

**PATTERNS OF MEANING IN SELECTED ORGAN WORKS BY
JACOBUS KLOPPERS: A PRACTICE-BASED
THEMATIC ANALYSIS**

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University of the Free State**

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DECLARATION

I, Gerhard Petrus de Bruin, declare that the thesis that I herewith submit for the Degree of Philosophy in Music at the University of the Free State, is my independent work, and I have not previously submitted it for a qualification at another institution of higher education.



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ABSTRACT

The South African-born composer, organist, pedagogue and scholar, Jacobus Kloppers, contributed substantially to musicological and organ teaching in South Africa. After emigrating to Canada in 1976, his compositional output earned him international recognition. A large part of his oeuvre is dedicated to organ music.

Kloppers' life narrative is closely connected to his compositions, associating as it does religious contextualization and geographic and cultural influences with his works. Although born into a family dedicated to the preservation of Afrikaner culture and the Dutch Reformed religion, on returning to South Africa after a period of postgraduate study in Germany (1961–1966), Kloppers increasingly voiced his objections publicly to the apartheid ideology. This resulted in his being stigmatized in Afrikaner circles and at the University of the Orange Free State, which was a conservative Afrikaans university at the time when he was first appointed there as a musicologist. Eventually, he resigned from his university position and emigrated to Canada with his family in 1976. Yet he remained bound to South Africa through strong familial attachments, his deep love for the country, and his continuing professional relationships initiated by local organizations and institutions.

Continuing interest in Kloppers' output has led to a body of work that includes postgraduate studies, articles and a larger-scale book publication, all of which feature in some way or another in the present study. As an integrated doctoral project comprising five public performances that culminated in this thesis, my research aimed to contribute to this ever-growing corpus of scholarship. Focusing on a selection of Kloppers' organ compositions, the works included in my project were selected based on their aesthetic value, intricacies, sophistication, thematic and geographic significance, and also their implications for performance.

A practice-based approach was followed while thematic analysis served as the overarching interpretive framework. In the context of my thesis, the term "thematic" refers to a more general interpretive (qualitative) method and not specifically to the generally accepted music-analytical understanding of the term – although descriptions of a music-theoretical nature are included in my analyses and, at times, the term alludes to figurative aspects of Kloppers' music and patterns of meaning-making that recur in his work. According to the principles underlying thematic analysis, my research relied on the coding of data through pre-identified themes, including

dissonance, juxtaposition, dialectics, linearity, colouration, neo-tonality, Impressionism, mysticism, proclamation, and rhetoric.

The questions underpinning my study were these:

Regarding their musical complexity and aesthetic interest, how may the considered selection of organ works by Kloppers be situated within the composer's compositional path of development? What meaningful patterns and themes could be deduced from these works? And how will such findings influence their performance?

A combined chronological and geographic classification was used to categorize the compositions that form part of my project, which resulted in the identification of three distinct compositional periods: while living in South Africa, during his early years in Canada, and in his later Canadian works. In the early and transitional works, composed while Kloppers was still living in South Africa, the thematic elements of neo-tonality, linearity, dissonance, and colouration were in evidence. Of these, neo-tonality and dissonance were found to be prominent.

From the earliest compositions studied as part of my research, Kloppers' individualistic compositional "voice" became apparent. However, my focus on thematic elements revealed a marked contrast between different applications of them. The composer's use of dissonance in his *Partita on Genevan Psalm 116*, for example, was found to create dramatic tension, symbolizing intense feelings of despair and displacement during a period of personal turmoil and upheaval. In contrast, in *Toccata on Psalm 84* composed somewhat later, dissonance was seen to build a sense of anticipation and ecstatic religious jubilation. These findings were deciding factors in my performance of the two works.

His early Canadian works provide evidence of his transition from a previously strong Lutheran-inspired Germanic or Baroque approach to noticeable French influences with persistent application of the previously mentioned thematic elements, now expressed with greater compositional freedom. While previously identified themes remained in his works from this period, a novel use of mysticism, Impressionism and juxtaposition – all functioning within a newly conceived sonic milieu – created new interpretative challenges. An example of this is the previously minimally textured linearity found in earlier works, which were now being replaced by dense and rich textural chords, suggesting influences from composers such as

Dupré, Duruflé and Messiaen. Furthermore, the use of dialectics as a prominent thematic element came to the fore in *Dialectic Fantasy*, imbuing this pivotal work with an aesthetic and structural complexity that proved challenging to perform – yet extremely fulfilling in its exploration of colouristic elements, dissonance and the antithesis of the sharp disparity between the two main themes, suggestive of affliction and anguish set against peace and acceptance.

Kloppers' later Canadian works generally show a less complex compositional strategy while simultaneously becoming more intellectually complex and profound. Whereas these works suggest elements of improvisatory practice, structurally they are demanding and require great discipline in their performance, especially in ensemble contexts, as was the case with *Passage du temps* and *The Last Rose of Summer*. In *Passage*, for instance, regular tempo and rhythmic changes complemented by constant rhythmic and dynamic contrast pose challenges to a blended rendering.

As the first study to engage comprehensively with a segment of Kloppers' organ oeuvre through a systematic perusal of thematic elements and complexities and tracing the way his compositional style in this demarcated body of work unfolded over time, I hope that this research may hold value for performers of Kloppers' works in future. This project aimed ultimately to present an informed approach to the interpretation of the organ works included in my research, offering new perspectives on aspects of style and structure in addition to thoughtful considerations of registration. I hope that the interpretative strategies proposed in my research represent justifiable perspectives on a wider array of performance decisions about the body of work studied.

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CHAPTER 1

INTRODUCTION

1.1 Background to the study

Jacobus Kloppers, a South African-born composer, organist, pedagogue, and scholar, contributed significantly to musicological and organ teaching in South Africa and Canada and, in the latter context, to art music and liturgical composition. Kloppers continues to leave his mark in musicology and composition in an internationally competitive terrain, with most of his work focusing on the organ as an instrument.

This study considers a selection of Kloppers' organ works, the interest they hold within his broader oeuvre, as well as specific themes by which they are characterized. It is envisaged that through performance and theoretical reflection, insight will be gained into this unique body of work for the organ.

Kloppers is a complex personality, his life narrative tightly bound to his compositions (Viljoen et al., 2020:202). The formative influences on Kloppers' compositional output become apparent from his earliest works (Du Plooy & Viljoen, 2020:78). As is argued in this thesis, the trajectory of his musical development involved both religious and societal influences on his life and important geographical and cultural stimuli.

Jacobus Joubert Krige Kloppers was born in Krugersdorp, South Africa, in 1937 (Kloppers, n.d.). He was raised in a close-knit family with strong roots in Afrikaner culture (Du Plooy & Viljoen, 2020:32). His parents were educators and, although not formally trained, his father loved music deeply and facilitated early exposure to music for his children (Du Plooy & Viljoen, 2020:35). The family was a devoted and loyal Christian household with a strong Reformist affiliation. The Kloppers children were raised with the understanding of this vocation and grew up within these expected religious boundaries (Du Plooy & Viljoen, 2020:47).

While he was living in Randfontein, Kloppers' musical training started at the age of six under Miss E. van Tonder (affectionately known as "Pollie") (Du Plooy & Viljoen, 2020:40). After completing his University of South Africa final piano examination, in 1954 Kloppers enrolled at the Church Music School of the Reformed Church of Africa, working under the Dutch-born organist Willem Mathlener in Krugersdorp. A year later, he enrolled for the degree BA (Music

and Art History) at the then Potchefstroom University for Christian Higher Education. Kloppers held his first posts as church organist in Potchefstroom (Du Plooy & Viljoen, 2020:48). After obtaining the Diploma in Church Music in Krugersdorp in 1957, he completed the Bachelor of Music and Bachelor of Music (Honours) degrees at the Potchefstroom University in 1959 and 1961 respectively (Kloppers, n.d.). During his years of tertiary study, his organ training was taken over by Prof. Maarten Roode, head of the Music Department at the Potchefstroom Conservatory. His early organ training under Mathlener and Roode laid the foundation for an ongoing exploration of the organ repertoire and afforded him early exposure to composition (Du Plooy & Viljoen, 2020:43). Each of his mentors brought a different perspective to his training, shifting his focus from a Dutch- or German-based outlook to a more English-style approach. These formative influences continued to expand after his organ studies commenced in Europe under the renowned organist, Helmut Walcha.

Kloppers met his future wife, Wilhelmina Maria McLachlan (“Miensie”), while studying in Potchefstroom. They married in 1961 before departing for Germany, where, as already noted, he studied under Walcha at the Musikhochschule in Frankfurt am Main from 1961 to 1965. At the same time, he embarked on doctoral studies at the Johann Wolfgang Goethe Universität under Wilhelm Stauder; he completed this degree in 1966 (Carstens, 1995:2).

Kloppers gained invaluable experience during his studies under Prof. Walcha, while his continuing exposure to Lutheran liturgical music and the Liturgical Renewal Movement in Germany influenced both his organ studies and his academic research substantially (Du Plooy & Viljoen, 2020:56). Paul Jordan (Jordan, 1982:149) gives a compelling account of Walcha’s teaching methods, emphasizing as they did a receptivity to new ideas and a sharp focus on musical discipline. These ideals certainly reflect in Kloppers’ career from that point on. Besides the practical teaching that Kloppers received, Walcha’s weekly chorale-related improvisations undoubtedly made an impression on Kloppers and helped to stimulate and inspire his earliest compositional output (Jordan, 1982:152). While these compositions were inspired to a considerable extent by Bach’s chorale preludes for organ, some were set according to the familiar Walcha style. The evolution of these early works eventually showed the influence of the twentieth-century modernism prevalent in the German and Dutch organ music styles.

In his doctoral research Kloppers focused on questions relating to the performance practice of Bach (Kloppers, 2018). In Europe, the mid-twentieth century was characterized by the establishment of the early music movement, which aimed at a Bach performance style that was

in line with Baroque practice principles (Fabian, 2003). Kloppers' studies fostered a lifelong devotion to the discipline of musicology which later in his career enabled him to lecture in this field. His musicological research made him critically aware of the division between Walcha's strict neo-Baroque ideals and rejection of romanticism, which perhaps associated Bach more with the late seventeenth-century High Baroque organs than with the instruments built in Bach's own time (Du Plooy & Viljoen, 2020:58). Kloppers supplemented his practical studies with tuition in improvisation and directing choirs under Karl Köhler and Philipp Reich. From 1962 until 1966 he also held the position of organist of the Deutsche Evangelisch-Reformierte Kirche Frankfurt am Main-Süd (Carstens, 1995:2), which proved to be another important influence in his life.

On his return to South Africa in 1966, Kloppers was appointed to a position at the University of the Orange Free State (currently the University of the Free State) (Carstens, 1995:2). There he lectured in Music History, Systematic Musicology and Applied Organ Studies. His period in Bloemfontein was a fruitful time for new compositions: during it he produced his early chorale preludes for use during church services at the Dutch Reformed Church Universitas, where he was appointed the organist. However, Kloppers' return to South Africa was marked by the reality of apartheid. Following his exposure to more liberal patterns of thought and the post-Second World War criticism of a racialized society in Europe, he and his wife became increasingly troubled by the ideology and implications of apartheid. Eventually, these events affected the Kloppers family deeply and forced him to make known his protest publicly in newspaper editorials and with political leaders. Although Kloppers supported Afrikaner culture and ideals, he could not endorse the achievement of these goals to the detriment of other racial and cultural groups (Carstens, 2011). The failure of these measures to bring about change in government policies together with an encounter with the South African Security Police led to his decision to emigrate to Canada in 1976 (Viljoen, 2020:104).

Although he was effectively leaving South Africa for a new unemployed reality in Canada, Kloppers secured the position of organist of the Anglican Church of Saint John the Evangelist in Edmonton, Alberta, shortly after his arrival there (Carstens, 1995:2). This was followed by private music teaching, part-time lecturing at the North American Baptist College and his subsequent appointment as assistant professor at the newly formed King's College in Edmonton in 1979. He was eventually promoted to full professor at this institution in 1983 (Du Plooy & Viljoen, 2020:111). In Canada, Kloppers managed to build on his reputation as a composer, performer, lecturer, and musicologist with a particular interest in the organ works of

J.S. Bach. He continued to lecture internationally on Bach rhetoric and symbolism during this time (Carstens, 1995:4).

From a compositional perspective, Kloppers flourished in Canada. Whereas, as already noted, during his Bloemfontein period he began composing for the organ by writing chorale preludes for liturgical use, on his emigration to Canada his organ music grew into a substantial artistic contribution, encompassing a wide range of religious and aesthetic expression (Viljoen et al., 2020:202). His relocation created increased opportunities for assignment works in addition to an active focus on composition to promote his professional development, as required by King's College (Du Plooy & Viljoen, 2020:113). His increased concentration on composition was facilitated by the Lutheran Publishing House, Concordia, which dedicated itself to supporting Lutheran liturgical music. They initially accepted a selection of Chorale Preludes for publication, followed by commissioned works from them and from other influential Canadian institutions and publishers.

Kloppers' later works gave rise to his affinity for French influences with their emphasis on colourization and, to some extent, the English organ tradition characterized by a sense of grandeur and ceremony. Generally, what may be perceived in Kloppers' organ oeuvre is an increased presence of both influences, resulting in what Viljoen et al. (2020:253) describe as

a sober approach to tonality, expression and colourisation, and a continuing quest for unity and discipline and coherence (the "German" orientation), dialectically contrasted with efforts at creating freer improvisational fantasies (the "French" orientation).

Although Kloppers formally retired at the age of 70, he continued to serve at what was then King's University College for several years afterwards. His retirement years were still productive for him as a composer, as is evidenced by the considerable number of commissioned and freely inspired works he composed (Du Plooy & Viljoen, 2020:142).

1.2 Research problem and objectives

As part of an integrated PhD study comprising five public performances that culminate in a thesis, this study focuses on the organ works of Jacobus Kloppers and, more specifically, some of his larger organ compositions signified by their special aesthetic interest and musical complexity. The placement of these works within the composer's considerable oeuvre and the intricacies in performance and interpretation they pose provide the basis for identifying

significant patterns of meaning through a practice-based thematic analysis approach, on which I expand below and in the next section of this chapter.

Early on in my research process, I also decided to include organ works by other composers in my performances that suggested a specific link with Kloppers' compositions in the same programme or which presented a meaningful contrast with them. While in some cases reflecting connections with the composer's life history, the inclusion of complementary works aided my clarification of the thematic structure by highlighting underlying themes and motivations in Kloppers' compositions. In some instances, these suggested performance strategies for solving problems involving the performance element of my study. Furthermore, these works have helped me to underscore elements that contrast with those by Kloppers – which proved to be valuable to my thematic focus.

In the context of my thesis, the term “thematic” refers to a more general interpretive (qualitative) method and not specifically to the generally accepted music-analytical understanding of the term – although descriptions of a music-theoretical nature are included in my analyses. However, within a broadened understanding of the term, “thematic” may also allude to figurative aspects of Kloppers' music and patterns of meaning-making that recur in his work. In this regard, the work of Viljoen (2020:28f) and Du Plooy and Viljoen (2020:142) suggests at least some residue of an “autobiographical” footprint in the composer's oeuvre, in the sense that his compositional output bears the mark of his passage through different continents, intellectual traditions and religious practices – but also of his inward, emotionally complex artistic journey. All these aspects are considered in the analysis and performance of Kloppers' works described in this thesis.

From these points of departure, the questions underlying my study are these:

Regarding their musical complexity and aesthetic interest, how may the considered selection of organ works by Kloppers be situated within the composer's compositional path of development? What meaningful patterns and themes could be deduced from these works? And how will such findings influence their performance?

To answer these questions, I aim to interpret the selected organ works within an overarching explanatory thematic framework. An exploration of these compositions, as based on a close study with a view to their performance, is accordingly undertaken through thematic analysis in order to

- (i) identify a broad thematic structure in which the selected works may be meaningfully situated;
- (ii) explore the underlying themes and motivations leading to such a construct, in this way attributing meaning to the classification itself and also to the works, each of which will be treated as a unique artistic and aesthetic entity yet form part of a symbolic creative “whole”;
- (iii) arrive at such findings both by way of practical performance and theoretical contextualization and motivation, and
- (iv) as part of this process, give special attention to problems of performance in a body of work that is known for its extreme compositional and technical complexity (Viljoen, 2020). These performance problems are to be evaluated according to both their compositional structuring and their artistic interpretation.

The research presented in this thesis came into being during the preparation and performance of the works. The five public performances led me to a retrospective and reflective contemplation of the composer’s creative process. As my study involved both academic scrutiny and practical performance, I acknowledge my indebtedness to the composer, who provided his input via ongoing e-mail correspondence.

Before engaging in this study, in the work of Carstens (Carstens, 1995) and that of Viljoen and Viljoen (2021) I identified several prevailing stylistic features that were consistently present in those of Kloppers’ compositions which I included in my programme of five performances. Therefore, these thematic foci were used as a provisional and preliminary point of departure for my investigation. The aesthetic aspects of dissonance, juxtaposition, dialectics, linearity, colouration, “neo” aspects, rhetoric, mysticism, proclamation and Impressionism provided an opportunity for academic scrutiny and, in addition, enriched the performative exploration and consideration of such concepts as are evident in those works by Kloppers that formed part of my concerts.

Among the other options considered, it was thus clear to me that thematic analysis held potential as a productive approach and opportunity with which to structure my research. As will be evident in subsequent chapters, the method offers opportunities to combine qualitative and quantitative data, assuring depth of analysis, and to apply such data pragmatically to refine the musical interpretation. Thematic analysis also provides unique insights into subjective

experiences, including those of Kloppers – who, as stated above, generously contributed to this study – and my own as a performer of his work.

1.3 Research design and research methodology

1.3.1 Practice-based research

As an integrated project, my study is grounded in a practice-based approach. In practice-based research, the research problem is centred on an enquiry into the creative component of the study and its objective is to answer a question (or questions) about art and its practice through relevant theoretical deliberation (Skains, 2017:86). Research of this kind implies acts of interpretation, where the artist-researcher reflects on the artistic process and the context of the products created during that process (Lin, 2018:153).

Practice-based study is a modality of post-graduate research that originated in Australia in 1984 (Candy, 2006:6). In contrast to more traditional formats of academic scholarship, the value of this approach lies in its potential to promote theoretically based knowledge of performance. This acquisition of knowledge is achieved through artistic practice and scholarly reflection which culminates in a thesis that documents the entire research process (cf. Candy, 2006:4).

As part of a practice-based study, performance work forms a component of the research where aesthetic concepts must be conveyed at both a performative and an academic level. In my approach, for such information to be documented and relayed meaningfully, a contextual understanding of Kloppers and his compositional oeuvre is essential. Sligter (2007), in his writings on the topic of practice-based research, justifies the process by affirming that the musical performance of a body of work (if elevated to a level suited to public performance) can be regarded as research when this process is reflected on and exposed to scholarly scrutiny.

To fulfil the examination criteria for an integrated doctoral project, the University of the Free State specifies that this work must include five public performances that are closely integrated with the thesis. Therefore, the constitution and presentation of five performances in the broader context of my research required thorough consideration and, in its earlier phases, consultation with Jacobus Kloppers himself. The choice of programmes had to include adequate selections from Kloppers' organ oeuvre, highlight aesthetically and compositionally important works, include other influential works, comply with the thematic approach underpinning this study and adhere to the performance criteria appropriate to this level of qualification.

Owing to the unique nature of practice-based research, the formulation of the research problem warrants special consideration. In practice-based research, as stated previously, the problem is based on an enquiry about the creative component of the study and, through relevant theoretical deliberation, its objective is to answer a question (or questions) about the artistic practice involved (Skains, 2017:86). Therefore, artistic research of this kind implies acts of interpretation where the artist-researcher reflects on the creative process and the context of the artefacts created during that process (Lin, 2018:153). Therefore, as Haseman and Mafe (2009:211) argue, it may be counterproductive to frame practice-led research with constructs and conventions where “making” is regarded as a consequence of “thinking”. For artists and practitioners, these authors claim, the constructive theorizing process can be “too linear, too predictable and too ordered to capture the messiness and dynamism of the process of enquiry which lies at the heart of their creative production” (2009:211). From this perspective, I argue that thematic analysis as applied in this study, in its theoretical freedom, “provides a flexible and useful research tool that can bridge the two realms of knowing in practice-led research” and that it would possibly afford “a rich and synthesised account of the creative experience” as idealised and described by Lin (2018:153).

1.3.2 Thesis design

This thesis comprises seven chapters. Chapter 1 introduces my topic and states my aims, rationale and research question while also introducing my research design and methodology. Chapter 2 provides an overview of the current standing of practice-based research and how the method of thematic analysis is linked productively to this approach. Therefore, the chapter aims to define the concept of practice-based research and its legitimacy and status in the academic sphere, and it explains how, through the application of a qualitative methodology, the documentation of my research was shaped.

Chapter 3 considers the organ works of Jacobus Kloppers. Although it is not the aim of this study to give a detailed overview of this segment of his oeuvre, a broader categorization and contextualization of Kloppers’ compositions for organ facilitate an understanding of the intellectual and compositional influences that, in subsequent chapters, support my thematic interpretation of the works included in my study.

Chapters 4 to 6 trace the thematic impetus of the works included in my performances. Since this serves to elucidate my interpretation of these works, these chapters include suggestions for performance informed by perspectives from both the composer’s and the performer’s point of

view – responding to questions of an interpretative nature and the technical issues experienced during the phases of preparation and performance. Where appropriate, a comparative exploration of selected recordings of the organ works by Kloppers is included. The analytical element of this part of my research is structured according to three identifiable stages of the composer’s life as related to specific geographical locations: South Africa, Germany and Canada. While each of my performances was preceded by intellectual study and reflection, they served simultaneously as the structured element from which further scholarly contemplation ensued. Because my research is presented according to a timeline that mirrors Kloppers’ compositional journey, the works discussed accordingly represent the compositional phases of his organ oeuvre. As noted previously, my discussions include works from other composers incorporated into my programmes to draw attention to specific compositional influences or to related or contrasting elements of Kloppers’ oeuvre. For this thesis, however, only Kloppers’ works are discussed in more detail.

As intimated previously in this chapter, evidence of an “autobiographical” footprint in Kloppers’ artistic output suggests that his compositions bear the hallmarks of diverse intellectual traditions and religious contexts in addition to his emotionally complex artistic journey. Some of these influences were reflected in my concert programmes. Chapter 4, for instance, focuses on the influences on the composer’s early works. Themes coming to the fore in this early period of the composer’s development include neo-tonality, mysticism, and dissonance as distinctive elements of twentieth-century German organ music. Chapter 5 explores the first phase of Kloppers’ Canadian works, featuring the themes of mysticism, colouration, and dissonance, but now expressed in new sonic, aesthetic, and liturgical contexts, leaning towards French-Canadian and Anglican influences. This chapter also considers the dialectics in Kloppers’ work, notably in his *Dialectic Fantasy* – a pivotal composition in his oeuvre.

The thematic elements of Impressionism, colouration, dissonance, and juxtaposition come into play in chapter 6, where the possible genealogies of some of Kloppers’ best-known and most-often performed organ works are considered. There is also a focus on the compositional and stylistic devices that feature in prominent compositions among Kloppers’ later Canadian works. Symbolically, in this chapter, a discussion of the composer’s large-scale work, *Passage du temps* for Alto Saxophone and Organ, pays homage to Kloppers’ use of older compositional forms and his novel application of the various compositional themes and devices studied in earlier organ works.

My final chapter, chapter 7, summarizes the key findings of my research and returns to how my research question was answered. It reflects on the practice-based research process and the way thematic analysis has mediated new insights into the works performed as part of my project.

1.3.3 Programme notes and programme layout

As part of the requirements of each performance, detailed programme notes had to be compiled for each recital. The preparation of these notes facilitated a broader understanding on my part of the musical output and clarified the thematic elements underlying the works performed. Programme notes serve multiple purposes, guiding and directing the audience with informed content (Blom et al., 2020:8); in the case of this study they also provided a solid basis for further expansion of the thematic analysis in the thesis component of the study. The programme notes compiled for my concerts were subsequently integrated into this thesis.

The table below shows the choice of works and the compilation of the programmes for each of my five performances. The thought process involved in the provisional thematic classifications is also indicated.

