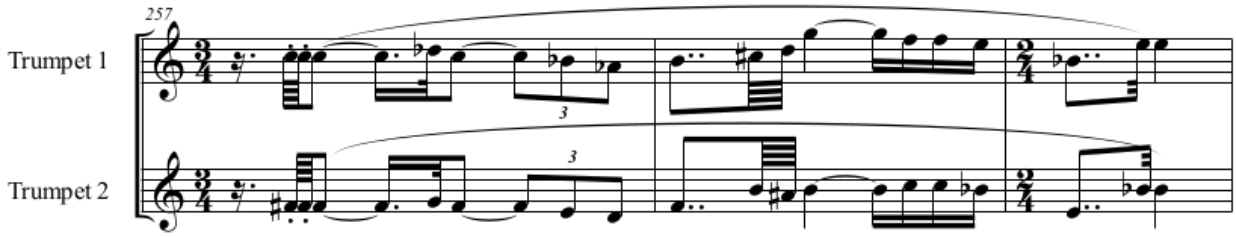
At measure 207, a steady reduction in musical energy created through softer dynamic indications and less rhythmic activity combined with a long pedal on pitch class F in the bass indicate a potential end to the development section. Instead, it marks an end to the first "movement" with a return to a stable tonal center. This lengthy "structural dominant lock" is often an indication that the development is ending, but Hofmeyr instead subverts that expectation by writing additional development material in the new slow "second movement" that begins at measure 232.[126] The melody returns to the solo baritone saxophone part. The development that occurs in the slow movement is largely independent from the previous material. The arpeggiated figuration from the end of the first movement continues. The melodic material written in the solo

[126]Hepokoski, *Elements of Sonata Theory*, 229-230.

baritone saxophone part does not thematically resemble anything from the exposition or anything in the first movement; rather, it is a development of the “c” idea. At measure 252, a slightly faster section begins, with the solo baritone saxophonist performing a development of P, which is the “b” idea, in the tonal center of B-flat.

After the baritone saxophone soloist finishes, the orchestra begins a ritornello with various sequential ideas from measure 258-273, developing the “a” idea from the introduction. The tonal center remains B-flat. The trumpet and horn parts elide the beginning of the orchestral ritornello with the end of the solo baritone saxophone, entering in measure 257. The trumpet parts that begin this section are shown excerpted in Figure 25. The horn part doubles first trumpet one octave lower.

Figure 25: *Concerto per saxofono baritono e orchestra*, mm. 257-260, beginning of orchestral ritornello

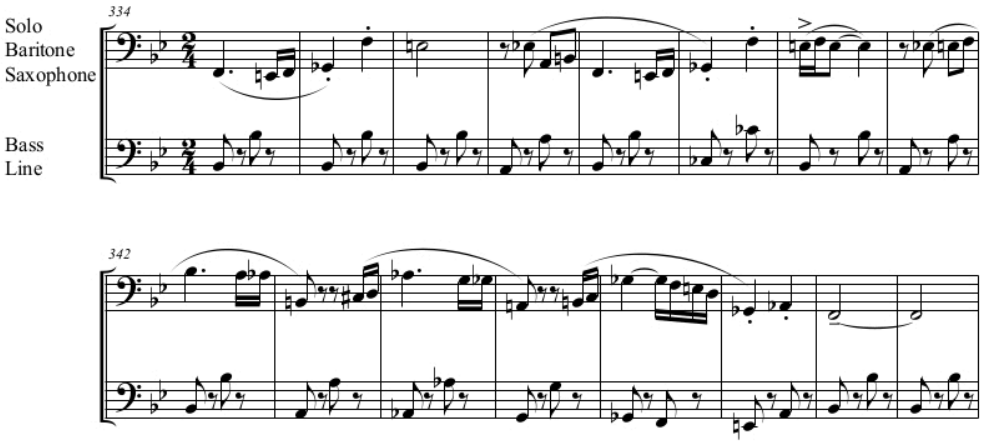


The development continues with another solo passage from the baritone saxophone from measure 274-295. It is marked *liberamente quasi cadenza* and is sparsely accompanied by the orchestra. The tonal center is ambiguous throughout this passage and it acts as a development of the P theme, which is the “b” idea. Time resumes at measure 296 at which point the solo baritone saxophone and a large orchestral texture re-enters with development of the TR material, which comes from the “a” idea in the introduction. The tonal center remains B-flat. This leads to the end of the development and the end of the second movement.

The orchestra performs a brief introductory ritornello to prepare the recapitulation and the

beginning of the third movement, which presents the previous material in dance styles. The first dance is a polka. After the orchestral introduction, the solo baritone saxophone part enters in measure 334, presenting the modified P theme, based on the "b" idea. The orchestra performs a ritornello that reprises the theme from measures 352-373, with the baritone saxophone providing some background interjections. The melody is written in the clarinets, bassoon, horn, and viola and B-flat remains the tonal center. Figure 26 shows the solo baritone saxophone melody accompanied by the bass line written in the tuba and string bass parts.

Figure 26: *Concerto per saxofono baritono e orchestra*, mm. 334-349, polka style P melody and bass line



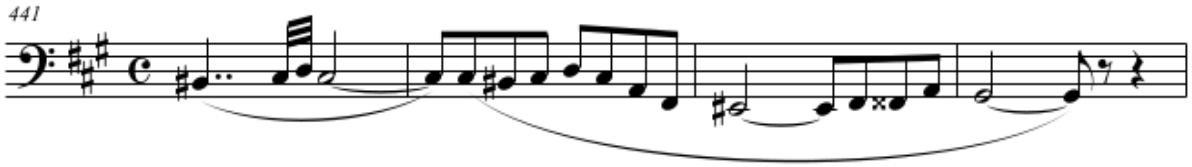
At measure 374, TR materials begin. The melody is written in the solo baritone saxophone part and the oboe part with material that is based on the "a" idea. At measure 386, the material is repeated, with more activity in the accompaniment.

The soloist continues with an interruption of the TR material by presenting a development of P materials again from measure 402-419, marking a return of the "b" idea. This is a clear deformation of sonata form. To present materials "out of order" in this manner does not follow expectations. The thematic material is written in the tonal center of D, which is yet another deformation. By the end of the passage, it modulates back to a tonal center of B-flat.

The orchestra returns to the TR materials in measure 420, presenting a ritornello with the melody written in the clarinet, trumpet, violin, and viola parts. The tonal center begins in B-flat.

Measure 440 marks the medial caesura. There is no half cadence. Instead, there is complete silence that makes way for the secondary theme. Such a caesura gap is normatively accompanied by a half cadence to create the medial caesura. In this case, however, the silence may be interpreted as a deformed medial caesura.[127] The S thematic area is massively expanded beyond typical expectations, progressing through a series of tonal centers and melodic manipulations. The first presentation of S begins with a new tonal center: F-sharp. This is a deformation of the expectation in that the recapitulation does not modulate.[128] The melody is a manipulation of S presented in a tango style with an indicated tempo marking of *tempo di tango*, written in the solo baritone saxophone part. An excerpt is shown in Figure 27.

Figure 27: *Concerto per saxofono baritono e orchestra,* mm. 441-444, "Tango S" in solo baritone saxophone



An orchestral ritornello presents S once again from measure 451-461, modulated to yet another new tonal center, E-flat. Moreover, this is a deformation of sonata form, and, more precisely, this is an area in which this free fantasy fails to meet sonata form expectations.

At measure 462, the solo baritone saxophone returns, as does the B-flat tonal center. It is at this point that the S theme finally asserts itself in the most recognizable way so far in the recapitulation. This is the "c" idea.

[127]Ibid., 23-36.

[128]Ibid., 93.

The orchestra presents another iteration of the “Tango S” theme in the tonal center of F-sharp. This is the same tonal center in which the solo baritone saxophone and oboe originally presents this material from measure 441-450. The melodic material is written in the first clarinet, bassoon, and first cello. This is the “c” idea.

The tango-based S theme occurs once again, this time in a solo texture. Just as before in measures 441-450, when it was a ritornello presentation following the theme in F-sharp, this presentation modulates to the tonal center E-flat. The solo baritone saxophone part plays the melody in full and is joined by a partial presentation from the orchestra throughout, first by the first bassoon and first cello, followed by the flute and piccolo, oboe and clarinet, first trumpet, flute and piccolo again, and lastly, the first bassoon.

S is still extended; however, this next extension creates an orchestral ritornello with the polka theme. Originally, it began the recapitulation, concurrently marking a quasi-return to P. The tonal center returns to B-flat and the thematic material is the “b” idea. This is followed by TR-like materials based on the “a” idea which creates a miniaturized recapitulation that adheres to sonata form expectations much better.

At measure 542, the solo baritone saxophone finally returns with what has been anticipated throughout the recapitulation of the S theme: the “c” idea. It is at this point that the S theme asserts itself in the most recognizable presentation in the recapitulation – more so than at measure 462. This is the original, unaltered S theme in the tonal center of B-flat, which provides a final affirmation of the expected S and an arrival of the Essential Structural Closure (ESC).

Measure 559 marks the arrival of the closing materials. The C materials based on the “a” idea are altered from the original presentation and the tonal center is B-flat. The baritone saxophone solo part features the melody and there is a strong cadence that implies a PAC on the

downbeat of measure 573; however, there is no V-I motion in the bass.

Immediately, the coda appears. The melodic material is a return of the canonic material from the development section, based on the "b" idea. The clarinet, horn, and viola lead the initial appearance of the canon. The solo baritone saxophone part becomes the follower voice and enters with canonic material one beat later. A more in-depth examination of this canon can be found in the following section of this chapter: "Melodic and Harmonic Content: Canonic Sections." The tonal center remains B-flat throughout and the music drives to measure 603 where strong cadential materials begin. There is a clear V-I motion in the bass; meanwhile, the melody in the solo baritone saxophone part ends on B-flat.

In addition to the elements of sonata form that have been tracked through this analysis, the ritornello and solo alternation was an important aspect of the concerto "Type 5" sonata to track. Table 6 summarizes the findings of the analysis.

Table 6: *Concerto per saxofono baritono e orchestra,* ritornello and solo alternation analysis

	Measure Number	Tonal Center	"Thematic Ideas"
Ritornello 1	Introduction, mm. 1-6	B-flat	a
Solo 1	Exposition, P, 7-25	B-flat	b
	Cadenza, 26-43	Ambiguous	Various
Ritornello 2	Exposition, P, 44-65	B-flat	b
Solo 2	Exposition, TR, 66-75	B-flat	a
	Exposition, S, 79-94	D-flat	c
Ritornello 3	Exposition, C, 95-102	C	a
Solo 3	Development, 103-110	G	c
	Development 111-118	F	c
Ritornello 4	Development, 119-126	G-flat	a
Solo 4	Development, 127-142	D-flat	c
Ritornello 5	Development, 143-155	B-flat	a
Solo 5	Development, 156-172	Ambiguous	b
Ritornello 6	Development, 173-231	Ambiguous	b

(table continues)

	Measure Number	Tonal Center	"Thematic Ideas"
Solo 6	Development, 232-251	B-flat	c
	Development, 252-257	B-flat	b
Ritornello 7	Development, 258- 273	B-flat	a
Solo 7	Development, 274-295	Ambiguous	b
	Development, 296-325	B-flat	a
Ritornello 8	Recapitulation, Introduction, 326-333	B-flat	b
Solo 8	Recapitulation, P, 334-351	B-flat	b
Ritornello 9	Recapitulation, P, 325-373	B-flat	b
Solo 9	Recapitulation, TR, 374-401	B-flat	a
	Recapitulation, TR, (P-like) 402-419	D	b
Ritornello 10	Recapitulation, TR, 420-440	B-flat	a
Solo 10	Recapitulation, S, 441-450	F-sharp	c
Ritornello 11	Recapitulation, S, 451-461	E-flat	c
Solo 11	Recapitulation, S, 462-488	B-flat	c
Ritornello 12	Recapitulation, S, 489-497	F-sharp	c
Solo 12	Recapitulation, S, 498-511	E-flat	c
Ritornello 13	Recapitulation, S, (P-like) 512-525	B-flat	b
	Recapitulation, S, (TR-like) 526-241	B-flat	a
Solo 13	Recapitulation, S, 542-558	B-flat	c
	Recapitulation, C, 559-573	B-flat	a
	Coda, 574-610	B-flat	b

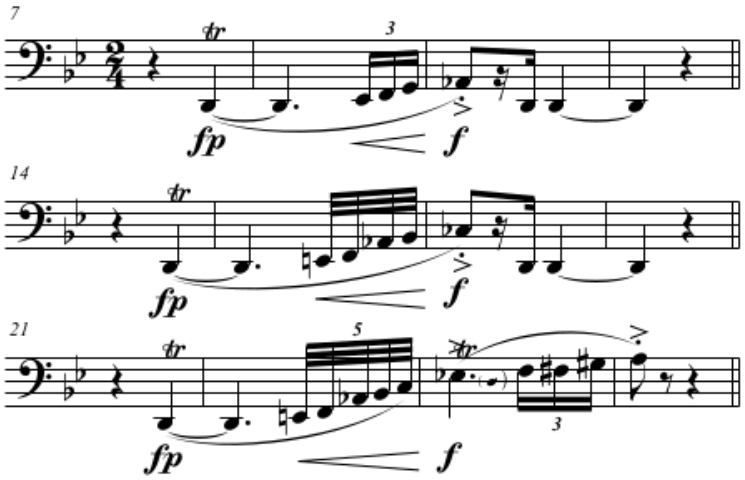
Melodic and Harmonic Content

Interval Class Emphasis

Hofmeyr emphasizes three intervals classes in this concerto: ic1 (the half step), ic3 (the minor third), and ic6 (the tritone). These intervals are utilized to create melodic and harmonic content at every level in this composition from governing the pitch content of a theme to governing a harmonic progression to creating cohesive relationships across large spans of the music. This section discusses various uses of these intervals. One specific element that combines all of them is discussed in the next subsection.

The melody in the solo baritone saxophone at the beginning of P emphasizes D-natural, the major third scale degree of the B-flat tonal center. Figure 28 has excerpted the melody. All intermediary measures are filled by orchestral accompaniment. It begins with a trill on the D-natural followed by a flourish up to A-flat. Then the material repeats, but with a faster flourish occupying the same rhythmic space up to C-flat. The material repeats yet again, but with a faster flourish occupying the same rhythmic space up to E-flat. These three pitches classes form a minor triad constructed on the flat seventh scale degree of the tonal center, B-flat. It also is a tritone displaced from the note of emphasis, D-natural, a common occurrence and even a compositional hallmark of Hofmeyr's music. An additional decoration on the E-flat is a trill to D natural, which is profound given that this is the raised fourth scale degree of the A-flat minor arpeggio. There is a continued emphasis on D-natural in the cadenza. The music in measures 32-35 develop the idea from the P theme. The notes in this passage are E-flat, F-sharp, and B-flat. Interpreting the F-sharp as its enharmonic equivalent G-flat produces an E-flat minor triad.

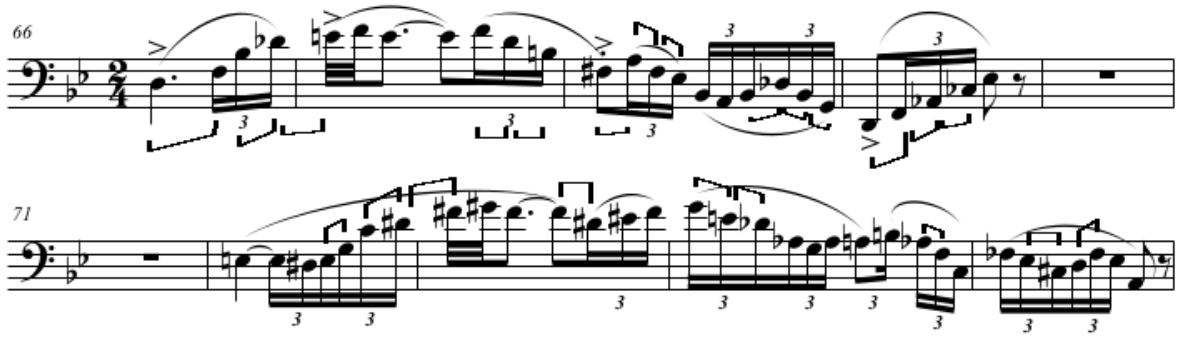
Figure 28: ***Concerto per saxofono baritono e orchestra,*** **mm. 7-24, solo baritone saxophone melody excerpt**



The melodic material TR is based on prominently features adjacent ic3 intervals which occurs from measure 66-78. The only exceptions come from three ic1 intervals, four ic5

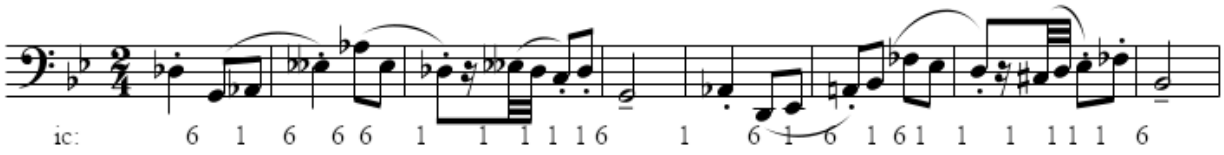
intervals, and a single ic4 interval at the end. Figure 29 illustrates an analysis of the intervallic construction of this passage. Brackets are used to indicate ic3 intervals created by adjacent notes.

