Composer's Notes on *Mayibuye Suite*

Like a Baroque composer I prefer not to suffocate my scores with a profusion of interpretative markings. A careful analysis of the structure of the music should suggest appropriate phrasing, articulation and registration. Since, however, the performance conventions cannot always be assumed in modern music, i hope to provide with these notes a few helpful remarks.

I feel that articulation should always arise out of an analytic understanding of a phrase and help to distil its inner expressive content. The reason that I do not indicate the articulation is not that I do not have a clear idea about it, but rather that many possibilities are equally viable and indeed that a single performer could explore different versions in various performances.

For example, in the extended solo melody in the *African Hymn* and in that which appears in the second part of the *Toccata* once the rhythmic bass pattern begins, there are indeed many ways in which these melodies could be articulated. Both sections incorporate a melodic style that could be improvised, and therefore only those possibilities that best illustrate the motivic structure of the melody and represent clearly the concept of improvised melody as an unfolding of notes in an entirely organic way will sound the best. The lack of articulation throughout the piece by no means implies that everything should be played either legato or semi-staccato with unrelenting monotony. The performer will need to go through the whole piece and decide what articulation she / he would like to use in each individual case.

I have always been fascinated by the fusion of different musical styles and elements and a few years ago devised the term "Clazz" to describe that interface between the media of classical music and jazz that I often explore in my work. There has been an increasing tendency recently amongst musicians all over the world to go beyond the limitations of one particular musical style and to cross boundaries of culture, exploring the exciting possibilities of fusion. My *Mayibuye Suite* also reflects a rich palette of musical possibilites with its more classical first movement, the deeply African second movement, and the more popular idioms arising out of the dance rhythms used in the last movement.

With respect to registration I hope that the rich opportunities afforded by the UNISA organ will be exploited to the full. Without giving precise registration indications I have made minimal suggestions in the score by means of some dynamic markings. These should not constrain the performer in any way whatsoever for whom indeed the sky could and should be the limit! With the pedal part I think that the use of the 16-foot would be appropriate in most places as it has been written to sound an octave lower than written (without excluding of course other possible combinations of timbre as well as doubling up). Care should be taken in the faster, more rhythmic

passsages, where the pedal part does not merely provide a kind of harmonic anchor but has its own melodic and rhythmic importance, that clarity of line is maintained. At the beginning of the *Prelude* for example a combination of 16' and 8' might well be appropriate, but during the *African Hymn* this might be too heavy, as the bass-line also incorporates a melodic element. Please make sure that the bass line in this movement sounds an octave lower than written otherwise the harmonic relationships will not be correct. Sometimes it is necessary for both hands to play on the same manual, such as in the middle section of the *African Hymn*, and at other times two different textures are preferred such as in the first and third parts of the same piece, where there is a clear distinction between accompanimental chords and solo melody.

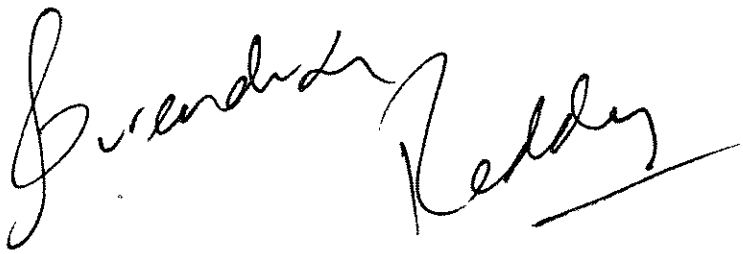
Swell and diminuendo effects may be incorporated where appropriate. The second movement ends abruptly because a kind of fade-out almost to nothing is intended for the last bars of this piece. The effect is that of the music disappearing into the distance, into the indescribable beauty of an African sunset ... This may be achieved, depending on the organ itself, by use of the swell pedal, or by gradually reducing registration as the case may be.

Tempo relationships between sections have been indicated. In instances where the time-signature changes the length of the respective lowest common denominator in terms of the note-value (for example the semiquaver pulse) remains constant.

The metronome indications are there to give an idea of tempo to the performer. They can obviously be adjusted in acccordance with the exigencies of different acoustic environments and the individual interpretation of the performer. What is important is that there is clarity of line. For example, in bar 37 of the *Prelude* I am fully aware that at a tempo of crotchet equals 100 the nontuplets are practically at the limit of the possible - I have only indicated the upper limit of tempo, which can happily be taken down a notch or two by the performer if necessary or if it is musically desired. The effect should nevertheless be one of a stormy, frenetic movement building up in the left hand towards the climax rather than that of individual notes.

Have fun with *Mayibuye*! It is a deeply felt piece expressing some of the emotions resulting from my separation from the people and places I love in South Africa - the "beloved country", as Paton calls it - as well as the triumph of the human spirit over the merely temporal and material as I hope is evident at the end of the whole cycle. And good luck! :-)

I would like to thank my parents for all their support in my creative endeavours and to my good friend Andreas Apitz for invaluable help with the notation program Sibelius which I used while composing these pieces.



for Heike Asmuss

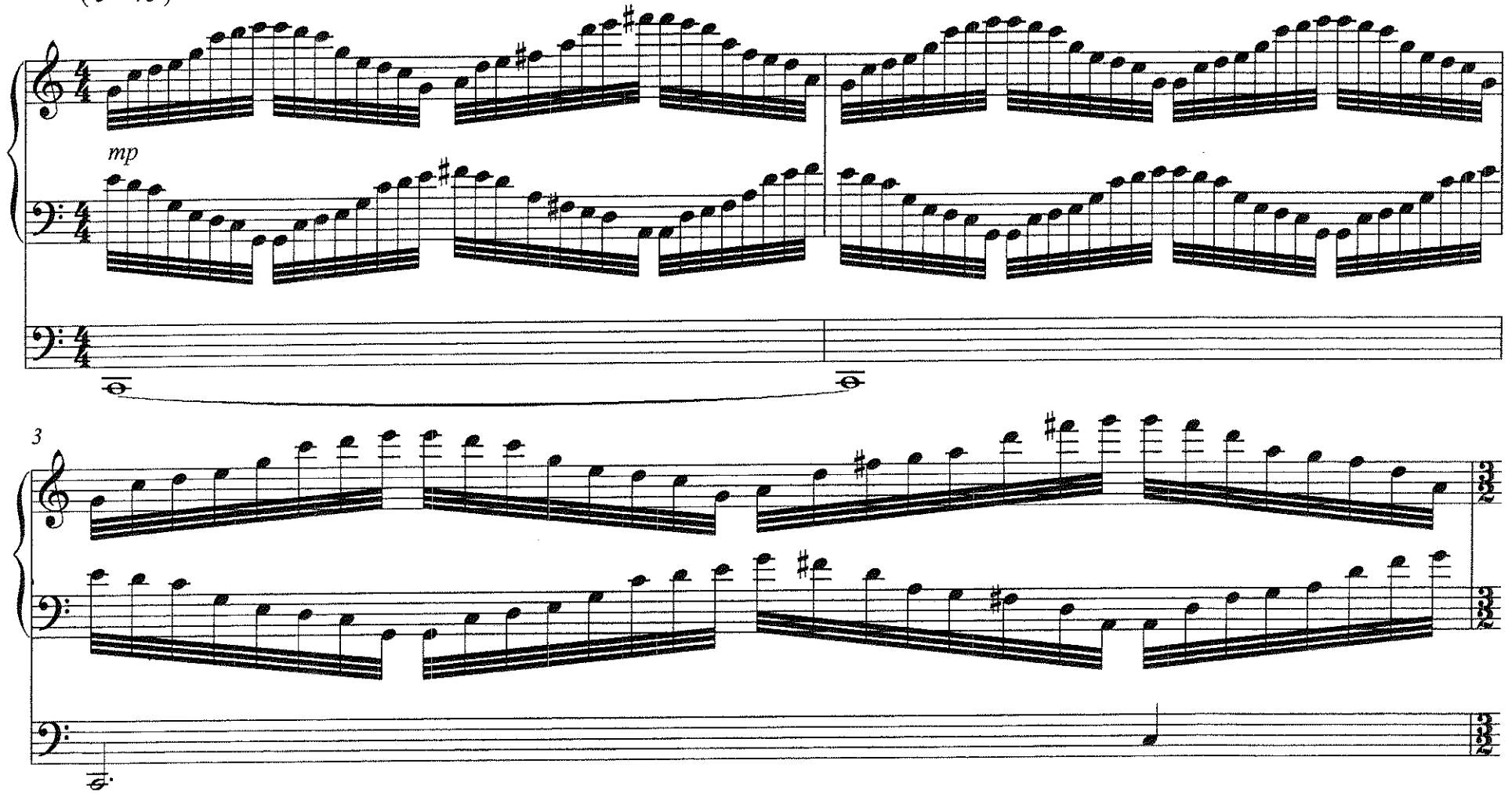
Mayibuye Suite for Organ

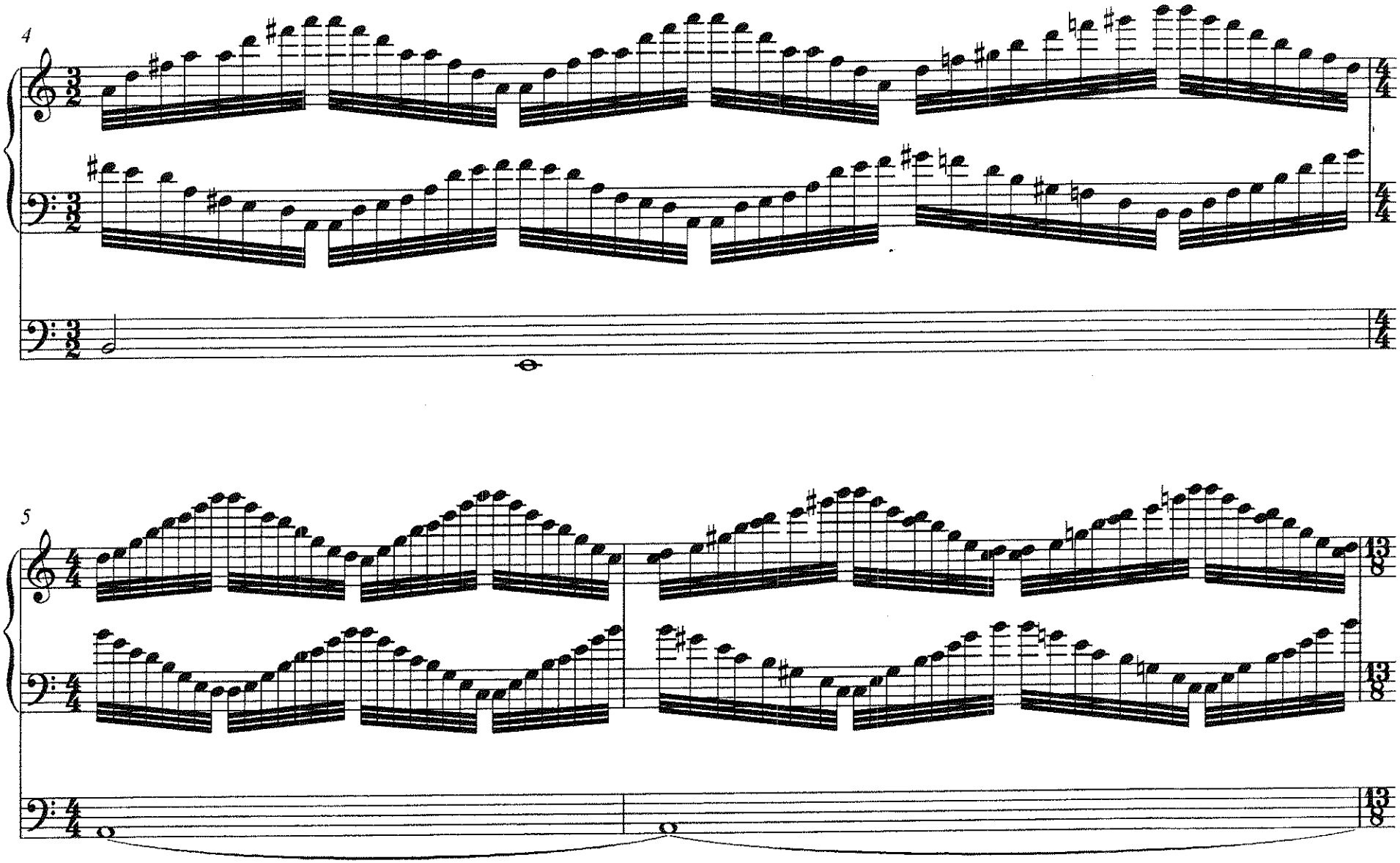
I. Prelude

Surendran Reddy

Allegro fantastico

(♩ = 75)