Table 1.1: Programmes 1–5 with provisional thematic classifications

Programme 1¹	Composer	Provisional thematic placement of composition based on initially identified themes
<i>Triptych on Southern Hymn Tunes</i> <i>The Last Rose of Summer</i> Reminiscences in Autumn for Piano and Organ <i>Celtic Impressions</i>	Jacobus Kloppers (1937–)	Juxtaposition/dissonance Complementing the regionally based idiomatic content of the <i>Celtic Impressions</i> and “autobiographical” elements Juxtaposition/Dissonance
Programme 2²		
<i>Passacaglia and Fugue for Organ, BWV 820</i> <i>Variations sur un Noël, Opus 20</i> <i>Dialectic Fantasy</i>	J.S. Bach (1685–1750) M. Dupré (1886–1971) Jacobus Kloppers (1937–)	Conscious influence on the <i>Dialectic Fantasy</i> /“rhetorical argument” Subconscious influence on the <i>Dialectic Fantasy</i> /inclusion of fugue and toccata Dialectics/linearity/neo-aspects/juxtaposition/Rhetorics/proclamation/colouration

¹ A link to the performance of this recital is provided here: <https://youtu.be/qjKH3FoSBsg>

² Recital link: <https://youtu.be/b1oiUKSGNEo>

Three plainsong settings: - <i>Variations on Veni, Emmanuel</i> - <i>Divinum mysterium</i> - <i>Victimae paschali laudes</i>		Proclamation/colouration/neo-aspects/mysticism
<i>In dulci jubilo</i> (partita for organ)		Proclamation/colouration/neo-aspects
Programme 3³		
Chorale prelude on “St Theodulph”, “ <i>All Glory, Laud and Honour</i> ” (<i>Genevan Psalm 128</i>)	Jacobus Kloppers (1937–)	Linearity
<i>Chorale Prelude on Genevan Psalm 25</i>		Neo-tonality
<i>Toccatà on Genevan Psalm 84</i>		Neo-tonality/linearity
Organ Partita “ <i>Wachet auf, ruft uns die Stimme</i> ” (Toccatà, Bicinium and Fuge) Opus 8, Nr 2	Hugo Distler (1908–1942)	Dissonance/neo-aspects/linearity/ Influence on <i>Partita on Psalm 116</i>
<i>Canonische Koraalbewerking voor Orgel: Vijf Orgelkoralen – Vijf Psalmvoorspelen</i>	Willem Mudde (1909–1984)	Dissonance/neo-aspects/influence on <i>Partita on Psalm 116</i>
Sonata No 3: “ <i>Über alte Volkslieder</i> ”	Paul Hindemith (1895–1963)	Neo-aspects/linearity
<i>Partita on Psalm 116</i>	Jacobus Kloppers (1937–)	Linearity/neo-aspects/dissonance
Programme 4⁴		
<i>Piece Concertante for Organ, Piano and Timpani</i>	Jacobus Kloppers (1937–)	Impressionism/linearity/neo-aspects
Programme 5⁵		
<i>The Old Hundredth: Little Partita for Organ</i>	Jacobus Kloppers (1937–)	Juxtaposition/colouration/neo-tonality
<i>Departure Point for Organ</i>	John Burge (1961–)	Linearity/dissonance/juxtaposition/ use of passacaglia
<i>Passage du temps</i> for Alto-saxophone and Organ	Jacobus Kloppers (1937–)	Juxtaposition/colouration/neo-tonality

1.3.4 Choice of instrument

The choice of instruments available for my performances was limited, but ultimately fell on the organ in the Odeion Concert Hall on the main campus at the University of the Free State.

³ Recital link: <https://youtu.be/d3CPTyTnT-4>

⁴ Recital link: <https://youtu.be/KwR-gjAKwDc>

⁵ Recital link: <https://youtu.be/JD6mBI9ybmw>

This is a pneumatic organ dating from 1967, which underwent a major overhaul and refurbishment in 1998 (Lamprecht, n.d.). The organ has an outdated electronic system with limited registration preset memory functions compared to contemporary instruments. This posed certain challenges during the performance phase of the study. And although the university also possesses a Marcussen concert organ, this instrument was undergoing refurbishment at the time of my scheduled performances, as was the theatre in which it is housed.

Although Kloppers did not stipulate a specific instrument, he does give detailed indications of the registration and the overall sound palette for most of his compositions. During his career, his projected disposition changed from a typical Baroque sound combination to a more English-based and French harmonic colouration. Given the broad scope of the works included in my performances, the choice of instrument and acoustic space had to comply with the composer's registration demands. Although many of Kloppers' works were composed for functional liturgical purposes (Du Plooy & Viljoen, 2020:201), his later works depart from this earlier principle to fully developed concert pieces, with more extensive demands being placed on the instrument used for performance. The acoustic space chosen for the five performances, therefore, had to comply with the demands imposed for both types of composition.

1.3.5 Sources consulted

Regarding the literature study for my topic in the context of this thesis, rather than presenting a separate literature review chapter, the relevant literature is incorporated into each of my chapters as they unfold. However, the "conventional" purpose of a literature review – that is, to gain an understanding of the existing research and debates relevant to a particular area of study – is still adhered to. This is because the literature on the various aspects and dimensions of my topic, in providing background and context, enhances the knowledge of both the methodological and the interpretative points of view involved. The literature consulted included the following:

- (i) An unpublished Master's thesis by Christiaan Carstens (1995) with general stylistic comments on Kloppers' organ works until 1993. This work also contains limited biographical information about the composer.
- (ii) Articles by Giesbrecht (2009) on Kloppers' teaching of rhetorics and by Van Wyk (2019) on Lutheran musical culture and its influence on South African liturgical organ music, with specific discussion of Kloppers' contribution; and an article by Viljoen & Viljoen

- (2021) reflecting on the stylistic and expressive influences on three organ works by Kloppers.
- (iii) An unpublished Master's thesis by Du Plooy (2013) with detailed biographical information and a chronological list of compositions from 1964 to 2013.
 - (iv) An article by Eigelaar (2017) on Kloppers' *Dialectic Fantasy* and the application of dialectics in this work.
 - (v) The composer's website (Kloppers, 2018), which contains biographical information, a summary of his musicological teachings (including reference to his published research articles), an updated chronological list of compositions with links to sound recordings of selected works, information on his performance practice as an organist, and a list of sound recordings, including radio broadcasts and albums that feature his compositions.
 - (vi) A textbook exploring aspects of music in the Christian philosophical context which Kloppers prepared for his course on Systematic Musicology at King's University College in Edmonton.⁶
 - (vii) A book publication, *A Passage of Nostalgia*, on the life and work of Kloppers (Viljoen, 2020). This publication also contains information on his teaching of Musicology, a discussion of the stylistic influences of selected organ works and a reflection on his general organ oeuvre.
 - (viii) Two doctoral studies include a thesis on his organ compositions after 1993 that provides a systematic review of his compositions after 1993 and a discussion on his compositional philosophy (Van Rensburg, 2021). The second study, by Kayser-Mitas (2022), offers a composer's perspective of the *Concerto for Organ, Strings and Timpani* (1991) and provides a performer's perspective by interviewing organists who have performed the work.

1.3.6 Value of the study

No research has yet focused on a practice-based thematic exploration of a selection of the composer's works for organ. Ideally, such an investigation should engage in a detailed and theoretically informed manner with a body of literature described by Carstens (1995:304) as "idiosyncratic" yet "fascinating" and by Du Plooy and Viljoen (2020) and Viljoen, Viljoen and

⁶ Kloppers' textbook on musicology is available at <https://jacobuskloppers.ca/wp-content/uploads/2018/02/495-textbook-2013-rev-2018.pdf>

Beukes (2020) as “idiomatically rich” and “extremely complex”. To this objective I aim to contribute through this study.

In closing, it may be remarked that the ultimate value of practice-based research is to advance understanding through artistic practice (Candy, 2006:7). The tacit nature of the knowledge generated in this study therefore came into being in a discursive setting in addition to being realized through the five performances as set out in Table 1.1. The generation of such non-verbal knowledge creates a division between traditional objective reproduction and representation of findings, on the one hand, and the complex communication of creative work, on the other (Mareis, 2012). Tacit knowledge and theoretical conceptualization were, however, essential parts of the knowledge production in this study. By examining selected organ works of Jacobus Kloppers through detailed thematic analysis as part of an integrated study, I wish to expand the knowledge on a topic that, while under-explored, is of importance to local and international music scholarship. In this regard, it is envisaged that, through my performance and scholarly reflection, insights will be gained into a unique body of work for the organ. I hope, therefore, that this research will add to the relatively small body of South African practice-based doctoral work, with the specific aim to enhance the literature on South African organ compositions.

CHAPTER 2

PRACTICE-BASED RESEARCH AND AN APPLICATION OF THEMATIC ANALYSIS AS A METHOD

2.1 Introduction

As stated in my introductory chapter, the theoretical component of my study was conceptualized within a practice-based research model suited to the integrated nature of the presented work. The present chapter aims to define this research approach and explain the core concepts of practice-based research, particularly those components that were considered essential to my study. As previously stated, a practice-based approach was chosen as my overarching framework to accommodate the uncovering of knowledge through five public performances. In this context, the collection, documentation, and interpretation of the information I acquired (qualitative data) had to be refined further through thematic analysis, which, as I explain in more detail in section 2.5, also includes empirical (that is, “factual”) referencing.

2.2 Definition of practice-based research

Practice-based research is a relatively new field of study that originated in the 1980s in Australia. It has, in the meantime, become popular among performing arts disciplines elsewhere (Candy, 2006:4; Friedman & Ox, 2017:515). In the field of music, the role of research in practice is not only to improve a performer’s ability and understanding of artistic work, but also to enable them to reflect on how other artists, or members of the public, may interact with it (Candy, 2011:1). Practice-based research could both inform the practical aspects of artistic performance and bring to light new insights into understanding the creative process (Savin-Baden & Wimpenny, 2014:6). In my integrated project, the public performances and archival recordings of these performances form the creative artifact, the theorization of which, in turn, constitutes “the basis of the contribution to knowledge” (Skains, 2018:86). Therefore, an interactive dialogue between the theoretical and the performance elements is central to the resulting analysis.

A traditional view of artistic practice is to understand it as a contribution to culture alone. The emergence of practice-based research challenges this notion and creates a new understanding of the importance of its contribution to knowledge overall (Candy, 2011:1). With the advent of practice-based study as a research field a perspective change had to take place in terminology

to accommodate new terms and concepts (Candy, 2006:2). Whereas traditional research was “product” instead of “process” based, practice-based work, as an emerging form of research, illuminates and annotates the creative process in ways that bring about novel modes of understanding and disclosing artistic knowledge (Barrett & Bolt, 2007:160). Consequently, the principles on which practice-based research depends are generated from within a new realm of knowledge that cannot simply function within the constraints of well-established academic research ideals (Borgdorff, 2007:6).

Research on Kloppers’ organ music provides a fertile substrate for investigating the compositional strategies and practical aspects as experienced, documented, and theorized by the performer. Aziz (2009:71) draws attention to the narrow margin between being directly involved in creation and maintaining sufficient detachment to reflect critically on the various processes and “products” involved. Regarding my project, as experienced over the past few years, a practice-based approach forced me to deliberate intensively on all aspects of the preparation and performance of the works concerned.

A distinction should be made between practice-based and practice-led research. The former is the process by which the demonstration of new knowledge is generated through both artistic practice and the review of the creative outcomes of such practice. In this scenario, the creative artifact is prioritized. In contrast, in practice-led research, the focus is primarily on the practice “as process” and on the knowledge relating to that process (Candy, 2006:1).

My project aims to fulfil the criteria according to a practice-based process. Some authors make no distinction between the two terms and call for a general description that denotes practical research in an artistic field. Such a definition could include both practice-based and practice-led research and also the even more widely encompassing term, “artistic research” or “research in the arts” (Borgdorff, 2007:7). This form of research places no distance between the subject and the object of scrutiny, essentially confirming that theory and practice are intertwined and therefore continually influence each other (Borgdorff, 2007:5). Borgdorff speaks of an “embodied knowledge” that unites theories, experience, and understanding with artistic practice. For him, a new perspective on the creative process in artistic research should be embraced in which the artistic object, process, and context are all equally important (Borgdorff, 2007:7).

2.3 Validity of practice-based research

A continuous problem in the relatively new field of artistic research is its validation by the broader academic community (Borgdorff, 2007: 4). One of the arguments against this form of research is that an objective appraisal system is difficult to achieve when compared to more scientifically based forms of research. Creative practice can, however, not be merely evaluated by “fulfilling” or “answering” a single research question. Part of the essence of such research is the process of the research question or, more likely, multiple questions, evolving during the progression of the artistic work (Friberg, 2011: 2). This lack of linearity in a performance-based research process can (a) lead to further evolving problems or questions that would extend the research and (b) illuminate the need for some form of demonstrable structure that can be used in the eventual reflection on the work. Granted that transparency in research can be demonstrated through both the “process” and the creative outcome, for Friberg (2011:7), one may hardly argue against this type of research.

In his call to redefine post-graduate research, Park acknowledges creative research in the arts. He sees this kind of work as an opportunity to produce a genre-specific artifact (either performance or product) coupled with contextual reflection (Park, 2007:33). Such research originates from a specific practice but could also inform future practice and its advancement (Candy, 2011:3). Barrett & Bolt propose that the physical act of artistic practice and its production is the generation of “embodied knowledge”, a form of specialized enquiry that is capable of widening the horizons of more conventional forms of research and enquiry (Barrett & Bolt, 2007:1).

Practice-based research thus differs from traditional research work. In well-known established forms of research, a carefully reasoned scholarly argument is presented as a research outcome. While the method and overarching framework are declared, the “messier” aspects of attaining and arriving at such an elegant product are often not divulged. In practice-based work, the process of enquiry and exploration, and all that it entails, is the essence of the research work. Although the research goals might be unclear and might evolve at the start of the project, what eventually follows should be a rigorous reflective process on the path taken (Berridge, 2007:4). The artistic product (musical performance in the case of this study) is the essential element in the implementation of a practice-based project, functioning as it does as a qualitative source of “data”, the realization of which necessitates the generation of further research and the answering of scholarly questions (Cobussen, 2007:19).

2.3.1 Criteria for practice-based research

In an attempt to standardize practice-based research, the following essential criteria were identified by the UK Arts and Humanities Council (Candy, 2006:2):

- (i) First, the clear definition of a question in the field with accompanying proposed and imagined outcomes.
- (ii) Second, a broad contextualization of the study, concerning its background, the incorporation of current knowledge, and contribution to “new” knowledge.
- (iii) Third, a discussion of the methods used to arrive at such conclusions. This should be produced in the form of research documentation.

Regarding the first criterion listed here, defining the research question of the current study commenced with an aesthetic interest in a selection of musically complex organ works by Jacobus Kloppers. The underlying question regarding their general placement within his broader oeuvre and related performance issues became evident as my research evolved, taking on a dynamic of its own. The advancement of my enquiry helped to define the eventual research question underlying my interpretation, explanation, and thematic placement of the works. My research aims implied that choices had to be made regarding the inclusion of certain repertoire for the planned performances and the thematic analysis according to which this repertoire would be investigated. As mentioned in the previous chapter, the study called for the inclusion of works by other composers, especially those demonstrating either a thematic or a compositional association with those by Kloppers – or, conversely, suggesting a contrast. These factors helped to delineate the final repertoire and the thematic interpretation of Kloppers’ organ works offered here.

To satisfy and realise the aim of the second criterion above, previous research on Kloppers’ organ works is included throughout the relevant chapters of this thesis. Thus, a discussion of my performances and recordings of Kloppers’ works and those of other performers forms an integral part of this thesis. This contextualisation provides a productive setting for the progressive development of the subject matter at hand.

The methods referred to in the third criterion are introduced in the first two chapters of my thesis and are then applied throughout all the chapters dealing with my performance work.

Hannula et al. (2005:114) underwrite the cited principles and offer similar guidelines for approaching practice-based research. Their guidance includes having a clear endpoint in mind

at the outset of the research project and identifying the assumptions that could influence objectivity and the tools needed for a particular mode of artistic production.

However, the idea of having a clear vision of the desired study outcome contrasts with Friberg's (2011:2) earlier cited statement in the sense that the evolving nature of artistic studies is not acknowledged. From experience, I know that the initial formulation of a well-founded research question delineating the pathway for a study without further evolution is mostly an unfeasible idea. Instead, my thesis component unfolded over time in conjunction with my performance work. However, I do agree with Hannula et al. that practice-based work should be presented in a clear manner that is of interest to the reader, assimilating reflexive experiences and revision of the work on a contextual basis (Hannula et al., 2005:116).

In this context, Lüdemann maintains that, for musicians to present practice-based work, those principles that are applicable to academic research should be upheld: an unambiguously formulated research question, the application of an appropriate research method, a transparent research process, accountability, rigour, verifiability of data, and an ethical work process (Lüdemann, 2023:59). Adherence to the above rules serves to distinguish the doctoral project performer from the general musical performer, who simply prepares and performs music in the course of normal practice (Lüdemann, 2023:74). An argument to be considered in this regard is the need to fulfil an objective or intention in such a research process (Strand, 1998:49; Dallow, 2003:53). Once the question of intent in artistic research – regarding methodology and outcome – can be demonstrated, it differentiates artistic practice from academic research in the arts. Although routine artistic work requires a degree of research regarding the preparation and presentation of public performances, this cannot be regarded as practice-based research if a clear intent is not stated and theoretical boundaries are not pushed either with regard to originality or in engaging a more general cultural context (Dallow, 2003:53). Routine practice produces an artistic product, but this will hardly qualify as research without intention and methodological justification. It is not enough simply to consider the usual practical aspects of creative work as research. Regarding a suitable framing for my project, therefore, the proposed research methodology is discussed in the following section.

Another aspect is the notion of research objectivity, which becomes problematic in artistic research, where subjectivity is unavoidable. The debate on subjectivity in artistic research is ongoing, where artistic knowledge functions as a situated knowledge, embedded in experience and context (Borgdorff, 2012:53). Having acknowledged this fact, it remains essential that

practical knowledge and abstract understanding maintain some degree of balance (Sligter, 2007:44).

In the chapters that follow, I aim to fulfil the fundamental criteria of practice-based research set out in this section. As noted, in the field of music, subjective experience, problems of artistic expression, performance aspects, and analytical and discursive components all come into play. In this respect, Borgdorff (2007:10) maintains that these facets should gain equal weight for practice-based research to qualify as justifiable studies – a view also held by Lüdemann (2023:67).

2.3.2 Practice-based research and the research question

Formulating a unique research question is the essence of a study of this nature (Friberg, 2011:2). The aim of the research question, thus, is to produce a contextually relevant problem in the artistic field that can be answered through a demonstrable methodology (Borgdorff, 2007:8). Research must be conducted within the familiar boundaries of an academic framework and contextualized through written and published supporting documentation. Demonstrating the steps and processes that led to the research conclusions being reached lends legitimacy to the outcomes. This is of even more importance in the creative arts, where lateral thinking and interpretation are often needed to answer a research question satisfactorily, as a straightforward progression cannot always be followed (Friberg, 2011:3). Scrivener (2012) explains that artistic research is not focused on finding solutions to a stated problem but is instead characterized by an enriched understanding of existing practices. Furthermore, Hamilton and Jaaniste (2009:4) describe the creative process as being akin to recalling memories, feelings, or images that resonate during the performing process.

2.4 Integration of practice-based research in recent music scholarship

Despite its relatively short life span, the value and contribution of practice-based research in the field of music are evident at multiple levels, including those of musicology, education, and performance studies (Schippers, 2007:6). Such projects have brought to the fore the fact that practice-based research projects engage in highly specific, individualistic ways with their topics and should be acknowledged for this reason (Stolp, 2012:80). Early examples in the extant literature engaging with matters of performance practice include the work by Fisher (1969) – *A Study of the Performance Problems in Dieu Parmi Nous from La Nativité Du Seigneur by Olivier Messiaen* – and that by Cusick (1994) – Feminist theory, music theory, and

the mind/body problem (*Perspectives of New Music* 32(1), 8–27). In her work, Cusick eloquently demonstrates the relationship between the production of art (music) and a reflection on such a process. She coined the term “embodied performer” to create a connection, not just mentally but also through the physical act of playing, in this way re-acknowledging the importance of the performer and re-imagining their role in the interpretation of a musical score (Cusick, 1994; Cobussen, 2007).

Whereas the study of musical interpretation is well established in musicology, in practice-based work the act of performing and its embedded bodily knowledge take centre stage. Thus, when engaging in practice-based music research, the focus should be on the integrated nature of such work in which “integrated” also acknowledges the physical and emotive aspects of the creative process. Accordingly, a mutual dependency should be demonstrated between all the practical aspects of the creative output and the ensuing theoretical reflection (Lüdemann, 2023:59). For this reason, simply describing the creative process is insufficient. Instead, the artistic product and the way it came into being should be as open to scrutiny and review as its theorization (Candy, 2011:3).

In the present study, in a performance-based context, all the musical interpretations are explained and “decoded” within a methodological framework that documents the stylistic and idiomatic (“thematic”) aspects of the works concerned. The proposed approach, which involves analysing both qualitative and factual data, is intended to strengthen my investigation by establishing connections and patterns of meaning between datasets of a factual and an interpretative nature. Therefore, stylistic, idiomatic, and historical information on the works studied is incorporated in order to provide a context for my analyses – once more combining qualitative and empirical data, which is intended to enrich my investigation. In addition, documenting the challenges encountered during my practice sessions, lessons, and live performance events for this study is a knowledge-producing tool through which engagement with all those aspects leading to the eventual performances “validates the artist as a researcher” (Dogantan-Dack, 2012:34). Again, in this respect, qualitative data are “read” from the vantage point of “factual” perspectives. As part of the reflective process, retrospectively, this strategy enabled me to adopt a self-critical stance towards some of the choices I made for my performances. However, simultaneously, such self-assessment attests to the manner in which my integrated project “grew” through a performance-based approach, which included examiner feedback on the works performed and the interpretative dimension of my study as mediated by thematic analysis.

The relationship between theory and practice (especially the art of live performance) differentiates artistic research from other fields of scholarship and for this reason requires a unique application of methodologies (Draper & Harrison, 2011:88). Therefore, practice-based music research lends the artist a unique opportunity to dissect a final performance into the constituent processes that are usually hidden from the listener (Schippers, 2007:34). Consequently, this type of scholarship contributes to knowledge about specific bodies of music in unique and detailed ways.

The mere act of musical performance entails the creative product being continually improved and reflected upon until a level suitable for public performance is reached (Sligter, 2007). Whether this process can be called research depends on how it is documented and disseminated, which implies both objective and subjective terms of engagement. The term “research” can be applied only if the performer clarifies the reflective process and opens it up for academic scrutiny (Sligter, 2007:42). In this sense, the knowledge generated should be both conceptual and practical, with each being accorded equal weight. In creative research, outcomes may seem to be less relevant at first sight, because, supposedly, these are less important than the process to achieve them. Therefore, Schippers (2007) maintains that articulating a conceptual structure forms the basis for the eventual performance. Thus, the documentation and scrutiny of the process enable issues and concerns raised en route to the said performance to be considered and responded to. A detailed description of this process and the problems encountered on the way, therefore, becomes a vehicle for demonstrating the knowledge acquired.

Sligter (2007:45) highlights the important fact that, in such a context, the traditional dogma of the musical score as a singular rigid path to ideal performance is being challenged by recognition of the value of individual performance practice. This point of view does not aim to undermine the heuristic value of a musical score but instead incorporates written music as part of a scholarly investigation and documentation. The theorization of the creative process therefore mediates the incorporation of practical knowledge within a structure that facilitates examination and scrutiny (Sligter, 2007:47).

The practice-based study by Nell (2015) elucidates this concept. That study uses hermeneutics as a methodology in contrast to the proposed thematic analysis in the current study. Hermeneutics as an interpretive method allows the exploration of thematic and textual material by investigating the relevant biographical and socio-political contexts (Denzin, 2018:208). In Nell’s example, the eventual performance was shaped by a process of finding meaning and

significance in themes, which served as a “filter through which interpretational thought was influenced” (Nell, 2015:200). Though following a different method, the interpretation of all the available data also forms a core aspect of my research where a contextual framing and thematic meaning-making work in conjunction.

Bartleet’s (2009) practice-based work comments on autoethnography and ways of enabling musicians to reflect on their performance through culturally shared insights. However, the discursive narrative and diarized documentation of her process add little value to performance practice, instead reflecting a strong focus on interpersonal and inter-relationship experiences.

2.4.1 Distinguishing elements of practice-based research

An element that distinguishes musical practice-based research from that in other artistic fields, as is emphasized by several authors, is that a high level of performance proficiency should be well within the researcher’s grasp and scope. Merely reflecting on one’s performance does not compensate for a lack of technical ability or the capability to deal with specialized technical problems characteristic of a specific instrument, by which the performance may be meaningfully contextualized in a holistic study (Tomasi, 2007). In this regard, Cobussen (2007:28) argues that this type of reflection and knowledge production should be reserved for professionally trained musicians who demonstrate the skill to perform the works at the required level of proficiency and understand the nuances of advanced musical performance. Similarly, Stolp (2012) emphasises the importance of technical proficiency. Moreover, she contends that a creative focus should also imply the motivation and will to embrace the challenges of performing new and lesser-known repertoire.