Figure 29: *Concerto per saxofono baritono e orchestra*, mm. 66-75, interval analysis of TR melody in solo baritone saxophone



The secondary theme (S) is comprised entirely of adjacent ic1 and ic6 intervals and can be found in measures 79-94. It is constructed as a periodic phrase. The music in measures 79-86 (shown in Figure 30) form the antecedent. Measure 87-94 are the consequent, which continues to use only ic1 and ic6 intervals.

Figure 30: *Concerto per saxofono baritono e orchestra*, mm. 79-86, solo baritone saxophone melodic interval analysis



The closing thematic materials found in measure 94-102 in the orchestral ritornello continue to prominently feature these emphasized interval classes. Due to its extensively chromatic material, it greatly emphasizes adjacent intervals of ic1. Additionally, there are several instances of adjacent intervals of ic3.

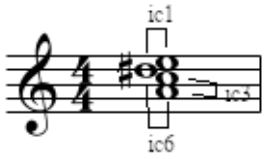
Hofmeyr utilizes ic1 to temporarily change local tonal centers in the ritornello-like orchestral development immediately following the canonic section. Beginning in measure 207, the string bass has a sustained pedal on F until measure 231. The D which sounds with the rest of

the orchestra in the F-D-F arpeggio strongly cues the common-practice sonority, D minor, in second inversion.[129] At measure 215, the D is changed to D-flat, creating a D-flat major sonority. It vacillates between D-flat major and D minor, and the common tone, F, is used to link the two sonorities.

Added Note Minor Chord Motif

A significant melodic idea present throughout the concerto is the "added note minor chord motif." It is further defined as a minor triad with an added tritone (ic6) forming an added note chord.[130] Its primary function is melodic, rather than harmonic, making it a melodic motif that can be found throughout every section of the concerto; however, it does occasionally appear as harmonic content. This motif combines the emphasized intervals: ic1, ic3, and ic6. See Figure 31 for an example of the chord.

Figure 31: *Concerto per saxofono baritono e orchestra,* added note minor chord motif, stacked example



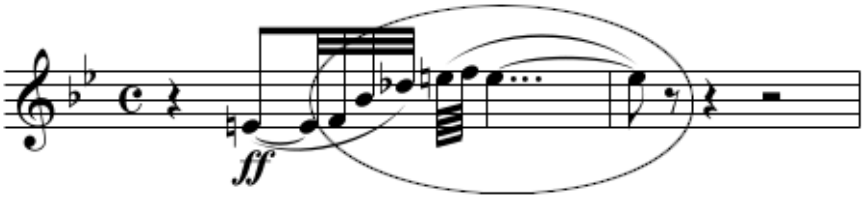
The first measure of the composition establishes this recurring motif. The violins, viola, cello, and bassoon sound a B-flat minor arpeggio with an added E-natural, the tritone. Figure 32 shows the pitch content condensed into a single octave. The rest of the orchestra performs supporting material. The upper woodwinds perform flourishes which emphasize B-flat, D-flat, E, and F while the brass and string bass reinforce the notes of the chord. This material is followed by a B minor chord with a tritone in the second measure, F-natural, found in the melodic line. At

[129]Kleppinger, "Reconsidering Pitch Centricity," 78.

[130]Persichetti, *Twentieth-Century Harmony*, 114.

the end of measure 2 the composer writes a motif in C-sharp: it is comprised of C-sharp, E, G, and G-sharp. This new harmonic structure interrupts the chromatic motion. The music in measure 4 continues this procedure with a C added note minor chord motif: C, E-flat, F-sharp, and G. This leads to the material found in measure 5, in which this pattern is transposed another half step higher to a C-sharp added note minor chord motif: the notes are C#, E, G-natural, and G-sharp. Finally, at the end of measure 6 comes an F motif: F, A-flat, B, and C. Arriving on the minor-five, F, of the tonal center, B-flat.

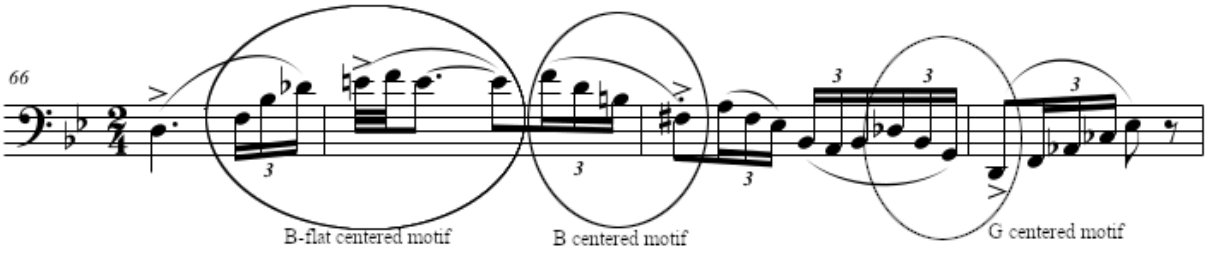
Figure 32: *Concerto per saxofono baritono e orchestra,* mm. 1-2, strings and bassoon, minor chord motif, condensed



At measure 66, which marks the beginning of the TR material, the added note minor chord motif returns in the solo baritone saxophone part. The melodic material is derived from this motif. Echoing the introduction, the music in the solo baritone saxophone contains a B-flat centered motif that shifts to B. The music in measures 66 and 67 contain the pitch classes B-flat, D-flat, E, and F. Immediately following this activity in measures 67 and 68 the music is transposed a half step higher: B, D, F, and F-sharp. Following this is an appearance of the motif that interrupts the chromatic motion, just as in the introduction, but it is built on G. It is in measures 68 and 69 comprised of G, B-flat, D-flat, and D. This first series of motifs is shown in Figure 33. The added note minor chord motif appears in measures 72-74. First is a C harmony across measures 72 and 73, containing C, D-sharp (this is ic3, enharmonically equivalent to E-flat), F-sharp, and G. The C motif is followed by C-sharp across measures 73 and 74; containing D-flat (enharmonically reinterpreted as C-sharp), E, G, and G-sharp. Finally, at the end of

measure 74, an F harmony occurs and is comprised of F, A-flat, B, and C. This idea continues similarly to the introduction. The harmonies ascend chromatically B-flat to B with an interruption of G instead of C-sharp, then C to C-sharp before a final ascent to F. The only difference in the chromatic sequencing is the use of G instead of the anticipated C-sharp, a tritone relationship, illustrating yet another way in which Hofmeyr utilizes ic6.

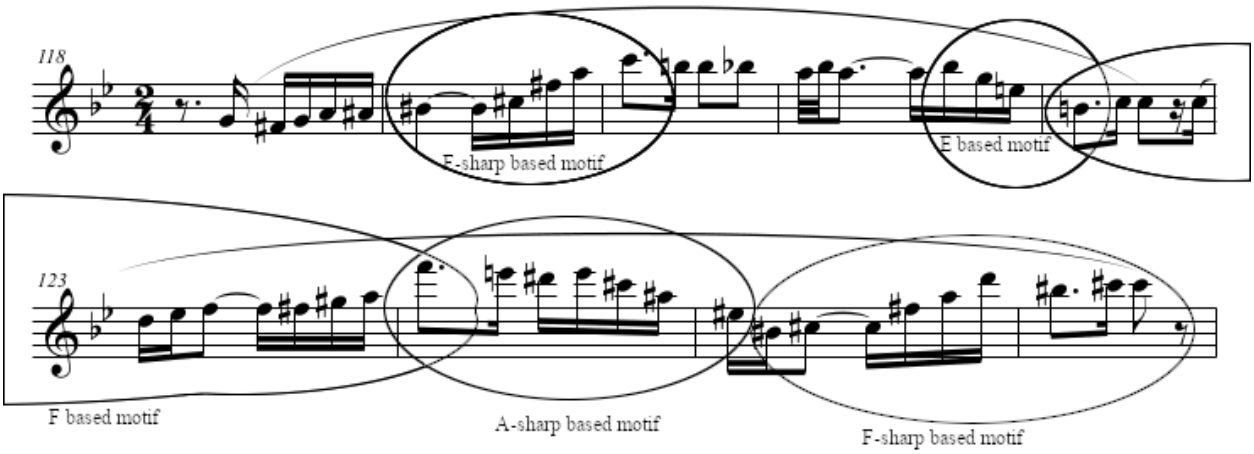
Figure 33: ***Concerto per saxofono baritono e orchestra*****, mm. 66-69, solo baritone saxophone part, added note minor chord motif**



At measure 119, the beginning of an orchestral ritornello, the added note minor chord motif makes a reappearance. This is a unique presentation of this material: it is the first time an appearance of this theme does not begin with a B-flat centered motif. The melodic material appears in the oboe, clarinet, bassoon, violins, viola, and cello. Supporting material in the flutes, trumpets, and xylophone begins with the motif pitch classes before diverging to other harmonies. The first harmony, which occurs at measure 119 is F-sharp. In addition, the very first note is part of the decorated minor chord motif collection. The melodic material contains the pitches F-sharp, A, B-sharp, and C-sharp. C-natural, B-sharp's enharmonic equivalent, extends the harmony to the beginning of the next measure. Concurrently, the supporting accompaniment material contains the same pitch content. The tonal focus of the next added note minor chord motif in this passage moves to E in measures 121 and 122 containing E, G, B-flat, and B. The music in measures 122-123 contains a motif built on F containing F, A-flat, B, and C. In this motif, the B requires the sharing of the B-natural at the beginning of measure 122, which is coincidentally

part of the E motif. Measure 124-125 contains an A-sharp motif comprised of A-sharp, C-sharp, E, and E-sharp. Much like the music in measure 119, the F could also be considered part of the motif due to its enharmonic equivalence to E-sharp. The root of the last motif in this passage is F-sharp, the same as the beginning of the passage. This is in measure 125 and 126 in which there is an F-sharp, A, B-sharp, and C. Figure 34 illustrates a reduction of the melodic material, condensed into the highest octave. Hofmeyr demonstrates a consistent commitment to the melodic motif in a way in which he emphasizes specific interval classes in order to consistently and structurally expand the pitch content of tonality in this composition.

Figure 34: *Concerto per saxofono baritono e orchestra*, mm. 118-126, orchestral reduction, added note minor chord motif



The next musical reappearance of the added note minor arpeggio motif is in an orchestral ritornello that begins in measure 143, and it, too, contains the B-flat - B - C - C-sharp root progression of earlier examples. This is a repetition of the melodic material in the solo baritone saxophone part from measures 66-75. The melodic material is performed by the flutes, oboes, clarinets, bassoons, violins, violas, and cellos. The first motif is B-flat in measures 143-144. Next, the motif is transposed to B in measures 144-145, followed by G in measures 145-146. Finally, there is an A-flat motif in measure 146, which shares the D-natural pitch with the

preceding G motif. Two measures later, there is a C motif in measures 149 and 150, which requires interpreting the D-sharp as its enharmonic equivalent, E-flat, so it can be considered a minor triad. Next is a C-sharp motif in measure 151. It is comprised of D-flat, E, G, and A-flat. Considering this C-sharp requires the D-flat and A-flat to be reinterpreted as their enharmonic equivalents, C-sharp and G-sharp for the purpose of identifying the consistent pattern. Following the C-sharp harmony is an F harmony in measure 151. Finally, in measure 151 and 152, there is an A harmony, which requires the borrowing of the C-natural in measure 151 with the remaining notes in 152 to make it a minor triad with an added tritone.

In measure 296, the added note minor chord motif appears again. This time it is in the solo baritone saxophone part and is used as a way to develop the theme. The music in measure 296 begins with a B-flat motif and immediately following, it presents a new development, in fact, it is an E-flat deformed motif. Many of these harmonies in previous iterations of this motif include both the major and minor third. This is the first to include only the major third. The pitches forming this arpeggio are E-flat, G, A, and B-flat. Later, in measure 301 there is an A-flat harmony comprised of A-flat, B (substituting for its enharmonic equivalent, C-flat to form the minor triad), D, and E-flat. The solo baritone saxophone part continues to develop this material. In measure 308, the motif returns built on B-flat. Another B-flat motif occurs in measure 312.

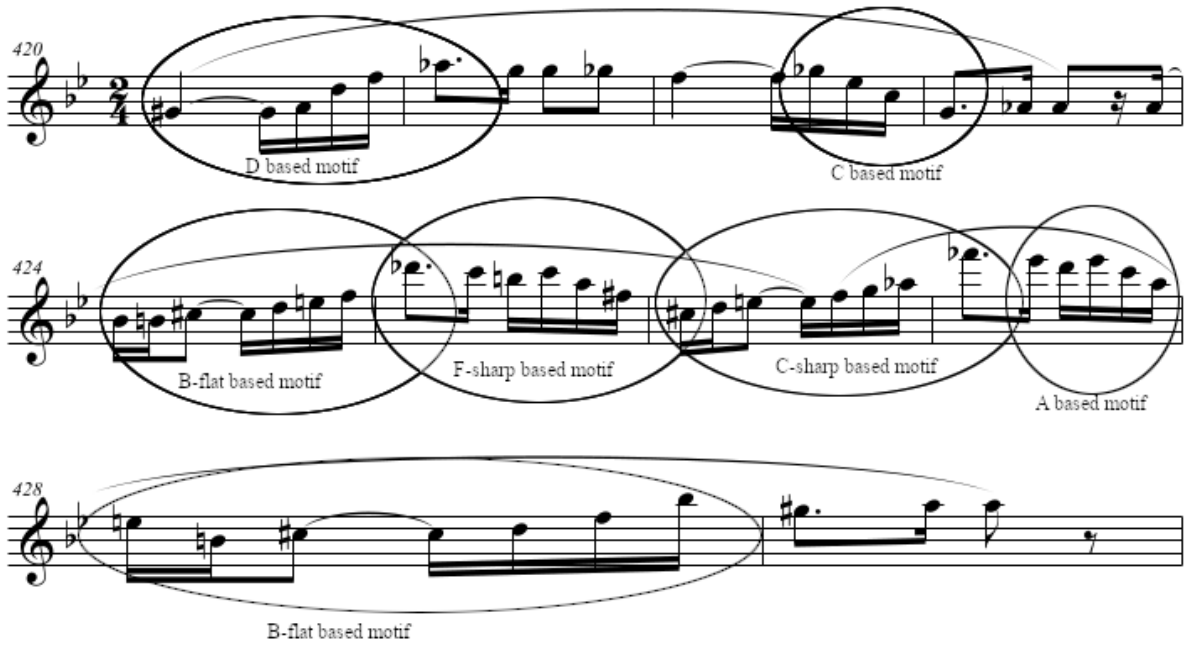
Another thematic occurrence of this motif is in an orchestral ritornello beginning in measure 420. The melodic material is orchestrated in the clarinet, second trumpet, violins, and viola. This ritornello is a further elaboration and extension of the ritornello from measure 118-126 but is only written in two octaves instead of three. The music begins similarly with a D motif comprised of D, F, G-sharp, and A in measure 420. The following A-flat in measure 421 may be considered part of the same collection. Following is a C motif in measure 422-423 comprised of

C, E-flat, G-flat, and G. The occurrence of the added note minor chord motif accelerates and is combined with more note sharing, or potential note sharing. Measure 424 contains a B-flat motif comprised of B-flat, C-sharp and D-flat if the first note of measure 425 is included, E, and F. An F-sharp harmony occurs next in measure 425 comprised of F-sharp, A, C, and C-sharp. The D-flat at the beginning of measure 425 and the C-sharp at the beginning of measure 426 may also be considered part of the collection. The music in measure 426 contains a C-sharp motif: C-sharp, E, G, and A-flat (enharmonically equivalent to G-sharp); followed by an A-natural motif in measure 427, comprised of A, C, E-flat and E-natural; an ic3 transposition higher of the music in measure 425. Just as in measure 425, the note at the beginning of measure 427 may be understood to be part of the collection. The passage concludes with another B-flat motif constructed similarly to measure 424. View Table 7 for a condensed summary of the motif roots. Figure 35 demonstrates the melodic content in the orchestra condensed in one octave. It is also written one octave below the one shown.

