

KLAAS VAN OOSTVEEN: THEORIST AND COMPOSER
An analytical study of selected works with special
reference to his melodic ideas

by

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Dedication:

This thesis is dedicated to my parents, Dr. and Mrs. Paul Loeb van Zuilenburg, whose inspiration, example and support has carried me through all the phases of my academic career.

PREFACE

The main reason for the inception of this study was to bring the large number of compositions written by Klaas van Oostveen, as well as his theoretical writings, to the attention of the music fraternity of South Africa. His works merit closer investigation and hopefully further study in this regard will be the result of this thesis. The compositions should also be presented to the listening public, as they certainly deserve such exposure.

The research contained in this thesis only touches on a segment of Van Oostveen's creative work, and it will be left to future researchers to unearth the wealth of creative knowledge and beauty that is encased in the compositions of Klaas van Oostveen.

The writer wishes to thank Prof. D.J.Reid for his knowledgeable guidance throughout the project, also giving insight into the personality of Van Oostveen as he was both a colleague and student of him. Without the very generous help and time spent by Mrs Johanna Van Oostveen and her son Frank, providing full access to all the manuscripts, writings and correspondence by Van Oostveen, this project would not have been possible. A heartfelt thank you is extended to his parents, wife and son, who were not only supportive throughout but had to bear with all the hours spent at the computer!

SUMMARY

Klaas van Oostveen is best known in South Africa for his *Six Miniatures*, published by UNISA in the Grade 6 piano album, list D. What is not that well-known is the fact that between 1936 and 1982 he had composed more than 80 pieces, encompassing a multitude of different genres and instrumental combinations.

The method of composition Van Oostveen employed can be described as melodically based and to that end he had written an unpublished work entitled *The Art of Melody-Writing*.

As teacher of Harmony, Counterpoint and Composition at the University of the Witwatersrand, Van Oostveen left as legacy a number of leading South African music educators that today impart his methods of composition to numerous students in these subjects.

This thesis broadly attempts to quantify the extent to which Van Oostveen's compositional theories correlate with his actual compositions, and to that end some of his best known works were analysed from a mainly melodic viewpoint.

The compositions included in the study spans a wide array of musical genres demonstrating Van Oostveen's control of all these different musical formats. A CD compilation of recorded works has been included to give the reader a practical insight into the music of Klaas van Oostveen.

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CHAPTER 1

Introduction

1.1 Research objectives

The present dissertation has three main objectives:

1. To gather all of Klaas van Oostveen's compositions, published and unpublished, as well as his written works on the subjects of Composition, Harmony, Counterpoint and the theory of these disciplines, enabling the researcher to identify and select key works for analysis.
2. To create, through analysing both Van Oostveen's musical and theoretical works, an overview and general impression of his compositional style and -technique and in particular his perception of the importance of melody. During this phase of the study the influence of his teachers at the Amsterdam Conservatoire was investigated.
3. To assess, by using the information and results from the second phase of the study, the correlation between Van Oostveen's theoretical ideas on the use of melody during the compositional process and his practical implementation of them.

1.2 Rationale

The reasons for embarking on this research project can be summarised as follows:

Music by Klaas van Oostveen first came to the writer's attention when he was given a set of duets written for two trumpets composed by Van Oostveen (*Six Miniatures for two trumpets in C* Op.49). A few years later, as part of a first year performer's

examination, the *Tre piccoli pezzi* Op.46 were performed. More evidence of Van Oostveen's compositional skills became apparent during preparations for a performance of the *Music for trumpet and 5 harps* Op.48 (arranged for trumpet, 2 pianos and percussion by Dr P. Loeb van Zuilenburg). The University of Stellenbosch Concert Band had also performed the Overture *Per Ardua ad Astra* Op.71 for wind orchestra, in 1984.

Having been introduced to Van Oostveen as composer and having noted the quality of works he had produced, the writer had always been perplexed by the small number of "initiated", mostly past students or colleagues, who were aware of his output as composer and that little was written regarding his life and work.

According to the research database of the Human Science Research Council (HSRC), no research of any kind has been undertaken on the works of Klaas van Oostveen and the present writer is also not aware of any work published or unpublished in this regard.

Klaas van Oostveen was an acknowledged European composer and teacher. Before he emigrated to South Africa in 1957 at the age of 46, van Oostveen had already established himself as a composer of repute in the Netherlands. In 1947 he won the "Prijs van de Gemeente Amsterdam" for his *Stabat Mater* - Op.30 and in 1952 was awarded the "Diploma di Merito" (Italy) for his *Dido* - Op. 32. Dr J.P. Malan remarks that, after receiving the information regarding Van Oostveen, for his Encyclopaedia (1983), he was amazed that somebody of such international stature

was still so unknown in South Africa (Malan, 26/07/73). During the sixteen years that followed (1999) the situation has mostly stayed unaltered.

Van Oostveen's theoretical works, especially the *Modulatieleer* and *The Art of Melody-Writing*, are such important works that they need to be brought to the general music fraternity's attention. Both works are set out in such a logical way that any music student interested in the art of composition should be aware of them; they are invaluable to both the beginner and the accomplished music theorist.

The fact that no biographical or analytical work of any kind has appeared on Van Oostveen, means that his music provides uncharted territory for a research project.

As musician, teacher and composer Van Oostveen undoubtedly influenced the South African music situation, but to what extent has never been properly investigated. It is especially as a teacher that his influence on the South African music world can be felt as many of his pupils, such as Hans Roosenschoon, Kobus du Plooy, Benedict Sarnaker and Douglas Reid, are on the faculties of many of the important Music Departments today.

1.3 Delineation of the field of study

The field of study has been restricted to the written works of Klaas van Oostveen, and deals with his compositions as well as writings on the subject of music theory including Form, Harmony, Counterpoint and Melody.

In as far as his views on religion, Eastern cultures and algebra are relevant to the research of the aforementioned field, they will also be included.

The theoretical works discussed are:

- *Practische Modulatieleer* (1947) H.J.Paris: Amsterdam.
- *The Art of Melody-Writing* (1974)
- *De zogenaamde fouten in melodisch en harmonisch opzicht met betrekking tot het onderricht in de moderne harmonie-, contrapunt- en compositieleer*. PhD dissertation. (University of the Witwatersrand, 1964)
- Two-part dictations (n.d.)
- Harmony notes prepared by Van Oostveen for his lecturing of Counterpoint and Harmony (n.d.)
- 280 chorale cadences (n.d.)
- Spotting faults in part-writing (n.d.)

These works all point to the importance Van Oostveen had attached to the melodic aspect of the compositional process.

No attempt has been made to give full analysis of all his compositions. Those chosen for the study, with the rationale for selecting them, will be analysed based on the melodic structures, keeping in line with the thought processes that would have been evident during the creation of these works.

The writer has endeavoured to analyse the compositions in the way that Van Oostveen taught composition, i.e. from the melody “down”. It must be added that different pieces suggest diverse levels of analytical treatment in the same way as most art containing high artistic and technical content does. Therefore no particular analytical format was chosen but each piece was treated on its own merits.

His compositions will be divided into three periods,

1. Up until the end of the Second World War 1945 (Op. 1-Op. 27)
2. 1946-1957, the years immediately prior to his emigration to South Africa (Op. 30-Op. 40)
3. 1957-1992, the works written in South Africa (Op. 41-Op. 73)

In order to select compositions by Van Oostveen that merit a closer investigation, the following specific categories were considered:

- 1.) Works that had received prizes or commendations by external organisations
(*Stabat Mater, Dido*).
- 2.) Published compositions.

The only works composed in South Africa to have been published are the *Six Miniatures* and the two *Lullabies* Op. 44 and 62, making this category not altogether representative.

(Tre canti Italiani, Mutterhände, Six children's songs, Stabat Mater, Kerstgedachten, Three preludes and fancy, Sonata, Nine Pieces for violin and piano, Chinoiseries, Dido, Symphonic Variations)

3.) Works that had numerous repeat performances.

4.) Works mentioned in international catalogues as being representative of his oeuvre.

(Stabat Mater, Symphonic Variations, Dido, Three Preludes and Fancy, De motoren, Chinoiseries)

5.) Works Van Oostveen felt to be representative of his oeuvre (see list of representative works in Appendix A)

6.) Works considered by this writer as being representative of Van Oostveen's style and also considered as being his best musical works, including a large segment of his vocal oeuvre.

From the aforementioned list of works, pieces representative of Van Oostveen's three compositional periods as well as the different instrumental genres were chosen to create the following list:

Instrumental:

Dido, Op.32 (Flute and String Quartet)

Chinoiseries, Op.35 (Three trombones)

Tre piccoli pezzi, Op.46 (Trumpet and piano)

Piano:

Tango Olando, Op. 15

Sonate, Op.36

Fuga a Tre from Op.41

Six Miniatures, Op.52

Vocal:

Six children's songs, Op.13 (Voice and piano)

Mutterhände, Op.14 (Soprano and piano)

Tre canti Italiani, Op.17 (Soprano and piano)

My Love is like a red, red rose, Op. 65 (Soprano and piano)

Orchestral:

Stabat Mater Op. 30 (Mixed choir and chamber orchestra)

Overture: Per Ardua ad Astra, Op.71 (Wind orchestra)

It must be mentioned at this point that Van Oostveen had most of his works published in Holland by DONEMUS¹. As is still the practice today, composers are invited to become members of DONEMUS and then as a consequence have their works published. The fact that Van Oostveen was a member of DONEMUS proves that he must have been highly regarded by his fellow musicians and peers in the Holland of the time.

1.3.1 First Period

Between 1936 and 1945 Van Oostveen recorded 27 opus numbers in his biographical notes. Of these compositions 11 were retracted by himself shortly before his death as not being representative of his compositional oeuvre.

Works chosen from this period are:

Six children's songs, Op.13, Alsbach & Doyer, Amsterdam, 1941

Mutterhände, song, Op.14, DONEMUS, Amsterdam, 1940

Tango Olando - Piano. Op. 15, Ms.1941

Tre canti Italiani for soprano, Op.17, DONEMUS, Amsterdam, 1942

The reason for the inclusion of three vocal works in this section is that out of the total opus numbers from the period 1936 to 1945 (27), 14 works are for voice with piano or other accompaniment and no works for ensembles or larger orchestras date

¹ Dokumentatiecentrum der Nederlandse Muziek

from this period. The three vocal works were all published but each represents a different aspect of Van Oostveen's vocal compositional style.

The *Six children's songs* are simple, composed for children, and prove that the compositional content need not to be complicated in order to be musically interesting - in the same way as J.S.Bach's *Little Preludes* and Bartók's *Microcosmos*. The same simplicity is found in the *Mutterhände* even though this work was certainly not intended for children.

In contrast to the above two works there is the *Tre canti Italiani*, which puts Van Oostveen's knowledge and use of the Italian language as explained in his *The Art of Melody-Writing* into practice (Van Oostveen 1974, 63-67).

The "Tango Olando" was chosen as it represents not only his keyboard works from the era but also portrays Van Oostveen as a "type" of Dutch Nationalist.

1.3.2 Second period

This period dates from 1945-1957: the years between the war and his emigration to South Africa. Some of his best works were written during this period.

Works included for discussion are:

Stabat Mater for tenor, SATB and chamber orchestra, Op.30, DONEMUS, Amsterdam, 1946

Dido for flute and string quartet, Op. 32, DONEMUS, Amsterdam, 1952

Chinoiseries, suite for 3 trombones, Op. 35, DONEMUS, Amsterdam, 1953

Sonata for piano, Op. 36, DONEMUS, Amsterdam, 1954

All of the works chosen from this period were published, two receiving prizes at composition competitions inside and outside of Holland (*Stabat Mater* and *Dido*). The presumption that these works had been seen by publishers and judges to be of high standard merits a closer look during this study. Both *Stabat Mater* and *Dido* are large-scale works; the *Symphonic Variations* was also considered but it was felt that its inclusion would have repeated the points already made. The *Sonata for piano* was chosen instead as representing the keyboard works of the period.

1.3.3 Third period

The 35 years (1957-1992) Van Oostveen spent in South Africa yielded 35 compositions of which the following were chosen as representative:

Prelude et fuga a tre, Op. 41, Ms. 1958

Tre piccoli pezzi, Op.46, Ms. 1966

Six miniatures, UNISA music examinations, Op. 52, 1967

My love is like a red, red rose for soprano and piano, Op. 65, Ms. 1979

Overture *Per Ardua ad Astra*, for wind orchestra, Op.71, Ms. 1982

The fugue from the *Prelude et fuga a tre* was chosen as an example of Van Oostveen's polyphonic mastery.

The *Six miniatures* is the only work from the third period that was published, save for the two *Lullabies* (Op.44 and 62). It saw the light as part of a UNISA grade VI examination collection where two pieces were required as the work from the C-section.

My love is like a red, red rose exemplifies the change in vocal style Van Oostveen had experienced during his stay in the “New World” and is truly one of his most musical works.

Both the *Tre piccoli pezzi* and *Per Ardua ad Astra* were chosen as the writer was familiar with them and knew from personal experience that they are very successful compositions.

Even though the number of works composed in South Africa exceeds that of the two periods in Holland, the works composed in Europe received greater recognition both as entries into competitions and because they were published.

1.4 Analysis

During the analysis melodic aspects are treated in greater detail than any of the other compositional aspects in order to determine the role melody played in Van Oostveen’s compositions and whether he actually did conceive his music based on the melodic principles he propounded. When discussing melody as the main component upon which Van Oostveen bases his compositions, the question of what constitutes melody should be touched on.

David Boyden describes it as “any organized succession of tones” (Boyden 1978, 21). Even the Collins English Dictionary goes a little further by saying that melody is “a succession of notes forming a distinctive sequence”. Ton de Leeuw in his book *Muziek van de Twintigste Eeuw* mentions that a definition of melody will be “inextricably connected to our general musical approach”(De Leeuw 1964, 243). It is interesting to note that De Leeuw also mentions “as we move away from the 18th century concept of harmony being the main building block of music, the same structural role is gradually transferred to the melody (melos). In such a way melody becomes structurally important”. Van Oostveen himself mentions in his *The Art of Melody-Writing*, that melos (melody) after musical idea, should be seen as the second most important aspect of music (Van Oostveen 1974, 7). Hindemith, in his *The Craft of Musical Composition* reiterates that “melody is one of the more fundamental elements of musical structure”(Hindemith 1937, 175). Without presuming to give a final answer on this open-ended subject the following remark in *Encyclopedie van de Muziek* seems to bring many of the different facets of melody together: “In de muziekleer worden tot de melodie alle verschijnselen gerekend, die zich voordoen wanneer een reeks tonen van gelijke of ongelijke toonhoogte na elkaar worden geplaatst, zó, dat daar een muzikaal organisme ontstaat, in staat om in het menselijke geheugen een indruk na te laten even reëel als de herinnering aan een beeld, schilderij

of *gedicht*²” (Arntzenius 1957, 20). On the same page is mentioned that melody is “generally understood to be the main carrier of the musical idea”.

1.5 Methodology

Klaas van Oostveen's widow, Mrs Johanna van Oostveen, is presently living in Randburg. She has shown keen interest in this dissertation and expressed her willingness to provide all relevant information pertaining to the subject.

She is currently in possession of all his published and most of his unpublished compositions. (These manuscripts are all handwritten, and even those published by DONEMUS are of dubious typesetting quality. The larger scores of works such as the *Symphonic Variations* and *Stabat Mater* are almost illegible, even though they were published!)

His biographical history has been researched and a short summary is presented in the chapter following the introduction. This information was sourced mainly by Mrs Van Oostveen, her son Frank van Oostveen, former students, as well as the Sweelinck Conservatorium at Amsterdam (incorporating the Amsterdam Lyceum) and the University of the Witwatersrand Archives.

² In music theory, melody is seen as all the phenomena present, when a series of equal or unequal pitches following each other, creates a musical organism that imprints itself on the human memory in the same way that a painting, sculpture or poem would do.

Mrs van Oostveen had already compiled a catalogue of all his compositions and this catalogue, as well as the South African Music Rights Organisation (SAMRO) catalogue by Michael Levy, was used to retrieve all his works. The works chosen for this study were analysed in order to establish a style of composition as well as possible influences that could have moulded his creative ideas.

His theoretical works were studied in order to ascertain his ideas on theory and composition, and whether they correlate with his actual way of composing.

Oral data, mostly from past pupils and -colleagues, has been used to determine the teaching method and personal philosophies held by Van Oostveen regarding music, composition and the wide spectrum of performance and creative aspects that this field encompasses.

1.6 Related research

Internationally many analytical works relating to the subject of a specific composer exist. For instance a work like Halsey Stevens's *The life and music of Béla Bartók* (1964) O.U.P: New York, is a good example of this genre. In South Africa many a thesis has been written on related subjects and well-known examples are: Geldenhuys, D.J. (1976) - *John Joubert se komposisies met spesiale verwysing na sy vokale musiek*, DMus, Universiteit van Stellenbosch, and Van der Spuy, H.H. (1988) - *The compositions of Priaulx Rainier*, DMus. University of Stellenbosch. The latter two works differ from the present study in that compositions of the two composers in question are discussed and not the compositional technique that forms the basis of

these compositions as main focal point. A work that is closer in its field of research, even though it is limited to vocal works, is the thesis by Heinrich van der Mescht (1987) - *Die liedere van Hubert du Plessis*, DMus. UNISA.

Other works in a similar vein are those by Petrus Krige (1983) - *Die Kamermusiek van Hubert du Plessis*, PhD. University of Port Elizabeth, Klaus F. Heimes (1967) - *Carlos Seixas's Keyboard Sonatas*, DMus. UNISA and Reino E. Ottermann (1971) - *Friedrich Wilhelm Jannasch en sy invloed op die kerkmusiek van die N.G.Kerk*, PhD. University of Stellenbosch. Sokrates Paxinos wrote his thesis on Joseph Marx and Jolena Geldenhuys (1983) presented the vocal works of Arnold van Wyk in her thesis *Arnold Van Wyk se Vokale Werke: 'n Stylstudie met spesiale verwysing na variasietegnieke*, DMus. UNISA.

1.7 Method of analysis

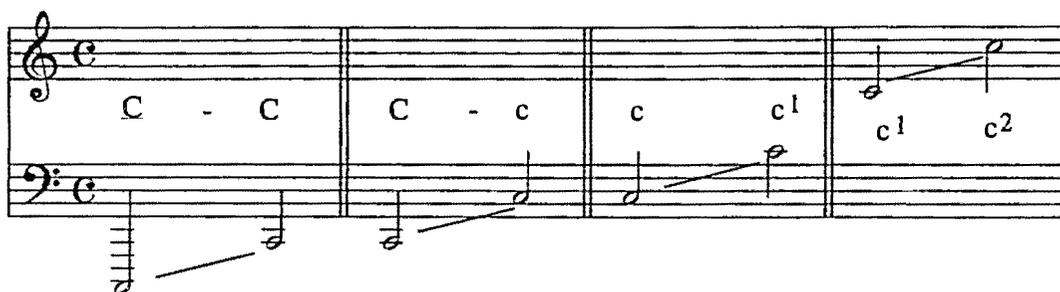
According to Cone, three main methods of analysis are prevalent in modern musicology. They are: "description, prescription and analysis". He explains "description" as the "cataloguing of discrete musical events...that does not reveal part-whole relationships". "Prescription" as: "finding events, that are not verifiable - fanciful discoveries - phantasies-'Umlinien' where no such techniques are relevant" and "analysis" as the "explanation of this part-whole shaping that is the primary goal of critical analysis" (Cone 1965, 26). The present method of analysis falls broadly within the third category and can be described as: "Analysis pure, part-whole relationships resulting from a descriptive approach".

The method of analysis is analogous to the compositional structuring Van Oostveen presented in his many writings on composition. All the compositions under discussion were consequently analysed from a melodic viewpoint. Even though this form of analysis could be seen as outdated, or not as modern as for instance the methods applied by Schenker, the writer has endeavoured to present the same method Van Oostveen himself would have followed (according to his pupils).

1.8 Analytical Procedures

The following notational system, i.e. that which has been proposed by Curt Sachs, is used to present specific pitches in the written text:

Example I-1



A specific beat in a measure will be indicated with a ('). For example the second beat of bar 7 will be: bar 7''. Chords are described in stacked intervals and not necessarily in the order in which they are present in the different voices from low to high. For example: \underline{F} , C, a², e would be presented as: F, A, C, E.

The following aspects in the structural layout, apart from the melodic aspect, of the compositions will be noted where applicable:

form, harmony, motives (and in particular the stereotypes Van Oostveen habitually uses), rhythm, melos, style and effect.

CHAPTER 2

Biographical Notes incorporating Stylistic Roots

2.1 Short Biography

Klaas van Oostveen was born on the 13th of December 1911 in Den Helder, the Netherlands.

His father was a naval officer who played the cornet in the Town Band and he had two sisters 7 and 8 years his senior. As a child Van Oostveen had not only heard the local Town Band but had attended many a concert by the Symphony Orchestra. He started playing the recorder at age 7 and went on to the flute when he was 10 years old. As a child he was interested in the normal things boys do as well as in chess, classical literature and foreign languages; interests he would keep with him throughout his adult life.

His father had expected him to become a naval officer or a captain in the merchant marine, but against his wishes Klaas enrolled at the age of 15 (1926) at the *Muziekschool van het Amsterdams Conservatorium*. The family had moved to Amsterdam for this express purpose.

Klaas van Oostveen was fortunate to have had the opportunity to study for six years at the *Muziekschool van het Amsterdams Conservatorium* and following that, a total of nine years at the Conservatoire itself. In these years Van Oostveen was taught by some of the foremost teachers in the Dutch music world of the years 1927-1945.

In the year 1929, after studying for two years at the Muziekschool, he went to the Conservatoire to study flute with Karel Willeke, solo flautist with the Concertgebouw Orchestra. This arrangement unfortunately did not last very long, as Van Oostveen and Willeke's personalities were incompatible, resulting eventually in Van Oostveen giving up the flute in favour of composition. Willeke had mentioned that Van Oostveen had "absolutely no talent for the instrument". As is still the case, most of the principals of the Concertgebouw Orchestra are not only arguably the best players of their instrument in Holland but can be reckoned amongst the best players in the world. With this in mind, Van Oostveen must have acquired a great deal of musical knowledge and musicianship from Willeke. It can also be argued, had Van Oostveen continued his flute studies, he might never have become the established composer and theory teacher in his native country during the late forties and early fifties.

Following the disastrous start to his studies at the Conservatoire, he went back to the Muziekschool and studied Harmony and Counterpoint under Sem Dresden, Piano under Willem Smalt, Gregorian Chant with Carl Huigens and Aural Training with Anton Tierie. During 1932-1937 he studied the following subjects at the Amsterdam Conservatoire:

Theory, Composition, Pedagogics and Methods (S. Dresden)

History of Music (A. Smijers, K.Ph. Bernet Kempers)

Gregorian Chant (C.Huigens)

Formal and Harmonic Analysis (H. Andriessen, S.Dresden)

Aural Training (A. Tierie)

Piano (W. Smalt)

Percussion (K. Vater)

In 1938 Van Oostveen followed a course in teaching with Willem Gehrels at the "Volksmuziekschool" in Amsterdam. From 1939-1941 he studied Choir Conducting with Anton Cleuver, who collaborated with Willem Mengelberg as the conductor of the "Toonkunstkoor". From 1942-1944 he again attended the Amsterdam Conservatoire, this time studying Conducting with Anton van der Horst, Piano with Adriaan Jurre, Singing with Ans Stroink and Latin with Jos Smits Van Waesberghe in his private capacity. During the summer of 1943 Van Oostveen attended a so-called "holiday course" in Salzburg at the Mozarteum given by Clemens Kraus (Van Oostveen, 1988, 2).

The question undoubtedly arises as to what Van Oostveen was actually doing during this extended time of study other than spending his time with his tutors. This is reminiscent of the way Anton Bruckner spent his early life; the answer probably was that he was teaching Harmony, Counterpoint and also the music subject-students preparing for their entrance examinations at the Conservatoire. This was probably instrumental in initiating the writing of the *Practische Modulatieleer*. Van Oostveen mentions in the postscript to the title of the *Practische Modulatieleer* that the work was written as an: "Instruction in the method of modulation in preparation for the State Examinations in Music Teaching." (Van Oostveen, 1947).

It could also be speculated that his enquiring mind would not leave him rest before it had solved the problems and answered the questions put to it by his searching intellect. The wide array of influences as well as the general picture that was created by these influences must have contributed to Van Oostveen becoming a well-rounded and “intellectual” composer.

In 1944 Van Oostveen passed the final examination in Orchestral Conducting and was appointed as teacher in Aural training and Theory at the *Muziekschool van het Amsterdams Conservatorium*, a post which he held for two years. In 1947 Van Oostveen was appointed teacher of Harmony, Counterpoint, Aural training and History of Music at the Conservatoire section of the *Amsterdams Muzieklyceum*, a position he held for nine years. It is during this period that many of the articles for the *Prisma Encyclopedie der Muziek* were written (Van Oostveen, K. 1988). 1947 must have been a significant year for Van Oostveen as he got married to Johanna Suermondt and a son, Frank, was born in February of the next year (Van Oostveen, J.1998).

In 1957 Klaas decided to move to South Africa. The main reason for considering South Africa as a new destination to further his musical career was the health of his son Frank. He had been very ill in Holland with asthma/bronchitis. The family doctor suggested that either South Africa or California would have a more suitable climate for Frankie. Van Oostveen's financial position was rather precarious and the atmosphere at the *Muzieklyceum* had also become quite uncomfortable for him as the

director, Van Royen, had become more and more antagonistic towards him, mainly because of political differences. He had even tried to dismiss Van Oostveen on no particular grounds in 1956 (Van Oostveen, 1956). There was therefore not much scope for promotion in this environment.

On the grounds of his curriculum vitae Van Oostveen was offered a lectureship at the Music Department of the University of the Witwatersrand (Wits). The prospect of leaving the cradle of European music culture to start a new life in "Africa" must have been quite daunting to Van Oostveen. He though, enthusiastically prepared himself professionally for this new prospect by improving his English, especially the aspect of music terminology. Maybe Van Oostveen had not realised that the musical life in South Africa was still in its infancy and that it could not be compared to that of a cultural centre such as Amsterdam.

Arriving in Johannesburg in 1957 Van Oostveen found a satisfactory degree of co-operation and compatibility with Professor F.H.Hartmann, head of the Music Department at the time. After Professor Hartmann's departure, this situation changed, and the incompatibility between Van Oostveen and his superiors would prevent him from the full implementation of his viewpoints, thus characterising Van Oostveen's enduring frustrations at the University of the Witwatersrand.

In 1964 Van Oostveen was awarded the degree of Doctor of Philosophy for his thesis entitled: "De zogenaamde fouten in melodisch en harmonisch opzicht met betrekking tot het onderricht in de moderne harmonie-, contrapunt- en compositieleer". In July of 1964 he was appointed acting head of department in the absence of Prof.

Schneider and the following year promoted to senior lecturer in the Department. In 1974 he retired from the University of the Witwatersrand (Van Oostveen, K. 1988).

The years between his retirement and his death in 1992, Van Oostveen spent composing, teaching, reading in several languages and practising the piano. In the last few years, because of a type of Parkinson's disease, Van Oostveen could not practise the piano any more and he spent his time playing chess and continuing his studies in Japanese, German, French and Italian (Van Oostveen, J. 1999).

It is also during this period that Van Oostveen re-evaluated his compositions and as a result retracted a number. Unfortunately some of these are now permanently lost.

2.2 Teachers

Many famous names from the Dutch music world of the first half of the 20th century taught Van Oostveen at various stages of his musical education and the best known are Sem Dresden, Hendrik Andriessen, Karel Philip Bernet Kempers and Anton van der Horst.

2.2.1 Sem Dresden (1881-1971)

Sem Dresden, pupil of Bernard Zweers, Hans Pfitzner (composition) and Max Landau (piano-Berlin) is best known in Holland as a composer and choir conductor but is also known for his reworking of Johannes Worp's *Algemene Muziekleer* which came to be known as Sem Dresden's *Algemene Muziekleer* (Blom 1954, 765). In the introduction to the latter work, J.Daniskas mentions that Sem Dresden was

particularly suited to the task of modernising the work by Worp because of “his multilateral interest for tonality in music, his theoretical and practical knowledge..., his natural didactic talent and his critically ordered intellect”.

He goes further by describing Dresden as being a member of the Avant Garde of the modern composers (Dresden S, 1972).

After his return from Germany in 1921, where he had been studying, Dresden became conductor of choral societies at Tiel and Laren and shortly afterwards was awarded a professorship at the Amsterdam Conservatoire. In 1924 he became the head of the above-mentioned Conservatoire and in 1935 was made a member of the commission for State Examinations. He succeeded Johan Wagenaar as head of the Royal Conservatoire of The Hague and in 1946 became member of the board of the Netherlands Opera (Höweler 1961, 278).

As teacher and conductor of choirs, Dresden had a great reputation and as composer he was recognised as one of the leaders of the then young Dutch school. His early works show influences by the French masters but later a more personal character is evident. He was very much a proponent of the study of the Gregorian style and had introduced this subject both at the Amsterdam and The Hague Conservatoires (Blom 1954, 766). Dresden's works are characterised by a clarity and sobriety of sound, flexibility of rhythms through change in metre and accent and a very often daring harmonic base (Arntzenius 1956, 484). In his later works the melodic element, which probably inspired Van Oostveen's preoccupation with melody, comes to the fore.

2.2.2 Dr. Karel Philip Bernet Kempers (1897-1974)

Bernet Kempers is probably the most famous Dutch Music Historian of all times. Quoted by many a modern lecturer and teacher, his most famous work is *Muziekgeschiedenis* (1943). Other works by him include *Meesters der Muziek*, *Muziek in den ban der letteren*, *Muziekwetenskap in de loop der tijden*, *Die Zauberflöte* and *De Italiaanse Opera van Peri tot Puccini* (1947). He was obviously interested in vocal music as his *Beknopte Geschiedenis van het Kerklied* as well as his compositions, *37 Psalmen in vierstemmige samenspel* and *Drie Kinderliedjes* prove (Blom 1961, 682).

Originally intended for the law, Bernet Kempers became a pupil of Bernard Zweers (Composition), Van Milligen (History of Music) and Gonad van Dam (Piano). He also studied musical history in Munich with Adolph Sandbach from 1922-1926 after which he was awarded a PhD with honours in 1926. Bernet Kempers greatly admired Schubert, whom he regarded as even superior to Mozart, and this became very evident while he was Professor at the University of Amsterdam and history lecturer at the Amsterdam Conservatoire.

This highly erudite, witty and intelligent lecturer must have had a lasting influence on Van Oostveen, helping to further his interest in melody as well.

2.2.3 Hendrik Andriessen (1892-1981)

Van Oostveen studied formal and harmonic analysis with Hendrik Andriessen, described by Geoffrey Handley as a "Dutch Catholic composer of religious music..."

who seeks truly medieval simplicity...in his works" (Handley 1971, 492). Andriessen was a member of a very famous Dutch family of musicians amongst others his brother Willem Andriessen.

It is probable that van Oostveen's interest in church music, especially the Catholic side thereof, was fostered by his studies with Hendrik Andriessen, who was famous for a large number of masses and a *Te Deum*. Van Oostveen's *Stabat Mater* Op. 30, *Gethsemane* Op. 8 and *Vita Christi* Op.25 are such examples. Andriessen was professor at the Roman Catholic University of Nijmegen (Blom 1954, 682).

2.2.4 Anthonie (Anton) van der Horst (1899-1965)

Van der Horst was famous as organist, conductor and composer in Holland. He also studied composition with Bernard Zweers at the Amsterdam Conservatoire and in 1917 achieved a cum laude in his final examination in organ at the Conservatoire and a Prix d'Excellence in 1919. From 1936 Van der Horst taught organ and conducting at the Amsterdam Conservatoire. He was an inspiring lecturer, knowledgeable and entertaining.³

Apart from his work as organist and conductor his compositions reflect a sharp intellect and a feel for balance. He employed an eight tone scale which he called *modus conjuncto* (alternating half- and whole-step intervals) and his *Suite in modo*

³ Dr P.Loeb van Zuilenburg – Personal memories.

conjuncto explores this invention of his in its most refined form (Arntzenius 1956, 709).

2.2.5 Anton Hildebrand Tierie (1870-1938)

Apart from his work as solfège (aural training) teacher at the Amsterdam Conservatoire, where he had an excellent reputation⁴, Tierie was also known in Holland for his work as organist and choirmaster.

2.2.6 Joseph Maria Antonius Franciscus Smits van Waesberghe (1901-1983)

Although Van Oostveen studied Latin with Smits van Waesberghe it is interesting to note that the latter was best known for his musicological works pertaining to the Middle Ages. Van Waesberghe belonged to a Franciscan order and had permanent positions as lecturer, at different times, at both the Amsterdam and Rotterdam Conservatoires and was also “privaat docent” at the University of Amsterdam. Like van Oostveen he had also authored a handbook on melody-writing (*Melodieleer* 1950) (Arntzenius 1957, 632). He must undoubtedly have influenced Van Oostveen to write works that included aspects of Medieval music such as parts of *Dido* and the *Stabat Mater*.

⁴ Dr P.Loeb van Zuilenburg – Personal memories.

The composer who only established himself in the second half of the 20th century, and who undoubtedly influenced Van Oostveen, was Henk Badings. He was both a contemporary colleague and external examiner of Van Oostveen's PhD.

2.2.7 Henk Badings (1907-1987)

Badings studied mining engineering in Delft where he worked as a teacher of palaeontology until 1932. During the German occupation of Holland (1940-1945) Badings replaced the Jewish head of The Hague Conservatoire, Sem Dresden, between 1943-1945. This obviously made him highly unpopular after the war and he settled in Germany for a few years. After various appointments as teacher of Composition in Rotterdam, Amsterdam, The Hague and Stuttgart, he worked as a freelance composer. In 1950 he became an associate member of the Académie Royale de Belgique. From 1951 he concentrated on the 31-note scale invented by Fokker. From 1961 he was teacher of acoustics at the Utrecht Rijksuniversiteit and from 1962 professor of composition at the Stuttgart Conservatoire.⁵

He could be described as a disciple of Willem Pijper with a strong contrapuntal and richly harmonic style. His works range from the sombre and dark atmosphere created in his youthful works (*Armageddon* for wind orchestra and soprano) to the more "giocoso" style of his later microtonal compositions. Badings is well-known for

⁵ Schotts Publishing Company Website

his pioneering work in the electronic music world, and some of his most important works, for example *Sonata for trumpet and electronic tape* and the *Life of Elis* are from this genre (Höweler 1961, 493). Van Oostveen must have seen Badings as an example of a modern composer that combines the traditional virtues of counterpoint and harmony with a “modern” way of thinking.

In 1964 Van Oostveen had attended a demonstration of experimental electronic music by Badings in Stuttgart. He was on sabbatical at the time and had, on request of the Music Department at the University of the Witwatersrand, visited major music institutions in Germany and Austria.

CHAPTER 3

Theoretical Works – an Exposé

3.1 Introduction

Although the study of Van Oostveen's theoretical works is limited to those that are of particular interest to the melodic aspects of his compositional style, all the theoretical works will be mentioned for the sake of completeness.

These works can be classified into two categories:

1. published and
2. unpublished.

Published

3.2 *Practische Modulatieleer*¹ (1947) H.J. Paris: Amsterdam.

3.3 Contributions to the: *Prisma Encyclopedie der Muziek*.² (1957) Utrecht.

Unpublished

3.4 *The Art of Melody-Writing* (1974)

3.5 *De zogenaamde fouten in melodisch en harmonisch opzicht met betrekking tot het onderricht in de moderne harmonie-, contrapunt- en compositieleer*³.

PhD dissertation. (University of the Witwatersrand, 1964)

¹ Practical Modulation Method (or school of...)

² Prisma Music Encyclopædia

³ The so-called mistakes, melodically and harmonically, in relation to the teaching of modern Harmony, Counterpoint and Composition.

- 3.6 Spotting faults in part-writing (n.d.)
- 3.7 Notes prepared by Van Oostveen for his lecturing of Counterpoint and Harmony (n.d.)
- 3.8 Two-part dictations (n.d.)

As the subject matter of this chapter is limited to the melodic aspect of Van Oostveen's theoretical postulations, the *280 Chorale cadences* and the *Notes on instrumentation* will not be discussed. A collection of *Keyboard Harmony Exercises* (three volumes) as well as three volumes of what seems to be *class notes* mainly for the teaching of the History of Music, will also not be discussed.

Van Oostveen was, like Arnold Schönberg, a trained teacher of musical theory and in the widest meaning of the word, a true "Theorielehrer"⁴. By this is meant not someone with no practical instrumental knowledge but simply someone that was not first and foremost a performing musician. Klaas van Oostveen was in modern terms a musicologist. As theorist he was gifted with the ability to bring across the fundamental principles of his field of endeavour in such a way that his students would remember them for the rest of their lives.

As has been pointed out in Chapter 2, Van Oostveen had received a very

⁴ Theory teacher

comprehensive grounding in all the fundamentals of music theory and was thus qualified, not only to teach in these subjects but also to write authoritatively on these matters.

It must also be kept in mind that Van Oostveen spent the greater part of his professional life employed as teacher of theoretical music subjects.

3.2 **Practische Modulatieleer**

Practische Modulatieleer has been included in the discussion of Van Oostveen's theoretical works as it gives an insight into the way Van Oostveen always considered the harmony as subordinate to the melodic lines.

Published in 1947 by H.J.Paris, Amsterdam, the subtitle reads as follows:

*Modulatieleer in voorbeelden ten dienste van hen die zich voorbereiden op de staatsexamens L.O., M.O. en conservatorium.*⁵

This 91 page handbook, written during his years as teacher at the "Muzieklyceum" in Amsterdam, must surely have been the fruits of many frustrating hours spent with pupils who had not been given a proper theoretical grounding but wished to pass the Dutch State Music Diploma examinations. Van Oostveen mentions in the introduction

⁵ Modulation method in preparation for the State Examinations in Music Teaching at Primary-, High School and Conservatoire level.

the main reason for his writing of this handbook. His Aural teacher, Anton Tierie, had always assumed that to learn to modulate can be taught but to learn to modulate beautifully was something a person was born with. After many years of teaching, Van Oostveen had come to the conclusion that this statement was not altogether true. By writing the *Practische Modulatieleer* he had gone out of his way to disprove this assumption, as he was of the opinion that many a teacher was at fault, thus resulting in weak modulatory skills amongst pupils.