With the growing acknowledgement of practice-based music research, the academic community is beginning to admit that not all knowledge can and should be transferred via traditional discursive practices (Cobussen, 2007:9). Tacit knowledge embodies this unwritten component of knowledge that cannot be explained explicitly by language alone but is also dependent on an understanding of expressive content. The formal academic acceptance of this type of research is still underway; consequently, the continuing separation of artistic and scholarly research needs to be resisted (Nimkulrat, 2011:60).

Borgdorff (2007:10) proposes that the difference between theoretical and applied knowledge can be resolved by the terms “knowing that” and “knowing how”. In describing “knowing how” in the context of music, reference is made to skills that elude naming but which require

a substantial skillset to achieve its realization (Cobussen, 2007:29). Mareis (2012:61) indicates that tacit knowledge is not a singular phenomenon that can easily be understood by examining musical practice, especially the practice of one individual, but instead operates in a comprehensive and discursive manner. Thus, tacit knowledge in the field of musical performance is knowledge that is hard to define and express because much of it is performed instinctively and is ultimately perceived by the senses (Schindler, 2015:2). It is knowledge that is generated in the cognitive and rational sphere but which does not lend itself easily to expression in language and concepts (Borgdorff, 2007:11). Borgdorff (2007:11) summarizes this as follows:

... the knowledge embodied in art, which has been variously analysed as tacit, practical knowledge, as “knowing-how” and as sensory knowledge, is cognitive, though nonconceptual; and it is rational, though nondiscursive.

The problem with this kind of knowledge is that areas of exploration are entered that fall outside of traditional scholarly boundaries (De Certeau, 1988:61). The nature of tacit knowledge is such that the reproducibility and transmission of such knowledge are debatable and controversial, especially since an unspoken mode of knowledge production is at stake (Mareis, 2012:62). Furthermore, the risk of over-theorizing such knowledge is that a mechanical, emotionless type of knowledge is produced that tries to fit into a more conventional, reasoned framework (Mareis, 2012:63).

Tacit knowledge is of particular interest in the field of musical performance, as many aspects of it may be subject to perception and discrimination, which is difficult to quantify or reproduce (Niedderer, 2007:3). These aspects pose questions of individual judgement and awareness that complicate description and scrutiny. However, this does not imply that such tacit knowledge is unimportant to new understandings or evaluating and reviewing such newly generated knowledge and information. By its origin and definition, this kind of understanding, although similarly important to propositional knowledge, eludes reproducibility and transfer (Niedderer, 2007:8). It is essential, therefore, to acknowledge the social aspect of tacit knowledge, which postulates that this type of knowledge is generated within specified pre-constructed parameters. At a minimum, such constraints should be recognized as influential in rendering the modes of knowledge and information that form part of practice-based research (Mareis, 2012:71).

In the research documented in this thesis, tacit or applied knowledge contributes to the outcomes. Before starting this project, I engaged with Jacobus Kloppers' organ works for more than two decades. Kloppers made a lasting impact on the University of the Free State. To this day, organ scholars are introduced to his compositions, many of which are accepted as submission pieces for examination. In my case, familiarity with his works has, over time, created an intimate connection with his compositional idiom and his compositional "voice", laying the foundation for the exploration of his organ oeuvre as investigated here.

2.5 Thematic analysis

Methodology in practice-based research (as in other branches of academic research) refers to a thoughtful and systematic way of achieving the goal of a set objective (Borgdorff, 2007:12). As this is a relatively new field of research, the methodologies that shape this genre of research are also still emergent. The nature of the reflective process in practice-based research is such that, as argued, proposed methodologies need continual adjustment during the evolution of the research project and cannot remain static throughout it (Barrett & Bolt, 2007:6). Thus, an important question regarding the methodology of practice-based work is how such methods can be accessed and how they should be applied in a creative context equivalent to traditional academic work. Regarding practice-based study, therefore, methodology implies a fair amount of experimentation, participating in the practice and, simultaneously, the explication of such practice. Both experimentation and interpretation play an integral role in practice-based methodology.

The choice of methodology in this study fell on a case study where a thorough examination of a selection of Kloppers' organ works was undertaken, aiming to gain a detailed understanding of the topic (cf. Hyett, Kenny & Dickson-Swift, 2014; Coombs, 2022). This study design is typically used to provide insights into a complex corpus of work and to attempt a thorough understanding of the selected compositions (cf. Mills, Durepos & Wiebe, 2010:30). To fulfil the criteria for a case study, the following conditions have to be met (Coombs, 2022):

1. The identified case is well demarcated and can be defined within a specific framework. In the case of Jacobus Kloppers, his organ works, including those selected as part of my study, form a central part of his oeuvre and may also be linked to his life narrative and thus to geographical and specific stylistic influences, both through his account and other writings on his life (Du Plooy & Viljoen, 2020).

2. The provision of a comprehensive understanding of the case. In this regard, intimate knowledge of the works concerned is furthered through integrated study enriched by the composer's insights.
3. Knowledge is thus gained through a variety of means and not through a single source. Data-collection methods are discussed later in this chapter. Practical (performance) outcomes form part of what is conventionally viewed as the data collection.
4. Data analysis is performed using thematic analysis, employing previously identified thematic "foci". As argued in chapter 1 and the present chapter, the proposed analysis is suitable for the set of data (Mills et al., 2010:926).
5. Tendencies and conclusions will be derived from the collected data through thematic analysis.

From these various perspectives, thematic analysis is valuable for facilitating and documenting my topic. Patterns of meaning unfold as they relate to a set of predetermined themes (Aronson, 1995:1) that can be identified either at a semantic or a latent level. Semantic identification entails an unmediated and uncomplicated process in which themes are directly identified from the data without further exploration or interpretation. Latent identification transcends this process and identifies themes through postulation and conceptualization (Braun & Clarke, 2006:13). The present study relies on latent analysis, in which fundamental principles and suppositions are contextualized, theorized, and examined.

A latent approach is ideally suited to describing form and meaning in the materials concerned through an interpretive process. The practice-based study by Di Marco (2015:93) provides a suitable model of how thematic elements transpire and shape meaning. His study examines live performances of Australian classical saxophonists. Although preliminary themes were identified, rigorous coding followed, facilitating a deeper understanding of the collected data. It therefore demonstrates that thematic analysis, by identifying patterns or themes of meaning-making in qualitative data (Aronson, 1995:1), offers the researcher intellectual and creative flexibility that is not tied to a particular epistemological or theoretical perspective (Maguire & Delahunt, 2017:3352).

This type of data processing begins by designating data to subgroups based on identifying related themes constructed through an inferential or deductive process. The themes identified in my study were documented in the work of Viljoen, Viljoen, and Beukes (2020). As noted in chapter 1, through a preliminary investigation of the works included in my project, the

following themes were identified: dissonance, juxtaposition, dialectics, linearity, colouration, “neo” aspects, rhetoric, mysticism, proclamation, and Impressionism.

The relatively broad spectrum of data sources cited in my previous chapter confirmed that thematic analysis would be an appropriate choice for my project since this methodology can incorporate a variety of data sources and enable their categorization and structuring (Mills, Durepos & Wiebe, 2010). Notably, apart from aiding the identification of patterns of association, the approach also accommodates contrasting forms of evidence through which a body of consistent data may be produced (Lin, 2018:158). Therefore, thematic analysis is not only a synopsis of data but allows for the data to be understood cohesively (Maguire & Delahunt, 2017:3353). Therefore, the method holds value for data interpretation and for conceptualizing and realizing the creative process (Lin, 2018:153).

2.5.1 Identified themes

In this study, following latent identification, themes have been labelled through a process of deduction. Whereas qualitative research has traditionally been associated with an inductive approach to data analysis – that is, a process of organically revealing themes and data – this study relied on a deductive process in which existing materials facilitate meaning-making and the interpretation of data (Fife & Gossner, 2024). An inductive approach, in contrast, involves allowing the data to determine your themes. Instead, based on existing knowledge of Kloppers’ organ works, my approach involved approaching the data with some preconceived themes derived from existing work, which I then confirmed through analysis, rather than allowing my data to determine the themes, as is the case in an inductive approach.

(a) Dissonance

Dissonance is a musical term that can be interpreted in several ways. In generally accepted music-theoretical practice, this term refers to any interval containing an active pitch outside a stable major or minor triad (second, fourth, seventh, or ninth intervals). In a more interpretative context, the broader implication entails a lack of agreement in the musical parameters that may include unstable interval functions that affect the harmony, melody, rhythm, phrasing, texture, or even the general aesthetics (Kane, 2000:3). This latter definition applies to my study. It should be noted that dissonance in Kloppers’ organ works prevails, entailing a departure from more traditionally established tonal structures and principles.

(b) Juxtaposition

In simple terms, this theme refers to the joint placement of two elements with contrasting effects (“Juxtaposition – Quick search results | *Oxford English Dictionary*”, n.d.). Musically, Downie (2017) describes the concept as a technique that combines musical structures (timbre, pitch, rhythm, and gesture) to create identifiable forms that can be placed against each other (Downie, 2017:ii). Again, it is noteworthy that Kloppers’ organ compositions are generally rife with disparate themes, tempo changes, and extreme changes in registration and “temperament” – all of which may occur in rapid succession. One of the challenges of my project regarding the performance element was to create unity despite encountering various elements of juxtaposition. I return to this aspect in the chapters devoted to the works performed.

(c) Dialectics

Eigelaar (Eigelaar, 2017:52) defines the term relevant to my topic:

The dialectical process entails the statement of thesis against anti-thesis in order to form a synthesis – this synthesis, in turn, forms a new thesis, and in this way, the dialectical process moves forward purposefully.

This process leads to a creative outcome through musical statements and the synthesis of new material by contrasting and contrary elements (Gatherer, 1997). Again, I return to this theme in later chapters, as Kloppers uses dialectics as a powerful compositional tool – notably in his *Dialectic Fantasy*.

(d) Linearity

A concise definition of linearity would be the combined motion between adjacent musical notes or scales, emphasizing the melodic or horizontal aspects (“Linear”, n.d.). This definition alludes to a connection of melodic lines that link chords smoothly through tone and rhythm (Ligon, 1996:6). Kloppers generally prefers the sovereignty of linearity and, as will become evident in my later discussion, evidence of this thematic element can be found in several of his organ compositions, notably those of his later period.

(e) Colouration

When discussing colouration as a thematic element, the work of Maurice Duruflé comes to the fore. His compositional language, characterized by distinct chords and harmonic progressions,

lends a unique colour to his work that is instantly recognizable (York, 2011:59). Duruflé's work benefits from a finished tonal colour and specific voicing, which lends it a unique aesthetic (York, 2011:43). Kloppers (e-mail communication, Kloppers, February 2022) draws inspiration from both the compositional style and the elements of colouration in Duruflé's organ compositions.

(f) "Neo" aspects

With regard to neo-tonality, Silberman defines neo-tonal music as the amalgamation of a familiar tonality with elements of atonality in a post-tonal fashion (Silberman, 2006:4). In one sense, neo-tonal music can be regarded as an intervening phase between late romantic chromaticism and atonal music (Phillips, 1983:308). Kloppers concedes to using elements of neo-tonality in his work, departing from a more conventional harmonic idiom to a more contemporary tonal language (Viljoen et al., 2020:215).

(g) Rhetoric

Rhetoric in music originated in antiquity and was frequently used as a compositional tool in medieval times (McCreless, 2002:845). In the Baroque era, rhetoric became a medium with which to emulate speech. This moulding of music as speech, flexible timing, and sensitive and translucent phrasing forms the essence of rhetorical practice (Kjersti & Baudouin Lie, 2013:66). The similarity between the spoken word and music in its evolution and aspects of expression found an obvious resemblance through emotive gestures derived from speech and drama, evoking specific emotions. The use of rhetoric in music is one of the first thematic elements that Kloppers acknowledges as having influenced his compositional style (Du Plooy & Viljoen, 2020:47). Not only was he predisposed to this element because of his early and later organ training, but, as noted in my introductory chapter, he also completed his doctoral thesis on the rhetoric in Bach's organ music.

(h) Mysticism

Mysticism in music indicates whether material elements have an impact at a spiritual level (Fubini & Wuidar, 2022). From a religious perspective, individuals can have an immediate and mystical experience with God through music. Mystical qualities in Kloppers' organ works are often achieved through colourful organ registration, inventive harmonic language, and a descriptive choice of texts or titles. Kloppers was undoubtedly influenced in his later organ

works by the mysticism of French Catholicism (Van Wyk, 2019:333). This aspect can be traced to his early compositions and, after he emigrated to Canada, to a French-Canadian influence.

(i) Proclamation

Proclamation, a public announcement, or communication from a sender of particular importance, suggests a religious milieu when contextualizing this thematic element in Kloppers' works. The cognizant listener will find traces of God's voice through musical performance (Williams, 2022:14). A refined example can be found in his *Three Plainsong Settings*, where Kloppers uses the medieval plainchants "*Veni, Emmanuel*", "*Divinium mysterium*", and "*Victimae paschali laudes*". These chants were specifically chosen to signify the salvation brought about by the coming of Christ (Viljoen et al., 2020:226). Given Kloppers' choice of musical materials and the underlying religious themes, the overarching theme of a religiously embedded proclamation is evident in these mystical works.

(j) Impressionism

Debussy described the concept of Impressionistic music best:

I should like to see the creation – I myself, shall achieve it – of a kind of music free from themes, motives, and formed on a single continuous theme, which nothing interrupts and which never returns upon itself. Then there will be a logical compact, deductive development. There will not be, between two restatements of the same characteristic theme, a hasty and superfluous "filling in". The development will no longer be that amplification of material that professional rhetoric which is the badge of excellent training, but it will be given a more universal and essential psychic conception (in Thompson, 1937:103).

Kloppers used this thematic element in his *Concerto for Organ, Strings and Timpani* (later transcribed as *Piece Concertante for Organ, Piano and Timpani*). The conveyance of mood and atmosphere is prominent in this large-scale work, as is a strong focus on timbre and the unconventional use of harmony and tonality.

2.5.2 Coding of the data

Thematic analysis requires a process of thematic coding to identify, document, and account for data that suggests analogous patterns of meaning (Gibbs, 2007:38). This organizational process is a way of reducing data (often through description, as will be the case in this thesis) and categorizing and analysing such information (Gibbs, 2007: 42). Thus, coding involves more

than a reductive process as it forms part of interpretative practice. By identifying themes and subthemes, a broader view is obtained of a topic, which helps to identify patterns of meaning that come to the fore through analysis (Aronson, 1995:2). Mills et al. provide guidelines for coding written data based on the identification of similarities and relationships in a text (Mills et al., 2010:926). In the case of musical data, such codes lie in recognising recurring patterns of meaning, musical characteristics, key musical elements (such as melody, harmony, and rhythm), registration (in the case of organ works), and mood, in addition to contextual codes that reflect a musical context (cf. “How to Create A Codebook for Thematic Analysis”, 2024). This process of engaging with data through the lens of a range of predetermined music-theoretical constructs and analytical categories reveals subtle nuances and distinct meanings (cf. “Thematic Coding | Codebook for Thematic Analysis”, n.d.). In this process, interpreting such qualitative data distinguishes the data from a mere descriptive activity.

2.5.3 “Fieldwork” in the context of my research

In the research presented here, the examination or gathering of information could not be considered as “fieldwork” in any conventional sense of the term. Instead, new knowledge was generated by preparing the works performed during five public concerts. A crucial element of this preparation was the initial auditory dissection of the works and the exploration of compositional inspiration, external influences, and thematic elements. This process involved a collaboration between the researcher and his supervisors before the formal study of the practical work commenced, while valuable input was received from the composer himself. Detailed records were kept of these data to ensure the transparency and verifiability of all the decisions I made, and this process culminated in the final practical outcome (the five concerts). Crucial choices made during the various stages of my project were based on creative findings that emerged during all the phases concerned. However, the theoretical component of my study continuously ensured the verification and integration of this newfound knowledge (cf. Lüdemann, 2023:43).

Taylor (2005:189) argues that although research can be displayed through dimensions of performance-based work, the assumption cannot be made that the strategies followed regarding the actual performances are apparent to the intended audience. Therefore, she argues that disclosing the creative process legitimizes such work. Some dangers in such an exposé are that a verbal interpretation and description are given priority, therefore under-recognizing the importance of the creative work “to speak for itself”. In this same instance, replacing an

ephemeral performance with a descriptive text shifts the relationship and balance between the underlying components. Moreover, a descriptive account of the creative process would inevitably influence the experience of such a performance. In an ideal setting, Taylor (2005) believes that a descriptive process should be reproducible but remain as non-influential as possible to the practical output.

I found Price's work (2018) relevant to this consideration. His search for an authentic performance of an organ composition by Duruflé involved identifying significant external influences, categorizing and describing the ideals of interpretation, and acknowledging accepted compromises as part of the process. These actions led to a valuable case study that had practical application within current performance practice. Likewise, in my project, I aimed to achieve comparable insights by identifying, analysing, and reporting patterns (themes) in the data relevant to my study, and in this way offering a structured means of uncovering meanings and perspectives in the works concerned that will contribute to future studies and an informed performance of Jacobus Kloppers' organ works.

CHAPTER 3

KLOPPERS' ORGAN OEUVRE

3.1 Introduction

In preparation for more detailed discussion in later chapters, this chapter aims to provide an introductory overview of Kloppers' organ oeuvre and his approach to composition. Apart from a classification based on the composer's life cycle, the compositional approaches of and the influences on Kloppers' work are considered. In the previous two chapters, I have referred to the importance of a contextual understanding of Kloppers' organ oeuvre for my study (1.3.1; 2.5.3), which forms part of both a practice-based and thematic approach. The present chapter aims to offer a preliminary context for the work that follows in later chapters.

Du Plooy and Viljoen (2013), Carstens (1995), and Van Rensburg (2021) respectively catalogue Kloppers' organ works, while a chronological list of the composer's entire oeuvre can also be found on Kloppers' website (Kloppers, 2018). As Kloppers is still active in this relatively late stage of his career, the website information is continuously updated and is therefore more comprehensive than the sources cited here. Consequently, in this chapter, I rely on this body of information. Notably, as was already stated, the composer's works for organ constitute a considerable portion of his overall compositional output.

Kloppers is a skilled organist and, as noted in my introductory chapter, received in-depth instruction on the practical and technical aspects of the instrument during his years of study (Du Plooy & Viljoen, 2013:23). Several recordings may be accessed on the composer's website in which his technical skills on the organ are displayed (Kloppers, 2018). His proficiency as an organist and his intimate knowledge of the organ enable him to write for the instrument idiomatically and to consider and expand the boundaries imposed on performers of his compositions, which are known for their complexity.

Kloppers' organ oeuvre is generally marked by its strong liturgical underpinnings (Viljoen et al., 2020:201). This focus may be attributed to Kloppers' lifelong commitment to Christian service which has its roots in his ongoing dedication to Christian or Neo-Calvinist philosophy (Viljoen, 2020:16). It also points to his adherence to Luther's (and Bach's) dictum that liturgical composition should be a "musical sermon" (Kloppers 1984:13). Kloppers' compositional journey initially stemmed from the necessity to compose chorale preludes for his personal liturgical use as church organist (Carstens, 1995:15). Over time, though, his works for organ

evolved to assume their rightful place as a creative contribution within the realm of contemporary organ literature.

Edward Said (2006) identifies three periods throughout the life cycle of a creative individual, namely: youth, maturity, and the late period. For the purposes of my discussion, Kloppers' oeuvre is structured chronologically according to life periods which roughly coincide with Said's proposed demarcation, and with the corresponding geographical locations which mark the composer's life. Although Kloppers' musical vocabulary does not necessarily demonstrate homogeneity of style and idiom, recognizable motivic elements, colourization, and his unique use of harmony and voice leading show patterns of similarity throughout his organ oeuvre. Viljoen et al. (2020:254) find that Kloppers' organ works represent an ongoing "dialogue" with his life circumstances and a continuous return to his religious and cultural roots. This is achieved via an "exploration of compositional avenues for reconnecting musically to specific origins – while simultaneously new sonic 'worlds' are explored and incorporated" (Viljoen et al., 2020:254). The result is "an encompassing impression of complexity", which the authors identify as perhaps the most unifying compositional "fingerprint" observed in his oeuvre (Viljoen et al., 2020:254). Regarding Kloppers' organ works, and specifically those discussed in more detail later in this thesis, this complexity will be explored in the light of the challenges it poses for the performer.

3.2 Observations on Kloppers' compositional process

In its simplest form, composing can be described as the process of "thinking in sound" (Wiggins, 2007:454). The writing and performance of art music works are often separated from improvisation, where fundamental compositional decisions are made during the performance (Blum, 2023). Wiggins (2007:456) concludes that although composition and improvisation are separate processes, both originate in and depart from a single musical idea or invention. The distinction lies between the composer's finding the perfectly suited solution to their problem, while the improviser uses a fluid and invariant process of creation. In general, the compositional process begins with the origination of a musical idea, followed by a repetitive process involving the close interaction and integration of musical elements.

Although Kloppers received improvisation instruction at the Frankfurt am Main Musikhochschule, he is not fundamentally an improviser-composer. Instead, many of his musical ideas come into being to fulfil a liturgical need or explore a chorale melody (Carstens,

1995:7). Thus, he aims to understand the essential elements of textual subject-matter and melody before engaging with and exploring compositional options, retaining the integrity of the initial intention. However, what remains as an enduring compositional approach from his improvisatory days in Germany is his emphasis on structure, his focus on an organic need for unity as well as “a general dislike (e.g. by Walcha) of mere ‘sound effects’” (e-mail communication, Kloppers, May 2025).

From the point of view of the personality traits of composers, Kemp (1996:216) identifies the general characteristics of individualism, the ability to work in solitude, and an aim to fulfil aspirations despite stumbling blocks. He suggests that creative inspiration is often related to “a personal need to create internal order and wholeness” (Kemp, 1996:216). However, Kloppers explained his creative process as being less structured or systematic (e-mail communication, Kloppers, May 2025):

Just about everything I wrote, apart from commissions, stemmed from external impulses, for example, the perceived need for more chorale preludes to be used in, for example, the NG Kerk in Bloemfontein or the Anglican Church in Edmonton. Those external impulses/ideas suggested the kind of work to write. Finding a theme for the free, non-chorale-based works proved to be a challenge at times, and I did occasionally resort to taking the letter names of the commissioner or dedicatee transcribed into solfa- or musical pitch letters. Once a theme or motif has been found and the general structure has been decided on, the compositional process follows more easily. I do not compose away from an instrument but mostly at the organ or piano and the sound created under my fingers excites me and suggests sequential ones. Whether that is “inspiration”, I do not know, and there is always refinement needed of what I jotted down in the rough.

Contrary to this more or less intuitive process, Wiggins (2007) attributes a systematic process to composition, which he maps as follows: the generation of musical ideas, an explorative phase, the placement of ideas in context, the development and refinement of the creative outcome, considering the holistic conception of the work, and the influence of a particular social and cultural context. Finally, he points to the concept of “personal agency”, an autonomous control over circumstances, and a self-actualization that is a driving force in composition (Wiggins, 2007; see also Kemp, 1996:206). Konečni (2010) describes a much simpler process consisting of a preparatory and an executive phase. Preparation involves considering one’s past compositions and an awareness of current technical developments that

result in an active search for new musical constructs and ideas. This is followed by the use of the gathered materials, either through dramatic and sudden inspiration or through a protracted course of creative action. The latter process seemingly resonates with Kloppers' creative endeavours: for him, some compositions come into being fairly instantly, while others materialize through a long and slow progressive process (Kloppers in Du Plooy & Viljoen, 2013:97).

A retrospective review of a composer's compositional process often delves into historical facts, biographical information, and other external influences on their lives (Njoora, 2010:42). Biographical work, including that on composers, attempts to associate life experiences with the artistic, in this case compositional, output. Raynor (as cited in Stauffer, 2002:301) acknowledges the importance of social community, culture, traditions, and even age on creative output throughout the life cycle. However, regarding life events, Simonton (1977:802) points out that negative external factors rarely have an impact on the quality or quantity of the compositional output itself. He concludes that the driving force in compositional productivity is motivated by fundamental compositional needs, irrespective of external constraints. Konečni (2010:146) agrees that short-term emotional turmoil does not necessarily alter or influence compositional output but that many compositional decisions are made and revised irrespective of the composer's emotional state. Instead, compositions are shaped and influenced by their cultural context – an influence present also in Kloppers' organ works (Njoora, 2010:56). However, Kloppers distinguishes between his personal emotions (as in the case of his *Partita on Psalm 116*) and his intention to interpret specific texts (as in his chorale preludes) or his feelings of empathy with the emotional plight of others (as demonstrated in his large-scale work for piano, *Reflections. Prologue, Variations and Epilogue on an Afrikaans Folk Song*):

In the case of my *Carolingian Temperaments for Organ and Alto-saxophone*, written for my student, later colleague, Charles Stolte, I tried to reflect different aspects of his personality. In the case of works based on texts (e.g. hymns) it is my identifying with and reflection of the psalmist/hymn writer's emotions or moods. My *Partita on Psalm 116* reflects the various moods of the psalmist as expressed in different verses. Given that the creation of the *Partita* also coincided with our family's decision to emigrate to Canada (with all the political, social and emotional turmoil accompanying it in apartheid South Africa), I could readily empathize with the psalmist. [...] My piano piece *Reflections* is an example of empathy with the Afrikaner's way of understanding their history and aspirations (e-mail communication, Kloppers, May 2025).