Table 7: *Concerto per saxofono baritono e orchestra*, mm. 420-429, list of motif roots

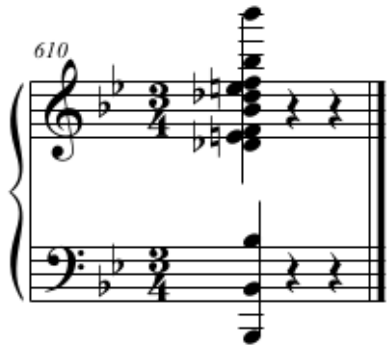
Measure Numbers	Motif Root
420	D
422-423	C
424	B-flat
425	F-sharp
426	C-sharp
427	A
428	B-flat

Figure 35: ***Concerto per saxofono baritono e orchestra*****, mm. 420-429, orchestral reduction, added note minor chord motif**



The final tutti chord of the work is constructed of B-flat, D-flat, E, and F. The pitch content of the added note minor chord motif is arranged as a stacked harmony, rather than as melodic material. It is shown in Figure 36.

Figure 36: ***Concerto per saxofono baritono e orchestra*****, m. 610, final tutti chord built on added note minor chord motif**

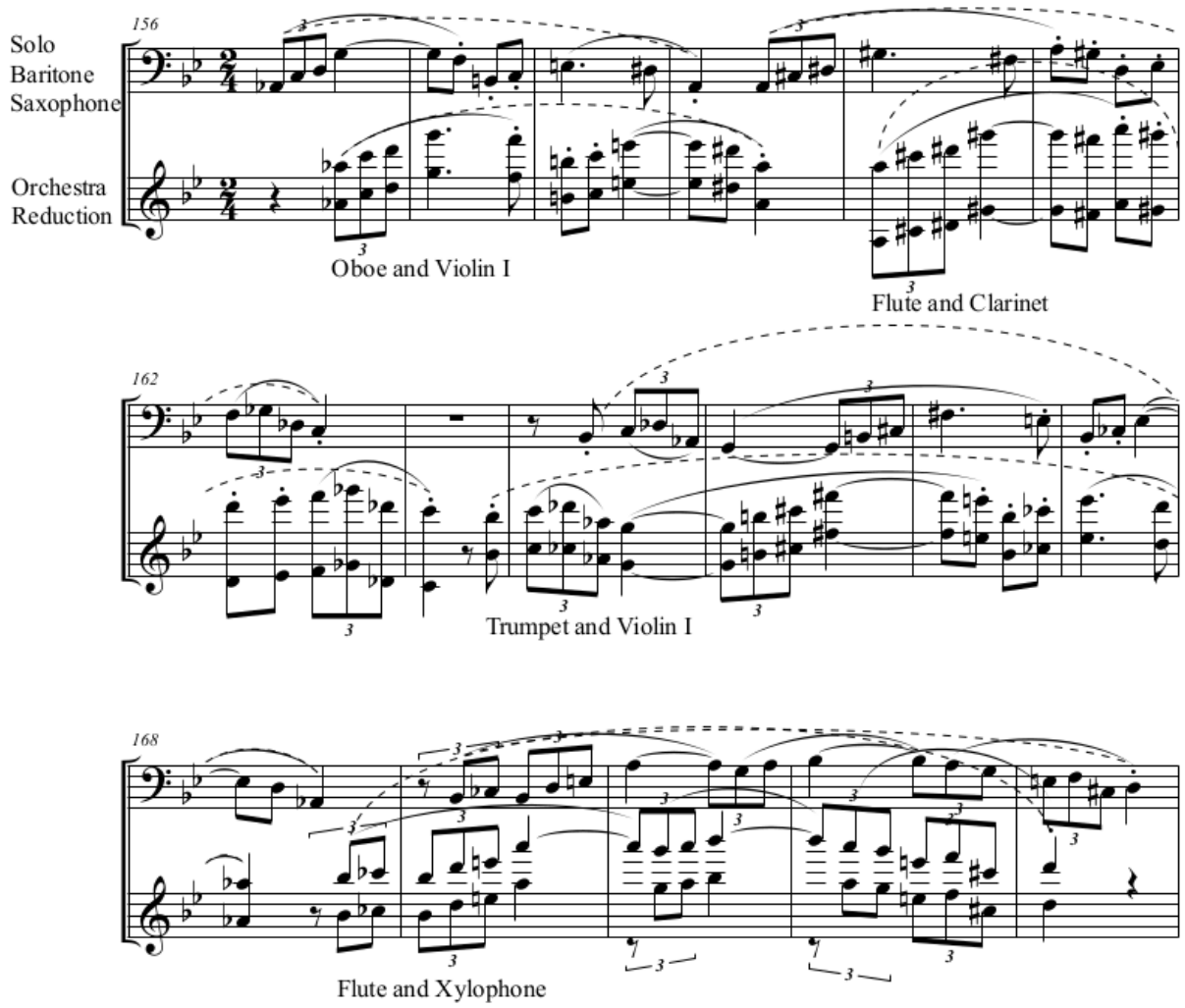


Canonic Sections

The first canonic section occurs in the development from measure 156-206. The passage is marked *vivo*. The music given to the solo baritone saxophone is only written with the canonic

material from measure 156-172. The remainder is accomplished by the orchestra. Only the portion with the solo baritone saxophone is discussed below.

Figure 37: *Concerto per saxofono baritono e orchestra*, mm. 156-172, canon reduction



The leader voice of the canon begins with the music in the solo baritone saxophone in measure 156. The oboe and first violin part follow one quarter note later in octaves. In measure 159, another iteration of the canon begins. It is slightly modified and begins a half step higher. The solo baritone saxophone leads the canon and the flute and clarinet follow in octaves. The next modification of the canon starts one eighth note before measure 164. In this instance, the solo baritone saxophone part is the follower voice and it enters one quarter note after the leader

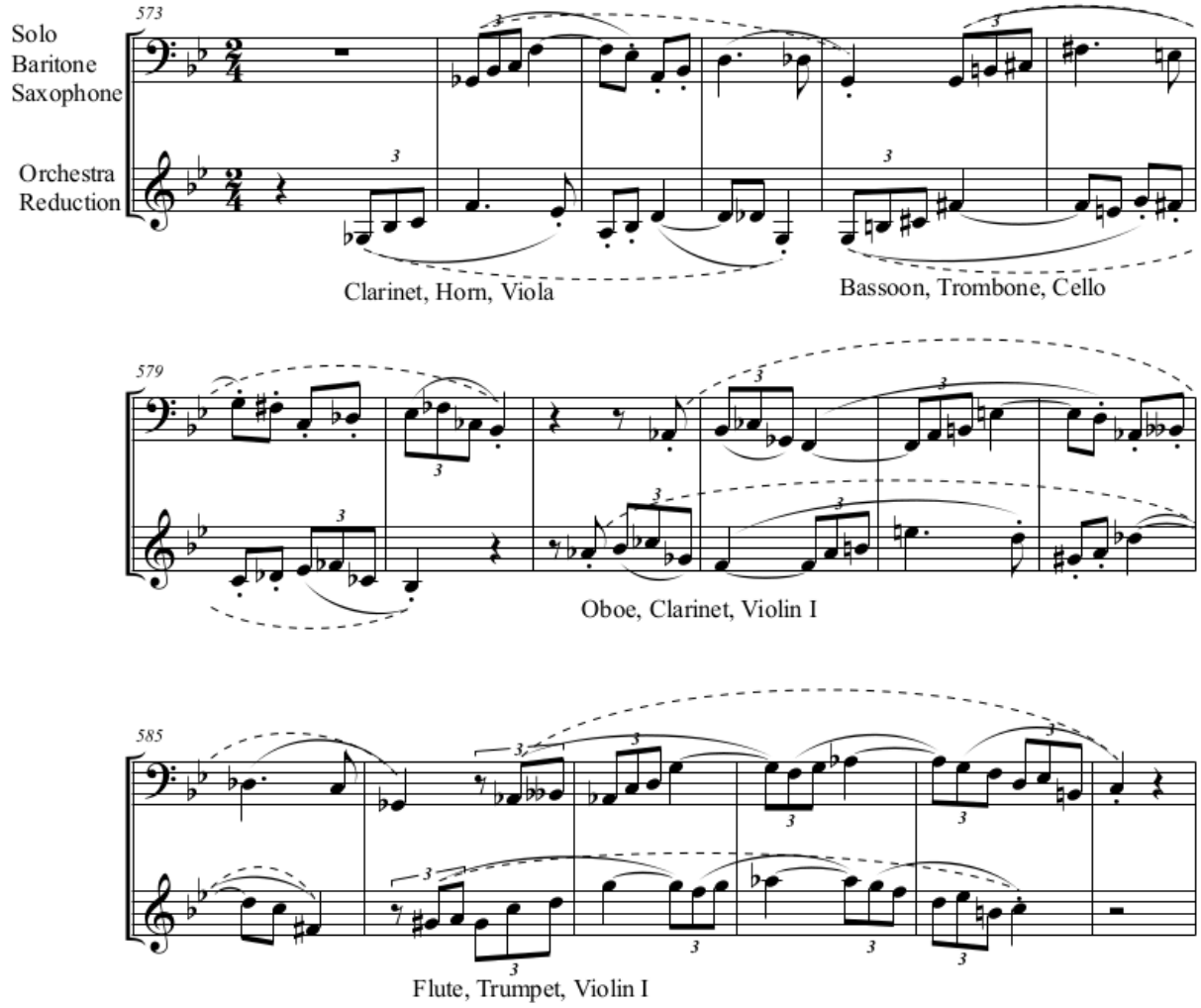
voice, orchestrated in trumpet and first violin. The next modification of the canon begins at the end of measure 165. The solo baritone saxophone follows one quarter note later in octaves behind the leader voice, now orchestrated in the flute and xylophone. After this, both voices of the canon are composed in the orchestra. See Figure 37 to view the canon.

The second canonic section forms the coda of the concerto and it begins after the PAC-like cadence at measure 573. This passage begins slower than the previous canon; yet, it is still in the time of the tango section from the recapitulation. There is an *accelerando poco a poco* beginning in measure 577 that leads the soloist and orchestra to the *vivo* tempo of the first canon, at which point the canon continues to increase energy to drive to the final cadential materials. Unlike the canon in the development section, the solo baritone saxophone part is written in the canon throughout the entire passage. It is the follower voice in the first section and then changes to the leader voice once the *vivo* tempo is achieved.

The leader voice of the canon is orchestrated in the clarinet, horn, and viola parts (and, intended for one player per part), beginning on beat two of measure 573. The solo baritone saxophone part follows one beat later at an octave interval (pitch interval ic0). The next entrance of the canon is written in the first bassoon, trombone, and cello in measure 577. All three voices are in unison and again, intended for one player per part. The solo baritone saxophone part enters one beat later. This entrance occurs immediately after finishing the previous statement of the canon and begins one half step higher than the previous iteration of the canon. In this occurrence, it is slightly modified from the first but is the same length. The next entrance of a canonic voice is at measure 581. The oboe, clarinet, and first violin parts, written for one player per part, are in unison. The solo baritone saxophone part enters one beat later two octaves lower (still at pitch interval ic0). The final canonic statement before reaching the *vivo* begins in measure 586. It, too,

is intended for one player per part orchestrated in flute, trumpet, and first and second violin, but the flute is written one octave higher while the other three voices are written in unison. The solo baritone saxophone part enters one beat later and is written two octaves lower than the trumpet and violins. Figure 38 illustrates a reduction of this first part of the canon in the coda.

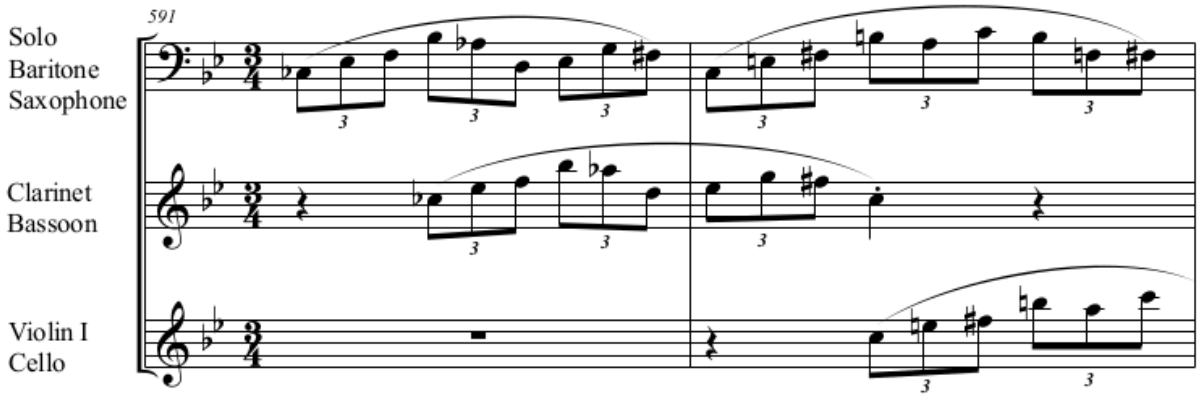
Figure 38: ***Concerto per saxofono baritono e orchestra*****, mm. 573-590, canon reduction**



At the point in the music marked *vivo*, the solo baritone saxophone part leads the canon. Roles are reversed in this passage: the soloist plays continuously as the leader voice of the canon and the orchestra acts as the collective follower voice split into different instruments. From measures 591-596, the end of one follower voice is elided into the next voice by overlapping the

entrance of the new voice with the end of the previous one by performing a staccato quarter note. See Figure 39 for an example of this. Parts in multiple octaves are shown in a single octave to facilitate reading. The solo baritone saxophone part is notated at the top staff, while the first entrance of the follower voice is shown in measure 591 in the middle staff. The canon ends on a quarter note on the entrance of the next voice shown in the bottom staff. Strictly speaking, this is a deformation of the canon, but functionally does not interrupt it and instead, serves to facilitate better performance of the individual part. This ceases in measure 597.

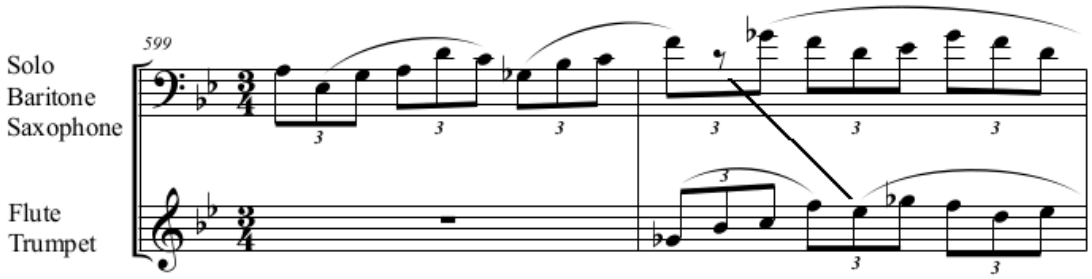
Figure 39: *Concerto per saxofono baritono e orchestra,* mm. 591-592, canon deformation reduction



The instruments in the follower voice are spaced three octaves apart in the first section of this canon. The first instruments written for the follower voice are the clarinet and first bassoon, which enter one quarter note after the solo baritone saxophone. The first violin and cello take over in measure 592. The follower voice passes to the oboe and first bassoon at the end of measure 593 and then to the first violin and cello in measure 595. The follower voice then passes to the flute and first bassoon at which point, the rhythmic duration of the canon in each orchestral voice changes and the interval they are separated by changes to one octave. The oboe and first bassoon take the follower voice for two beats in measure 597 and 598, transferred to the first and second clarinet, then to the first and second oboe, and finally to the first and second clarinet.

At measure 600, the canonic texture undergoes another transformation. One noteworthy deformation is the solo baritone saxophone part is missing a note. It is the author's conjecture that this is to facilitate breathing. The trumpet part (intended for one player) and the flute part (intended for two players) continue the canon one quarter note after the solo baritone saxophone part uninterrupted until the conclusion of the canon at measure 603. The corresponding E-flat pitch class in measure 600 is the potential missing note in the baritone saxophone. Figure 40 illustrates this deformation.

Figure 40: *Concerto per saxofono baritono e orchestra,* mm. 599-600, canon deformation reduction



The other noteworthy deformation is that the flute and trumpet end the follower voice one beat early in order to perform a tutti chord on the downbeat of measure 603. The rest of the orchestra interjects small sections of free counterpoint. The cello and first and second bassoons are written together in free counterpoint for two beats in measure 600 one octave apart. Next, the oboe, first bassoon, and viola are written together in free counterpoint for two beats. Next, the clarinet, second bassoon, and first violin (for two) are written together in free counterpoint. The first oboe, first bassoon, and second violin (for two) create music in measure 602 that could be characterized as free counterpoint. The second oboe, clarinets, second bassoon, first violins, violas, and cello join on the last beat of the measure before the conclusion of the canon on the downbeat of measure 603.