Van Oostveen himself has no pretensions regarding this work and in the preface he writes the following: "This little work is meant for students preparing to become professional musicians and gives a proper grounding in the knowledge of harmony and tonal functions. Its only pretension is to help young people with this department of their studies" (Van Oostveen 1947, Introduction).

The first thing that draws the reader's attention is the lack of long-winded explanations and the abundance of practical examples supplied. The difference between the continental (Dutch) method of teaching as opposed to that found in the British system is evident. Van Oostveen attempts to impart to the reader that musicality is not removed from the theoretical and that the harmony should only support the melodic lines created by the different voices. Many an example is taken from existing musical compositions to illustrate a point.

Van Oostveen, the teacher, is very much evident in both the *Practische Modulatieleer* and *The Art of Melody-Writing*.

The *Practische Modulatieleer* is divided into two sections namely:

- 1) Cadences and
- 2) Modulation.

Section 1 is divided into:

- a) final cadences (triads)
- b) final cadences (four part) and
- c) embellishments of the final cadence.

Section 2 has eleven subsections with

- a) direct- and
- b) indirect modulation.
- c) The third subsection deals with the enharmonic use of the seventh and sections (d) to (k) demonstrate modulations through the use of various other techniques including augmented sixths, dominant sevenths and many more.

Every section includes a short, thorough explanation of the work to be covered and is then followed by an abundance of examples. For the South African and English readers a small reorientation concerning terms used would be helpful, as these are sometimes quite “new”. On the whole the subject matter is thorough yet concise and an appendix with six modulatory phrases test the student as to whether Van Oostveen has actually succeeded in his quest to make modulation both understandable and at the same time musically interesting.

When Van Oostveen's *Practische Modulatieleer* went to press, the Dutch music press was full of praise:

"Laten wij maar duidelijk zeggen, dat dit werk voortreffelijk van samenstelling is en door vele muziek-studenten ongetwijfeld met open armen zal worden ontvangen" and

"Duidelijk en klaar wordt de weg om tot bewust moduleren te komen uitgestippeld.

Mede door de vele voorbeelden moet het mijns inziens een ieder duidelijk worden

hoe men wel en hoe men niet moduleren moet"⁶ (De Zaanlander 1950?). "De

modulaties worden dadelijk na het vinden van een kern van vereiste accoorden,

practisch toegepast. Zo wordt de fantasie van de leerling gericht op het doel: het in

een compositie toepassen der modulaties. De gehele stof is in de vorm van

voorbeelden verwerkt, waarbij de toelichtingen zeer beknopt zijn gehouden. Dit (the

compilation of all possible examples of modulation) maakt de grote waarde uit van

deze praktische modulatieleer, die ik zonder aarzelen de beste en meest praktische

noem, die mij ooit in handen kwam."⁷ (Symphonia, Lispett, Hilversum, 15/10/1950)

"Een degelijke handleiding zonder schoolvosserij"⁸ (Piet Tiggers in Het Handelsblad,

⁶ "Let's make it clear. This work has been put together immaculately and will undoubtedly be received with open arms by many a student" and "Thoroughly and clearly the way to modulate consciously is mapped. As far as I am concerned, partly through many examples, it should be clear to anyone how to and how not to modulate."

⁷ "The modulations are, after the centrally required chords are found, all put into practice. The fantasy of the pupil is thus focussed on the main aim i.e. the use of modulation in composition. All the material is presented in the form of examples with commentaries kept to the minimum. This is the great value of this practical modulation school which I call without hesitation the best and most practical I have ever laid hands on."

⁸ "A practical manual without wasting time"

4/8/1950) "Er was behoefte aan een dergelijke gedegen studie"⁹ (Nieuwe Haagse Courant, 16/8/50). "Wie het daartoe komt, kan met Klaas van Oostveens 'Practische Modulatieleer' een der beklangrijkste sectoren van zijn gezichtsveld verruimen door een systematische oefening in het afwisselen en mengen van alle kleuren en schakeringen welke de fantasie verzint en puzzelt rondom een toonsoort"¹⁰ (Matthijs Vermeulen, *De Groene Amsterdammer*, 30/09/1950).

It is interesting to note that these glowing commentaries were written by very prominent figures of the musical world of the time; for example: Piet Tiggers was a well-known composer, conductor and collector of Folk melodies. Works written by him on the latter subject are amongst others: *Volksmuziek* (1935) and *Verkenningen door de muziek* (1951). Matthijs Vermeulen was a prominent composer of large works (7 symphonies, 2 cello sonatas, 2 song cycles) and also permanent critic at the "Groene Amsterdammer" (*Groene Amsterdammer* 28/05/97)¹¹. The "Matthijs Vermeulen Prijs", a competition for compositions, was also named after him (Kloppenburg 1965, 163).

⁹ "There has been a need for such a study"

¹⁰ "He who brings himself so far, can widen one of the most important parts of his intellectual vision through systematic practice in the mixture and alternation of all colours and shades of the imagination in regard to tonality.

¹¹ Hyperlink: www.groene.nl

Practische Modulatieleer, in an English translation, could well be used internationally to bring across the fundamentals of basic modulatory techniques, as it should be taught at universities at undergraduate levels.

Even though the work was published, outside of Holland it has remained a closed book; even to the majority of the South African musicological fraternity it is for the most part unknown.

3.3 Contributions to the *Prisma Encyclopedie der Muziek*. 1957

Unfortunately no relevant correspondence between S.A.M. Bottenheim and Klaas van Oostveen could be found either at his house in Randburg or in the archives of the publishers of the *Prisma Encyclopedie der Muziek*, Uitgeverij Het Spectrum. Mr Bottenheim, the compiler of the *Encyclopedie*, lived very close to Van Oostveen in Amsterdam (literally around the corner) and consequently not much that transpired between them was set on paper as they could discuss everything personally (J. Van Oostveen, 1998). *De Telegraaf* reported in 1957 that Bottenheim had published his *Encyclopedie* (with editor Wouter Paap) and that for the very special section on musical theory, Bottenheim had chosen “de medewerking ...van Klaas van Oostveen, die op dit ogenblik als professor voor muziektheorie werkzaam is aan de universiteit van Johannesburg¹²” (De Telegraaf 1957).

¹² “the collaboration of Klaas van Oostveen who is currently professor in Theory at the University of Johannesburg”.

This proves that Van Oostveen must have completed his work for Bottenheim before leaving for South Africa in the same year (1957).

If the style of writing and the thought patterns akin to Van Oostveen are used as a basis for finding these relevant articles, he could have written the one on Harmony and Modulation. This remains unfortunately only speculation.

3.4 The Art of Melody-Writing

The Art of Melody-Writing (unpublished) was written by Van Oostveen in 1974 whilst serving as lecturer in the Music Department of the University of the Witwatersrand and comprises 135 pages of typeset manuscript.

In this book Van Oostveen strives to encompass every possible aspect relating to melody-writing. It is "short, direct, practical without being superficial...whilst supplying an abundance of musical exercises and examples" (Introduction by Dr P. Loeb van Zuilenburg).

The Art of Melody-Writing was obviously written with the university lecturer of Form and Composition in mind. The many exercises given and the clear self-explanatory style of the work prove this. Van Oostveen, the patient teacher, is brought to the fore in the way every chapter is structured.

As the aim of this study is to have a closer look at Van Oostveen's melodic thinking and creative thought processes, this work will be looked at in greater detail than the *Practische Modulatieleer*, which is essentially a treatise on harmonic procedure.

3.4.1 Structure

The thirteen chapters are structured in the following manner:

Chapter 1 **Regular forephrases**

including the various elements of music, components of melody, principles of form, analysis of forephrases, stepwise-, leapwise-progressions, tetrachords, tonal and atonal sequences, recurring notes, contrapuntal techniques, forephrase completion, pentatonism and modes, gypsy, hexatonic and octotonic scales, dodecaphony .

In this, the first chapter of Van Oostveen's work on melody-writing, he starts off by naming the nine elements of music in decreasing degree of importance. These are: musical idea, melos ("the melodic unrythmicised material, expressing the musical idea"), rhythm and metre, character, harmony, counterpoint and colour. From this postulation he presumes that next to melodic idea the melody itself is the most important element of music.

The above-mentioned concept is very important to Van Oostveen as his teachings as well as his compositions are based upon it.

In the study of melody a further nine elements have to be taken into consideration i.e. proportion (form), coherence (logical development of material), interpunction (cadences), culminating points, range, medium, expression, technical- and artistic quality.

The 4 + 4 = 8 bars rounded off sentence, known as a simple unitary (monotary) form, is explained and then the three main form principles in music is set out.

The first is the literary-musical principle where music is likened to the text of prose and mainly poetry. In the same way as fore- and afterphrases have repeated ideas so can alliteration and rhyme in the stanza be considered as symmetry.

The second principle in form is the autonomous musical principle where “music defends its own cause by means of the logical development of motifs and themes” (Van Oostveen 1974, 2). The last principle is called the grouping together of bars.

Van Oostveen introduces the study of melody-writing to the reader by quoting the following very simple forephrase:

Example III-1

The Art of Melody-Writing p.2



He indicates the nine characteristics of this forephrase and further explains the function of interval leaps in creating tension, i.e. the bigger the leap the greater the tension. A good example is given on page 3 of a leap that is realised in a light-heavy motif.

Chapter 2 Regular afterphrases

The characteristics of afterphrases with examples.

Van Oostveen presents an afterphrase and proceeds to give three possible forephrases, each with technical analysis.

Example III-3

The Art of Melody-Writing p.26



Following these are 39 exercises requiring forephrases for given afterphrases.

Chapter 3 Irregular fore- and afterphrases

Extension and shortening of phrases.

Van Oostveen presents the ten most common ways to deviate from the regular 4+4 sentence structure.

He gives the following original melody:

Example III-4

The Art of Melody Writing pp.33-35



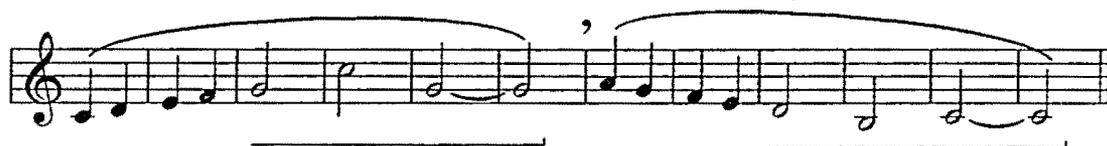
and then proceeds to present ten deviations.

Example III-5

1. Prefix

**Example III-6**

2. Augmentation of value

**Example III-7**

3. Literal repetition

**Example III-8**

4. Ornamented repetition

**Example III-9**

5. "Figurated" repetition



Example III-10

6. Varied repetition

**Example III-11**

7. Sequence

**Example III-12**

8. Consistency principle ("Fortspinnung")

**Example III-13**

9. Interpolation

**Example III-14**

10. Suffix



Four exercises are given and then the four shortening techniques are discussed i.e. omission of bars, diminution of values (compression, combination), reduction to the essential and change of metre. Van Oostveen makes the following statement: “The effect of extension is emphasis, that of shortening is tension”. Another four exercises complete the chapter.

Chapter 4 **8-Bar sentences with irregular groupings**

Irregular groupings and the disappearance of the fore- and afterphrase concept. Unambiguous realising of these groupings.

The chapter gives examples of the 13 ways of subdividing an 8-bar sentence irregularly followed by thirteen exercises to write these irregular sentences for specific instruments. For example: “Write an 8-bar melody with the structure 3 + 2 + 3 in b minor for Oboe”.

Chapter 5 **Medieval modes and free rhythm**

Short history of modes and the major/minor question. Transposition, Gregorian rhythm and notation. Syllabic, neumatic and melismatic styles.

Van Oostveen gives a concise historic explanation of the different modes and modal systems as well as their transition into the major/minor system. The four-line stave as well as the difference between “syllabic”, “neumatic” and “melismatic” is discussed with examples from the repertoire. Twelve exercises are given at the end of this

section. Seven more examples are discussed and the chapter is closed with 14 exercises where the rhythm is given and a melody, in a specific mode, is required.

Chapter 6 The paraphrasing, ornamentation, figuration, variation and thinning out of a given melody

Examples of rhythmic, arhythmic-metric and rhythmic-metric phrases and the difference between ornamentation, figuration and variation as well as the technique of thinning out.

Firstly, Van Oostveen introduces the three ways of paraphrasing a given melody.

Example III-15

Given melody:

The Art of Melody-Writing p.57



Rhythmic paraphrase:



Rhythmic-metric paraphrase:



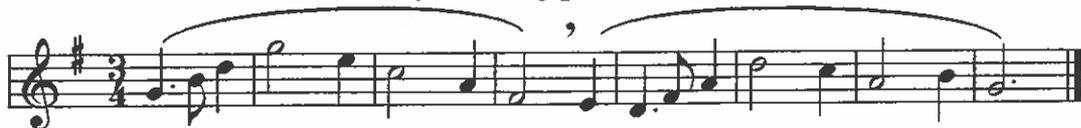
Rhythmic-metric-melodic paraphrase:

This is followed by exercises on the subject matter.

Secondly the three techniques which do not alter the basic melodic line are illustrated.

Example III-16Given melody:

The Art of Melody-Writing p.59

Ornamentation:Figuration:

Variation:

The inevitable exercises follow the discussion.

Thirdly the technique of thinning out a melody is discussed and accompanied by four exercises.

Chapter 7 Text and melody

Setting of text to music, range of the voice, treatment of Italian, Latin, French, German and Afrikaans text.

After an introduction, that includes the ranges of the different voice types, Van Oostveen proposes a Latin proverb (Ovid: “Gutta cavat lapidem non vi sed saepe cadend”¹³) that is to be set to music (Kruyskamp 1970, 255). The meaning, rhythm, culminating points and good taste are stressed. Following this the proverb is worked out for soprano, contralto, tenor, mezzo-soprano and baritone. Each example is explained and the second soprano rendition is quoted here.

¹³ “The drop hollows the stone out, not by force, but only by falling”

Example III-17

The Art of Melody-Writing p.65

Soprano:

e)

Gut - ta ca - vat la - pi - dem , non vi, non vi, sed
sae - pe, sed sae - pe ca - den - do.

The peculiarities of Italian-, French-, German-, English- and Afrikaans texts are each individually discussed with both extracts from the standard repertoire as well as creations by Van Oostveen himself. Van Oostveen uses an extract from a poem by Friedrich Bodenstedt¹⁴ in the following melodic setting:

Example III-18

The Art of Melody-Writing p.70

Contralto:

Der Ro - se stils - ser Duft ge - nügt, man braucht sie nicht zu bre - chen, und
wer sich mit dem Duft be - gnügt, den wird ihr Dorn nicht ste - chen.

Seventeen exercises in different languages bring this chapter to a close.

¹⁴ Bodenstedt, Friedrich Martin von (1819-1892). A very distinguished German poet and scholar. Translator of Persian literature and Shakespeare. From 1865 Director of the Court Theatre at Meiningen; seat of the famous orchestra! (hyperlink: www.cb.com).

Chapter 8 **Character and melody**

Expressing character

This chapter provides 55 exercises in different character styles for different instruments. For example: “Write a melody in 4/4-time, with a thoughtful character and the structure 4 + 2 + 4 for cello”.

Chapter 9 **Modulating fore- and afterphrases**

Techniques of modulation, including diatonic and cadential chords

In this chapter Van Oostveen deals with modulations within the sentence structure of the melody. Van Oostveen names 15 basic ways of modulation and then goes on to explain the eleven simplest ways of modulating diatonically. Each of these in turn are explained by way of an example and the chapter ends with 13 melodies with modulating fore-and afterphrases as well as 13 exercises.

Chapter 10 **Transitions**

The writing of transitions between subjects

Van Oostveen explains the reasons for and occurrences of transitions in more extended forms such as the rondo form. The following two sentences and the transition that binds them together are given as an example:

Example III-19

The Art of Melody-Writing p.88

Transition:**B**

Four more similar examples are given, each pointing to the different motivic material found in both sentences and then the solution to the problem in the form of the transition is presented. Twelve paired exercises, requiring the writing of a transition each, close the chapter.

Chapter 11 Song- and Rondo forms

Discussion of various song and rondo forms

This chapter introduces the different form types associated with more than one melodic sentence. Compound unitary, binary, ternary and the rondo forms are discussed. Twenty different possibilities are each explained with a musical example such as the following one presenting the compound binary form A B A B.

Example III-20

The Art of Melody-Writing p.101

The image displays musical notation for Example III-20, consisting of two sections, A and B, each presented on two staves. The notation is in treble clef with a common time signature (C). Section A (top) features a melody with a mix of quarter and eighth notes, often beamed together, and includes several slurs and accents. Section B (middle) shows a more rhythmic melody with frequent eighth-note patterns and slurs. The bottom section, also labeled A, continues with similar melodic and rhythmic patterns, ending with a double bar line. The key signature has one sharp (F#).

The examples given by Van Oostveen demonstrate his creative talent as melody writer, at the pinnacle of his abilities, and are an object lesson in itself. 22 Exercises

for specific instruments are given at the end of this chapter.

Chapter 12 **Dance melodies**

Description of 24 dances

Van Oostveen mentions the five main features of a dance namely: character, tempo, time, rhythmic pattern and form. Following this an explanation of each of the following dances are given:

Pavane, Galliard, Allemande, Courante, Sarabande, Gigue, Minuet, Gavotte, Bourée, Rigaudon, Passepied, Loure, Hornpipe, Chaconne, Passacaglia, Folia, Musette, Polonaise, Anglaise, Siciliano, Canary, Forlana, Tambourin, Tricotets, Rondeau and Cibel.

15 Exercises, each based on a particular dance type, bring this chapter to a close.

Chapter 13 **Design of themes**

The characteristics of Fugue, Ricercar, Passacaglia, Basso ostinato, Invention, Chorale, Hymn and the subjects of the Sonata form.

In the final chapter of this work Van Oostveen introduces the characteristics of different theme designs.

He starts off by introducing the fugue theme and its characteristics. The example that he presents is shown in triple stretto in the lower octave:

Example III-21

The Art of Melody-Writing p.130

Different developmental techniques are explained as well as terms such as “ricercar” and “fugato”. Four exercises for the fugue, ricercar and fugato each follow the explanatory section.

In the following section the passacaglia and basso ostinato (ground) is treated and four exercises each follow.

The “invention” is explained by means of the following example and three possible contrapuntal workings of the theme is provided:

Example III-22Theme:

The Art of Melody-Writing p.136

1)

2)



3)



Two exercises on “inventions” precede the discussion on variation themes with four exercises following the latter. The Chorale and Hymn as well as the subject of a Sonata and Sonatina are explained. Five examples are followed by four exercises that conclude not only the chapter but also the work as a whole.

3.4.2 Conclusion

This work by Van Oostveen not only touches on melody-writing but encompasses the whole spectrum of musical complexity with introductions to Form, Instrumentation, Harmony and History of Music.

In a letter to Klaas van Oostveen, dated 26 July 1973, Pierre Malan not only mentions the systematic character of the work but also the fact that it goes beyond the teaching of melody-writing. This seems to be typical of Van Oostveen; the fact that nothing should be seen as an entity in itself but has to fit into the greater reality within which it functions. Dr P. Loeb van Zuilenburg, in the introduction to the above-mentioned

work, goes even further by saying: "...the *Art of Melody-Writing* is an introduction to the art of composition."

The writer is of the opinion that this work should have been published years ago and that it could form the foundation upon which a working knowledge of Form, History of Music, Counterpoint and also Composition could be based. Very few instruction books on the subject of Melody-writing have been written and even internationally this work could fill an educational hiatus.

3.5 "De zogenaamde fouten in melodisch en harmonisch opzicht met betrekking tot het onderricht in de moderne harmonie-, contrapunt- en compositieleer"¹⁵, PhD.

The degree of PhD in the faculty of arts of the University of the Witwatersrand was conferred on Klaas van Oostveen by the dean Prof. M. Valkhoff on the 3rd of April 1964. Henk Badings was one of the external examiners.

Nowhere are the intellectual and scientific thought processes that mark Van Oostveen as a musicologist more evident than in his PhD dissertation. This grand work, like so many of his theoretical writings, because of the level of thinking on which van Oostveen moves, proves quite daunting to the "uninitiated". More so in a foreign language. This might be the reason why some of his students could seldom grasp his

¹⁵ See footnote nr.3

thought processes during classes of Harmony and Counterpoint according to fellow students.¹⁶

An aspect that does not help in the reading of this work is the fact that it seems as if every page forms a single paragraph, with no clear indications of the ending of a specific statement. The philosophical intellectualisation regarding musicology, so typical of Van Oostveen's contemporary Dutch music theorists of the 50's and 60's¹⁷, clouds the explanations and makes for troublesome reading.

The fact that Van Oostveen had received a more than thorough grounding in Harmony and Counterpoint during his years of study at the Amsterdam Conservatoire, is evident from the first sentence. Coupled to this is a general knowledge of music and the History of music, that is seldom found amongst scholars in this field of study. The dual thought processes of music and philosophy ("wysgerigheid") and the connections made between these two by Van Oostveen come to the fore immediately.

Van Oostveen mentions in the prologue to this dissertation, that his original concept was to write, as part of a bigger unit, about the "Twee-eenheid Harmonie - Contrapunt, en haar behandeling in technisch, theoretisch en didactisch opzicht als

¹⁶ Personal memories: Kobus du Plooy and Prof.D.Reid

¹⁷ Sem Dresden, Willem Pijper

een doeltreffende voorbereiding tot de moderne compositietechniek".¹⁸ He soon came to the conclusion that this subject would be too wide to control within the limitations of a Doctoral dissertation and decided to confine it to the so-called faults found in works that have proven to be of special significance in the History of Music.

The main aim of his study was to point out that, although musicologists and theorists have made numerous rules regarding Harmony and Counterpoint, the "wrongful" use in many instances can prove to be the correct way, if the context in which it is used is conducive to modifying the rule. To prove this point Van Oostveen quotes no less than 761 examples from the music literature from the middle ages to the present. It is interesting to note that he sometimes makes use of a type of analysis rather analogous to that of Schenker (Neumeyer 1987, 37) in his explanations of direction and flow in melodic and harmonic lines.

3.5.1 Structure

The thesis is divided into two main sections,

- I the faults in relation to horizontal aspects and
- II the faults pertaining to vertical use.

¹⁸ "the dualism harmony and counterpoint and the treatment thereof technically, theoretically and didactically as a proper grounding to the modern technique of composition."

Part I The faults in relation to horizontal aspects

Chapter 1 "Dwarsstand ("Querstand, fausse relation, false relation").

Firstly, the difference between the direct and indirect false relation is explained, whereupon examples by Bach and Mozart are cited where the above situation occurs. After a long discussion about the mistaken departure point of Riemann about the use of the false relation Van Oostveen comes to the following conclusion: " Wanneer we de dwarsstand op de juiste beschouwen, niet als een toevallig resultaat van de naast elkaar plaatsing van twee of meer geïsoleerde accoorden... maar als een gevolg van het verticaal combineren van ... melodisch zelfstandige stemmen...zal het duidelijk zijn dat de voortzetting van dat stemmenverloop alleen uitsluitel kan geven aangaande het al dan niet gerechtvaardigd zijn van de dwarsstand."¹⁹ The above is followed by a lengthy explanation of direct and indirect as well as dependent and independent uses of the "jumping tone" ("sprongtoon") in the "dwarsstand" followed by 26 examples including the use of the tritone. The next 30 examples are taken from the compositions of Schumann, Moussorgsky, Grieg, Bartók, Schönberg, Loewe, Franck and J.S.Bach. Each one is accompanied by an explanation and diagrams on the notation itself showing the voice paths.

¹⁹ "If we look at the false relation truthfully and not as an accidental result of two isolated chords that have been put next to each other, but as the result of the combining of two independent vertical voices, will it become clear that the continuation of said voices are the only point of departure for the evaluation of the use of such a false relation"

Example III-23

César Franck: Variations Symphoniques

5

Following the above Van Oostveen cites the “misguided” (according to him) pronouncements regarding the use of the false relation by theorists such as Karl Riemann and Henry Zagwijn followed by pronouncements by Rudolf Louis, Eric Blom, Walter Piston, Percy Scholes and Ernest Mulder on the subject.

At this point in the chapter Van Oostveen reiterates what he had explained in great detail over the previous 20 pages namely: “... de dwarsstand vindt zijn rechtvaardiging niet in het feit dat hij resulteert uit de...toonsoort beantwoord materiaal... (maar) de maatstaf ter beoordeling van de dwarsstand moet ook een horizontale zijn.”²⁰ He goes further to explain this in great detail, presenting another 70 examples by the great masters, and comes to the following conclusions at the end of the chapter:

- i. the false (cross) relation, like other so-called voice directed mistakes, should not *a priori* be dismissed and consequently never be taught during the study period;

²⁰ “the false relation is not justified because it is a result of key related material but the criteria for judgement should also be sought in the horizontal aspect.

- ii novices should be informed of both the negative and positive aspects through the correct methods of judgement (evaluation)
- iii the responsible use of this (cross-relation) and other techniques should be encouraged,
- iv through this open approach the standard method of teaching, which has little or no relation to practical musical aspects, could be enlivened.

Chapter 2 Voice crossing ("stemkruising")

Van Oostveen cites the use of voice crossing from the years 990 up until 1500 with examples from organum, motetus, chanson and conductus by Philip de Vitry, Guillaume de Machaut, John Dunstable, Johannes Ockeghem and many more.

He points out that voice crossing, a natural method of writing for voices, was automatically adopted for instrumental music. Following this he points out that very little is said in study books for students about the use of voice crossings, and then if any, only in a negative manner. The reasons, according to Van Oostveen, for the use of voice crossing can be divided into two main categories:

Group 1 "Afgedwongen" (forced)

- i Writing for the same voice type or instrument, with resultant equal use of both voices;
- ii the application of imitation techniques;

- iii the application of a motif;
- iv the use of ostinato figures;
- v technical necessities.

Group 2 "Vrijwillig" (unforced)

- i making use of expressive effects through the use of a larger melodic range or interval leaps;
- ii effect through the use of a certain range of the instrument;
- iii greater technical refinement.

Following the above are examples by Van Oostveen himself of the use during the above-mentioned scenarios followed by a host of more examples from the oeuvre of J.S. Bach as well as Joseph Haydn. He ends this chapter with the following thought:

"Het laten kruizen der stemmen betekent een afwijken van de normale procedure waarbij de stemmen in hun eigen rayon blijven."²¹

Chapter 3 Overlapping

Van Oostveen defines overlapping as: "wanneer bij de overgang van een akkoord na een ander (akkoord)... oplost naar een toon die hoger ligt dan de toon die in het

²¹ "The crossing of voices is a deviance from the normal procedure of keeping the voices in their own orbit or track."

voorafgaande accoord in een hogere stem ligt, of...oplost naar een toon die lager ligt dan de toon die in het voorafgaande accoord in een lagere stem ligt..."²²

He establishes the fact that in many a text book this situation is made out to be a mistake without the consideration that, within context, there might be situations where the musical thought warrants such usage.

He states that there are four situations in which the overlapping could occur:

- i Forced - by large melodic leaps that necessitates a change in position
- ii Unforced - large melodic jumps that occur concurrently with chordal movements throughout the range
- iii Unforced - through change of position
- iv Unforced - melodic jumps in a voice accompanied by another voice creating parallel movement in both voices resulting in a singular musical idea.

The above-mentioned four types are explained in great detail with examples from J.S.Bach, Haydn, Wagner, Johann Strauss and Byrd.

²² when during the movement between chords a tone resolves to a tone higher than a tone that was in the previous chord in a higher voice and resolves to a tone lower than a tone that was in the previous chord in a lower voice.

Example III-24Johann Strauss: *Wiener Blut*

The musical score for Johann Strauss's *Wiener Blut* is presented in two systems. The first system begins with a treble clef and a bass clef. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. The bass line starts with a whole note chord of G2, B2, and D3. The second system continues the melody and bass line.

Van Oostveen mentions in conclusion that students should be shown the positive aspects, through literature examples, in order to teach them how to use this piece of equipment in their compositions.

Part II Faults pertaining to vertical use**Chapter 4 Unison, octave and fifth parallels**

Van Oostveen firstly explains that because of the overtone relations created by the unison-, octave- and fifth intervals (1:1, 1:2, 1:3) these intervals cannot create independence in different voices. It should however not be accepted that their use is always faulty though. This statement is followed by the postulation of three possibilities:

- i opposite movement with antiparallel results;
- ii movement at the same time resulting in either parallels or nonequal parallels;

iii sideways movement can never be faulty

which are then explained with examples from J.S.Bach up until the Romanticists such as Rossini and Chopin.

Example III-25

Frédéric Chopin: *Mazurka No.21*

The image shows a musical score for Frédéric Chopin's Mazurka No. 21. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a parallel motion, with the treble staff moving upwards and the bass staff moving downwards in a similar rhythmic pattern. The notes are grouped into measures, and there are slurs over the treble staff notes. The bass staff notes are mostly chords or dyads.

Van Oostveen differentiates two classes of parallels which can be subdivided again.

He then makes the following statement: "De parallel die ... bewust geschreven word, is die welke haar rechtvaardigheid vindt in de toepassing van bepaalde technieken die het nadeel van het te geringe verticale contrast opheffen door de horizontale zelfstandigheid der parallelcomponenten aan te tonen."²³

Following this is an expanded explanation of the use of parallels since the 12th century up until the beginning of the 20th century with all examples illustrated.

Van Oostveen gives the following advice at the end of this chapter: The student in his practice of these techniques should stay clear of the clumsy parallel and only use the passive parallel in more pretentious works such as his own compositions.

²³ The parallel consciously created finds its justification in the usage of such techniques which nullifies the lack of vertical contrast through horizontal independence of the parallel components".

Chapter 5 Ornamental heterophone unison-, octave-, fifth parallels and accentuated unison-, octave and fifth parallels.

An explanation of the two types of heterophony (parallel and ornamental) is followed by examples from African and Arabian music with further examples by Scarlatti, Haydn, Schubert and Beethoven.

Example III-26

Joseph Haydn: Piano sonata No 10 in G

The image shows a musical score for two staves in G major, 2/4 time. The top staff contains a melodic line with several eighth-note patterns. The bottom staff contains a corresponding bass line. Vertical lines connect specific notes between the two staves, illustrating ornamental heterophony where the two parts play different rhythmic or melodic variations of the same underlying harmonic structure.

This is followed by quotations from text books on the negative aspects of the above-mentioned practice in compositions and Van Oostveen shows that these quibbles are many a time unfounded or taken out of musical context. To prove this, he quotes examples by Praetorius and J.S.Bach, contrary to expected norms.

Example III-27

Michael Praetorius: *Weihnachtslied*

The image shows a musical score for two staves in G minor, 3/4 time. The top staff contains a melodic line with several eighth-note patterns. The bottom staff contains a corresponding bass line. Vertical lines connect specific notes between the two staves, illustrating ornamental heterophony where the two parts play different rhythmic or melodic variations of the same underlying harmonic structure.

After a very lengthy discussion Van Oostveen brings this chapter to a close by summarising everything he had said into three main categories namely:

- i . parallels;
- ii antiparallels;
- iii unequal valued parallels.

These three categories are each subdivided into eight subcategories and then finally a notational example of each subcategory and its three different forms (unison, octave and fifth) are given.

Example III-28

G.A.Bernabei: *Regina Coeli*

Chapter 6 Antiparallels

Chapter 6 follows with a definition of antiparallels with examples from the 11th century up until Beethoven, Schubert, Schumann and Moussorgsky.

Example III-29

Josquin des Prez: *Agnus Dei* No.2 from *Pange lingua*



This chapter does not get a proper end treatment and continues directly into the following chapter.

Chapter 7 Ornamental heterophone antiparallels

This chapter is divided into three separate subheadings namely:

- i Ornamental heterophone anti-unison-, octave- and fifth parallels;
- ii Accentuated and direct anti-unison-, octave- and fifth parallels;
- iii Accentuated ornamental heterophone anti-unison-, octave- and fifth parallels.

The same type of explanation seen in chapters 5 and 6 follows with examples from the 13th century, the Renaissance, Sweelinck and J.S.Bach up until Mozart, Moussorgsky and Mendelssohn. Each example, not only shows the given situation in notational form, but has an in depth explanation given next to it.

Example III-30

67 Felix Mendelssohn-Bartholdy: *Paul* (Oratorium) No.22

Kin - der heil - ige Gei - st

Van Oostveen concludes by saying that in most teaching material pertaining to this subject the parallel is seen as an entity and not as part of a larger unit. The consequent result is that only the negative aspects thereof are brought to the fore.

Chapter 8 Unequal unison-, octave- and fifth parallels

Van Oostveen starts off with quotations from publications between 1897 and 1960 regarding, according to him, the "most touchy subject of music theory." Theorists such as Hugo Riemann, Johann Herbst, Stewart McPherson, Charles Kitson, Rudolf Louis, Ernest Mulder, Percy Scholes, Henk Badings and Walter Piston are quoted, and in each case the shortcomings in their various postulations regarding the rules relating to unequal unison-, octave- and fifth parallels and the resultant confusion created by so many different views, are highlighted.

Again Van Oostveen follows these statements with his own postulations regarding the use of the subject matter and disproves many of these assumptions with examples and explanations from the works of De Machaut, Selesses, J.S.Bach, Agostini, Mozart, Schubert and Bartók

Example III-31

9 Wolfgang Amadeus Mozart: *Missa Brevis* (K.V.194) *Et resurrexit*

As a final remark regarding this chapter Van Oostveen comes to the following conclusion: "... deze (parallels) zijn alleen te veroordelen in de gevallen waarin aangetoond kan worden dat er een beter manier bestaat; ... waarin de ongelijksoortige parallel niet onvermijdelijk resultaat is van technische of artistieke noodzaak!"²⁴

Chapter 9 The progression: diminished fifth - perfect fifth

Van Oostveen divides the use of fifth-progressions into two different chapters, i.e. the progression: diminished fifth - perfect fifth and the so-called horn fifth (chapter 10).

From the outset of this chapter Van Oostveen mentions that although the use of the diminished fifth-perfect fifth progression cannot be barred from the "tools list" of the composer, it is wiser to leave this technique up to a master.

Following this are numerous examples, with commentaries, taken from the literature by Haydn, Bach (four pages), Carl Loewe, Schubert, Bartók and many more.

²⁴ "These parallels can only be denounced in cases where it can be proven that a better way exists whereby these parallels are not the inevitable result of technical and acoustic necessity!"

Chapter 10 The Horn fifth

Van Oostveen states that the horn fifth (created from the natural overtone series of original brass instruments) should not be seen as a fault and goes on to explain the reasons for its existence. The main guises in which it can appear as well as the harmonic foundation that it creates is discussed. He points out that the tritone created by the horn fifth should be seen as a natural imperfection that forms one of its characteristics.

Following the above is an explanation about the reasons for seeing this progression as not a fault but a characteristic of the tonal base within which it functions. Ten pages of examples from 1514 up until 1859, including works by J.S.Bach, Schubert and many a Renaissance composer, are presented.

Example III-32

25 John Bull: *The King's Hunting Jigg*

The image shows a musical score for 'The King's Hunting Jigg' by John Bull. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The music is in 6/8 time. The first staff begins with a *fff* dynamic marking and the second staff with a *ppp* dynamic marking. The melody in the treble staff is a series of eighth notes, and the bass staff provides a rhythmic accompaniment of eighth notes.

As a final remark to his dissertation Van Oostveen makes the following statement regarding the last three chapters:

- i Unequal unison-, octave -and fifth parallels should only be seen as a fault if and when they can be substituted by another progression giving a better result.
- ii Great care should be taken with the diminished 5th/perfect 5th progression especially if it cannot be avoided.
- iii There are no arguments to be brought against the use of the horn fifth.

3.5.2 Conclusion

In conclusion, the following aspects regarding Van Oostveen's PhD and the insights gained about his mental capabilities:

Notwithstanding the fact that this dissertation was written 35 years ago and the fact that, to the modern musicologist some aspects pertaining to the technical layout of the thesis, are not up to the standards required locally (such as the nonexistence of footnotes as well as the absence of a conclusion or summary; in short the Dutch way of doing things) the extent of the amount of research needed for this type of writing, is impressive.

There is no doubt that Van Oostveen had a very wide knowledge of Western Art music; a fact that is not only obvious from the number of different composers quoted and the various extracts and examples from their works, but also from the collection of music Van Oostveen owned before his death.

The general use of this dissertation will be limited firstly because of the language barrier, but secondly because of the depth of thought and the exhaustive explanations and examples that prove quite daunting to any reader. The fact that Van Oostveen

wrote his thesis in such a thorough manner is possibly one of the reasons why this work will stay a closed book to most of the music fraternity; another is that he delves so deeply into the subject matter and sometimes overexplains his reasoning with the result that many a reader will find it confusing.

The true music theorist and would-be composer though, will find a treasure of information on this subject not anywhere else available, and it is the latter that makes it so valuable for graduate- and postgraduate teachers of the arts of Harmony, Counterpoint and Composition.

3.6 Spotting faults in part-writing (n.d.)

An unpublished manuscript deals with Van Oostveen's "Spotting of faults". This work is mentioned here following that of his PhD thesis as it pertains mostly to chapters 7-9 of said thesis and some of the examples are also taken from it.

80 Examples show the following chord progressions:

Open-, anti- and hidden unison, octave and fifth progressions as well as ornamental open- and anti-unison, octave and fifth progressions.

As all of these progressions were discussed in paragraph 3.5, no more will be said here.

3.7 Counterpoint and Harmony notes (n.d.)

It is obvious from these notes that Van Oostveen was not at all happy with what he had encountered in the Music Department at the University of the Witwatersrand on his arrival in 1957. The traditional Anglo/German way of teaching composition and its different subdisciplines (Harmony, Counterpoint, Form) was totally opposed to the education he had received in Holland. According to fellow lecturer, Prof. Douglas Reid²⁵, Van Oostveen had already started as early as 1960 to teach Harmony and Counterpoint in "his own" way.