Ultimately, Kloppers offers the following elucidation on imaginative avenue and inventive process regarding his approach to composition:

The compositional process of any musical work reflects both conscious and subconscious influences from past composers. All composers (including the great classic ones like Bach, Beethoven, Brahms) learn from their predecessors by hearing, playing or analyzing their works. Much of the idiomatic, stylistic influences (melodic/harmonic/rhythmical elements) around them are absorbed subconsciously and blended with their own unique “stamp” in their works. The structural shaping of a new work, on the other hand, happens more consciously and is certainly informed by the structures of earlier composers studied (e-mail communication, Kloppers, February 2022).

3.3 Kloppers’ organ oeuvre: a chronological listing and some compositional strategies

From the perspectives offered in the previous chapters, Kloppers’ organ works may be classified as follows: early and transitional works, Canadian works since the early 1980s, and later Canadian works.

Early and transitional works (1955–1979)

This period encompasses a compositional journey from his earliest works during his student years in Potchefstroom, South Africa, through to his transitional works. Kloppers’ first chorale prelude for organ, *Der Tag hat sich geneiget*, saw the light in Germany when he was standing in for his mentor, Helmut Walcha, at the Dreikönigskirche, Frankfurt am Main (Viljoen et al., 2020:204). Conventional liturgical practice within the Lutheran context at the time demanded that each chorale for the service be preceded by a chorale introduction, either improvised or composed (Carstens, 1995:12). Adhering to this tradition, Kloppers’ early works were influenced by Walcha, demonstrating noticeable similarities and an aesthetic characteristic of twentieth-century German organ composition.

Organ works originating from Kloppers’ time in Bloemfontein were composed primarily for his personal use as the organist in the Dutch Reformed Church Universitas (Carstens, 1995:2; Du Plooy & Viljoen, 2013:76). Yet, in the context of rising tendencies towards a sentimentalist hymnody in the Dutch Reformed Church at the time (Viljoen, 1999:55), the didactic and liturgical influence of his chorale preludes from this period published as part of the *Liturgiese Orrelmusiek (Liturgical Organ Music)* series or those published later by Concordia in *Five Chorale Preludes* may hardly be overstated. These works were often based on models

borrowed from Baroque practices, notably those associated with J.S. Bach (Viljoen et al., 2020:209). Exquisite examples include “Jesus leef en ons met Hom” (*Liturgiese Orrelmusiek, Band 6*), also published in *Five Chorale Preludes* as “Jesus, meine Zuversicht”; “Valet will ich Dir geben” (*Five Chorale Preludes*), and “Wachet auf” (*Five Chorale Preludes*).

In the context of the transitional works, this term points to stylistic innovations in which Kloppers, while still adhering to aspects of the “Bach model”, incorporated twentieth-century traits and innovative harmonic colouring. Among Kloppers’ transitional works, which, arguably, also include his delicate earlier chorale preludes on Psalm 23 (*Liturgiese Orrelmusiek Band 4*) and Psalm 25 (*Liturgiese Orrelmusiek Band 4*), his *Partita for Organ on the Genevan Psalm 116*, started in 1974 and completed in 1979, is undoubtedly his most important composition, and a pivotal work in his organ oeuvre. The work, composed in the difficult periods before and after Kloppers’ emigration to Canada, manifested a musical portrayal of upheaval, dissatisfaction, and alienation (Viljoen et al., 2020:219).

Canadian works from the early 1980s (1983–1996)

The works composed during Kloppers’ Bloemfontein years were published in South Africa and then abroad after his departure (Du Plooy & Viljoen, 2013:97). However, *Three Plainsong Settings* (1983), commissioned by Concordia Publishing House, was his first composition in his new native Canada (Kloppers, 2018). During this period, apart from liturgically inspired works such as *Partita on the Old Hundredth* (1990) and *Partita on Lobe den Herren* (1988), or manualiters such as “My soul doth magnify” (1985) and “Today your mercy” (1985), Kloppers contributed larger-scale non-liturgical works intended for concert performance, among which is *Concerto for Organ, Strings and Timpani* (1986, revised 1991).

Later Canadian works (2003–currently)

The later works composed in Canada, among which is *Celtic Impressions* (2003–2005), constitute important contributions to Kloppers’ still-growing oeuvre. His more recent *Passage du temps for Alto-saxophone and Organ* (2016) also deserves mention, specifically for its novel exploration of harmonic elements and what Kloppers describes as a “progressive neo-classical development” (e-mail communication, Kloppers, October 2024). As a testimony to his African roots, Kloppers’ recent completion of the organ solo transcription *Organ Te Deum* (2024) takes its melodic inspiration from the African hymn tune, “Nkosi Sikelel’iAfrika”, and *Genevan Psalm 116* (Kloppers, 2018).

3.3.1 Early and transitional works

Table 3.1: Early compositions, works from the time in Bloemfontein and transitional works

Composed	Work	In/Publisher ⁷
1964	<i>Chorale Prelude “Der Tag hat sich geneiget”</i>	CMPS
1970	<i>Chorale Prelude on Genevan Psalm 98/66</i>	CMPS, SAKOV
1969–1973 [1970]	<i>Chorale Prelude “Wie gross ist des Almächtigen Güte”</i>	LO, RMJ, CMC
1971	<i>Chorale Prelude (Trio) on Psalm 116</i>	SAKOV, CMC
1969–1973 [1970] ⁸	<i>Chorale Prelude on Genevan Psalm 25</i>	LO, CMC
1969–1973	<i>Chorale Prelude “St Theodulph”, “All Glory, Laud and Honour” (“Wie deur Gods vrees bewoë/Valet will ich dir geben)</i>	LO, Concordia, CMC
1969–1973	<i>Chorale Prelude “Heilige Jesus”/Wachet auf</i>	LO, Concordia, CMC
1969–1973	<i>Chorale Prelude “Ryke seën vloei al verder”/Jesus meines Lebens Leben /Alle Menschen müssen sterben</i>	LO, Concordia, CMC
1969–1973	<i>Chorale Prelude “Jesus meines Zuversicht”</i>	Concordia, LO, CMC
1969–1973	<i>Chorale Prelude “U, God en Heer”/Ach Gott und Herr</i>	Concorida, CMC
1973–1974	<i>Tocatta on Genevan 84</i>	CMC, SAKOV, CMC
1969–1973 ⁸	<i>Pastorale on Psalm 23 (G major)</i>	LO
1969–1973 ⁷	<i>Pastorale on Psalm 23 (Eb major)</i>	Concordia
1974–1979	<i>Partita on Genevan Psalm 116</i>	MS

Although Kloppers had at his disposal the foundations of a solid practical and music theoretical basis (Du Plooy & Viljoen, 2013:35), fundamentally, he was a self-taught composer since he received no formal instruction in composition during his years of graduate and postgraduate training. Kloppers’ account of his compositional style during his initial explorative phase of composing makes it clear that, during this period, he relied on an amalgamation of influences from his early pedagogic training under Willem Mathlener and Prof. Maarten Roode. This entailed integrating formal compositional devices (counterpoint, canon, cluster chords) with

⁷ Publisher abbreviations for this and subsequent tables: CMC: Canadian Music Centre; CMPS: Computer-generated scores; EOB: *Edmonton Organ Book*, MS: in manuscript; RMJ: *Reformed Music Journal*; SAKOV: Suid-Afrikaanse Kerk- en Konsertorrelistevereniging/South African Church and Concert Organist Society; LO: *Liturgiese Orrelmusiek*; TDL-RCCO: *Te Deum Laudamus. A Volume of Organ Music in Memory of Gerald Bales*.

⁸ These works were already composed during his time in Bloemfontein but, stylistically, they can be regarded as transitional in nature.

more emotive elements in an English–French style (i.e., mood creation through registration and the use of rhetorical elements) (Kloppers in Du Plooy & Viljoen, 2020:47).

In Germany, Kloppers enrolled for organ improvisation training at the *Staatliche Hochschule für Musik* and privately with Karl Köhler. This improvisational training did not rely on the use of free melodies but was rather based on an approach oriented and structured towards hymns. Being taught to approach the elusive art of improvisation in a more structured way allowed Kloppers to extend this knowledge to his performance practice, but eventually this played an important role in his first chorale prelude compositions (Du Plooy & Viljoen, 2020:55). Kloppers gives an account of this training:

It started with harmonisation of the hymn. This was followed by a fugue-like introduction of each chorale line, Tenor, Alto, Bass, Soprano C.F. (in the style of Bach, e.g. “Wenn wir in höchsten Nöthen sein” from the Eighteen Chorales but without embellishments). Variations of this technique would follow, e.g. the *Cantus Firmus* in the left hand or embellished. This is a pattern I followed in my earliest hymn-based compositions, e.g. “Aan U, o God, my dankgesange” or “Heilge Jesus”. We also had to bring the C.F. in the pedal as a high-pitched 2’, something I used in, e.g., my “Pastorale on Psalm 23”. Other compositional techniques in my early compositions were more inspired by various models from Baroque chorale preludes than from the improvisation classes. Engagement with other organ compositions, including neo-Classic German, Dutch, French ones, led me in new directions both structurally and regarding tonality (e-mail correspondence, Kloppers, May 2025).

With regard to the compositional influences in this early part of Kloppers’ career, mention has already been made of Willem Mathlener, Prof. Maartin Roode, Prof. Helmut Walcha, and, in addition, the *Orgelbewegung*, with Hugo Distler a notable advocate of this group. Although many of these were not lasting influences in Kloppers’ later career, they did serve to structure his earliest compositions. From a compositional perspective, the chorale preludes from his Bloemfontein period were mostly influenced by Bach, notably his *Orgelbüchlein*, *Eighteen Chorale Preludes*, and *Schübler Chorales*. Kloppers found Bach’s work inspirational in their functional construction and linear counterpoint. Therefore, Bach’s discipline in construction, lending function to each voice and abstaining from achieving a specific sound effect, were motivating factors for Kloppers (Viljoen et al., 2020:207).

From a harmonic perspective, however, he already started to incorporate influences from Wagner, Franck, Reger, Mahler, Stravinsky, Bartók, Hindemith, Distler, Cor Kee, and French

organ music in general (Carstens, 1995:6), even though these influences were often only at a subconscious level. However, foremost in his mind remained the preservation of the integrity of the chorale itself, “the duty to highlight the essence of the chorale in terms of textual reflection and musical character” (Kloppers in Carstens, 1995:7). This statement exemplifies Kloppers’ adherence to the concept of rhetorical expression, which, again, points to Bach’s predominant influence. As Johann Gotthilf Ziegler, a student of Bach during his Weimar period, remarked, the master demanded chorales to be played “according to the sense of the words” (Górny, 2017:368). This is consistent with Kloppers’ belief that the textual power of expression and its articulateness remain integral to his liturgical compositions (e-mail communication, Kloppers, October 2024). This reasoning also concurs with Kloppers’ earlier adherence to influences from Hugo Distler and the *Orgelbewegung*. Harper notes that, for Distler, the ability to understand and enhance the textual meaning of liturgical compositions was non-negotiable (Harper, 2008:14).

Apart from Kloppers’ settings of Psalms 23 and 25, the previously mentioned *Partita for Organ on the Genevan Psalm 116* was a transitional composition that he began working on while still in South Africa (period 1974–1976) and completed in Canada in 1979 (Viljoen et al., 2020:219). An important work in Kloppers’ organ oeuvre as a whole, the *Partita* reflected the inner turmoil of the period before Kloppers and his family emigrated to Canada and the first years of his relocation (Viljoen et al., 2020:219). Just as the words of Psalm 116 capture both the psalmist’s portrayal of human crisis and its turning into joy and acceptance through God’s mercy, so a powerful combination of structural organization and imaginative free tonal and colouristic expression in Kloppers’ setting achieves a poignant expression of contrasting emotions. Although, again, many of these influences are experienced at a subconscious level only (e-mail communication, Kloppers, October 2022). Apart from aspects of neo-tonality, Distler’s influence is evident in the development of new musical ideas that successfully meld with historical compositional practices and forms. In addition, Distler’s propensity for breaking away from the limitations of major and minor tonality, yet staying within the confines of tonality, may be mentioned (McKinney, 2006:79–81). His penchant for quartal or quintal harmony, varying linear textures, and rhythmic intensity is also of importance, because all of these aspects form part of Kloppers’ compositional strategies (albeit differently applied). Of his *Partita on Psalm 116*, Kloppers wrote the following:

The work is certainly more dissonant than the rest of my music as it was finished only in Edmonton – in a time that only atonal composition was encouraged and legitimized here. I

never transitioned to atonality but, instead, used functional dissonance and an expanded tonality. One of my fellow members of the Royal Canadian College of Organists (similar to SAKOV) in Edmonton, who was also a Professor of Composition at the University of Alberta, Dr Violet Archer, heard my Ps 116 Partita and recommended changing Variation 2 from F-Mixolidian to E-Mixolidian, which I did. (For her, as a writer in a more free-atonal style, the anchoring of the work in one key was troubling.) The fact that the variation uses a canon in a dissonant minor 2nd lent it a bitonal character, which further deepened the stark mood of anguish (e-mail communication, Kloppers, May 2025).

3.3.2 Canadian works since the early 1980s

Table 3.2: Canadian works for organ since the early 1980s

Composed	Work	In/Publisher
1983	<i>Three Plainsong Settings* (Veni Emmanuel, Divinum Mysterium, Victimae Paschali Laudes)</i>	Concordia
1984	<i>Triptych based on Hymn Tunes by Ralph Vaughan Williams (Down Ampney, King Weston and Salve, Festa Dies)</i>	CMC
1984	<i>Setting of Eucharist from the "Book of Common Prayer" for Organ, Congregation and optional SATB</i>	Not submitted for publication
1985	Manualiter chorale setting " <i>My soul doth magnify</i> "	Concordia
1985	Manualiter chorale setting " <i>Today your mercy</i> "	Concordia
1985	Manualiter chorale setting " <i>Es ist das Heil</i> "	Concordia
1985–1987	<i>Three Christmas Hymns (Adeste Fideles; Lo, How a Rose; Silent Night – Pastorale)</i>	Morning Star
1985–1987	<i>Four Christmas Carol Settings (Hark the Herald Angels, 2 arrangements; Silent Night – Siciliano; Joy to the World)</i>	CMC, SAKOV
1987	<i>Chorale and Festive Prelude on "Lobet den Herren" in Six Pieces for Organ by Western Canadian Composers</i>	Musicanto
1987	<i>Little Partita on "Now thank We All Our God"</i>	Kenwood
1987	<i>Introduction and Toccata on "Lasst uns erfreuen" ("All Creatures of Our God and King")</i>	Kenwood
1986	<i>Concerto for Organ, Strings and Timpani</i>	MS, CMC, CMPS
1988	<i>Partita on Lobe den Herren (Praise to the Lord Almighty)</i>	CMC, CMPS
1988	<i>Chorale Prelude on "Gräfenburg" (Bring Lof en Dank / Spirit Divine attend our Prayers)</i>	SAKOV, CMC
1989	<i>Partita on "Tempus Adest Floridum" (Good King Wenceslas)</i>	CMC
1990	<i>Partita on "In Dulci Jubilo"</i>	CMC, CMPS, Kenwood
1990	<i>Partita on "The Old Hundredth"</i>	RMJ, CMC, CMPS
1992	<i>Dialectic Fantasy</i>	CMC, CMPS
1993	<i>Partita on Afrikaans Hymn Tune for Psalm 100</i>	CMC, SAKOV
1993	<i>Chorale and Two Variations on "Der Mond ist aufgegangen"</i>	CMC
1993	<i>Organ Duet Memoirs of a Canadian Organist (9 Character Pieces)</i>	CMC

1994	<i>Postlude (Festive Introduction and Fugue) on “Salve Festa Dies” (“Hail Thee, Festive Day”)</i>	CMC
1994	<i>Triptych “Carolingian Temperaments” for Alto-saxophone and Organ</i>	CMC, CMPS
1996	<i>Elegy on “The King of Love my Shepherd is” (Dominus Regit)</i>	CMC, CMPS

Upon his emigration to Canada in 1976, Kloppers was appointed as the organist at the Anglican Church of Saint John the Evangelist, which also allowed him to give private lessons (Du Plooy & Viljoen, 2013:88). Appointments followed as part-time Musicology lecturer at the North American Baptist College (1977–1979) and as associate professor at King’s College, Edmonton, in 1979.

As stated, the beginning of neo-tonal characteristics in Kloppers’ work is most notable in his *Partita on Psalm 116* (Viljoen et al., 2020:221). Thus, a clear distinction can be made between Kloppers’ earlier works and those that resulted from the new exposures and demands that arose in Canada. After he was appointed associate professor at King’s College in Edmonton, Kloppers decided to focus more on composition to increase his academic output (Du Plooy & Viljoen, 2013:96). While he continued to compose chorale preludes for functional purposes in his new Anglican Church surroundings, these works testify to changes in tonal orientation, as, increasingly, his compositional style now incorporated French-inspired effects that suggested the influence of composers such as Dupré or neoclassical effects relating to the work of Hindemith, Bartók and Stravinsky (Kayser-Mitas, 2022:30). Of note in this regard is his larger-scale concert work *Three Plainsong Settings*, commissioned by the Concordia Music Publishing Company and completed in 1983. Based on the medieval plainchants “Veni, Emmanuel”, “Divinium mysterium”, and “Victimae paschali laudes”, the work marks notable French influence, which contrasts with the composer’s earlier focus on German Reformed dominance (Du Plooy & Viljoen, 2020:115). At this point in Kloppers’ career, Van Wyk (2019:334) points out, the amalgamation of a German-Lutheran formality with the French sonic palette and tone became evident. These confluences became hallmarks of the composer’s evolving style. Consequently, Kloppers acknowledged a shift in his melodic idiom, moving away as he did from a syllabic towards a generally more melismatic approach (e-mail communication as cited in Viljoen, 2020:225).

Undoubtedly, Kloppers’ involvement with the Anglican Church brought about the evolution of further invention in his compositional approaches and style. His exposure to Anglican chant, for instance, strongly influenced his stylistic views and modes of innovative expression (Van

Rensburg, 2021:98). The tradition of English hymnody and influential composers in liturgical genres – notably the chorale preludes of Ralph Vaughan Williams – held significant value for him (Kayser-Mitas, 2022:30). Viljoen et al. (2020:232) note a definite change in the way Kloppers expressed himself musically at a spiritual and a devotional level. His leaning towards a French-influenced religious mysticism at this time is distinctly different from his German Lutheran compositional roots, notably in *Three Plainsong Settings* (1983). However, Kloppers applied these influences through a moderate approach that retained sobriety and even a certain objectivity.

Several commissioned works increased his compositional impetus during this time (Du Plooy & Viljoen, 2013:95). While initially, after he emigrated to Canada, single works were published by the Concordia Music Publishing Company, increasingly a demand for more commissioned works led to the publication of Kloppers' music by Morning Star Publishers, the Canadian Broadcasting Corporation, the Royal Canadian College of Organists, and private organizations (Kloppers in Carstens 2011:14).

In 1985–1986, while at King's College, Kloppers applied for a sabbatical year during which he would complete a project in composition (rather than musicology). The academic institution preferred that this be undertaken as a formal graduate course under the guidance of Professor Gerhard Krapf at the University of Alberta. Krapf was Professor of Organ and had written many organ pieces, most of them chorale preludes in a German neo-classical style. Professor Krapf was willing to mentor this project, which was *Concerto for Organ, Strings and Timpani*. He found Kloppers to be proficient and experienced and thus offered no guidance or suggestions, so that the arrangement took place as a *pro forma* gesture. This testifies to Kloppers' autodidactic success, which he also related to his musicological work (e-mail communication, Kloppers, May 2025):

As a musicologist and university teacher, I constantly analysed with my students various works of historic composers in the seminars. The principle of organic writing (Bach, Beethoven) and the various compositional techniques and styles of composers certainly influenced me consciously and subconsciously as I endeavoured to write larger-scale concert-like works as well.

As Viljoen et al. (2020:245) observe, the *Concerto* drew on Kloppers' musical past through various compositional strategies and references. Yet it powerfully asserts “a new sense of

(compositional) self and the creation of a new sonic ‘world’” (Viljoen et al., 2020:245). The work emulates the neo-classical counterpoint techniques established by Hindemith (Księżka-Koszałka, 2017:121) and maintains a degree of discipline in its harmonic structure. However, Kloppers also pointed to the influence of Dupré regarding the harmonic idiom and his use of counterpoint (Kayser-Mitas, 2022:30).

3.3.3 Later Canadian works (2003–currently)

Table 3.3: Later Canadian works for organ

Composed	Work	In/Publisher
2003–2005	<i>Celtic Impressions</i>	CMC, CMPS
2003	<i>Cantabile and Scherzo on the Name Gerald Bales</i>	TDL-RCCO
2005	<i>Wondrous Love: Little Partita for Organ Solo</i>	EOB
2006	<i>Organ Miniature, Meditation on “O Waly, Waly”</i>	OC, CMC CMPS
2008	<i>Triptych on Southern Hymn Tunes</i>	CMC, CMPS
2009	<i>Processional Fanfare for Organ</i>	CMC, CMPS
2010	<i>Music of Comfort and Joy: Seven Transcriptions for Organ</i>	CMC, CMPS
2011	<i>The Last Rose of Summer – Reflections in Autumn; Organ–Piano Duet</i>	CMC, CMPS
2016	<i>Passage du temps for Alto-saxophone and Organ</i>	CMC, CMPS, Trent Worthington
2020	<i>Piece Concertante for Organ, Piano and Timpani</i> (reworking of <i>Concerto for Organ, Strings and Timpani</i>)	CMPS, CMC
2023	<i>Concerto for Organ Duet and Orchestra</i>	MS
2023	<i>Concerto for Organ Duet and Piano</i>	MS
2024	<i>Suite for Solo Organ on predominantly Welsh Hymn Tunes and Songs</i>	CMPS, CMC
2024	Two transcriptions of Baroque instrumental pieces for organ	MS, CMPS
2024	<i>Organ Te Deum</i>	MS

Kloppers states that the majority of his compositions after 1993 are commissioned works, often with specific thematic materials or titles in mind (Kloppers in Van Rensburg, 2021:97). Each commissioned work allowed consideration of a new style and musical structure (Kayser-Mitas, 2022:30). The availability of larger and better-equipped organs in the Canadian context also allowed a broader range of registration and compositional possibilities. These organs include the Casavant organ in the St John the Evangelist Anglican Church, Edmonton, Alberta (Van Rensburg, 2021:99), the three-manual Casavant organ in the First Baptist Church in Edmonton (Du Plooy & Viljoen, 2020:106), the two-manual Létourneau organ at the West End Christian Reformed Church (Kloppers, 2018), and the Davis Organ, also built by Orgues Létourneau Limitée of Québec, in the Francis Winspear Centre for Music-Continue in Edmonton, Alberta.

Accordingly, Kloppers' mature style gives the impression of a unique compositional voice rich in meaning, atmosphere, and expression (Viljoen et al., 2020:252).

As an overarching observation on Kloppers' mature style of composition and, indeed, his entire oeuvre, a guiding principle is that of motivic unity (Kayser-Mitas, 2022:28). Such an approach is especially apparent in his liturgical works, where a particular theological message or doctrine can often be interpreted and explained according to principles of musical unity while remaining within the parameters of the work's overall character. However, in his more recent works, this principle remains. Regarding more freely conceived works – for instance, *Concerto for Organ, Strings and Timpani*, reworked in 2020 as *Piece Concertante for Organ, Piano and Timpani* – Kloppers continues to aim to unify the composition, often using mood or adhering to the character of each instrument to create a cohesive whole.

Finally, as Viljoen et al. (2020:254) observe, the composer's exploration of compositional avenues for reconnecting musically to specific origins and roots from his past, while simultaneously exploring and incorporating new sonic "worlds" and impressions, as discussed throughout this chapter, results in an encompassing impression of complexity. This is an impression certainly also demonstrated throughout the evolution of Kloppers' organ works over the years.

Regarding his more recent works, such traits are, perhaps, best confirmed in *Triptych on Southern Hymn Tunes*, *Celtic Impressions*, and *Passage du temps for Alto-saxophone and Organ*, each of which projects a unique sonic and aesthetic "world". About *Passage du temps*, Kloppers stated that its title is a reference to compositional devices dating back to 1700. These include *contra punt* as perfected by Bach, *quasi-ostinati* accompaniment as used in *cantilenas* by Bach and Vivaldi, elements of French Romanticism, and those associated with neo-Classicism. More specifically, these were the elements that Bartók and Stravinsky applied (Kloppers, 2018) – all of which are illustrative, indeed, of a compositional "journeying" through time. In this work, Kloppers' use of dissonance is tempered, which results in a more transparent musical texture than is encountered in his earlier compositions.