Chapter Summary

As with the concerto, opus 106, Hofmeyr exhibits clear and consistent tonal language and a reliance on aspects of traditional form to provide structure to expressive melodic ideas in this composition. Despite being in a free fantasy form, structures of sonata form are expansively used to bring cohesion to the themes present in the composition. Hofmeyr's use of expanded tonality places equal emphasis on major and minor harmonies built on the same root, which manifests through polychordal and bitonal compositional techniques. Three compositional features that are representative of Hofmeyr's style, which were also found in the concerto for alto saxophone, are evident in this concerto: an emphasis of specific interval classes in the melody, usage of a recurring motif which provides unity through the composition, and the utilization of canon. The specific interval classes which were emphasized in this concerto were interval classes 1, 3, and 6; which were used to create the recurring added note minor chord motif.

CHAPTER 4

PARTITA CANONICA, OP. 3A (1983 ARR. 2008)

Background Information

Partita canonica is an unaccompanied work originally composed for solo clarinet in 1983. The four-movement work is approximately eight minutes in duration. The work was premiered in 1998, fifteen years after its initial composition, by Becky Stelzner at the Baxter Theatre Concert Hall in Cape Town.[131] Becky Stelzner is currently head of woodwinds and chamber music at the South African College of Music (SACM) at the University of Cape Town (UCT), where she has been on staff since 1982.[132] The Baxter Theatre Concert Hall is a significant landmark in the Cape Town music scene, located on the University of Cape Town campus. The 638-seat theatre opened in 1977.[133] The premiere occurred the same year Hofmeyr joined the UCT faculty. Following the premiere for clarinet, Hofmeyr arranged a second version for solo alto saxophone in 2008. Information about the premiere of this arrangement is unavailable. According to Hofmeyr's works list, it has not been publicly performed.[134] This piece is unique among his compositions for solo saxophone in two ways: it was not originally composed for saxophone and it was not commissioned. Hofmeyr composed it in an attempt to apply contrapuntal techniques to a monophonic instrument.[135] James May discusses this work in an analysis of canonic writing in Hofmeyr's music. It is one of the most extreme early examples

[131]May, "The Marriage of Instinct and Ingenuity," 39.

[132]"Becky Steltzner," South African College of Music, accessed 9 February 2020, http://www.sacm.uct.ac.za/sacm/staff/fulltime/snrLecturers/BeckySteltzner.

[133]Maxine Arvan, "The Baxter Theatre Centre: Instrumental in Making Music in the Concert Hall," *Musicus* 36, no. 1 (2008), 25-26.

[134]Hendrik Hofmeyr, "Worklist by Genre," Hendrik Hofmeyr, 2020.

[135]Hendrik Hofmeyr, *Partita Canonica: versione per saxofono*, (Hendrik Hofmeyr, 2008), 1.

in Hofmeyr's output of what May calls "covert organization."[136] The work follows a rigid canonic structure, but this is obscured by the unaccompanied single-voice melodic line.

Partita canonica is one of Hofmeyr's first compositions and was composed early during his self-imposed exile in Italy. He had received relatively little formal composition training at this point in his life although he had a few intermittent lessons with Peter Klatzow and James May while he was a student at the University of Cape Town. His composition study in Italy began in 1983 with Ivan Vandor.[137] May remarks in his article on Hofmeyr's use of canon that *Partita canonica* and other early works contain some of Hofmeyr's most experimental canonic execution. Hofmeyr is quoted in the article explaining his canonic procedures in these compositions:

> These pieces were conceived as essays in "the art of concealing art;" all of them are designed to incorporate complex structures which are not immediately apparent to the ear, so that the effect is one of an improvisatory and at times impressionistic immediacy. Structural considerations are of course of great importance in music, but, to my mind, should never be allowed to overshadow more immediate ones. Structure fulfils the same role in music as the skeleton does in the human body: a beautiful and functional body would be impossible without it, but it is not the immediate focus of our appreciation. In music, a focus on structure cannot replace (or compensate the listener for the absence of) attention to what one might, without any derogatory implication, call surface" values.[138]

Partita canonica is in four movements, each one is a different single-voice canon; the canon has two voices but is performed by one monophonic instrument.[139] The single voice canon is what provides structure to each movement. Hofmeyr obscures that structure in such a way that surface elements, such as melody, can more immediately be noticed and appreciated.

A pedagogically useful analysis of this piece for the performer is the identification of the

[136]May, "The Marriage of Instinct and Ingenuity," 39-42.

[137]May, "Hendrik Hofmeyr at Fifty," 7.

[138]May, "The Marriage of Instinct and Ingenuity," 29.

[139]Ibid., 39.

leader and follower voices of the canon. Hofmeyr cleverly disguises the voices within melodic lines by composing for a monophonic instrument. Each movement is analyzed to identify the leader and follower voice in order to discover how this structure interacts and deforms to create melodic elements.

Following this is an analysis of form. Form is primarily to be understood thematically. Baroque binary forms are useful for understanding this genre, however, those forms rely heavily on tonal center. Tonal centers are a subordinate concern in this work. Canon, intervals, and melodic ideas, on the other hand, are primary considerations. Therefore, it is melodic themes that are more important for understanding and analyzing form in a useful way for this composition.

If we consider pitch centricity as existing along a continuum, for instance, we can yield valuable insights about the relative importance of pitch in this work.[140] Fred Lerdahl offers a set of conditions which a pitch or pitch event can be marked as providing emphasis or weight to its role as a central pitch.[141] Among those conditions that may prove to be most useful in analyzing *Partita canonica*, would be "begun in the span of music it is meant to represent," "in a relatively strong metrical position," "relatively long in duration," "relatively important melodically," "and next to a relatively large grouping boundary."[142] Allen Forte offers a similar list from which we may draw "successive repetition" and "recurrence over longer spans" as particularly useful for this analysis.[143] It is these considerations which will inform determinations of tonal center.

All musical examples in this chapter have upward and downward stems that might seem to be incorrect based upon typical convention; however, stem direction is used to indicate the

[140]Kleppinger, "Reconsidering Pitch Centricity," 107.

[141]Ibid., 76.

[142]Ibid.

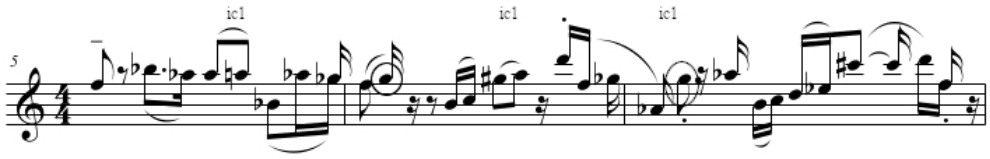
[143]Ibid., 77.

analysis of the canon. Upward stems are used to indicate leader voice and downward stems are used to indicate follower voice. This analytical choice is based upon James May's notation within the musical examples in his brief analysis of the work.[144] Additionally, this chapter discusses pitch classes utilizing the written pitch of the saxophone, not the sounding pitch. As this is an unaccompanied work, the author believes this is the most useful way to discuss this work for the sake of saxophonists, since no comparison to other instruments is necessary.

Movement I. "Entrata," Canonic Structure, Melodic Elements, and Form

The first movement is entitled "Entrata," or entrance. It is a canon at the unison: the imitation in the follower voice occurs after one measure. There are several deviations from the strict canon. The identification of these elements and consequences for melodic structures are discussed below.

Figure 41: *Partita canonica* mvt. 1, mm. 5-7, analysis of G-natural



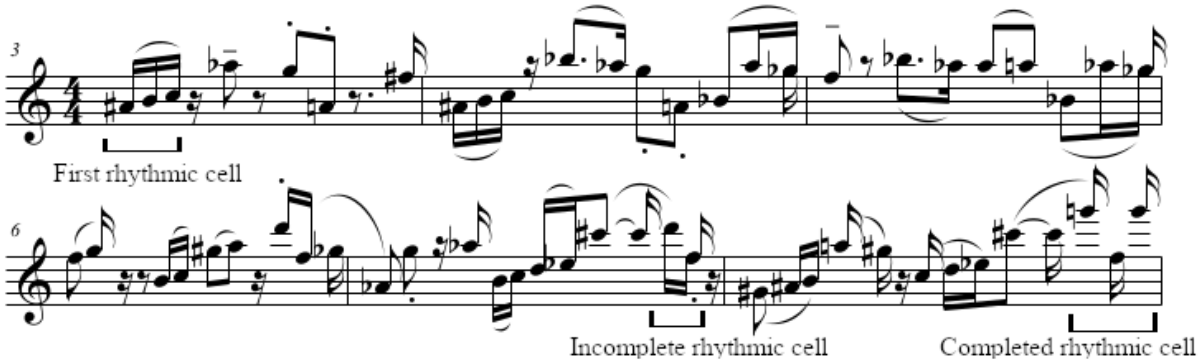
In measure 7, the pitch class G is rhythmically augmented to an eighth note while its leader voice in measure 6 is a sixteenth note. An analysis is shown in Figure 41. There is an ic1 dyad that provides a cohesive idea in this phrase. It begins with the pitch classes A-flat moving to A on beat three of measure five, again on beat three of measure six (as G-sharp to A), and then as the rhythmic content accelerates so too, does this reiterative dyad. Instead of occurring one measure later, it occurs one-half of a measure later, on beat one of measure seven, the A-flat moves to G, another ic1. This is emphasized by an octave displacement (written as ic11 utilizing

[144]May, "The Marriage of Instinct and Ingenuity," 40-42.

ordered pitch class intervals). The G is written as a staccato eighth note in order to reconcile these ideas.

Also shown in Figure 41 are two note heads that have both a downward pointing stem and an upward pointing stem, the first of which is G-flat in measure 5. Figure 42 gives a wider view. The first instance of a note that functions as a member of the leader voice and concurrently as the follower voice is pitch class G-flat in measure 4, and then again in measure 5. This deformation of the canon also occurs in measure 7, in which the F is simultaneously part of the leader and follower voice.

Figure 42: *Partita canonica* mvt. I, mm. 3-8, G-flat and F function and rhythmic cell analysis

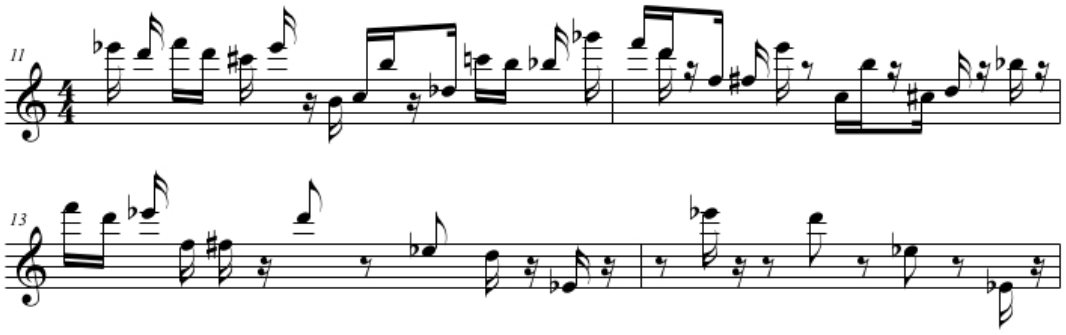


A common rhythmic motif in the melody that recurs through this movement is a cell of three sixteenth notes. It begins in measure 3. The imitative canon repeats it in measure 4, and it can be identified in various places throughout the movement. The F in measure 7 that serves two functions is one such place where this consideration is important for the interpretation of the music. In the fourth beat of measure 6, there is a cell of three sixteenth notes. There is a cell of three sixteenth notes in the second beat of measure 7, and what could be another cell in the fourth beat of measure 7, if not for the tied note. The D - F leader voice is repeated here, but because the rhythmic idea is incomplete, this part of the canon cannot be “resolved.” It is

extended to measure 8, where it is part of a three sixteenth note rhythmic cell. Figure 42 shows this analysis.

In measure 12, the D is simultaneously part of the leader and follower voices (see Figure 43). The purpose of this is partly due to the construction of the recurring three sixteenth note rhythmic pattern mentioned above, and the special nature of the music in measure 14. If the D in measure 12 does not serve this simultaneous function, then the melody is interrupted. If this exception does not occur, there are several options that exist within the rules established by the canonic structure. One would be that it is not a follower, only a leader. This means that the D in measure 11 would be removed, interrupting the three sixteenth-note rhythmic pattern formed by it, the E-flat before it, and the G-flat at the end of the measure before it. Another possibility would be that it is not a leader, only a follower. This has two potential options: the D in measure 13 would be removed, interrupting the three sixteenth note rhythmic pattern formed by the F - D - E-flat; or, a new leader voice would be created, which must interrupt the cadential material in measure 14 unless it should be left unresolved.

Figure 43: *Partita canonica* mvt. I, mm. 11-14, analysis of D deformation

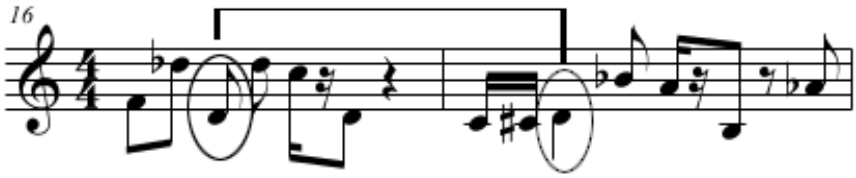


In measure 14, the E-flat is simultaneously part of the leader and follower voices. The music found in measures 15 and 16 restates the opening thematic material from measures 1 and 2 with different pitch content. The E-flat in measure 14 is part of that, just like the beginning. It is

also part of the cadential material from measures 13 and 14: E-flat - D - E-flat - E-flat. This exception to the strict imitative canon serves to connect and elide the previous phrase with the final phrase.

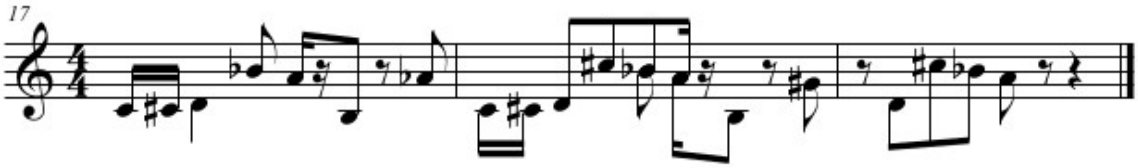
In measure 17, the D is rhythmically augmented to a quarter note while its leader voice in measure 16 is an eighth note (shown in Figure 44). This is not the only instance of rhythmic augmentation between the leader and follower voices, but it is unique in that it is the only instance in which the note is augmented forward in rhythmic space, rather than backward.

Figure 44: *Partita canonica* mvt. I, mm. 16-17, D anticipation.



In measure 18, the B-flat and A are simultaneously part of the leader and follower voices. It provides added repetition, and greater finality to the cadence in measure 19. Additionally, in measure 19, the A is rhythmically augmented from a sixteenth note to an eighth note. Figure 45 shows the final measures.

Figure 45: *Partita canonica* mvt. I, mm. 17-19, analysis



The first movement is a three-part melodic design; it does not adhere to any tonal structure. Thematically, the movement divides clearly into an ABA' ternary form, shown in Table 8.[145]

[145]Laitz, *The Complete Musician*, 494.

Table 8: *Partita canonica* mvt. I, form analysis

	A	B	A'
Measures:	1-7	7-14	14-19
Tonal Center:	G#/Ab	Eb	None

The A' section begins ic4 lower compared to the original. It deviates in measure 16, but continues to follow similar rhythmic material, deviating more as it continues to the end of the movement. Pitch content matters little on the spectrum of pitch centricity for this movement. The A section has one pitch class that recurs over the entire section much more frequently than other pitch classes: G-sharp (and its enharmonic equivalent A-flat) occurs 12 times, significantly more than any other pitch class, fitting one of Forte's considerations for pitch centricity.[146] F occurs 8 times, and several other pitches classes occur 6 times. Other potential pitch classes with pitch centricity cues such as those in strong metric positions, important notes in the melody, etc., are weakened by the fact that they appear infrequently and that each of those potential pitch classes is different. Therefore, the pitch centricity cues in the A section indicate a tonal center of G-sharp. In the B section, E-flat is the tonal center. There are five E-flats in measures 13 and 14 leading into the cadence and the abundance of E-flats at this grouping boundary strongly indicates E-flat. A true ternary form would expect a return to the tonal center of G-sharp/A-flat. However, this section is the least pitch-centric of the movement. There are multiple potential pitch classes with cues suggesting pitch centricity, yet, none are strong enough to make a clear case. C-sharp is the pitch class that occurs most frequently, A is the final note, E-flat is the first note. F is the first note with metric emphasis. The tonal center of the A section, G-sharp, is the first pitch of the B section. The tonal center of the B section, E-flat, is the first pitch of the A'

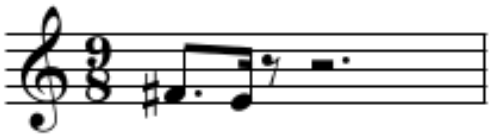
[146]Kleppinger, "Reconsidering Pitch Centricity," 77.

section. Maintaining this trend provides support to using the final note, A, as the tonal center, however, the section introduces too many ambiguities, making "none" the best analysis of pitch center for this section.