After eight years he must have felt that changes to the curriculum were long overdue. In July 1964 Van Oostveen was appointed Acting Head of the Music Department and in 1965 promoted to Senior Lecturer. This new status obviously gave him the confidence to change the status quo regarding the subject matter of the specialised field in which he was lecturing.

The importance Van Oostveen attached to melody in any theoretical aspect of music, comes quickly to the fore as he explains his views on the subjects of Harmony, Counterpoint and Composition.

The main differences in his "new" approach, compared to the old school, according to Van Oostveen, can be summarised as follows:

²⁵ Note by Prof. Reid to the writer

Previously, Harmony and Counterpoint were treated as separate subjects. Harmony teaching was followed by Counterpoint and finally by the teaching of Composition. Musical and melodic thinking was neglected with resultant violation of primary melodic laws. Counterpoint was divided into the categories of "strict" and "free" and the wrong criteria were used to judge the so-called faults in part-writing. These customary methods killed the creative imagination of the students.

Compared to the above, Van Oostveen proposed the following solution:

The technique of melody-writing should be the foundation upon which, at a later stage, the teaching of Harmony and Counterpoint should be based. Composing is actually from the outset in existence because melody, counterpoint and harmony should be gradually integrated thus forming part of the actual technique of composition. Melodic thinking and musical knowledge are the two pillars whereupon the course rests and when writing harmony, preference is always given to the melodic aspect. Counterpoint should be seen as the technique of combining independent parts in a strictly musical, logical and natural way. The right criteria should be applied in the judging of so-called faults in part-writing and the modern teaching method should stimulate the development of the creative faculties.

Obvious from this summary of Van Oostveen's introduction to his Harmony and Counterpoint notes, are his references to what seemed to have been his two major interests i.e. melody and the "so-called faults in part-writing".

He goes further to explain, sometimes in difficult English but always very thoroughly, the basics of Counterpoint, beginning with the three different types i.e. simple, double (interchangeable) and imitative with many variations and examples quoted from the standard repertoire.

The above is followed by the vertical aspect of Composition (Harmony), firstly giving four basic rules as to the use of note progressions in part-writing, explaining resolution of notes, leading notes, tied notes and doubling in four-part settings. This is followed by an explanation of the root-, first- and second inversions. Following the above is a detailed explanation of unessential or ornamental tones including, passing-, auxiliary-, changing-, jumping-off notes (nonharmonic and harmonic uses), cambiata, echappée, jumping-in notes, suspensions, appoggiaturas, retardation and anticipation. After the above there is a paragraph on the "so-called faults", being basically a very short extract from his Doctoral thesis.

Section I is devoted to cross-relations, which includes crossing of parts and overlapping.

Section II deals with vertical contrast and the permissible use of parallel intervals. From pp. 24-32 Van Oostveen gives a list of 24 clearly explained points of general advice with regard to part-writing.

These class notes, prepared by Van Oostveen, reflects once more his mastery of and proper grounding in the subjects of Counterpoint and Harmony; also his ability to think logically and to impart his knowledge to others in a structured way.

3.8 Two-part dictations (n.d.)

The two-part dictations are included in this discussion, because they not only demonstrate Van Oostveen's contrapuntal mastery but also, within this context, the creative use of melodic material.

Van Oostveen wrote two albums of two-part dictations for use probably as part of the solfège (Aural training) that he had introduced to his classes of Harmony and Counterpoint.

Both have as introduction the following paragraph:

“These 2-part musical dictations are to be used in the following way:

1. Teacher indicates the note values by playing either crotchets or quavers in a certain tempo.
2. Teacher plays the 2-part dictation at least twice.
3. Student defines the time
4. Student defines the rhythm
5. Student sings lower part from memory on ‘La’
6. Student sings lower part using absolute pitch.”

The first album was finished on the 26th of March 1970 and is graded from easy to difficult into seven categories, totalling 100 dictations.

The first group (Nos 1-20) are all in 4/4-time using only minims in both voices. The second group (Nos 21-40) are in 3/4-time with either the top or bottom voice in crotchets and the other voice in dotted minims. Key signatures never go beyond two

flats or sharps. Group 3 (Nos. 41-60), in 2/4 goes through all the major and minor keys but no note values smaller than a quaver is used. Group 4 (Nos. 61-70), in 4/4 makes use of tied-over rhythms as well as semiquavers, still mostly in a single key. From Group 5 (Nos. 71-90) onwards, no set time signature is used and many accidentals and internal modulations take place, always ending in the original key. Group 6 (Nos. 81-90) is similar to group 5, though the rhythms and voice movements are much more complicated. Group 7 (Nos. 91-100) is even more complicated with difficult interval- as well as harmonic structures that lead to modulating afterphrases.

It is interesting to note that up until and including group 2 all the dictations are made up of two four-bar phrases but from group 3 onward the phrases are lengthened sometimes creating 9- and 10-bar sentences with unequal length phrases.

It appears that Van Oostveen realised that many of the more advanced dictations from Album 1 were too difficult, mainly because of their length, and he set out to write another 150 dictations which he finished on the 29th of August 1976.

These dictations are not grouped, as in the first album, and are generally not longer than four bars. They start off relatively easy but soon get more complicated. Time signatures vary greatly and the use of compound as well as uneven metre (5/4, 5/8) are in abundance in conjunction with triplets and syncopations. His thought patterns, as were set out in the *Art of Melody-Writing*, regarding fore- and afterphrase, are evident throughout this work.

As both these albums contain valuable work they will prove especially worthwhile to the practical teacher who has to prepare pupils for one of the UNISA- or Associated Board of the Royal Schools of Music (ABRSM) examinations and are looking for more examples than the few that are given in the practical musicianship handbooks. Also for the solfège (aural) lecturer at pre- and postgraduate level these 250 dictations in total, can prove more than worthwhile in the preparation of students for their examinations. It is only a pity that barely a handful of people are actually aware of their existence and that only one copy remains as proof of hours of work on the part of Van Oostveen.

3.9 Conclusion: Theoretical Works

As a conclusion to the chapter on Van Oostveen's theoretical works, a summary of the main points of his postulations on the subject is given.

His class notes on Theory and Harmony are very much a condensed version of his views on the subject of Composition and include the following points:

1. The technique of melody-writing should be the foundation upon which, at a later stage, the teaching of Harmony and Counterpoint should be based.
2. With melody-writing, composing is actually from the outset in existence because melody, counterpoint and harmony should be gradually integrated thus forming part of the actual technique of composition.

3. Melodic thinking and musical knowledge are the two pillars upon which composition rests and when writing harmony, preference is always given to the melodic aspect.
4. Counterpoint should be seen as the technique of combining independent parts in a strictly musical, logical and natural way.
5. The right criteria should be applied in the judging of so-called faults in part-writing and the modern teaching method should stimulate the development of the creative faculties.
6. When modulating, aesthetic beauty should be a criterion and not only the technical rules.
7. Composition is not something set apart in a small corner of the mind, but is the result of worldly influences that work upon the creative faculties of the composer.
8. Composition without melody has for the most part no reason for its existence.

These points are not the totality of Van Oostveen's theoretical thoughts but they do give an insight into the thinking of the man as composer. It is also obvious that he perceived melody to be the primary building block upon which the rest of his compositional structures rest. The logical conclusion would be to analyse his works from his own theoretical viewpoint, and to ascertain whether the practical application i.e. his compositions conform to the theoretical premise.

Van Oostveen taught, through his theoretical works, the techniques of Harmony and Counterpoint in a very thorough and methodical manner. These works prove that he had accumulated all the instruction on these subjects that were imparted to him by his Dutch teachers, into a concise methodology that is based upon the importance of the melodic initiative.

It is obvious from the extent of Van Oostveen's writings and the mass of work that he left behind that, apart from the time that he spent composing, he was very active on a highly intellectual level. This is something many of his students comment on; also the fact that during classes he was always looking for examples by students that could be used in his next proposed collection or publication on the subjects of Harmony, Counterpoint or Composition. This intellectual way of approaching everything seemed to have been a way of life to him; he could never let his mind "rest". In the back of some of his lecture notes, page upon page of algebra exercises are to be found. His widow commented that he was always frustrated with the fact that his mathematical skills could never live up to those of his musical ones (the latter part of one of his class note books is full of algebra and trigonometry problems!). The greatest tragedy is that although so much time and effort was spent in writing all of these theoretical notes, most of them will be lost to future music generations. His teaching methods only live on in the minds of his foremost pupils because nothing, save the *Practische Modulatieleer*, was ever published.

The reasons why he experienced minimal exposure, including publication of his works in South Africa can only be speculated upon. Firstly, he ran into the same problems that most local musicians face, namely, a small world that encompasses classical art music. Secondly, because of his personality, he probably did not move in the “right” circles to be considered for publication, and thirdly, chances are that the South African public and music fraternity was still too conservative during the 60's and 70's and could not have appreciated his works nor those of many of his contemporaries.

The fact remains that Van Oostveen's theoretical output is important enough to warrant publication of his lesser-known works such as *The Art of Melody-Writing*.

CHAPTER 4

Analysis of selected works

First Period: 1911-1945

The works under discussion in this chapter are:

- 4.1 *Six children's songs*, Op.13, Alsbach & Doyer, Amsterdam, 1941
- 4.2 *Mutterhände*, song, Op.14, DONEMUS, Amsterdam, 1940
- 4.3 *Tre canti Italiani* for soprano, Op.17, DONEMUS, Amsterdam, 1942
- 4.4 *Tango Olando*, piano, Op. 15, Ms.1941

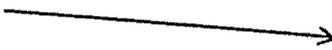
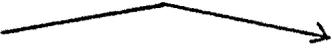
4.1 Six Children's Songs Op. 13

These six songs, with texts written by Maria Hesper-Sint, were published in 1941 by Alsbach & Doyer, Amsterdam. During this period in Holland it was very popular to write simple folk style music and also compositions for children. This popularity was mainly due to the influence of Willem Gehrels, who was lecturer in music at the "Gemeentelijke Kweekschool Amsterdam"(1935-1950) and director of the "Volksmuziekschool" in Amsterdam (which he had established himself in 1932). His best known writings on the subject are: *Muziek in opvoeding en onderwijs*¹ (1930)

¹ Music in education and teaching

and *Algemeen Vormend Muziekonderwijs*² (7th ed., 1956) (Slagmolen 1957, 213). Van Oostveen had attended a course given by Gehrels during 1938.

Something van Oostveen had probably learnt from Gehrels, and maybe also Dresden (Dresden 1972, 65) is the five basic melody types or “melos”. Van Oostveen mentions “melos” in his *The Art of Melody-Writing* as: “the melodic unrhythmicised material” but does not expand on this (Van Oostveen 1974, 1). Dresden proposes four types:

- 1.) “stijgend” (ascending) 
- 2.) “dalend” (descending) 
- 3.) “stijgend-dalend” (ascending/descending) 
- 4.) “dalend- stijgend” (descending/ascending) 

Van Oostveen refined this categorisation and added a fifth one (Loeb van Zuilenburg, 21/12/98).

- 1.) Climax 

² General developmental music education

- 2.) Inverted climax 
- 3.) Anticlimax 
- 4.) Inverted anticlimax 
- 5.) Indifferent 

These categorisations of melos help in understanding the melodic lines Van Oostveen creates, and even though they do seldom fall exactly within a certain grouping, elements of these groupings are always evident.

4.1.1 Lieveheersbeestje (“Ladybird”)

The form of this little piece is A B A2 B2 and the musical content is simple enough to be sung by small children and accompanied by somebody with minimal pianistic skills.

The voice part throughout is doubled by the right hand of the piano and the introductory four bars present the musical character that is to follow in the rest of the movement.

The rhythm, in 3/4-time, is either in crotchets or at its most complicated, a dotted crotchet/quaver group. The basic harmonic structure, in D major, moves from I-V (bars 1-20) and from the V back to I with the whole process being repeated once more.

The main melody

Example IV-1

Lieveheersbeestje Bar 6

Een aar - dig klein beest - je een Lie - ve - heers -
beest je, dat liep heel al - leen door de wei.

is repeated twice at a later stage in the work (bars 39 onwards and bars 43 onwards) and the contrasting melody (B) follows each time.

Example IV-2

Lieveheersbeestje Bar 14

Klom O - ver een blaad - je, een tak - je, een zaad - je, en
trip - pel - de vro - lijk en blij.

The accompaniment, as already mentioned, is simple but Van Oostveen misses no chances to add pedal points. Examples can be found in the left hand in bars 1-8, 14-17, 23-27, 37-39, 45-48 and 54-59. In short, the greater part of the movement consists of a bass line created from pedal points. A large amount of parallel movement, mostly in thirds, is also evident between the inner and outer voices.

The following example introduces the B-section in bar 22:

Example IV-3**Lievcheersbeestje Bar 22**

22

Een aar - dig, klein beest - je, een lie - ve - heers -
 beest - je, wou we - ten hoe mooi al - les was.

The fact that this collection of six songs was written for small children must be kept in mind when a closer look is taken at the melodic aspects.

In the first melody the sentence starts and ends on the dominant (V) note of D major with the first interval being the V-I (perfect cadence) fourth. The melody is mainly constructed from small intervals, either seconds or thirds in order to simplify matters.

The first phrase of the sentence is mainly in descending motion with the second phrase moving in the same direction, with dotted rhythms. See example IV-1.

The afterphrase redirects the melodic movement towards the V-note. See example IV-1.

The repeat of the first melody is varied in order to end the sentence in a-minor.

The B-section provides a two-bar varied sequence in descending motion, partially inverted in bar 26. See example IV-3.

The answer to this sentence is directionally opposite with an exact sequence creating a modulating line.

Example IV-4

Lieveheersbeestje Bar 29

29

Het klom in een riet - je, en toen in een spriet - je, dat
stak uit het geu - ren - de gras.

The A- and B-sections are repeated as A2 and B2 and a small variation brings the movement to a close in bar 68.

4.1.2 Mei (May)

In contrast to “Lieveheersbeestje”, this song is more march-like in style. The “Snel en opgewekt” (fast and lively) tempo indication supports this. This specific song has a patriotic feel to it as if it could have been born out of the war years that had preceded it.

Sequences are used in abundance as the following shows. The first sentence provides three sequences in the introductory phrase.

Example IV-5

Mei Bar 1

1

Zeg heb je al de wei ge - zien, zo

The answering phrase in the second half of this sentence is an inversion with the sequence used in a repetitive way. More sequential usage can be found in bars 15-24 and 33-34. The accompaniment cleverly interplays with the melody answering the lead-in of the voice part in the bass line.

Example IV-6

Mei Bar 1

This however, does not occur throughout, as the bass line is sometimes written in parallel thirds to the voice line.

Example IV-7

Mei Bar 5

Again the form is A B A2 B2 A3 with the A3-section fulfilling the function of a Coda.

The Coda, first “Breed” (“Breit”/broadly) is the remembrance of winter, followed by Snel (fast) as indicative of May and the summer that it brings.

The melodic construction of this movement follows the same trend as those of 4.1.1 and ample use is made of sequences and repetitive rhythms.

The first melody is a balanced four-bar sentence (2 + 2) with the forephrase consisting of two sequences (see example IV-5). The afterphrase employs the same rhythmic pattern sequentially, repeating it directly before it winds down to the dominant of D major (A major).

Example IV-8

Mei Bar 3

zo vol en vol met bloe - men?

The second sentence is also created from a forephrase with a sequential pattern and is followed by an afterphrase redirecting the melodic line downward, still in A major.

Example IV-9

Mei Bar 5

Ze staan en paars en wit en geel, Te veel om op te noe - men!

The following sentence is repeated twice with a change in cadence in the second repeat, in order to modulate back to D major. The only larger intervals used are those resulting from the dominant/tonic-functions of a fourth and sixth (vii-I) (bars 14-17).

4.1.3 Morgenlied

The style indication is “vlug en vroolijk” – fast and happy. This is the first piece in the collection where the phrasing of the voice part is indicated by the stems of the notes, as is traditional in vocal music. The reason for this is not totally clear but a speculative guess is that Van Oostveen tried to bring the text across in the melody and the following example seems to support this supposition.

Example IV-10

Morgenlied Bar 6

6

Wie roept daar bui - ten toch zo vroeg: triet - triet? -

The words “bui-ten toch so” are based on quavers but because of the stem indications are sung separated. It is also possible that the *Handleiding voor copieïsten* (n.d.) circulated by DONEMUS to its members was brought to the attention of Van Oostveen. In this publication certain technical conventions that had to be adhered to, when composing for instance vocal music, were prescribed.

The style of the piece, indicative of the frolicking of the birds in the early morning hours, is portrayed by means of interval leaps, usually fifths or sixths.

Example IV-11

Morgenlied Bar 8

8

'tIs nog geen tijd om op te staan, is - nu de me - rel al aan't slaan? -

The form structure is: A B A1 with the A-section being divided into a- and a1-subsections. The B-section modulates to the dominant minor (f minor) whilst the rest of the piece is mostly in Bb major. The B-section is also distinctive as it comes to a halt with the metre changing to 3/4 (bar 40) for one bar on the words “triet-triet”, and then proceeds back in 4/4 with the repeat of the A-section.

Example IV-12

Morgenlied Bar 40

f Twiēt - twiēt triēt-triēt, triēt - twiēt!

The accompaniment throughout is homophonic and in many instances the right and left hands play heavy chord progressions.

Example IV-13

Morgenlied Bar 24

f Twiēt - twiēt triēt-triēt, triēt - twiēt!

Note the augmentation in the voice part in bar 40, as the “twiēt” notes become progressively longer (quaver→ crotchet→ minim).

The C-section (bar 30) introduces a melody that creates the illusion of passing through its cadence points, without coming to a rest for the length of more than 10 bars. The first phrase is created by means of the original melody's motivic material, inverting the quaver motive,

Example IV-16

Morgenlied Bar 30

30

Toe meis-ke kom tocht uit je bed, triet, twiet! Hier Bui ten is de zon - ne schijn en al - les geurthet

is zo fijn! Er waait een mil - de len - te - wind, kom uit je bed, jij slaap' rig kind!

whilst the sixth interval also reappears. Two “transitional bars” lead to a sequence of two-bar length that is doubled in the piano part.

Example IV-17

Morgenlied Bar 34

is zo fijn! Er waait een mil - de len - te - wind, kom uit je bed, jij slaap' rig kind!

The dotted quaver motive from the afterphrase of the first sentence reappears to lead the sentence harmonically back to Bb major.

4.1.4 Zomerbui (summer rain shower)

The tempo indication is “vlug en vroolijk” (fast and happy) in 2/4.

This is the only piece in this collection that shows metre changes quite frequently between 2/3 and 2/4. Examples can be found in bars 4-6, 13-15, 17-18, 24-25, 37-39, 43-45, 46-47.

As can be seen from the following extract, the above-mentioned change of metre is very natural and does not affect the flow of the piece, but actually enhances the bouncy, joyous feel that Van Oostveen tries to create here.

Example IV-18

Zomerbui Bar 5

5

is heel de straat en langs de groot stroom als een snel - le bre - de

The bass line (left hand) is written in an Alberti-bass style that gives impetus and movement in a way that is reminiscent of the Classical era. Special use of articulation and more specifically the staccato markings, accentuate the “vlug en vroolijk” feeling coupled to the words that are very jubilant about the rain. The following extract can be viewed as an example:

“Het regent, het regent, een bobbel bellen bad (It’s raining, it’s raining, a bobbing bubble bath)”. There are more examples of Van Oostveen recreating, within the musical context, the “melos” of the words. For example in bar 38 at the “Langzaam” tempo indication the words are echoed by the music when the lyrics state “Ze waren haast verdord” (they had nearly withered!)

The form structure, as is so often the case in this type of compositions, is a rondo where the original melody reappears either exactly or with small variations. The

harmonic structure is also very simple with the A-section in F major, with one secondary dominant after which the B-section (still in F) starts with the dominant function. Throughout the rest of the work there are no actual modulations (!) and only the dominant function is touched on. The B- and C-sections of the rondo are very similar in character and some of the motives are actually only inverted. The following examples from bars 11-12 and 30-31 illustrate this:

Example IV-19

Zomerbui Bars 11 and 30



Melodically, the first sentence is built on both the tonic chord and the F major scale.

Example IV-20

Zomerbui Bar 1

Het re - gent, het re - gent een bob - bel bel - len bad

The second sentence is constructed in a similar way with metre changes creating interesting moving pulses. The forephrase (See example IV-20) is answered in the afterphrase by way of the inversion both directionally and motivically as well as by extension.

Example IV-21

Zomerbui Bar 7

7

snel - le bre - de sloot het kost' - lijk he - mel nat.

The following sentence (bar 10''''') presents numerous sequences; the first in bars 11-12 (partial) and followed by another in bar 13. Rhythmic elements from the first afterphrase appear in the next sentence as well as the sequential patterns used in bar 13.

Example IV-22

Zomerbui Bar 14

14

In the rest of the movement the melodic lines are either repeats of or based on the above-mentioned melodic devices. The melodies in this song can be broadly categorised as climax melodies.

4.1.5 De koekoeksklok (The cuckoo clock)

The character of this song is apparent within the first bar. The piano accompaniment imitates the cuckoo clock effect in the right hand. In keeping with said character, the rhythmic use of crotchets and their coupling to the words give the ticking effect of the clock.

Example IV-23

De koekoeksklok Bar 5

5

Ik heb in mijn ka-mer een koe-koeks-klok tik - ke - tak - ke, tik - ke-tok,

In general, the use of crotchets and quavers in simple combinations add to the above-mentioned motoric effect. Already at this early stage the pedal point used in the bass, on an F, should be noted. This lasts from bars 1-12 and resumes again from bars 15-25 to be interrupted for one bar and then to be resumed from bars 27-36. Another two-bar interruption leads to its resumption from bars 39-48 and finally in the last two bars. Only in eight bars of this 52-bar piece, is the pedal point not present.

The form is very simple with the A-section (bars 1-16) being repeated four times, with very little variation. The Cuckoo is quoted four times with the traditional minor third interval.

Example IV-24

De koekoeksklok Bar 15

15

koe - koeck, koe - koeck!

Van Oostveen tries to recreate the rhythmical ticking of the cuckoo clock by repeating the third interval sequentially. See example IV-25.

This rhythmic pattern is extended in the repeated appearance of the first sentence.

Example IV-25

De koekoeksklok Bar 19

19

tik - ke - tak - ke tik - ke tak - ke tik - ke - tak - ke tok,

The forephrase of the first sentence puts forth the rhythmic pattern (crotchet, 2 quavers) that is seen throughout the rest of the movement. Most of the melodic line is constructed from scale- or triad material. The cuckoo receives its own special treatment in bars 15, 27, 39, 51. The rest of the melodic material is based upon the aforementioned material.

4.1.6 Dromerige Lieske (Dreaming Lieske)

Tempo indication for this song is “wiegend” (swaying). It is the only piece in the collection with short piano interludes and the form structure is A B C A1.

The 6/8-metre gives the swaying effect that is indicated by the words and again an F-ostinato is in evidence (bars 1-8, 15-19, 22-23, 44-46, 52-56).

A large part of this composition is created through the sequential use of melodic motives. The following excerpt is an example:

Example IV-26

Dromerige Lieske Bar 5

5

Op de zon-ni - ge rand van de muur tje, dat de goud-vis-sen-vij-ver om-zoomt,

Sometimes the answering phrase (as Van Oostveen explains in his *The Art of Melody-Writing*, pp. 28-46) is adjusted to end the sentence in the correct way. The following is a good example of this method:

Example IV-27

Dromerige Lieske Bar 18

Ze tuurt naar de flit - sen - de vis - jes, die dar - t'len in 'thel de - re nat -

An interesting aspect of the accompaniment is the use of octave and open intervals (5th, 6th) in the left hand in order to add a buoyant dance feel to the composition.

Example IV-28

Dromerige Lieske Bar 6

The B-section modulates to C major and the C-section introduces a somewhat stormy character (rolled chords, trills and demi-semiquavers). The C-section, in contrast to the opening two sections, is composed for piano solo. The “storm” abates gradually to naturally flow into the return of the A-section which, in F major, leads to the tranquil end of the piece.

The first melodic sentence is divided into a forephrase and afterphrase; both subdivided again ($4 + 4 = 2 + 2 + 2 + 2$).

The forephrase is constructed with a varied sequence, the motive rising and returning to the note that it sets out from in the first instance and, against expectations, not in the second instance. See example IV-27.

The afterphrase starts with a V-I (F major interval) and descends to the tonic an octave lower in the next bar (bars 9-11). The rhythm from the forephrase is used as a cadential afterthought to the afterphrase.

The second sentence (bars 17-21) employs the same rhythmic motives in the fore-and afterphrases with only the direction inverted.

The third sentence is a repeat of the second with the afterphrase's cadence varied to modulate to the dominant major (C major). The third sentence is a transposition of the second (now in C major). The accompanying interlude (the only one in the collection) is a good example of what Van Oostveen himself calls embellishment and extension of the melodic sentence. Bars 35-37 are for instance based on the afterphrase of bars 31-33. See examples IV-29 & 30.

Example IV-29

Dromerige Lieske Bar 31

31

Example IV-30**Dromerige Lieske Bar 35**

The image shows a musical score for 'Dromerige Lieske Bar 35'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins at measure 35, marked with a '35' and a 'tr' (trill) above the first note. The melody features a sequence of eighth notes and quarter notes, with a trill over the final note of the first phrase. The bottom staff is in bass clef and provides a harmonic accompaniment with chords and some moving lines. The score is divided into three measures by vertical bar lines.

The first melody is repeated in the A2-section and in the Coda the dotted rhythm is replaced by a sequence of quavers and one crotchet that leads into the V-I F major final cadence.

4.1.7 Summary

As a collection of small pieces intended to be sung by small children, the *Six Children's Songs* are at the same time unpretentious but also musically justifiable compositions, especially considering the limitations set by the intended performance groups. Van Oostveen manages to create melodic lines and paints moods through these lines that are simple but have the quality that makes for popular music. The *zeitgeist* within which these songs are set does however limit the national (Dutch) interest in these compositions, as they are associated with prewar Holland.

4.2 Mutterhände

Van Oostveen composed *Mutterhände* on a text by Georg Büsing³ in 1940, the year that Nazi Germany invaded Holland. Even though the opus numbers suggest otherwise (*Six Children's Songs*, Op.13 and *Mutterhände* Op.14), this work was written before the *Six Children's Songs*.

4.2.1 Melody

On inspection of what is quite a simple melody, the following basic compositional aspects emerge:

The forephrase

Example IV-31

Mutterhände Bar 2

zij rus - ten geen uur, geen se - con - de

is extended with a second tonal answer, something Van Oostveen himself discourages in *The Art of Melody-Writing* (Van Oostveen 1974, 36).

Example IV-32

Mutterhände Bar 5

zij too - ver den waar ze maar kon - den

³ Unknown German poet/writer

The tension created by the two sequences is released at the fourth quaver of the afterphrase. This afterphrase is rhythmically built on the forephrase but makes use of third- and fourth intervals to bring the sentence to a quasi rest in bar 8.

Example IV-33

Mutterhände bar 7

voice

ge - luk - dat zor - gen ver - ban - de,

The section is still not properly brought to rest as Van Oostveen adds two more bars that finally end on the dominant of a-minor (a-minor = iii in F major).

The melody in the B-section shows similarities of sequential usage.

The first two-bar grouping of the forephrase

Example IV-34

Mutterhände Bar 12

voice

En wa - ren ze's a - vonds ook moe - de

is answered sequentially in bars 13-15 (based on the rhythmic motive of the original melody and the end section being varied directionally and rhythmically).

Example IV-35

Mutterhände Bar 14

voice

nog ble ven z'ons waak - zaam be - hoed - den

Superficially the composition looks like a worked out harmony exercise but there is more to it when examined. Note the well-constructed bass lines i.e. in bars 3-4, 10-13 and 15-17.

Example IV-38

Mutterhände Bar 10

10

The harmonies are not as simple as the melodic line might suggest and are obviously the work of a thorough craftsman (see in example IV-38 the well-managed 4-3 suspension, the use of the V^{13} , the 4/2 at the end of bar 10, the auxiliary chord in bar 11 and the resolution of the $V4/3-I$ resolution in five parts.)

It is obvious that this composition was created with the melody as a starting point. Even the bass line (for example bars 5-8) is created as a countertheme to the voice melody. The rest of the composition follows this trend: the harmonisation of the top line.

Example IV-39

Mutterhände Bar 5

5

It is interesting to note the simplicity of the melodic line in this composition. So much so that Van Oostveen transgresses his own rules. This is not altogether unfamiliar to his way of thinking.

The translation of the text from German into Dutch was probably done by Van Oostveen himself, and the question arises as to why he had not translated the title also to “Moederhande”.

4.3 Tre canti Italiani

Van Oostveen seemed to have enjoyed composing in miniature format at this point in his life. This is especially evident in songs like the *Tre canti Italiani*⁴ for soprano:

1. Quando cadran le foglie (Strecchetti)
2. Un organetto suona per la via (Strecchetti)
3. Rio Bo (Palazzeschi)

This composition was finished on the 9th of May 1942 and only published in 1948 by DONEMUS, Amsterdam.

The first and second songs, with titles “*Quando cadran le foglie*” and “*Un organetto suona per la via*”, are based on poems by Lorenzo Strecchetti. The famous Italian writer and poet Olindo Guerrini, (1845-1916) had in his lifetime used many

⁴ Three Italian songs

pseudonyms, of which “Strecchetti” was one. A lesser member of the “crepuscularismo”-movement in Italy at the end of the 19th century, his works are presently housed in the Guerrini-house in Ravenna, Italy.⁵ Some of his works include *Nuova polemico, di Lorenzo Strecchetti* (published 1964) and *Postuma: Canzoniere de Lorenzo Strecchetti* (published 1972)⁶.

The so-called “crepuscularismo”⁷, was a group of early 20th-century Italian poets whose work was characterised by disillusion, nostalgia, a taste for simple things, and a direct, unadorned style. “Crepuscularismo” reflected the influence of European decadence and was a reaction to the florid ornamental rhetoric of the Italian author Gabriele D'Annunzio (Branca 1986, 319).

For the third song, Van Oostveen set to music the poem “Rio Bo” by Aldo Palazzeschi. Palazzeschi (1885-1974), also a member of the “Crepuscularismo”, later became famous as a writer of fiction (*Sorelle Materassi* 1934; *The Sisters Materassi*)(Hyperlink: www.eb.com).

4.3.1 Quando cadran le foglie (Lento e triste)

This poem by Guerrini is basically a rather melancholy song towards a loved one that he (the poet) never had the chance to tell about his feelings. The pictures of death and cemeteries are very much a part of the “crepuscularismo” psyche.

⁵ Hyperlink: www.racine/ravenna/it

⁶ Hyperlink: www.cib.unibo.it

⁷ “twilight school”

4.3.1.1 Melody

The introductory four bars present two sequences of descending chromatic movement in dotted rhythm, probably embodying the falling leaves (“Quando cadran le folie...⁸).

The melody in the accompaniment (bar 5) presents the octave drop from $f\#^2$ to $f\#^1$ with embellishments extending through a full bar.

The intervals used are major seconds, fifths and fourths with a small portion reminiscent of a pentatonic scale.

Example IV-40



Example IV-42

Quando cadran Bar 9

The image shows a musical score for a voice part. It consists of a single staff in treble clef. The first measure is in 4/4 time and contains a quarter rest followed by a quarter note G4. The second measure is in 5/4 time and contains a quarter note A4, a quarter note B4, and a quarter note C5. The third measure is in 4/4 time and contains a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics 'mf Quan - do ca - dran le fog - lie' are written below the staff, with hyphens under 'Quan - do ca - dran' and 'le fog - lie'. The word 'mf' is written below the first measure.

and this is repeated and then extended at the second entry (bar 12). The rhythm is simple but the extension of the bar lengths (4/4, 5/4, 4/4) creates a halting in the melodic progress that pre-emptly the modulation into E_b major (The words at this point are: "...e tu verrai a cercare la mia croce in camposanto,"⁹). The pentatonic scale is present in the melodic material of the accompaniment in bar 14 and a fanfare in parallel thirds (major) leads to a chromatic line in the left hand in bars 16-17.

The third entry of the melody in the voice line (bar 19) is accompanied by triplets and repeated notes based again on the pentatonic scale. The next bar (bar 20) is back in the crotchet/two-quaver rhythm with intervals taken from the above-mentioned scale creating fourths and thirds ("In un cantuccio la ritroverai e molti fiori le saran nati accanto..."¹⁰). The melody always ends with two crotchets on the first and second beats of the last bar, giving it a type of *cantus planus* cadence point (in bar 15 this figure is augmented). The psalmodic feel of the melody is thus reinforced when in bar 29 the voice entry is used in free style with the sentence starting on a bb^1 and rising to an f^2 and then finally receding to an ab^1 . The rise of the melody reflects the moment of

⁹ "...and you are looking for my cross in the cemetery,"

¹⁰ "In a tiny corner you will find it again and lots of flowers will have grown next to it..."

upliftment in the poem when he says: “Cogli allora pe’ tuoi biondi capelli fiori nati dal mio cuor.”¹¹

Example IV-43

Quando cadran Bar 29

voice

Cog-lial lo - ra pe 'tuoi biondi ca-pel-li fio - ri ca - ti dal mio cuor

The last melody, bringing the poet (and Van Oostveen) back to reality, originally retains the *cantus planus* feel in the first two bars, only to develop into an extended eight-bar phrase that is twice interrupted by rests (“Son quelli canti che pensai ma che non scrissi, le parole d’amor che non ti dissi.”¹²).

4.3.1.2 Structural elements

The most striking element of this song is the basso ostinato figures in bars 1-4, 9-13 and 41-46.

Example IV-44

Quando cadran Bar 1

1

quasi timpani

¹¹ “So then pick for your blond hair flowers from my heart.”

¹² “those are the songs that I thought, but did not write, the words of love I did not tell you.”

The melody only three times exceeds the range of a single octave and then only for the length of one or two quavers. The voice part is centred around the e^1 - e^2 range.

The doubling of the lowest note of the chord does not create parallels but is derived from impressionism (Debussy: *La Cathédrale Engloutie*).

Example VI-45

Quando cadran Bar 1



The chords are simple chromatically descending minor chords (bars 1-2); in bars 3-4 with some majors interspersed, now in first inversion positions. This figure repeats itself from bars 9-13 with the first entry of the solo voice. The pentatonic scale, showing the use of the fourth interval, which Van Oostveen used liberally throughout his compositional career, is used in the accompaniment from bars 5-7 and again in bar

15

Example IV-46

Quando cadran Bar 15

and is mirrored in the solo part throughout.

Example IV-47

Quando cadran Bar 29

voice

Cog-lial lo - ra pe 'tuoi lion-di ca pel-lij fio - ri na - ti dal-mio cor.

It should be mentioned that the solo part always moves independently of the accompaniment and at no point is it directly supported by the piano.

4.3.2 II. Un organetto suona per la via¹³ (Lento)

It might be a generalisation, but on the whole Van Oostveen's vocal works are much more emotional than his instrumental works. One can even go as far as to say that they are more "musical" than those written solely for instrumental ensembles. The first two songs of the *Tre canti Italiani* is a case in point. "My love is like a red, red rose" should also be mentioned.

"Un Organetto..." is a poem in the same spirit of the previous one, and thus reflects the same emotions.

4.3.2.1 Melody

The melodic aspects in Van Oostveen's vocal works, encompass both the melodic

¹³ A little organ playing in the road

lines in the voice- and accompaniment parts. These two aspects cannot be isolated from one another.

In this song the introduction of five bars is based on a perpetual syncopated crotchet rhythm reflecting the motto perpetuo effect of the “street organ”¹⁴. Within the rhythmic structure the melodic lines are simple, echoing the *cantus planus* structure (“onderbou”) of the composition. The five bar sentence is divided unequally into a 2-bar fore- and 3-bar afterphrase. The first bar, within the rhythmic context, is an ascending chromatic scale that inverts itself in the second bar. The third and fourth bar is a sequence of a melodic motive centring around (in bar 3) the a^1 and (bar 4) the c^2 . The fifth bar follows the original pattern of the sequence but is varied rhythmically towards its end to lead into the 3/4-bar in bar 6. Note the two-bar sequence in the bass line (bars 1-4).

Example IV-48



The melodic line in the solo part is characterised by repeated notes with each melody created by means of a three-bar sentence. The first sentence (bars 6-8) centres around the cb^2 , with a repeated ab^1 as an upbeat. The third intervals create a stacked minor chord that resolves by means of the fourth interval at the end of bar 7. The second

¹⁴ “Un organetto suona per la via...”

sentence (bars 9-11) continues from the cb^2 to f^2 , turning around the gb^2 before descending to the final bb^1 (the words at this point suggest an opening window with the evening approaching¹⁵). The next sentence (bars 13-15) moves from f^1 to f^2 and then finally comes to rest on the ab^1 (bar 15). The second phrase of this sentence consists of two descending sequences, the first freely and the second direct. The fourth sentence, only two bars in length, moves from ab^1 to eb^2 , with interval jumps in the middle of the first phrase leading to the high point (gb^2 - bar 18') before it recedes to the eb^1 at the end of the 6/4-bar.

Following the melodic patterns of the accompaniment in the above-mentioned section (bars 6-18), the following aspects become clear:

Van Oostveen uses the chromatic scale at more than one occasion, either ascending or descending; to create the underlying harmonic direction (bars 6-7, 10, 12-13, 15, and 18).

The syncopated rhythmic motive, appearing occasionally, keeps the rhythmic momentum going (bars 12-17).

The bass and soprano line often move in opposite directions in order to prevent parallel melodic movement (bars 9-12, 14, 16). This is not always the case though, as the examples in bars 7, 10, 17-18 indicate.

The *cadenza* in bar 23 can be described as a downward scale interrupted on a few occasions by sequential use of a returning motive.