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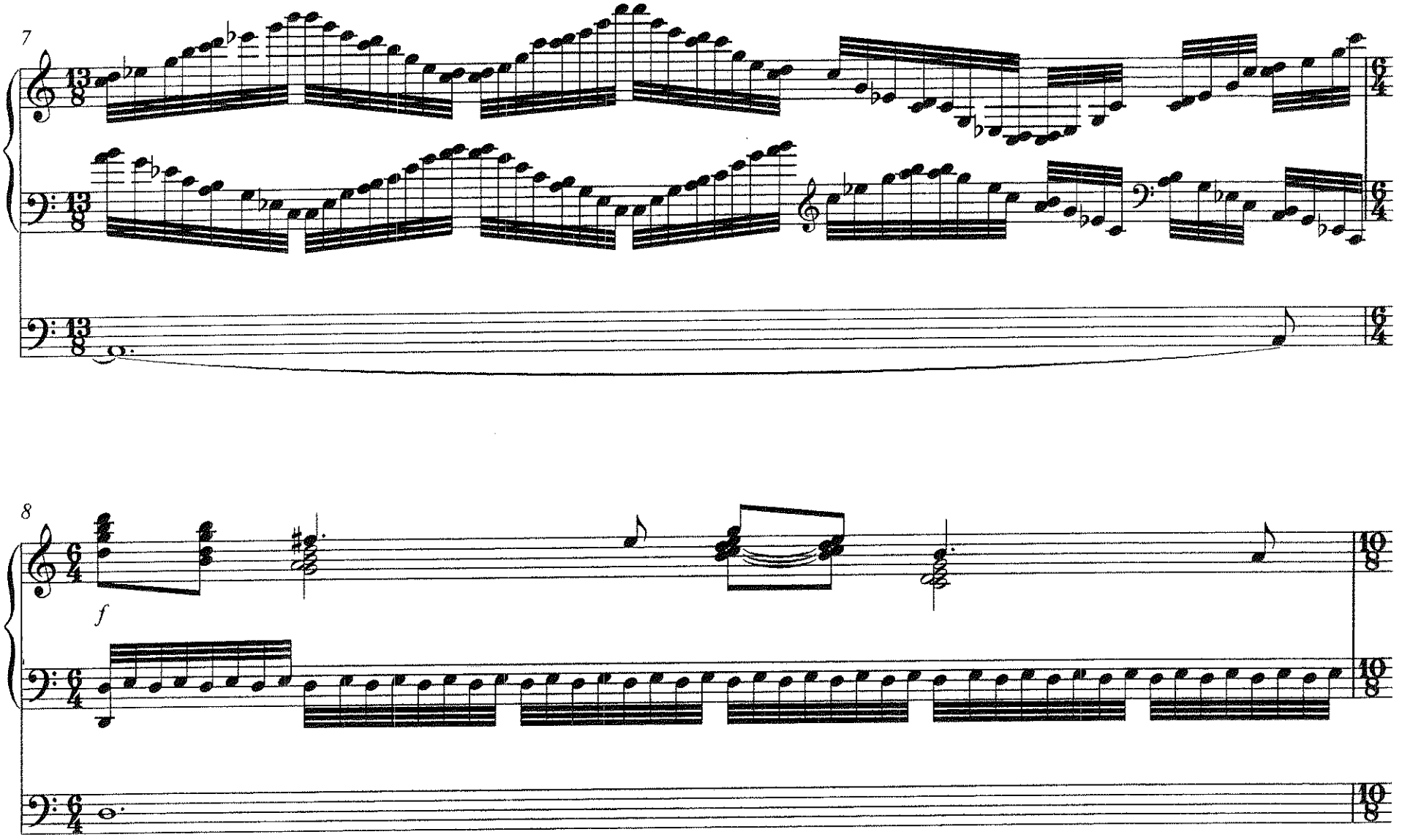
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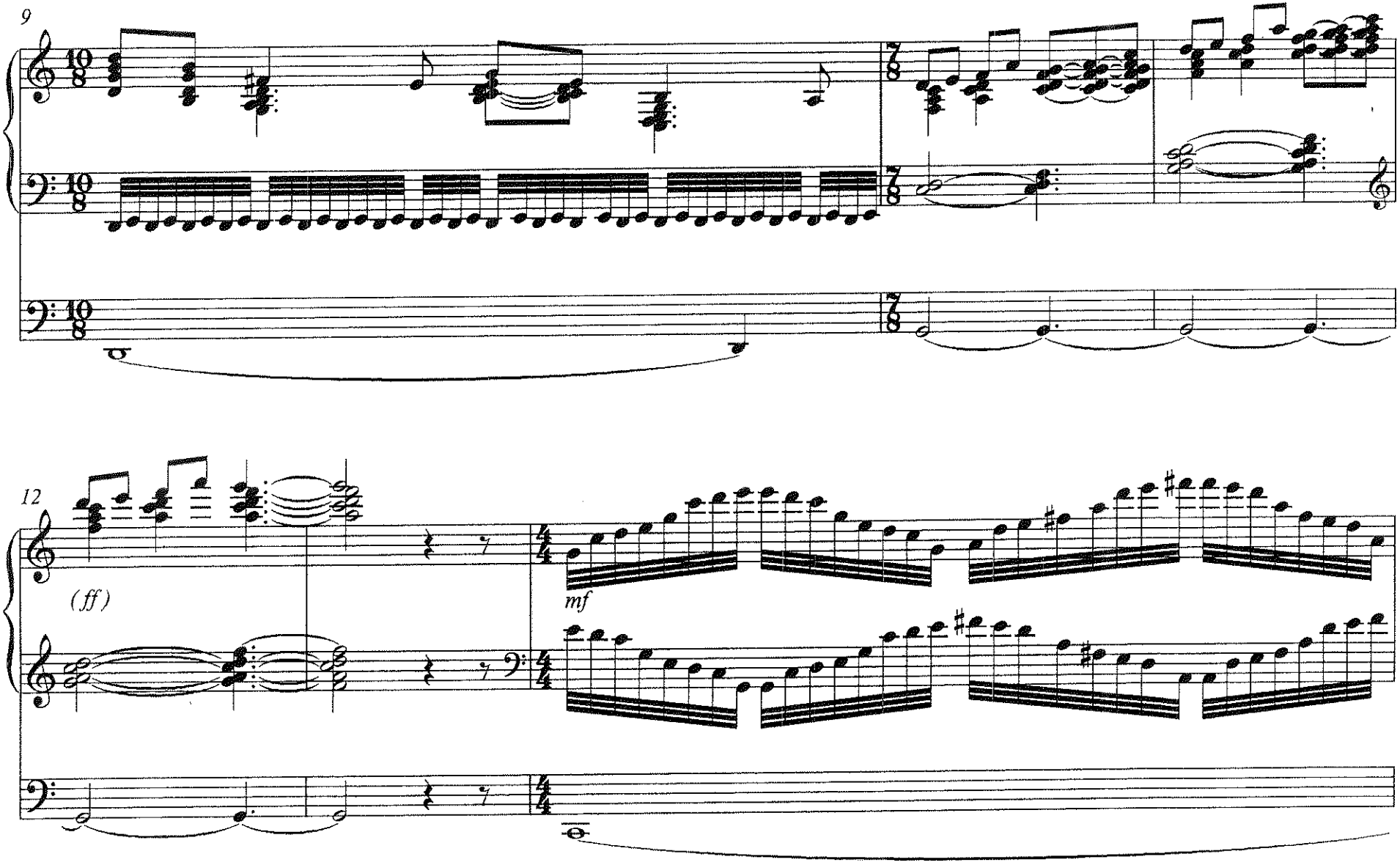
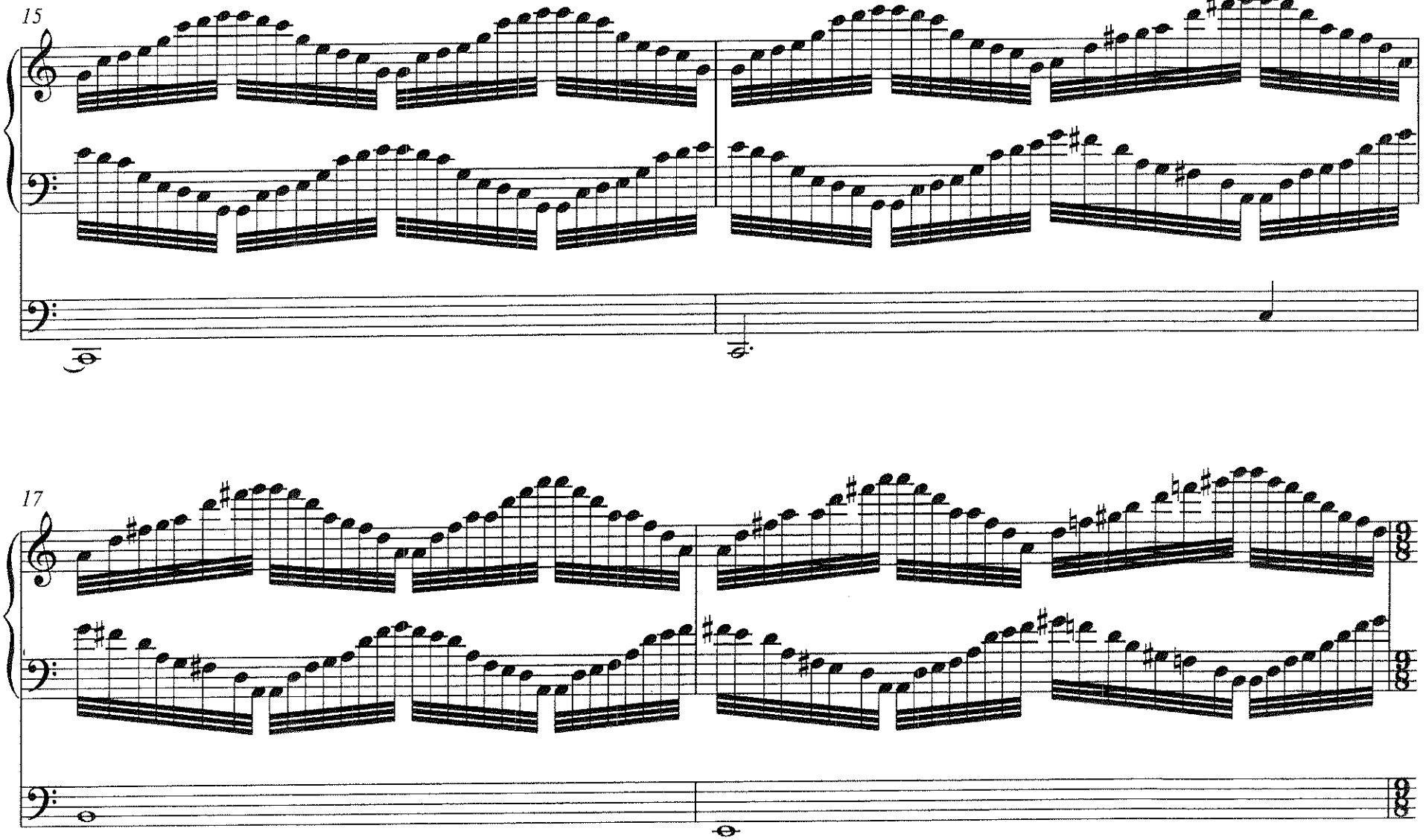