Movement II. "Sarabanda," Canonic Structure, Melodic Elements, and Form

The second movement, entitled "Sarabanda," is a canon in which the follower voice is a major third higher (ic4) than the leader voice and occurs after two measures. The "Sarabanda" is Hofmeyr's version of the Italian form of the dance in triple meter. The sarabanda has a long history as part of the partita and with dance suites in general. It is one of the standard movements and is one of the most popular.[147]

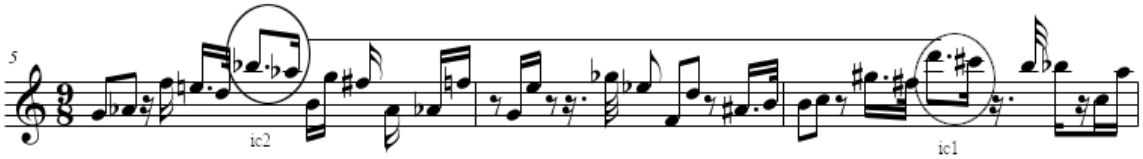
Figure 46: *Partita canonica* mvt. II, rhythmic motif example



There are numerous instances of a descending second interval with a dotted eighth-sixteenth note rhythm, an example of which is shown in Figure 46. This motif is found eight times throughout the movement in measures 1, 2, 3, 4, 5, 7, 9, and 13. Seven of these events—nearly all of them—are constructed of ic2 (major seconds). One of these is an exception and contains ic1 (a minor second), which occurs in measure 7, with the D - C-sharp (shown in Figure 47). This creates a moment of free canon in an otherwise strict canon. C-sharp is the follower voice to the A-flat. The pitch class should be a C-natural following the ic4 interval established by the rules of the strict canon in order to maintain adherence to the ic2 melodic interval. Instead, Hofmeyr changes the canonic interval from ic4 to ic5 creating an ic1 interval.

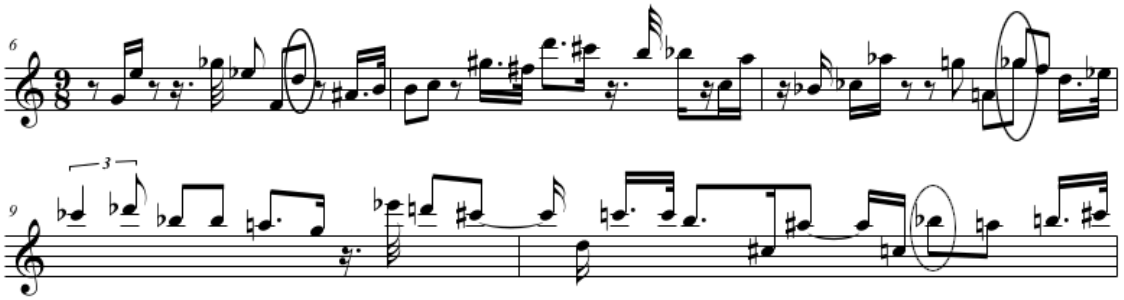
[147]Richard Hudson and Meredith Ellis Little, "Sarabande," in *Grove Music Online*, (Oxford University Press, 2001).

Figure 47: *Partita canonica* mvt. II, mm. 5-7, rhythmic motif interval class deformation



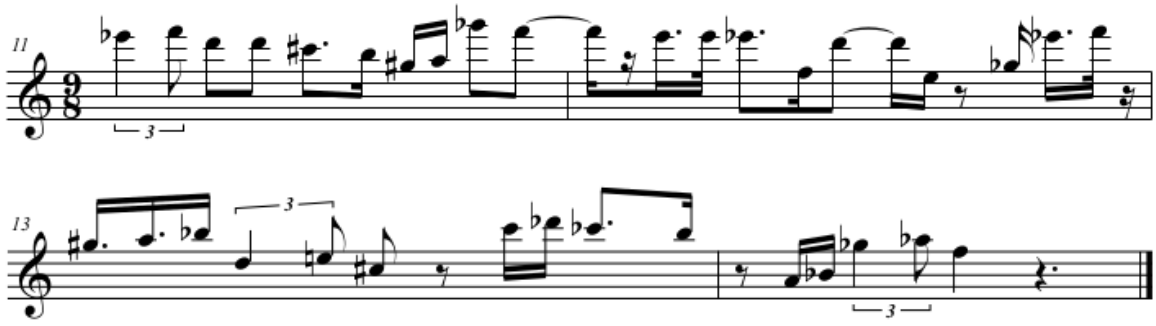
The G-flat eighth note in measure 8 is unique. There were multiple instances of this canonic deformation in the first movement, but in this movement, this is the only occurrence of a note concurrently existing in both the leader and follower voices. This G-flat is in the follower voice to the D in measure 6 and in the leader voice to the B-flat in measure 10. Figure 48 illustrates this analysis.

Figure 48: *Partita canonica* mvt. II, mm. 6-10, G-flat function



The last four measures of the movement merit special attention. The last notes in the follower voice, which have corresponding notes in the follower voice are the G-sharp - A in measure 11. The C - D-flat near the end measure 13 marks the last sounds of the follower voice of the strict canon (illustrated in Figure 49).

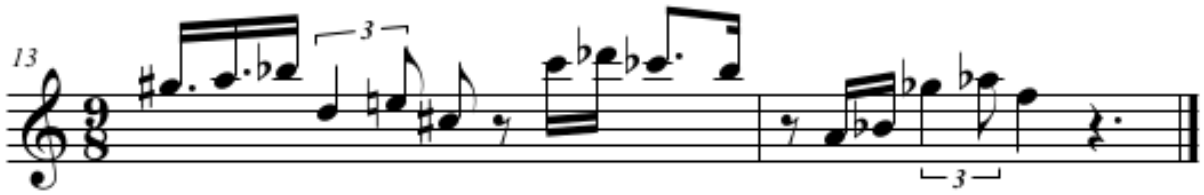
Figure 49: *Partita canonica* mvt II, mm. 11-14



Most of measures 11 and 12 are comprised of the follower voice. This creates a unique situation in measures 13 and 14 since the follower voice of the canon should occur two measures later, but there is very little material creating a leader voice two measures previously. Beginning in measure 12, some notes appear that do not correspond to a follower voice: G-flat in measure 12, the G-sharp - A - B-flat figure at the beginning of measure 13, the C-flat - B-flat at the end of measure 13, and the A - B-flat at the beginning of measure 14. These notes exist in isolation relative to the rules of canonic structure governing this movement spinning out melodic ideas and propelling the music to the end of the movement.

There is something, however, in the final measures that create structured resolution. The D - E - C-sharp in measure 13 (shown in Figure 50) is followed one measure later by the same material transposed ic4 higher, just like the established canon, except at a smaller rhythmic interval. This acceleration of the canonic material is unexpected but helps to establish a sense of finality through its exception to the established rules of the canonic material along with the same rhythmic augmentation at the end of the first movement bringing finality to the melody.

Figure 50: ***Partita canonica*** **mvt. II, mm.13-14**



The form of this movement is best interpreted as an ABA' ternary form. The A section (measures 1-6) is characterized melodically by a relatively smooth pitch contour and long legato lines. The B section (measures 7-11) contrasts with a greater degree of large intervallic leaps and faster rhythmic content. A frequent rhythmic idea in the B section is the dotted-sixteenth, thirty-second note combination. The demarcation of measure 7 as the beginning of a new section is

reinforced by a *più mosso* tempo indication on the anacrusis leading into measure 7. The A' section (measures 12-14) borrows elements from both previous sections, however, it contains larger intervallic leaps than the A section, the dotted-sixteenth, thirty-second note combination appears twice early in the section, and a melodic motif from the A section is developed. Measures 2 and 4 contain a triplet figure comprised of a quarter note and eighth note bracketed together. That idea returns in measures 13 and 14 transposed ic2 higher. The demarcation of measure 12 as the beginning of a new section is reinforced by the *molto ritenuto* preceding the *a tempo* indication at measure 12.

Movement III. "Canzonetta," Canonic Structure, Melodic Elements, and Form

The third movement, "Canzonetta," is a canon with the follower voice occurring a minor third lower (ic3) than the leader. The melodic materials for this movement are derived from the octatonic scale and, of all the movements, it is the most complex.[148] Specifically, it is a palindromic *canon cancrizans*.[149] The leader voice begins in measure 1 and the follower voice is presented in retrograde. Therefore, the first note of the follower voice is the last to be heard chronologically. A canzonetta is best known for its associations with simple melodies and vocal music, not for its association with suites.[150] The decision to title the most complex canonic movement of this unaccompanied instrumental work is ironic. It is particularly so because early usage of the canzonetta in Italy often rejected the use of complicated counterpoint.[151] Figure 51 shows the beginning of the movement, measures 1-4, and the corresponding canonic voices at

[148]May, "The Marriage of Instinct and Ingenuity," 40.

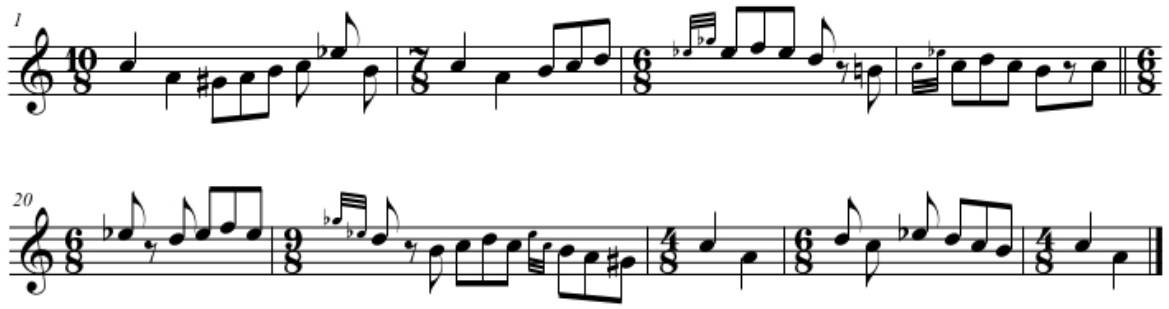
[149]Alfred Mann, J. Kenneth Wilson, and Peter Urquhart, "Canon," In *Grove Music Online*, Oxford University Press, 2001-, accessed 25 October 2019.

[150]Ruth I. DeFord, "Canzonetta," in *Grove Music Online*, (Oxford University Press, 2001).

[151]Ibid.

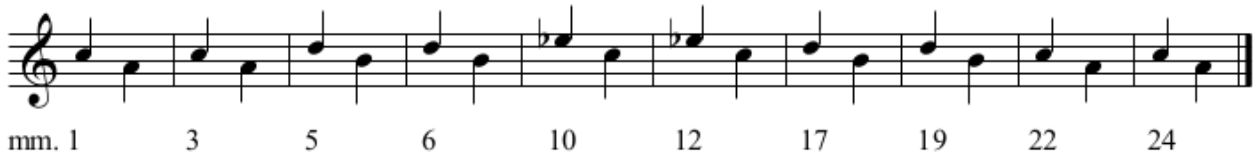
the end of the movement, measures 20-24.

Figure 51: *Partita canonica* mvt. III, mm. 1-4 and 20-24



A pervasive melodic motif throughout the movement is the descending ic3 quarter note dyad, which occurs ten times in total, eight of which form a satisfying arch. The other two are unique and merit separate discussion. Figure 52 shows the arch created by the retrograde aspect of the *canon cancrizans*. There are two instances of a C to A ic3 dyad. Then, it rises and there are two instances of D to B. Then, it goes higher once again and the arch peaks with two instances of E-flat to C. After achieving the peak, the arch descends. There are two instances of D to B, and then C to A.

Figure 52: *Partita canonica* mvt. III, descending ic3 dyad arch



Each dyad in the arch is formed by combining the leader and follower voices. There are two other ic3 dyads created by quarter notes in the movement. The first of which occurs in measure 8 and is descending, G-sharp to E-sharp. This dyad breaks the anticipated arch found in the other descending ic3 dyads and is also unique in that it is formed within the same voice; this one is in the follower voice. The corresponding leader voice is where the other ic3 dyad occurs in measure 14: it is an ascending ic3, G-sharp to B, creating the melodic climax. The compositional

decision to construct the arch of descending ic3 quarter note dyads illustrated in Figure 52 by keeping them in separate voices is what allows them to always descend. The lone ascending dyad, created by the single pair of dyads contained within the same voice, provides intriguing melodic interest.

A potential arch form, suggested by the quarter note dyad idea, is not the form to which this movement best adheres. Melodically, it is better understood as a rounded sectional binary form.[152] It is deformed in one way because it lacks repeats, and another because the expected tonal centers are not met. The A section is written from measure 1 to measure 7 and contains the first two descending quarter note dyads. The music in measures 1-4 is one idea which is further elaborated in measures 5-7. Melodically, this makes the A section a parallel continuous period (aa').[153] The B section is a mirror of itself. It represents a microcosm of the relationship between A and A'. This section is written from measures 8-14 and is also a parallel continuous period. The first section of the phrase structure is from measures 8-10. The second section of the phrase structure is from measures 10-14. The B section is similar to the A section but provides contrast with the quarter note melodic motif that digresses from the arch. The ascending quarter note pair provides a half cadence-like moment in measure 14. A' is an exact return to A, but in retrograde, written from measures 15-24.

Movement IV. "Badinerie," Canonic Structure, Melodic Elements, and Form

The fourth and final movement, entitled "Badinerie," is a mirror canon with the follower voice occurring a perfect fifth lower (ic7) than the leader. Significantly, the imitation in the

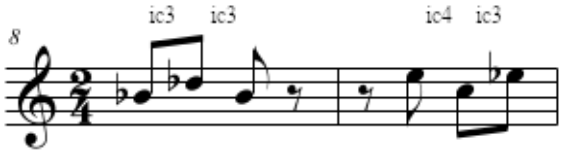
[152]Laitz, *The Complete Musician,* 391.

[153]Ibid., 297-304.

follower voice is metrically displaced, occurring after five eighth notes.[154] The final movement, "Badinerie," is a less common suite movement, but is still associated with the suite, the most famous example of which is from J.S. Bach's Suite no.2 in B minor BWV1067.[155]

There are several notes, much like those found at the end of the second movement, which do not have a corresponding presence in the follower voice. They are not governed by the rules established by the canon. Beyond the notes which exist outside of the canon, there are three exceptions to the strict canon. The first occurs at measure 9. The leader voice in measure 8 is similar to the first measure, it is an inversion at the tritone. It is the beginning of a new phrase. The leader voice contains a pair of ic3 intervals, one ascending and once descending in the B-flat - D-flat - B-flat eighth notes. The voice that follows should contain a descending then ascending pair of ic3 intervals, E-flat - C - E-flat. Instead, written in measure 9 is E-natural - C - E-flat, creating a descending ic4, then an ascending ic3. Figure 53 shows this.

Figure 53: *Partita canonica* mvt. IV, mm. 8-9

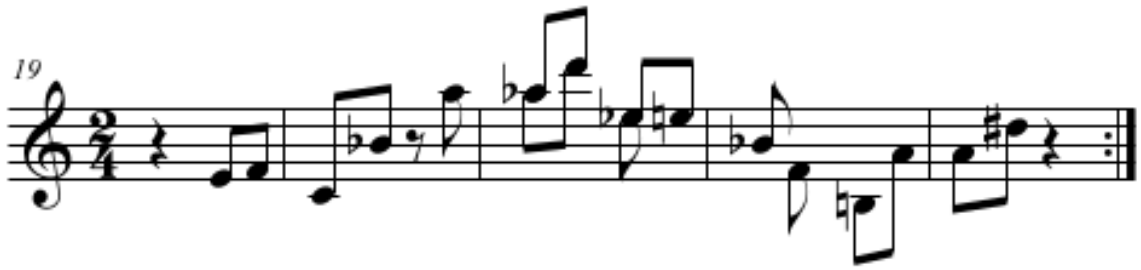


Another violation of the rules of the established canon occurs at measure 23. In measure 21, written in the leader voice is E-flat - E. This is ic1 written as an augmented unison. The last note of measure 22, A, and the first note of measure 23, A, are written in the follower voice. However, instead of strict canon, which would mean the A in measure 23 should be an A-flat so that the ascending ic1 is inverted to a descending ic1, it is ic0 (a perfect unison) and creates an ic6 with the final note of the phrase. This is illustrated in Figure 54.