¹⁵ "...la mia finestra e aperto a vien la sera,"

Example IV-49

Un organetto Bar 23

It is as if the melodies in this movement have a freewheeling energy of their own, not taking heed of any material that has preceded it, but following the melodic contour, created by the composer. The last sentence is such an example. Being 5 bars in length it seems to wander without a resting point until the first note (minim repeated) of the last bar (bar 30). (It is somewhat reminiscent of the first oboe solo in the first movement of Berlioz's *Symphony Fantastique*!) In the first phrase the melodic motion is from the g^1 to the d^2 (after the twice-repeated upbeat g^1 the melodic line moves past the c^2 to turn at the eb^2 before receding to the d^2).

Example IV-50

Un organetto Bar 26

The second phrase (bar 27) has a descending upbeat that leads to a sequence of equally valued quavers (descending). This sequence leads directly into an ascending broken chord that finds temporary rest in bar 29 (after the extended 6/4 of bar 28),

before again leading into five quavers, finally abating in bar 30 on a *bb*¹ (“Non so perche mi tremano I ginocchi, non so perche mi salga il pianto dagli occhi”, Ecco vichino la testa in sulla mano, e so a te che sei cosi lontano.”¹⁶).

The downward motion in the bass line is again evident in bars 26 and 34-35. The only doubling of the solo part occurs in bar 28, in order to strengthen the motoric triplet effect.

4.3.2.2 General Aspects

The free melodic Gregorian style can be observed in the solo part throughout this song. Repeated notes that are followed either stepwise or in a major or minor broken chord are characteristic of this style of writing and examples can be found in bars 9-11 as well as bars 25-26.

Example IV-51

Un organetto Bar 9

9

voice

la mia fi - ne - stra i a - per - ta e vien la se - ra

¹⁶ “I do not know why my knees are trembling, I do not know why tears are springing to my eyes. So here I am with my head in my hands and I am thinking of you so far away.”

Example IV-52

Un organetto Bar 25

25

voice

Non so per-che mi tre-mi-noi gi-noc-chi non so per che mi sal-ga_il prian-to_al gliocchi,

Another van Oostveen trademark is the *cadenza* in the accompanying piano part in bars 23-24.

The accompaniment to *un Organetto* is very unpianistic; more suited to an orchestra or organ, with homophonic chords either in the right or left hand and the opposing hand playing long held notes or scale passages in octaves.

Example IV-53

Un organetto Bar 1

1

Note the entrenched pedals in the right hand chords: ab/c^1 (bar 1), db^1/f^1 (bars 2-3), gb^1/bb^1 (bar 4) and gb^1/db^2 (bar 5). If the above-mentioned bars (1-5) are analysed, the harmonic structure could be interpreted as follows: Bar 1: In Ab major I with chromatic passing notes in octaves. Bar 2: Ab IV (Bb and Ab appoggiaturas. Bar 3: Ab ii (Cb appoggiatura). Bar 4 Ab $bvii = bb$ VI. Bar 5: German sixth on ii (Bbb) of Ab). The accompaniment becomes less homophonic from bar 6 onwards at the entry

of the solo voice in order to bring out the melodic line while a bell effect is created in the left hand.

Example IV-54

Un organetto Bar 6

6

From bar 29 the accompaniment reverts to the original homophonic style with the movement winding down with the bell effect in the right hand from bars 34-36 and the last bar with a stacking of a broken *ab* minor chord ending on a C-G open fifth.

Rhythmically this movement is very simple. Nothing more complicated than the syncopated crotchet or the dotted crotchet/quaver combination appears. The most interesting rhythmical moment occurs when the solo part creates a cross-rhythm against the piano in bar 13.

Example IV-55

Un Organetto Bar 13

It must be kept in mind that due to the psalmodic nature of the voice part the optical simplicity of the score negates the true musical intricacies of this composition.

This movement is effective as a result of the different melodic energies and patterns that is controlled by the recitative influences and operatic impulses generated by the Italian text.

4.3.3 III. Rio Bo

The poem "Rio Bo" was written between 1904-1914 and published again by Vallecchi Editore at Florence in 1963.

The difference in style between Rio Bo and the preceding song is quite dramatic. Gone are the free melodic vocal lines, and in its place is a rhythmically driven 3/8-metre that reminds more of instrumental than vocal music.

The piano accompaniment is transparent and interacts, mainly rhythmically, with the vocal part. In keeping with vocal compositional techniques the rhythmic usage in the vocal part is simple yet not boring or expected. The 3/8-metre creates a bouncy feel that is transported to both the solo and accompanying parts; maybe to portray the flowing energy of the river Bo.

The bass line actually creates a countermelody against the solo voice from bars 10-26. This melody is transformed into a (typical) basso ostinato for seven bars up until bar 38. From bar 42 a homophonic left hand treatment is accompanied by an ostinato

figure in the right hand. From bar 46-49 and bars 69-70 a typical van Oostveen figure appears:

Example IV-56

Rio Bo Bar 45

45

Another ostinato is found in bars 59-67 in parallel fifths, alternating between the left- and right hands.

It is obvious that a great deal of thought has gone into creating an accompaniment that both supports but also has an independent musical identity.

The left hand on the first beat and the right hand playing the two consecutive offbeats amplify the triple metre feel (bars 10-18).

Example IV-57

Rio Bo Bar 10

10

From *Presto Volante* the style marginally changes to become heavier with a chord per beat and from bar 87 the long note held by the solo voice forms a contrasting element to the adding of voices in the chordal accompaniment.

4.3.3.1 Melody

The first nine bars are characterised by the V-I progressions in the bass line. The melody is supported by the rising right hand note that extends the ostinato feel of the stagnant chord progression (bars 5-7). The vocal melody shows repeated notes that mask the simple f^1 - a^1 - f^1 progression of the first phrase (bars 5-8).

Example IV-58

5 Rio Bo Bar 5

Tre ca - set - ti - ne dai tet - ti a - guz - zi,

The second phrase (bars 9-12) is sequentially repeated in the third phrase, rhythmically varied, with the final note an octave higher. The bass line (left hand) also plays a sequence of triad stacking that resolves stepwise back to the original note of the phrase. The third phrase of this particular sentence employs an ascending scale that through fourth intervals revert back to the V-I ostinato (bars 31-37) of bars 5-9. Bars 31-34 is a varied transposition of bars 5-8. The second half of the phrase (36-40) leads the melody from $c\#^1$ to $d\#^2$. These three phrases paint a picture of the surroundings “Tre casettine dai tetti aguzzi, un verde praticello, Un esiguo ruscello:

rio Bo. Un vigile cipesso¹⁷”. Following in the next bar is a succession of two sequences (varied), centring around a^1 and d^2 , finally acting as an upbeat to $c\sharp^2$ to end the phrase. The following phrase represents a similar sequential pattern to the one in bars 41-45 even though the internal intervals and rhythm is slightly altered (“Una granda magnifica stella”¹⁸). The phrase is extended by adding two bars (bars 55-56) that in itself is extended by a long $f\sharp^2$ that is resolved descending through a free sequence to a $g\sharp^1$. The following phrase builds upon these rhythmic patterns and creates a free sequential phrase. The final sentence (that of the Coda) assumes the character of a fanfare as broken chords in rapid quaver motion lead into a held b^1 in bar 87 accompanied by pedal points in the left hand. It is the answer to the question of the “star in love” (“Chi sa se nemmen so ce l’ha una granda citta.”¹⁹). The accompaniment poses not much of real interest apart from rising and setting scale figures (bars 38-40). A new motive appears in bars 45-49

Example IV-59

Rio Bo Bar 67



¹⁷ “Three little cottages with spiral roofs, a little green field. A little rivulet: Rio Bo. A guarding cypress.”

¹⁸ “A big magnificent star”

¹⁹ “Who knows if not even I know if it passes (the river Bo) a great city.”

which is again repeated in bars 67-69.

Van Oostveen makes use of an interesting compositional effect whereby the motive is repeated in the following bar an octave lower, giving an imitative feel to the work.

Examples can be found in bars 1-4 and 59-66.

Example IV-60

Rio Bo Bar 59

59

4.3.4 Summary

The *Tre canti Italiani* presents Van Oostveen in a somewhat sombre mood. 1942 found Holland in the middle of the Second World War and the ethos of the *crepuscolarismo* (“twilight school”) is not out of place in a war-torn Europe.

The set of three songs does provide a study in Neo-Classical song writing and as such is an example of Van Oostveen’s polyphonic abilities coupled to the homophonic use of the piano as accompaniment.

Van Oostveen obviously not only understood the Italian language but was also very capable of setting it to music. Of the three songs the two Strecchetti songs, and then more specifically *Quando cadran*, stands out as the more daring and innovative, especially the way in which the recitative style is incorporated to create a free melodic feel. Rio Bo stands in stark contrast to this, as the somewhat traditional song, reminiscent of the *Six children's songs* and *Mutterhände*.

4.4 **Tango Olando Op.15 (Dutch Tango)**

Of his compositions for piano, *Tango Olando* is probably the most significant, not because it is necessarily his “best” piano work but it is the one composition very much associated by his pupils as being a representative piece from Van Oostveen’s piano oeuvre. He most probably felt very much the same about this piece as does Mrs Van Oostveen.

Tango Olando also forms part of what could be called Van Oostveen’s “miniature compositional period” as it dates from 1941, the same year as other examples of this style such as the *Six children's songs* Op.13 and *Mutterhände* Op.14. It can actually be said that Van Oostveen had not produced many works during the war years but those that did see the light can be taken as representative of many aspects of this compositional period.

Van Oostveen's trademarks appear throughout this work. The first one that attracts the musical eye is the adept use of augmentation in the left hand to alternate between the two figures that represent the melody in the right hand. This type of augmentation appears throughout the rest of the composition. The above-mentioned motive gives the particular "Tango" character to this composition.

Example IV-61

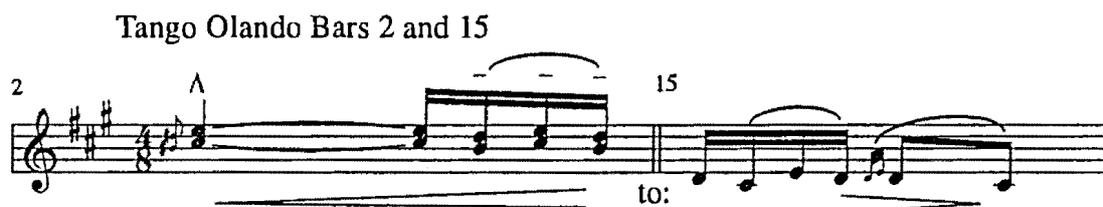
Tango Olando Bar 1

The musical score for 'Tango Olando Bar 1' consists of two systems. The first system begins with a treble clef staff containing a melody that starts with a quarter rest, followed by eighth notes. The bass clef staff provides a piano accompaniment of eighth notes. The second system continues the melody and accompaniment. Dynamics include *p*, *P*, and *mf*. There are slurs and accents in the melody.

Note the augmentation of the left hand motive (bar 2) in bar 4 onward. The Tango melody is unusual for Van Oostveen, in that although it starts off as being in parallel thirds, from bar 4 the parallelism disappears as the voice movement creates fourths, seconds and thirds and becomes denser as a third part is added to form triads. The melodic line in the first section centres around the $d/d\#^1$ although it veers away in bars 4-5 to return in the following bar. In bar 10 this line gradually starts to ascend to

finally end on an e in bar 14. In bar 15 the melody is transferred to the left hand and the motive is slightly varied:

Example IV-62



Another very typical Van Oostveen motive appears at the end of the above-mentioned section (bar 29) built upon semiquavers with the intervals being inverted.

Example IV-63



A few minor scales also appear in bars 31, 37 and 64.

The recapitulation (bar 46) is for the first 13 bars a direct repeat of the opening bars and only from bar 58 is there a marked variation as the left hand melody is transposed from an F base to G an octave lower.

The Coda (bar 58) reintroduces all the main motives of the work and ends with an arpeggio type upward run on an A⁷ chord followed in the final bar by an open A-E interval with a cluster chord attached to it in the right hand.

Example IV-64

Tango Olando Bar 72

4.4.1 Melody

It must be mentioned that throughout this composition, as is very common with Van Oostveen, pedal notes are in evidence.

The use of appoggiatura upbeats to many of the bars that lead the melody, lends a Spanish touch to the overall character of the work.

Why this tango should be “olando” (“Holland”/Dutch) is not altogether clear. Maybe it could be the use of certain dissonant cluster chords such as those in bars 6 and 15 that gives it a typical modern Dutch identity of the 1940’s but this theory is not very watertight. Van Oostveen was probably influenced by the then very popular Tango dance band “Malando and his Orchestra” that featured prominently in the war years and after in Holland²⁰.

²⁰ Personal memories: Dr P.Loeb van Zuilenburg

4.5 Synopsis of first compositional period

The following aspects can be seen as representative of Van Oostveen's first compositional period:

1. Miniature compositional style

Many of the works from this period, like those of well-known predecessors of Van Oostveen such as Schönberg (*Six Little Pieces for Piano* Op.19, 1911) and the early works of Bartók (*Nine Little Piano Pieces* 1926 and *14 Bagatelles* Op.6), are composed in miniature form. They are short, concise and to the point. The harmonic and melodic material is straightforward without any superfluous elaboration.

2. Basso ostinati and grounds almost always appear in this period. These are in some compositions extensively used for large sections of his works.

3. A very large part of the output from this period is vocal. From the 27 compositions 15 are for either solo voice, declamator²¹, choir or combinations of these with instrumental accompaniment.

4. The melodic lines are simple, especially rhythmically, and vocal ranges do not exceed an octave by more than a third.

²¹ Van Oostveen used a declamator in some of his works as a type of narrator singing in recitative style

5. Expressiveness and emotional content akin to late Romanticism are present, again more so in the vocal- than instrumental works.
6. Neo-Classical tendencies, for example the use of pedals and the motoric energy of the accompaniments, are already in evidence.
7. Other important works of this period include *De Motoren* for declamator and orchestra. Op. 19, 1943, *Herfstcantata* for children's choir and piano. Op.17, 1942, *Vita Christi* for String quartet and declamator. Op.25, 1945, *Godspreuk* for male choir and orchestra. Op.26, 1945, *Declamatorium: Paul, John and Jacob* for declamator and orchestra. Op.27, 1945. These works all contain vocal parts in some form, and also the use of a declamator is peculiar to this period.

CHAPTER 5

Analysis of selected works

Second Period: 1945-1957

The compositions under discussion in this chapter are:

- 5.1 *Stabat Mater* for tenor, SATB and chamber orchestra, Op.30, DONEMUS, Amsterdam, 1946
- 5.2 *Dido* for flute and string quartet, Op. 32, DONEMUS, Amsterdam, 1952
- 5.3 *Chinoiserie*, Suite for 3 trombones, Op. 35, DONEMUS, Amsterdam, 1953
- 5.4 *Sonate* voor piano, Op. 36, DONEMUS, Amsterdam, 1954

5.1 Stabat Mater Op.30 for Tenor solo, Mixed Choir and Chamber Orchestra.

In stark contrast to many of Van Oostveen's works dating from the 1940's, his *Stabat Mater* is certainly not a miniature work.

When studying a composition that received a meritorious award, such as the 1947 Town Council of Amsterdam award, category D, the question arises as to why the specific work had received this prize. This composition by Van Oostveen answers the question itself.

The marriage of and the contrasts between the traditional Catholic *cantus firmus* declamatory style and the "modern" style of the middle of the 20th century, create an ethos and imagery that is very special and effective.

Van Oostveen's interest in religious matters was mostly of an external and traditional kind and not part of his own spiritual being (J. Van Oostveen).

The *Stabat Mater Dolorosa*, depicting the weeping Mother at the Cross, is the sequence for the Feast of the Seven Dolours (September 15). It was probably written in the 13th century by Jacopone da Todi (1228? – 1306), but did not become a part of the Roman Catholic liturgy until 1727. Unlike the *Dies Irae* sequence, it is the text alone and not the plainsong melody that has received attention in concert settings. It has been popular with composers since the Renaissance settings of Josquin des Prez, Palestrina, and Roland de Lassus. Later composers who set the *Stabat Mater* include Pergolesi, Haydn, Rossini, Schubert, Verdi, Dvořák, Poulenc and Virgil Thomson (website: www.abbey.apana.org.au). The words literally mean “the sorrowful mother standing”; a mostly sombre atmosphere therefore.

Van Oostveen composed his *Stabat Mater* as a unit, not depicting the seven Stations of the Cross as seven separate sections. The duration of 13 minutes ensures the possibility of the composition being performed during the liturgical proceedings and not limiting it to concert performances. The influence of Joseph Smits van Waesberghe, Franciscan monk and plainsong teacher at the Amsterdam Conservatoire, no doubt played a part in the coming into existence of this composition.

Note the unusual instrumentation used by Van Oostveen for the chamber orchestra:

From top to bottom in the score:

Piccolo, English Horn, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Percussion, Timpani, Harp, Violins I and II, Viola, Cello and Bass.

5.1.1 General structural synopsis

To highlight the importance of this work in Van Oostveen's oeuvre, a cursory overview of some outstanding compositional aspects *qua* themes and motives will be given. A discussion of compositional devices and their application by Van Oostveen will follow. Within the limitations of the 13 minutes wherein this composition is set Van Oostveen takes the listener through an array of acoustic and emotional nuances.

The **Introduction** commences with *molto mosso* and a two-bar frenetic phrase ending in a *fermata*. It is interesting how the tension is built by means of diminution as well as the alternation of the musical line between the different voices, beginning with the three lower strings, jumping to the 2nd- and then 1st violins and following with the cor anglais, clarinet and finally the piccolo. The high point incorporates all the instruments in bar 2. Van Oostveen uses the above-mentioned technique throughout this composition to create an intensification of energy as well dynamic levels.

The following example from bar 5 in the string parts is such a case in point.

Example V-1

Stabat Mater Bars 5-6

The musical score for Example V-1, titled "Stabat Mater Bars 5-6", consists of five staves: violin 1, violin 2, viola, cello, and bass. The music is in 3/4 time with a key signature of one sharp (F#). Bar 5 begins with a fermata over the first measure. The violin parts enter in bar 5 with a melody marked *mf*. The viola, cello, and bass parts enter in bar 6 with a melody marked *p*. The bass part features a triplet of eighth notes. The score concludes in bar 6 with a fermata over the final measure, marked *sfz* (sforzando) with an accent (>).

The first six bars are punctuated with *fermatas* creating a very dramatic and declamatory effect. The horn solo that starts in bar six is the first indication of the plainsong style that will characterise the first entry of the choir.

Example V-2

Stabat Mater Bars 6-9

The musical score for Example V-2, titled "Stabat Mater Bars 6-9", shows a Horn solo in 3/4 time with a key signature of one sharp (F#). The solo begins in bar 6 with a melody marked *mf*. The melody is characterized by a plainsong style with a series of eighth notes. The score includes a triplet of eighth notes in bar 7, marked *p*. The solo concludes in bar 9 with a fermata over the final measure, marked *fp* (fortissimo piano) with an accent (>).

With the upbeat to bar 10 the above-mentioned melody is taken over by the violins with the three lower string parts answering at a crotchet distance. While the aforementioned is happening, the wind parts are gradually more densely orchestrated

and also the intensity becomes more feverish. The *serando e appassionata* indication, at this point, presents a type of harp *cadenza* and another *caesura*. Bar 14, in slower tempo (crotchet = 104), sees the strings with a *p tremolo* and the woodwinds interplaying the same motive between the different parts; everything still *p*. This is followed in bar 18 by the introduction of the brass pattern that in singular form was already present in bar 16, but is now used antiphonally with the timpani (*mf*). The indication: *Sempre Cresc.* leads the antiphonal play between the woodwinds to the brass followed by a fanfare motive in the horn (in bar 21). At the same time a new motive appears in the English horn; one that will be seen throughout the composition. The climax to the section arrives at bar 26 (*ff*) with the strings this time being used antiphonally.

Example V-3

Stabat Mater Bar 26

The musical score for Example V-3, titled "Stabat Mater Bar 26", shows the string parts for violin 1, violin 2, viola, cello, and bass. The score is in 2/4 time and begins at bar 26. The key signature has one sharp (F#). The dynamics are marked as *f* (forte) for the bass, *mf* (mezzo-forte) for the violin 1, viola, and cello, and *ff* (fortissimo) for the violin 2. The violin 1 part features a melodic line with a triplet of eighth notes in the second measure. The violin 2 part has a more active line with a triplet of eighth notes in the second measure. The viola and cello parts provide harmonic support with similar rhythmic patterns. The bass part consists of a single note with a forte dynamic. The score is divided into two measures by a bar line.

A horn solo leads into the first (*p*) entry of the choir in bar 30 (A), accompanied by the muted strings with a variation on the English horn motive of bar 21. The choir is divided into two halves and used in answering style between the female- and male voices at its first entry with the words “Stabat Mater dolorosa, juxta Crucem lacrimosa, dum pendebat Filius”¹.

Example V-4

Stabat Mater Bars 30-34

The musical score for Example V-4, titled "Stabat Mater Bars 30-34", consists of two systems of four staves each. The first system covers bars 30-34, and the second system covers bars 35-38. The music is in G major and common time. The lyrics are in Latin and are written below the vocal staves. The score includes dynamic markings such as *pp* and *p*, and various musical notations including slurs, accents, and phrasing slurs. The lyrics for the first system are: "Stabat Mater dolorosa, juxta crucem lacrimosa, dum pendebat Filius". The lyrics for the second system are: "mo - sa dum pen de Bat ti li us", "mo - sa dum pen de Bat ti li us", "la cry mo - sa dum pen de Bat ti li us", and "la cry mo - sa dum pen de Bat ti - li us".

30

pp Sta bat Ma ter do lo ro so jux ta cru cem la cry

pp Sta bat ma ter do lo ro sa jux ta cru cem la cry

pp Sta bat Ma ter do lo ro sa jux ta cru cem

pp Sta bat MA ter do lo ro sa jux ta cru cem

mo - sa dum pen de Bat ti li us *pp* dum pen

mo - sa dum pen de Bat ti li us *pp* dum pen

la cry mo - sa dum pen de Bat ti li us *pp* dum pen

la cry mo - sa dum pen de Bat ti - li us *pp* dum pen

¹ At the cross her station keeping, Stood the mournful Mother weeping, Close to Jesus to the last.

From bar 37 the choir is used homophonically, still very softly, with the motive from the upper strings carried over to the celli and into a solo in bar 39. In the following bar a new rhythmical motive is introduced in the timpani part. This motive reappears also in the trumpet and while the psalmodic style of the choir progresses up until bar 48 (“Cujus animam gementem, Contristatam et dolentem, Pertransivit gladius”²) the melody is contained within the bass line of the celli/basses, based on the above-mentioned rhythmic motive.

Example V-5

Stabat Mater Bar 44

44

The musical score for Example V-5, titled "Stabat Mater Bar 44", consists of two systems of staves. The first system shows the cello and bass parts. The cello part begins with a piano (*pp*) dynamic and features a melodic line with a prominent eighth-note rhythm. The bass part also begins with a piano (*pp*) dynamic and features a similar melodic line. The second system shows the cello and bass parts with a fortissimo (*ff*) dynamic. The cello part features a melodic line with a prominent eighth-note rhythm, and the bass part features a similar melodic line. The score includes various musical notations such as notes, rests, and dynamic markings.

An imitative entry follows through the four string lines and is taken over by the choir in bar 56 in solo voices (O quam tristis et afflicta, Fuit illa benedicta, Mater Unigeniti!³). While the above is happening the original staccato figures of the

² Through her heart, His sorrow sharing, All His bitter anguish bearing, Now at length the sword had pass'd.

³ Oh, how sad and sore distress'd, Was that Mother highly blest, Of the sole-begotten One !

brass/percussion reappear and the strings follow, also with solo parts, with the imitative character taken from the choir parts. A harp *cadenza* leads to the second choir entry in the same melodic style as presented earlier, but with each part having a separate identity.

Example V-6

ff

Stabat Mater Bar 66

66

The musical score for Stabat Mater Bar 66 consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#), starting with a *p* dynamic and the vocalization 'ah'. The second staff is another vocal line with a treble clef and a key signature of one sharp, also starting with a *p* dynamic and the vocalization 'ah'. The third staff is a piano solo for the voice part, marked *I Solo* and *mf*, with the lyrics 'Quis mor a bat et do le bat Pi a Ma ter dum vi-'. The bottom staff is a bass line with a bass clef and a key signature of one sharp, starting with a *pp* dynamic.

From bar 72 onwards the voice parts (“Quis est homo, qui non fleret, Matrem Christi si videret in tanto supplicio ?”⁴) “revert” to the psalmodic style of the beginning of the A-section (*molto rubato*) with woodwind and brass interjections. The polyphony created between the strings and voices continues until bar 82. At this bar Van Oostveen reintroduces diminution, but as a winding down of the musical energy, with the string parts being gradually thinned out and only a few wind interjections

⁴ Is there one who would not weep, Whelm'd in miseries so deep, Christ's dear Mother to behold ?

occurring at irregular one-bar distances.

The B-section, with triplet accompanying figure in the strings, ominously tranquil *pp*, has the top voices singing “pro-peccatis”⁵-words with the basses again quoting the octave motive from the introduction.

Example V-7

Stabat Mater Bar 90

90

The musical score for Stabat Mater Bar 90 consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the string accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'Pro peccatis'. The Soprano and Alto parts have lyrics 'Pro pec' in the first measure and 'ca tis' in the second measure. The Tenor and Bass parts have lyrics 'Pro pec ca tis' in the second measure. The string accompaniment has a triplet figure in the second measure.

This section is “interrupted” with a short *a capella* chorale (“Vidit suum dulcem natum moriendo desolatum, dum emisit spiritum”⁶) in the choir (bars 99-103) and ends after a short horn solo on a *f* minor seventh chord in bar 109.

⁵ for sins

⁶ For the sins of His own nation, saw Him hang in desolation, till His spirit forth He sent.

The C-section is introduced by the strings and a descending solo in the cello, (*accelerando*) followed by a climactic entrance of the choir (“Eia Mater, fons amoris, me sentire vim doloris fac, ut tecum lugeam.”⁷) in bar 117, *a tempo*. The voice movement overlaps to create a very busy effect and a large sound panorama. The voices are echoed in the clarinet and bassoon while the strings repeat earlier motives (bars 23-29). The running wind interjections reappear in bars 124-127 and in the same bars the choir is used in downward stacking on the words “Fac, ut ardeat cor meum in amando Christum Deum, ut sibi complaceam”⁸. Pedal points are in evidence (celli/bass) from bars 121-127 (g and G) and again from bars 129 (A) to the end of the section (bar 135).

A very dramatic section (D) follows in slow tempo (crotchet = 80), with the tenor part announcing (f) the introduction (“Sancta Mater, istud agas, crucifixi fige plagas cordi meo valide”⁹) and being imitated by the other voices.

Scale figures reply in the strings and then also in the woodwinds with the chorale from the previous section appearing in the brass. The choir parts become more *stringendo* with parts overlapping to keep the impetus alive. After the climax in bar 142 suddenly on the words “Tui nati” a sudden *pp* in the choir, as well as double solo parts in the strings (with the original cor anglais motive) contrasts the energy of the preceding section (“Tui nati vulnerati, tam dignati pro me pati, paenas mecum

⁷ O thou Mother! fount of love! Touch my spirit from above; make my heart with thine accord.

⁸ Make me feel as thou hast felt; make my soul to glow and melt with the love of Christ our Lord.

⁹ Holy Mother! Pierce me through; in my heart each wound renew of my Saviour crucified.

divide”¹⁰). This is kept for four bars, with G ostinato in the basses, before another crescendo leads to the end of the section on an open C-g fifth.

Section E introduces an offbeat melody in the cello (bars 148-149) that is taken over by the solo violin (bars 150-153) and clarinet (bars 154-156)

Example V-8

Stabat Mater Bar 150

with an E-pedal from bars 150-160.

The choir, homophonically used, leads the section until bar 170, while the strings and harp are in accompaniment (“Fac me tecum pie flere, crucifixo condolere, donec ego vixero. Juxta Crucem tecum stare, et me tibi sociare in planctu desidero”¹¹).

The next section (F) starts with the melody in the solo clarinet while the choir at the same time interjects in a declamatory style. Another melody is added in the bassoon and inverted in the cello one bar later. The cello melody proceeds until bar 187 while a variation is used in imitation through the upper string parts.

Modulating into f minor the G-section starts deceptively quiet with the lower voices being doubled by the horn and trumpet (“Fac, ut portem Christi mortem passionis fac

¹⁰ Let me share with thee His pain, Who for all my sins was slain, Who for me in torments died.

¹¹ Let me mingle tears with thee, mourning Him who mourn'd for me, all the days that I may live. By the cross with thee to stay, there with thee to weep and pray, is all I ask of thee to give.

consortum, et plagas recolere”¹²). A change of metre leads into a *poco piu largo e pesante* moment (bar 201), rhythmically striking in the choir and strings. At the *allegro* marking the winds and choir exchange frenetic musical imagery leading to C major and the beginning of H in bar 203 (“Fac me plagis vulnerari fac me cruce inebriari, et cruore Filii”¹³).

The upper string parts play a polyphonic interlude akin to the one in bars 25-26.

Example V-9

Stabat Mater Bar 203

203

The musical score for Example V-9, titled 'Stabat Mater Bar 203', consists of three staves: violin 1, violin 2, and viola. The music is in 4/4 time and features a complex polyphonic texture. The violin parts are characterized by frequent triplet patterns, while the viola part provides a more rhythmic and harmonic foundation. Dynamic markings such as *f* (forte) are used throughout the piece. The score is divided into two systems, with the first system covering bars 203-205 and the second system covering bars 206-208.

A *cadenza* by the solo violin interrupts the above-mentioned proceedings in bar 209

¹² Let me, to my latest breath, in my body bear the death of that dying Son of thine.

¹³ Wounded with His every wound, steep my soul till it hath swoon'd in His very blood away.

to again continue, with woodwind interjections, up until bar 215. The woodwinds join and the new section is introduced with the choir (*pp*) in imitation between the bass part and the top three parts while also being echoed in the percussion (“*Flammis ne urar succensus per te, Virgo, sim defensus in die judicii*”¹⁴). This is continued until bar 227 with the orchestration gradually becoming thicker. A scale pattern, *ritardando*, through the bass into the 1st violin part leads to the next section in bar 231.

The first entry of the solo tenor (“*Christe, cum sit hinc exire, da per Matrem me venire, ad palmam victoriae*”¹⁵) appears in bar 231 (I) and is answered by the choir, doubled by the clarinet in bar 233 (fourth beat) and then solo in bars 239-241. The choir joins again in bar 243 and the imitative use of the woodwinds follow in the same bar. The section leads up to a climax with runs in the strings and the harp joining (*quasi campanella*) in bar 247 (*poco a poco accelerando*). The strings enter with subdivided triplets in bar 251 and in the following bar the choir and soloist enter on every second bar with the word “*Gloria*” *fff!* A two bar string interlude leads to another “*Gloria*” entry and a pedal E, indicating the *Coda*, lasting from bars 255-274. A *ff* brass chorale accompanies the above while a type of *moto perpetuo* is found in the upper strings.

The section starts winding down in bar 263 as the string subdivision parts revert to a homophonic bar followed by the “*Amen*” in the choir that is answered two bars later by the solo tenor.

¹⁴ Be to me, O Virgin, nigh, lest in flames I burn and die, in His awful Judgment day.

¹⁵ Christ, when Thou shalt call me hence, be Thy Mother my defence, be Thy cross my victory.

Example V-10

Stabat Mater Bar 265

265

The musical score for Stabat Mater Bar 265 is presented in two systems. The first system is labeled "Tenor solo" and includes lyrics "men" and "men". The second system includes lyrics "men," and "men,". The piano part features a prominent "A" marking and a "morendo" dynamic marking.

The above is repeated twice and is followed by a tenor solo that leads into the final few bars based on E_b and is followed by the final *morendo* chord, built on a stacking of fourths: $G\#/C\#/F\#/B/E$.

5.1.2 Compositional Aspects

The formal structure of Van Oostveen's *Stabat Mater* could be described as through

composed, as it does not adhere to any traditional compositional format. Unity is created through the use of motives and themes that recur in different settings and aspects of the composition. Tonality can be described as chromatic and there is no point in trying to force it into a description pertaining to major or minor keys.

The following interesting compositional devices and aspects regarding Van Oostveen's *Stabat Mater* should be noted:

5.1.2.1 Motivic interplay

The use of motives that are literally thrown between instruments is very much a characteristic of this composition. This can be seen from the first bar. The triplet figure is passed from the cello/bass and viola to the second violin, first violin, cor anglais, clarinet and finally the piccolo.

Example V-11

Stabat Mater Bar 1

The musical score for the first bar of *Stabat Mater* shows the following details:

- Instrumentation:** Piccolo, English Horn, Clarinet, VI 1, VI 2, Viola, and Cello.
- Key Signature:** One sharp (F#).
- Time Signature:** Common time (C).
- Triplet Figure:** A triplet of eighth notes is passed between instruments. It starts in the Cello/Viola part (marked *fpp*), moves to VI 1 and VI 2 (marked *fpp*), then to the Clarinet (marked *f*), English Horn (marked *f*), and finally to the Piccolo (marked *f*).
- Dynamic Markings:** *fpp* (fortissimissimo) is used for the initial triplet in the lower strings. *f* (forte) is used for the triplet in the woodwinds. *sfz* (sforzando) is used for the final notes of the triplet in the strings.
- Other Markings:** Fingerings (1, 3, 4, 5) and slurs are present. The Piccolo part has a slur over the triplet and a '5' above it. The English Horn part has a slur over the triplet and a '4' below it. The Clarinet part has a slur over the triplet and a '4' below it. The VI 1 and VI 2 parts have a slur over the triplet and a '3' below it. The Viola and Cello parts have a slur over the triplet and a '3' below it.

The resultant effect is not only acoustically interesting but also utilizes the different colours of the instruments and drives the dynamic motion as the instruments used are progressively louder in timbre, coupled to a written *crescendo*. The next example from bar 3 is similar through the “stacking” of instruments but by keeping the original entry “alive” the adding of new parts creates again a compression of instrumental colour through the use of basically one motive.

Example V-12

Stabat Mater bar 3

The musical score for Example V-12, titled "Stabat Mater bar 3", consists of five staves: violin 1, violin 2, viola, cello, and bass. The music is in 5/4 time and D major. The score shows a crescendo from bar 1 to bar 3. The violin parts enter with a five-note motive (marked *fp*) and are followed by the viola (marked *fp*), cello (marked *pp*), and bass (marked *pp*). The score ends with a sforzando (*sfz*) dynamic and a fermata over the final notes.

Examples of the *imitative* use of motives can be found throughout this work, but an interesting one occurs in bars 11-13. The first entry of the motive can be found already with the upbeat to bar 10 in the 1st and 2nd violins. It is a very simple motive

Example V-13

Stabat Mater Bar 10

The musical score for Example V-13, titled "Stabat Mater Bar 10", shows the first staff: violin 1. The music is in 5/4 time and D major. It shows the first entry of a motive in the violin 1 part, starting with an upbeat to bar 10. The score ends with a fermata over the final notes.

but at its third entry the orchestration becomes fuller as over and above the strings, the French horn is added and the interjections of the winds become more marked. At this point it is interesting to note that said interjections are answered in inversion.

Another good example occurs in bar 49 between the different string parts. Notice the change in internal intervals but also the polyphonic use of the “countersubjects”.

Example V-14

Stabat Mater Bar 49

The musical score for Stabat Mater Bar 49 features five string parts: violin 1, violin 2, viola, cello, and bass. The key signature is G major (one sharp) and the time signature is common time (C). The score is divided into three measures. In the first measure, violin 1 plays a melodic line starting on G4, marked with a piano (*p*) dynamic and a fermata. Violin 2, viola, cello, and bass all play a similar melodic line, marked with a piano (*p*) dynamic and the instruction *subito*. The second measure shows the continuation of these lines, with violin 1 playing a more complex figure. The third measure concludes the phrase with a final cadence in all parts.

The use of the choir in bars 118-121 needs mentioning as the half-bar distance of the canon between the upper male- and female voices and the lower male- and female voices creates a syncopation that drives this musical moment.

Example V-15

Stabat Mater Bar 118

118

Ma ter Fons a mo ris me sen ti re vium do - lo ris fac ut
 E ia MA ter Fons a mo ris me sen ti re wim do - lo ris
 Ma ter Fons a mo ris me sen ti re wim - do - lo ris fac, ut
 E is Ma ter Fons a mo ris me sen ti re wim - do - lo ris

Imitation is interestingly applied to the choir parts in bars 136-147. The soprano- and bass parts are subdivided into two parts and the alto and soprano voices are used homophonically. The first entry is made by the tenors with the basses answering at three-crotchet distance followed by the upper voices at one crotchet distance. This creates a moment in each two-bar phrase where the basses are singing alone, creating an antiphonal effect with the full choir answering. In similar vein is the appearance of the choir in bars 177-187 and 217-225.

As is obvious from the short overview of the total composition, Van Oostveen makes use of his trademark pedal points throughout the work.

5.1.2.2 Orchestration and Vocal application

Van Oostveen very cleverly uses the instruments, and that includes the voice, to his disposal to create an array of moods and images throughout this work.

5.1.2.2.1 Vocal

The metre of the poetry to which Van Oostveen sets his *Stabat Mater* in a sense prescribes the rhythmic use of the voice parts. The traditional Latin *Stabat Mater* text, to which Van Oostveen fully adheres, is set in couplets of three verses based on the trochaic¹⁶ metrical foot (Makins 1997, 892). The inherent rhythm is thus crotchet/quaver crotchet/quaver (“*Stábat Máter Dólorósa*”). With the first choir entry (bar 30) Van Oostveen manages to sidestep this prescription by shortening the first syllable creating a two quaver/one crotchet rhythm.

Example V-16

Stabat Mater Bar 30

The musical score for Bar 30 of *Stabat Mater* is presented in four staves, each representing a different vocal part. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: *Sta bat Ma ter do lo ro so jux ta* (Soprano), *Sta bat ma ter do lo ro sa jux ta* (Alto), *Sta bat Ma ter do lo ro sa* (Tenor), and *Sta bat MA ter do lo ro sa* (Bass). The dynamics are marked *pp* (pianissimo) for all parts. The Soprano part shows a rhythmic deviation from the traditional trochaic foot, with the first syllable 'Sta' being shorter than the following 'bat'.