9
12
(ff)
mf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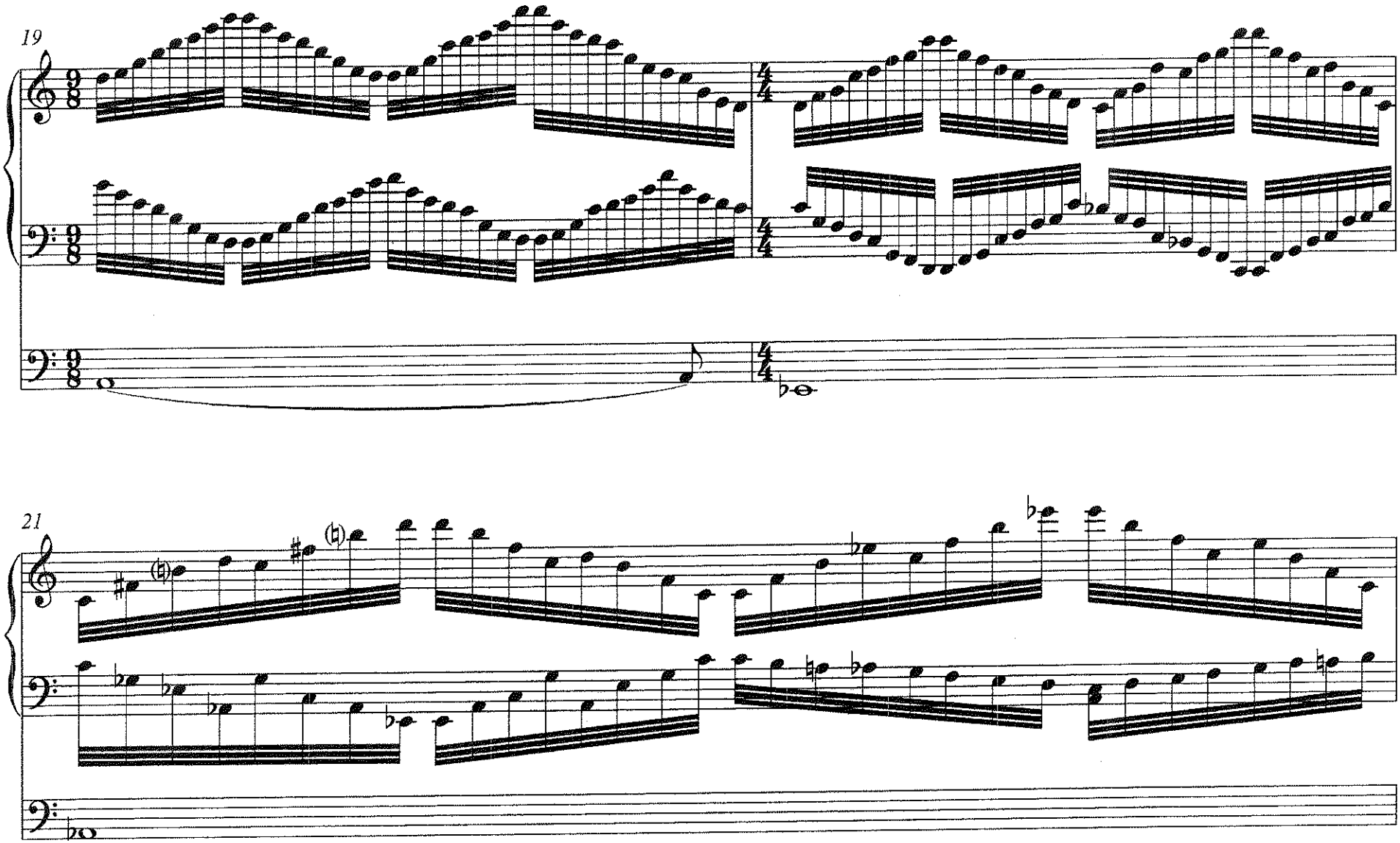
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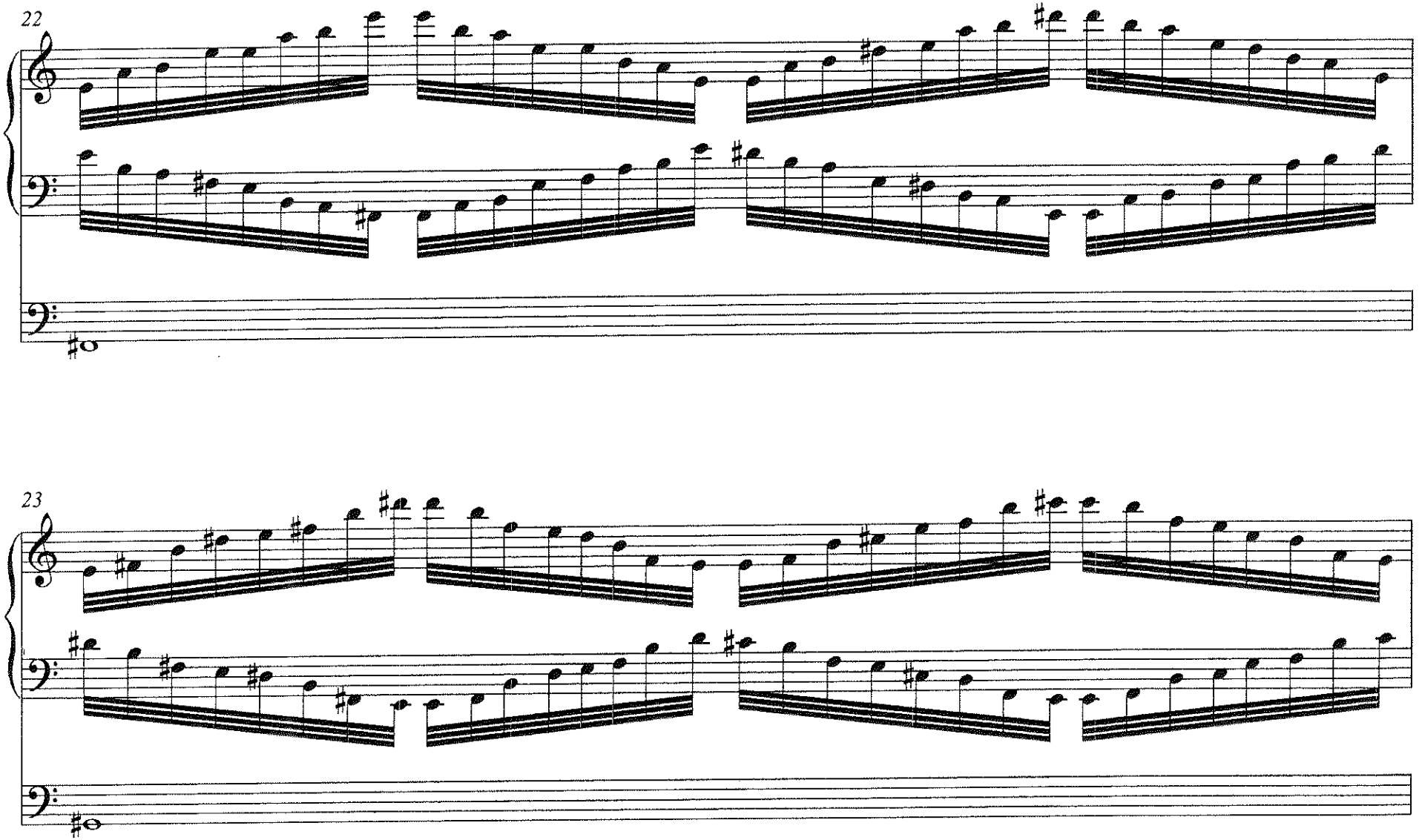
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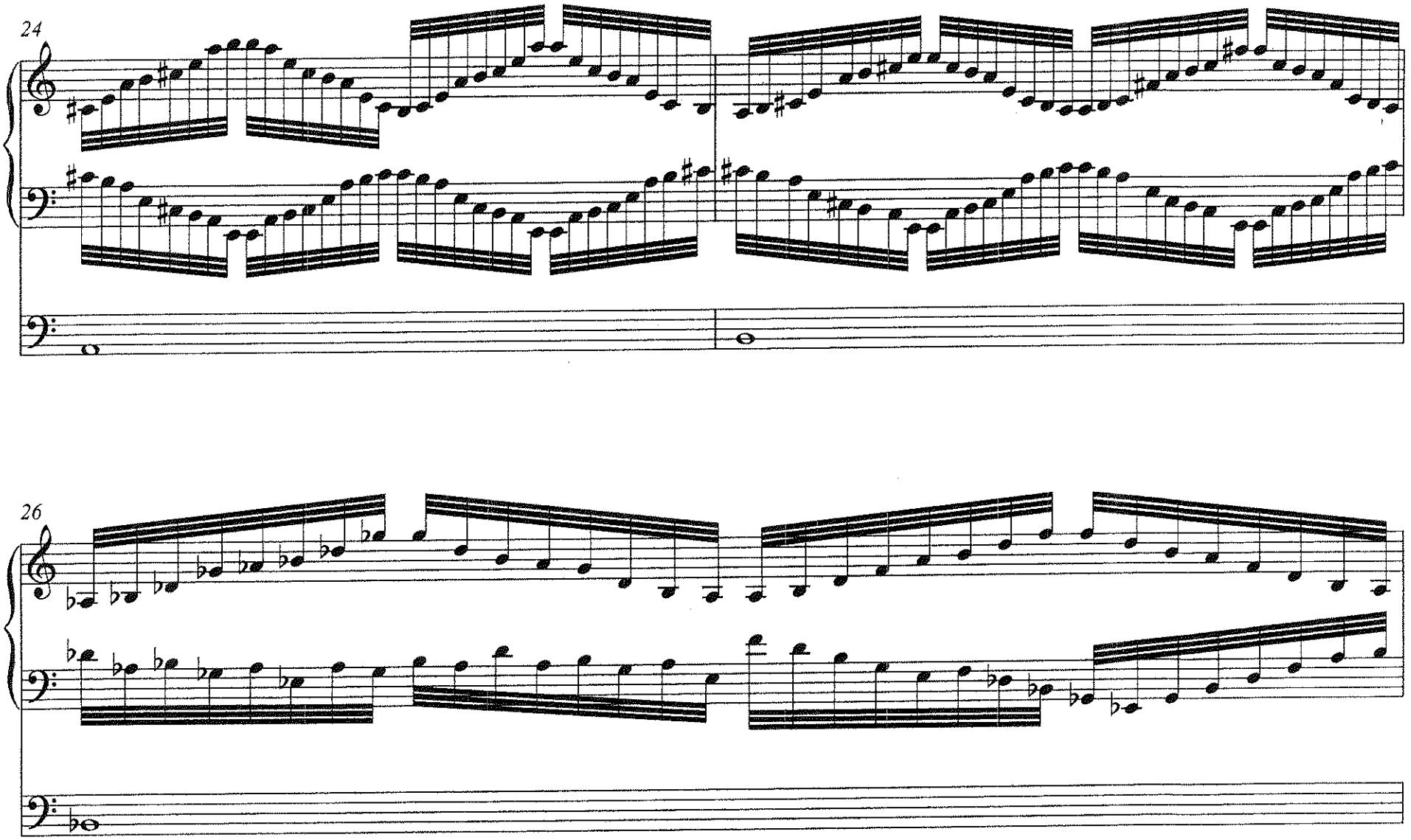
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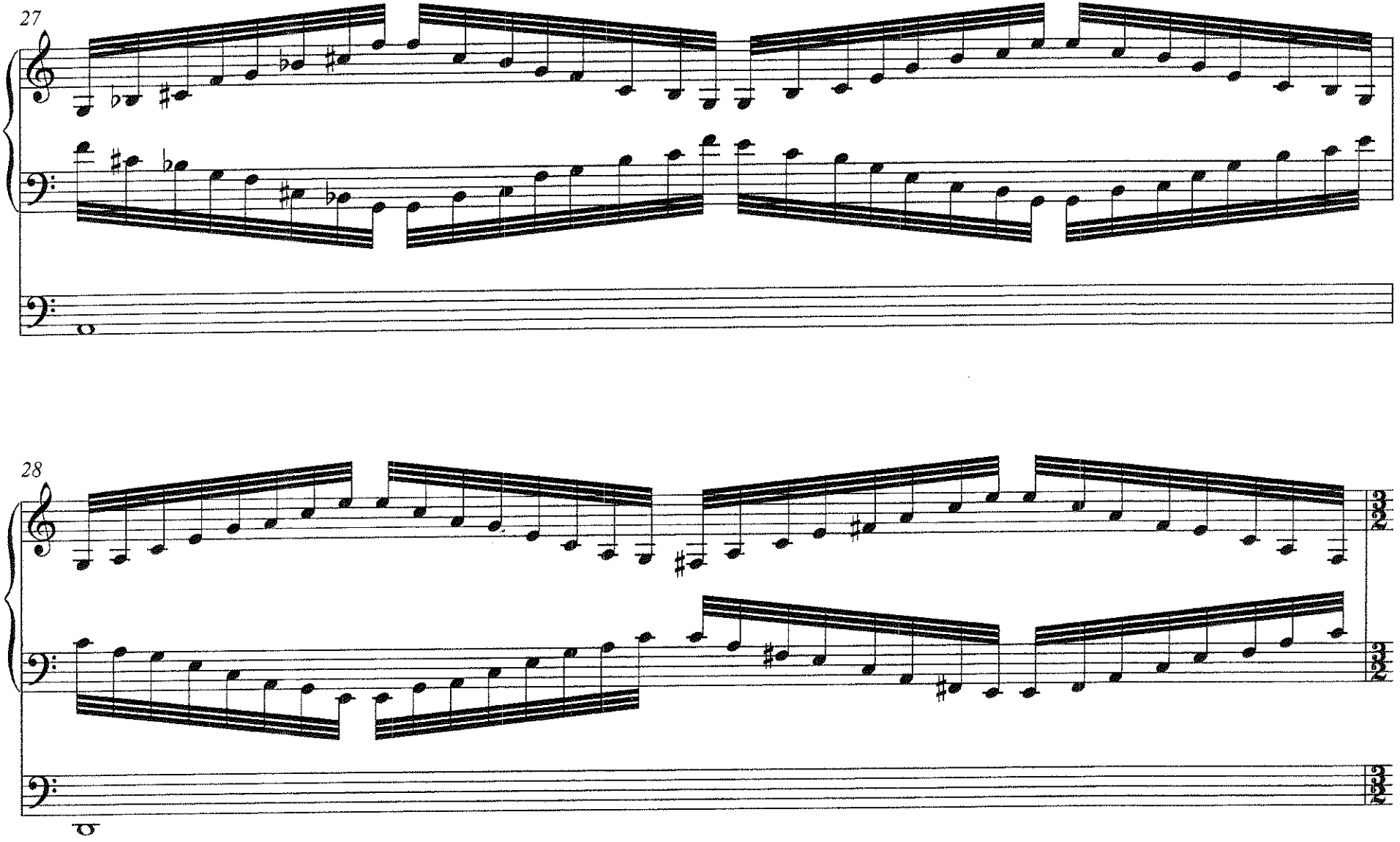
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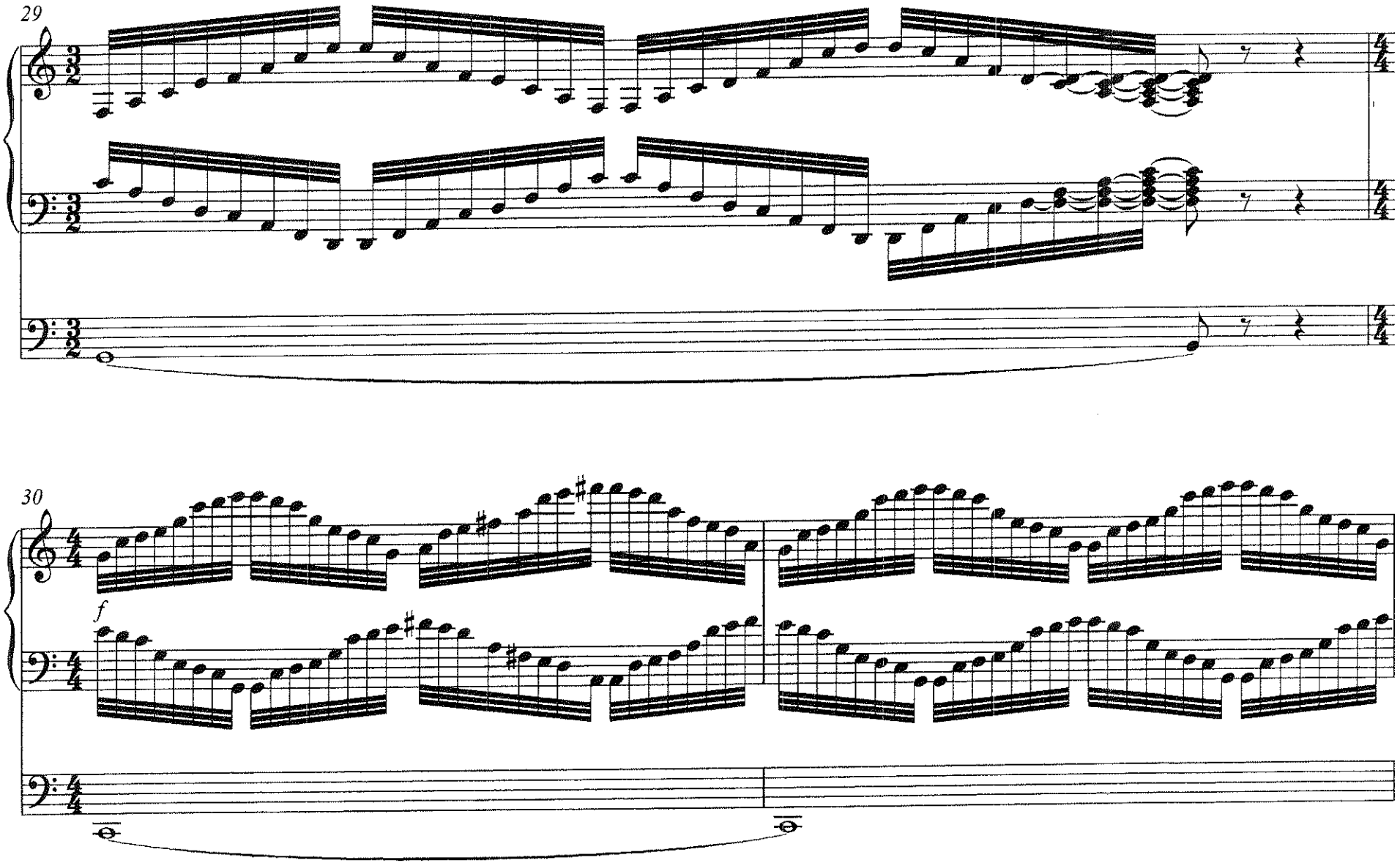
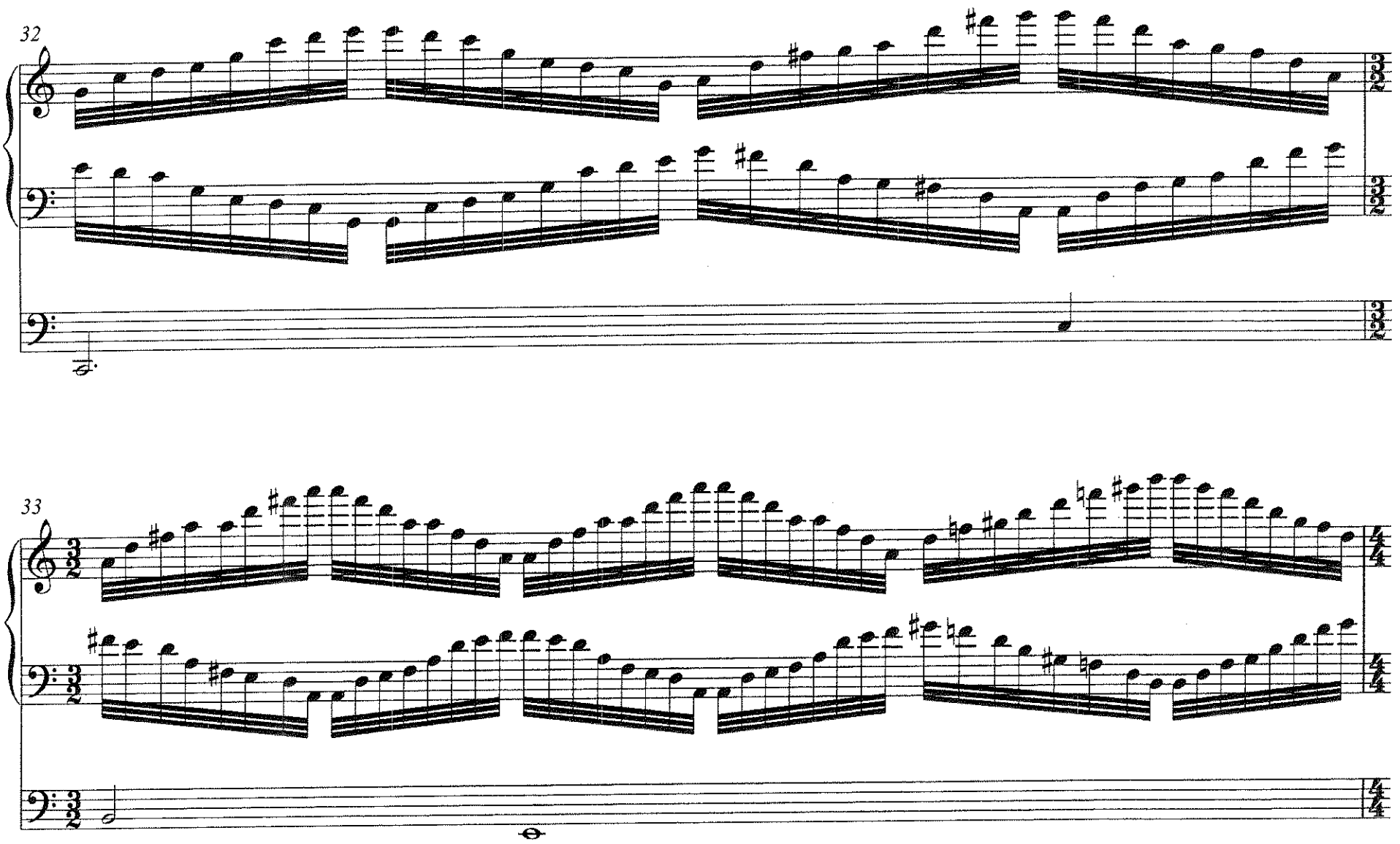