This chapter provided an overview of Kloppers' organ oeuvre, structured by the three life periods which roughly coincided with his geographical locations. The important finding of a progressive complexity in his works will be explored in the following chapters.

CHAPTER 4

FORMATIVE INFLUENCES ON EARLY AND TRANSITIONAL WORKS

This chapter forms the first of three reflections on thematic elements identified in Kloppers' oeuvre through a process of preliminary exploration and deduction as indicated in chapter 2. In my introductory chapter, I explained that, in the context of my thesis, the term "thematic" refers to a more general interpretive (qualitative) approach, rather than the generally accepted music-analytical understanding of the term (although such applications may also be included). Furthermore, within this broadened understanding of the term, "thematic" may refer to figurative aspects of Kloppers's music and recurrent patterns of meaning-making in his work.

In the current and following chapters, the themes introduced in chapter 2 are explored by highlighting the underlying thematic orientation of the works discussed and their implications for performance. The insights thus gained should enable a broader understanding and interpretation of Kloppers' music as specific issues that came to the fore during the preparation and performance of the programmes, are highlighted. As previously explained, the pre-identified thematic elements unfolded organically from the works concerned. It became evident that it was unfeasible to differentiate or classify any set of thematic elements according to a single geographical period of the composer's life. Rather, the identified themes remain consistent throughout Kloppers' organ oeuvre, albeit expressed and contextualized differently over time. This aspect proved challenging to my interpretation and performance of the works in question, as the thematic elements concerned were found to be interwoven within Kloppers' compositional fabric to a greater or lesser extent, though with differing interpretative implications.

The current chapter reflects on three distinctive works from Kloppers' early and transitional period: *Chorale Prelude on "St Theodulph"*, *"All Glory, Laud and Honour" (Genevan Psalm 128)*, *Chorale Prelude on Genevan Psalm 25*, and *Partita on Genevan Psalm 116*. *Partita on Genevan Psalm 116* is a pivotal work in Kloppers' oeuvre and one with great personal significance regarding its expression of suffering and the acknowledgement of God's grace and mercy, composed during a time of great turmoil in the composer's life. Therefore, it forms the central part of this chapter. Also, in terms of its novel exploration of neo-tonality and dissonance, the work served as an important point of reference for my discussion in chapters 5

and 6. As the two chorale preludes were earlier works, composed between 1969 and 1973, I introduce them first.

Already in the early stages of Kloppers' compositional journey, the thematic elements of neo-tonality, linearity, dissonance, and colouration became prominent. As noted, these themes, while noticeable in his initial compositional phase, evolved throughout Kloppers' career. My discussion of works by other composers that represent formative influences on Kloppers will highlight how these have broadened my thematic understanding and, simultaneously, informed my approach to justifiable interpretation and playing styles.

4.1 Chorale Prelude on “St Theodulph”, “All Glory, Laud and Honour” (Genevan Psalm 128)⁹

Chorale Prelude on “St Theodulph”, “All Glory, Laud and Honour” (Genevan Psalm 128), composed between 1969 and 1972, was intended for liturgical use in the Dutch Reformed Church, Universitas, where Kloppers was organist at the time, and for liturgical use in Afrikaans Reformed settings generally. As stated in Viljoen et al. (2020:212-213), he intended chorale preludes originating from his Bloemfontein period to fulfil an educational and a didactic role, one comparable to Marcel Dupré's *79 Chorales for Organ*, Opus 28.

The composition is based on a tonic/dominant relation at the outset of the work. Its adjusted Lutheran melody originates from the hymn tune as it appeared in the Afrikaans Hymnal of 1943 (Carstens, 1995:35). Throughout the work, as an indication of Distler's and Walcha's influence, intervals of the fourth and fifth are prominent, underscoring Kloppers' early application of neo-tonal elements. Regarding performance considerations, the challenge in this composition was to delineate the *cantus firmus* in the pedal part and its later migration to the upper voices in the middle section of the work. It was also important to recognize the difference in harmonic freedom between the opening and closing sections with the *cantus firmus* in the pedal part, compared to a “lighter”, more conservative contrapuntal application in the middle section of the work. This is a jubilant work, chosen as the opening piece of my recital featuring Kloppers' early and transitional works. The composition ends with the double leading tone of the so-called Landini cadence, providing a tonally and linearly strong ending to a joyful piece, one which had to be clearly projected in performance.

⁹ My performance of this work is accessible at <https://youtu.be/7N3IES7DBCA>. Links to the other works by Kloppers performed during my recitals are provided at relevant points in my text.

While with his early chorale preludes Kloppers aimed to contribute to “the introduction of chorale preludes that were based on well-known Afrikaans hymns yet followed the German Lutheran model of composition and liturgical depth” (Kloppers in Viljoen et al., 2020:213), in its thematic orientation and, as noted above, his setting of *Genevan Psalm 128* introduced elements of neo-tonality, strongly leaning towards the German twentieth-century aesthetic. Yet the middle part of the work speaks of Kloppers’ enduring affinity to Bach, which also needed to be recognized as part of my interpretation. Generally, the registration choices referred to the principles associated with Walcha’s and Distler’s aesthetic.

4.2 Chorale Prelude on Genevan Psalm 25¹⁰

Kloppers’ original *Chorale Prelude on Psalm 25* was written in 1972 using the same melody as “*Ich erhebe mein Gemüte*” (Carstens, 1995:60). The text of the chorale reflects a character of prayer and forgiveness. Indeed, the composer’s tempo and registration indications are indicative of a pastoral, intimate, and expressive character, also featuring the use of the *tremulant*. Whereas Carstens (1995:63) describes the relatively simple harmonic structure as being coloured by sparse elements of atonality, these are rather the result of subtle dissonances in the static tonality of the piece, which completely defies the idea of atonal influences. Yet, as in Kloppers’ setting of *Genevan Psalm 128*, the work is marked by a twentieth-century atmosphere and a novel idiomatic approach.

The use of canonical elements, juxtaposed between the soprano and pedal parts, is prominent and should be consciously sensed during performance. Although not acknowledged as compositionally influential by Kloppers, the unmistakable resemblance to Hindemith’s use of the canonic form is evident. Furthermore, elements of juxtaposition are present between the transposed constituents of the *cantus firmus*. As an example of the Lutheran doctrine of music being an ideal vehicle for communicating the theological truths and mysteries of God (Loewe, 2013:6), the work suggests an element of mysticism.

It is remarkable that, in this early work, Kloppers already seemed to have established an individual compositional voice. Although it is once again marked by the kind of “subdued aesthetic” associated with Distler and Hindemith, Kloppers’ later exploration of colouristic elements is already present. Whereas Bach’s influence is still detectable in the compositional techniques used, the fabric and texture of the music lend it an almost static feeling and a quiet

¹⁰ My performance of this work is accessible at <https://youtu.be/H1-msGUnzIM>.

expressiveness. The large range of the work and Kloppers' suggested registration, including the use of the *tremulant*, contribute to an atmosphere of devotion and suggestion of mysticism. This is also true of the ending, which is notable in its ambiguity and its "left in the air" impression, so to speak – a rare conclusion suggestive of an eminent historical example: the closing of the slow movement of Beethoven's Seventh Symphony, to which Kloppers often referred in conversation (Kloppers, personal communication, September 2017).

One of the examiner's appraisals of my performance noted that the overall tempo chosen for this work was satisfactory, although more *rubato* was called for. This was a valid remark as the composition suggests an intimacy of performance, best achieved through the thoughtful and subtle use of timing, as demonstrated in the composer's performance available on his website.

4.3 Partita on Psalm 116¹¹

Kloppers describes Psalm 116 as a display of "trust in God" and of "suffering and salvation" (Carstens, 1995:149), concepts that were relevant to his life circumstances while he was composing the Partita. He completed the composition in Edmonton in 1979, having started it in South Africa several years earlier in 1974 (Du Plooy & Viljoen, 2020:106). Contextually, the choice of material is decisive, as Kloppers recalled 1974 as being marked by struggle and turmoil amid the political instability in South Africa at the time, which led to his difficult decision to leave the country (Viljoen et al., 2020:220). Thus, the feeling of displacement inherent in the work was a conscious effort on the composer's part to express feelings of distress, desolation, and uncertainty, which were voiced by way of neo-tonality and stark dissonance. From a compositional point of view, this transitional work proved instrumental in leading to Kloppers' future harmonic idiom. The work was the first to depart consciously from a diatonic tonality towards a modal inclination (e-mail communication, Kloppers, October 2022). This choice offered certain advantages concerning colouration, a greater harmonic freedom and vocabulary, and his embracing of tonal ambiguity, which ultimately led to more atmospheric work overall.

In general, the Book of Psalms holds significance for Christian believers as it is a dialogue with God initiated from the perspective of humanity's suffering and hardship (Snyman, 2021:314). The text of Psalm 116 is believed to date from a post-exilic phase of a community still experiencing the effects of ostracism. This psalm should be interpreted as a unit together with

¹¹ My performance of this work may be accessed at <https://youtu.be/2uQpTrCLQx8>.

Psalms 113–118, recounting as it does the narrative of a marginalized group of people on the way to salvation (Prinsloo, 2006:757). Regarding the literary genre of the psalm, there seems to be scholarly agreement that it alludes to worship and thanksgiving but incorporates elements of the anguish and despair experienced on earth (Weiser, 1975; Snyman, 2021:321):

I love the Lord, for he heard my voice;¹²
he heard my cry for mercy.
² Because he turned his ear to me,
I will call on him as long as I live.
³ The cords of death entangled me,
the anguish of the grave came over me;
I was overcome by distress and sorrow.
⁴ Then I called on the name of the Lord:
“Lord, save me!”
⁵ The Lord is gracious and righteous;
our God is full of compassion.
⁶ The Lord protects the unwary;
when I was brought low, he saved me.
⁷ Return to your rest, my soul,
for the Lord has been good to you.
⁸ For you, Lord, have delivered me from death,
my eyes from tears,
my feet from stumbling,
⁹ that I may walk before the Lord
in the land of the living.
¹⁰ I trusted in the Lord when I said,
“I am greatly afflicted”;
¹¹ in my alarm I said,
“Everyone is a liar.”
¹² What shall I return to the Lord
for all his goodness to me?
¹³ I will lift up the cup of salvation
and call on the name of the Lord.
¹⁴ I will fulfil my vows to the Lord
in the presence of all his people.
¹⁵ Precious in the sight of the Lord
is the death of his faithful servants.
¹⁶ Truly I am your servant, Lord;
I serve you just as my mother did;
you have freed me from my chains.
¹⁷ I will sacrifice a thank offering to you
and call on the name of the Lord.
¹⁸ I will fulfil my vows to the Lord
in the presence of all his people,
¹⁹ in the courts of the house of the Lord –
in your midst, Jerusalem.
Praise the Lord.

¹² The Holy Bible, New International Version, Psalm 116:1–19.

Regarding its poetic structure, the psalm may be divided into a simple two-part division, as described by Martin (2013:20), where verses 1–9 serve as a recounting of history, followed by an Act of Worship in the latter part of the work. Although this is a purely functional division, it should be acknowledged that the first two verses are introductory and serve as a declaration of commitment. After that, the psalmist declares feelings of anxiety and sorrow. This is followed by God’s affirmation and the subsequent directional change from a state of disorientation to one of reorientation (Martin, 2013). There is general agreement among scholars that verses 1–9 form a separate unit in the psalm, signifying the transition from a state of death to that of spiritual life (Snyman, 2021). In verses 10–11, a certain self-reflection transpires, which facilitates the transition to a new theme of praise and thanksgiving (Snyman, 2021).

Kloppers’ composition is organized as an introductory chorale followed by six variations. As indicated by the composer, each variation conveys a different mood based on individual verses of the psalm (Carstens, 1995:149). In Kloppers’ interpretation, each takes on a highly significant personal meaning. The variations carry the following titles:

1. Variation 1: “My delight is in the Lord, because he heard my voice.” (Psalm 116:1)
2. Variation 2: “The cords of death entangled me, the anguish of the grave came upon me” (116:3)
3. Variation 3: “I called upon the Name of the Lord: ‘O Lord, I beseech Thee, deliver my Soul!’ ... The Lord is gracious and righteous, our Lord is full of compassion” (116:4–5)
4. Variation 4: “The Lord protects the simple-hearted; when I was in great need, he helped me.” (116:6)
5. Variation 5: “Turn again unto thy rest, O my soul, for the Lord had dealt bountifully with thee.” (116:7)
6. Variation 6: “I will offer to thee the sacrifice of thanksgiving ... Praise to the Lord!” (116:17–19)

Although, in Kloppers’ output, this is a transitional work with transitional elements, the composer continued to adhere to the Lutheran perspective in which the text (the “musical sermon”) is subordinate to the musical elements (Kloppers, 1984:137).

4.3.1 Neo-tonal elements in the *Partita on Psalm 116*

The contents of this section dealing with the neo-tonal thematic elements of *Partita on Psalm 116* are summarised in Table 4.1 below.

Table 4.1: The thematic element of neo-tonality and the associated code categories

Theme	Code Category
Neo-tonality	Ambiguous tonality: 1. Shifting or blurred tonal centres 2. Rapid tonal shifts Emphasis on texture and colour Melodic and harmonic innovations: 1. Expanded harmonic language 2. Non-functional harmony 3. Melodic invention

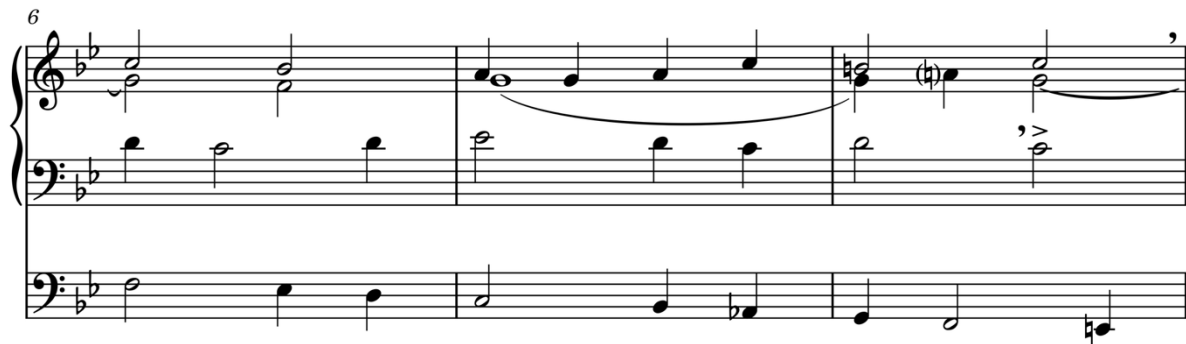
The emergence of neo-tonality in the twentieth century marked the beginning of a search for and an exploration of new traditional tonal concepts, and also an expression of new aesthetic and philosophical systems (Al Bakri, 2014:45). Musicological perspectives shifted from a pure notational analytical view to a more substantial and origin-specific approach. As a musicological term, neo-tonality is not all-encompassing but rather descriptive of a group of tendencies that depart from tradition. An awareness of the neo-tonal underpinnings of Kloppers' early works enables a detailed understanding of the elementary units and the underlying structure of these works. For the interpreter of these works, such elements should be made discernible to the audience to facilitate meaningful understandings and "exegeses" of the texts on which they are based.

- *Ambiguous tonality*

Silberman (2006:v) defines neo-tonality as a combination of conventional tonality with aspects of atonality, whereas Martin (2000:132) denotes it as a development between conventional tonal and atonal music. Martin gives several "tonal cues" which, to his mind, qualify music as tonal. These include consideration of the principal pitch class collections, standard melodic intervals, cadences, melodic predominance, meter, and symmetrical phrase structures. Once a sufficient number of these cues are absent, musical material frequently diverges into the modal (or Ionian) scale system (Martin, 2000:133).

This is the territory that Kloppers ventured into with *Partita on Psalm 116* (e-mail communication, Kloppers, August 2022). While working on the composition, he also experimented with a neo-tonal style in his *Toccata on Genevan Psalm 84* (e-mail communication, Kloppers, August 2022), a work representing a clear example of the modernist organ style of composition as advanced by Walcha and Distler (Viljoen & Viljoen, 2021:84). However, in *Partita on Psalm 116* Kloppers at times extended tonality with an almost radical

sense of dissonance. While he believes that the melody of the psalm is in the Mixolydian mode, and that this provided him with the impetus for the use of extended tonality (e-mail communication, Kloppers, August 2022),¹³ it should be noted that the Mixolydian mode contains a lowered seventh, which does not occur in the melody of this psalm. It is therefore debatable whether the melody might be in the Lydian mode, including the presence of an augmented fourth at a single point in the melodic line. Further evidence is that Kloppers harmonized the melody using an E-natural in bar 8, which is again not in keeping with the Mixolydian modal convention.



Example 4.1: The use of E-natural in the baseline harmonization of the chorale in *Partita on Psalm 116*

However, regarding the symbolic meaning of Kloppers' *Partita*, in contrast to the “darker” Dorian and Phrygian modes, traditionally, the Lydian mode is seen as lending music a sense of perpetual rest and resolve. In contrast, the Mixolydian mode is understood to evoke a hint of peril, although its overall “major” orientation suggests a certain optimism (Powers & Wiering, 2001; Temperley & Tan, 2013:255). Both modes may be considered relevant to Kloppers' view of the psalm and are therefore indicative of ways of understanding and performing the respective verses in this composition. Nonetheless, venturing into modality provides a wider overall tonal scope, as demonstrated in Kloppers' *Partita*. The implications of this statement for the performer are not merely to facilitate an intellectual understanding of the work but also to aid in its creative expression of the Biblical text.

At the time of completing this work in Canada, the University of Alberta was promoting new compositional strategies. Tonal music was discouraged, while experimentation was directed towards surrealism and chance music. However, Kloppers adhered to his already established neo-classical style in which dissonance was used only in a functional manner (e-mail

¹³ Carstens (1990:150) agrees with this statement and argues that the Lydian tendency notes should be viewed as passage notes.

communication, Kloppers, August 2022). In Variation 1 of *Partita*, though, Kloppers offset the melodic elements against a free tonality, including only four continuously repeated notes in the pedal, which originate in the melody.

- *Emphasis on texture and colour*

In Variation 1 of *Partita*, Kloppers used a playful and free tonal motif in the left-hand section, tonally anchored by a repetitive *ostinato* pattern in the pedal section, which adds texture to this variation. The pedal anchor perhaps also fulfils the symbolic role of an ecclesiastical anchor, pointing to God’s eternal love and steadfastness. Kloppers acknowledged compositional influences from other composers in shaping his evolutionary road to neo-tonality (e-mail communication, Kloppers, August 2022). This use of tonally anchored four-note patterns, for instance, is reminiscent of the work of Distler (McKinney, 2006:88), as is illustrated in Examples 4.2 and 4.3. The inclusion of this element lends texture and character to the variation and a certain exuberance. Regarding performance considerations, McKinney (2006:89) notes that, in Distler’s organ works, such patterns should be played *legatissimo* with a precise and well-defined articulation. This suggestion concurs with the articulation indications given by Kloppers in *Partita*.



Example 4.2: Bars 18–21 of Variation 1 of *Partita on Psalm 116* by Kloppers



Example 4.3: Bars 3–4 of the toccata of the partita, “*Wachet auf, ruft uns die Stimme*” Opus 8, Nr 2 by Hugo Distler

As with Distler’s works, the challenge for the performer lies in achieving a clear articulation and a relentless preservation of pulse in the music while maintaining the overall musical shape and structure. However, the choice of articulation and registration should be considered for each instrument and acoustic space, characterized by an associated acoustic footprint and level

of resonance. With their unique harmonic idiom, Distler’s works, as in *Partita on Psalm 116*, are ideally suited to early and neo-Baroque instruments (McKinney, 2006:79). A dull acoustic space requires a brighter and more transparent choice of registration and playing. For my performance, the instrument on which *Partita on Psalm 116* was performed posed considerable challenges regarding sufficient contrast between the melodic lines of the right hand and those of the pedals.

- *Melodic and harmonic innovations*

Variation 3 of *Partita on Psalm 116* is innovative in its use of other psalm melodies counterpoised against that of Psalm 116. Kloppers started this variation with an “intense forte cry for deliverance” and the unobscured use of the chorale melody in the right hand. This is juxtaposed against the melody of *Aus tiefer Not schrei ich zu Dir* in the left-hand part (Examples 4.4 and 4.5). The initial anxiety experienced in this variation stems from the perturbation generated in Variation 2 of this work. A gradual diminishing of those elements depicting suffering culminates in the variation’s concluding in a major mode (e-mail communication, Kloppers, August 2022). A tonal juxtaposition seems to exist between the second and third variations, where Kloppers migrated the thematic material to a dissimilar tonality. The performer needs to perceive and “announce” this tonal event as an important expressive moment in the composition.

Aus tiefer Not schrei ich zu Dir

Text: Martin Luther (1483-1546)

Music: Martin Luther (1483-1546)

The image shows a musical score for the chorale 'Aus tiefer Not schrei ich zu Dir'. It is written in 4/4 time with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part features a chorale melody with a steady eighth-note accompaniment. The left hand part provides a counterpoint with a similar rhythmic pattern. The lyrics are written below the notes, with the first line starting with '1. Aus tie - fer' and the second line with 'Dein gnä - dig'. The score ends with a double bar line and repeat dots.

Example 4.4: The Lutheran chorale, “*Aus tiefer Not schrei ich zu Dir*”¹⁴

¹⁴ Retrieved from <https://www.liederindex.de/songs/182>.



Example 4.5: Kloppers' use of this melody in the left-hand accompaniment of Variation 3

In his *Partita*, Kloppers' compositional strategy reflects a combination of an intimate knowledge and the application of compositional procedures and techniques borrowed from J.S. Bach, on the one hand, and a free improvisational and tonal approach derived from twentieth-century German composers such as Distler and Walcha, on the other. Typical compositional procedures associated with Bach and his contemporaries – namely, the use of a chorale melody as *cantus firmus* together with devices such as *ostinati*, pedal points, ornamentation, imitation, counter melodies, rhetorical figures, and a sensitivity for modality, plus the resulting high level of structural coherence created in the process – are thus juxtaposed in the composition against free linear motions, parallel intervallic structures, and colouristic chord combinations. All of this results in a musical product which, symbolically, could be understood as displaying the struggle between Christian morality and human disillusionment. Kloppers also acknowledged the compositional influence of Stravinsky and Hindemith, both regarded as prominent figures in the neo-tonal style of composition (Silberman, 2006:5; Brown, 2022:42). Despite the use of modernist and neo-tonal strategies in the *Partita*, though, the composer reverted to more familiar structural elements such as fugal entries while maintaining a strong sense of the thematic structure, thus ensuring the overall coherence of the work. Accordingly, the challenge to the performer is to maintain a conscious awareness of the elements underlying the structural form of this work to explicate, where possible, those elements, which at times are highly contrasting – yet to maintain a sense of formal unity.

As a conscious influence on Kloppers' organ oeuvre (e-mail correspondence, Kloppers, October 2022), Hindemith's Third Sonata for Organ was included in the programme featuring Kloppers' early and transitional works, since the Hindemith work also features elements of neo-tonality and harmonic innovation. Hindemith's use of contemporary techniques, including dissonant counterpoint, firmly established his role in the development of neo-tonality. The method of using familiar melodic thematic material juxtaposed against established compositional techniques and forms helped to create the neo-classical and neo-tonal sonorities that characterize this composition (Lamm, 2017:7). In my subsequent discussion, I explain how Kloppers emulates the neo-classical counterpoint techniques established by Hindemith (cf. Książka-Koszałka, 2017:121).

4.3.2 Elements of linearity

The contents of this section dealing with the linearity thematic elements of *Partita on Psalm 116* are summarised in Table 4.2 below.

Table 4.2: The thematic element of linearity and the associated code categories

Linearity	Sequential development Melodic emphasis Minimalist texture Harmonic progression Stepwise motion
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Linearity found increasing popularity in the works of twentieth-century composers, as the idea that the vertical plays an inferior role compared to the horizontal became part of the new compositional philosophy at this time (Al Bakri, 2014:46). Linearity and linear progressions provide a commonality around which “complex surface embellishments can be woven” (Pankhurst, 2008:28). Kramer (1981:539) regards tonality as the prototypical expression of linearity. In general, in *Partita*, Kloppers seemed to have preferred the sovereignty of linearity, as is demonstrated by examples in the following section.