¹⁶ “a metrical foot of one long and one short syllable”

This rhythmic solution does present its own catches as he can only vary the rhythm following the two quavers, such as the following example indicates (bar 33).

Example V-17

Stabat Mater Bar 33

The musical score for Stabat Mater Bar 33 consists of four staves. The top staff is the vocal line with lyrics: *cru cem la cry mo sa dum pen de Bat*. The second staff has lyrics: *cru cem la cry mo - sa dum pen de Bat*. The third staff has lyrics: *jux ta cru cem la cry mo - sa dum pen de Bat*. The bottom staff has lyrics: *jux ta cru cem la cry mo - sa dum pen*. The music is in G major and 3/4 time, featuring a mix of quarter and eighth notes with various rests.

Van Oostveen presents another solution (most probably taken from the earliest *Stabat Maters*) whereby the first two notes of the phrase are half the value of the following ones and then these are all the same length.

Example V-18

Stabat Mater Bar 45

The musical score for Stabat Mater Bar 45 is a single staff for Soprano (Sop). The lyrics are: *Con tris ta tan et do len ten per tran si vit gla di us per tran si vit gla di us*. The music is in G major and 3/4 time, featuring a rhythmic pattern of eighth notes and quarter notes. The piece ends with a *ff* (fortissimo) dynamic marking.

Rhythmically and melodically this is quite a simple approach, which lends itself to the setting of this particular poem. Van Oostveen masterfully recreates the ethos of the words in the dramatic use of the choir. A good example is the run up to the *poco*

allargando section (bar 199) where the words mean “Wounded with His every wound, steep my soul till it hath swoon'd in His very blood away”.

Example V-19

192 **Stabat Mater Bar 192**

et pla gas re-co-le-re, et pla-gas re-co-le-re Fac me pla-gis vul-ne

ra-ri fac me cru-ci-i ne bri-a-ri ri et cru

It is obvious from Van Oostveen’s use of the voice that he had a proper grounding as well as experience in the possibilities and the setting of words to vocal parts. The effect and sound palette that he presents in the *Stabat Mater* proves this.

The first entry of the tenor solo is a case in point. The strings are playing *tremolo decrescendo* and as the solo tenor enters *fff* he is accompanied by the choir *pp*. The doubling of the solo voice two bars later by the clarinet strengthens the melodic line and a few bars later the choir is *tacet* while the solo is carried by the upper string voices in their lower registers. There are moments when it seems as if the solo voice will get lost in the sound mass of the orchestration but Van Oostveen moves the tenor into the upper register to project above the accompanying voices.

The “Gloria” moment (unison *Bb* in all four voices including the solo) in bar 252, with the solo voice answering at one crotchet interval must be one of the most gripping vocal and dynamic moments in the score. The next entry is on an open *Db/Ab* fifth and three bars later a dominant tetrad on *E* that never resolves to *A*.

The “Amen” from bar 265 onwards stands in contrast to the “Gloria”, with the moving voices in the choir used in parallel thirds while the basic harmonic structure is a minor seventh (*pp*). The following entry resolves to a cluster chord (*A/B/C/D*) that leads to fourth stacking (*F#/B/E*)!

5.1.2.2.2 Instrumental

The choice of instruments for this composition in itself is unusual. The use of the piccolo instead of the flute and the cor anglais instead of the oboe gives colour nuances that are at the extremes of the woodwind sound spectrum. The clarinet is used as the middle voice and the brass and percussion to mostly punctuate the proceedings. It is interesting to note that in the Venetian style of *Palestrina* (*Stabat*

Mater for double chorus) the homophonic style of choir writing was encouraged, and not only the organ but “many other instruments such as trombones, cornetts and viols sounded with the voices” (Grout 1981, 288). Van Oostveen, the Neo-Classicist, must have based his *Stabat Mater* on the traditions of the Renaissance- and Baroque eras.

The use of string *tremolo pp* (bars 14-22) is noteworthy as Van Oostveen succeeds in creating an eerie atmosphere that is only punctuated by woodwind figures that gradually thicken to lead into the following section. The string parts are then transformed into the most obvious, a free canon. A type of “death” motive is presented for the first time in bar 41 in the timpani and later also in the trumpet.

Example V-20

40 **Stabat Mater Bar 40**

timp 

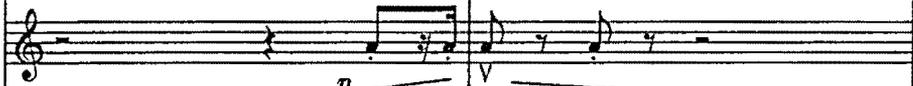
Rhythmical imitation between the brass and percussion can be found in bars 90-94.

Example V-21

Stabat Mater Bar 90

90

Horn in F 

Trumpet in Bb 

Trombone 

Percussion 

Usually, at the entry of the choir, and this is not always the case, the instrumentation becomes lighter or doubles the voice parts. A good example of the latter can be found in bars 74-82. The strings are used to accentuate the melodic line and the choir punctuates said line rhythmically.

Example V-22

Stabat Mater Bar 74

arco espr

vi 1 *f p*

vi 2 *f p*

alt *p f p*

sopr
Die - ret in tan to in tan to sup pli ci o? Quis non pos set con tris ta ri Chris ti Ma trem contem

alto
Die ret in tan to in tan to sup pli ci o? Quis non pos set con tris ta ri Chris ti Ma trem cor tem

ten
fle ret Ma trem Chris ti si vi de ret in tan to in tan to sup pli ci o? Quis non pos set con tris

bass
mf Quis est ho mo qui non fleet Ma trem Chris ti si vi de ret ret in tan to sup pli ci o?

Note how the upper three string parts can be found “inside” the soprano- and tenor choir parts.

The carrying over of motives and figures from one instrument to the next or from one part to the other is noteworthy. This relates very much to the technique of imitation as these examples are in many instances free canons.

Note in the following passage (bars 117-123) how the motive is moved from the 2nd violin to the 1st and then a new motive in the 1st violin is answered rhythmically in the viola to reappear in the next bar in the 1st violin part again.

Example V-23

Stabat Mater Bar 118

The musical score for Stabat Mater Bar 118 is presented in two systems. The first system shows the first three bars of the passage. The top staff is for the first violin (vi 1), the middle for the second violin (vi 2), and the bottom for the viola (vla). The key signature is one sharp (F#) and the time signature is 3/4. In bar 118, the first violin plays a triplet of eighth notes (G4, A4, B4) marked *p*. In bar 119, the second violin and viola play a similar triplet marked *p*. In bar 120, the first violin plays a new eighth-note motif marked *p*, while the second violin and viola play a different eighth-note motif marked *mf*. The second system shows bars 121-123. In bar 121, the first violin plays the eighth-note motif from bar 120 marked *f*, while the second violin and viola play a new eighth-note motif marked *f*. In bar 122, the first violin plays a new eighth-note motif marked *f*, while the second violin and viola play a different eighth-note motif marked *f*. In bar 123, the first violin plays the eighth-note motif from bar 122 marked *f*, while the second violin and viola play a different eighth-note motif marked *f*.

A similar type of instrumental interplay can be found in the following bars (124-127) between the woodwinds with the 2nd violins and violas also taking part.

Example V-24

Stabat Mater Bar 124

The musical score for Stabat Mater Bar 124 consists of five staves. From top to bottom, they are labeled: Piccolo, Cor Anglais, Bassoon, Violin 2, and Viola. The Piccolo staff is mostly silent, with a few notes in the final measure. The Cor Anglais, Bassoon, Violin 2, and Viola staves all play a complex, rhythmic pattern. This pattern is characterized by a series of eighth notes, often grouped in triplets, and is frequently slurred. The Cor Anglais and Bassoon parts include some triplet markings. The Violin 2 and Viola parts play a similar but slightly lower-pitched version of the pattern. The overall texture is dense and rhythmic.

As is the case with *Dido*, *Cadenzas* also make their appearances in the *Stabat Mater*.

In bars 132-136 the harp has the function of the flute in “Dido”.

The softer moments in the choir sections such as in bars 142-147 are complimented with 2 solo players on each string part (*pp*) and the sparse usage of simultaneous woodwinds.

5.1.2.3 Melody

As should be expected, Van Oostveen’s *Stabat Mater* is full of interesting melodic aspects.

It would be beyond the scope of this type of study to mention every single one but the most notable ones will be touched upon. It should also be mentioned that, in contrast to many of his other works, Van Oostveen relies more on sound effect,

rhythmic invention and colour dynamics, than on purely the melodic aspect to carry the compositional form in this piece.

The following melodic line (bar 5 - cello) could not be called an inspired melody but serves a directional purpose.

Example V-25

Stabat Mater Bar 5

p *sfz*

The first occurrence of a melody that is aesthetically inspired is in bar 21 with the cor anglais entry.

Example V-26

Stabat Mater Bar 21

f

This is followed by the string entry in bar 23 with the following melodic line.

Example V-27

Stabat Mater Bar 23

ff *mf*

The melodic line in the 1st violin (in bar 31) starts with two octave interval sequences with the subsequent direction of the musical line inverted before the melody actually flows towards another internal octave sequence.

Example V-28

Stabat Mater Bar 37

poco a poco cresc.

The image shows a musical score for Stabat Mater, Bar 37. It consists of three staves. The top staff is labeled 'violin' and contains a melodic line with several large intervals, including two octave sequences. The middle staff is a piano accompaniment with a more rhythmic and harmonic texture. The bottom staff is another piano accompaniment. Dynamic markings include *pp* (pianissimo) and *f* (forte). The tempo/mood marking is *poco a poco cresc.* (poco a poco crescendo). There are also various articulation marks like accents and slurs throughout the score.

The following example from bars 45-48 gives a good indication of the psalmodic character of the melodic lines in the choir part.

Example V-29

Stabat Mater Bar 45

45

The image shows a musical score for Stabat Mater, Bar 45, for a soprano voice. The staff is labeled 'Sop' and contains a melodic line with lyrics underneath. The lyrics are: "Con tris ta tan et do len ten per tran si vit gla di us per tran si vit gla di us". The dynamic marking is *ff* (fortissimo). The score is in 3/4 time and G major.

In contrast to the above-mentioned style is the following example (bars 66-69), which can be described as “classical”, with triad-base intervals and incorporating sequences.

Example V-30

Stabat Mater Bar 66

Sop

66

p ah

The use of fourth intervals in the melody does not escape Van Oostveen's attention and the line played by the 1st violin in bars 78-98 is indicative of this use.

Example V-31

Stabat Mater Bar 78

violin

78

p *sempre cresc.*

ff

p *pp* *sempre cresc.*

As will be seen in 5.1.2.6 many scale figures can be found in this composition and one that is very well incorporated into the melodic line is the violin part in bars 151-154.

Example V-32

Stabat Mater Bar 150

violin I

150

p *f*

The melody is answered in the clarinet in bar 154. An interesting use of arpeggio figures can be found in the clarinet solo that leads into the double bar at I (bars 176-183).

Example V-33

Stabat Mater Bar 176

Musically one of the most rewarding moments appears at the first entry of the tenor solo (bar 321). The melody, carried by the solo voice against the choir accompaniment, starts on a high ab^2 . Moving through an octave as it temporarily comes to rest in bar 233, picking itself up again to a c^2 in the next bar, it finally comes to rest on a g^1 in bar 236.

Example V-34

Stabat Mater Bar 231

More examples can be cited but the general concept is clear. Van Oostveen never omits to explore the musical possibilities of his compositions through proper melodic use.

5.1.2.4 Rhythm

As is the case with most of van Oostveen's music, the rhythmic content of his *Stabat Mater* can become a bit stagnant as the same motives reappear and the same rhythmic configurations persist.

The use of cross-rhythms, attempting to nullify this tendency, does appear for example in bars 117-123.

Example V-35

Stabat Mater Bar 118

118

The musical score for Stabat Mater Bar 118 consists of four staves. The first staff is the vocal line with lyrics: "Ma ter Fons a mo ris me sen ti re vlm do - lo ris fac ut". The second staff is a piano accompaniment with lyrics: "E ia MA ter Fons a mo ris me sen ti re vlm do - lo ris". The third staff is another vocal line with lyrics: "Ma ter Fons a mo ris me sen ti re vlm do - lo ris fac, ut". The fourth staff is a piano accompaniment with lyrics: "E is Ma ter Fons a mo ris me sen ti re vlm do - lo ris". The score includes dynamic markings such as *mf* and *f*, and various rhythmic notations including slurs and accents.

As was mentioned in 5.1.2.1 the rhythmic aspect is often used to drive the musical intensity to a climax. The following example (bars 213-215), with the note values increasing as the high point is neared, is such a case in point.

Example V-36

Stabat Mater Bar 213

The image shows a musical score for Example V-36, titled "Stabat Mater Bar 213". It consists of two staves. The top staff is labeled "violin" and starts with the number "213". The bottom staff is a piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The violin part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part has a more melodic line with some slurs and a dynamic marking of *pp* (pianissimo) at the end.

Even though the rhythm never shows great innovation, the rhythmic component is very important in carrying both the melodic lines as well as creating a particular atmosphere for each section.

5.1.2.5 Polyphony

Van Oostveen is very adept at polyphonic writing. This is again proven in the *Stabat Mater* and very good examples of such writing present themselves. Note the individual use of each string part in the following extract from bars 49-51 and the motivic continuum throughout as the individual parts form the constructive elements that create the compositional unit.

Example V-37

Stabat Mater Bar 49

The image shows a musical score for Example V-37, titled "Stabat Mater Bar 49". It features five staves for string instruments: violin 1, violin 2, viola, cello, and bass. The music is in a key with one sharp (F#) and a common time signature. Each instrument part has a unique melodic line. The violin 1 part starts with a dynamic marking of *p*. The violin 2, viola, cello, and bass parts all start with a dynamic marking of *p subito*. The score shows a complex polyphonic texture with many overlapping lines and some slurs.

Similar examples can be found in bars 58-61, 78-89 and 199-210.

A good example of vocal polyphony can be seen from bars 117-131. The choir, divided in lower and higher voices, answers the same motive internally, eventually developing into a four-part canon from bar 123 onwards.

Example V-38

Stabat Mater Bar 124

124

Fae ut ar de at cor me um in a man do Chris tum

Fae ut ar de at cor me um in a man do

Fa ut ar de at cor me um in a

Fae ut ar de at cor me um

De um ut si bi com pla ce am *pp*

Chris tum De um ut si bi com pla ce am *pp*

man do Chris tum De um ut si bi com pla ce am *pp*

in anan do Chris tum De um ut si bi com pla ce am *pp*

More examples can be found in bars 155-170, 183-187, 195-199, 223-227 and 239-250.

In opposition to the polyphonic techniques, Van Oostveen also uses many examples that are totally homophonic, for instance the chorale in bars 101-104. The choir is also used in a similar way for instance in bars 94-97 and 104-109.

Example V-39

Stabat Mater Bar 94

94

vi dit Je - sum in tor - men tis

vi dit Je sum in tor - men tis

vi dit Je sum in tor

vi dit Je sum in tor

It is the fusion of the above-mentioned two compositional techniques that makes the *Stabat Mater* interesting for both the listener and the musicologist.

5.1.2.6 Scale figures

It seems that Van Oostveen saw the scale as one of his main building blocks and especially in this composition. Not a page of score goes by without a scale appearing.

The scale upbeat in anticipation of an accented high point is very often used. These appearances can be found in bars 43-48, 74, 90-97, 117-120, 122-127, 137-141, 158,

189-192, 196-203. As can be seen these appearances are numerous and but one example will be given from bar 47.

Example V-40

Stabat Mater bar 47

The scale is not only utilised as an upbeat to a climax but can also lead into the beginning or the ending of such a climax, many times being used sequentially to prolong the anticipation of the audience (Bars 170-172 and 248-251). Van Oostveen himself called this technique “general upbeats¹⁷”.

Example V-41

Stabat Mater Bar 248

Scales in sequence between the different instruments also create a similar feeling of motoric energy.

¹⁷ Dr P.Loeb van Zuilenburg

As was mentioned in the section regarding canons the imitative nature of this work is still maintained with the difference that the sequence appears in the same voice while the canon is moved to another part. More examples can be found in bars 37-39, 51-54, 63-65, 66-69, 82-84, 95-96, 104-106, 115-117, 166-167, 195-197, 203-206, 255-256, 259-261 and 264-266.

5.1.2.8 Dynamics

The dynamic range of this composition is not only very important as it forms an integral part of the expository structure, but also demonstrates to what extent the composer is in control and the effect the proper use of these markings have on the work as a whole.

Van Oostveen is very explicit, similar to Bartók, with his dynamic indications.

The first two bars for instance start off with a *ppp cresc. sfz* and this repeats itself. In the following bars many *cresc./dim.* signs are in attendance with *fp*, *sfz*, *p* and *ff* markings interspersed. The effect is that of an undefined rise and fall; very dramatic and dynamically energetic giving an unnerving feel to the introduction. The line of the musical flow is always indicated by *crescendi/diminuendi* markings, and never left to the performer. Sometimes different instruments are given different dynamic markings in order to enhance the different sound colours and melodic lines.

5.1.3 Summary

The *Stabat Mater* must rate as one of Van Oostveen's best compositions as the mood and ethos of the "Stabat Mater" is presented in such a manner that it becomes almost tangible. Van Oostveen is obviously *au fait* with the vocal abilities of a choir and the way he presents the soloist is masterful. By using a somewhat uncommon wind section with the standard string combination he is able to create unusual sound effects even within a small chamber ensemble.

It is a pity that a work of this quality should lie unopened in the archives of DONEMUS in Holland.

5.2 "Dido" - Quintetto per flauto, due violine, viola e violoncello ¹⁸Op. 32

Completed in April 1952 and registered on the 12th of August (NR. 6810 of "het bureau voor muziek auteursrecht - BUMA"¹⁹) of the same year, this work was awarded the "Diploma di merito rilasciato alle composizioni con rassegnate dai seguenti motti"²⁰ at Vercelli, Italy, on the 24th of November 1952. (The G.B.Viotti Competition of Vercelli was founded in 1950 by Joseph Robbone. It was established to celebrate the 70th birthday of the *Societa del Quartetto*.²¹ The competition derives its title from the famous violin player and composer Giovan Battista Viotti, born in 1755 in Fontanetto Po, a village near Vercelli.) This competition is still one of the

¹⁸ Quintet for flute, two violins, viola and cello

¹⁹ The office for music copyright

²⁰ Diploma of Merit awarded to the examined composition indicated by the following title:

²¹ The society of the quartet

most important competitions in Italy comprising performance and composition categories. (Prospectus 1998, hyperlink: www.vercelli.net/gbviotti).

Dido has as subtitle the following Latin quote: “Veritas simplex oratio est”²².

When comparing Purcell’s original *Dido and Aeneas* to that of Van Oostveen’s rendition there are certain elements that show remarkable similarities, even though they are written in two styles very much apart and have about 300 years separating them in time.

Van Oostveen composed his *Dido* in what is commonly known as the Neo-Classical style. Even though he does not fully adhere to all the characteristics of that style, his *Dido* can nevertheless be thus classified. One example of an element that is common to Neo-Classicism and the Baroque is the use, and in this case abundant use, of *ostinati* and pedal points.

Purcell scored his Opera for solo voices (nine parts) and string orchestra with continuo. Van Oostveen supplanted the voices with the flute and the quartet fulfilled the part of the string orchestra. In the original, Dido (Queen of Carthage) is sung by the soprano and all the other parts, save for Aeneas, are also sung by female voices. The flute suits the feminine Dido character. The title omitting the name of Aeneas could be symbolically interpreted in this case.

(It must be kept in mind that Van Oostveen had originally embarked on his professional musical career as a flautist and thus had an extended knowledge of the possibilities of the instrument).

²² The truth is simple counsel

Written in four movements, with a total duration of 17 minutes, this work gives the global impression of being written purely as a polyphonic composition with melodies and motives used in a horizontal way between the voices as to create incidental harmonic results. This is actually not the case when delving deeper into the harmonic structures.

5.2.1 Main Characteristics

There are certain elements in this work that can be seen as characteristic to the style of Van Oostveen's compositions. These same elements create a unity of composition throughout the work binding it together as a single work.

1. In all the movements the A-section is repeated, many times very similarly, but always with a degree of variation to intensify and diversify the effects created and required.
2. The techniques of varying and modifying motives and melodies, as set out in his later treatise: *The Art of Melody-Writing*, are constantly present. These are: paraphrasing, ornamentation, figuration, variation and thinning out.
3. Certain characteristic motives stand out, especially rhythmical ones, and they are constantly applied throughout the work.
4. The melody, especially in the last movement, has a freedom of itself that transcends the underlying harmonic basis giving it scope to move and conjure up melodic curves that are able to give expression to Van Oostveen's creative style.

After analysing the four movements of Van Oostveen's *Dido*, as a summary of the compositional aspects pertaining to this work, the following main elements can be highlighted:

5.2.2 Melody

Throughout the first movement all the melodic material is based on an array of short motives, used between the different voices thus creating unity and what he himself would have called "onderbouw" (underlying support). Examples of the main motives will be presented here.

- a.) Van Oostveen has a fondness for the descending or ascending scale, in different guises, to create the motives that form the basis of his melodic writing. The A-aeolian scale in bar 1

Example V-44

Dido I Bar 1



with its inversions in bars 3 and 5 are typical of this style of motive. The F major scale incorporated into melody 4 (bar 14 and bar 36) is another good example.

Example V-45

Dido I Bar 14

Musical notation for Dido I Bar 14. The staff is in treble clef and contains a single melodic line. The music begins with a dynamic marking of *p* (piano). The notation includes a first ending bracket labeled '1' that encompasses the final portion of the bar. The melody consists of a series of eighth and sixteenth notes, ending with a quarter note and a fermata.

In the second movement imitative use of a similar scale motive appears in bars 36-37 and 41.

In the same movement Van Oostveen uses a typical string semiquaver variation on his scale motive, again in imitation (bar 47-48).

Example V-46

Dido I Bar 47

Musical notation for Dido I Bar 47. The notation is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a semiquaver (sixteenth note) variation of a scale motive. The top staff begins with a dynamic marking of *pizz* (pizzicato). The bottom staff includes the instruction *sempre cresc.* (sempre crescendo). The notation is complex, featuring many beamed sixteenth notes and rests.

The third movement shows the interesting use of scale figures in different rhythms opposing each other directionally between the top and bottom voices of the ensemble (bars 27-28).

Example V-47

Dido III Bar 27

The parallel use of scale figures in bar 23 of the fourth movement acts as a link to the following section.

Example V-48

Dido IV Bar 23

The scale figure and motive is always evident in all the cadenzas, mainly played by the flute, such as the one in bar 58 of the last movement.

Example V-49

Dido IV Bar 58

- b) The uses of the fourth interval, both in horizontal and vertical manner, also as part of the circle of fifths, is one of the major elements of the motivic structure of this composition.

In bar 2 of the first movement, both motives 4 and 5 are created from parallel fourth elements.

Example V-50

Dido I Bar 1

violin 2

Motive 4 is rhythmically developed in bar 6 (viola)

Example V-51

Dido I Bar 6

viola

The triplet figure in bar 10 (flute), is solely based on fourth intervals

Example V-52

Dido I bar 10

Flute

and is varied in the same part with second intervals in bar 15.

The following motive from the first movement (30-31), bears witness to the vertical use of the stacked fourth interval.

Example V-53



It is interesting to note at this point, the resemblance of the motive in bar 3 (viola), to a similar motive used in Willem Pijper's Sonatine no. 1 for Piano (Pijper 1917, DONEMUS).

Example V-54

Dido I Bars 3 and 5

Viola

Flute

- c) The rise and fall, or build-up and relaxing of the motive and themes (melodies) are an inherent quality of Van Oostveen's compositions.

Melody 3 of the last movement (bar 37) is a good example. It rises through two triple figures, comes to rest on the note that is set out from, just to rise again, this time through three triplet figures culminating in an f^3 , but then relaxing to the octave below.

Example V-55

Dido IV Bar 37

Flute

mp *f*

This is not always the case, as the following example (3rd movement bars 11-20) will clearly illustrate. Van Oostveen keeps the tension going with the motive moving up and down but centring around the b^2 and a^2 and finally coming to rest (!) on the d^2 .

Example V-56

Dido III Bar 11

Flute

p *f*

In the following example (1st movement from bars 27-30 in the 1st violin) the melodic line travels four bars through different figures before it comes to rest on the same note from which it set out.

Example V-57

Dido I Bar 27

violin I

mp *f*

When looking at fourth intervals it would be wise to mention the use of the circle of fifths (or the stacking of fifths) and the use thereof in the motivic material. An example can be found in bar 20 of the first movement (1st violin and viola).

Example V-58

Dido I Bar 20

The image shows a musical score for two staves: Violin I and Viola. The Violin I staff is in treble clef and begins with a forte (*ff*) dynamic marking. It contains a melodic line with several slurs and accents. The Viola staff is in bass clef and contains a rhythmic figure that is later moved between other voices. The score is labeled 'Dido I Bar 20' and '20' at the beginning of the Violin I staff.

5.2.3 The rhythmical component of the motivic material

Van Oostveen makes ample use of rhythmic devices to create interesting melodic material. The rhythmical patterns act in many cases as a structural element to the composition itself and therefore become more than just a melodic device.

The following example from the first movement exhibits this structural foundation.

The rhythmic figure that has its first appearance in the viola in bar 2, is moved between the voices (violin 2, cello, viola) to create a sense of structural unity.

Example V-59

Dido I Bar 1

The musical score for 'Dido I Bar 1' consists of five staves: Flute (Fl), Violin I (VI 1), Violin II (VI 2), Viola (Vla), and Cello (Clo). The Flute part begins with a dynamic marking of *ppp* and features a complex rhythmic pattern of sixteenth notes, including triplets and nonets. The Violin I and II parts provide harmonic support with similar rhythmic motifs. The Viola and Cello parts play a more rhythmic accompaniment, often using triplets. The score is marked with various dynamics, including *ppp* and *pp*, and includes numerous slurs and articulation marks.

This rhythmical pattern not only fulfils this structural function in the micro-surroundings of the sentence but also in the macrocosm of the different movements.

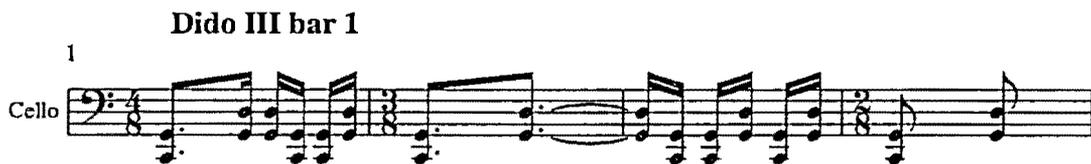
For example in the third movement (bars 97-99) the same rhythmical figure reappears to create unity within the different movements as a whole.

A similar effect is created in bars 34-37, even though the motive at this point is being used in imitation. The above-mentioned technique is an example of the cyclical

principle found in many different musical periods, and which is well-illustrated in the works of César Franck (Bernet Kempers 1943, 326).

In the third movement the rhythmical motive in the cello acts as an ostinato and holds the whole first section (bars 1-17) together. This section recurs again frequently later on in the movement where it serves the same purpose.

Example V-60



From bars 18-19 augmentation of the above-mentioned motive acts as transition to the next section.

5.2.4 Contrapuntal devices

Van Oostveen was a master at writing polyphonic music and the contrapuntal devices employed by him are proof of this statement. As the melodic element of this style of composition is paramount, his use and manipulation of the different melodic aspects are also exhibited in this form.

The contrapuntal device that features the most in this composition is the **free canon** or the technique of **imitation**. Van Oostveen does not let any chances to use imitation go by unattended and sometimes the reader/performer expects him even to produce another inevitable canon at certain points.

The first example of imitation appears in the first movement in bars 34-35 between the 1st violin and flute.

Example V-61

Dido I Bar 34

Flute

Violin 1

The most interesting example can actually be found from bars 53-55 where Van Oostveen deploys a four-part free canon to bring the 1st movement to a close.

Example V-62

Dido I bar 53

53

Violin 1

Violin 2

Viola

Cello

In the 2nd movement the only canon appears after the introduction in bars 12-16 between the flute and cello parts. This is a good example of the shortening of the distance of the *comes* entry.

Example V-63

Dido II Bar 12

The short-lived canonic treatment of the scalar motive in the third movement appears in bars 92-93. In similar fashion short imitative incidences appear in the fourth movement for example in bar 9. A fully-fledged canon in four parts appears, using the main motive of this movement in bars 14-18 with a motive from the second movement always appearing at the same time in one of the voices not partaking in the canon.

Example V-64

Dido III Bar 14

In the final analysis regarding contrapuntal techniques, the following general remarks regarding Van Oostveen's use of voice leading:

At first glance *Dido* can only be recognised as a polyphonic composition. The five parts play independent lines, sometimes double-stopped, for most of the composition. Homophony is only used to create variety.

As an example of the above-mentioned polyphonic use, a short explanation of the first five bars of the first movement will be given.

The first bar introduces the solo flute playing motive 1 (running upward scale), followed by the introduction in the next bar of all the other parts as well as a collection of new motives. Motives 2 and 3, as part of melody 1, follow motive 1 in the flute part and as such, as part of melody 1, is repeated in varied form in the following two bars (bar 3-4). A fifth stacked ostinato figure in the cello in bars 2-3 is used against the fanfare motive (4) in the viola and motive 5 in the 2nd violin. Melody 2 is played twice in the 1st violin, the second time transposed a major second higher while the fanfare motive moves to the 2nd violin in bar 3, the cello in bar 4 and finally the viola again in bar 4. The cello ostinato is moved to the viola in bar 4 and in the next bar to the 2nd violin while a new motive (6) appears in the flute in bar 5 with motive 1 being passed to the 1st violin.

Example V-65

Dido I Bar 1

The musical score for 'Dido I Bar 1' is presented in two systems. The first system includes staves for Flute I (Fl), Violin I (VI 1), Violin II (VI 2), Viola (Vla), and Cello (Clo). The Flute I part begins with a *ppp* dynamic and features a melodic line with a triplet of eighth notes and a slur over a group of notes. The Violin I and II parts have a *pp* dynamic and play a rhythmic accompaniment with triplets. The Viola and Cello parts also feature triplets. The second system continues the piano accompaniment, with the right hand playing chords and the left hand playing a triplet of eighth notes. The piano part includes a *ppp* dynamic marking and a slur over a group of notes in the right hand.

From this short motivic exposition it is quite clear how Van Oostveen manages to maintain the individuality of each part by using the motives and melodies as driving forces to create melodic impetus in each part. The directional energy of the combined parts outweighs this individuality in order to establish musical unity.

5.2.5 Pedal points/ostinati

As a foundation to his counterpoint, van Oostveen frequently falls back on the use of pedal points or ostinato figures.

The first pedal point, and not necessarily ostinato, appears in bar 36 where, for the following four bars, the first beat of each bar sees a C/G fifth that moves away to a similar rhythmic figure built on a G-d fifth.

Example V-66

Dido I Bar 36

The musical notation for Example V-66 shows the Cello part for Dido I, starting at bar 36. The notation is in bass clef with a 6/8 time signature and one flat in the key signature. The first beat of bar 36 features a C/G fifth. The subsequent bars show a rhythmic figure built on a G-d fifth. A 'cresc' marking is present under the first two bars, and a fermata is placed over the final note of the fourth bar.

The next appearance, in similar fashion, is in bar 56 until the end of the movement where the first beat of each bar falls on an e, even though the tempo (and note values) is changed. In both instances at the point of the pedal, the accompanying parts are very involved and independent and the foundational support given by the pedal point creates unity and stability.

In this movement there are also examples of ostinato figures where not only a pedal point is created but a whole figure is repeated a few times to create the repetitive effect Van Oostveen required. Examples can be found in bars 10-14 in the flute and at the same time in bars 10-11 in the cello part and also in bars 31-32, 36-37 and 51-52.

Whilst ending the first movement with a pedal point Van Oostveen also starts off the second movement with a pedal *f* in the viola lasting eleven bars. This note forms the harmonic base (F-C) for a large segment of the movement. While the above pedal is rather static another moving ostinato is created in parallel fourths in the two violins and is developed from bars 5-8 in contrary motion.

Example V-67

Dido II bar 1

1

The musical score for Example V-67, titled "Dido II bar 1", consists of two systems of staves. The first system includes Violin 1, Violin 2, and Viola. The second system includes Violin 1, Violin 2, and Viola. The key signature is one flat (B-flat), and the time signature is 5/4. The Viola part features a constant pedal point of F-C. The Violin parts play a moving ostinato in parallel fourths. Dynamics include "con sord" and "pp".

This ostinato appears again in bars 23-28, and from bars 35-41 the c minor harmony

is underpinned with a pedal C. Van Oostveen is obviously not scared of harmonic stagnation because of a long pedal point, whereby the concept of the “harmonisch fundament”²³ is presented (Mulder 1955, 109). This “fundamental” is taken a step further with an Alberti-bass figure that follows from bars 42-50. Three transitional bars lead into a pedal B, lasting for seven bars.

The third movement is built on an ostinato figure using the open fifth of the strings of the cello. In bar 11 an ostinato figure appears in the flute, developed from a rhythmic motive taken from the second movement. Even though short pedal points appear interspersed in this movement, the fundamental pedal point throughout is the open fifths of the cello bass line.

The fourth movement starts off with a similar open fifth in the bass but with no rhythmical connection to the ostinato from the previous movement. A pedal D is later followed by a *Db*-pedal in bars 20-22. The A-section is repeated, following the B-section and an *F#*-pedal point precedes four bars of an octave F-pedal with the F in the cello melody being a part thereof (bar 68).

²³ Harmonic foundation

Example V-68

Dido IV Bar 67

The image displays a musical score for 'Dido IV Bar 67'. It consists of two systems of staves. The first system includes a single treble clef staff with a piano (p) dynamic marking, followed by a grand staff (treble and bass clefs) with a fortissimo (ff) dynamic marking. The second system also includes a single treble clef staff and a grand staff. The music features intricate rhythmic patterns, including triplets and quintuplets, and is characterized by the use of pedals, indicated by the text below. The score is written in a key signature with one flat (B-flat) and a 4/4 time signature.

The use of pedals in *Dido*, as explained above, points out and proves that Van Oostveen based, to a large extent, this composition on either pedal points or ostinato figures. This compositional technique is very much a part of the Neo-Classical movement and as such, a remnant from the Baroque era, but can also be found in works of Impressionistic composers such as Ravel (especially the open fifth pedal use).

5.2.6 Tonality

In a composition of this style, there is no straightforward answer to the question of tonality or the key in which certain sections are written.

A basic key or set of key foundations can be determined and even so, this will not always be satisfactory, as the composer does not restrict himself to conventional tonalities.

The first movement provides many tonal schemes and starts off with what could be seen as a D-tonality (maybe the “D” from “Dido”?). The key of D is also very suited to the flute as this instrument is basically tuned in D.

The dominant to D is already present in bar 5 as a V13 built on A and the bass line in bars 6-7 creates a I^{9th} on D.

The use of a polychord on G (bar 4) (or seen as an 11th) creates a Bb-dominant feel that leads into the D-tonality.

From bar 8 the tonality shifts to F and moves through the circle of fifths (anticlockwise) from A-D (bars 1-6), C-F and F-Bb (bars 11-14) with the flute ostinato reiterating the Bb-key.

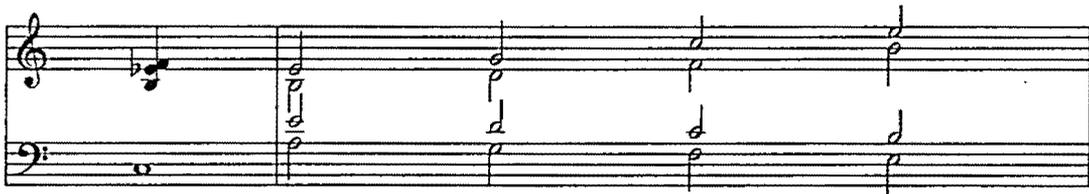
After the “working through” (“doorwerken”) of his motives and their metamorphoses, the harmony moves to a C-G / F-C-G fifth stacking in bar 20. In the following bars Van Oostveen mostly moves through G, C and F and ends up in C in bar 36. The thematic return of the A-section is harmonically a fourth higher (G) than the original and finally comes to rest on an open A-E fifth.

Without analysing the other three movements in the same manner a certain pattern in tonality is evident and is carried over into the remaining movements. This pattern is based mainly on the circle of fifths.

For interest's sake the final cadence of the second movement should be mentioned as it gives a good example of what Hindemith describes as the dissonant that gradually resolves into a consonant to relax the harmonic intensity (Hindemith 1937, 181). Note the use of parallel fifths and the arpeggio created above the descending scale.

Example V-69

Dido II Bars 79-81

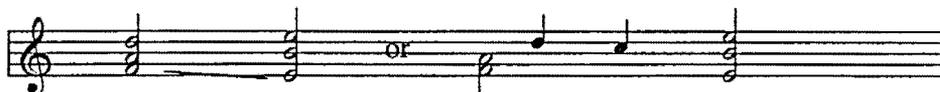


The third movement is also based on the F-C-G circle of fifths.

Van Oostveen had a propensity for the phrygian cadence and an example of this can be found in the fourth movement in bars 89-93.

Example V-70

Dido IV bar 89



5.2.7 Summary

Dido is a rich work that shows Van Oostveen at the pinnacle of his abilities: imaginative and craftsman-like. It enriches the repertoire of chamber music for one solo instrument and string quartet such as Mozart's Clarinet Quintet and Brahms' Quintet Op. 115 in b minor for clarinet and strings.

5.3 Chinoiseries²⁴ Op. 35

During his lifetime Van Oostveen expressed a general curiosity towards the East, most notably in Japanese paintings and -landscape pictures. In his study in Randburg (Johannesburg) are many books on the subject including Kodansha's *Library of Japanese Art* and Sir Laurens van der Post's *Portrait of Japan*. Another book that is conspicuous by its size is Bradley Smith and Wan-go-wen's *China, a History in Art*, which probably influenced him to compose the *Chinees Schimmenspel* Op.24.