29
30
f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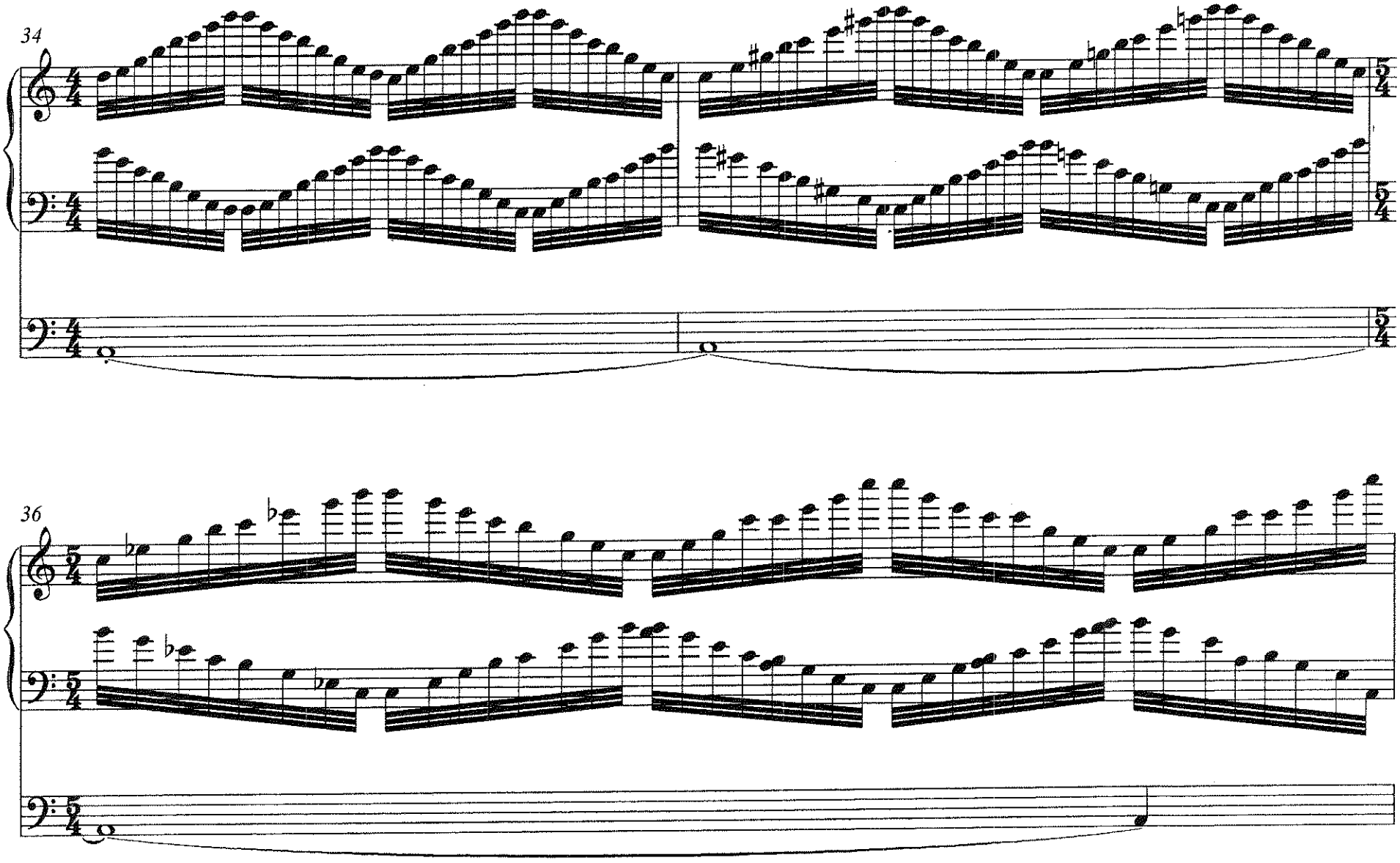
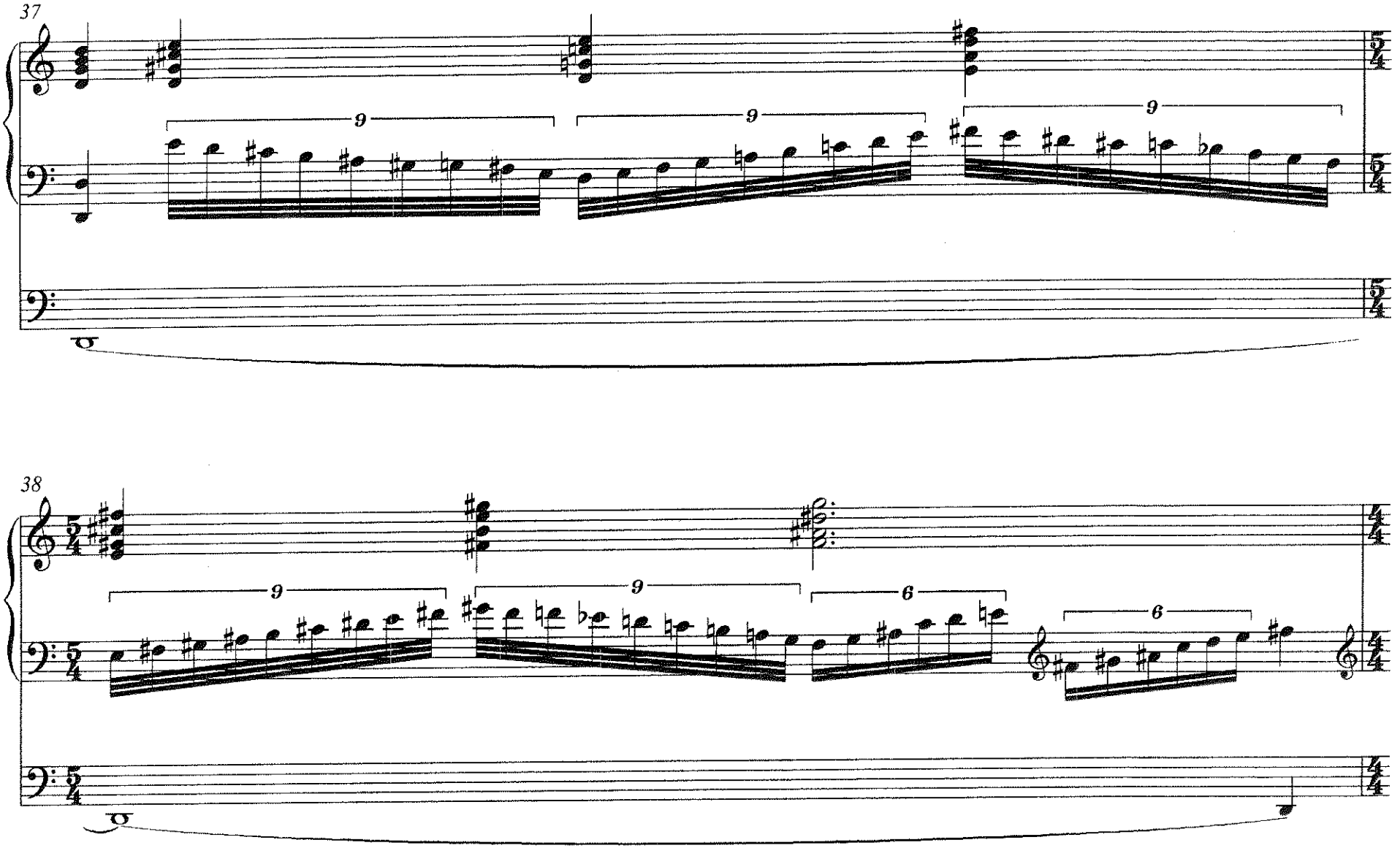
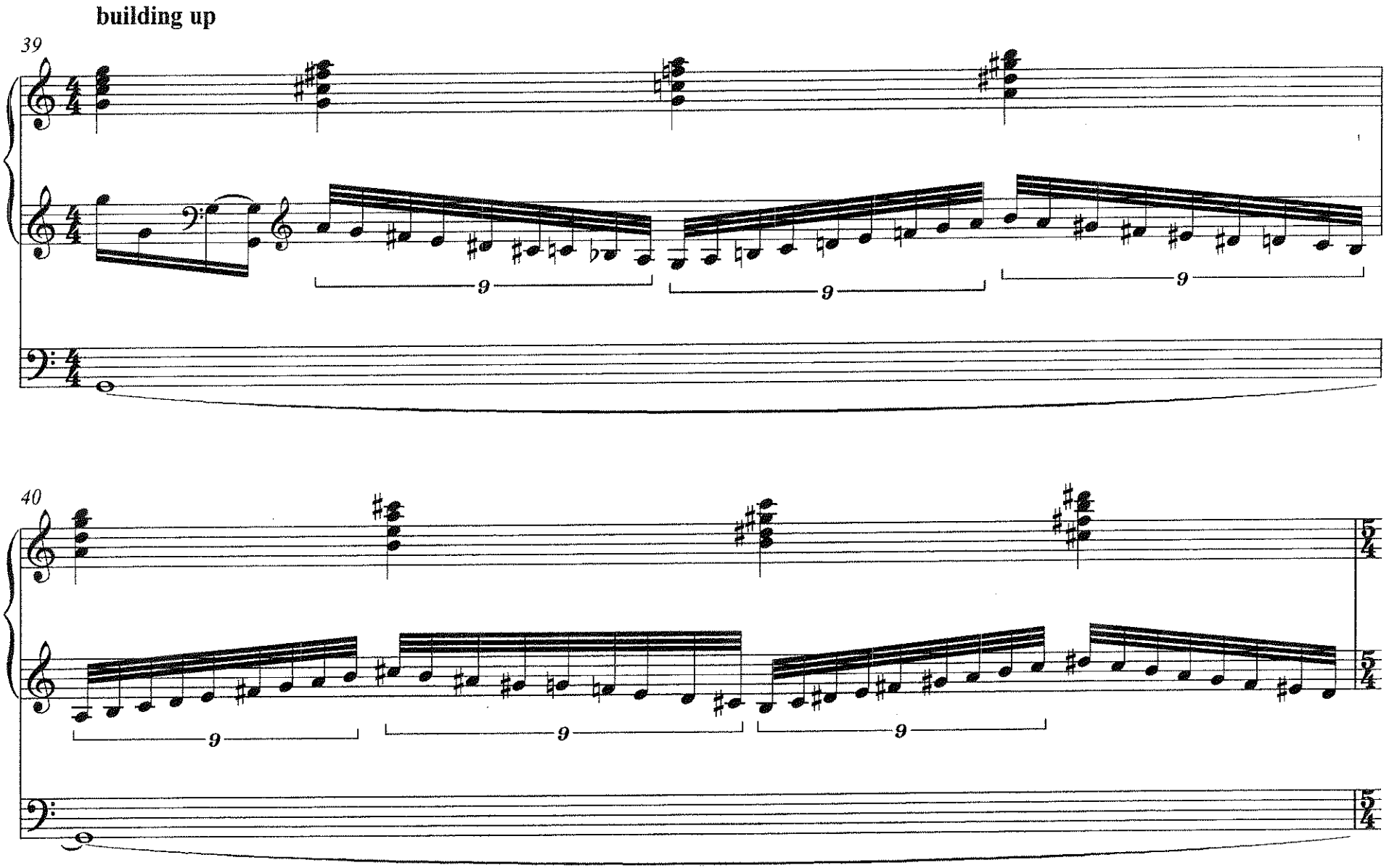
33

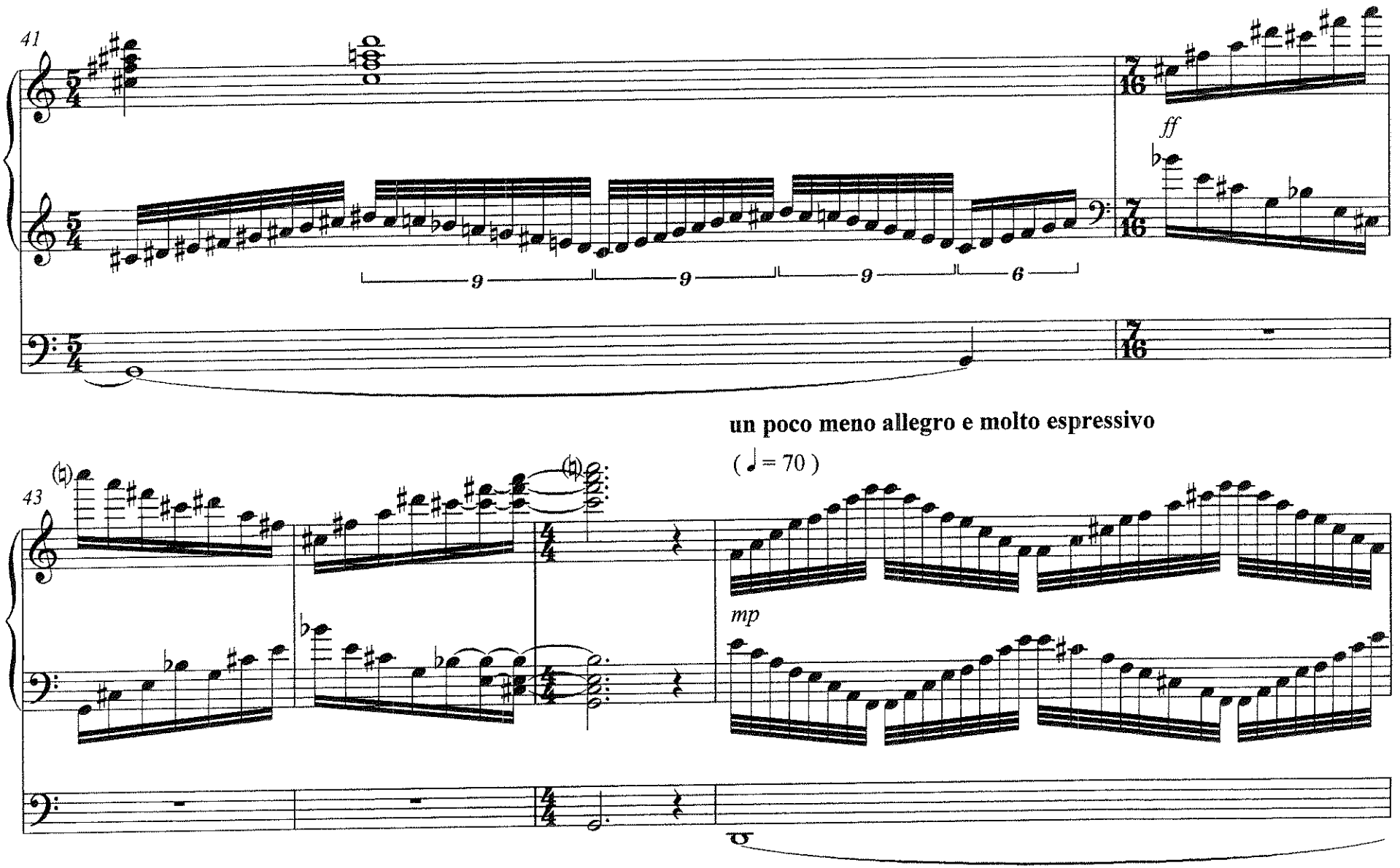

34
36

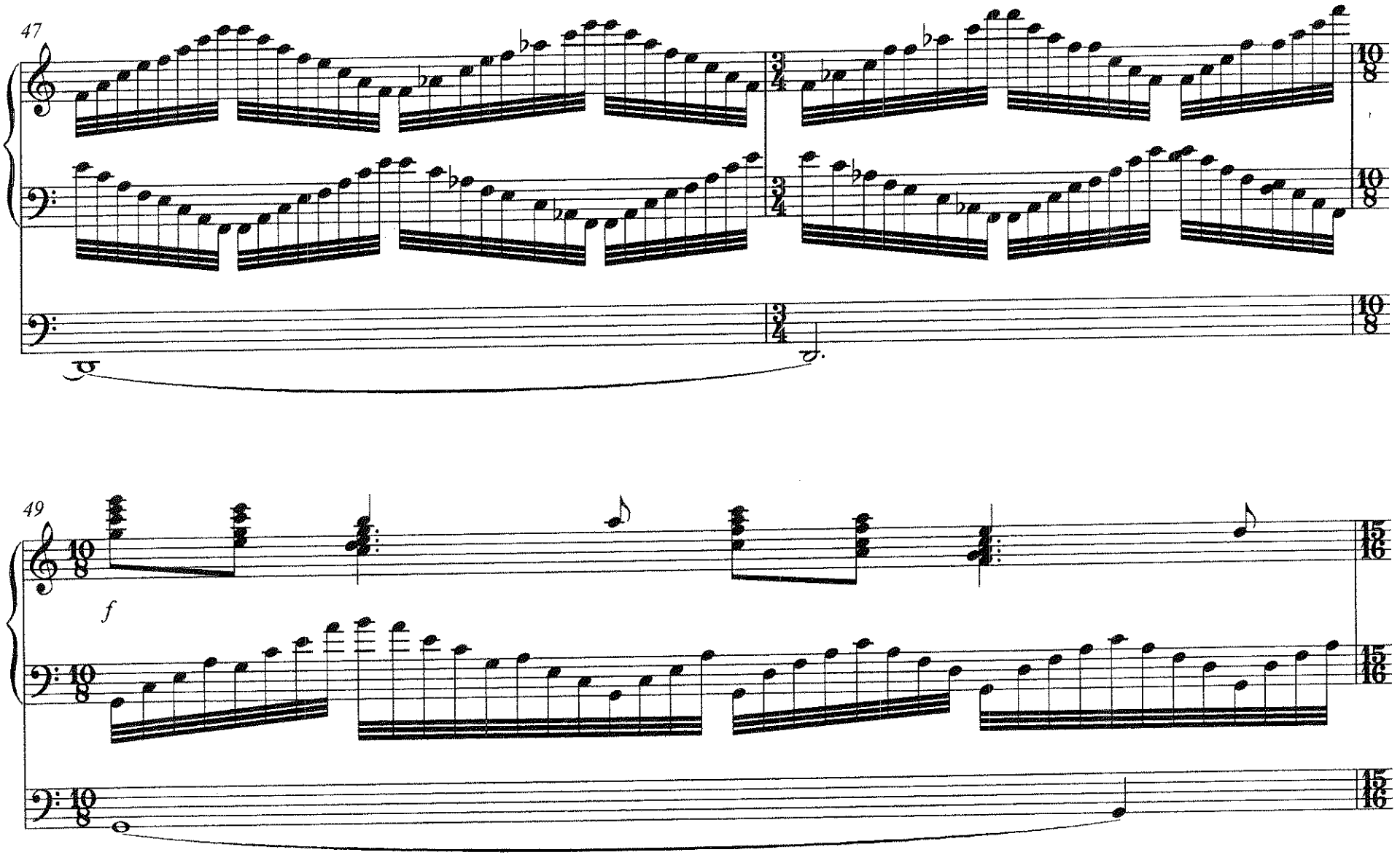
più allegro, with suppressed excitement

(♩ = 100)