[154]May, "The Marriage of Instinct and Ingenuity," 42.

[155]Erich Schwandt, "Badinage, badinerie," in *Grove Music Online*, (Oxford University Press, 2001).

Figure 54: *Partita canonica* mvt. IV, mm. 19-23, analysis



The melodic figure containing A-flat - D - E-flat in measure 21 is part of the follower voice to the figure in measures 19-20, while also serving as a portion of the leader voice in measure 21-22 to the voice that follows in measures 22-23. Figure 54 illustrates this deformation of the canon. This creates a delayed resolution to the figure in measures 19-20. In this diversion, the music transitions from a strict canon to what may be characterized as a free canon. The interval numbers are the same, but some of the interval qualities change. The interval number structure follows: up a second, down a fourth, up a seventh. The inversion follows this: down a second, up a fourth, down a seventh. The second is a minor second (ic1) in both the leader and follower voices. The fourth, however, is a perfect fourth (ic5) in the leader voice and an augmented fourth (ic6) in the follower voice. The seventh is a minor seventh (ic10) in the leader voice and a major seventh (ic11) in the follower voice. The quality of the seventh returns to a minor seventh (ic10), returning a sense of continuity and bringing resolution to the end of the phrase.

The form is a modified simply binary form.[156] The A section is written from measure 1-13. The B section is from measure 14-23. Instead of both sections individually repeating, they repeat together. It is followed by an abbreviated codetta return to A. This creates an ABABA' form.

[156]Laitz, *The Complete Musician*, 389-390.

Chapter Summary

Partita canonica merges two major components of Hofmeyr's compositional style: canon and the creative application of traditional forms. This composition is a partita which utilizes melodic elements of the baroque binary and ternary forms, much like his saxophone concerti utilize melodic elements of sonata form, without strictly adhering to expected conventions, such as anticipated tonal centers. Canon is, obviously, the supreme compositional technique throughout the work and eschewing expectations established by the strict canon is a common method Hofmeyr employs to creates additional melodic interest. Such canonic deformations often appear as rhythmic augmentation of the note in the follower voice or as notes concurrently belonging to the leader and follower voices. Despite the work's original date of composition being separated by a span of twenty-five years from Hofmeyr's first composition originally for solo saxophone, many of the same compositional elements found in his later works are evident throughout *Partita canonica*: reliance on a recurring motif and the emphasis of a specific interval class within the melody. These ideas are present individually, such as the three sixteenth-note cells found throughout the first movement; and jointly, such as the rhythmic motif in the second movement paired with ic2 and the quarter note dyad paired with ic3 in the third movement.

CHAPTER 5

NECROMANCER, OP. 194 (2018)

Background Information

Necromancer, Op. 194 (2018) was composed by Hendrik Hofmeyr for alto saxophone and piano on a commission from Cameron Williams.[157] Williams is a South African clarinetist and saxophonist with ties to the Hugo Lambrechts Music Center.[158] The work is approximately nine minutes in duration and appears to have not yet been premiered.[159] This work uses many extended techniques and is in the form of a fantasy. It is by far the most difficult of the works Hofmeyr has composed for solo saxophone. Extended techniques demanded of the performer include flutter tongue, timbre trills, glissandi, altissimo, quarter tones, and simultaneously singing (or humming) while playing. The music is meant to convey a narrative of sorcery, enchantment, necromancy, the supernatural, and the paranormal. Fully realized, it is part stage act and part saxophone solo.

Hofmeyr includes several staging directions throughout the score, which are indicated as optional or that they may be altered or ignored at the performer's discretion. These staging instructions aim to increase the dramatic narrative of the composition. The first stage direction is in the first measure of the piece. The pianist is instructed to ensure that the piano is open on full stick and to hold the sustain pedal down through the entire first page of the score. The saxophonist is instructed to play with their back to the audience, facing the piano, close enough to activate the sympathetic vibration of the strings. The saxophonist performs a cadenza,

[157]Hendrik Hofmeyr, *Necromancer*, (Cape Town, ZA: Hendrik Hofmeyr, 2018), 1.

[158]Hermanus Fynarts, "Cameron Williams, Musicians," Hermanus Fynarts Festival, accessed 25 Oct 2019, http://www.hermanusfynarts.co.za/artist/cameron-williams/.

[159]Hofmeyr, "Worklist by Genre."

unaccompanied except by the sympathetic vibrations. Upon the pianist's first notes, the saxophonist should abruptly turn to the pianist, "as if surprised."[160] The saxophonist does not play during this interjection by the pianist. Upon the saxophonist's re-entry to the texture, the score provides instructions to point the saxophone at the pianist and move away gradually, "as if coaxing the sound from the piano." In the next piano interlude, the saxophonist is to gaze at the pianist, "as if mesmerised." Once again, upon the saxophonist's re-entry, they are to turn abruptly to the audience, "as if to escape." Following a shift in texture, the saxophonist receives a direction that is less of a stage direction and more of an expressive direction but continues in the spirit of the stage directions: "as if enchanted." Following another change in the music the expressive direction "like a floating apparition," is given. Later, at a significant break in the music, the score informs the saxophonist that "The dance music is conveyed with pantomime-like gestuality." In preparation of another return to the opening thematic material, the saxophonist is instructed to gradually turn back to face the piano. The pianist should leave the sustain pedal down once again during the saxophonist's cadenza. The pianist takes over the cadenza, but instead of a "surprised turn," the saxophonist remains facing the pianist until they finish their cadenza. Then during a brief unaccompanied interlude by the saxophonist, they should once again gradually turn to face the audience in preparation for the return to the dance theme, which the saxophonist should convey with "pantomime-like gestuality" once more.

Formal Structure, Melodic and Timbral Binaries

Necromancer for alto saxophone and piano explores musically represented ideas of the supernatural and paranormal through the use of extended techniques and the manipulation of

[160]Hofmeyr, *Necromancer*, 2.

melody and timbre. In this chapter, pitch classes are used for discussion of note names unless otherwise specified. All references to pitch classes utilize the "sounding," not "written," pitch in the text and in tables and figures.

In the program notes for *Necromancer*, the composer writes, "The work is in the form of a fantasy, but adheres to a binary principle according to which each idea is reprised at least once within a discourse of free development and transformation."[161] Table 9 illustrates an analysis of the form. A free fantasy inherently avoids adherence to a clear form.[162] Unlike the *Concerto per saxofono contralto e orchestra* and the *Concerto per saxofono baritono e orchestra*, which incorporates elements of traditional sonata and concerto forms, *Necromancer* does not incorporate elements of another form to create structure. Instead, Hofmeyr employs a binary principle, as explained in the program notes quoted above, which is realized in the recurrence and development of themes and the style of the themes: melodic or timbral. These binaries are not diametrically opposed. Melodic themes A and D (labeled M in Table 9), demonstrate melodic phrases. Timbral themes B and C (labeled T in Table 9), while having some melodic characteristics, primarily create aural effects through the utilization of extended techniques or an abundance of trills or repeated notes.

Table 9: *Necromancer,* analysis of form

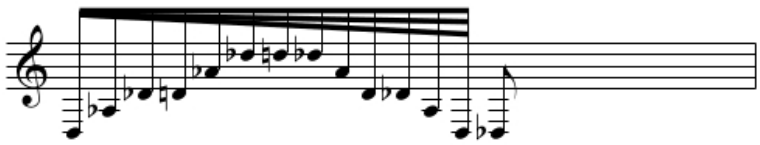
Theme	**A**	**B**	**C**	**D**	**B**	**A**	**B**	**D**	**C**	**A**
Binary	M	T	T	M	T	M	T	M	T	M
Measures	1-3	4-31	32-46	47-86	85-105	105	106-112	113-140	141-208	209-216
Tonal Center	D-flat	D-flat	D-flat	D	Ambig-uous	D-flat	D-flat	A	D-flat	D-flat

[161]Ibid., 1.

[162]Christopher D.S. Field, E. Eugene Helm, and William Drabkin, "Fantasia," in *Grove Music Online*, Oxford University Press, 2001-, accessed 30 December 2019.

The first theme, A, begins with a lengthy cadenza in which the alto saxophone introduces some common characteristics that will persist throughout the composition. One such characteristic is an abundance of ic1, the half step, and ic6, the tritone. A is a "melodic theme" that relies on the insertion of ic1 within arpeggiated material. The first instance is constructed by D-natural, A-flat, and D-flat. The D and A-flat create a prominent ic6 interval and the D-natural and D-flat create a prominent ic1 interval. It is repeated one more time. The ic5 interval between A-flat and D-flat is, of course, prominent in this figure, but this interval class is not a persistent characteristic of the melodic material written throughout the theme. Instead, it serves as the first Common Practice tonal cue that D-flat is the tonal center of this thematic section.[163] Figure 55 shows the content of the first arpeggio.

Figure 55: *Necromancer*, m. 1, first arpeggio



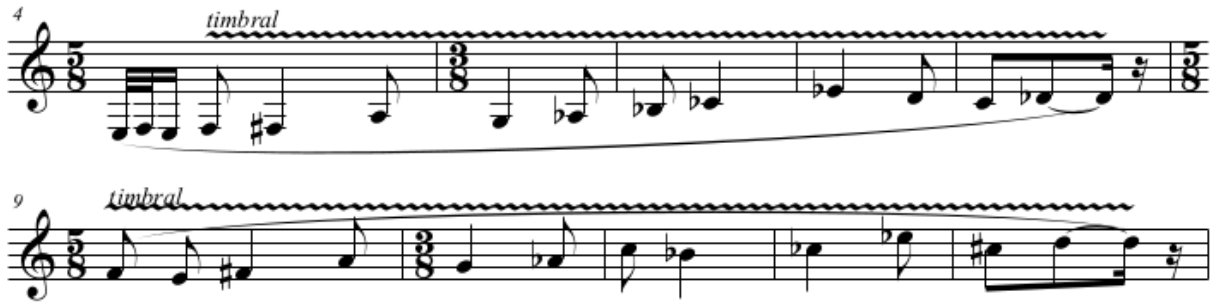
The second arpeggio-like material is constructed by a D, D-flat, F, G, and A-flat. An E-flat is also part of the pitch content, however, it is meant to be sung by the saxophonist. This creates a strong concentration of ic1 intervals. Without the D-natural, the saxophone notes outline a D-flat major triad with an added tritone: D-flat, F, G, and A-flat. The G creates an ic6 with the root, D-flat, and an ic1 with the fifth, A-flat. There are two relatively long timbre trills on the third and fourth lines of the cadenza. The first timbre trill is on pitch class G. It is preceded by pitch class D-flat, forming an ic6 (tritone). On the following line of the cadenza, another timbre trill is written on an A-flat. This pitch class is also part of an ic6 interval,

[163]Kleppinger, "Reconsidering Pitch Centricity," 76.

preceded by a D-natural. The relationship between these two gestures is ic1. Several ideas conclude with a similar rhythmic figure: a thirty-second note and a double-dotted eighth note that create a descending tritone. The first is A-flat to D. The second is F to B. The third is F to B again, transposed an octave higher. A consistent emphasis on D-flat throughout the theme through repetition, structural, and registral placement indicate that D-flat is the tonal center.

The next theme, B, occurs from measure 4-31. This is a "timbral" theme. The prominence of ic1 continues throughout this thematic area. The timbral theme undergoes a series of transformations within the thematic area. It is written in the alto saxophone part from measures 4-13. Many of the intervals in the saxophone part are ic1 and there is a long timbral trill on almost all of the notes found in the saxophone part. The beginning is shown in Figure 56.

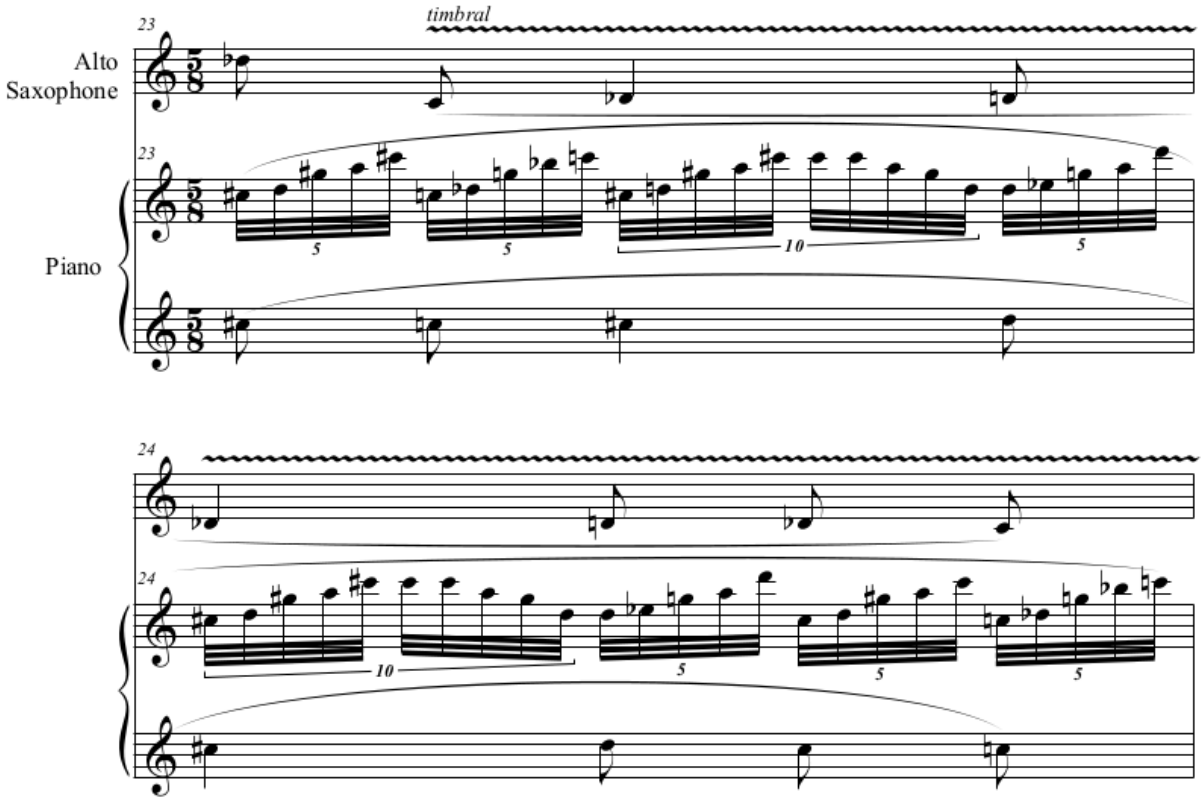
Figure 56: *Necromancer*, mm. 4-13, alto saxophone excerpt



The melody transfers to the piano part in measures 14-18 after the saxophone concludes its phrase. When this happens, the left hand plays longer notes, akin to what is written in the saxophone part earlier in the thematic area, with arpeggios in the right hand accompanying the longer notes. The music found in the left hand of the piano has ic1 written almost exclusively. There are only two exceptions which form an ic2 interval: the first is from D to E in measures 16-17; and the second is from E to D in measure 18. There is a brief break in which the music in the saxophone part has slightly more melodic material beginning at measure 19. The melodic

usage of ic1 and ic6 can be found throughout. The first three notes are (in order) D, E-flat, and A on the anacrusis leading into measure 19, creating an ic1 followed by an ic6 interval. There is an extensive series of ic1 and ic6 intervals in measure 19, and again in measure 22 when the material repeats ic2 higher. In between, in measures 20-21, is a reprisal of the music found in measures 14-15 from the piano part transposed ic2 lower. The B section concludes by combining the saxophone phrase from measures 4-13 and the piano phrase from measures 14-18 in a way that both instruments have the melody written together. This is illustrated in Figure 57.