The choice of instruments (three trombones) for the *Chinoiseries* can only be construed as a joke by Van Oostveen as these instruments are certainly not of Chinese origin!

²⁴ The term *Chinoiseries* is applied to a general decorative style of design in vogue in France during the 17th and 18th centuries, inspired by Chinese motifs. The fascination was fuelled by both literature and travel as well as the importation of porcelain, silk materials and *objets d'art*. The style gradually invaded the realms of architecture, painting and furniture (HYPERLINK: www.artrestorer.com). Most famous were the tin-glazed earthenware produced by the factory of Jacques Lallemand de Villehaut, Baron d'Aprey, established in 1744 on his estate at Aprey, near Dijon, France (HYPERLINK: www.eb.com).

5.3.1 General aspects

The musical character portrayed in the *Chinoiseries*, composed for two tenor- and one bass trombone, is similar to that of *Dido*.

Written in four movements it follows the trend of minimalism seen in many of his other shorter works (*Six Miniatures* for 2 Trumpets in C Op.49, *Lullaby* Op.62, *Bella!* Op.83, *Sarabande* for piano Op.37).

The three instruments are divided and used as two groups, mostly answering each other. Usually the two tenor trombones are paired against the bass trombone but this is not always the case. A good example of the antiphonal writing mentioned here can be seen in bars 16-24 in the first movement. It can be found in the second movement in bars 13-19

Example V-71

Les philosophes Bar 13

13

The musical score for 'Les philosophes Bar 13' consists of three staves. The top two staves are in 2/4 time and the bottom staff is in 3/4 time. The key signature has three sharps (F#, C#, G#). The top staff begins with a piano (*p*) dynamic and a hairpin crescendo leading to a > accent, followed by a < decrescendo. The middle staff also begins with a piano (*p*) dynamic and a hairpin crescendo leading to a > accent, followed by a < decrescendo. The bottom staff begins with a piano (*p*) dynamic and a hairpin crescendo leading to a > accent, followed by a < decrescendo. The word 'sempre cresc' is written above the top two staves and below the bottom staff.

and in the third movement in bars 15-19 and again in bars 25-27.

A displacement of the beat in one of the parts (bass: bars 5-7), a widely seen phenomenon in *Dido*, has a similar effect in the fourth movement

Example V-72

Les philosophes Bar 5

5

The musical score for 'Les philosophes Bar 5' consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first staff begins with a piano (*p*) dynamic and a crescendo hairpin. The second staff also begins with a piano (*p*) dynamic and a crescendo hairpin. The third staff begins with a mezzo-piano (*mp*) dynamic and a decrescendo hairpin. The score shows rhythmic patterns and melodic lines across three measures.

with the antiphonal displacement of parts occurring in bars 13-19.

By means of the above-mentioned effect Van Oostveen creates the illusion of a larger ensemble than only the three trombones.

Many of the standard Van Oostveen rhythmic patterns are present: the triplet tied to the crotchet (bar 16-18: 1st trombone)

Example V-73

Les beveurs Bar 16

16

Trombone 1

The musical score for 'Les beveurs Bar 16' is for Trombone 1. It is in 3/4 time with a key signature of one flat (Bb). The score shows a triplet of eighth notes tied to a crotchet (quarter note) in the following measure. The first measure starts with a quarter rest followed by a quarter note. The second measure contains the triplet. The third measure contains the tied crotchet followed by a quarter note. The number '16' is written above the first measure, and the number '3' is written above the triplet.

Example V-77

Les philosophes Bar 38

Trombone 2

5.3.2 Melody

In the first movement the melody, especially in the outer two voices, swivels between either a scalar motive or the use of fifth intervals and their inversions (the fourth). The melody follows the first type from the beginning to bar 7 when the use of larger intervals appear for two bars and is followed again by stepwise movement until bar 16 when the fifth is used extensively. Compare the following example from the first trombone part in bars 15-25.

Example V-78

Les buveurs Bar 15

Trombone 1

The melody, and the style of the second movement, with indication "Recitando", depicts a Gregorian chant, perfectly notated, to give the proper performance style of this genre. Here the influence of his Gregorian education at the Conservatoire in Amsterdam no doubt comes to the fore. The interval use of thirds and fourths are alternated by stepwise movement and octave intervals. On paper the rhythmic

notation looks complicated but during performance it becomes very clear and logical. See example V-83

The third movement creates the impression of a military march, very much in the style of the 5th Symphony of Shostakovich (3rd movement). The dotted rhythms in the melodic lines are interspersed with quaver runs in scale-like fashion and the alternation between the outer parts provides the energy that establishes the military character of the movement.

Example V-79

La soldatesque Bar 30

The musical score for 'La soldatesque Bar 30' consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into three measures. The first measure starts with a forte (*f*) dynamic. The second measure begins with a piano (*p*) dynamic. The third measure returns to a forte (*f*) dynamic. The notation includes dotted rhythms, quaver runs, and various rests, creating a rhythmic pattern characteristic of a military march.

The melodic uses in this movement could have been part of Van Oostveen's examples in his PhD dissertation on the "Zogenaamde fouten". It starts off with parallel fourth movement in the upper two parts for the first 6 bars

Example V-80

Les philosophes Bar 5

5

The image shows a musical score for three staves, labeled 'Les philosophes Bar 5' and '5'. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in 3/4 time and the key signature has three sharps (F#, C#, G#). The music consists of three measures. The first two measures feature a piano (*p*) dynamic, with a crescendo hairpin in each staff. The third measure features a mezzo-piano (*mp*) dynamic, also with a crescendo hairpin in each staff. The melodic lines are simple and scalar in nature.

and more appearances can be found in bars 11-16, 20-22 and 38-40. Within these parallel usage the melodic lines are scalar and rhythmically simple.

5.3.3 Contrapuntal devices

Contrapuntal devices such as the canon (imitation) and fugato are also well represented in this work and a good example can be found in the second movement in the opening bars. Van Oostveen uses the introductory figure in imitation, moving both interval- and entry distances to accommodate the introduction of the second motive in bar 4 (1st trombone).

Example V-81

Les Moines...Bar 1

Musical score for Example V-81, Les Moines...Bar 1. The score is in 3/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three staves: Treble, Middle, and Bass. The first staff begins with a treble clef and a '1' above the first measure. The second and third staves begin with a bass clef. The music features a melodic line in the treble staff and a bass line in the bass staff. Dynamics include piano (*p*) and accents (>).

The use of inversion of a similar figure is exemplified in bars 20-23 of the same movement.

Example V-82

Les Moines Bar 20

Musical score for Example V-82, Les Moines Bar 20. The score is in 3/8 time with a key signature of one sharp (F#). It consists of three staves: Treble, Middle, and Bass. The first staff begins with a treble clef and a '20' above the first measure. The second and third staves begin with a bass clef. The music features a melodic line in the treble staff and a bass line in the bass staff. Dynamics include piano (*p*) and forte (*f*).

as well as in bars 15-19.

An example of the use of diminution is found in the *rubato, quasi parlando*-section of the second movement between the theme and the answering theme (bars 28-31),

Example V-83

28 Les Moines...Bar 28

while augmentation is demonstrated in the same movement between the 1st and 2nd parts in bars 35-36.

Example V-84

35 Les buveurs Bar 35

The use of scale-like runs is a trademark of Van Oostveen's compositions and is thus also in evidence in this composition. Examples can be found in bar 11(1st movement) and bars 7-13 (3rd movement)

Example V-85

Les buveurs Bar 10

The image shows a musical score for three staves, likely for a trombone, in 2/4 time with a key signature of one flat. The score is divided into two systems. The first system starts at bar 10, marked with a '10' above the first staff. The second system continues from bar 11. The music features eighth and sixteenth notes, often beamed together. There are three triplet markings, each consisting of a '3' above a group of three notes. Dynamic markings include hairpins (crescendos and decrescendos) and slurs. The notation is clear and professional, typical of a published score.

5.3.4 Form

The first movement is composed in a through composed style whilst the second is loosely constructed as A B A1 B1. The third movement takes on the form of A B C B and the last is set in a type of rondo. None of the above plans conform to any standard formal structures but show Van Oostveen's mastery of many compositional forms. For instance the through composed nature of the first movement is described in *The Art of Melody-Writing* on page 95 while the different rondo forms (last movement) is described on pages 96-112.

5.3.5 Dynamics

The trombone, Van Oostveen no doubt knew, is endowed with probably one of the largest dynamic ranges of any acoustic instrument. It is therefore very interesting to note the utilisation of the dynamic markings in this composition.

The first movement varies between *ppp* and *f* with a few *crescendi* here and there, but it is in the second movement that the dynamic markings really become interesting. Many crescendo/decrescendo markings, within the span of one bar, as well as the use of *fp crescendi* going from nothing to very loud in a matter of a very short time creates the backdrop to the free style within which this movement is written. It also adds a declamatory character (another one of Van Oostveen's favourite subjects!) to this movement.

Example V-86

Les moines... Bar 14

14

The musical score for 'Les moines... Bar 14' consists of three staves: treble, alto, and bass clefs. The key signature has one sharp (F#) and the time signature is 3/8. The score is divided into four measures. The first measure starts with a *fp* marking and a crescendo hairpin. The second measure continues with *fp* and a decrescendo hairpin. The third measure features a triplet of eighth notes and a *f* marking with a decrescendo hairpin. The fourth measure also features a triplet of eighth notes and a *f* marking with a decrescendo hairpin. The bass staff provides a rhythmic accompaniment with eighth notes and rests.

Similar examples in the third movement create a totally different feel; the environment of the military march. This is an example of the skillful use of basically the same material to create two opposing scenes in different movements.

In “Les philosophes” the decrescendo repeated in two-bar segments creates a sighing effect, very much akin to the Mannheim-“sigh” (“Seufzer²⁵”), again pronouncing

²⁵ “een soort voorhoudingsachtige portamento [di voce] dat stamt uit Napolitaanse zangmelodiek”

the Neo-Classical nuances that this composition, and many of his other ones, exhibit. (Kloppenburg 1968, 115).

Example V-87

Les philosophes Bar 5

5

The image shows a musical score for three staves, labeled 'Les philosophes Bar 5' and '5'. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The top two staves begin with a dynamic marking of *p* (piano) and feature a crescendo hairpin. The bottom staff begins with a dynamic marking of *mp* (mezzo-piano) and also features a crescendo hairpin. The music consists of quarter and eighth notes across three measures.

There are in this movement instances of ambiguity when in bars 28-31 a decrescendo and crescendo sign in the top two voices are accompanied by the indication *sempre cresc.* at the same time on the top line of each staff.

On the whole the comment regarding dynamic use is that Van Oostveen exploits the volumic range of the trombone to the full in the *Chinoiseries*.

As a brass player, the writer feels that this composition would be a worthy addition to the trombone ensemble repertoire and as such should see many performances if the work was known more extensively.

5.4 Sonate voor piano, Op. 36 1954

Van Oostveen wrote his Sonata in three movements. Throughout the total duration of 16 minutes the control of the Classical Sonata is obvious. The first movement is in Sonata allegro form, the second in free form (A B A1 B1C) and the final one a three part fugue.

It must be taken into consideration that Van Oostveen was not a pianist. He had always aspired to be one and this resulted in the studies and harmony exercises written for the instrument. The use of parallel fourths- and fifths are for instance awkward devices to play on the piano, especially in contrary motion. The use of “rolled” chords and what is also known as “piano tuner chords” (four notes) is quite typical of a nonpianist writing for the instrument. He nevertheless had a very good working knowledge of the instrument and his compositions reflect this.

5.4.1 I. Impetuoso

5.4.1.1 Form and compositional devices

The first movement is composed in Sonata form and Van Oostveen adheres very closely to its textbook presentation.

The **Exposition** (bars 1-30) consists of two sections divided by a **Bridge** (bars 12-18), and a repeat of the whole section. The **Development** (bars 44-75) reworks the two main themes and the **Recapitulation** (76-106) brings the original theme to a

close with a **Coda** (107-122). The I-V relations are not as easily discovered and the harmonic base is consequently not always tonally justifiable.

The A-section of the **Exposition** (bars 1-12) is characterised by the use of demi-semiquaver upbeat runs, dotted rhythms, parallel fourths and sequences with four semiquavers, the first of whom is either tied over or a rest.

Example V-88

Sonate: Impetuoso Bar 6

The musical score for 'Sonate: Impetuoso Bar 6' is presented in two systems. The first system consists of two staves (treble and bass clef) in 2/4 time. It begins with a treble clef staff containing a sixteenth-note run starting on bar 6, marked with a '6' above it. Dynamics range from piano (*p*) to forte (*f*). The second system continues the piece, featuring a treble clef staff with an octave marking '8va' and a double fortissimo (*ff*) dynamic. The bass clef staff continues with rhythmic accompaniment. The piece concludes with a final chord in the bass clef staff.

The **Bridge** (bars 12-18) uses the demi-semiquaver run motive in conjunction with ascending arpeggio sequences as well as descending stepwise sequences in parallel fourths.

Example V-89

12 Sonate: Impetuoso Bar 12

The motivic material of the B-section (bars 19-30) stands in stark contrast to that of the A-section. Triplet accompaniment figures support a four-crotchet motive followed by an arpeggio quaver motive.

Example V-90

19 Sonate: Impetuoso Bar 19

A Coda (bars 31-42) is added to the B-section using mainly material from the two main sections of the exposition. A syncopated motive (derived from the second motive of the A-section) is combined with the triplet accompaniment figure from the B-section while the main motive of the B-section is rhythmically varied.

Example V-91

Sonate: Impetuoso Bar 31

31

The whole exposition is repeated from bar 43.

In the **Development** (bars 44-75) the melodic material centres on the motive from the B-section. Elements from the bridge in the form of rising sequential arpeggios are present (canon at the fourth).

Example V-92

Sonate: Impetuoso Bar 45

45

Imitative use of the main motive and rhythmic variation by means of metre changes as well as descending stacked chords (triads and fourths) in the original and reworked rhythmic patterns create the variational aspect of this section.

The first 19 bars of the **Recapitulation** are exactly the same as that of the **Exposition**. In the second last bar of the **Bridge** Van Oostveen changes the harmonies in order to move the second section down a major third. It is otherwise an exact repeat of the original B-section from the **Exposition**, including the attached Coda.

As is very often the case with Van Oostveen pedal points are also in existence in the *Sonate* and occur amongst other places in bars 19-23, 54-56 and 95-100.

Example V-93

Sonate: Impetuoso Bar 54

54

ff sempre cresc. e rubato

8^{va}

5.4.1.2 Melody

A very interesting aspect of the first seven bars, with the exception of bar 4, is the fact that the left hand doubles the right hand at an octave interval.

The main motive of the first section consists of a running ascending figure and a dotted rhythmic figure.

Example V-94



The first sentence consists of three phrases with a very dramatic *Intrada* character; in Van Oostveen's own terms: two forephrases and one afterphrase (2 + 2 + 2). The forephrases create, by way of varied sequences, a rising line, which reaches a climax in bar 4. The afterphrase resolves the tension with a descending arpeggio, followed by a chromatic scale figure, balancing the introductory one.

The second sentence follows a similar pattern. The sequence in bar 7 is transposed a third higher than in the original version and in the following bar (the second forephrase) the dotted rhythm is superseded by a rising three semiquaver figure. This semiquaver figure is used sequentially and canonically (between the left and right hand). Note the right hand in parallel fourths and the left in -fifths. See example V-88. The afterphrase is extended with two bars, using similar motivic material (the so-called "Fortspinnung" concept²⁶). The rhythmic material is simplified but kept within the same two main beats in the bar.

The material of the **Bridge**, is taken from the motives of the A-section. The ascending scale motive, first ascending and in bars 13-14 descending in the right hand, is used in conjunction with arpeggio figures in sequences in the left hand. In bars 17-18 scale figures in parallel fourths and opposite motion between the two

²⁶ "Consistency principle": *The Art of Melody-Writing*, p.36

hands lead into the B-section (bar 19).

One motive in different guises is predominant in this section.

Example V-95

Sonate: Impetuoso Bar 19



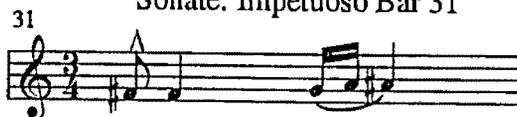
Again this two-bar motive is used in parallel fourths. In the first sentence of this section, the above-mentioned two-bar motive is slightly varied in the afterphrase as it is extended into three bars with the inclusion of two 3/4-bars. The melody moves from f#² in the forephrase through c#² down to e#¹ at the end of the afterphrase.

The second sentence is transposed an augmented fourth higher with the triplet accompaniment from the ostinato figure moved to the right hand. The motive is answered canonically, first in the left- and then again in the right hand. Two bars in 3/4- time act as transition to the **Coda** (bar 31).

The syncopated motive

Example V-96

Sonate: Impetuoso Bar 31



is used in the six-bar sentence (bars 31-36) in three sequences; each one rising higher than the previous one. The retrograde inversion is used in the left hand to create opposite motion that culminates in a pedal C figure (bars 37-39).

Example V-97

Sonate: Impetuoso Bar 31

The first half of the B-section motive with rhythmic variation, accompanies the above-mentioned pedal:

Example V-98

Sonate: Impetuoso Bar 37

Three bars, derived from the introductory figure, leads into the **Development**.

The melodic material derived from the **Bridge** is used in conjunction with the B-section main motive.

The **Bridge's** melodic line, used in bars 45-46 in an imitative manner, is created mainly from stacked fourths, each time dropping a whole tone before the next arrives. See example V-92.

The rising melodic line is followed in the bass by the B-section motive while in the right hand the downward sequential parallel fourth motive (also from the Bridge) is used. In the second sentence, with similar imitative use between the two hands, the parallel fourth motive is transplanted into the left-hand part. Van Oostveen creates, by way of misaligning the two melodic lines in the different hands, a sense of continuous motion without cadence points. He called this "compensating rhythms"; a technique which creates continuous motion in the manner of the great Baroque masters such as J.S. Bach.

Three transitional bars, using a diminution of the motive from the B-section (in 5/8) precedes the next sentence in bar 57. Four bars of alternating use of the main motive between the two hands are followed by the introduction of the syncopated motive from the Coda in a new sentence in bar 61. This motive is also used in an alternating way between the two voices (in inversion) with a scalar figure in quaver or quaver triplets interspersed. The main motive reappears in bars 64 and 67, but now misaligned (offbeat). The original motive of the B-section is compressed into one bar and used sequentially from bars 68-71 in the left hand. Triplet figures are used in conjunction with the second part of the main motive, also incorporating the parallel fourths of the Bridge.

Example V-99

The **Recapitulation** produces nothing new of interest regarding melodic or motivic material.

5.4.2 II **Molto sostenuto e triste**

The second movement of this Sonata is composed in an A B A1 B1 C Coda format with the A1- and B1-sections being drastic variations from the originals. The A-section is from bars 1-14 with the B-section from bars 15-35. A1 is from bars 36-51 and A2 from bars 52-64 and C from 65-70. The Coda is from bars 71-80.

5.4.2.1 **Compositional aspects**

The A-section is flanked from the outset by a pedal F in the left hand moving mainly in minims creating an offbeat feel in the 3/4-metre. Triads in the right hand lead gradually to a climax in bar 11 which recedes in the next four bars to continue into the B-section in bar 15 (*poco piu vivo*). Note the polychord created through the use of the pedal point (F major against g# minor) and the bitonal effect that results from it.

Example V-100

Sonate: Molto Sostenuto Bar 1

At this point a new triplet motive is presented in the right hand that is used imitatively through the different voices in the following six bars.

Example V-101

Sonate: Molto sostenuto Bar 18

A crotchet followed by a minim (syncopated accentuation) forms the basis for this section. The ascending arpeggio runs in bars 24, 25 and 27 are also characteristic of this section.

Example V-102

Sonate: Molto sostenuto Bar 25

The triplet figure *poco a poco allargando* leads to a *codetta* (bars 31-35) followed by the A1-section (bar 36). The melodic line (freely) stays constant but the rhythmic material is drastically altered to create a lighter, syncopated feel. The pedal point is diminished and rhythmically altered to support the above-mentioned, lighter, structure.

Example V-103

Sonate: Molto Sostenuto Bar 36

The climax (bar 48) resolves similarly to that of bars 12-14 before leading into the B2-section (bar 52). The same motivic material from A is used but varied and the “orchestration” is denser leading into homophonic chords in bars 58-62 before a type of *cadenza* bar announces the C- section (bar 64 *poco largo*).

Example V-104

Sonate: Molto Sostenuto Bar 61

The musical score for Example V-104, Sonate: Molto Sostenuto Bar 61, is presented in three systems. The first system (bars 61-62) shows a treble clef staff with a 3/4 time signature, a bass clef staff, and a grand staff. The second system (bars 63-64) shows a treble clef staff with a 3/4 time signature, a bass clef staff, and a grand staff. The third system (bars 65-66) shows a treble clef staff with a 3/4 time signature, a bass clef staff, and a grand staff. The score includes various musical notations such as triplets, octaves (8va, 8vb), and dynamics (f, p).

The C-section (bars 64-73) is built on the arpeggio motive and triplet figure from B and the syncopated rhythmic motive derived from the A-section.

Example V-105

Sonate: Molto sostenuto Bar 65

The Coda (bars 74-80) sees the recurrence of the syncopated pedal from the A-section combined to certain melodic aspects from the A1-section. Descending sequences of quintuplets reminds of the B-section (in inversion) as the movement draws to a close on an a-minor chord.

5.4.2.2 Melody

The first melody of this movement is an example of a climax/relaxation sentence.

It rises through sequences and repeated motives in a way that nearly defies musical gravity with a fanfare-like rhythmic pattern that leads it to the climax on an f^4 in bar 11. A *cadenza* figure in the same bar resolves the tension.

Example V-106

Sonate: molto sostenuto Bar 1

The afterphrase, consisting of sequences, descends to lead into the next melody.

Example V-107

Sonate: Molto sostenuto Bar 12



The melody from the B-section is constructed from two phrases; 3 + 5 bars. The first consists of a series of descending sequences,

Example V-108

Sonate: Molto sostenuto Bar 15



while the second uses the motive from the first phrase in imitation through the different “voice” parts. See example V-101

The motives from the above-mentioned phrases are extended throughout this section. See bars 26, 28 and 30.

The melody from the A1-section, based on melodic material of the A-section, shows rhythmic innovation with the same climax/release contour.

Example V-109

Sonate: Molto sostenuto Bar 36

The B1-section continues the triplet motive from the B-section with the imitative use between the parts extended.

Example V-110

Sonate: Molto sostenuto Bar 52

The consistency principle is applied to the end of the section by means of sequential scale motives (melody) before leading into the *cadenza* in bars 62-63.

The melodic line of the C-section varies between rolled arpeggios and triplet figures in the bars in between. The final three bars before the introduction of the Coda (bars 71-73) presents another rising melodic line in parallel thirds and fourths (second

inversion triads) in triplets, followed by rhythmic diminution both in the melodic and accompanying pedal lines.

Example V-111

Sonate: Molto sostenuto Bar 71

The final melody, that of the Coda, is divided into three phrases, the first using the triplet material from the B-section, the second the varied motive from the A/A1-sections and the last an inversion of the rolled chord from the C-section.

5.4.2.3 Summary

The most outstanding features of this movement are:

1. The contrast in tempi between the A- and B-sections and the resultant change of character from *molto sostenuto e triste* to *poco vivo*.
2. The use of the pedal to create the rhythmic support; in this case the syncopation and drive that propels the movement musically.
3. The long melodic lines that create growing tension, especially in the A-sections, and the sequential interplay between the voices, suggest the polyphonic base for this composition.

4. The use of arpeggios and rolled chords to create a full sound palette that contrasts with the pedal points of the other sections.

5.4.3 III Fuga a Tre

This three-part fugue by Van Oostveen could be part of a 20th century version of *Die Kunst der Fuge* (J.S.Bach). As textbook example only the pedal point in the return is not present (Boyden 1978, 63).

5.4.3.1 Melodic aspects: The Subject and Countersubject.

The Subject Van Oostveen describes in his *The Art of Melody-Writing* as being the ideal one for a fugue should incorporate interval leaps and stepwise progressions in order to facilitate reworking as the composition progresses. The Subject of this third movement is such a one:

Example V-112



The Subject ends on the same intervals and note pitches that it starts off with. The second phrase is sequentially repeated with the upbeat directionally varied. The first upbeat represents an ascending scale pattern while the second creates the opposite

effect. The Answer (bar 4) is real and a fourth lower (V-function) with the following Countersubject:

Example V-113



Van Oostveen works his Countersubject initially around the eb^2 , d^2 , c^2 , b^1 , $g\#^1$, a^1 , b^1 melodic line. Alternating notes and turns create the motivic interests in bar 4. In the next phrase, again starting on the eb^2 , the lines now rise predominantly stepwise from the d^2 to the f^2 (bar 5'') and then in free sequence from the a^2 (with upbeat bb^2), to the e^3 . Triplet turns are responsible for creating motivic interest. From the second beat of bar 6, the melodic direction is inverted downwards through an approximately chromatic scale from db^3 to f^2 . Alternating notes (in semiquaver guises) used sequentially, breaks the above-mentioned line.

Example V-114

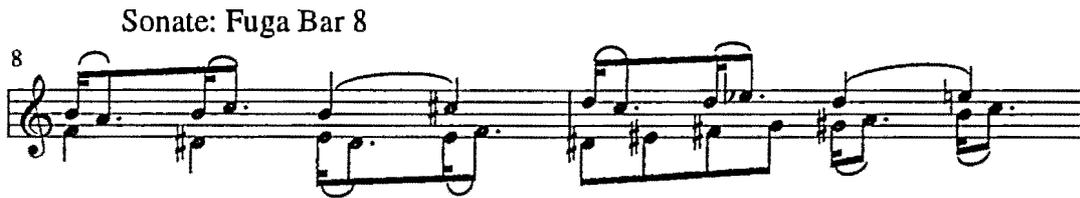


5.4.3.2 Formal structure: contrapuntal development of melodic patterns

The second entry of the Subject in the **Exposition** occurs in bar 7 in the third part. The Countersubject is extended with a sequence while the second part has a free part

from bar 7. A motive from the Countersubject first appears against the top voice and then alternating, by way of imitation, between the first and second parts from bars 8-9.

Example V-115



Note the ascending chromatically coloured scalar movement in the second voice (bar 9) that is inverted in the free part in the following bar at the inverted entry of the Subject (in the middle voice). The Countersubject repeats itself rhythmically but shows variation from bar 11 as the semiquaver motive substitutes the triplet sequences of the original. The sequential pattern is retained. It reappears in the next bar in an ascending pattern.

The first episode of the **Development** section appears with the upbeat to bar 13. The third part develops the semiquaver pattern from the Countersubject while a similar sequential pattern appears in the first part. The Subject appears (now starting on A#; a semitone lower than the original) in bar 14'' and the last phrase is sequentially repeated twice, the second time freely while the Answer appears, (in inversion) starting on the same note in bar 17. Both the Countersubject and free part is developed contrapuntally during the above-mentioned bars.

The next Episode (bar 20-23) acts as a transition to the **Return** section. The semiquaver motive is developed through runs and sequences and the chromatic line reappears (bars 21-22).

The **Return** section is marked (as is usually the case) by the Subject reappearing in its original format (bar 24). A triple *stretto* entry follows as the Answer (in inversion) appears already in bar 25 and is followed by an augmented Subject entry in bar 26. The second entry again shows the extension of the last phrase by way of sequential use and a fourth entry (Answer) partially appears in augmentation in bars 30-31. The triplet figure, in augmentation (quaver instead of semiquaver) is used extensively between the different voices as building block in the Countersubject and free part (bars 30-31). This triplet figure is reworked as fugal material in the third episode (bars 31-33). The Subject appears in bar 34 in the third part.

The structure of the composition becomes gradually more homophonic as the **Coda** nears. Octave and sixth parallels occur before the next transposed Subject appears on the third beat of bar 42, again in *stretto*, but only two crotchet beats separating Subject and Answer (bar 43-third voice). The answering phrase of the first entry is transposed an octave higher to cleverly interact in parallel sixths with the third entry of the *stretto*, the extension creating the parallel sixths with the sequence in the third entry.

Example V-116

Sonate: Fuga Bar 43

The last Subject/Answer entry before the Coda appears in the same voice as the third *stretto* entry (2nd part), but in diminution.

Example V-117

Sonate: Fuga Bar 46

The Coda is introduced with a homophonic use of the Subject (bar 48), the counterpoint being traded for choral progressions on the offbeat. The motive from the introduction to the first movement is used as transition (bar 51). The sequential motive from the Subject is augmented as is the triplet figure, bringing the movement and composition to an end on an open C.

5.4.4 Summary

It is inevitable that a comparison between the *Ludus Tonalis* of Hindemith and the fugues of Van Oostveen should be made at this point. Although it is not within the

scope of this dissertation to go into great detail regarding this question, certain obvious similarities are present. The *Ludus Tonalis* is written as a collection of fugues, each with its own prelude (either called “praeludium” or “interludium”). Van Oostveen similarly uses the fugue mostly in conjunction with other compositional forms. An analysis of fugal subjects shows interesting similarities between both composers. Interval jumps are common and the rhythmic content is generally very simple. The subjects of Hindemith are on the whole longer and probably musically more aesthetically pleasing. There is a subjective feeling that Van Oostveen probably chose his subjects more from a technical viewpoint than a musical one, i.e. with the possibilities of inversion, extension diminution etc. rather more important than musical “beauty”.

The Sonata for piano is a very demanding piano work that showcases Van Oostveen’s mastery of the classical forms such as the sonata form and the fugue. As a solo piano work it will probably never achieve great stature as it is firstly too difficult, and contains only average pianistic value. Like some other works from this era, it presents effective acoustic elements, but the aesthetic value is probably not of such a high level.

5.5 Summary of second period

The second period shows Van Oostveen consolidating his compositional technique.

1. Larger scale works (*Stabat Mater*, *Symphonic Variations*, *Dido*) see the light, and Van Oostveen expands his miniature style to encompass these larger scale works to great effect.
2. Small scale works are still part of his repertoire (*Chinoiseries*, *Six Miniatures* for two trumpets in C, *Bella*)
3. The works of this period exemplify the Neo-Classical style made famous by Hindemith and Stravinsky. The melodic component to polyphonic writing makes this an ideal vehicle for Van Oostveen to compose with and all the traditional Baroque devices such as imitation, fugato, ostinati, the consistency principle and variations are in evidence.
4. Van Oostveen becomes more instrumentally focussed, writing for small and large ensembles and combining original and novel combinations.
5. A richer melodic diversity is generally presented by Van Oostveen during this period.
6. Probably some of Van Oostveen's best works are from this period. The inspiration he received from quality musicians he heard and wrote for, would not present themselves again in South Africa.

Van Oostveen's compositions are generally much more complicated than in his previous period. Compare a work like *Dido* or the Piano Sonata to for instance *Mutterhände!* The polyphonic use of the different voices is more extended and the rhythmical interaction between parts create new and diverse acoustic results.

CHAPTER 6

Analysis of selected works

Third Period: 1957-1992

The compositions under discussion in this chapter are:

- 6.1 *Fuga a Tre*, Op. 41, Ms. 1958
- 6.2 *Tre piccoli pezzi* for trumpet and piano, Op.46, Ms.1966
- 6.3 *Six miniatures* for piano, UNISA music examinations, Op. 52, 1967
- 6.4 *My love is like a red, red rose* for soprano and piano, Op. 65, Ms. 1979
- 6.5 Overture *Per Ardua ad Astra*, for wind orchestra, Op.71, Ms.1982

6.1 *Fuga a Tre per il pianoforte*¹ Op. 41 1958

The *Fuga a Tre* is included in the discussion of Van Oostveen's oeuvre as it is a very good example of his compositional skills and especially his mastery of the fugue and the relevant polyphonic style. Although it is part of the *Preludio et Fuga a Tre*, Van Oostveen had also presented it as a piece in its own right. It was for instance played by outstanding pianist Lamar Crowson as a separate programme number on the 27th of January 1981 at the Johannesburg College of Education².

¹ Three Part Fugue for Piano

² SASMT workshop

6.1.1 General overview of the Subject use

The Subject of the fugue

Example VI-1



is answered tonally while a Countersubject appears from bar 5.

Example VI-2



When analysing the Subject the following points come to the fore.

The first phrase of the Subject is basically e^2 - a^1 - e^1 with embellishments in between.

The second phrase, when analysed in a Schenkerian manner (i.e. presenting the basic directional flow of the melodic material), has as foundation a partial chromatic scale (note the use of the first note from the answer to fulfil a chromatic function in the original Subject).

Example VI-3



Example VI-8

Fuga a Tre bar 47



leads the way towards the last reference to the Subject in the top voice from bar 51 to the end. The motive from the Subject is used in strict imitation between the three parts and the fifth interval that started everything off also has the final say in bar 53.

Example VI-9

Fuga a Tre Bar 48

6.1.2 Melodic aspects of the Subject

To conclude this section, a short mention of the melodic aspects of the *Fuga a Tre* is given. The most striking aspect of the melodic lines of this fugue is the plentiful use of varied intervals and most commonly, those of the perfect fourth and fifth. Van

Oostveen weaves these intervals around, what on closer inspection seems to be a very simple scalar motive. The phrase is usually well-balanced in four-bar length and it is interesting to note that the interval that initiates the Subject for example is revisited at the end of the fourth bar of the same melody, only augmented and transposed. If note values are taken into account, it seems as if Van Oostveen proposes to create an energy flow towards the middle of the phrase by using shorter note values. He releases the tension as the phrase draws to a close by making the last notes the longest in value. The Countersubject has some of the same characteristics, i.e. the interval jumps that create a transposed illusion with regard to the direction of the melody and the incorporation of scalar figures as an element that creates momentum as well as direction. The ebb and flow of the melodic material to create tension and relaxation is also noteworthy.

The melodic aspect of this composition stands very much centrally to the creative process at hand and lends itself perfectly to the main character of this work i.e. the polyphonic voice interplay and imitative procedures.

6.1.3 Summary

It is very clear from the study of this composition that Van Oostveen had mastered the technique of composing in the style of a fugue. He could play around with the different Subjects to create a very interesting array of polyphonic effects. For an even more complicated example of a fugue, the double fugue that is presented in the

Overture *Per Ardua ad Astra* Op. 71 will be looked at in the last section of this chapter.

6.2 Tre piccoli pezzi per Tromba e Pianoforte Op.46

The “Three small pieces for trumpet (in C) and piano” were written for the then principal trumpet of the SABC orchestra and colleague of Van Oostveen at the University of the Witwatersrand (Wits) Music Department, Guiseppi Vitale. Vitale (who taught orchestration at Wits) was a very accomplished trumpet player. The range and technical difficulty of these “little” pieces demand at least a professional performer.

Many of the Van Oostveen clichés are present in this composition and the miniature character prevalent during the first period can again be observed.

6.2.1 Intrada

The *Intrada*, shortest of the three movements, is characterised by a fanfare style in the trumpet part and an abundance of scale figures, mostly in C major, in the piano accompaniment.

6.2.1.1 Melody

The fourth interval can be seen, as is often the case in Van Oostveen’s compositions, to be the main structural element of the melody, and then in particular the fanfare motives. The following extract from the introductory sentence illustrates this point.

6.2.1.2 Tonality

This movement is basically written in C major. In bar 4''' a modulation to a-minor appears and from bar 9 the tonality moves to F major. Bar 12 introduces *Db* major (note the circle of descending third tonalities) and from bars 16-18 the key moves from *Bb*- through *Eb*- and G major to finally come to rest in C major in the last five bars.

6.2.1.3 Structural elements

The most striking feature, apart from the fanfare style of the solo part, is the use of heterophonic scale figures in parallel fourths in the right hand of the piano part.

Example VI-12

Tre piccoli pezzi: Intrada Bar 1



These descending scale figures are directionally inverted towards the end of the movement in order to create a rising climax that subsides in the last bar.

The dotted rhythmic pattern and the triplets form the basis for the fanfare motives and ostinatos which occur in bars 5-6, 9-12 and 17-20.

The form can be described as through composed in a pattern A B C Codetta.

6.2.2 Blues

In *Blues*, The most striking aspect is the intermittent use of pedal points throughout the movement (bars 1-6, 17-19, 46-50) and an ostinato in the solo in bars 40-43.

6.2.2.1 Structure

As is the case with many of Van Oostveen's songs and solo pieces, the customary introduction is constructed with material from the main melody of the solo part.

The A-section (bars 7-13) is followed by a transition (bars 14-19) that leads to the B-section (bars 20-25) piano solo. The repeat of the material of the A-section (A2) in bars 26-30 leads to B2 (bars 31-39). The A3-section (bars 40-45) leads back to A as the final few bars of the movement (bars 46-50).

6.2.2.2 Motivic elements

The main motivic element in this movement is the rhythmic pattern:

Example V-13

Tre piccoli pezzi: Blues bar 1



The secondary motive that is mainly found in the bass line of the accompaniment is constructed from two crotchets and four quavers in different combinations.

motive is used sequentially between the right hand (in parallel octaves) and the solo trumpet, one crotchet apart.

Example VI-16

Tre piccoli pezzi: Blues Bar 14

Musical score for Example VI-16, Tre piccoli pezzi: Blues Bar 14. The score is in 2/4 time and G major. It features two staves: Trumpet and Piano. The Trumpet staff starts at bar 14 with a melodic line. The Piano staff provides accompaniment with chords and a rhythmic pattern. The key signature has three sharps (F#, C#, G#).

The canon regresses into a type of ostinato in bars 15-16, and is taken over as a ground from bars 17-20 by the left hand. The solo melody gradually develops into an augmentation of the main motive in bar 18.

A semblance of a melody that will appear later in the bass, is present during the aforementioned canon.

Example VI-17

Tre piccoli pezzi: Blues Bar 14

Musical score for Example VI-17, Tre piccoli pezzi: Blues Bar 14. The score is in 2/4 time and G major. It features a single bass staff starting at bar 14 with a melodic line. The key signature has three sharps (F#, C#, G#).