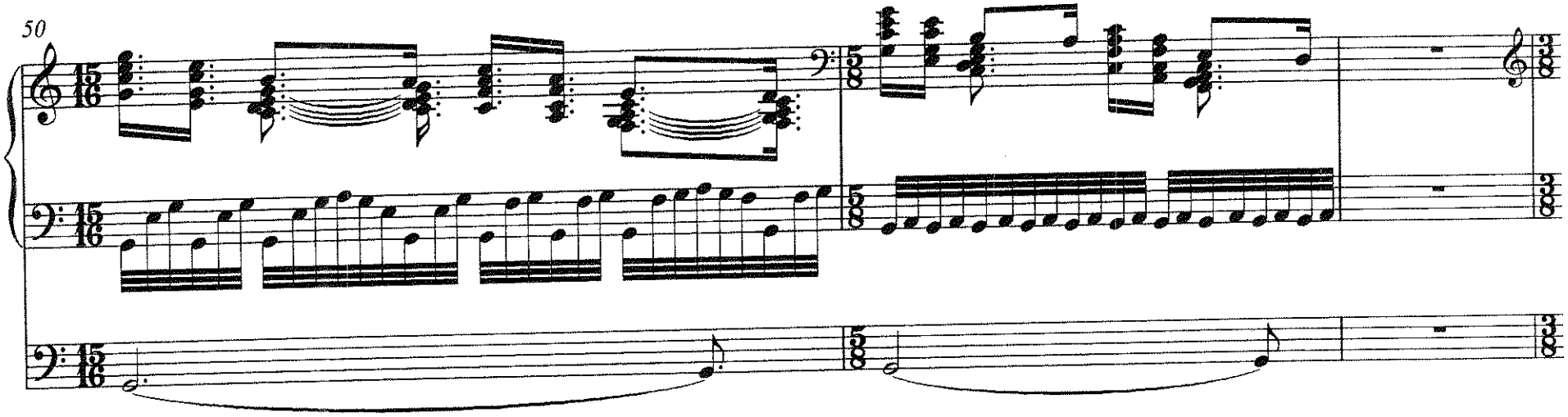

building up
39
9
9
9
40
9
9
9


41
ff
9
9
9
6
43
un poco meno allegro e molto espressivo
(♩ = 70)
mp


47
49
f

poco ritenuto

50



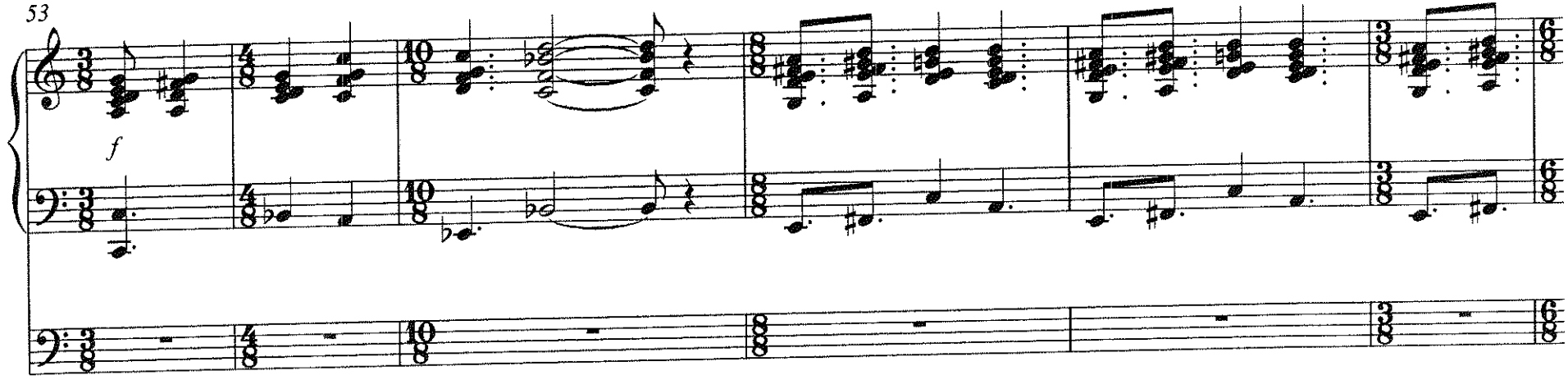
meno mosso, maestoso

(♪ = 120)

con molta espressione

53

f



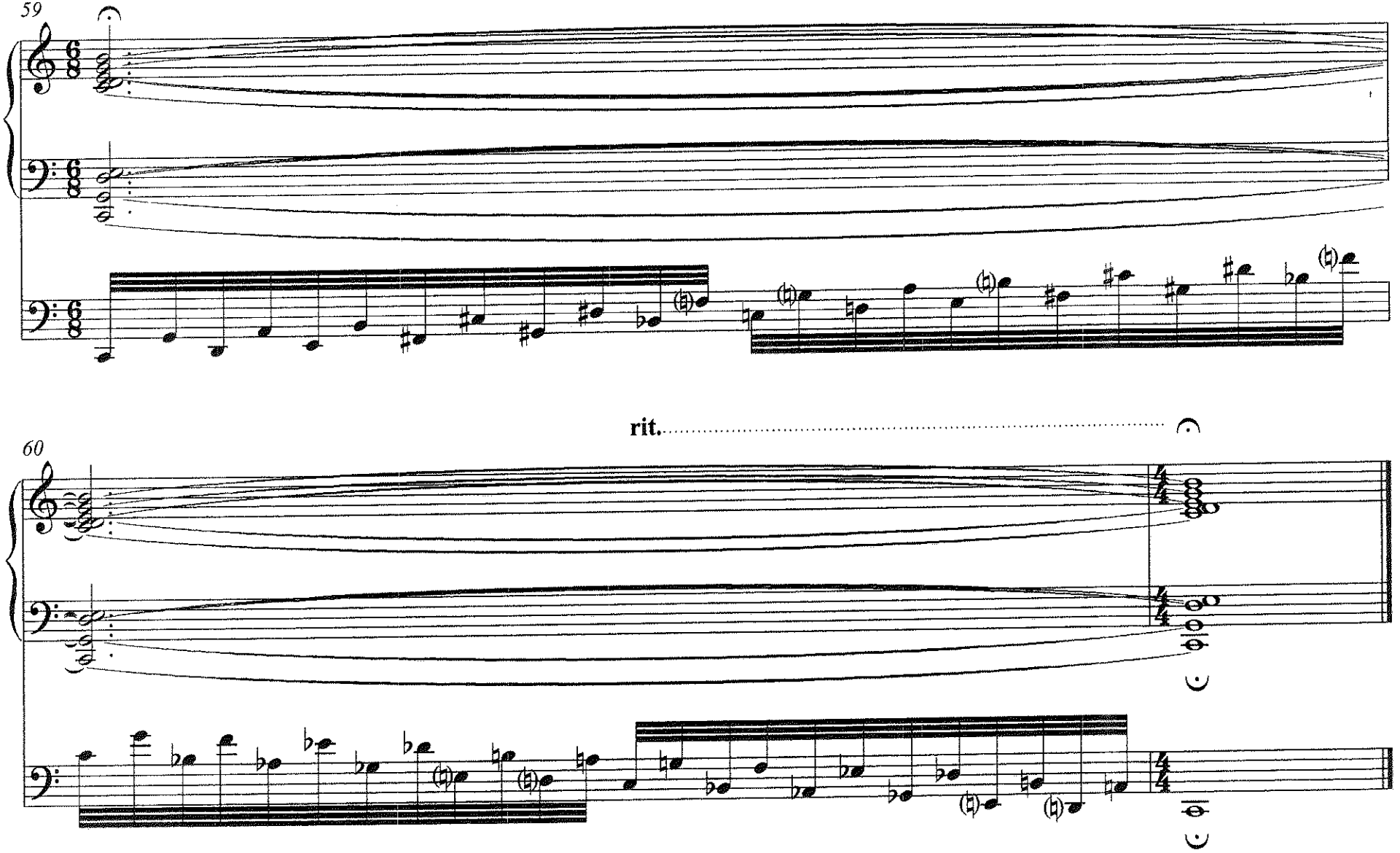
sempre meno mosso

(♪ = 100)

59

60

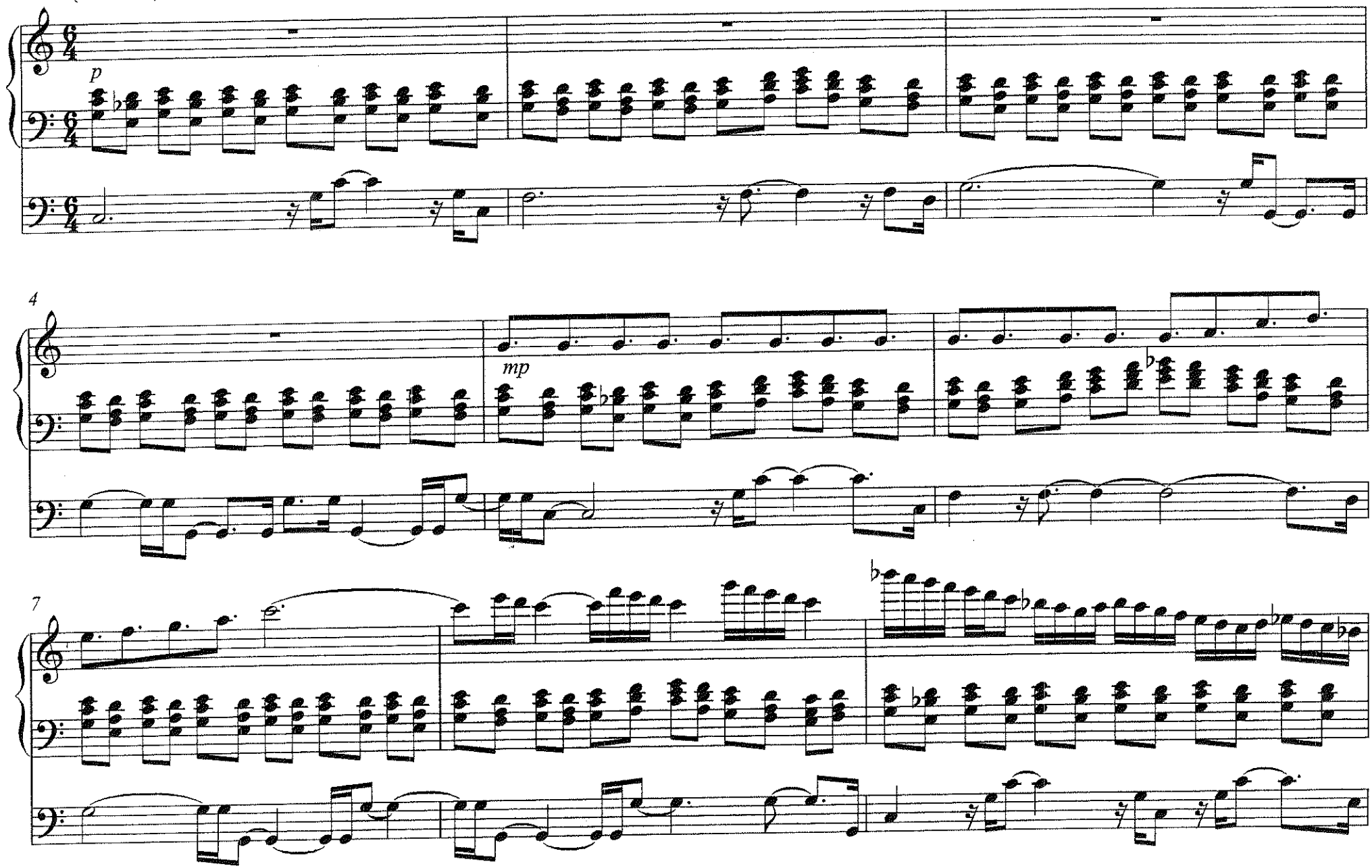
rit.