Figure 57: *Necromancer*, mm. 23-24, B theme conclusion excerpt

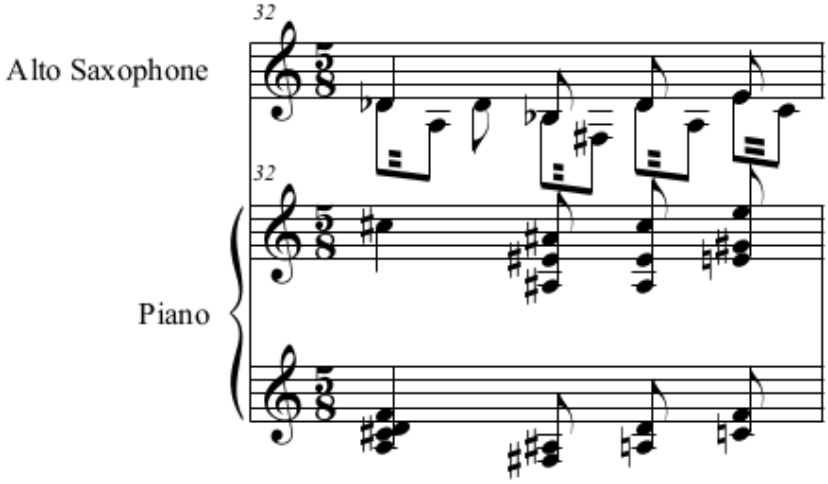


Due to the highly chromatic nature of this thematic section and the lack of a consistent pitch class emphasis, the tonal center is less clear than in the A theme; however, there are several cues that D-flat remains the tonal center. Written at the beginning of measure 4 in the bass is ic5. This Common Practice tonality cue is strong, especially at a large grouping boundary. The

saxophone concludes on a D-flat in measure 29. This, again, is a strong cue at a large grouping boundary.[164]

The second timbral theme, the C theme, appears for the first time from measures 32-46. The melody in the solo saxophone part is colored by tremolos that the saxophonist must perform while creating a melody. The piano performs block chords in rhythmic unison, but without tremolos, that punctuate the change of primary note in the saxophone part. The melodic notes from the saxophone part are written in both hands of the piano part. The lower note of the saxophone tremolo is always the lowest note in the left hand of the piano. The tonal center is D-flat. It is a prominent recurring note in the saxophone and piano parts. An excerpt of the first measure of the theme, which establishes this closely followed pattern, is shown in Figure 58.

Figure 58: *Necromancer*, m. 32, C theme

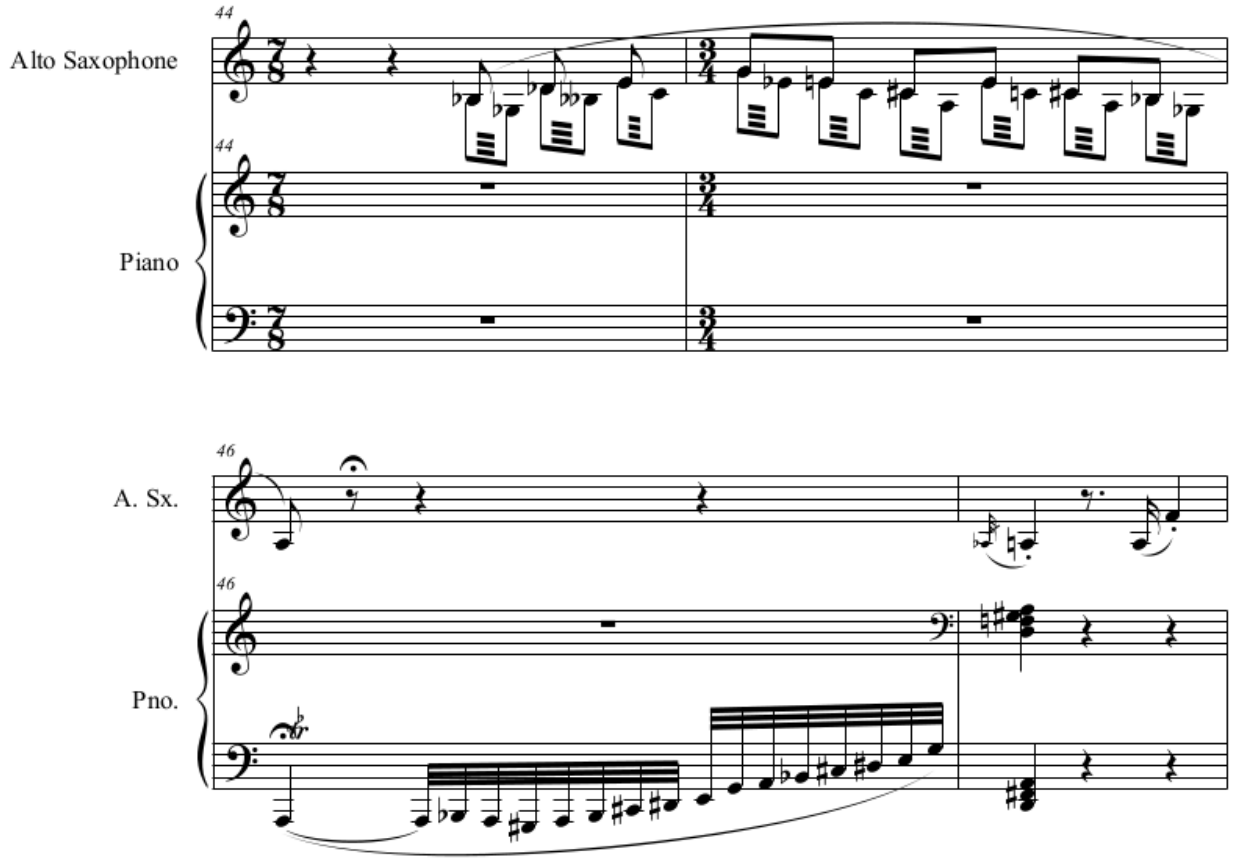


The end of the C theme modulates in order to prepare the tonal center of the next thematic section. Both the alto saxophone and piano sound pitch class A at the downbeat of measure 46. The piano part is embellished by a trill and a fermata. This effect creates a sustained pitch class A that behaves as a half cadence in preparation of the new tonal center, D, at measure

[164]Ibid.

47. The piano has a D-major chord in the left hand and a D-minor chord plus an added note, a G-sharp, in the right hand. The added G-sharp creates a tritone with the roots of each triad. This is a clear example of Hofmeyr's usage of expanded tonality, in which he writes bitonal music based on the same tonal center often expressed through polychords, which is characteristic of much of Hofmeyr's music (see the analysis of the *Concerto per saxofono baritono e orchestra* in chapter 3, for example). This passage is illustrated in Figure 59.

Figure 59: *Necromancer*, mm. 44-47, modulation to D for the D theme



The second melodic theme, the D theme, is written from measure 47-85 and has a tonal center of D. The melody has a dance-like character and is the most melodic, straightforward, metrical music so far in this piece. It is a fast dance composed in 3/4 meter with accents on beats 1 and 3. A common rhythmic figuration that occurs throughout the dance theme in the alto

saxophone is a quarter note (usually with a preceding grace note ornament) on beat one followed by a dotted sixteenth rest, a sixteenth note, and then a quarter note on beat 3. The music in the alto saxophone part in measure 47 in Figure 59 illustrates one such example. Hofmeyr uses this to create durational accents on beats one and three.[165] This accent pattern is further reinforced in the piano. Frequently written in the piano part is a figure created from a quarter note, quarter rest, quarter note rhythm. The accent pattern, tempo, and phrase structure create a gigue-like thematic area which could be characterized as a continuous ABA' ternary form.[166]

Casting the thematic area as a ternary form is done in a clever manner. The A section has a tonal center of D; however, it ends on an A minor chord. The music contained in the B section is a canon. The leader voice is found in the alto saxophone, beginning on C, and the piano is given the follower voice with both hands simultaneously, beginning on F-sharp, forming an interval of ic6. The axis of symmetry for these two pitches is A, given that it is equidistant from both C and F-sharp. As such, this suggests that A is the tonal center of the B section, and could be considered the "V" (i.e., the dominant) of the original tonal center, D, suggesting a Common Practice tonic-dominant relationship.[167] The A' section returns to the tonal center of D. The melody begins similarly to the A section but quickly digresses to new musical material.

The most prominent qualities in the A and A' sections of this thematic area are the melodic and harmonic emphasis of ic1 and ic6. One particularly interesting use of ic1 in the melody involves the modification of the aforementioned rhythmic pattern of the music in the alto saxophone part that establishes an accent on beats 1 and 3. It occurs twice in the A section in measures 53 and 61, and once in the A' section in measure 78. The rhythmic modification

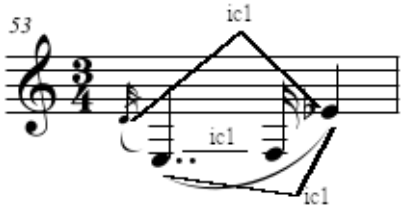
[165]Laitz, *The Complete Musician*, 26.

[166]Ibid., 494-498.

[167]Kleppinger, "Reconsidering Pitch Centricity," 69.

changes the quarter note and dotted sixteenth rest into a double-dotted quarter note. Importantly, the grace note remains. It forms an ic1 interval with the note on beat three. The double-dotted quarter note forms an ic1 interval with the note on beat three. Figure 60 demonstrates the first instance of this idea.

Figure 60: *Necromancer*, m. 53, alto saxophone, abundance of ic1

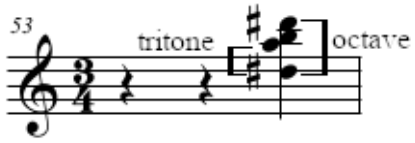


There are two recurring harmonic ideas that are highly prevalent and both ideas feature ic1 and ic6 intervals. The first is the minor chord with an added tritone (ic6) and it is usually accompanied by a major triad built on the same root. The minor chord with an added tritone is the same sonority as the "added note minor chord motif" that is prevalent in the *Concerto per saxofono baritono e orchestra*, but utilized as harmonic rather than melodic content, which allows for the use of the emphasized intervals ic1 (between the tritone and the fifth) and ic6 (between the tritone and the root). The first occurrence of this harmony is in measure 47 on the first beat. This contains a D minor chord with an added tritone in the right hand and a D major chord in the left hand. The next occurrence is in measure 56 on the first beat. There is an F minor chord with an added tritone in the right hand and an F major chord in the left hand. On the third beat of the same measure, the composer writes another minor chord with an added tritone; specifically, it occurs in the left hand with a D-flat root. The chord in the opposite hand is not the parallel major triad, however, it is another added note chord with a D-flat root. In this instance, the added note is the major seventh (written as ic1). On the second beat of the next measure is a B-flat minor triad with an added tritone written in the right hand while the parallel major triad is

written in the left hand. On the third beat, the composer writes an F-sharp minor chord with an added tritone in the left hand and concurrently the right hand contains the same type of harmony as in the previous measure: an F-sharp minor chord with an added major seventh (written as ic1). These chords continue in the A' section as well. For instance, the first beat of measure 74 has a D minor chord with an added tritone in the right hand and a D major chord in the left hand; and, on the third beat is a B-flat minor chord with an added tritone in the left hand and a B-flat minor chord with an added major seventh (written as ic1) in the right hand. Written on beat two of measure 75 is a G minor chord with an added tritone in the right hand and a G major chord written in the left hand. The final chord of the thematic section, the first beat of measure 85, has a D minor chord with an added tritone in the right hand and a D major chord in the left hand. Clearly, the juxtaposition of these two triads with an added note creating a tritone forms a recurring harmonic structure that is a hallmark, compositional trait of Hofmeyr.

The other prominent recurring harmony that exploits ic6 is first written on the third beat of measure 53. The harmony is comprised of a note one tritone above the root, one octave above the root, and one other note, the interval of which varies. The right hand contains octave D-sharps, the tritone A-natural, and the added note B-natural. The left hand contains octave Fs, the tritone B, and the added note A. This first instance from the right hand is excerpted in Figure 61.

Figure 61: *Necromancer*, m. 53, excerpted piano harmony



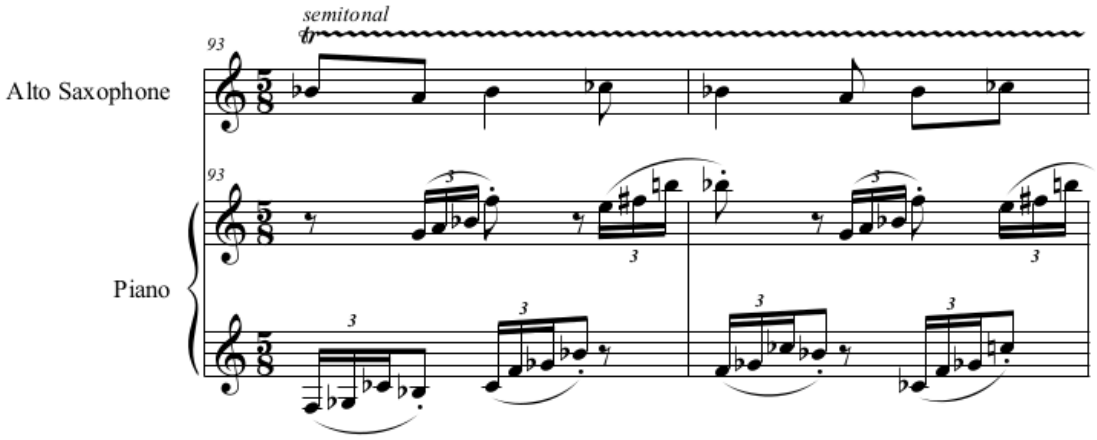
This harmony occurs ten times in total, illustrated in Table 10. It is a significant characteristic of the A and A' sections of this presentation of the D theme due to the frequency of

occurrence and its juxtaposition with the previously discussed harmonic content. Both harmonies feature ic6 prominently, but one is triadic while the other is not.

Table 10: *Necromancer*, D theme, summary of non-triadic tritone harmonies

Location:	Pitch class written in octaves:	Pitch class forming ic6 (the tritone) with the octaves:	Added note:
m. 53 (RH)	D-sharp	A	B
m. 53 (LH)	F	B	A
m. 61 (RH)	G-sharp	D	E
m. 61 (LH)	B-flat	E	F
m. 62 (LH)	B	F	A-flat
m. 76 (RH)	A	D-sharp	C-sharp
m. 77 (RH)	D-flat	G	F
m. 78 (RH)	C-sharp	G	A
m. 78 (LH)	E-flat	A	B-flat
m. 84 (RH)	G	C-sharp	B-flat

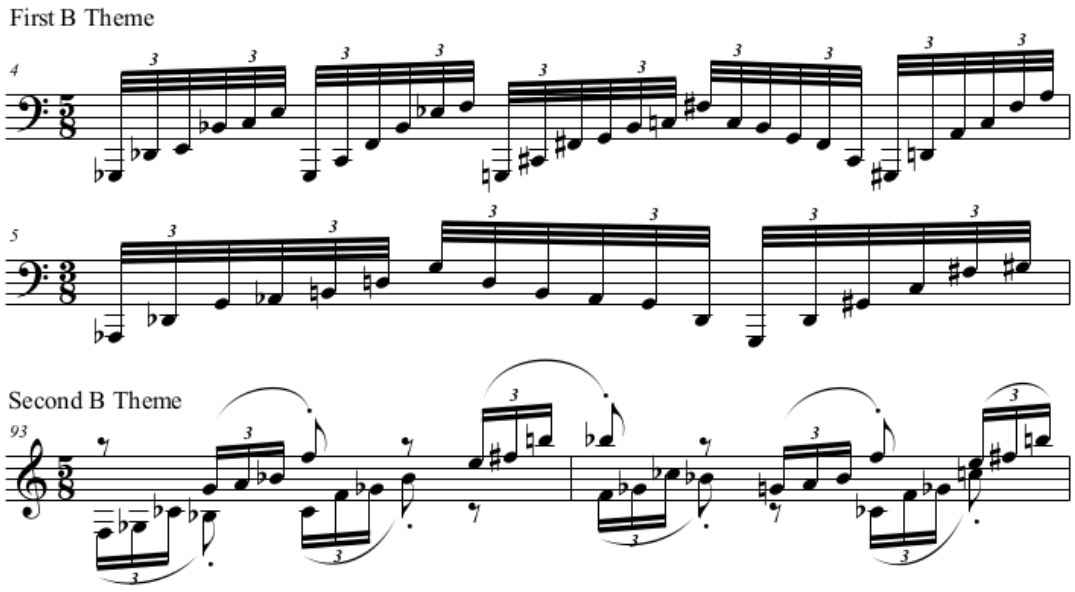
Figure 62: *Necromancer*, mm. 93-94, beginning of B theme reprisal



The first reprise of the B thematic area occurs at measure 86. The melody in the saxophone part continues to prominently feature ic1 and is developed is several ways. The piano begins with a chromatic melody. When the saxophone assumes the melodic role, there are more

notes that are not written at an ic1 interval; in fact, there are seven intervals that are not ic1. In addition, every single melodic note the saxophone performs is written with a semitonal trill, rather than a timbre trill. Figure 62 demonstrates this compositional technique.