The next section portrays primarily two melodic lines happening concurrently in the soprano and bass lines of the piano accompaniment.

The left hand enters first with a melody that could be seen as “through composed”³ as it does not fit well into the fore/afterphrase scheme. It uses elements from the first motive but bar 24, for instance, is the retrograde use of bars 22-23 (the second main theme). It has as main characteristic the plentiful use of intervals and scale motives.

Example VI-18

Tre piccoli pezzi: Blues Bar 20



In contrast to the above melody, the right hand plays a rather linear sentence. The opening interval (fourth) leads to a stepwise turn around the f^2 that is followed by the figure from motive 1, descending to the g^1 , going up one step and then dropping a fourth to a scale sequence of two bars. The second bar leads again into the original figure that resolves in the following two bars, with as many sequences, to the $f\#^1$ in bar 26.

³ Van Oostveen calls this: “the irregular grouping of a sentence, thus the disappearance of the concept fore-/afterphrase and the resultant freshness and raising of the artistic level (The Art of Melody-Writing, 39).”

Example VI-19

Tre piccoli pezzi: Blues Bar 20

20

The melodic line that follows from bar 26 onwards now combines melodies 1 and 3 into a variation of mainly the material from the first sentence of the movement. The forephrase uses figure 1 in a descending pattern with a sequence that is varied to lead into the afterphrase (bar 27'''). The afterphrase again makes use of the forephrase's material, but the intervals are extended from seconds to thirds. The sequence that is employed in bar 29 is not precise, in order to create the final cadence point on the bb^1 . The imitative treatment is again in evidence between the solo and the accompaniment with the right hand answering the solo at a crotchet distance.

Example VI-20

Tre piccoli pezzi: Blues Bar 26

26

Trumpet

Piano

A short transition leads to an embellished variation of the second main melody; now in the solo trumpet part. The Coda (bar 40) sees an embellished version of the main theme, mainly using triplet turns and *appoggiaturas* before the A-section returns in bar 46.

Example VI-21

Tre piccoli pezzi: Blues Bar 40

40

6.2.2.4 Tonality

Although the harmonic structure is very chromatic, the following basic harmonic foundations can be noted. The movement starts off in *bb* minor (with the *Ab*-pedal creating an aeolian effect) and moves through *Eb* and *Ab* before modulating to *e* minor in bar 20. (This was probably a cerebral exercise by Van Oostveen to prove that this most unfamiliar of modulations is possible!). From bar 26 onward the underlying key is *bb* minor and from bar 32, *a*-minor. The *C*-pedal in bars 38-39 leads back to *bb* minor and the last five bars are in *Bb* major!

6.2.3 III Alla danza

Alla danza, the third movement, showcases many of the Van Oostveen clichés of his third period; most noticeably the parallel scales, pedal points, diminution of motives and cadenzas.

6.2.3.1 Melody

The first sentence is created from two answering phrases. The forephrase consists of a two-bar phrase, repeated in variation by way of diminution and repetition.

Example VI-22

Tre Piccoli pezzi: Alla danza Bar 2

2

Trumpet

The afterphrase follows the same pattern:

Example VI-23

Tre piccoli pezzi: Alla danza Bar 6

6

Trumpet

The third and fourth intervals are predominant in the melodic motive with the rhythms being dictated mainly by the motivic variations.

A two-bar interlude (transition bars 10-11) leads to a varied repeat of A. Upper auxiliary notes as well as passing notes are added to the original melody to create the variation.

Example VI-24

Tre piccoli pezzi: Alla danza Bar 12

The next sentence shows the same type of variation with intervals inverted in opposite directions. A motive that will form part of one of the melodies in the A3-section, is already in existence in bars 22-23 in the left hand of the piano accompaniment.

The *cadenza* (bars 29-33) is based on a descending chromatic scale with quintuplets used to create an *a piacere* effect. The last bar has a dominant function with the $c^{\#1}$ (leading tone) being substituted for a c^2 (functioning as subdominant note to the g^1 that is in itself again the subdominant of the d^2 in bar 34). The melodic line from bars 36-52 is subdivided into three sentences, each of these divided into a 3 + 2 fore- and afterphrase grouping. The introductory scale figure from the beginning of the movement leads into the melodic line. A repeated first-bar figure (that creates the asymmetric 3 + 2) leads into the high a^2 by way of an *appoggiatura* figure, which is resolved in the afterphrase by descending fourth quaver movement leading straight into the next sentence a fifth lower. Note the canonical use at one-bar distance from bars 36-46. The third sentence's afterphrase shows rhythmic variation as it leads into the A3-section. This variation is repeated in the afterphrase of the second sentence of

the A3-section as an extension of the phrase. The augmented sixth interval is used in conjunction with the newly introduced demi-semiquaver figure.

Example VI-25

Tre piccoli pezzi: Alla danza Bar 66

66
Trumpet

The piano part echoes this interval in rhythmic diminution in bar 72 before the section is closed with the ascending fourth trumpet *cadenza* figure in bars 75-76.

The return of the A-section is accompanied by small rhythmical variations (bars 82, 84) and the second sentence incorporates the embellishments from the A-section.

Modulating sequences in both bars 95-97 and 102-103 leads into the final *cadenza* (similar to the *cadenza* in the first movement of Tomasi's *Concerto for Trumpet*).

The *cadenza* built on broken chords in triplets centres around the g^1 before an arpeggio leads to an a^2 in bar 98. A *glissando* interjection from the piano is followed by the second half of the trumpet *cadenza* in a type of free variation of the first half. The piano interjections become more frequent as the trumpet part, in diminution, (sextuplets bar 105-107) leads sequentially higher to end on the climax in the last bar (c^3).

6.2.3.2 Structure and compositional devices

The form structure is freely akin to the rondo even though Van Oostveen does not adhere to textbook prescriptions. The A-section follows after one introductory bar (bars 1-10) with a similar transitional bar (also consisting of an ascending parallel scale figure) leading to A1 (bars 12-19). The transition to A2 (with pedal point in the right hand) is extended to two bars, the scale figure now employed as a run. A *cadenza* in the solo trumpet (bars 29-33), reminiscent of Dido, prepares the way for the B-section (bars 34-52) which is introduced with an ostinato figure in the left hand that lasts until bar 69, creating unity between the B- and A3-sections. Imitation (a canon at the fourth) is created between the solo trumpet part and the right hand at one-bar distance from bars 36-46.

Example VI-26

Tre piccoli pezzi: Alla danza Bar 36

The musical score for Example VI-26, titled "Tre piccoli pezzi: Alla danza Bar 36", is presented in two systems. The first system shows the beginning of the B-section, starting at bar 36. It features two staves: Trumpet (top) and Piano (bottom). The time signature is 2/4. The key signature has one sharp (F#). The Trumpet part begins with a melodic line that is imitated by the Piano part at the fourth interval. The Piano part starts with a rest in the first measure, then enters with a similar melodic line. The second system continues the musical material, showing the continuation of the canon and the development of the melodic lines in both parts.

The canon becomes more free in bar 47 where the *comes* is extended to two-bar distance and the intervals of the *comes* inverted.

Example VI-27

Tre piccoli pezzi: Alla danza Bar 47

The A3-section is loosely based on the original A-section but most notably the intervals are changed and a new melody in the accompaniment is transported into the solo part in bars 62-65. The section, using above-mentioned melodic material is extended to bar 76, with the last four bars forming a *cadenza*. In the four bars leading up to the *cadenza* the previously mentioned ostinato is displaced from the first to the third beat of the bar and with two rests separating them.

The A-section returns in bar 78, with the original introductory bar preceding it. A1 follows and an extension leads to the final bar.

6.2.4 Summary

As a work intended originally for Vitale⁴ the *Tre piccoli pezzi* is a useful addition to the modern trumpet recital literature and calls for a quite accomplished performer.

⁴ Vitale had performed the work at a Sunday evening concert in Pretoria shortly before his death in 1966.

The work is short enough for this medium and also displays the many character attributes, other than the fanfare-style, of the instrument. It seems that many of the aspects presented in *The Art of Melody-Writing* appear one way or another in the *Tre piccoli pezzi*, even though the latter was composed in 1965 and the *Art of Melody-Writing* only saw the light in 1974!

As composition it presents Van Oostveen as a master of the formal layout of Neo-Classical works as well as a demonstration of modern trumpet writing that actually challenges both the performer and the listener.

6.3 6 Miniatures for piano Op. 52

This composition is included in the selection of works firstly because it is the only work published, save for the two Lullabies (Op.44 and 62), outside the Netherlands and secondly because it is probably the only work known by the broader South African music community. The reason being that it was prescribed for many years in the “D”-list of the Grade 6 UNISA piano syllabus where two of the miniatures were required as one work.

The whole collection of miniatures, written between the 15th and 25th of November 1967, not only proves his mastery of the minimalist style but also the speed at which

he could work (Van Oostveen was always very proud of the speed at which he could compose!⁵).

On the last page of the handwritten manuscript are the following words: "Written and dedicated to my dear friend Pamela Goodall".

6.3.1 General aspects

Throughout the work, the typical compositional elements that can be found in other works of Van Oostveen of the same period such as the *Tre piccoli pezzi* for trumpet and piano (Op. 47), *Music for trumpet and 5 harps* (Op. 48), *3 Portraits* for oboe, clarinet and bassoon (Op. 50) and *Elegy* for horn and strings (Op. 51a) are present.

The more important elements are the following:

- 1) The use of the quarter, fifth and seventh interval within a motive, either in the direction of the melody or in opposite motion to create contrast. These can be found in the 1st, 2nd and 4th miniatures.

Example VI-28

Six Miniatures

Allegro con spirito Bar 1 Poco vivo Bar 1

The image shows two musical phrases on a single staff. The first phrase is in 2/4 time, marked 'Allegro con spirito Bar 1', and the second phrase is in 3/4 time, marked 'Poco vivo Bar 1'. Both phrases start with a first finger (1) fingering. The first phrase consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second phrase consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

⁵ Personal memories: Kobus du Plooy

- 2) The semiquaver rhythmic pattern, either in repeated notes or in a scale formation with the first note being a rest.

Example VI-29

Six Miniatures: Con tristezza Bar 10



- 3) The ever present drone or ostinato bass figures

The 6 miniatures complement each other in such a way that it is obvious that the thought patterns from which they sprang forth were continuous en homogeneous.

6.3.2 Allegro con spirito

Composed in 41 bars, the first of this collection of miniatures is written in a very lucid and transparent style though not polyphonic.

A large part of the piece is based on the first motive (already mentioned in no.1 of the introduction to this work - see Example VI-28). It reappears in different guises throughout; for example in bars 9-12. It is used in the left hand as imitation to the right hand at one-bar distance but in an inversion (bar 12). In bar 16 the left hand precedes the right with this motive but it is again modified with the following appearance (bar 18) in the original format.

Example VI-30

Six Miniatures: Allegro con spirito Bar 16

Scalar- and sequential chord progressions appear alternatively with the preceding polyphonic motivic use. The form structure (A B A1) is also based on this distinction. The melodic lines are transported between the two hands and are only broken for four bars as a link to the return of the A-section in bar 33.

6.3.2.1 Melody

This piece is constructed, based on two melodies.

The first melody

Example VI-31

Six Miniatures: Allegro con spirito Bar 1

is created from a symmetric (2 + 2) fore- and afterphrase. The forephrase uses intervals (fourth and seventh) in opposite direction and return to a rhythmic augmentation of the original interval in bar 2. A sequence of semiquaver scale figures

leads into the second sentence. The forephrase is repeated and the afterphrase is diatonically transposed a fifth higher. Note the imitative use of the motive (varied), taken from the forephrase, in the left hand at one-bar distance from bars 10-12.

The second melody

Example VI-32

Six Miniatures: Allegro con spirito Bar 13

consists of three sequences, each a third higher every time, used in parallel chords with the left hand playing the same melody inverted (note the parallel fourth use in the right hand). The rest of the melodic material is based on these two melodies, sometimes varied or transposed, but mostly repeated.

6.3.3 Poco vivo

This piece is written in alternating metre (4/4 and 3/4) and provides for an unsettled mood throughout. A variation of the first miniature's opening motive can be found at the outset.

Example VI-33

Six Miniatures: Poco vivo Bar 1



Although very short (at 30 bars) this composition is still written in an A B A2 B2 A3 form structure. As is the case with the previous miniature, each section is characterised by the fact that the melody is in a different part i.e. the A-section with the melody in the right hand and the B-section in the left hand. The answering figure of B is based on the introductory motive but consists also of interval jumps of fourths, fifths and sixths.

Example VI-34

Six Miniatures: Poco vivo Bar 9



A drone (pedal G) is present from bar 1 and is interrupted in the B section to reappear in bar 13 (A2) and again in B2.

The work starts in the tonic minor (g minor) and after modulating, ends in the tonic major (G major).

6.3.3.1 Melody

As is the case with the previous movement, the *Poco Vivo* is also constructed from two basic melodies. The first (see example VI-33) is similarly constructed from symmetrical phrases (2 + 2) with the four quavers followed by two crotchets being

used throughout the movement. Two fourth intervals are again visible in the first motive with an augmented fourth at the end of the first phrase. In the afterphrase the first motive is repeated but varied directionally by way of the answer created by the two crotchets. The leading tone (f^{#1} bar 2''') is only properly resolved, at the end of the afterphrase, to a g¹.

The second sentence repeats the original motive a minor third higher and ornamentation of the second bar creates a motive that will appear frequently later on in the movement. The afterphrase is also varied through directional and distance changes in the intervals used.

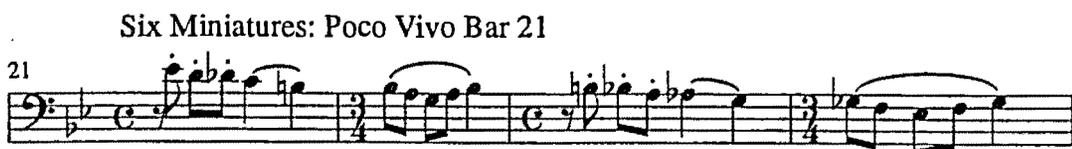
The second melody

Example VI-35



makes use of the same rhythmic material but the melodic line is more stepwise and even chromatic later on. The motives centre around the c¹/d¹ and then in the afterphrase moves down to the a. At the second appearance of the second melody (bar 21) the first six notes in the melody are part of the chromatic scale.

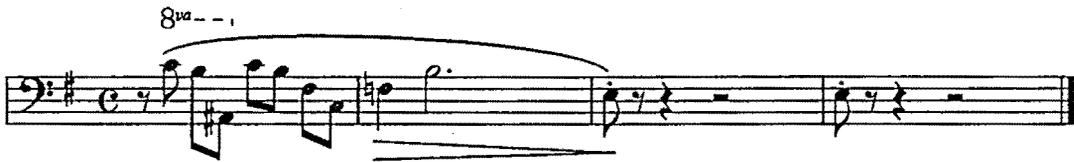
Example VI-36



It is interesting to note that the above-mentioned chromatic figure consists of parallel fourth intervals. The fourth “symbolism” is finally found in the last (coda) segment where a downward spiralling fourth arpeggio leads to the tonic (e minor).

Example VI-38

Six Miniatures: Vivace Bar 27



6.3.5 Con tristezza

From this collection the fourth piece is the most representative of Van Oostveen's compositional elements in regard to his favourite motives and figures. These are nearly all present.

There is firstly the *bourdon basse* on d that can be found in every bar save bars 13-14 where it becomes a d \sharp ¹. The chord that follows each of the aforementioned d's acts as a second basso ostinato and only changes from a G/Bb/C (V4/3) to an Ab/C/Eb (III) in bar 9 and then becomes an Eb major chord in bar 11 followed by a 7th chord built on E before it reverts to the d¹ in bar 15.

The ascending triplet run, either scalar or according to intervals, can be found in bars 2 and 6 while the motive that is so prevalent in his works of the sixties

Example VI-40

Six Miniatures: Con Tristezza Bar 9



can be found in bars 9-12 in the right hand. Following this is the other very well-known figure that makes an appearance in bars 3 and 7.

Example VI-41

Six Miniatures: Con Tristezza Bar 7



The work is brought to an end by a V^7 on C resolving to an open F#-octave interval.

6.3.5.1 Melody

Against the pedal notes, forming the foundation for this movement, is set a single melody that is varied rhythmically at its second appearance.

The melody is four bars long, again equally divided into a fore- and afterphrase. The first motive is anticipated in bar 1 and in the following bar is used as part of the total figure (the running ascending triplet scale). The figure leads into the afterphrase constructed from quaver sequences with one interval of a sixth jump per sequence. In the second sentence the original motive appears in the minor key and a d minor triplet arpeggio replaces the scale. The quaver figure is transformed into a variation using semiquavers.

Example VI-42

Six Miniatures: Con tristezza Bars 3 and 9



6.3.6 Commodo

This piece takes many of its motivic queues from no. 4 of this collection. For example the first motive in the right hand consists of parallel fourths. These fourths become fifths in bar 5 and sevenths and sixths in bar 7.

Example VI-43

Six Miniatures: Commodo Bar 1



In contrary motion to the above-mentioned motive an ascending melody consisting of fourths and fifths forms the accompaniment in the left hand.

Example VI-44

Six Miniatures: Commodo Bar 1



In the fourth bar a new motive appears which is somehow out of character with the preceding material. This interjection, which is followed by the original motive, reappears to bring the A-section to a close in bar 8.

Example VI-45

Six Miniatures: Commodo Bar 4



The B-section starts off with an ostinato figure in the right hand which gradually moves higher and higher until it is joined in bar 20 by the left hand, also in ostinato format. The right hand moves to the left hand in bar 24, with the original form of the ostinato recurring at the end of the B-section. While all of the above is happening, a descending scalar figure leads the melodic line in the left hand.

Example VI-46

Six Miniatures: Commodo Bar 9



The A2-section is largely a repeat of the A-section with the interjected figure of bars 4 and 8 being slightly varied to extend the end of the section with the original figure. The answer is at one beat distance in the left hand and the work fittingly ends on a perfect fourth interval.

3.6.3.1 Melody

Melodically, the fifth piece presents a different concept to the previous ones. The main melody appears in the left hand although the right hand could not be seen as without melodic interest.

The melody from the left hand

Example VI-47

Six Miniatures: Commodo Bar 1



is divided into two equal phrases. The fifth and fourth intervals of the first bar are replaced by the first inversion of the a-minor triad in bar 2 and second and fourth

intervals in bar 3. The dotted rhythmic pattern (bar 4) leads stepwise into the repeat of the first sentence.

The second sentence shows minor alterations (third instead of fourth interval in bar 5, bar 6 one tone higher, and the final bar a seventh higher). The melodic pattern in the right hand supports what is basically a downward scale-figure with a sequence in the third bar.

Example VI-48

Six Miniatures: Commodo Bar 1

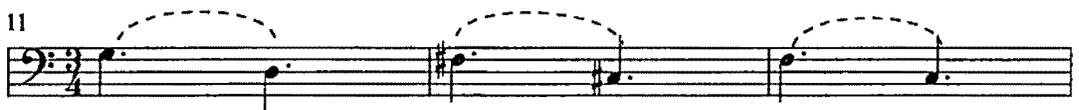


Bar 4 sees ornamentation of this scale-figure and on its repeat moves into the bass line in bar 8.

The melodic material of the B-section (bar 9) is based on scale figures, arpeggios and a motive that is repeated freely in sequences.

Example VI-49

Six Miniatures: Commodo Bar 11



The A2-section presents the original melodies very slightly altered.

6.3.7.2 Melody

Van Oostveen mentions in his *Art of Melody-Writing* with regard to a fugal Subject that the composer should choose one “that is predominantly stepwise or leapwise”(Van Oostveen 1974, 130). The Subject of this fugue is predominantly neither. See example VI-50.

Van Oostveen also mentions that the Subject “should have the characteristic of plasticity and the possibility of further development”(Van Oostveen 1974, 131).

The Subject of this fugue is constructed only from minor second and perfect fourth intervals and remind very strongly of the melodies Hindemith uses in for example his *Konzertmusik*.

It would be more beneficial to look at the reworking of the Subject in its different manifestations, than to simply comment on the melodic aspects thereof.

The first Answer is a direct transposition, as the textbook would require, and the same can be said of the next Subject entry (bar 7’’). The following entry is again a Subject entry (bar 13) but this time only the forephrase of the original sentence is used. The entry itself has been moved a crotchet beat ahead. A triple stretto is created by the next two entries (neither in full expression of the original subject) in bars 13-16.

Example VI-51

Six Miniatures: Con Amarezza Bar 13

The upbeat to bar 18 sees the Answer in augmentation before the return of the Subject, a major second lower than in its original entry, followed by an example of *in modo cancricans* in bar 23''.

Example VI-52

Six Miniatures: Con Amarezza Bar 23

Every time the Subject appears it seems to be shortened by a few crotchets as the penultimate entry in bar 26 is one bar long and the final quote in bar 29 less than a full bar. Note the way in which Van Oostveen moves the Subject throughout the bar to accommodate the melodic and harmonic construction.

6.3.8 Conclusion

This set of six pieces form a unity in style and technique, mostly brought about by the sharing of motivic material and the similarities in melos between them. The character of the pieces are very similar, as if Van Oostveen had the whole project set up in his mind before starting with it. Something that could well have been possible taking into consideration the tempo at which the whole exercise was completed!

6.4 My love is like a red, red rose. Op 63.

The text for this song, dedicated to Elizabeth Connell⁶, is taken from a poem by Robert Burns⁷.

The tempo indication is *Andantino* with the expressive indication *con gran tenerezza*.

Even though this song is only 2'20" long, the musical and emotional impact is of such a magnitude that it could be considered one of Van Oostveen's best vocal compositions.

In contrast to the *Tre canti Italiani* (Op.17), written 30 years earlier, the accompaniment carries the vocal part, i.e. doubles it, throughout. The use of parallel fourths, reminiscent of his other vocal works, is prominent from the first bar onwards.

Example VI-53

My love... Bar 8

My love is like a red, red
rose that's newly sprung - in June.

⁶ Pupil of Van Oostveen (*Harmony and Counterpoint*) 1964-1967

⁷ My love is like a red, red rose that's newly sprung in June.

My love is like the melody that's sweetly played in tune.

As fair art thou, my bonnie lass, so deep in love am I

And I will love thee still till a' the seas gang dry.

Till a' the seas gang dry, my dear, and the rocks melt with the sun;

And I will love thee still, my dear, while the sands o' life shall run.

And fare thee well, my only love, and fare thee well a while!

And I will come again, my love, tho' it were ten thousand mile.

The melody dictates the harmonic character, and although the melody is tonal, seemingly sprouting logically from the harmonic base, the inner voice use and parallel movement between the right hand parts, give the secret away, as to the opposing reality, namely the intricacies created internally by the polyphonic voice leading.

Example V-54

My love... Bar 8

The image shows a musical score for a piece titled "My love... Bar 8". It consists of two systems of music, each with a treble and bass clef staff. The first system shows a vocal line in the treble clef and a piano accompaniment in the bass clef. The second system continues the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and bar lines. A small number "8" is written above the first measure of the first system, indicating the bar number. The key signature has one sharp (F#) and the time signature is 3/4.

6.4.1 Melody

The melodic range of the soprano voice does not exceed a tenth and mostly stays within the limitations of an octave, giving testimony to Van Oostveen's vocal knowledge. The teaching by Willem Gehrels must be partly responsible for this.

The following facts emerge from the contours of the vocal line:

The first phrase of the first voice entry consists mainly of a dotted motive used sequentially, in a major third interval in downward motion, with the second phrase

answering with the same motive that leads to the climax of the sentence on the g^2 in bar 13.

Example VI-55

My love... Bar 8

My love is like a red, red
rose that's newly sprung - in June.

In the second sentence the dotted motive is inverted in the first phrase, and again used in the original manner in the second phrase; but the climax has shifted one bar ahead.

Example VI-56

My love... bar 16

My love is like the me - lo
dy that's sweet - ly play - ed in tune

In the third sentence the motive is modified, but used in the same sequential manner. The second phrase omits this motive, thus never reaching the expected high point. The fourth sentence starts off with the original motive, but is rhythmically

transformed into the answer. The second phrase introduces the new motive that will be used in the B-section from bars 49 onwards.

Example VI-57

35 My love... Bar 35

And I will love thee still, my
dear, till a' the seas gang dry.

The same sequential use features in the fifth sentence, but the second phrase is extended and the sentence lengthened by two more phrases, incorporating a new motive that is used up until the end of the composition.

Example 58

49 My love... Bar 49

Till a' the seas gang dry, my dear, and the rocks melt with the sea; and I will love
thee still my dear, while the sands o' life shall run.

The ultimate climax is reached in bars 63-64 with the voice part twice touching the $g\sharp^2$, both times held for more than a crotchet beat, and then relaxing to ebb away downwards onto the $f\sharp^1$. In the following bar the highest note of the composition, an

a² is reached, albeit not with the same excitement, followed by two g^{#2}'s and ending on an e².

Example VI-59

62 My love... Bar 62



and love thee well my on-ly love and fare thee well a while! And I will
come a-gain, my love, tho' it were ten thou - sand mile.

The melodic style in this work, though very exciting and dramatic, reminds of what Van Oostveen teaches in his *The Art of Melody-Writing*, and as such proves to be a practical example of the coexistence of intellect and emotion in what could be termed “classy” melodic compositional technique.

6.4.2 General compositional aspects

In the accompaniment some of the standard Van Oostveen trademarks can be detected.

The first and most obvious is the basso ostinato use of the left hand in the introductory nine bars. More of these appearances can be found in bars 22-24, 31-33 and 41-53.

A look at how the inner voices are created presents some insight into the creative processes Van Oostveen employed during the composing of this work.

Each individual voice is significant, in a way that would have probably suited a four-part SATB composition. As an example the “alto” voice from bars 8-25.

Example VI-60

My love... Bar 8

Van Oostveen not only makes use of the same motive as in the solo part, but the motive that only appears later in the voice part is already in existence in the second sentence. The inner voices are not always interesting but nevertheless have their own individuality and independence. The following example shows the melodic line of the third voice in bars 25-33.

Example VI-61

My love... Bar 26

6.4.3 Harmonic foundation

The introduction, played on the piano, is in C major and the $f\sharp^1$ in bar 3 should be seen as forced by the parallel perfect fourths. The bb in bar 6 creates a V^7 function at the cadence. The sequence in bars 8-11 modulates to F major and then from bar 14 back to C major as the submediant of e minor. The next sentence (bars 15-21), again with use of modulating sequences, moves to b minor (V minor). Another sequence (bars 25''-33) initially leads the melodic line to the relative major (G major) and finally back to e minor. In the following sentence only additional embellishment to the original lines breaks the sequential pattern. From the tonic minor (g minor) the modulation reaches C major (in bar 41). Secondary dominants (in sequences) predominantly move through a-minor until reaching g minor at the onset of the Coda in bar 62. The Coda seems to have been written in what could be termed a harmonically free style, and even though it could be analysed and compartmentalised, the foundation is laid by the melodic line, which has the character of a Gregorian chant.

6.4.4 Conclusion

When listening to the recording (see CD appendix) made by Elizabeth Connell while still a student at the University of the Witwatersrand, it is apparent that *My love is like a red, red rose* must be one of Van Oostveen's most beautiful and emotionally charged works. The melody simply transcends his normal standards of composition

This motive is rhythmically varied in each new section to create the unifying element Van Oostveen requires.

6.5.2 Form

A slow *Adagio ma non troppo* A-section (bars 1-23), mainly constructed on and from the motive mentioned in example VI-62, is followed by the B-section (from bar 24). A double fugue, with the first Subject taken from the above-mentioned motive, leads to the next section (C) in bar 50. This section employs another variation of the original motive from bar 1. The D-section, derived mainly from material of the B-section, commences in bar 80 with a chorale interlude following in bar 96 (E). The fugue (B2) reappears in bar 113, followed by C2 in bar 139. A short interlude (F) leads to the Coda in bar 177 (*alla marcia*) that brings the work to a close in bar 203.

6.5.3 Melody, incorporating motivic use

As was mentioned in the introduction to the discussion of this composition, Van Oostveen places the emphasis on the development of the motive at a macro scale. During each section the motive stays largely unaltered but it is in the through-compositional nature of this piece where the motive is developed throughout the different sections.

The first melody, eight bars in length, is a good example of the rise in tension created by the use of rising sequences and motivic patterns.

The forephrase (bars 1-4), running in parallel fourths in the clarinet parts and from bars 3 in the trumpets, shows a rising line from the d^1 to the ab^2 (bar 2'''). This melodic line continues to the bb^2 in the next bar and a modulating sequence rises to a d^2 in bar 4. The afterphrase (bars 5-8) takes the rising line to its summit as the melody ultimately turns around the f^3 in bar 6 before the direction is inverted and with a last scalar upward flourish comes to rest on an e^2 .

Example VI-63

Per ardua ad astra: Bar 1

The following two sentences (bars 8-18) are very much a repeat of the first sentence, the first one only of the forephrase, and the second with small variations in the afterphrase.

The next sentence (bar 18) starts off with the inversion of the original motive.

Example VI-64

Per ardua ad astra: Bar 18

A varied sequence, followed by two rising sequences, leads to the final cadence of both the sentence and the section in bar 23.

The double fugue in bar 24 (section B), is introduced by the following simple two-bar Subject and Countersubject in the second bassoon.

Example VI-65

Per ardua ad astra: Bar 24

Bassoon 2

Two types of double fugues (“Doppelfuge”) can generally be distinguished. The first presents two Subjects in two different expositions while the second presents two subjects concurrently used in one exposition (Dresden 1972, 299). In this case the double fugue used by Van Oostveen is the one with the two expositions.

The Answer (1st bassoon bar 24) is at the higher octave, and not a fifth as customary.

This is in fact a canonic, and not fugal, technique.

A codetta

Example VI-66

Per ardua ad astra: Bar 26

Bassoon 2

is used to connect the different Subject entries with each other. The first transposed entry of the Subject occurs again in the second bassoon in bar 28 following a transitional passage, now starting on an *Ab* (originally *C*). The next noteworthy entry is the inverted Answer to the Subject, in the same voice (bar 30).

Example VI-67

Per ardua ad astra: Bar 30

Bass Clarinet

The double fugue's second Subject appears for the first time in the bassoon (bar 34) as a longer, more complex theme, using both stepwise and leapwise intervals.

Example VI-68

Per ardua ad astra: Bar 34

Bassoon

The second Subject moves from the *eb* (bar 35') to the *bb* (bar 36') to the *bb*¹ in bar 37 and finally back to the *eb* (bar 38). The three semiquavers at the beginning act as an upbeat and the fifth interval creates the dominant function. This leads to the *bb* followed by the octave leap (bar 37''') re-establishing the range. The three semiquaver figure is repeated to lead into the final *eb*. The second Subject is similar to the Subject of the third movement of the Sonata for piano Op. 36 in as much as the last motive of the sentence is the same as the beginning of the forephrase.

Example VI-69

Per ardua ad astra: Bar 34

Bassoon

The Answer in the alto saxophone is in stretto and an episodic extension, sequential to the final two bars of the subject, creates a Countersubject to the Answer in the bassoon (bars 39-42).

The following sequential pattern is typical of this extension (episode):

Example VI-70

Per ardua ad astra: Bar 42



The C-section (bar 50-*Allegro moderato*) introduces an interesting rhythmic- as well as melodic variation of the original motive (bar 1). The basic directional flow of the two-bar phrase stays constant, but the rhythmic values are all in diminution.

Example VI-71

Per ardua ad astra: Bar 50



The Answer in the afterphrase of the above-mentioned sentence can be found in the third bar (first bar of afterphrase) as an inversion of the opening bar with the second bar altered only in pitch but not rhythm. The varied third bar (oboe 2 bar 52) becomes the recurring motive in the next sentence.

Example VI-72

Per ardua ad astra Bar 53



Three varied sequences, all based on the previously mentioned rhythmic pattern, follow. Van Oostveen uses movement in contrary motion between different instruments to create harmonic intricacies for example bars 66-67 in the upper woodwind parts.

Example VI-73

Per ardua ad astra: Bar 66

The motive that initiated the section, reappears in a new guise, in bar 61. Large intervals based on the same rhythmic foundation, mostly fourths and fifths, create an uneasiness and bounciness that hitherto has not appeared in the composition.

The C-section re-emerges (C1) in bar 68 and from it is taken a rhythmic pattern that becomes more prominent in the bars to follow.

Example VI-74

Per ardua ad astra: Bar 70

4 Horns in F

The melodic sentences use the original motive from the A-section in an inversion with sequential patterns emerging from it. The melody in the string bass (bars 73-78) is a good example thereof.

Example VI-75

Per ardua ad astra: Bar 74

String Bass

The D-section (bar 80) introduces a new motive derived in direction from the first motive but rhythmically from the second Subject of the fugue. The first sentence, three bars in length, is not resolved properly and only in the second sentence is a resolution in the form of a crotchet presented. Notice how the first phrase is mirrored freely by the second, before the afterphrase breaks the momentum of the semiquaver runs.

Example VI-76

Per Ardua ad astra Bar 80

Trumpet 2

The second sentence is also extended by means of a sequence of the second part of the forephrase. The rest of the section follows this example as the semiquaver motive is repeatedly sequentially used.

The following section (E, bar 96) stands in contrast to the above-mentioned one. The chorale is based upon a two-bar phrase:

Example VI-77

Per ardua ad astra: Bar 96



The direction of the motive is $a^1 \rightarrow c^2$ (concert pitch: $c^1 \rightarrow eb^1$) with a downward auxiliary note and an anticipation to create melodic interest. The harmonisation between the different voices is in parallel major thirds! In the following bars, small variations are found; mostly through direction and inversions as well as rhythmic diminution. In bar 104 the original motive appears inverted in diminution as well as in *modo cancricans*.

Example VI-78

Per ardua ad astra: Bar 104



Two sequences of this pattern appear in bars 107-110 before the sentence comes to a close by leading the melody to the F, a fifth lower than the note that started this process originally.

The double fugue reappears in bar 113 (B1) with the first Subject a minor third higher than in B. The B1-section is in general an exact repetition of B save for the transposition and a few cases of doubling of parts added in different instruments.

Without altering the last few bars of the section or the cadences, Van Oostveen leads into the next section (C1), also a minor third higher than the original C (bar 139).

C1 shows many variations on the original, though the basic format is exactly the same as for C. Van Oostveen adds the three clarinets as well as the alto saxophones to the main motive (bars 139-142). The flute and piccolo is added to the

Example VI-79

Per ardua ad astra: Bar 140

motive while the horns are also added as rhythmic and acoustic reinforcement.

D1 (bar 157) is also a repeat of D at an interval of a minor third higher. There are very few alterations to the original orchestration.

A new section (F) is introduced in bar 169, and the triplet motive

Example VI-80

Per ardua ad astra: Bar 168

3 Trumpets

reminds of the E-section. This is where the similarities end. Two motives in different instruments, spun into a two-bar phrase, create the melody.

Example VI-81

Per ardua ad astra: Bar 169

2 Oboes

Bassoon

A close inspection of the above-mentioned motives show that the internal intervals are the same and only the rhythmic patterns differ. A major fourth is followed by a semitone and then a major sixth followed by a descending scalar pattern. In the first motive the intervals are regularly grouped in threes while the second introduces a syncopated rhythm. In the second phrase (possibly the afterphrase) the fourth interval is also extended to a major sixth (diminished seventh).

The following four transitional bars employ the syncopated effect combined with semiquaver runs as well as the odd sixth and fifth interval. Sequences are used in mainly the clarinets, to create again the rise of tension leading into the March (*alla*

marcia - bar 177) with semiquaver runs. The motive from the first movement of the Sonata for piano is also in evidence in the string bass!

Example VI-82

Per ardua ad astra: Bar 173



The March can be interpreted as a **Coda**, and the rhythmic motives (triplets) are gradually transformed, first into quavers and then into semiquaver runs in order to create again the rise of musical emotion that culminates in the final chords in bars 199-202. The writing in the March is ultimately homophonic using the whole band (major chords) in parallel motion. Melodically speaking the first phrase moves from e^2-g^2 over the length of four bars. The first sequence (bars 177-178) is exact and the diminution and repetition of the e^2 in bar 178 leads to the extension of the rhythmic pattern that leads to the g^2 (bar 118). The last triplet figure from bar 179 is repeated in bar 181, sequentially transposed and augmented in the next bar. The same rhythmic pattern, slightly altered pitchwise, follows in bars 182''-183. The next sentence inverts the direction of the melodic line. The quaver pattern is divided into two parts and used to flank the triplet figure from both sides

Example VI-83

Per ardua ad astra: Bar 185



with a varied sequence continuing the downward flow in the next two bars. The pattern reverts in bar 188 to an ascending scale figure that leads into the semiquaver sequential patterns that characterise the following nine bars. A fanfare style pattern develops in the brass from bars 191 to the end and the first four bars are repetitious of the same idea, the last two being in diminution repetition of the previous note values. The triplet figure re-emerges in the brass parts in the last three bars.

6.5.4 General compositional aspects

It must be kept in mind when considering certain aspects, such as the motivic simplicity and the small variation in certain repeated sections, that Van Oostveen had composed this work with amateur- and student ensembles in mind. The aim was to create a worthwhile composition that would not be overly difficult to master by these ensembles. The fact remains that Van Oostveen knew little about amateur musical standards. The double bass, oboe and bassoon parts are far too difficult!

The first aspect that catches the eye, apart from the way in which Van Oostveen creates his sentences and the general through-composed nature of the composition, is the pedal points that surface throughout. The first appearance is in bars 1-5 in the horns and timpani (concert F). The horn plays a syncopated rhythm against the timpani roll. The string bass takes up the cue from bars 8-11 (D).

In the Coda (bar 177) the V-I pedal point created by the tuba, string bass and timpani acts as the anchor to the March that leads to the final bars.

At this point the title could be mentioned and the two aspects of the proverb whereby the “*ardua*⁸” is (possibly) personified by the polyphonic sections and the “*astra*⁹” by the homophonic ones (Chorale and March).