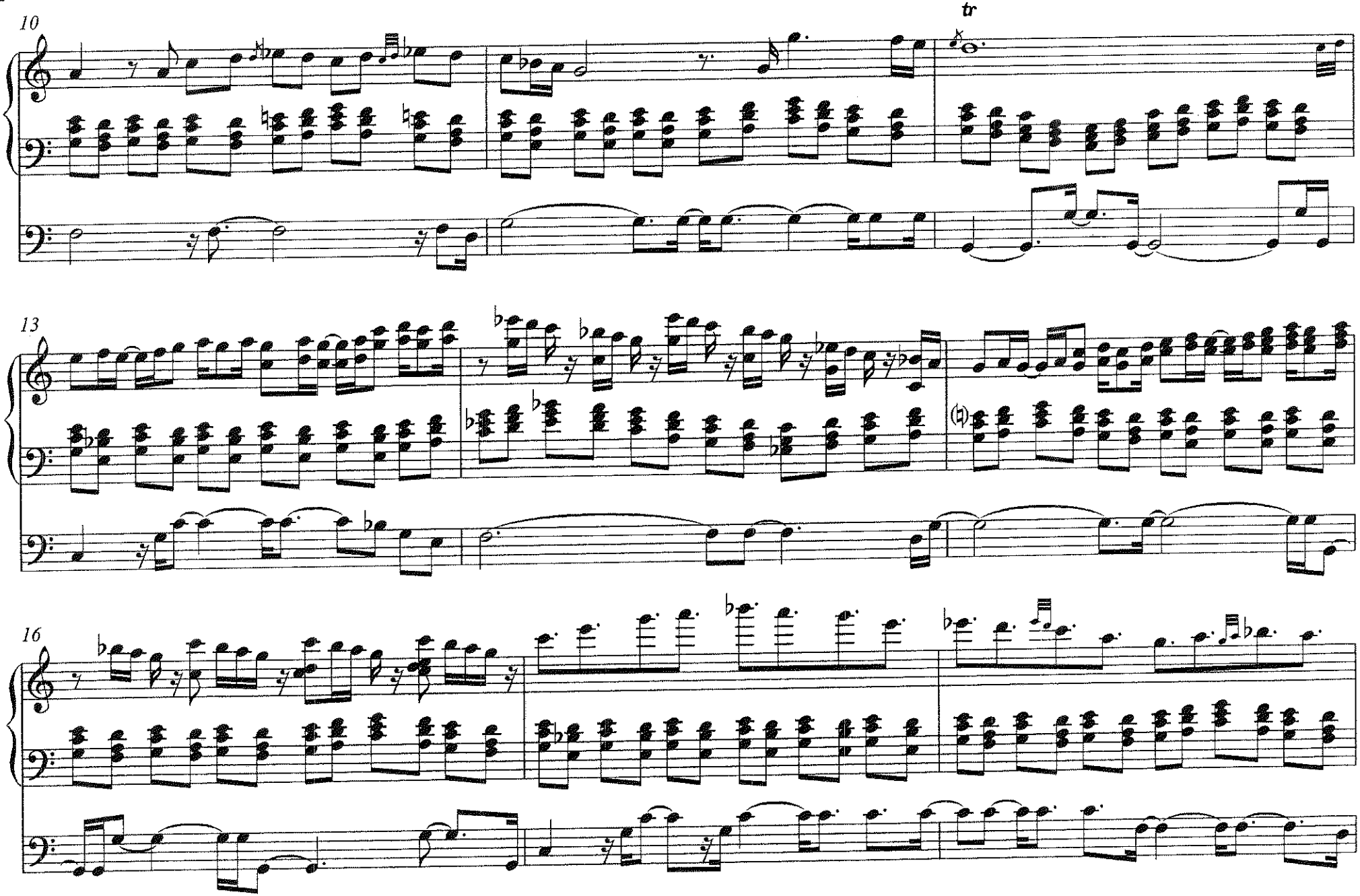


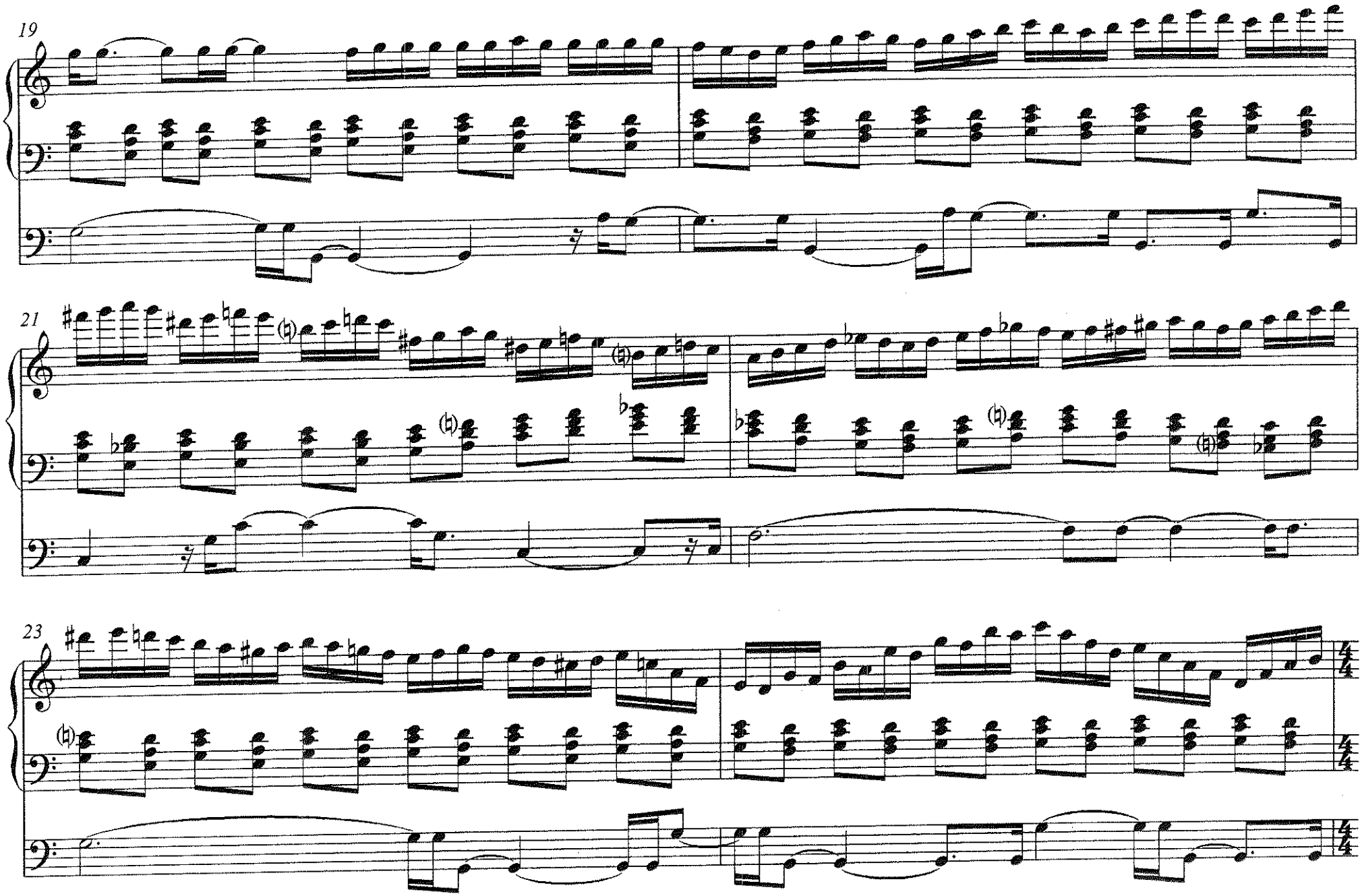
II. An African Hymn

andantino, gentle, flowing and deeply reverent

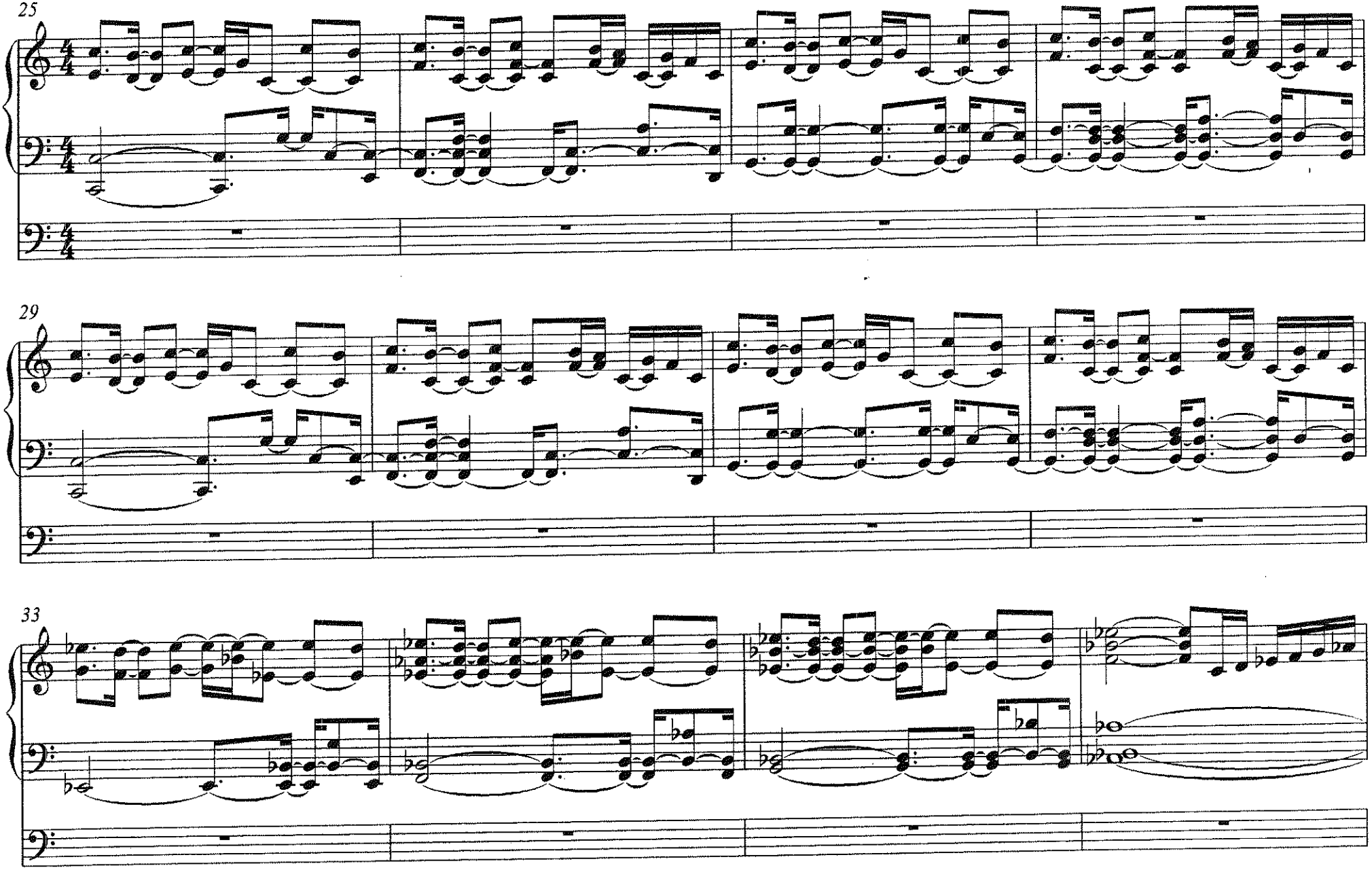
(♩ = 120)

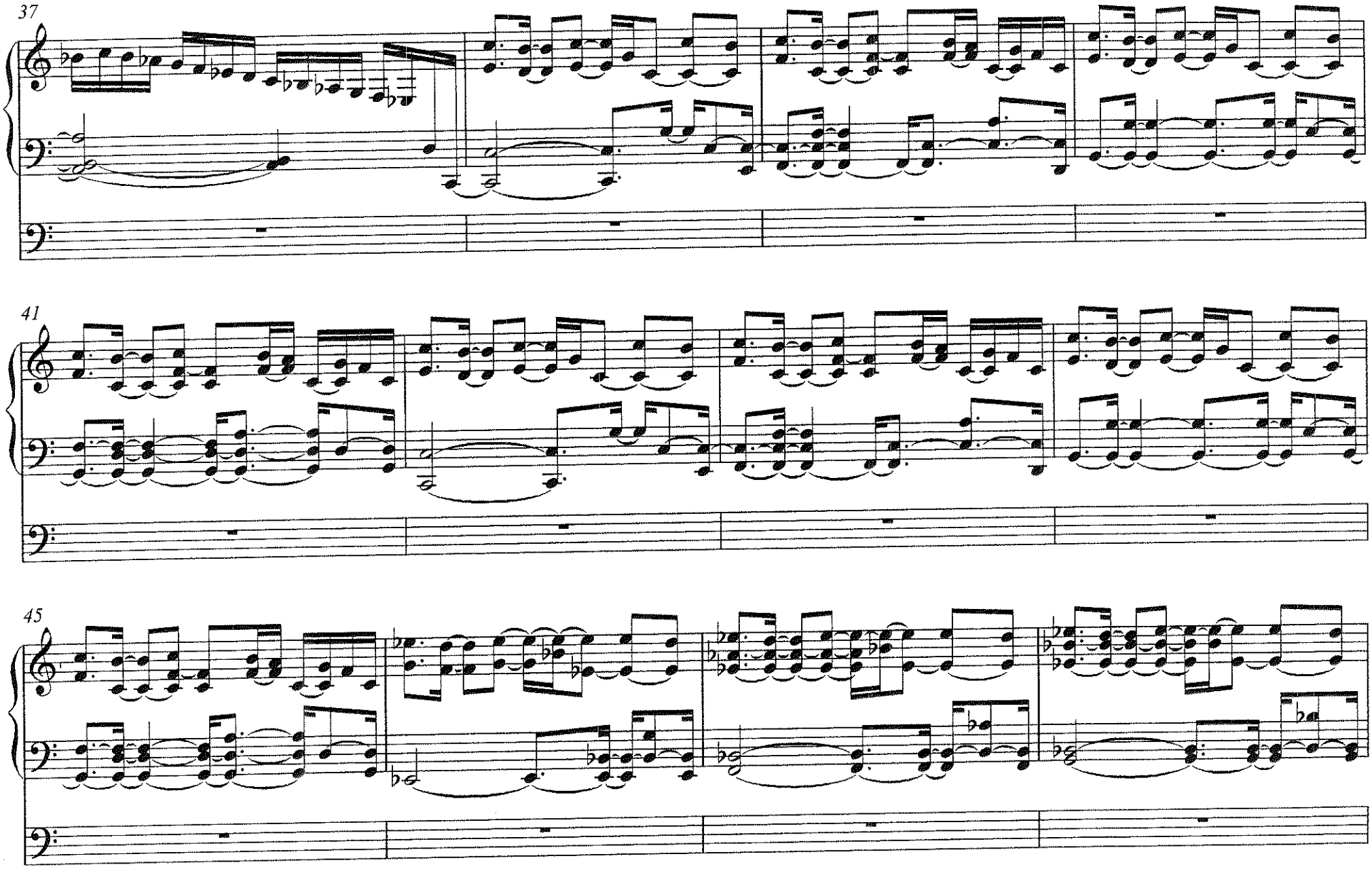



10
tr
13
16


19
21