- *Sequential development*

The work by the Dutch organist and composer, Willem Mudde, *Canonische Koraalbewerking voor Orgel*, was included in my concert series because of its influence on Kloppers’ earlier works, particularly its use of canonic form and sequential development. Mudde used conventional forms and a prevalent Baroque model, as can also be seen in Kloppers’ initial liturgical works. The sequential practices that formed part of the Baroque compositional style can be detected in the tonal grounding of Mudde’s variations. While the overall harmonic aspect of the work is more static, elements that could later be seen in Kloppers’ work include canonic imitation at a short distance, the aspect of intensive imitation, and intellectualism. In my performance of Mudde’s variations, I experimented with different articulations to find a middle ground between phrasing while still elucidating the canonic form. The vocal qualities of this work and familiarity with its chorale themes facilitated my realization of both a clear melodic line and logical phrasing. This approach I could then apply directly to the more complex canonic elements found in Kloppers’ *Partita on Psalm 116*.

- *Melodic emphasis*

Linear influences from other composers that shaped Kloppers' work also formed part of my consideration of the composer's early and transitional output. In this regard, Hindemith's third sonata is exemplary. In using familiar folksongs as its thematic basis, Hindemith expressed an unrestrained form of linearity in the sonata (Bolitho, 1968:80). The folk tunes typically situated harmonic considerations as secondary to linearity, whereas the linear elements received priority. As described by Hyde (1996:204), neo-classical music is dominated by both horizontal movement and linearity. In my performance of the Hindemith Sonata, notably its first movement, maintaining a captivating melodic line through mindful contour formation proved challenging because the movement consists mainly of linear elements, often fragmented by tempo changes. Hindemith aimed to achieve linearity also by prescribing often-repeated, frequently unfeasible crescendo and decrescendo directions. However, these dynamic changes often merely refer to an impression of such indications rather than to actual performance directions (Brown, 2022:17). In addition, the lean texture of Hindemith's compositional style requires an emphasis on transparency of style if it is to convey linearity successfully (Bolitho, 1968:24).

In the appraisal of my performance, it was noted that, although the melodic lines were clear, there was a general lack of relaxation at appropriate moments. My emphasis on achieving linearity without disturbing the overall continuity of the music often led me to overlook moments where the music could unwind and be tempered as would have benefited the *Partita*.

- *Minimalist texture*

As already noted, the inclusion of Hindemith's Sonata in my series was motivated by Kloppers' remarks on the subconscious compositional influences he experienced from this composer on his general oeuvre (e-mail correspondence, Kloppers, October 2022). As a contributor to the Organ Reform Movement, Hindemith wrote his organ sonatas at a time of change for the instrument (Brown, 2022:2). Similarities between the Hindemith sonatas and Kloppers' works include the reflection of a modal character and his use of harmony and counterpoint (Brown, 2022:11). However, the most significant resemblance is to be found in Hindemith's use of a minimalist texture through his avoidance of dense chordal textures.

Such conciseness of texture certainly influenced Kloppers and provided an interpretational base for the performance of his earlier and transitional works. It has been stated that Kloppers aimed

for his liturgical compositions to serve the textual and spiritual meanings of the texts that inspired them. He therefore tried to facilitate an understanding of the Biblical content with which the works are associated. A performer's awareness of the intended textual meaning in these works should therefore be foremost in performance to enable their Biblical message to be elucidated. The unadorned textural elements in Variation 4 of the *Partita*, for instance, called for a more tranquil and internally controlled approach: achieving this effect ultimately enhances the melodic line. In my performance of the work, care was taken to avoid muted registration choices, leaning instead towards a transparent sound in an instrument lacking clarity of registration.

- *Harmonic progression*

A simple four-part harmonization in Mixolydian mode was chosen for the introductory chorale of the *Partita on Psalm 116*, but with contemporary elements of dissonance (Carstens, 1995:150). Viljoen et al. (2020:221) note transitional elements that can already be detected in the opening passages. Kloppers migrated away from the harmonic-oriented work of his early chorale preludes (firmly based on his Bach background) towards elements of linearity. Whereas a strong sense of linearity is present in this harmonization, Kloppers used colourization to reduce the starkness of the linear elements. Thus, although strongly influenced by composers such as Distler in linearity, regarding harmony he displayed a fusion of linearity and a bold harmonic colourization. In my effort to realize these aspects during my performance, I emphasized or accentuated notes and phrases through timing and dynamic changes (or at least the notion of such changes). Again, the vocal qualities of the work and my acquaintance with the chorale assisted in this effort.

- *Stepwise motion*

Linearity is generally viewed as a continuation of motion and activity that leads to a resolution or climax. In Variation 5 of *Partita on Psalm 116*, Kloppers used linearity to establish a continuity of motion. The textual basis for this variation (verse 7 of the psalm) is significant in its reflective character, signifying the transposition from disorientation towards a state of reorientation (Martin, 2013). The sustained linearity achieved with the left-hand section helps to facilitate continuity in the melody and phrasing. For me, these linear elements suggested a demonstration of and a reflection on God's virtuousness and grace, which to me would be the ultimate "message" of the work.



Example 4.6: The use of linearity in the left-hand section of Variation 5 of *Partita on Psalm 116*

4.3.3 Elements of dissonance

The contents of this section dealing with the dissonance elements of *Partita on Psalm 116* are summarised in Table 4.3 below.

Table 4.3: The thematic element of dissonance and the associated code categories

Dissonance	Dissonant intervals: <ol style="list-style-type: none"> 1. Major and minor seconds 2. Tritone 3. Major and minor seventh Dissonant chords: <ol style="list-style-type: none"> 1. Chords with dissonant intervals 2. Cluster chords Dissonance in melody, rhythm, dynamics, and heterophony
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As Di Stefano and Bertolaso (2014) remark, consonance and dissonance are musical notions “widely studied from [...] ancient Greek philosophy to nowadays”. Boethius, in the fifth century A.D., described these constructs respectively as “suaviter et uniformiter” (translated freely as “gently in manner and uniformly”) and “aspra et iniucunda” (“harsh and unpleasant”). Although a complete or even a satisfactory definition of the terms is a matter of ongoing debate, dissonance is generally understood as being a discordant relation between two or more sounds sounding together (Di Stefano & Bertolaso, 2014). In Western tonal music, the general rules of harmony and counterpoint govern the need for such dissonance to be resolved (Cazden, 1980:137). Cazden (1980:166) eloquently describes the relationship between consonance and dissonance:

Musical consonance and dissonance are thus functions and not properties of things. As functions, they exhibit a polar opposition. Consonance refers to the stable moment following upon the resolution of dissonance, while dissonance means the unstable moment calling for resolution to consonance. Their inter-relations emerge during the harmonic progressions which characterize the systemic framework of the traditional Western tonal system.

Kane (2000:iv) distinguishes two types of dissonance: those that function in a tonal context and a second group that functions outside of conventional tonality. He uses the definition of a

pitch of a minor ninth and the related minor second and major seventh as representing the conventional definition of the former group. In the second group he extends the definition to the other musical parameters of melody, rhythm, dynamics and heterophony or, in an even broader understanding, the deviation from general-practice rules (Kane 2000:3). The first definition can be simplified further to that of any interval containing an active pitch outside a stable major or a minor triad (second, fourth, seventh, or ninth intervals).

When considering the role of dissonance in Kloppers' oeuvre, authors have noted the relation and influence of this aspect of his compositional style (Van Wyk, 2019; Viljoen et al., 2020:186). Even in his early and transitional compositions, this element became apparent. Stravinsky defined dissonance as the "deranging from a harmonic unit ... by the addition of tones foreign to it" and advocated the role of dissonance in modern composition (Stravinsky, 1970:34). However, Stravinsky also stated that not all compositional rules can be renounced and that certain landmarks should be kept (Stravinsky, 1970:35). This statement seems to correlate with Kloppers' incorporation of dissonance into his compositions.

- *Dissonant intervals: major and minor seconds, tritone, major and minor seventh*

Though Kloppers was familiar with the use of dissonance as a vehicle for tonal colouring up to this point in his career, in the *Partita*, as he put it, dissonance was applied "in an almost militant way" (Kloppers in Viljoen et al., 2020:220). This resulted in a high level of musical friction that occurs at times due to crude tonal clashes, resulting from techniques such as imitation on a minor second distance, parallel minor sevenths, and bi-tonal constructions (Viljoen et al., 2020:221).

- *Dissonant chords: chords with dissonant intervals*

In Variation 2 of the *Partita*, Kloppers juxtaposed opposing and conflicting elements, in this way emphasizing strong dissonant elements.

left-hand section of Variation 2 of the *Partita on Psalm 116* creates a particular dissimilarity. This is followed by an even more discordant request for Prestant 8', 4', 2' and Mixture in the right hand juxtaposed against Trumpet 16', 8', Mixture and foundation stops in the left-hand section of Variation 3 of this work.

Kloppers used several other means to achieve dissonance in the *Partita*. In Variation 3, he harnessed bitonality between the left- and right-hand sections, with F# Minor in the left hand and the Mixolydian mode of F in the right hand, respectively.

♩ = 69 **Intensely**

53

The musical score consists of three staves. The top staff (Treble clef) is marked *ff recitativo* and contains a series of chords with flats (b) and a triplet of eighth notes. The middle staff (Middle clef) is marked *ff* and contains chords with sharps (#) and a triplet of eighth notes. The bottom staff (Bass clef) is marked *ff* and contains long notes with flats (b). The tempo is indicated as ♩ = 69 and the mood as **Intensely**. The measure number 53 is shown at the beginning.

Example 4.9: Bitonality between left and right hands in Variation 3 of *Partita on Psalm 116*

At a broader level, the concept of dissonance can also be applied to the tonal mismatch and differentiation between individual variations in *Partita on Psalm 116*.

No better example of tonal distortion can be found than in Variation 2 of the *Partita*. Kloppers created a canonic interplay between the left- and right-hand sections, which ultimately led to considerable dissonance. There is an element of forced radicalization and even “strained” dissonance at this point. Kloppers did not venture into such extreme examples of dissonance in his later compositions.

The composer admitted to the use of dissonance throughout his compositional oeuvre, but notably more in his later works (e-mail communication, Kloppers, August 2022). However, his use of dissonance is mostly moderate for achieving tone colouring. Still, he does not shy away from using dissonance as a strongly functional element when it is called for (Viljoen, 2020:220). Generally, the dissonance used in the *Partita* creates a mournful and sombre character and, at times, more radical expressions of emotion. In notes from the composer, he

stated his aim to create a feeling of oppressive confinement, notably in Variation 2 (e-mail communication, Kloppers, August 2022).

4.4 Other considerations regarding the performance of early and transitional works

4.4.1 Registration choice

The registration choice should in general be subservient to the inherent message portrayed by a composition. Registration is a means of enhancing interpretation and not purely superimposing a presumably “ideal” registration on the music, irrespective of the instrument used. Kloppers mostly gives detailed indications of the required stops for any work (or at least substantial guidance regarding smaller organs or those without a varied means of registration).

In earlier works with a liturgical focus, Kloppers tended to require minimal registration changes throughout the composition, essentially creating a more monotone palette between the different sections of a composition (Carstens, 1995:309). In later compositions, though, he generally demanded a substantial number of registration changes. In my performance of the earliest works, extensive registration changes in individual sections of the works concerned were not required. The dynamic changes that were called for could be managed without difficulty with the help of an assistant. However, in the case of *Partita on Psalm 116*, Kloppers did call for instantaneous adjustment of the registration between the individual variations. At the end of Variation 2, for instance, the term *Attaca* denotes a seamless transition into the next variation. This entails substantial changes to the registration, which pose problems for the performer, particularly in an instrument that lacks an electronic sequencer.

4.4.2 Recordings

A feasible approach for exploring informed options regarding the performance of Kloppers’ works is to gain insight from the composer’s interpretations of the relevant works. In that regard, apart from studying available sources on his organ oeuvre, I consulted recordings of Kloppers’ compositions featured in the recital under discussion, all of which were recorded by the composer and are digitally accessible.¹⁵

Kloppers premiered the *Partita* on the three-manual Casavant Organ in Convocation Hall, University of Alberta, in December 1979 (Kloppers, 2018). Subsequently, he recorded the work in Frankfurt am Main in 1981, which, to date, is the only available recording of it. In it,

¹⁵ These performances are available at <https://jacobuskloppers.ca/compositions/>, with links to each recording.

Kloppers achieves a considerable level of precision and transparency and seems to maintain a brisk tempo throughout the individual variations. This type of “precision playing” is reminiscent of the performance style of Hugo Distler, to which I return in the following section. My performance adhered to the same tempo choices, specifically in Variations 4 and 5, where a peaceful and expressive interpretation is called for.

4.4.3 Issues of performance practice in Distler

As noted, early and transitional Kloppers works showed inspiration by Hugo Distler, particularly in the Organ Partita *Wachet auf, ruft uns die Stimme*. Therefore, I considered how current knowledge of Distler’s performance practice could inform my interpretation of Kloppers’ work, notably the *Partita*. Whereas Kloppers readily acknowledged influences from Distler’s repertoire, in his correspondence he declined to comment on performance practice in Distler or how this would translate to his (Kloppers’) works (e-mail communication, Kloppers, August 2022).

My review of the current literature on the performance of Distler’s organ compositions brought to the fore accounts of the composer playing his compositions, which offered the best available insight.¹⁶ McKinney (2006:93) states that Distler’s playing was not focused on demonstrating technical capabilities (which his compositions demand) but instead aimed to interpret the works as “spiritualized” expression. This did not imply a “romanticized” approach. Instead, it is reported that Distler played with “precision, control, musicality, the spirit of the Baroque, clarity, and transparency” (McKinney, 2006:94). The available recordings elucidate the clear linear delineation, limited agogic use, and a generally uncomplicated musical approach. Thus, Distler prioritized clarity, line, counterpoint, and articulation in his Baroque interpretation, and this type of playing was transferred to the performance of his compositions. In his use of a *cantus firmus*, for instance, the other melodic lines would remain transparent (McKinney, 2006:102). Although the *Orgelbewegung* strove for authentic performance practice on authentic instruments (Harper, 2008), Distler’s works can be successfully interpreted on modern instruments if these performance aspects are kept in mind (McKinney, 2006:29) and appropriate registration, serving clarity of voicing and expression, is possible.

¹⁶ The literature on the performance practice of Distler includes work by McKinney (2006), Bergaas (1978), Harper (2008) and Lüdemann (1981).

In the recordings of Kloppers' works mentioned earlier that suggest Distler's influence, the ideals voiced by Distler are respected. In my performance, a "Distler-inspired" style of playing served the *Partita on Psalm 116* well. Thus, it was clear that the performance of Kloppers' transitional works required authentic and period-appropriate knowledge of those compositions that served as their inspiration. The performance practice principles derived from Distler's unique style of playing implied an interpretative approach that could be extrapolated to Kloppers' works relating to Distler's aesthetic, as associated with the early twentieth-century German organ repertoire.

4.4.4 Performance practice in Hindemith and Mudde

Hindemith's writing style, characterized by principles of clarity, the innovative use of tonal and contrapuntal techniques, including neo-tonality, and his emphasis on "functional music" (*Gebrauchsmusik*), is another influence on which Kloppers admitted (Shaffer, 2010:14; e-mail correspondence, Kloppers, October 2022). Regarding Hindemith's practice, he was a foremost proponent of the *Neue Sachlichkeit*, an arts movement directed against Expressionism. To this end, he migrated away from linearity towards older forms of neo-classicism and Baroque counterpoint, also using limited instrumentation (Shaffer, 2010:14). These influences can be detected in Kloppers' compositional oeuvre and therefore, be translated to the performance of his works. A suitable example can be found in the *Genevan Psalm 128* by Kloppers, where the unembellished counterpoint dictates a flawless and detail-oriented approach in articulation, voicing, and registration. Hindemith's work has a clear idiomatic style which requires a bright and transparent sound (Brown, 2022:2). However, his lack of registration indications and ambiguities about dynamics and phrase markings (Brown, 2022:21) are impediments for the performer not encountered in Kloppers' works, where clear indications on all relevant aspects are given.

Little is known of the performance practice of Willem Mudde's organ oeuvre. Current performances of his works emphasize a "sober" style of playing with particular attention to clarity and precision without being overly expressive.¹⁷ It can be envisioned that this approach seems appropriate to the performance of Kloppers' early and transitional works. While a sensible and balanced interpretation is ideal, this certainly does not suggest a one-dimensional

¹⁷ The recording by Gerben Budding (2021) is a good example of this approach. This recording is available at <https://www.youtube.com/watch?v=86UNsSBaISU>. Budding adheres stylistically to minimal use of *rubato* but rather follows an overall lyrical and *cantabile* singing character when interpreting the works of Willem Mudde (e-mail communication, Budding, June 2025).

choice of registration. In my performance of Mudde's *Canonische Koraalbewerking voor Orgel*, it was challenging to play this many short works with their constant changes of mood, texture, and registration. A mental recalibration was required between the various pieces to respect the contrasting demands of each. The colourful and imaginative registration found in existing recordings of Mudde's work was noticeable in Kloppers' registrational choices for works of his early and transitional period.

4.4.5 Performance instrument

Mention was made in chapter 1 of the instrument in the Odeion Concert Hall at the Odeion School of Music, University of the Free State, Bloemfontein, South Africa, where my programmes were performed. The three-manual organ in this hall was installed in 1967 and underwent major refurbishment in 1998. This instrument and location were chosen to serve the needs of the selected repertoire best. Although Kloppers' early and transitional works could be performed on a two-manual instrument, these compositions are better realized when a suitable variety of registers is available, as they are often associated with an instrument of at least three manuals. In this sense, the organ serves to enliven the compositions. The richness and diversity of Kloppers' registrational demands served as an additional motivation for choosing the Odeion organ. In this regard, I aimed to display the full possibilities of registration as demanded by the repertoire.

However, the disposition of the Odeion organ posed certain problems regarding my repertoire. In Kloppers' early and transitional works, pedal parts are often required to carry musical lines or *cantus firmi* by way of solo registers. This organ failed to some degree to achieve the desired acoustic effect due to its lack of appropriate registers in the pedal section. Specifically, a strong reed register is often required in the pedal section to balance the combination of principal and flute registers used in the manual sections. Thus, I encountered a lack of sufficient registration options.

This chapter reflected on formative influences on Kloppers in his early and transitional works. Three distinctive works were chosen from this period, highlighting specific thematic elements that came to the fore in this period.

CHAPTER 5

DISTINCTIVE CHARACTERISTICS OF THE EARLY CANADIAN WORKS

In this chapter, the thematic elements of mysticism, Impressionism, colouration and the evolving expression of dissonance and neo-tonality in Kloppers' oeuvre, along with their implications for performance, are considered. Furthermore, the thematic element of dialectics is introduced in *Dialectic Fantasy*. This is a pivotal work during this compositional period and, indeed, in Kloppers' larger oeuvre. As part of my performances, works composed during Kloppers' early Canadian period formed part of more than one public recital. Again, compositions by other composers were included in these programmes to highlight important influences during this period – or ways in which Kloppers digressed from comparable output. As before, this chapter benefits from Kloppers' generosity in sharing his thought processes and the influences experienced during the composition of these works. The thematic elements discussed once again adhere to a geographical chronology to some extent.

This chapter focuses on four distinctive works from this period: *Three Plainsong Settings*, *Piece Concertante for Organ, Piano and Timpani* (a reworking of *Concerto for Organ, Strings and Timpani*), *Toccata on Genevan Psalm 84*, and *Dialectic Fantasy*, which may be characterized as a transformative and significant contribution to twentieth-century organ literature.

5.1 *Three Plainsong Settings*¹⁸

5.1.1 Introductory remarks

Composed in 1983 after being commissioned by Concordia Publishing House, this work marked the beginning of a notable French influence in Kloppers' new Canadian setting, contrasting with his earlier focus on the German Reformed ascendancy (Du Plooy & Viljoen, 2020:115). The work is based on the medieval plainchants "*Veni, Emmanuel*", "*Divinium mysterium*" and "*Victimae paschali laudes*". Historically, monophonic unison chants stem from early Christian and Medieval liturgies which were traditionally performed without instrumental accompaniment (Levy, 2001:1). Notably, the use of plainchant in larger-scale organ works has been explored by French organ composers such as Widor, Langlais, Duruflé, Messiaen and Dupré (Connolly, 2013:177; Price, 2018:85).

¹⁸ My performance of this work may be accessed at <https://youtu.be/O0enhDrn5GI>.

Bearing in mind the French-Canadian and French influences he experienced in Canada, the use of plainchant in his Canadian compositions seems to be a natural progression in Kloppers' repertoire. As noted in chapter 3, he often reverted to external impulses as sources of inspiration and as part of the evolution of his compositional style and technique (e-mail communication, Kloppers, May 2025). The progression from German Lutheran chorales to French-oriented plainchant accordingly coincides with his new geographical placement. Indeed, regarding his Canadian works, Kloppers indicates that he drew inspiration from French Catholic Church music, specifically the compositions of Messiaen, Langlais, Duruflé, and Dupré, notably through their use of mystical elements (Viljoen et al., 2020:226). Langlais was largely influenced by Gregorian chant, particularly in his *Liber Usualis*, an early and pre-contemporary work, and chose to use chant inspiration in his work based on its musical value. In contrast, Kloppers chose the chants on which *Three Plainsong Settings* is based for their textual content, relating as it does to the atonement and salvation of Christ (Kloppers in Viljoen et al., 2020:226).

Given Kloppers' choice of musical materials and the religious themes he decided upon, the overarching theme of a religiously embedded proclamation is also evident in these plainsong settings. The composer's progress from a rooted German Protestantism towards a French-inspired musical idiom makes for compelling musical expression in this composition. In line with this, mysticism and its exploration of the topics of divine presence, transformation, and the transcendent union of the human and the divine increasingly form a part of Kloppers' later compositional idiom (Van Wyk, 2019:333; Fubini & Wuidar, 2022).

5.1.2 Elements of Mysticism in *Three Plainsong Settings*

The contents of this section dealing with the thematic elements of mysticism in *Three Plainsong Settings* are summarised in Table 5.1 below.

Table 5.1: The thematic element of mysticism and its associated code categories

Theme	Code Category
Mysticism	Rhythmic continuity Textural continuity Modality and harmonic flexibility Harmonic density and colouration Ethereal and ecstatic effects

- *Rhythmic continuity*

Veni Emmanuel comprises an introduction (chorale harmonization) and four variations. In Variation 3, ecstatic toccata-like figurations feature as an expression of the divine expectation projected by the text on which it is based (“O come, o come, Thou Lord of might / who to thy tribes on Sinai’s height / in ancient times did give the law / in cloud, and majesty, and awe”) (Martin, n.d.). Kloppers frequently employs toccata-like virtuosic elements, as can be seen, for instance, in the majestic and exuberant *Toccata on Psalm 84*. The application here, however, suggests a celestial expectation characterized by mysticism and a rapturous rhythmic treatment that displays a similarity to the work of Olivier Messiaen, especially Messiaen’s rhythmic innovation in combination with Gregorian chants (cf. Van der Walt, 2007:60).

- *Textural continuity*

In keeping with the conventions of Gregorian chant, the absence of bar lines in several of these variations lends an element of fluidity to the work, further emphasizing mysticism. Kloppers’ use of uninterrupted melodic lines is analogous to Duruflé’s application of plainchant, where continuous musical lines are often achieved through non-invasive rhythms and structures (Dumm, 2010:9). In performance, all of these aspects had to be kept in mind to evoke the implied spiritual and emotional states of the music, while simultaneously the transformative sovereignty of the symbolic “world” of the compositions needed to be realized.

- *Modality and harmonic flexibility*

Gregorian chant is characterized by being exclusively melodic while lacking in elements of counterpoint or accompaniment (Crocker, 2000:64). Kloppers creates mysticism comparable to Duruflé’s *Ubi Caritas* (for choir), where a floating effect is achieved through its restrained, homophonic structure, remaining in its mode but floating around a layered diatonic support. Although Kloppers used counterpoint and other harmonic devices as compositional devices in *Divinum Mysterium*, Kloppers also attempted to emulate the singular floating effect of plainchant through skilful registration choices, including the use of the *tremulant* register. The use of this register is a sonic technique that enhances the ineffable through its ethereal atmosphere. Again, this lends a mystical atmosphere to the music, which should be sensed and realized by the performer.

In *Divinum Mysterium*, Kloppers adhered to the same mode as the original chant. The antiphonal nature of this composition and the use of the chant melody throughout it (Carstens,

1995:247) allow the modal character to pervade the setting fully. This approach stands in contrast to Connolly's (2013:171) criticism of Marcel Dupré's *Symphonie-Passion*. In the latter work, Connolly observes that the harmonic language does not yield to the original chant mode but instead fulfils a purely functional role.

Although Kloppers pointed to subconscious influences from Dupré, in essence, he successfully incorporated modal aspects into the fabric of his composition. In contrast to Connolly's views, Dumm (2010:9) perceives Duruflé's idiom to be fully formed by the modal influence itself. From a performance perspective, a heightened awareness of modal content may provide the impetus to adhere to the mood, atmosphere, and harmonic character of the composition. Similarly, a mindful interpretation of the modal character of *Divinum Mysterium* helps to realize the ethereal nature and atmosphere inherent in the composition.