Figure 1

Schematic representation: *Per Ardua ad Astra*

<i>Section</i>	<i>Bars</i>	<i>Motivic Aspects</i>	<i>Style indication</i>	<i>Tonality</i>	<i>Interesting Aspects</i>
A	1-23	Mot ¹⁰ 1	Adagio	Eb/g	Sequences
B	24-49	2 Subjects	Andante ma non troppo	Eb/f/Ab	Double fugue
C	50-79	Mot variation	Allegro moderato	f/g/Db	Imitation
D	80-95	Subject mot	Poco meno mosso	Bb	Motoric effect
E	96-112	2 bar phrases	Tempo di chorale	Chromatic	Chorale
B1	113-138	Transposed	Andante	Eb!	Double fugue
C1	139-168	Transposed	Allegro moderato	Eb	Larger instr. ¹¹
F	169-176	Triplet mot	–	Modulating	Interlude
Coda	177-203	Fanfare mot	Alla marcia	F/Eb/C	March

⁸ arduous labour

⁹ stars

¹⁰ motive

¹¹ Instrumentation

The tonalities presented in the table are basic fundamental tonalities of the sections in question and do not give an accurate representation of the total section in detail, as the harmonic structure is too chromatic.

6.6 Summary of third period

1. Van Oostveen shows a return to miniature forms (such as the *Six miniatures*, *Tre Piccoli pezzi* etc.) and very few large scale works such as *Stabat Mater* or *Symphonic Variations* come into existence. Maybe he had realised that small scale works would have a better chance of being performed locally!
2. Van Oostveen mentioned himself that he had stopped composing for the sake of composing and would only take the trouble of writing a work if it was either commissioned or written for somebody that he knew would be prepared to perform it and appreciate it as such. By looking through his work list this is obvious. For instance between 1965-1967 four pieces were written for trumpet in different combinations (*Tre Piccoli pezzi*, *Rondo alla francese*, *Music for Trumpet and five harps*, *Six Miniatures* for two trumpets in C). These were obviously written for his colleague at the University of the Witwatersrand, Guissepe Vitale.
3. Because of the above-mentioned fact, his general compositional output had diminished. His works never became well-known, and even though they were

appreciated by some, this obscurity had caused him to lose heart and forced his mind into other directions such as mathematics and languages.

4. The pedal points, so prevalent in the first period are back, now more refined and many times in ostinato format.
5. The quality of his works had not deteriorated during this period, even though he was for all practical purposes cut off from main stream Europe for developmental stimuli. His compositions do show a certain simplification. Maybe that was as result of a lower level of general performance capability locally which had forced him to simplify matters.
6. Van Oostveen had not musically stagnated during this period. Some of his most beautiful works are written during this part of his life and especially his grasp of the piano is reflected in pieces for the instrument.

CHAPTER 7

Conclusion and evaluation

7.1 Influence

Van Oostveen was not widely recognised as an influential or prominent teacher and composer during his lifetime in South Africa. Only a small circle of close friends and students realised his true greatness especially as a teacher of Harmony and Counterpoint. This in itself is to be regretted.

There are the privileged few that seized the opportunity and learned as much as they could from him. Amongst these are some of the most influential composers and administrators in South Africa currently. Names that come to mind are Hans Roosenschoon (composer, University of Stellenbosch), Kobus du Plooy (University of Durban Westville), Douglas Reid (UNISA), Paul Loeb van Zuilenburg (Composer, University of Stellenbosch), Dietrich Wagner (guitarist), Neville Dove (pianist, conductor), Elizabeth Connell (international opera star) and David du Plooy (University of Port Elizabeth).

In a letter to Van Oostveen (n.d.) Colin Shapiro mentions that: “you (Van Oostveen) have taught me to know and love music more than I imagined was possible.” On the 25th of October 1967 the fourth year BMus class, that included students such as Elizabeth Connell, Pamela Goodall, André Louw and Merlc Thompson, wrote in a farewell letter: “...you have tried unsparingly to give us a thorough knowledge in all things, we have learnt much from you” (25/10/67). Extracts from letters of

appreciation written to his widow by former pupils are numerous. Danny Swick said: "He gave me an excellent grounding in music, which enabled me to understand music with a boundless enthusiasm..." and Zanta Hofmeyr commented that it was only because of Van Oostveen's Counterpoint lessons that she was accepted into the Julliard School of Music, New York. Tina Smith writes: "you opened the most beautiful doors to show me the creative art of composition".

What these people learned from Van Oostveen was more than the mere technique of writing music but the mentality of the professional composer. By that is meant the discipline and thought processes required to succeed as a composer or lecturer in musicology. Van Oostveen was a most methodical teacher and imparted his method of composition to his pupils with insight. There were certain ways things were to be done and no other! Hans Roosenschoon, for instance, mentions that Van Oostveen taught him all or most of the aspects of harmonic writing and although he had found Van Oostveen to be too conservative regarding the later trends of 20th century composition, the basis that was laid stood him in good stead as one of South Africa's foremost modern composers. He also wrote: "I will always remember you as one of the primary influences on my moulding as a composer"(Roosenschoon, 24/07/92).

In talking to some who knew Klaas van Oostveen as teacher and colleague, the following theme runs through their conversations like a golden thread.

If he decided that a pupil was worth the trouble of teaching, he would apply his fullest attention to him. He would make more than the customary effort to instruct the

intricacies of Harmony, Counterpoint and Composition. Irene de Bligney writes in a letter to Van Oostveen dated the 2nd November 1984 regarding her son Mark's studies: "Your erudition and creativity have left an indelible impression upon not only Mark, but also the many students who have passed through your hands." Rosemarie van Hoogstraten wrote in a letter (n.d.) to Van Oostveen that: "...your lectures stood out as the most interesting of our whole BMus course!" In yet another letter to Johanna van Oostveen Joop Ruperink wrote: "Since the three years that I was taught by him a world full of music and beauty revealed itself to me. He showed me the logic of the melodic line and taught me from the simplest of harmonies to the most sophisticated ones."

It is the influence on the new generation of composers that makes Van Oostveen's work during the seventies at the University of the Witwatersrand so important. His students, such as Kobus du Plooy at Durban Westville University, currently mould many a future teacher and composer and their methods of teaching can always be traced back to Van Oostveen's Harmony and Counterpoint classes.

7.2 Theoretical works

The teaching Van Oostveen had done throughout his career as music educator is expressed in his writings on the subject of Music Theory. These writings, in many instances are ground-breaking, especially the work on melody, as very few works internationally exists on the subject. He brought to both the University of the

Witwatersrand and South Africa a “new” approach to composition. The basically English entrenched school of harmony/theory teaching always postulated that composition should be based on the harmonic aspects thereof. Van Oostveen’s view was opposite in that he viewed the melody as paramount, superseding both harmony and counterpoint.

7.3 Compositional style

The question of what style of composition Van Oostveen belongs to is not easy to answer as it is not one that is generally established either internationally or locally. It must also be said that after Van Oostveen had left Holland he found a type of musical vacuum in South Africa as far as influences on him were concerned. Away from his Dutch teachers and the general influence of European tradition, he failed to further develop in the way he had before 1947. He criticised his colleagues at the University of the Witwatersrand as substandard and he probably felt superior to most other South African composers.

Keeping this in mind it is understandable that Van Oostveen does not readily fit into any of the South African composer types of his era such as those represented by Arnold van Wyk, Stefans Grové or Hubert du Plessis.

The influences on him and general style of work type can be described as follows:

Van Oostveen’s general oeuvre is largely Neo-Classical in style. Internationally-known composers presenting similar types of compositions are amongst others Stravinsky and Hindemith, especially the latter, as Van Oostveen’s music sometimes

mirrors the more emotional aspects of Hindemith's works (Homer 1970, 396). The term "Gebrauchsmusik" can also be applied to Van Oostveen's music and it is mainly during his last period that he composed for specific occasions and combinations of instruments. The *Music for trumpet and five harps* is an example. Written for his colleague at the University of the Witwatersrand Music Department, Guiseppe Vitale (trumpet), his daughter and four other harpists from the Department, Van Oostveen knew that it would be performed at the Harp Society's 1967 concert.

The intellectual astringency, similar to aspects of Stravinsky's works, is also in evidence. The Hungarian composer, Bartók, must also surely have influenced Van Oostveen, although, whereas Bartók's works were based mainly on folk melodies Van Oostveen's were not.

Van Oostveen was a traditionalist. Hans Roosenschoon mentions that he considered Bartók to be the last composer. Everything after him would be of no musical value: a somewhat conservative assumption. Van Oostveen's credo was that the melodic line was always the most important aspect of a work and if a melodic line did not exist, the composition had no credibility.

7.4 Melody as primary building block: correlation between theory and practice

Even though Van Oostveen states in his theoretical works that all composition should be based upon the melodic foundation and not on the harmonic, there are the exceptions in his own work, the *Stabat Mater* being one such. Here the rhythmic

component supersedes the melodic, creating the energy level which drives the work.

The same is true of the third piece in the collection of *Six Miniatures* for piano.

The fact that Van Oostveen wrote most of his works in a polyphonic structure presupposes that this type of structure must be constructed from different melodic lines. Van Oostveen proves this point most notably in his Neo-Classic, and then more specifically Neo-Baroque style of the 20th century. These compositions are based on the melodic “fundamental”, and not the harmonic one.

Generally speaking he put into practice his theories of melody regarding composition, and with few exceptions, these theories become practice in his compositions. The question of whether Van Oostveen actually wrote beautiful melodies inevitably arises. Even though this can only be answered subjectively, it must be said that many of his melodies were originally intellectually inspired, and not aesthetically. He was more concerned with whether the melody would “work” as for example a fugue, imitation, extension, or whatever he had in mind at a particular moment. This makes *My love is like a red, red rose* even more remarkable as the emotion and melodic subject really transcends Van Oostveen’s general musical aesthetic levels.

7.5 Melodic characteristics

Taking the presumption that, Van Oostveen’s music is generally conceived from a melodic standpoint, as already been proven, the following aspects of his melodies (and compositions) can be highlighted:

It is difficult to describe his specific style of melody-writing but could be summed up broadly by the following:

1. His melodies, in a large part of his oeuvre, are very well-balanced and consists of fore- and afterphrases or some form of symmetry.
2. When setting words to music the language as well as the text influences the melody.
3. His melodic writing more than often is the result of very “clever” manipulation of the thematic material, which does sometimes result in some of the beauty of it being sacrificed.
4. His melodies vary from very simple (stepwise, traditional progressions etc.) to rather daring (for him) leapwise interval progressions, mostly in some of his piano works, and especially the fugues.
5. The melody is grounded in modal and /or chromatic harmony.

Example: VI-63

6. Melodic tools, such as Van Oostveen’s variation principle, (see his *The Art of Melody-Writing* p.60) are extensively applied.
7. Because of his melodic point of departure, his compositions are therefore logically contrapuntal when writing for more than one voice. The counterpoint is conceived by interval and is mainly based on the consonance and dissonance and not pure harmonic rules.

Examples: V-38, V-59, V-62, V-64, V-75, VI-16

To prevent chaos and to establish the fundamental tonality, Van Oostveen makes use of pedal points and ostinati.

Examples: V-60, V-67, V-68, V-98, V-103, VI-37

The complexity of the counterpoint varies dramatically from invention-type, canon, free fantasy to more structured forms such as the fugue and double fugue.

Examples: V-112 to V-117, VI-1 to VI-9, VI-50, VI-51, VI-66

8. There is a strong compositional resemblance to works by Sem Dresden as well as Paul Hindemith and Béla Bartók.

7.6 Personality

On the question of what seems to be a fascination, even obsession, with religious matters, both his widow and son Frank, replied that he was not so much a religious man as inspired by the peace and tranquillity of the Cathedral and the church to write music for these settings. The fact that he was interested in Japanese culture, and to some commentators had wasted his energy on learning Japanese instead of composing as well as his preoccupation with reincarnation (Op. 43) seem to indicate the former.

Van Oostveen was not an easy man to work with. He was a perfectionist and very demanding. He felt that he was not properly appreciated by the South African music fraternity or by his academic colleagues. It could have been the case, and even though this might have caused him to ultimately stop composing, it did not detract from his inherent creative abilities.

7.7 Conclusion

Van Oostveen was by no means either the perfect teacher or the perfect composer. As teacher, he gave many pupils the opportunity to achieve, but those who failed to rouse his interest were left to their own devices.

As composer, not all of Van Oostveen's works were masterpieces or even successful; he had realised this and subsequently retracted some of them. Unfortunately the composer himself is usually not a good judge of his own works, though! The fact remains that the compositions by Van Oostveen present a large collection of 20th century music that is both playable and worth to be performed as they were created by a master in the "Art of Melody-Writing".

A Selected Source List

The source list is subdivided into nine main categories i.e.

1. Published sources
 - 1.1 Published sources quoted or mentioned in the text
 - 1.1 Published sources consulted but not mentioned in the text
2. K. van Oostveen: Theoretical works
3. K. van Oostveen: Compositions
4. K. van Oostveen: Memorabilia
5. K. van Oostveen: Personal Correspondence
6. Correspondence regarding K. Van Oostveen
7. Newspaper sources
8. Interviews
9. Hyperlinks

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Van Oostveen, J.	07/03/97	Blairgowrie
Van Oostveen, J.	05/10/97	Blairgowrie
Van Oostveen, J.	21/12/98	Blairgowrie
Van Oostveen, K.	15/03/84	SABC Radio
Loeb van Zuilenburg, P.E.O.F.	04/11/96	Stellenbosch
Loeb van Zuilenburg, P.E.O.F.	15/12/98	Hilton
Reid, D.J.	06/10/97	Pretoria
Connell, E.	23/03/97	Durban
Roosenschoon, H.	23/05/97	Bloemfontein
Du Plooy, K.	13/06/97	Grahamstown

Du Plooy, K.

23/13/98

Oudtshoorn

9. Hyperlinks

www.abbey.apana.org.au (Abbey at Apana in Australia, website)

www.artrestorer.co.uk (Art restoration website by company "Artrestorer", United Kingdom)

www.donemus.nl (Documentation Centre for Dutch Music, Amsterdam)

www.eb.com (Encyclopaedia Britannica online)

www.groene.nl/1997/22/jo_vermeulen.html (De Groene Amsterdammer, Dutch Newspaper website)

www.viotti/vercelli/it (Viotti Competition Website, Italy)

www.racine/ravenna/it (Racine website, Italy)

APPENDIX A

Complete list of compositions

Some with annotations

Section 1

The following list comprises all of Van Oostveen's works including those that he had considered unsuitable for performance. The latter, indicated with an *, were retracted during the end of his life. Van Oostveen himself compiled the list in collaboration with his wife, Johanna ca.1988.

<u>Opus number:</u>	<u>Title</u>	<u>Date</u>
1	Variaties op een Japans Volkslied - orchestra.	1936 *
2	Psalm - bariton, choir and orchestra.	1937 *
3	Abschied - song with piano.	1937*
4	Der Gefährte - song with piano.	1937*
5	Eglogue - piano.	1937
6	Suite - violin and piano.	1937*
7	10 Miniatures for piano.	1938
8	Gethsemane - declamator and orchestra.	1939 *
9	Canon in inverse - piano.	1939
13	6 Children's Songs - voice and piano.	1941
14	Mutterhände - soprano and piano.	1940

- 15 Tango Olando - piano. 1941
- 16 Herfstcantata - children's choir and piano. 1942
- 17 Tre canti Italiani - soprano and piano. 1942
- 18 Kerstcantate -- girls' choir and piano. 1942*
- 19 De Motoren - declamator and orchestra. 1943
- 20 Lullaby - soprano and piano. 1944
- 21 Piccolo canto di primavera - violin and piano. 1945*
- 22 Ballade for cello and piano. 1945*
- 23 Die Rose - baritone and piano. 1945*
- 24 Chinees Schimmenspel - xylophone and orchestra*
- 25 Vita Christi - string quartet and declamator. 1945
- 26 Godspreek - male choir and orchestra. 1945
- 27 Declamatorium: Paul, John and Jacob - declamator and orchestra. 1945*
- 28 Adagietto for cello and orchestra. 1946*
- 29 Herfst*
- 30 Stabat Mater - mixed choir and chamber orchestra. 1946
- 31 Symphonic Variations - orchestra. 1952
- 32 Dido - flute and string quartet. 1952
- 33 Rondo - violin and piano. 1952*
- 34 9 Performance exercises for violin and piano. 1952*
- 35 Chinoiserie - 3 trombones. 1953
- 36 Sonata for piano. 1954

- 37 Sarabande for piano. 1954
- 38 3 Preludes and a Fancy - harpsichord. 1955
- 39 Olympic Hymn - choir and orchestra. 1960*
- 40 Passacaglia and Fugue for organ. 1957*
- 41 Prelude and Fugue for piano. 1958
- 42 Japanese Triptych - organ. 1960
- 43 Sonatine for piano. 1961
- 44 Lullaby - piano. 1961
- 45 Tango Appassionata - piano. 1962
- 46 Tre piccoli pezzi - trumpet and piano. 1965
- 47 Rondo alla francese - 2 trumpets in C. 1966*
- 48 Music for trumpet and 5 harps. 1967
- 49 6 Miniatures for 2 trumpets in C. 1967
- 50 3 Portraits - oboe, clarinet and bassoon. 1967
- 51a Elegy for horn and strings. 1967*
- 51b Elegy for cello and strings. 1967*
- 52 6 Miniatures - piano. 1967
- 53 Met Apologie - mixed choir a capella. 1970
- 54 3 Latin motets - mixed choir acapella. 1970
- 55 Sonata for violin and viola. 1970
- 56 10 Miniatures - 2 violins. 1972
- 57 Toccata and Double Fugue - piano. 1973

- 58 5 Studies - piano. 1981
- 59 9 Preludes - piano. 1977
- 60 Die Prediker - mixed choir a capella. Uncompleted.
- 61 1 Corinthians 13 - 2 sopranos, 2 flutes, harp. 1977
- 62 Lullaby - piano. 1978.
- 63 Song cycle - soprano and piano. 1978
- 64 The coming of the Messiah - 2 sopranos, flute, congregation choir and tenor trombone. 1978
- 65 My love is like a red, red rose - soprano and piano. 1978
- 66 Die Saligsprekinge - 2 sopranos, harp and declamator. 1979
- 67 O little town of Bethlehem - 2 sopranos, harp and guitar. 1979*
- 68 3 Vocalises - soprano and piano. 1980
- 69 Sonata for 2 clarinets. 1981
- 70 Prelude and Fugue - 3 guitars. 1981*
- 71 Overture Per Ardua ad Astra - wind orchestra. 1982
- 72 Quem pastores laudavere - 2 sopranos and flute. 1982*
- 73 Ten pieces for violin solo

Section 2

The following work list has been compiled, by the writer, according to the type of composition and although in many instances no information regarding the

background to or the knowledge of any performances are available, where possible this information is presented:

2.1 Instrumental

2.1.1 Orchestra

Variaties op een Japans volkslied Op.1 Ms. 1936

The first performance of his first opus was by the Conservatoire orchestra Amsterdam on the 30th of June 1936. The work was subsequently retracted by the composer.

Chinees schimmenspel, for marimba and orchestra, Op.24, Ms.1945

Adagietto, for cello and orchestra, Op.28, Ms. 1946

Symphonic Variations, Op.31 DONEMUS, Amsterdam, 1952

Elegy, for horn and strings, Op.51A, Ms, 1967

Elegy, for cello and strings, Op.51B, Ms.1967

Overture *Per Ardua ad Astra*, for wind orchestra, Op.71, Ms.1982

Commissioned by the University of Stellenbosch Wind Band; the first performance was by this ensemble in the same year.

2.1.2 Chamber Music

Suite, for violin and piano, Op.6, Ms. 1937

Piccolo canto di primavera, for violin and piano, Op.21, Ms.1945 (Retracted).

Ballade for cello and piano, Op. 22, Ms.1945

Dido for flute and string quartet, Op. 32, DONEMUS, Amsterdam, 1952

This composition, with subtitle "Veritas simplex oratio est" , was awarded a "Diploma di merito rilasciato alle composizioni conrassegnate dai seguenti motti" at Vercelli, Italy, on the 24th of November 1952.

Rondo for violin and piano, Op.33, Ms.1952

Nine Pieces for violin and piano, Op. 34, DONEMUS, Amsterdam, 1952

Chinoiseries, suite for 3 trombones, Op. 35, DONEMUS, Amsterdam, 1953

Tre piccoli pezzi for trumpet and piano, Op.46, Ms.1965

Premiered by Guiseppe Vitale (Principal Trumpet of the SABC Orchestra) and André Louw (past pupil of Van Oostveen) on the 18th of August at the 1965 Arts Festival, Wits Great Hall, subsequent performances were given on the 12th and 19th of September respectively at the Rare Music Guild and the University of Pretoria by the same duo. In 1985 movements from this composition were performed by the writer as part of his performance recital at the University of Stellenbosch.

Rondo alla francese for 2 trumpets in C, Op.47, Ms.1966 (Retracted in 1988 by composer).

Music for trumpet and 5 harps, Op.48, Ms.1967

This work was especially written for the Harp Society's 1967 concert and was performed on the 9th of October of that year by Guiseppe Vitale (trumpet), Merle O'Neill, Cecily Dixon, Rosemarie Kay and Rosalind Dunbar (harps). A subsequent performance took place at the Young People's Concert of the same Harp Society using the same ensemble. In 1982 the work was arranged by Dr Paul Loeb van

Zuilenburg for trumpet, 2 pianos and percussion and performed by an ensemble made up of members of the University of Stellenbosch Wind Band with Paul Loeb van Zuilenburg (jnr) the trumpet soloist and Sunette and Willene Botha pianists².

6 Miniatures for 2 trumpets in C, Op. 47, Ms. 1967

Most probably written for Guiseppe Vilati and his brother Armando, also a trumpet player.

Three portraits for oboe, clarinet and bassoon, Op. 50, Ms. 1967

Sonata for violin and viola, Op.55, Ms. 1970

Dedicated to Walter Mony (violin) and Kees Peters (viola), the first public performance was broadcast on SABC Afrikaans Radio at 22.15 on the 4th of November 1971 featuring the above-mentioned soloists.

Ten miniatures for two violins, Op. 56, Ms. 1972

Sonata for 2 clarinets, Op. 69, Ms. 1981

2.1.3 Piano

Eglogue, Op. 5 Ms. 1937.

Ten miniatures, Op. 7, Ms. 1938

Roodkapje en de boze wolf, canon in inverso et per augmentationem, 1938

Canon in inversion, Op.9, Ms. 1939

Tango Olando, Op.15, Ms.1941

² The arrangement was done with the consent of the composer and was acceptable to him at completion

Sonata for piano, Op. 36, DONEMUS, Amsterdam, 1954

The first public performance of this work given in South Africa was by Joan Mulder-Clarke in the SABC programme, "Oggendsolis" on the 14th of June 1967 at 11.40.

Sarabande, Op.37, Ms. 1954

Prelude et fuga a tre, Op. 41, Ms. 1958

See *Six miniatures*.

Sonatine for piano, Op. 43, Ms. 1961

The first performance was by Crystal Blomkamp, June 1967 at the Wits Great Hall.

Lullaby, Op. 44, Ms. 1961

Both the *Sonatine* and *Lullaby* was publicly performed for the first time by Sini van den Brom in the SABC radio programme "Musiekaand" on the 30th of November 1964 at 21.20. The same soloist performed these works again at a Wits lunch hour concert on the 18th of August 1965. The *Sonatine* was also performed in Holland by Wim van der Mee at a chamber music concert organised by the Muziekschool Doetinchem on the 8th of May 1973.

Tango appassionata, Op. 45, Ms. 1962

Six miniatures, UNISA music examinations, Op. 52, Ms. 1967

The *Six miniatures* were included in List D of the UNISA Grade 6 Piano syllabus of 1968. They were written between 15 and 25 November 1967 and performed, as part of a master class, by Lamar Crowson for the S.A. Society of Music Teachers on the 27th of January 1981 at the Johannesburg College of Education. *Fuga a Tre* was also

dealt with at the same occasion. The *Six miniatures* saw international performances at Greven and Emsdetten, Germany where they were performed on the 19/12/77 and 22/03/77 by pupils of André Louw, himself a past pupil of Van Oostveen.

Toccata and double fugue, Op. 57, Ms. 1973

Nine Preludes, Op. 59, Ms. 1977

The first performances of the *Nine Preludes* outside of South Africa took place at Emsdetten, Germany, where under the direction of André Louw, students at the Gymnasium Augustinium performed pieces from the *Nine Preludes* during the "Vorspielstunde". On the 30th of May 1979, Regina Söller performed no. 3 and on the 19th of December 1979 Monika Eggers performed no. 9. The previous day Jutta Brinkkötter had performed no. 4 in Greven at the Gymnasium Augustinium.

Lullaby, Op.62, Ms. 1978

5 Etudes, Op. 58, Ms. 1977

2.4 Diverse instruments

Three preludes and fancy for harpsichord, Op. 38, DONEMUS, Amsterdam, 1954

Passacaglia and fugue for organ, Op. 40, Ms. 1957

This work has as subtitle "In memoriam Parentis". It is dedicated to Dr U.V. Schneider who also premiered the work at a Wits Lunch Hour Organ recital on the 17th of April 1958. The performance was apparently a total disaster (J. van Oostveen 1998).

Japanese triptych for organ, Op. 42, Ms., 1960

Prelude and fugue for three guitars, Op. 70, Ms. 1981

2.2 Vocal

2.2.1 Choir

Psalm for baritone, SATB and orchestra, Op. 2, Ms. 1937

On text by Klopstock, the first public performance took place at an Amsterdam Conservatoire student concert on 26/06 1937, with W. van Sante as soloist. The composer later retracted the composition.

Herfstcantata for children's choir and piano, Op. 16, Ms.1942

The premiere of this work, with words by Marian Hesper-Sint, was given by the children's choir "Zanglust" in the Concertgebouw, Amsterdam 8/11/1942. The next performance was given by the "Zingende Jeugd" on the 20th of December in "De Sporthal", Zwanenburg. Further performances followed on the 18th of May 1949 by the Christian Choral society "Zanggenot" at the Concertgebouw, Amsterdam and on the 18th of December 1954 by the Children's Radio Choir "Jong en Blij" at the Reformed Church in Halfweg.

Kerstgedachten, cantata for women's choir and orchestra, Op.18, DONEMUS, Amsterdam, 1942

Godspreuk for men's choir and orchestra, Op. 26, Ms. 1945

Stabat Mater for tenor, SATB and chamber orchestra, Op.30, DONEMUS, Amsterdam, 1946

Van Oostveen was awarded the Muziekprijs van de Gemeente Amsterdam, categorie D, for his *Stabat Mater* 31/10/47, which won him an amount of **ƒ1 500**.

Olympic Hymn for choir and orchestra, op.39, Ms. 1960

Met Apologie (words by D.J.Opperman) for SATB a capella Op. 53, Ms. 1970

This work was written for and first performed by the Wits Choir under the direction of David du Plooy at the Wits Great Hall on the 5th of October 1970. The same choir performed this work with the poet D.J.Opperman present in Stellenbosch in 1979 and then gave a follow-up performance at the St.Peters-by-the-Lake Church in Parkview, Johannesburg on the 6th of October of the same year.

Three Latin motets for SATB a capella, Op.51, Ms. 1970

Die Prediker for SATB a capella (Unfinished), Op. 60.

2.2.2 Solo voice

Abschied, Song with piano accompaniment, Op.3, Ms. 1937

This song, based on text by Van Maanen, was first publicly performed on Dutch AVRO-radio by Contralto Riek van Veen and accompanied by Truus Ligthart. This work was subsequently retracted by the composer.

Der Gefährte, Song with piano accompaniment, Op.4, Ms.1937

This song was also based on text by Van Maanen and received its debut performance at the same occasion as that of *Abschied*. It was also retracted.

Gethsemane for declamator and orchestra, Op.8, Ms, 1939

Mutterhände, song, Op.14, DONEMUS, Amsterdam, 1940

Six children's songs, Op.13, Alsbach & Doyer, Amsterdam, 1941

The Six children's songs, on text by Marian Hesper-Sint, was first performed by the Children's choir, "Zingende Jeugd" at the Hall of Mr Lodevicus in Halfweg on the 15th of June 1941. The Haarlems Dagblad of 17/06/41 mentions that: "De meest geslaagde koornummers van dezen middag waren de liederen van Klaas van Oostveen..." Further performances by the same choir were given again in Zwanenburg (16/06/42 and 10/07/43) and again the press were full of praise (Halfwegse Courant, Haarlems Dagblad)

Tre canti Italiani for soprano, Op.17, DONEMUS, Amsterdam, 1942

1. Quando cadran le foglie (Strecchetti/Guerrini)
2. Un organetto suona per la via (Strecchetti/Guerrini)
3. Rio Bo (Palazzeschi)

Number 1 and 2 were performed by Elizabeth Connell (soprano) and Father Grace (piano) at the August 18th 1965 lunch hour concert, Wits.

De motoren declamator with orchestra, Op. 19, Ms. 1943

Lullaby, Op. 20, DONEMUS, Amsterdam, 1944

Vita Christi, declamator with string quartet, Op.25, DONEMUS, Amsterdam, 1945

This work was first performed by the AOV (Arnhemse Orkest Vereniging) string quartet (Hertha Ellegiers, Coos van Hoboken, Jaap van Dranen, Alphons Ellegiers) and Willem Berkhemer (declamator) at an organ concert in the Paasbergkerk, Arnhem on the 4th of July 1949. The media response was very complimentary in, amongst others, the Arnhemse Courant, De Gelderlander and the Arnhems Dagblad.

The second performance was in the Oude Kerk, Zeist given by the Gelders Strijkkwartet on the 20th of January 1950. The press hailed the work as a "nieuwe vorm in kwartet-literatuur" (Zeister Courant). A repeat performance of the premiere was given by the AOV string quartet (then known as the "Ellegiers quartet") again at the Paasbergkerk with the same praise evident in the local press (Arnhemse Courant, De Gelderlander, Het Vrije Volk) The Gelders Strijkkwartet would also do repeat performances of this work on the 7th of January 1952 at the Doopsgezinde Kerk, Apeldoorn and again on the 22nd of June 1952 in the Mariakapel in Berkhemer.

Paulus, Johannes et Jacobus, declamator and orchestra, Op. 27, Ms. 1945

The roses for baritone and piano, Op. 23, Ms. 1945

Herfst, song, Op. 29, Ms. 1946

1 Kor. 13 for 2 sopranos, 2 flutes and harp, Op. 61, Ms. 1977

Song cycle for soprano and piano, Op. 63, Ms. 1978

1. Still, silent night

2. Midnight

3. Awareness

The coming of the Messiah for 2 sopranos, tenor trombone and congregation, Op.64, Ms. 1978

My love is like a red, red rose for soprano and piano, Op. 65, Ms. 1979

Text by Robert Burns

Die saligsprekinge, for 2 sopranos, harp and declamator, Op.66, Ms. 1979

Oh, little town of Bethlehem for 2 sopranos, flute and guitar, Op. 67, Ms. 1979

Three vocalises for soprano and piano, Op. 68, Ms. 1980

Quam pastores laudavere, for 2 sopranos and flute, Op. 72, Ms. 1982

2.3 Works without opus numbers

Trouw, declamator with orchestra, Ms. 1938

Een Soldaat, declamator with piano, Ms. 1941

Kinderliederen, Ms. 1941

Sprookje van de Weide, cantata for children's voices and piano, Ms. 1943

Op makkers, op! Song, Ms. 1949

Choral arrangements, Ms. 1961

"Psalm 100" with descant - Chorale setting Mrs J.M.C. Roux with added descant
Klaas van Oostveen.

"Waak op my siel en loof die Heer - Chorale Mrs J.M.C. Roux with ornamental
setting by Klaas van Oostveen.

"Hoe lieflik is u wonings, Heer" - Melody Mrs J.M.C. Roux with contrapuntal
arrangement Klaas van Oostveen.

" 'n Vaste burg" and "Kom almal dank tesaam" - Chorale setting by Klaas van
Oostveen.

All of the choral arrangements were written for the inauguration of the restored
church and organ of the Dutch Reformed Congregation, Cottesloe, Johannesburg and

were performed on the 4th and 5th of November of 1961 by the choir of the aforementioned church with Stephanus Zondag accompanying.

Section 3

The following list is a selection taken as representative, according to the composer himself, of Van Oostveen's compositional oeuvre.

Opus	Title	Year
7	10 Miniatures for piano	1938
9	Canon in inverse - piano	1939
13	6 Children's songs - voice and piano	1941
14	"Mutterhände" - soprano and piano	1940
15	"Tango Olando" - piano	1941
20	Lullaby - soprano and piano	1944
25	"Vita Christi" - string quartet and declamator	1945
30	"Stabat Mater" - mixed choir and chamber orchestra	1946
31	Symphonic Variations - orchestra	1952
32	"Dido" - flute solo and string quartet	1952
35	Chinoiserie - 3 trombones	1953
36	Sonata for piano	1954
37	Sarabande for piano	1954

38	3 Preludes and a fancy - harpsichord	1955
41	Prelude and Fugue - piano	1958
42	Japanese Triptych	1960
43	Sonatine for piano	1961
44	Lullaby - piano	1961
45	Tango Appassionata - piano	1962
46	"Tre piccoli pezzi" for trumpet and piano	1965
48	Music for trumpet and 5 harps	1967
50	3 Portraits - oboe, clarinet, bassoon	1967
51a	Elegy for horn and strings	1967
52	6 Miniatures - piano	1967
53	"Met Apologie" - mixed choir a capella	1970
54	3 Latin motets - mixed choir a capella	1970
55	Sonata for violin and viola	1970
56	10 Miniatures - 2 violins	1972
57	Toccata and double fugue - piano	1973
58	5 Studies - piano	1981
61	"1 Corinthians 13" - 2 Sopranos, 2 flutes, harp	1977
62	Lullaby - piano	1978
64	"The coming of the Messiah - 2 sopranos, flute, choir and trombone	1978
65	"My love is like a red, red rose" - soprano and piano	1979

66	"Die saligsprekinge" - 2 sopranos, harp, and declamator	1979
68	3 Vocalises - soprano and piano	1980
71	Overture "Per Ardua ad Astra" - wind orchestra	1982
79	A little invention for glockenspiel	1985
80	"Songs of the moon and Halloween" - female choir and flute	1985
81	7 Bybelse spreuke in modale settings vir vrouwekoor	1985
82	String quartet	1988
83	Bella! Horrida Bella! - violin and piano	1988

PERMISSION

I, Johanna van Oostveen, herewith grant permission to Paul Loeb van Zuilenburg to use the recordings of music by my husband, Dr Klaas van Oostveen, as an Appendix to his doctoral thesis. These recordings are not to be used for any commercial purposes whatsoever.

Signed *J. van Oostveen*

Dated *1-2-2000*

Place *Randburg*

APPENDIX B

Compact Disc Compilation

The writer has compiled a CD, firstly, to present some of the compositions discussed, as recorded performances and secondly, to preserve these recordings for posterity. The selection of cassettes in Mrs Johanna van Oostveen's possession ranged from SABC Studio recordings through badly home dubbed recordings of live performances. The combination is also unfortunately not representative of Klaas van Oostveen's oeuvre. There are three recordings of the *Tre piccoli pezzi* performed by Guiseppe Vitale (trumpet), André Louw (piano) and Dianne Coutts (piano). Dianne Coutts also recorded the *Lullaby* (three recordings) and the *Japanese Triptych for organ*. Jill Richards plays the *Five studies for piano* and Charles Hoven the *Fuga a Tre*. Charl de Wet performed the *Six miniatures* (two recordings) and Elizabeth Connell and Lamar Crowson the song *My love is like a red, red rose*. Two very damaged recordings of the last movement of *Dido* are taken from a live performance of the Utrecht Strijkkwartet. The sound quality of the extract from *Dido* is very poor but was included as the work is discussed in this thesis.

Antoine de Ley and the Ventura Rosenthal Harp Quintet recorded the *Music for trumpet and five harps*. The SABC Chamber choir under the direction of Richard Cock recorded *Met Apologie*. Kees Peters and Walter Mony recorded the *Sonata for violin and viola* (two recordings).

Works included on the Compact Disk in the order that they appear:

Met Apologie Op.53 - SABC Chamber Choir/Richard Cock

Fuga a Tre Op.41 - Charles Hoven

Six miniatures Op.52 - Charl de Wet

Music for trumpet and 5 harps Op.48 - Antoine de Ley/Ventura Rosenthal

Harp Quintet

My Love is like a red, red rose Op.65 - Elizabeth Connell/Lamar Crowson

Tre piccoli pezzi Op. 46 – Guiseppe Vitali/André Louw

Dido (4th movement) Op.32 - Utrecht String quartet

Lullaby Op.44 – André Louw

Sonata for violin and viola (1st movement) Op.55 - Walter Mony/Kees Peters

Sonatina for piano (1st movement) Op.43 - André Louw

Japanese Triptych for organ (1st and 2nd movements) Op.42 - Dianne Coutts

Postscript

Manuscripts

Copies of the works discussed in this thesis as well as those listed in APPENDIX A, can be obtained from the following addresses:

1. Mrs J. van Oostveen

Mrs Johanna van Oostveen

5 Condon Road

Blairgowrie

2194

Mrs Van Oostveen is in possession of all the scores, a typeset copy of *The Art of Melody-Writing* as well as a copy of his PhD, which is also available in the library of the University of the Witwatersrand.

2. South African Music Rights Organisation

SAMRO

P.O.Box 31609

Braamfontein

2017

Most of the works composed in South Africa are listed in the SAMRO catalogue of Mr Levy.

3. Documentatie Centrum Voor Nederlandse Muziek

DONEMUS

Paulus Potterstraat 16

Amsterdam

CZ 1071

The Netherlands

Only the scores published in Holland before 1957 are available from DONEMUS.

Technical Aspects

The printing of this dissertation was done by the writer using Pentium 200MMX- and 233MMX computers and a Hewlett Packard 4 ML- and Canon BJC 210 printer.

All word processing was done using *Microsoft Word 97* and the writer produced all examples, using *Finale* versions 3.0 and 98.

Copying was done on a Nashua copier courtesy of Hilton College.

The CD was mastered by the writer using a Dyan CD-r and Pioneer Cassette recorder courtesy of Hilton College.