23

semplice, molto espressivo, hymn-like

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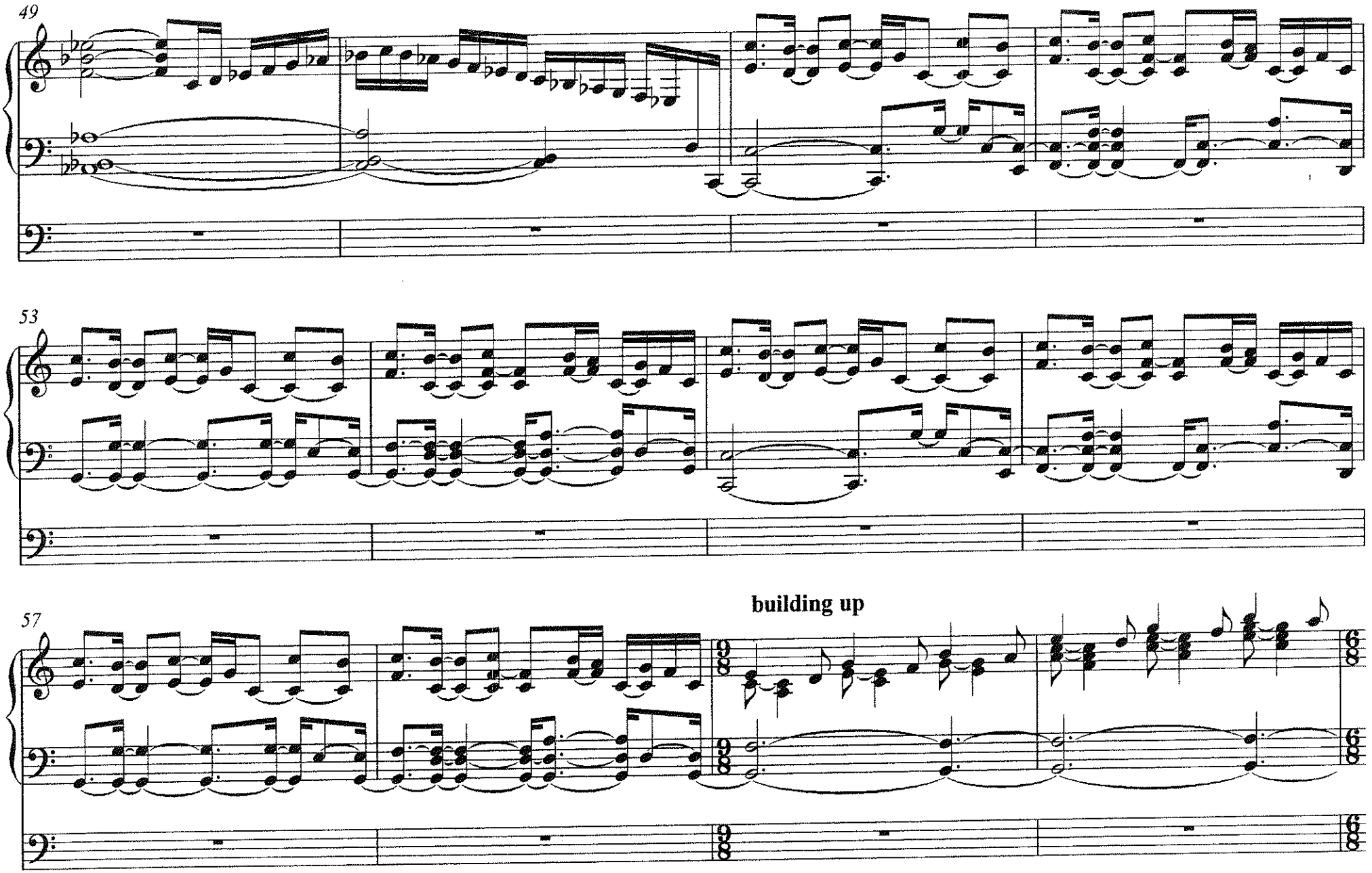
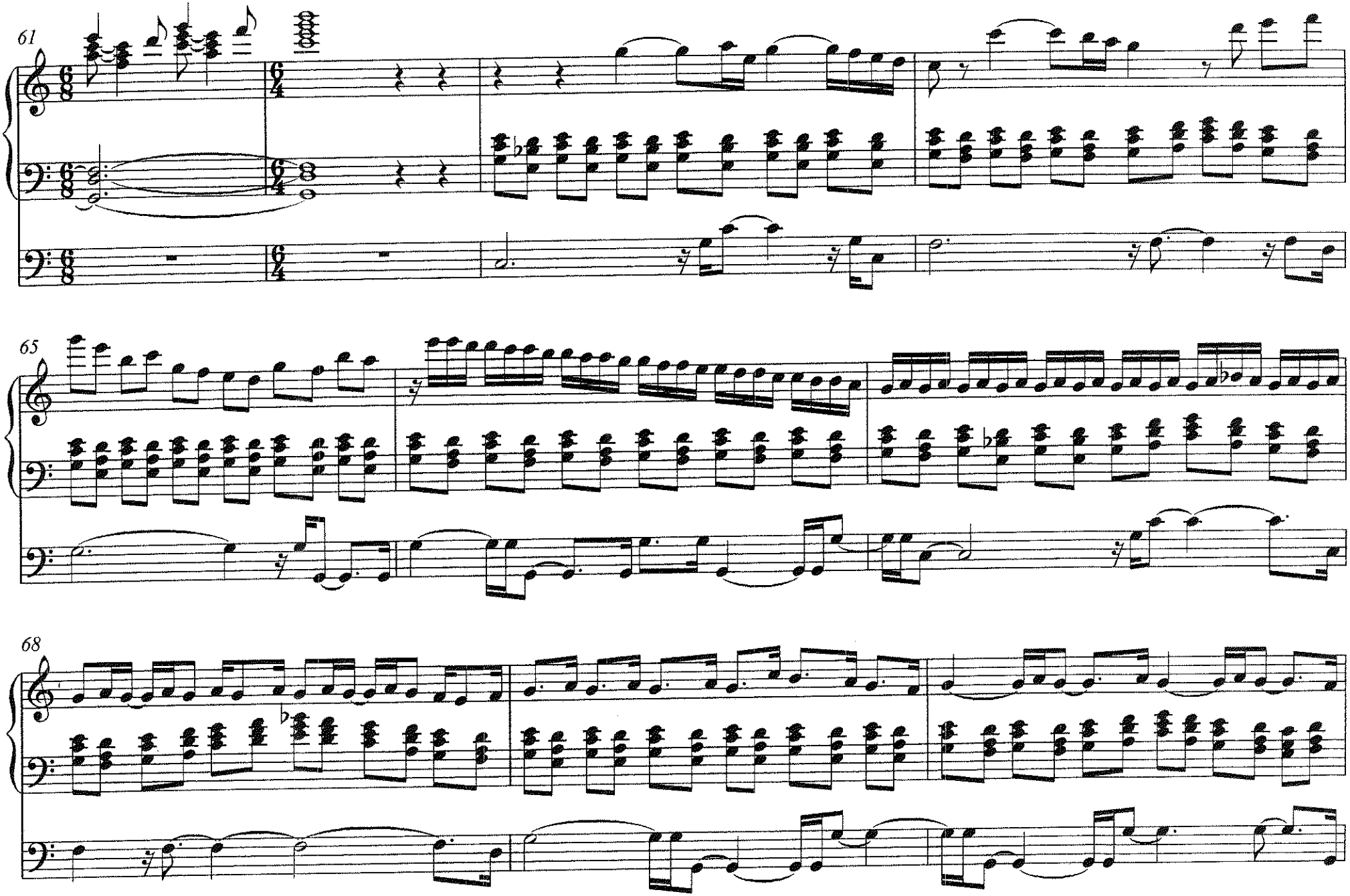
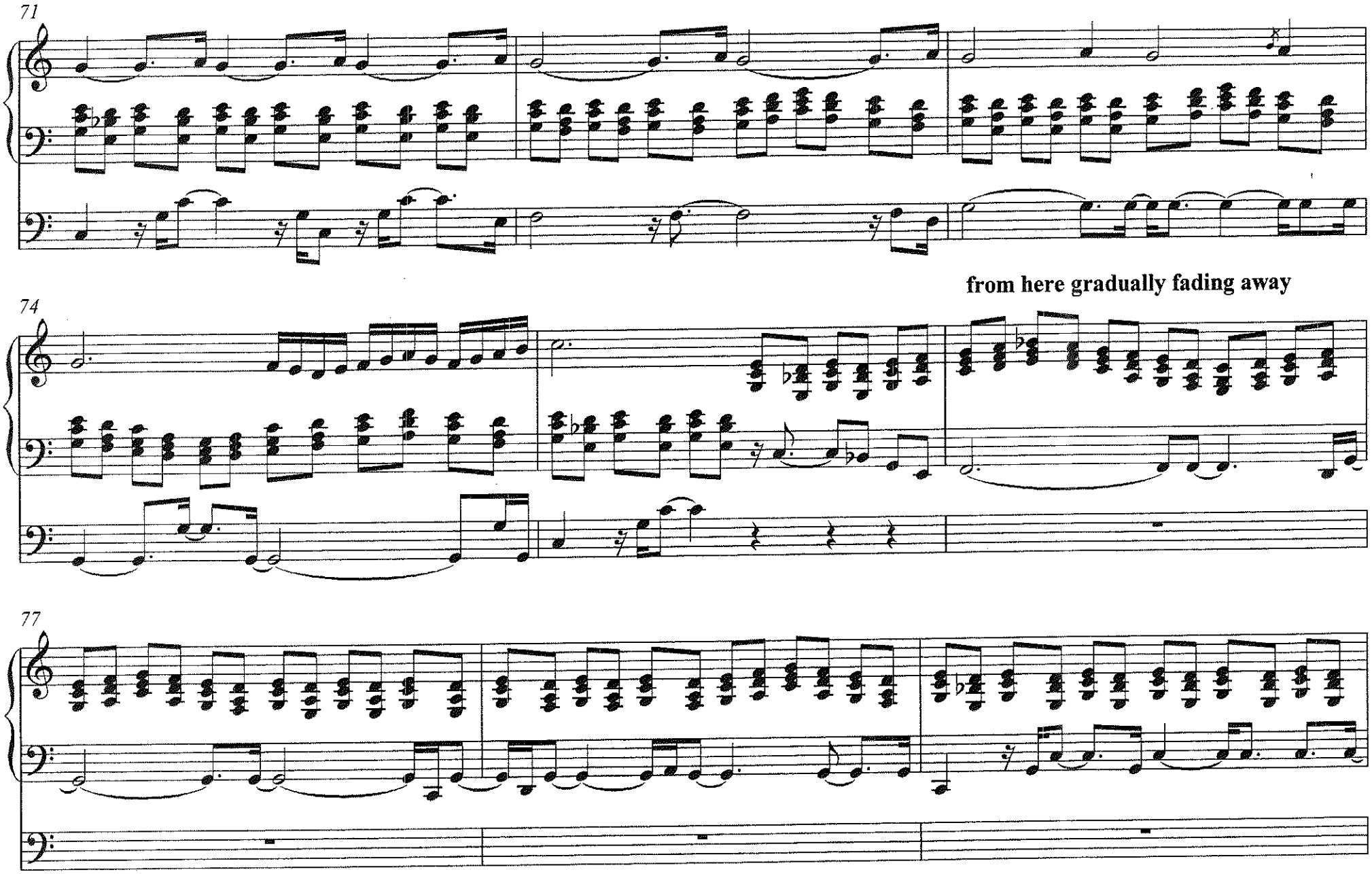
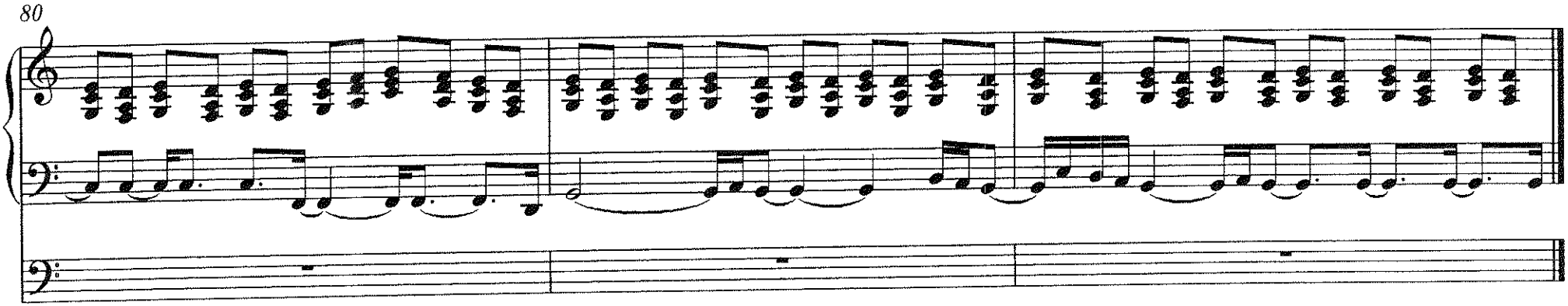
41
45