- *Harmonic density and colouration*

Like Langlais (Fisher, 2021:18), Kloppers treated two variations of *Veni, Emmanuel* in a *cantus firmus* setting, an approach often encountered in plainchant-inspired compositions. His call for a bright and expansive registration supports the mode's "open", "major-like" effect.

Variation 4 of *Veni, Emmanuel* is reminiscent of Messiaen's "*Dieu Parmi Nous*" in that it features a comparable application of dissonance and chordal colouring. The *cantus firmus* appears within the chordal structures, alternating between the pedal and melodic lines and the middle voices. This represents another element of mysticism through the strategic use of chordal relationships and "mystical" chords, which requires active focus and attention on the part of the performer.

- *Ethereal and ecstatic effects*

Although the work was composed for concert performance in a larger acoustic space (Viljoen et al., 2020:226), the intimate atmosphere of Variation 3, which is a free figurative treatment of the plainchant melody in bright flute stops ("O come, Thou Dayspring / from on high"), should be preserved. Connolly (2013:174, 298) provides an interesting perspective on the integration of liturgical and secular organ music based on the views of Widor, who considered Bach's influence on organ literature as comprehensive and holistic, and viewed organ music as "an intrinsically spiritual experience". This point of departure is certainly applicable to Kloppers' organ compositions, and especially to *Three Plainsong Settings*. Nevertheless, a

playful, freely conceived, and, at times, even frolicsome setting (Variation 3) is juxtaposed with the majestic *Organo Pleno* final variation characterized by strong dynamics and a moderate tempo (Viljoen et al., 2020:231).

My interpretation of these settings was generally characterized by a sense of restriction, as opposed to a freer and more meditative understanding of the work. One of the examiner's comments on my performance indicated that it reflected a lack of emphasis on the overall chordal structure, while unfolding harmonies were not sequentially revealed and "savoured" in *Veni, Emmanuel*. Furthermore, it was felt that the *rubato* indications throughout could have been adhered to more sensitively. Upon reviewing my performance, I regard these comments as valid and agree that, even under circumstances of anxious anticipation of performance, the overall character of this composition should endure. These comments bear testimony to the essentially intimate nature of the work. Comments on the performance of *Divinum mysterium* included a request for an overall slower and more lyrical approach, again including the discrete use of *rubato*. The need for a subtle emphasis on cadence points, potentially contributing to a mystical atmosphere, was noted by another examiner.

5.1.3 Elements of linearity

With the introduction (chorale harmonization) of *Veni, Emmanuel*, Kloppers used a concept also featured in *Partita on Psalm 116* and *Dialectic Fantasy*. In all cases, colouration was achieved through chromatic linear movements in the inner voices that enhance the element of dissonance. This type of chromaticism still reflects elements of Kloppers' earlier works. Although his early Canadian works show a considerable degree of renewal, this approach continued reference to his German-Lutheran chorale-inspired works. Although it was part of his evolving journey to find new forms of expression, the application of chromaticism in the harmonization of *Veni, Emmanuel* is somewhat exaggerated or even contrived in its use of dissonance.

Linearity features extensively in the counterpoint of the introduction of *Veni, Emmanuel* through the stepwise motion of the respective voices. Therefore, although dissonance is disproportionately emphasized, as noted, it originates because of voice-leading considerations and functions being an element of colouration rather than a primary means of dissonance (contrary to the use of dissonance in *Partita on Genevan Psalm 116*, for instance). However, the composer's approach poses a challenge to the performer in that the flowing nature of the

chant, which implies a freely conceptualized realization, is set against a set of complex chord constructions.

5.1.4 Dissonance, neo-tonal elements and juxtaposition

Regarding the neo-aspects in *Veni, Emmanuel*, Kloppers increasingly drew on neo-tonality marked by linear freedom and free harmonic movement due to modality. In *Divine Mysterium*, dissonance is more discernible but, again, it originates in the linearity and colouristic elements. Marked by dissonance, this piece is characterized by soberness and a solemnity that are also found in the *Veni Emmanuel* theme. Yet, despite the transcendental mystery suggested by the text, the piece conjures a certain severity, suggesting a juxtaposition between the *cantus firmus* and its harmonic colouring that implies a degree of German influence.

In *Victimae Paschali Laudes*, effects reminiscent of Distler's motivic figuration can be heard. Both the text and the musical setting imply a juxtaposition of "heaven" and "earth", and a dialectic between the constructs of life and death ("Christians, to the Paschal Victim / offer sacrifice and praise / [...] Death with life contended: combat strangely ended! / Life's own Champion, slain, yet lives to reign") (*Victimae Paschali Laudes*, n.d.). Here, above slowly moving chords, toccata-like passages suggest a celestial rejoicing over the Lamb who rose from the dead, merging with the chordal movement, which both prompt and inspire the performer towards the piece's triumphant ending.

5.1.5 Rhetoric and proclamation

Veni, Emmanuel is an Advent hymn that focuses on the anticipation of the Coming of Christ and the salvation of captive Israel (Kloppers, 2019:50). It is reasonable to assume that Kloppers' use of ascending and descending chromatic figures symbolizes the Coming of Christ, His descent to earth, His rising from death, and His ascension to heaven. It should be noted that, similarly, in Bach's *Christ ist erstanden* (*Orgelbüchlein*, BWV 627), both ascending and descending figures symbolize the coming of Christ and the Resurrection.

All three of these settings represent aspects of rhetoric and proclamation inherent in the plainchant texts on which they are based. Whereas in Kloppers' earlier liturgical works proclamation was expressed through Baroque-style compositional devices, in these settings, his exploration of linearity and neo-tonal colourization served to symbolize and celebrate the paschal mystery. While marked by dissonance, the variations in the musical sense denote a building up and dispersing of tension, and, in a spiritual sense, a transition of mind, heart, and

spirit. As the composer indicated, dissonance aided the “process of transformation and of dissolving” that he wanted to represent in these pieces (Kloppers in Carstens 1995:241-2).

5.2 *Piece Concertante for Organ, Piano and Timpani*¹⁹

5.2.1 Introductory remarks

The original composition, dedicated to Kloppers’ wife, was composed between 1986 and 1991 as an ensemble work for orchestra and organ. The rearrangement was completed in 2020, retaining the ensemble elements of the original by avoiding virtuoso solo performance ideals for any of the participants (Kloppers, 2021). At first glance, the composition seems to suggest an Impressionistic character. However, further scrutiny reveals that, as in other Canadian organ works, the *Concerto* comprises a prismatic display of thematic foci and influences. In *Piece Concertante*, thematic traces of colouration, juxtaposition, linearity, dialectics, and dissonance can be found. Yet, as will be evident from my discussion, these elements are explored in novel sonic contexts.

5.2.2 Impressionism and colouration

The contents of this section dealing with the thematic elements of Impressionism and colouration in *Piece Concertante for Organ, Piano and Timpani* are summarised in Table 5.2 below.

Table 5.2: The thematic element of Impressionism and its associated code categories

Theme	Code Category
Impressionism	Static tonal entities/restricted melodic contours Interaction of linearity and harmonic colouration Unusual chord combinations
Colouration	Linear harmonies within static tonal entities

Impressionistic music often relinquishes the rich tapestry of established musical forms and the “softening” or even the abandonment of distinct tonal contours. Although *Piece Concertante* has certain elements of Impressionism, Kloppers adhered to more traditional conventions in his use of the concerto form, counterpoint, lyricism, and rhythmic devices (Kloppers in Viljoen et al., 2020:242). Yet he achieved colouristic effects through deviceful and imaginative registration choices, which greatly assist the organist in conceptualizing the colourful and, at times, lyrical aspects of the work.

¹⁹ My performance of this work is accessible at <https://youtu.be/KwR-gjAKwDc>.

- *Static tonal entities/restricted melodic contours*

Kloppers used static harmonies in *Piece Concertante* to create a sense of harmonic ambiguity, placing the focus on colouration and timbre. This is particularly evident in the second movement, *Adagio cantabile*, where he aimed to achieve a certain gravity (Kloppers in Viljoen et al., 2020:243). From the start, the use of an *ostinato* figure in the pedal section of the organ contributed a gentle, almost Berceuse-like effect. Although, as a thematic element, Impressionism comes to the fore most prominently in the *Adagio* section of the work, Kloppers constrained and even suppressed the Impressionistic elements by his application of linear movements, especially in the accompanying left-hand section of the organ part.

Viljoen et al. (2020:243) observe a compositional influence from Maurice Duruflé in *Piece Concertante*, notably in Kloppers' use of static harmonies, as illustrated in Examples 5.1 and 5.2 below. The inclusion of this element creates harmonies marked by a sense of "rootlessness", which are used for their sound and colouring rather than a functional role in the key.

Example 5.1: The use of static elements in the first movement of *Piece Concertante*

Example 5.2: Static elements as employed by Maurice Duruflé in his Opus 7, *Prélude et Fugue sur le nom d'Alain*.

Melodies that lack directed motion in *Piece Concertante* are often employed as another element of colouration.

71 a tempo (♩ = 72)

The musical score consists of two systems. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The treble staff contains a melodic line with a slur over the first two measures and a 'close swell' marking above the third measure. The bass staff contains a chordal accompaniment with a 'pp' dynamic marking below the third measure. The second system continues the bass line with a similar chordal accompaniment.

Example 5.3: Partial use of the whole tone scales, evoking an Impressionistic and atmospheric character

- *Interaction of linearity and harmonic colouration*

Kushner's (n.d.) description of the elements of Impressionistic music considers the use of modes, whole-tone scales, unresolved and often parallel-moving chords, in addition to blurred tonalities. Some of these elements are detectable in *Piece Concertante* and contribute to the piece's overall atmosphere and texture. The use of unexpected rhythmic patterns – for instance, in the opening section of the third part – further enhances the elements of subtlety and fluidity as associated with Impressionistic music.

- *Unusual chord combinations*

Regarding chordal structures and movement, French Impressionistic music is often characterized by parallel chord movement which prioritizes colouristic elements over line and form (Dumm, 2010:10). This element also forms part of *Piece Concertante*. Although Kloppers, according to his testimony, evaded direct reference to Impressionism in the original *Concerto*, as noted, he admits to subconscious post-Impressionistic influences on the work, notably those of Dupré (Kayser-Mitas, 2022:30). Such influences therefore need to be consciously explored by all the participants in *Piece Concertante*, which offers ample opportunity for creating specific “moods” according to the idiomatic characteristics of each instrument.

- *Linear harmonies within static tonal entities*

Regarding the more freely conceived works, under which *Piece Concertante* resorts, Kloppers aimed to unify such compositions, often using colouration to achieve this coherence. Such cohesive integration was achieved through astute registration and tonal colouring, which often

adhere to the characteristic qualities of each instrument so as to create a coherent whole. Notably, Kloppers conceded to Expressionistic traits in the work's original version that explore mood and atmosphere through a specific exploration of the orchestration (Kayser-Mitas, 2022:30). For this reason, thorough knowledge of the original composition is necessary for all those performing *Piece Concertante*, particularly in effectively deploying idiomatic aspects of their respective instruments.

As mentioned above, similarities can be drawn between this work and the unique compositional language of Duruflé. Although Duruflé drew inspiration from Baroque forms and Gregorian chant (Dumm, 2010:1), his compositions typically highlight elements of colouration. This is achieved through chant and modality (York, 2011:20). Similarly, as has been pointed out, in Kloppers' Canadian compositions, there is a clear progression from his initial affinity for Germanic counterpoint towards the colourization of French organ music (Viljoen et al., 2020:253). This tendency is also evident in *Piece Concertante*, effectively realized in both the organ and piano parts.

5.2.3 Other thematic elements in *Piece Concertante*

- *Juxtaposition*

Examples of juxtaposition are consistently encountered in Kloppers' organ works. *Piece Concertante* similarly demonstrates juxtaposed elements throughout, as elements of strain and unyieldingness contrast with harmonic fluency. This is often achieved through pedal points with the dominant chord as a commanding influence, which prolongs the expectation of the tonic. In contrast, the melodic elements in the work demand close attention to articulation and structure as these serve to create unity in this freely conceived work.

- *Linearity*

Piece Concertante is characterized by long linear melodies consisting of lyrical elements arranged in a stepwise fashion. In this way, Kloppers emulated the neo-classical counterpoint techniques established by Hindemith (Księżka-Koszałka, 2017:121) and maintained a degree of discipline regarding the harmonic structure. Hindemith's counterpoint rested on consonance, yet it achieved a form of dissonance through the employment of non-traditional chords and the application of non-harmonic elements of colouration (Tischler, 1964:53). The counterpoint in *Piece Concertante* emulates this technique and, similarly, achieves a level of dissonance through the application of linearity.



Example 5.4: Kloppers' use of counterpoint in the first movement of *Piece Concertante*

Linearity is particularly evident in the second movement of *Piece Concertante*. However, it assumes a lyrical character, supported by harmonic elements that form part of the accompaniment (Kayser-Mitas, 2022:32).

- *Dialectics*

Regarding dialectics, Kloppers' later organ works use this mode of exploratory conversation more frequently than in his earlier compositions (Wium & Eigelaar, 2020:257). Throughout *Piece Concertante*, strong thematic and motivic development forms a solid foundation on which the composition rests. These elements remain in dialectic tension, causing conflict between lyricism and a more inflexible style of composition, suggesting an element of discourse.

The mere use of the concerto form also offers a point for debate: Wium and Eigelaar (2020: 261) argue that the sonata form can be interpreted as a dialectic process, given the nature of the evolution of its thesis and antithesis. To this end, the same argument can be made to include the concerto form in this definition as a process of seeking a new synthesis through internal contravention, disagreement, and stylistic tension (Gatherer, 1997). To this end, Kloppers retained the traditional elements of the concerto form, including cadenzas, which further enhance a dialectic conversation in the work.

5.3 *Toccata on Genevan Psalm 84*²⁰

Toccata on Genevan Psalm 84 is dedicated to the German organist, Karl Hochreiter, and was completed in 1973–1976 (Kloppers, 2018). The melody of Psalm 84 dates from the Genevan Psalter of 1562 (Hymnary.org, n.d.). This *Toccata* was composed while Kloppers was still

²⁰ My performance of this work may be accessed at <https://youtu.be/Na8m3toX3M0>.

resident in Bloemfontein. However, structurally, it already points to aspects seen later in the Canadian works that followed this composition. The structural coherence in the composition resides in the progressive use of altered forms of neo-tonality and dissonance, manifesting as a newly considered and deliberated expression of these elements. Carstens (1995:76) describes the *Toccata* as manifesting a new sense of direction in Kloppers' oeuvre, one of harmonic boldness and rhythmic freedom. From a more longitudinal perspective, it may be remarked that the work is marked by an evolving and progressive use of thematic elements that has been established since Kloppers' earliest compositions.

The following discussion elucidates the way these thematic elements are used in a novel and innovative way. Regarding the coding elements of each theme, a modified application in the *Toccata* becomes clear. Kloppers appreciated Cor Kee's influence, as is evident in his use of chord clusters in this work (e-mail communication, Kloppers, October 2022). Kee's compositional oeuvre concentrated extensively on the Genevan Psalter (Heusinkveld, 1978:viii); he was susceptible to contemporary compositional techniques as a vehicle for evolution, and incorporated tonal clusters (even hand and arm clusters) into his works (Heusinkveld, 1978:50).

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature complex chord clusters. The top staff has a melodic line with a slur over a group of notes. The bottom staff has a more rhythmic, percussive texture with a slur over a group of notes and the word 'legato' written below it. There are vertical dashed lines indicating a structural division between the two measures.

Example 5.5: The use of chord clusters in *Toccata on Genevan Psalm 84*

Kloppers used chord clusters in the introductory, fanfare-like section of *Toccata*. These clusters contribute to the overall dissonant character of this work. The challenge to the performer in this section is to present the percussive nature of these chords (as indicated by the *fff* registration inscription) while retaining the linear melodic line in the soprano section. Tonal clusters were also included in the earlier *Partita on Psalm 116*. However, in *Toccata*, the incorporation of this dissonant element is far more striking.

Although Kloppers recognized specific musical influences from Cor Kee, none of Kee's compositions were included in my performances because his works were not found to contribute to the overall aesthetic and thematic musical and idiomatic content of my project.

Concerning melodic innovations as a coding element of neo-tonal music, a prominent feature of this composition is the frequent use of leaps of a fifth together with parallel fifths (Viljoen & Viljoen, 2021:84; Carstens, 1995:69). Viljoen et al. (2021:84) regard this as an expression of strength and “righteousness” within a broader religious understanding:



Example 5.6: The use of fifth leaps and parallel fifths in *Toccata*



Example 5.7: The extensive use of parallel fifths in the left-hand section

Whereas parallel fifths are generally avoided to prevent a doubling of voices and to improve voice leading, their use in this neo-tonal context facilitates a colouristic effect while also strengthening the melodic lines. For the performer and listener, this may represent a challenge to the conventions of traditional harmony; however, in the *Toccata*, it facilitates a sense of forward motion and harmonic progression. This is the first instance where Kloppers used this harmonic device extensively.

Whereas leaps of fifths have been discussed in the context of dissonance, they also function in the realm of neo-tonality. These leaps can create tonal ambiguity through harmonic movement and progression, a compositional technique that Kloppers had already used in some of his earliest works.

In the *Toccata*, examples of linearity – another prominent thematic element – are evident. The conclusion of the opening toccata section, with its predominant vertical and harmonic inclination, is followed by a sudden change in sonority, effected by a diatonic downward scale. Viljoen and Viljoen (2021:85) argue that these linear progressions hark back to medieval music from which the melody of Psalm 84 originates.

The image shows a musical score for a piano piece. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower bass clef. The key signature has two sharps (F# and C#) and the time signature is 4/4. The music starts at measure 15, marked with a 'Sw' (Swell) bracket and a dynamic marking of 'mf'. The top staff contains a melodic line with a diatonic downward scale. The middle staff contains a diatonic descending scale. The bottom staff contains a pedal point. A measure rest is shown at the end of the piece.

Example 5.8: The use of a diatonic scale exemplifying linearity through a minimalist texture

The influence of Bach’s work and the German Baroque style in general is evident in this work. Although Kloppers drew on modernist compositional influences, the use of the familiar modalities of fugal entries, *cantus firmus*, and the practice of improvisation are all elements that remain a part of his earlier compositional strategies (Viljoen & Viljoen, 2021:88). Through an underlying impression of improvisation, the *Toccata*, however, finds coherence with *Three Plainsong Settings* through plainsong, as suggestive of improvisatory approaches characteristic of Catholic liturgical practice (Zimmerman & Archbold, 1995:203). Kloppers’ *Toccata* functions as a kind of “bridge” or transition between the novel approaches found in his Canadian works and the “older” traditions derived from Baroque compositional practice.

The final point to be considered in this work is the choice and method of closure for this, mostly neo-tonal, composition. Sher Ling Eng (2019:285) discusses the dilemma of evaluating the concluding strategies of neo-tonal music in general. She argues that composers of neo-tonal music tend to end their compositions either through the customary routines prevalent throughout their oeuvre (often more conventional or melodic) or through an individually based (composition-specific) process to achieve unity. In his *Toccata*, Kloppers concluded the work through the process of “retrospective collage” (Sher Ling Eng, 2019:286). In this way, previous thematic material is incorporated in the form of a fragmented recollection. He shifts the *cantus firmus* to the pedal section but introduces the harmonic ending before the closure of

the *cantus firmus*, which leads to harmonic misalignment. Notably, the use of harmonic misalignment and the ensuing dissonance is a deliberate expressive device also encountered in the works of J.S. Bach. As illustrated in Example 5.9, in the *Toccata*, Kloppers used the first section of the last phrase of the melodic line in the manual section, followed by the second section migrating to the pedal section

aan U wat waar - lik le - we, bring.

Example 5.9: Final phrase of *Toccata on Genevan Psalm 84*

Breër (♩ = ca. 132)

fff *rit.*

Ped: + Basuin 16'

Example 5.10: Final bars of *Toccata on Genevan Psalm 84*

Kloppers employed this method as a narrative technique to elucidate the psalm melody further and bring the work to a majestic close. During my practice sessions, I inadvertently finished the work by playing the manual section *non-legato*, as these majestic chords seemingly call for. However, this misinterpretation detracted from the melodic elements that has shifted to the pedal section, an inaccuracy corrected by my supervisor during the preparation for my final performance.

Regarding available recordings of Kloppers' *Toccata* as a means of comparative review, several are listed on the composer's website. He recorded the work in 1977 for the weekly CBC radio broadcast, "Organist in Recital", on the three-manual Casavant organ in the Catholic St Joseph Basilica in Edmonton, Canada (e-mail communication, Kloppers, May 2025). He made some elegant registration choices for this large acoustic space. His performance is clear and well-articulated – an ideal to which I aspired in my interpretation, while adhering strictly to Kloppers' score indications.

On the choice of tempo, some critical observations can be offered. Viljoen and Viljoen (2021:90) indicate that the liturgical significance of this work should be to illustrate the joyful and exuberant character of the text, a portrayal of the "exquisite dwelling where heaven and earth meet" (see also Carstens, 1995:68). Although Kloppers stipulated a relatively fast tempo indication in the score, in his recording of the work this is not initially adhered to. At first, he follows an overly careful and almost laboured tempo, not fully illustrative of the festive character of this work.²¹ With the reduction in harmonic density from bar 20 onwards, he accelerates the overall tempo for the duration of the work. The initial choice of an unhurried and quasi-relaxed tempo does not contribute to the improvisatory character of this composition, and the discrepancy between the initial *cantus firmus* in the opening section, followed by the fanfare-like chord configurations, seems fragmented. Therefore, in my performance, I attempted to assume a brisk tempo from the start. The (even more) brisk tempo of Duo Majoya in two recordings of this work for organ duet²² serves to conceptualize the work as a concert piece. While the duet pair demonstrates experience and dexterity, they may have a certain advantage in their choice of tempo as difficult passages are "shared". However, ensemble playing poses unique challenges, which are excellently handled in their renditions.

5.4 *Dialectic Fantasy*²³

5.4.1 Introductory remarks

Dialectic Fantasy, composed in 1992, is a discourse on and an amalgamation of dialectic elements as specified in the brief from The South African Foundation for Creative Arts, by which it was commissioned (Kloppers, 1992). Kloppers structured the work as a sonata form

²¹ A motivational choice for this initial tempo could be that Kloppers assumed the tempo of this psalm to be conforming to the generally accepted practice in the Dutch Reformed Church in the 1970s and 1980s.

²² One of the recordings is accessible in the public domain at https://www.youtube.com/watch?v=sVM_2UwnWr4 and the same duet team also recorded this work on the CD, *Dancing Ice* (Arktos, 1993).

²³ My performance of this work may be accessed at <https://youtu.be/CGAW3G1wKrE>

contrasted with a free fantasy (Kloppers, 1992:4). The inspiration for the melodic material is taken from the Lutheran chorale, *Aus tiefer Not schrei ich zu Dir*, the Genevan Psalm 130 for the main theme and the German Vesper Chorale, *Mit meinem Gott geh ich zu Ruh*, for the second theme. Kloppers recognized the contrasting elements between these two themes but also deployed key integrative elements to create cohesion between them (Kloppers, 1992:4). The rest of the freeform compositional material is in constant tension to escape the constraints posed by the above themes (Wium & Eigelaar, 2020:271). Kloppers contributed information on the compositional influences on this work, either conscious or subconscious, and reference will be made to such influences throughout my discussion (e-mail communication, Kloppers, February 2022).

5.4.2 Dialectics

The contents of this section dealing with the thematic element of dialectics in *Dialectic Fantasy* are summarised in Table 5.3 below.

Table 5.3: The thematic element of dialectics and its associated code categories

Theme	Code category
Dialectics	Thesis/antithesis/synthesis Internal tensions and contradictions

To understand the concept of dialectics, it might be best to refer to a definition derived from a broader philosophical interpretation. From a modernist standpoint, dialectics is a process of reasoning or a method of problem-solving for arriving at “truth” and knowledge (Blackburn, 1996:104). The process involves overcoming the contradiction between thesis and antithesis through synthesis. The end-product in turn becomes contradicted, and the process is repeated until “truth” is established through deduction and reasoning (Dafermos, 2018:A5). From a more recent perspective, dialectics may be about the interplay and conflict of different discourses or perspectives rather than a linear progression towards a synthesis and a resulting “unified certainty” (Veraksa, 2022:2).

In a musical sense, examples of this process can be found in opposing musical styles, motives or ideas, which eventually combine respective elements in further expression (Gatherer, 1997:75). Regarding the classical sonata form, Wium & Eigelaar (2020:261) cite the thinking of James Webster (2001), Leonard B. Meyer (1989:134) and Hali Fieldman (2002:106) for explications of the sonata form as a dialectic process. In the introductory notes to *Dialectic*

Fantasy, Kloppers specified his application of dialectics, including mode, affect, style, form, and colouration (Kloppers, 1992).