Figure 63: *Necromancer*, mm. 4-5, 93-94, B themes piano comparison, condensed



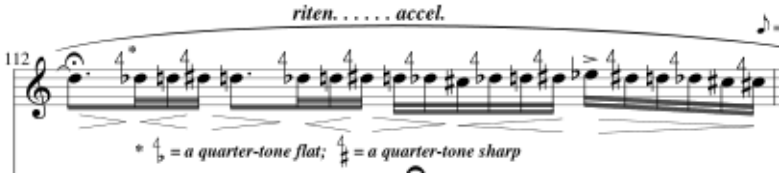
Meanwhile, the accompaniment in the piano from measure 93-101, rather than creating continuously flowing notes, "stops" the momentum on a staccato eighth note at irregular time intervals when the triplet-sixteenth notes do not elide from one group to the next. Figure 63 compares the two measures from the first appearance of the B theme to two corresponding measures in the second appearance of the B theme, each condensed into a single staff. In the first appearance, the piano flows continuously, whereas in the second appearance the eighth notes create brief interruptions. There are three groups of connected notes, then it "stops" on a staccato eighth note (see Figure 63). Then, there are two groups, then four, then six, then two again, then 6six again, then two again, then six, then two, then two. The first appearance of the B theme offered few cues to determine a tonal center. This iteration of the B theme offers even fewer.

Even so, it is best described as “ambiguous.”

The B theme is followed by the reprise of the A theme in measure 105. This begins with musical material which is an exact repetition of select material from the first A theme, dissected and reordered. Occurring with this exact repetition of select material is a clear return to the D-flat tonal center. The first line of the unmeasured cadenza starts with an exact restatement of the last line of the unmeasured cadenza in measure 1. The music found in the second and third lines of the cadenza in measure 105 is an exact restatement of most of the melodic material found in the second and third lines of the cadenza from measure 1. It ends eight notes earlier and the music in the fourth line of the new cadenza transitions to the first line of the cadenza from measure 1.

The saxophonist rests, allowing the piano to perform alone in measures 106-111. This material is derived from the B thematic area, marking a brief return. The cadenza continues with the saxophonist alone in measure 112 performing quarter-tonal music in a similar gesture to the highly semi-tonal music of the earlier B thematic area (such as in Figure 62). Figure 64 shows an excerpt of the quarter tones taken from the transposed score. This figure is shown at written, not sounding pitch in order to most clearly illustrate the quarter tones.

Figure 64: *Necromancer,* m. 112, quarter tones, written pitch



The reprisal of the D theme features a development of D material and it occurs from measure 113-140. The canonic material is gone, thereby creating a periodic phrase structure.[168] Accents on the first and third beats are also gone, despite being written in the same 3/4 meter.

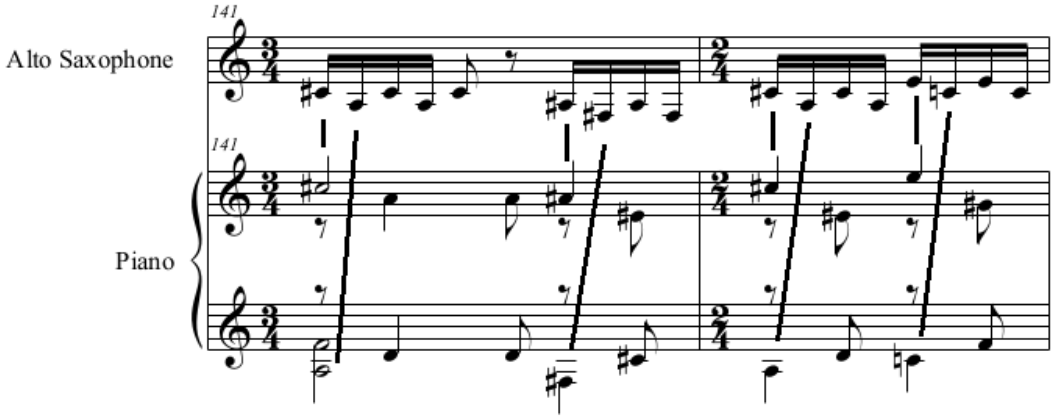
[168]Laitz, *The Complete Musician,* 297-306.

This is due to the absence of durational accents in the previous D thematic area in both the alto saxophone and piano parts, which are subsequently replaced by a steady stream of eighth notes. The consequent phrase section of this thematic area begins as a repetition written an octave lower. It digresses after three measures. The tonal center starkly contrasts that of the previous material. This thematic area is written in the tonal center of A-natural. The pitch classes A, C, E, and to a lesser extent, C-sharp are prominent tones throughout the thematic area, suggesting a weaker sense of bitonality than in most of the music containing a clear tonal center. The theme begins with pitch class E in the saxophone part and an A in the piano part. It ends with the parts swapped: pitch class A in the saxophone part and an E in the piano part.

The C theme makes its first reprisal in measure 141 and features the replacement of the tremolos with sixteenth notes. A significant difference in tempo makes this distinction less aurally noticeable than its visual presentation on the page. This C theme is intended to be performed in the same tempo of the previous D theme—the dance—which has a tempo marking of quarter note equals circa 152-168. The original statement of the C theme has a significantly slower tempo: eighth note equals circa 120-132. The pitch content written in the alto saxophone part is an exact repetition of the first appearance while the piano performs broken notes, rather than blocked chords. The piano is written with four voices: soprano, alto, tenor, and bass. The soprano and bass voices are always written on the beat in half notes or quarter notes and correspond to the pitch classes in the saxophone part. The alto and tenor voices supply harmony during the upbeats. Written in the soprano voice is the same pitch class as the upper note in the saxophone part one octave higher; concurrently, written in the bass voice is the same pitch class as the lower note in the saxophone part in unison. This compositional structure parallels the first appearance of the C theme with a tonal center of D-flat, cued by its prominence in both the alto

saxophone part and the piano part through repetition, note length, and proximity to structural boundaries.[169] Figure 65 demonstrates the first two measures.

Figure 65: *Necromancer*, mm. 141-142, C theme transformation



The theme transforms once again in measure 166, creating the most melodic point of the C thematic area and it begins with a brief canon. The alto saxophone part is the leader voice, beginning the canon on the second triplet eighth note of the measure. The right hand of the piano contains the follower voice, written one triplet eighth note after the leader voice and a perfect fifth lower. See Figure 66.

The primary musical idea following the conclusion of the canon in measure 171 is the rhythmic transformation of repeated pairs of sixteenth notes into a triplet rhythm in which the middle note is always ic3 lower, just as when it was sixteenth notes and tremolos. The new transformation is shown in Figure 67. This time, the pitch content is not an exact repetition; instead, arpeggiated sixteenth notes are written in the right hand of the piano part and half note and quarter note dyads are written in the left hand. The right-hand arpeggio starts on the second sixteenth note of each beat on the same pitch class as the saxophone part and performs a descending arpeggio. An exception is the single eighth note written in the saxophone part instead

[169]Kleppinger, "Reconsidering Pitch Centricity," 76.

of three triplet eighth notes. The right hand of the piano starts a sixteenth note arpeggio in unison with the saxophone and the immediately preceding arpeggio is written in retrograde. The dyads written in the left hand of the piano correspond to the pitch classes in the saxophone triplet. The upper note of the dyad belongs to the same pitch class as the upper note of the triplet; and, the lower note belongs to the same pitch class as the lower note of the triplet.

Figure 66: *Necromancer*, mm. 166-170, C theme canon transformation

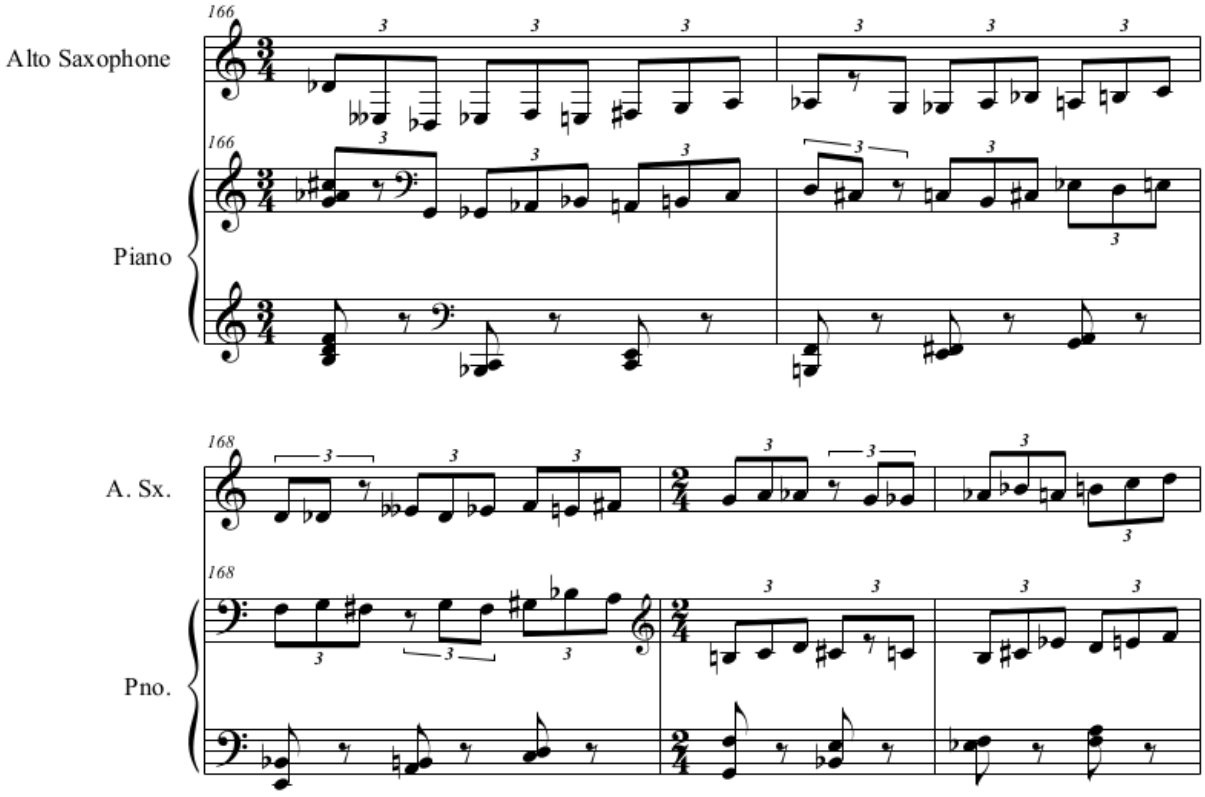
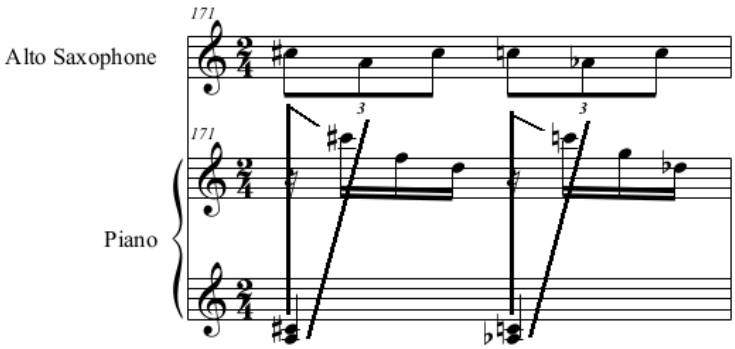


Figure 67: *Necromancer*, m. 171, C theme transformation



The composition concludes with a sudden and brief return to selected material from the B thematic area. The saxophone has a whole-step trill written on G, the tritone of D-flat. A modified reprisal of quarter tones from measure 112 appears in measures 211-214. The saxophone sustains a G before concluding on D-flat. This presents a "cadence" utilizing ic6, the tritone.

Chapter Summary

Necromancer, unlike Hofmeyr's other compositions for solo saxophone, does not rely on utilizing a traditional formal structure to govern the entire composition; rather, he utilizes a binary principle (not to be confused with a binary formal principle) to craft themes which sound either melodic or timbral. Yet, he manages to incorporate traditional form and phrase structures within specific thematic areas within the work. The D theme, for instance, first appears as an ABA' continuous ternary form, complete with the expected tonic-dominant relationship characteristic of classical form; and, the second appearance of the D theme utilizes a clear periodic phrase structure. Hofmeyr embraces expanded tonality realized through bitonal and polychordal techniques in which the major and minor modes coexist. This is most clearly stated in the music of the D theme; however, the harmonic content in other thematic areas of the composition utilize expanded tonality but with less stark juxtaposition of concurrently sounding major and minor triads. The emphasis of specific interval classes, most prominently ic1 and ic6, is found throughout the composition (akin to the emphasis of interval classes 1, 3, and 6 in the *Concerto per saxofono baritono e orchestra*) creating important melodic and harmonic elements in every thematic area. Melodic content derived from canons is a hallmark of Hofmeyr's compositional style, and such material is prominently present in multiple sections of this

composition. *Necromancer* is the only work studied in this document with widespread use of extended techniques; however, the prominence of such techniques in the analysis is limited.

CHAPTER 6

CONCLUSION

The solo saxophone compositions by Hendrik Hofmeyr are unique, well-written compositions worthy of study and performance. The examination of each of these works in this document provides analysis relevant to saxophone pedagogues and performers. The analytical observation of formal, melodic, and harmonic content provides insights to aid the performer in developing informed and effective interpretations of these compositions. Analyzing these works together yields insights about compositional aesthetic that align with analyses of other compositions by Hofmeyr.

Hofmeyr relies on traditional formal structures in his compositions for solo saxophone. His concerti are composed closely resembling sonata form. The partita uses binary and ternary forms. Even in *Necromancer*, elements of traditional formal structures can be found undergirding major sections (such as in mm. 47-85, which utilizes ternary form). A significant element necessary to understand Hofmeyr's use of forms is to understand where they are deformed; that is, identifying musical events which reject the expected or anticipated compositional choices. Such deformations often manifest in the rejection of anticipated tonal centers, such as the P theme in the exposition of *Concerto per saxofono contralto e orchestra*, which modulates from C minor to F-sharp minor; or obscuring without rejecting the anticipated tonal center, such as in the *Concerto per saxofono baritono e orchestra* in which the P theme modulates from B-flat (major and minor) to D-flat (major and minor) in the S theme. Other instances of formal deformations are found in cadences which lack anticipated melody or bass motion.

Deformations in canons also provide intriguing elements to analyze; music one anticipates continuing the expectations of the canon, but does not, such as transforming the

interval of imitation in the follower voice or introducing rhythmic augmentation. Canon is a significant element of many of Hofmeyr's compositions. Instances of canonic imitation can be found in each of his works for solo saxophone. Hofmeyr utilizes simple canon most often in these compositions. *Partita canonica* incorporates the most complex canonic procedures cleverly disguised in performance by a single monophonic instrument. Some noteworthy procedures he writes include a *canon cancrizans* in the third movement and a mirror canon in the fourth movement.

Tonality is embraced throughout but with creative differences, similarly to his reliance upon formal structures. Hofmeyr utilizes "expanded tonality," in these works in such a way that a clear major or minor tonality is rarely heard. Instead, the major and minor mode exist simultaneously creating an expansively expressive aesthetic. It is not Common Practice functional harmony, but neither is it serialism or atonality. Hofmeyr extensively utilizes the semitone (ic1) and the tritone (ic6) to color his harmonies and govern his melodies more than traditional and pure consonant intervals. Still, some Common Practice harmonic traditions make it through to his solo saxophone compositions such as his modulation to the major-mediant tonal center in the *Concerto per saxofono contralto e orchestra*.

One such major element of Hofmeyr's expanded tonality compositional techniques evident in these works is the added note harmonic structure, which is prominent as melodic content in the *Concerto per saxofono baritono e orchestra*, and is a prominent chord in parts of *Necromancer*. Most often, it appears as a minor triad with the tritone (ic6) above the root added to the chord.

A frequently used compositional technique by Hofmeyr in his works for saxophone is the introduction of a recurring motif which suffuses the melodic content of a composition. In the

Concerto per saxofono contralto e orchestra, this motif is the rhythmic motif comprised of an eighth note, two sixteenth notes, and a quarter note; which begins in the introduction and is written prominently in the P theme and coda. In the *Concerto per saxofono baritono e orchestra*, Hofmeyr opts to use the added note minor chord motif to select the pitch classes that are used to create melodic material.

The use of extended techniques is not a common feature in Hofmeyr's compositions for solo saxophone. The *Concerto per saxofono contralto e orchestra*, *Concerto per saxofono baritono e orchestra*, and *Partita canonica* do not utilize extended techniques and the altissimo register is sparingly used. *Necromancer*, however, exhibits Hofmeyr's keen understanding of how extended techniques are utilized by the saxophone and how to effectively and artistically compose such techniques.

Understanding these elements of Hofmeyr's compositional aesthetic will yield insights to the reader that can serve to aid the performer in creating expressive and enlightened performances of these compositions. Hendrik Hofmeyr is a highly regarded composer and many of his works have been studied extensively. It is this author's opinion that Hofmeyr's compositions for solo saxophone merit extensive study.

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