49
53
57
building up


61
65
68

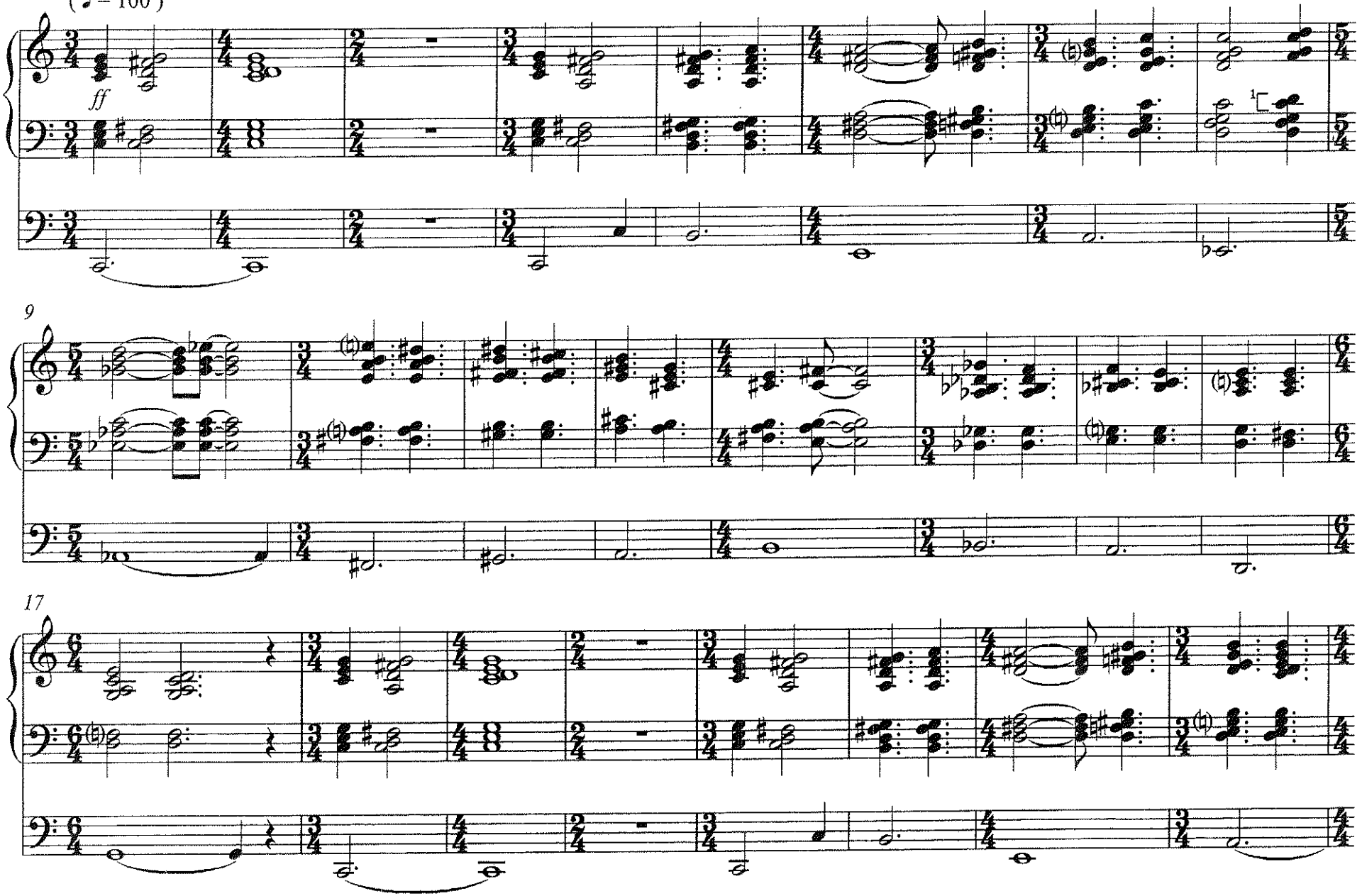

71
74
from here gradually fading away
77

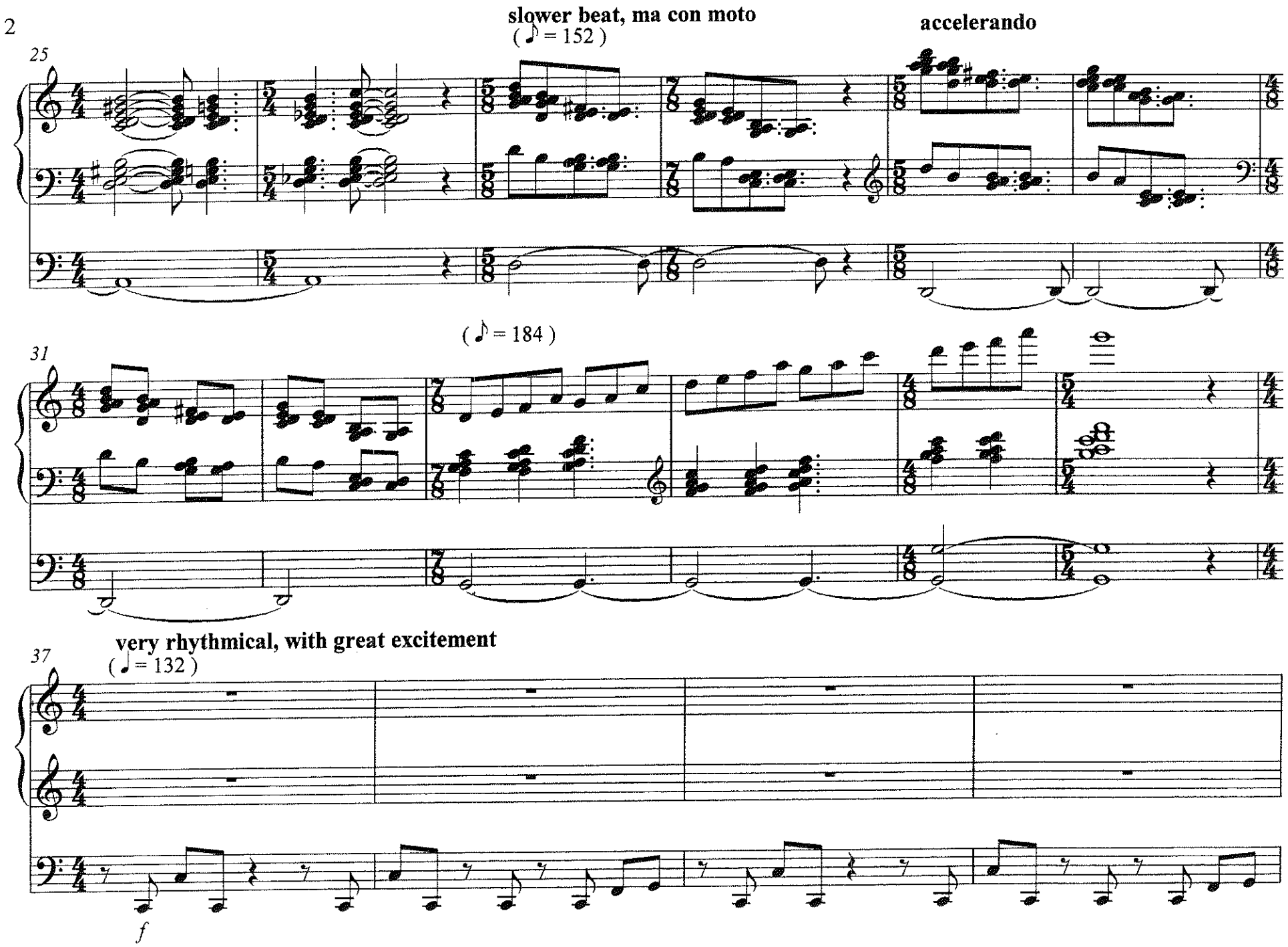

80

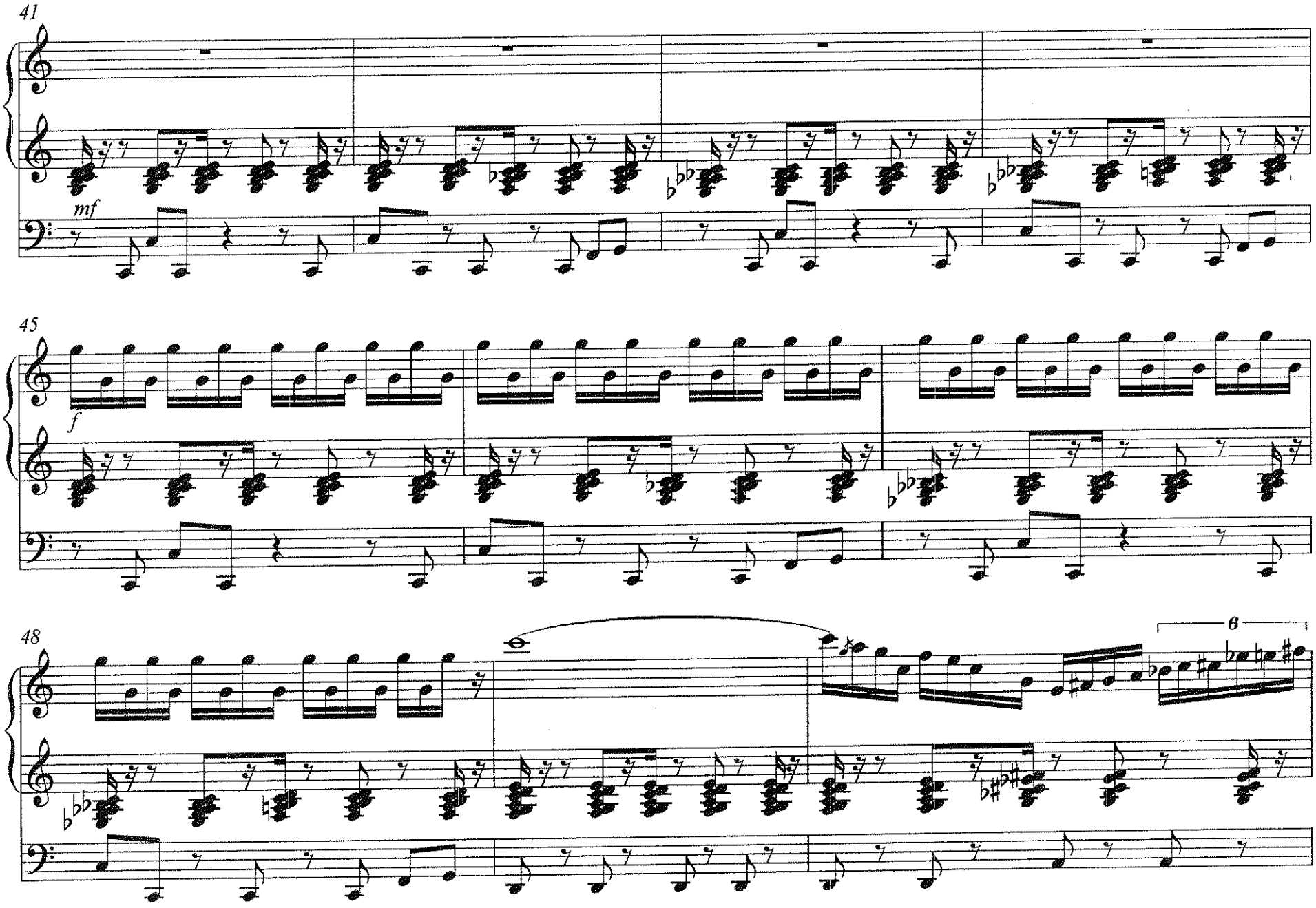
III. Toccata

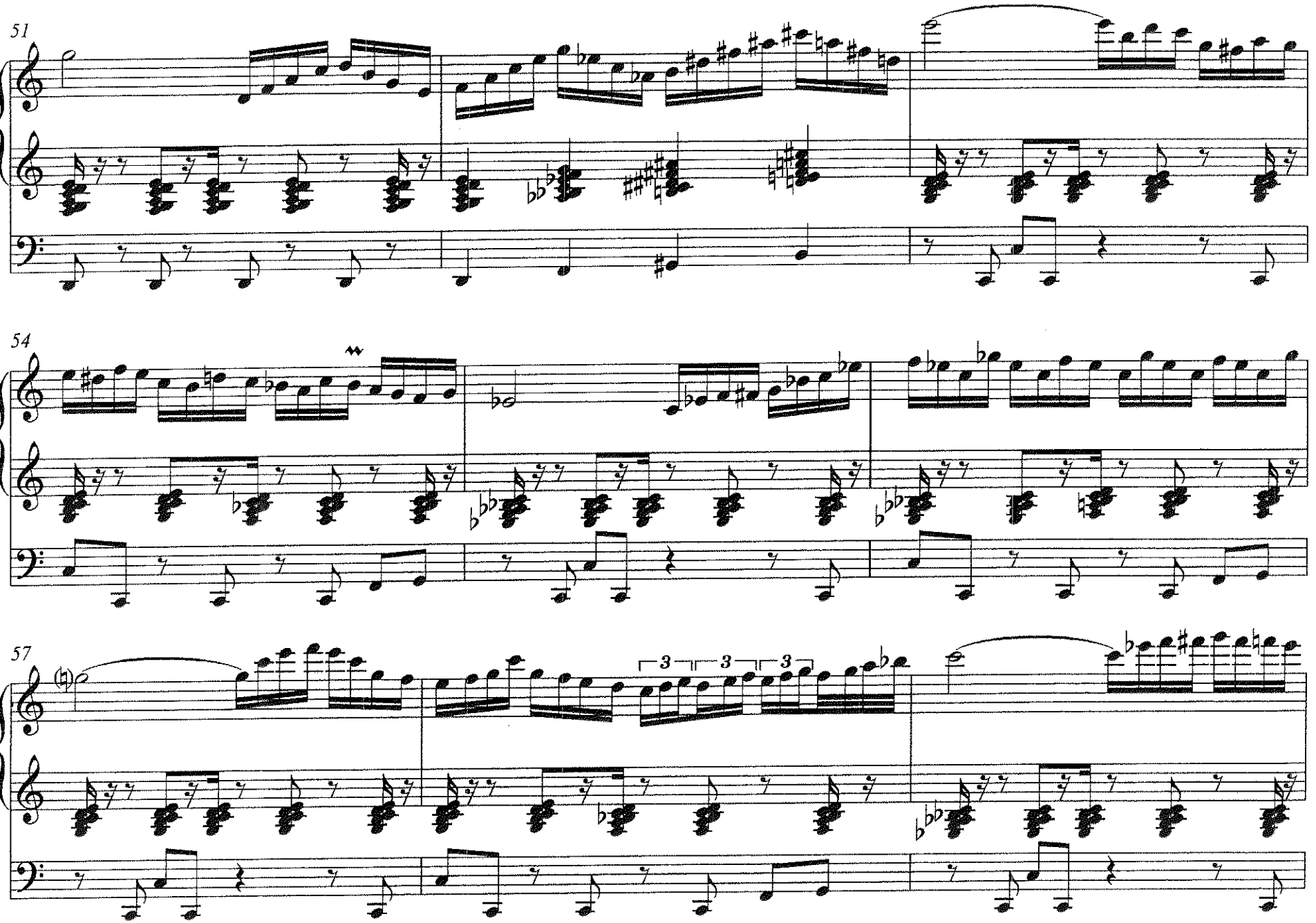
poignant, espressivo e rubato

(♩ = 100)




slower beat, ma con moto
(♪ = 152)
accelerando
25
(♪ = 184)
31
very rhythmical, with great excitement
(♩ = 132)
37
f


41
mf
45
f
48
8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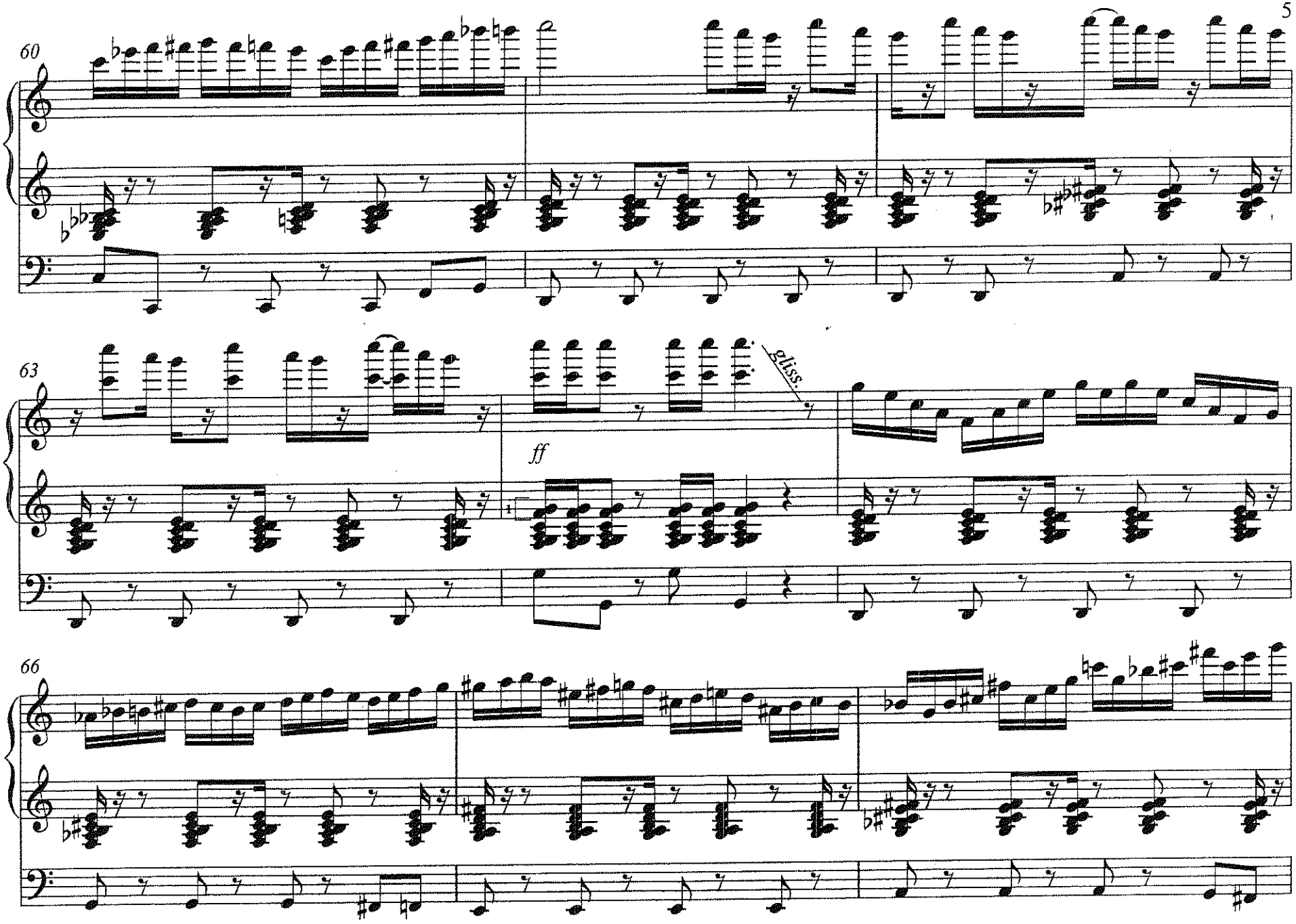
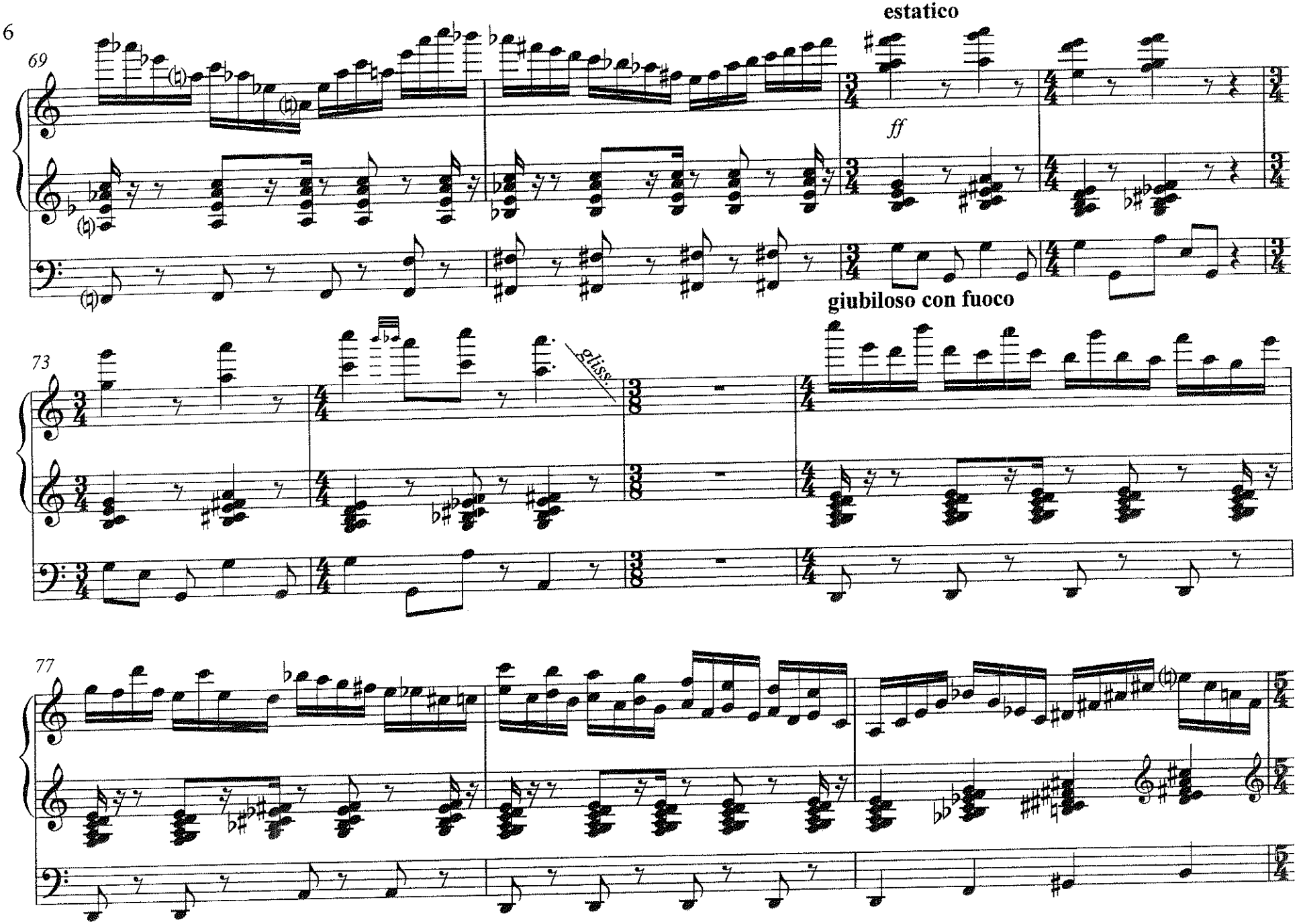
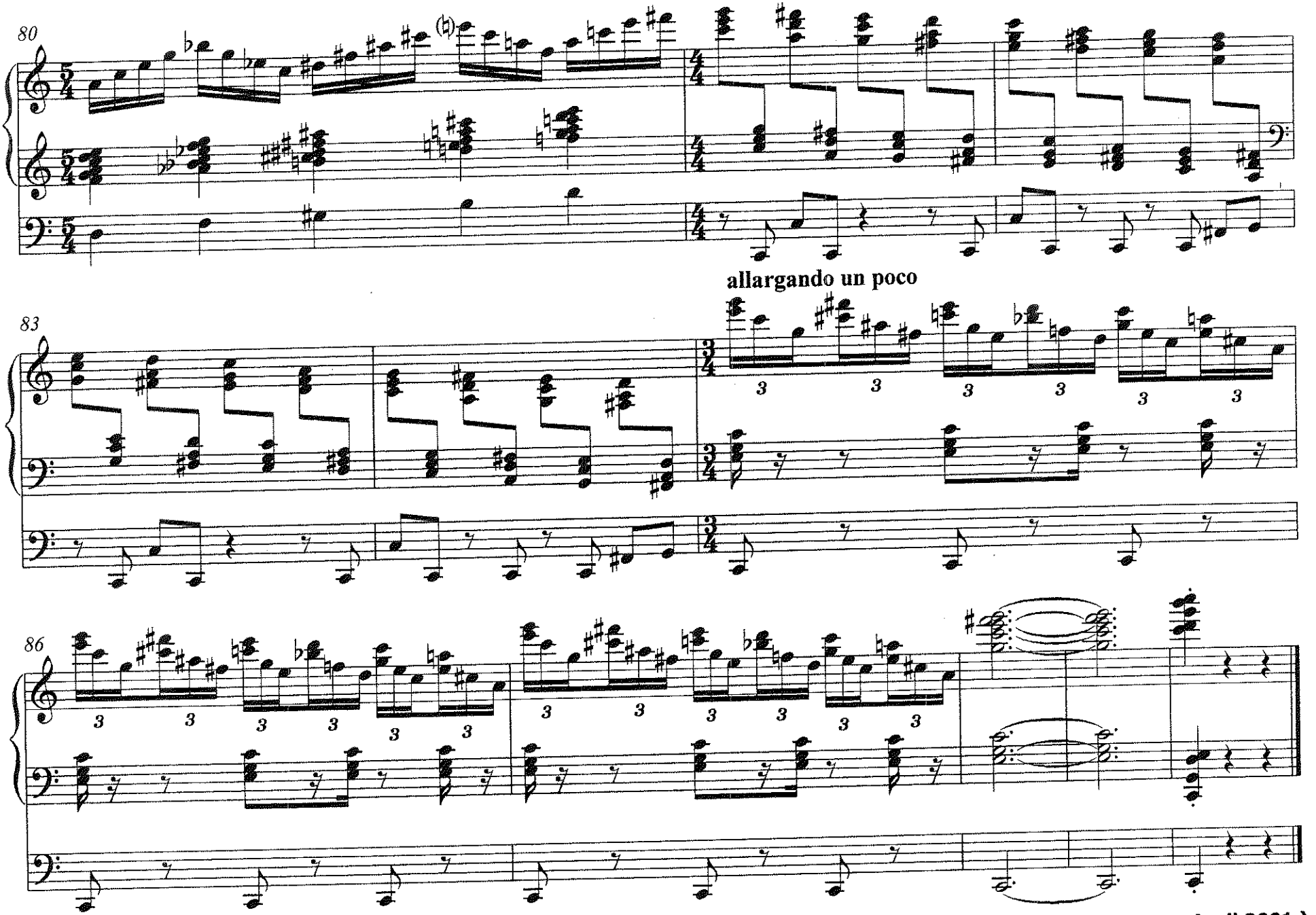
54
57
3
3
3


60
63
gliss.
ff
66


69
estatico
ff
73
gliss.
giubiloso con fuoco
77



(Konstanz, April 2001)