- *Thesis/antithesis/synthesis*

In my opinion, the most profound example of dialectic antithesis in *Dialectic Fantasy* is the direct contrast of the Lutheran “De Profundis” state of affliction and anguish (*Aus tiefer Not schrei ich zu Dir* (“Out of the depths I cry unto thee ...”)) and *Genevan Psalm 130* set against the German Vesperchoral *Mit meinem Gott geh ich zu Ruh* (“With my God I go to rest”) as second theme (Kloppers, 1992). Eigelaar (2017:65) describes this as the depiction of suffering and distress set against a context of peace and acceptance. Wium and Eigelaar (2020:268) maintain that the juxtaposition of the exposition’s two themes presents the listener with “a dramatic contrast that contributes much to the narrative of the piece and the role of dialectical opposition within it”. Although conceptualized as a large-scale concert work, from a formal point of view, the exposition departs from the traditional model of sonata dialectics in that the “synthesis” of the two themes favours the (compositionally) subordinate second theme – an instance of profound religious proclamation (Wium & Eigelaar, 2020:268).

With the introduction of the second theme, *Mit meinem Gott geh ich zu Ruh* (bar 37), Kloppers continued the dialectic process by reverting to a tonal harmonization, but with strong colouristic elements and linearity. However, his implementation of such effects in *Dialectic Fantasy* contrasts starkly with his use of colouration in, for instance, *Piece Concertante*. At the start of the chorale in bar 37 of *Dialectic Fantasy*, it remains intact and is used in a tonal form. Colouration is achieved through added notes or elements of gentle dissonance, but the music remains in a more or less straightforward tonal framework. This approach relates to French and Belgian idioms, which are characterized by a subtle use of dissonant elements and artful additions of extra notes. It differs from *Piece Concertante*, where colouration was achieved through both timbre and dynamic registration. Chromaticism in this section forms part of the harmonic setting, but is used in a linear form, again tempering and concealing dissonance as it serves as another mechanism for colouration. Notably, dissonance, used here in a linear form, enhances and enriches the tonality. This again stands in contrast to the stark dissonance used in *Partita on Psalm 116*, for instance, where tonality was distorted by dissonance.

- *Internal tensions and contradictions*

The fanfare-like introduction of the work, anchored on an underlying pedal point, employs the 12-tone technique but with the unmistakable colouration of densely structured chords reminiscent of those favoured by Olivier Messiaen. Internal tension is created by the incorporation of elements of linearity in this section rather than by modes, as is the case in Messiaen's works. As we have seen before, linearity is a well-known compositional tool that Kloppers employed in his earlier works but used and applied in a new functional way with different implications for performance in his later works. The Distler-inspired linearity with an open character and minimalist texture found earlier in Kloppers' works is now replaced with dense Messiaen-like chords that are applied linearly, causing friction from the start. From an interpretative perspective, whereas Kloppers' earlier linearity warranted clear articulation to elucidate melodic lines, this new application in the exposition commands a full and grandiose realization with an even greater awareness of tension and linearity to convey the music's message successfully.

Another example to elucidate this point is where linearity is achieved through chordal construction with parallel movements in bars 26–31. A more mechanical and detached touch and articulation, again reminiscent of the interpretational requirements of Messiaen's works, is necessary so as not to “smear” these chords. More evidence pointing towards the Messiaen idiom can be found in bars 101–106, where sonorities are shaded by both static notes and the movement of other notes within the chordal structure.

A corresponding argument is that the exposition is an extreme realization of a structure that J.S. Bach had previously employed, using an extended pedal point contrasted against contrapuntal melodies. Bach's *Tocatta and Fugue in F* (BWV 540) and *Fantasia and Fugue in G Minor* (BWV 542) both feature a loosely applied contrapuntal texture within a tonal framework, whereas Kloppers integrates and merges his contrapuntal application within a fluctuating tonal form above the stable pedal point. Relevant parallels can also be drawn between Max Reger's *Introduction, Passacaglia, and Fugue* (Op. 96) and the *Introduction, Passacaglia, and Fugue* (B.149) by Healey Willan.

A fine example of contradiction is Kloppers' setting of his 12-tone basic row, per definition an atonal form, in the context of tonality caused by the pedal point.

Example 5.11: The 12-tone theme set against a tonal pedal point

Whereas the application of a 12-tone row is associated with atonality, in this instance, Kloppers grounded his 12-tone system in the realm of tonality by using the E pedal point. The placement against tonality negated the effect of the atonality typically seen in this system. This phenomenon is inherent in Kloppers' compositional voice but can be seen as yet another – most exquisite – application of dialectics. The passacaglia theme that follows in bar 53 seems to have been derived from the 12-tone theme. Supporting evidence for this statement is that the passacaglia theme becomes apparent as early as bars 29–33 in both hands and pedal sections.

Bach remains inspirational for Kloppers, and so in *Dialectic Fantasy* conscious influences were drawn from Bach's *Passacaglia* (BWV 582). Kloppers acknowledged compositional motivation in Bach's use of the *ostinato* theme developing into a gradual climax, in addition to Bach's use of figurative dissociation of the bass *ostinato* in the manual section in BWV 582 (e-mail communication, Kloppers, February 2022). This point of reference becomes apparent in the sonata development section (*Passacaglia*, bar 53) of *Dialectic Fantasy*, where the development of the *ostinato* section sets out and gradually escalates with the same strategy as in Bach, but in a neo-tonal context. Coherence is achieved through the continuous use of the 12-tone theme in the pedal section. This theme, with its constant play between tonic and dominant (at the lower and higher end), hints at tonality as it remains a stable factor throughout the exposition – an allusion to the two fundamental harmonic areas that define the tonality. This may be said to represent two voices and thus, again, be seen as a form of dialectic interchange. Kloppers, however, simultaneously used free tonality above the pedal motif.

The passacaglia theme essentially lends stability and unity to this section. Internal tension is also created through linearity: the ascending line towards the dominant helps to create suspense through its strong sense of harmonic tension and the inevitable pull towards the tonic, while

the descending motif returns stability to the line. This is yet another form of dialectic interaction.

Kloppers concluded *Dialectic Fantasy* (coda section, bars 181ff.) with the simultaneous use of the 12-tone and the passacaglia themes. The second theme, based on parallel sixths, completely changes the atmosphere and suggests religious transfiguration (compare Variation 5 of *Partita on Psalm 116*). The ending suggests resignation and acceptance (Eigelaar, 2017:66). This is beautifully achieved through the dialectic interaction between the main and counter themes.

5.4.3 Juxtaposition

The contents of this section dealing with the thematic element of juxtaposition in *Dialectic Fantasy* are summarised in Table 5.4 below.

Table 5.4: The thematic element of juxtaposition and its associated code categories

Theme	Code category
Juxtaposition	Juxtaposition of: Melody, tonal centres, and chordal structures Harmony and texture Rhythm, tempo, and metric organization Dynamics and registration Formal contrasts

Juxtaposition as a compositional device experienced a surge in popularity in early modernism (Kendall, 2016:159). This element is often referred to in the context of Igor Stravinsky’s music (Kendall, 2016:160). Indeed, aspects of tonal juxtaposition, similar to Stravinsky’s application, are evident in Kloppers’ oeuvre (Viljoen et al., 2020:225). Kendall describes the differences between the modern concept of juxtaposition and its more traditional counterpart in romantic and earlier music. In eighteenth- and nineteenth-century music, juxtapositions functioned in an integrated and cohesive realm. Its more recent use, however, refers to a detachment and a dissolution of separate parts, not just a higher degree of contrast (Kendall, 2016:160).

Besides the use of dialectic elements, *Dialectic Fantasy* contains important examples of juxtaposition, that is, the placement of contrasting elements to create a dramatic effect without the complexities of dialectic reasoning. At the start of *ostinato* 11 (bar 113), Kloppers created a notable instance of juxtaposition through reduced texture and contrasting registration indications in anticipation of the reintroduction of the *Mit meinem Gott geh ich zu Ruh* second theme. This type of dual juxtaposition is repeated in bars 166–167.

5.4.4 Other influences on and themes encountered in *Dialectic Fantasy*

In Kloppers' explanatory notes on *Dialectic Fantasy*, he acknowledged that there is a blend of harmonic idiomatic influences (Kloppers, 1992), among which are harmonic influences from Marcel Dupré with specific reference to Dupré's frequent use of a "counterpoint of harmonies" – using canonic style in his compositions (e-mail communication, Kloppers, February 2022). Kloppers (either consciously or subconsciously) emulated this style, albeit in a much more textural way.

VIe Var. Canon à la quarte et à la quinte
Plus modéré



Example 5.12: Variation VI of *Variations sur un Noël*, Opus 20 by Marcel Dupré



Example 5.13: The use of counterpoint by means of a canon in bar 37 of *Dialectic Fantasy*

Other compositional similarities between Dupré and Kloppers' works are the frequent use of dissonance and juxtaposition. Dupré's *Variations sur un Noël* contains relevant examples of both these elements. His *Symphonie-Passion* (Opus 23) is a pertinent example of dissonance, while his *Chemin de la Croix* is another relevant example where juxtaposition is created through music and words in a poem by Paul Claudel.

Regarding the concept of internal tension, although it was previously mentioned that dissonance is used as a method of colouration in *Dialectic Fantasy*, Kloppers also used dissonance in this work to create tension. *Dialectic Fantasy* has a strong bias towards linearity. The frequent use of linear chordal “blocks” helps to achieve colouration but it also creates tremendous juxtaposition and contrasts within those chords. In this composition, linearity is based on chord construction, not parallel movement.

If *Dialectic Fantasy* is considered from a religious perspective, again, Kloppers evidently took inspiration from Bach’s *Passacaglia* (BWV 582), a work with undeniable religious influence (e-mail communication, Kloppers, February 2022). A contemporary view on Bach’s *Passacaglia* is to consider it from the perspective of its underlying “codal” explanation. In this regard, Bach’s *Orgelbüchlein* (BWV 599–644), with its chorale-based thematic material, provides ample information about the symbolic “keys” that Bach used (Rumsey, 1992:6). In its use of rhetoric, the *Passacaglia* reaches beyond a mere direct musical language since Bach’s use of figurative devices points to multiple influences at a spiritual level (Rumsey, 1992:6). The Doctrine of Affections (*Affektenlehre*), a well-known feature of the Baroque era, aimed to render emotions through the allegorical representation of music (Hall, 2017:52). In this regard, the *Orgelbüchlein*, a concomitant composition to the *Passacaglia*, serves as a guide to understanding rhetorical figures, since Bach gave descriptive associations to several of the musical elements used in that collection (Rumsey, 1992:6). Specific musical figures used in the *Orgelbüchlein* can also be found in an almost unaltered way in Bach’s *Passacaglia*. In particular, the use of the *Nun komm, der Heiden Heiland* figuration in the *Passacaglia* seems to be directly correlated to the theology of the Advent (Rumsey, 1992:7). Although the interpretation of figures in Bach’s work calls for discretion, the Nativity theme is represented in the *Passacaglia* also through ascending and descending scale progressions, referencing to Advent and Christmas chorales in the *Orgelbüchlein*: for example, *Vom Himmel kam der Engel Schar* and also the use of joyous circular motifs. Apart from the Advent theme, Rumsey (1992:12) also notes the incorporation of other thematic elements, including Covenant Theology. Specific examples here include the ten *ostinato* statements in the first section of the work denoting the Ten Commandments, the use of an *ostinato* bass as an authoritative element of the work, and the use of dissonant chords to denote the Crucifixion – a well-known figure also used by Bach in other works dealing with the theme of the Passion.

Similarly, Kloppers conveyed the rhetorical message of the chorales used in *Dialectic Fantasy* through dissonance and harmonic affinity (e-mail correspondence, Kloppers, February 2022).

Although the use of rhetoric is not apparent, Kloppers was certainly aware of the symbiosis between the work's emotional components and the underlying abstraction grounded in symbolism and allegory (Kloppers, 1984:154). Regarding his compositional approach, Kloppers described his style as

a fusion of the style of Bach with the discipline of formal/structural devices including counterpoint, canon, cluster chords and extended harmonic devices, as well as transparency in registration where needed (Kloppers, as cited in Du Plooy & Viljoen 2020:47).

As noted, although as a concert work *Dialectic Fantasy* challenges the boundaries of musical complexity, it does not steer away from its religious signification – an aspect that, according to the composer's testimony, is a central idea in his oeuvre (Kloppers in Viljoen et al., 2020:24). In this regard, the composition again refers to Bach's monumental model. Ultimately, Wium and Eigelaar (2020:275) conclude that Kloppers' dialectic treatment of the sonata form in the work in an erudite way challenges not only musical principles, but also established ideas on the radically incomplete nature of earthly life.

From a performance perspective, *Dialectic Fantasy* poses unique challenges with its frequent changes of tempo, its adjusted rhythmic flexibility, and its challenge to unify seemingly disparate elements into a cohesive whole. As an interpreter of this inspiring composition, I appreciated the perspective of Messiaen's chordal influences at the start of this composition, as indicated by Kloppers (e-mail communication, February 2022). If considered, this influence helps to shape the energy and direction of the music and support the forward momentum of the work. Regarding Bach's monumental work, the *Passacaglia's* architectural structure and the evolution of its fugal elements certainly show some resemblance to *Dialectic Fantasy*. Similarly, understanding the textural elements in Bach's works helped with the navigation and elucidation of the contrapuntal structure and complexities found in Kloppers' composition. Although Bach's use of rhetorical devices features prominently in the *Passacaglia*, being aware of its spiritual message helped to create an emotional and intellectual impact in *Dialectic Fantasy* too. Likewise, performance inspiration was drawn from Marcel Dupré's *Variations sur un Noël*: the use of counterpoint and typical French organ stops (notably the *Celeste*) and also the abrupt registrational changes from being stormy to a form of tranquility proved beneficial in interpreting *Dialectic Fantasy*.

Feedback from the examiners on my performance suggested that the registration be adapted to bring greater clarity to the sometimes-dense texture of the work. Suggestions were also made about a crisp articulation for the fast pedal passages in this work. All in all, my study of the work brought to the fore that a successful performance of *Dialectic Fantasy* required a paradigm shift when compared to his other early Canadian works. The performance of this work stands in contrast to the generally more intimate and contemplative requirements of other works from this period, such as *Three Plainsong Settings*.

5.5 Thematic analysis and patterns of meaning in the early Canadian works

In Kloppers' early Canadian works, the use of thematic elements has expanded. Where neo-tonality and dissonance featured prominently in his earlier works, those themes remain, but in novel applications. Furthermore, the thematic elements of mysticism, Impressionism, and juxtaposition come to the fore. Kloppers also integrates and combines thematic elements far more eloquently than in his previous works.

The use of dialectics in his oeuvre deserves special mention. *Dialectic Fantasy*, a monumental work, remains a crucial and significant composition and a prototypical display of dialectic interaction. In this work, Kloppers appears to have granted himself free rein in respect of creativity and departed from the more rigorous compositional milieu encountered in many of his other compositions. Arguably, the use of dialectics in Kloppers' organ works does not merely relate to contrasting elements in a single composition but it also characterises his broader oeuvre. The contrast between his earlier organ chorales (often Bach- and German-inspired) and the later French and English influences becomes apparent at this time. Generally, what may be perceived in Kloppers' organ oeuvre is an increased presence of both influences, resulting in what Viljoen et al. (2020:253) describe as "a sober approach to tonality, expression and colourization, and a continuing quest for unity and disciplined coherence (the 'German' orientation), dialectically contrasted with efforts at creating freer improvisational fantasies (the 'French' orientation)". During this period, therefore, novel applications of neo-tonality and dissonance (German-based influences) set against a new form of colouration and dialectics become more discernible.

CHAPTER 6

CHARACTERISTICS OF THE LATER CANADIAN WORKS

In this chapter, I consider the later Canadian organ compositions in Kloppers' oeuvre. Representative works from this period are included as examples of his more recent compositional trends. Thus, as a final perspective on Kloppers' works for organ, aspects of the composer's mature style, characterized by a unique compositional voice rich in meaning, atmosphere, and expression, are highlighted (Viljoen et al., 2020:252). It can be hypothesized that Kloppers revised the premise underlying his compositional style over time. In the thematic and stylistic elements that crystallize in this period, Kloppers' new geographical and intellectual setting allowed for an increasingly sophisticated use of the themes that were previously identified. In the works discussed here, the themes discerned in his earlier works become less prominent and, generally speaking, his compositional style is less complex. The conflict between the Germanic roots of his initial works and the later influences of French and French-Canadian styles, therefore, becomes less apparent. Themes that come to the fore in the works presented in this chapter include those of Impressionism, colourization, dissonance (either tempered or used as a dramatic element), and a subtler application of juxtaposition. All of these elements appear in a reimagined configuration, especially in *Passage du temps*. Since the works discussed here are all compositionally more freely conceived, this chapter is also structured less rigorously than the previous two chapters.

The chapter focuses on three distinctive works from the later Canadian period: *Celtic Impressions*, *Southern Hymn Tune Triptych*, and *Passage du temps*. As compositionally intended, *Passage du temps* pays tribute to the passage of time and highlights some of the compositional techniques, themes, and devices used by past composers (e-mail communication, Kloppers, February 2024). However, although this was not specified by the composer, the title may also symbolically refer to a biographical "passing of time". In this regard, reference is also made to Kloppers' setting of Thomas Moore's famous poem, *The Last Rose of Summer*, a reflective work composed in the later part of Kloppers' life.

6.1 *Celtic Impressions*²⁴

6.1.1 Introductory remarks

This work, based on Scottish folk songs and completed in 2003–2004, is one of Kloppers’ organ compositions specifically commissioned for a concert setting (Du Plooy & Viljoen, 2020:124). The commission requested a “Celtic Suite” and Gayle Martin, who assigned it, provided some Scottish folk music as its inspiration (Kloppers in Van Rensburg, 2021:101). From these materials, Kloppers selected a combination of Strathspeys, Airs, Jigs, and Marching Songs as the primary sources for his composition. He reinterpreted these songs as stylisations, idiomatically expressed to suit the organ and they accordingly display a range of possible expressions on the instrument (Martin, 2006).

Since there is scholarly disagreement on the exact nature of Celtic music (McDonald, 2008), Kloppers specifically focused on music from the Scottish region (Kloppers, 2004). It is worth considering what is currently understood as being Celtic-specific music, though. Although the term is often used interchangeably, referring to music from the Celtic people of the Antique and the Middle Ages, it is also applied in a more general contemporary, non-culturally distinct and “popular” fashion (Falc’her-Poyroux, 2020:4). The connecting factors in the definition of such a musical entity are the elements of cohesion and solidarity and also a unification of regional customs through music and culture (Falc’her-Poyroux, 2020:5). Scottish music has some characteristic elements, notably those favouring certain modal conventions, the frequent use of regional dance forms, characteristic ornamentation employed as rhythmic devices, rhythmic figures (such as the “Scotch Snap”), and the favouring of certain harmonic devices (O’Connor, 2017).

6.1.2 Thematic elements in *Celtic Impressions*

- **Two Strathspeys**

From a thematic perspective, this movement displays a strong sense of textural colouring. The first movement employs the two traditional “reels” or “strathspeys”. The strathspey, a slow dance form, is known for its frequent use of the “Scotch Snap”, a short-long rhythmic figure often consisting of a sixteenth note followed by a dotted eighth note (Collinson, 2001), which Kloppers employed here as a central motive. This musical pattern is frequently encountered in Scottish and English music while remaining mostly absent from other European works

²⁴ My performance of this work may be accessed at <https://youtu.be/iZaBSvdcRw>.

(Temperley and Temperley, 2011:51). This is perhaps an illustration of how Kloppers embraced this commission without succumbing to the influence of his previous German musical soundscape. Temperley and Temperley (2011) propose that the origins of this rhythmic figure stem from the speech rhythms found in the native spoken language. In a sense, in its use of bagpipe effects and static tonalities, the first movement of Kloppers' *Celtic Impressions* is reminiscent of the *Triptych on Southern Hymn Tunes*, as, seemingly, it could also be featured in a liturgical context. However, generally, this is a more complex work. The opening of the first movement, for instance, with its introductory section on an extended dominant prolongation, is mysterious (although not mystical, as in Kloppers' *Three Plainchant Settings*). Yet again in this work, the idea of 'colour variations' becomes apparent, especially in the toccata-like section with its demanding use of registration and rhythmic exploration. In the first Strathspey, some tonal conflict can be detected. Kloppers dialectically posed the thematic material (based in G Major) against a dominant fulcrum in the pedal section, creating a contradictory element within the tonality itself.

In the second Strathspey, there is less tonal friction, with a most colourful use of chordal and rhythmic effects suggesting an element of playfulness, as the drone bass conjures impressions of the Scottish bagpipe. Kloppers' love for added notes to the triad chord and delicate rhythmic treatment granted a whimsical character and a means of subtle colouration to this section.

The image shows a musical score for bar 119. It consists of three staves. The top staff is for the Gt. Fl. 8' only, showing a melodic line with dotted rhythms and a final eighth note. The middle staff is for the Sw. Fl. 8', showing a continuous eighth-note pattern with a 'legato' marking. The bottom staff is a bass line with a single note on the first line.

Example 6.1: The use of added notes in the left-hand section, bar 119

Kloppers exploited the juxtaposition inherent in the melodic material with the shifting tonal centres in the second degree, an example of artistic stylisation.

The image shows a musical score for guitar (Gt) and swell (Sw) starting at bar 146. The Gt part is written in a treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes. The Sw part is written in a treble clef with a key signature of one sharp (F#). It features sustained chords and a bass line with eighth notes. The score is divided into two systems, with the first system containing bars 146-147 and the second system containing bars 147-148.

Example 6.2: Tonal juxtaposition between bars 147 and 148

Towards the end, a “church-like” treatment in the style of a grand liturgical improvisatory ending, with strong registration and a pedal solo, elevates the folk song to the realm of religious signification. Indeed, this is an instance of juxtaposition and a subtle use of dialectics between the musical elements of a French influence and the (unmistakeably) Scottish character of the melody. Although conceived as a concert work, Viljoen et al. (2020:252) argue that this work can indeed function in a liturgical setting as the musical content remains in proximity to contemporary church organ idioms.

In general, the tempered and alternative application of thematic elements, typical of the later Canadian compositions, is witnessed in this movement. Kloppers refocused his previously strong affinity towards dissonance to use this more subdued approach in terms of colouration, while juxtaposition is also moderated, resulting in a gentler application of contrast.

- **Two Airs**

In this movement, the use of parallel fourths is reminiscent of a compositional strategy that Kloppers often used in his earlier works, notably in the *Toccata on Genevan Psalm 84* and the *Dialectic Fantasy*. However, here it is applied in the context of French or Canadian colouring rather than a quasi-Baroque setting, with the movement, again, suggesting an improvisatory “liturgical” style. In the first of the two airs and its repetition, the music implies a Dorian mode in B, while the second air is first presented in the relative major, D Major, and, at its repeat, in F-sharp Major. Within the counterpoint of the first air, two voices can be heard, suggesting the two lovers. In the second air, sustained chords and a typical French registration²⁵ lend an Impressionistic colouring, again reminiscent of a Duruflé influence (notably from bar 23

²⁵ Suggested registration: Flute 8’ and Salicional 8’ on the Great and Flute 8’ and Celeste 8’ on the Swell manual

onwards). Simultaneously, an element of tone painting suggests the soft rippling of the river, which needs to be captured in the performance. I achieved this effect by creating a sense of continuous motion through a relaxed and fluid technique. In this movement, the performer needs to be aware of some modal influence, which, together with the folk influence reminiscent of the so-called Scottish sea shanties, suggests a subdued tonal dialectic, a slight feeling of tonal instability, and allusions to the (stylised) use of the bagpipe.

In the second Air, the melodies of the first and second Airs are combined. The use of the Trumpet register on the Swell, introduced in the repetition of the first air, again lends a liturgical feel to this movement. Contrast is created via tonal colouring and nuance, both elements that Kloppers also employs to create atmosphere in his liturgical works. Although secular material is taken as the basis for this movement, parallels can be drawn to the liturgical text from Psalm 23: “he leads me beside quiet waters.”²⁶

- **Two Jigs**

In this movement, as in the entire composition, Kloppers successfully allowed the melody to dominate the setting without melodic distortion or interference. The theme is styled by interesting elements of colouration (mostly achieved through contrasting registration choices and extended chord types), preserving the playful character, particularly in the opening section. Fugal entries suggest an element of a Baroque compositional style. However, Kloppers’ treatment of the theme is typical of liturgical improvisatory practice, with chromaticism solely used for colouration. The drone bass is re-employed towards the end of this movement, never fully departing from the Scottish influence.

- ***Toccata on Two Marching Songs***

This *Toccata* is reminiscent of Kloppers’ *Triptych on Southern Hymn Tunes*, again using successive chordal treatment suggestive of French toccata style. However, its relentlessness of chordal patterning is perhaps more reminiscent of Dutch liturgical organ improvisation, which, at times, becomes too repetitive, fragmented, and even somewhat clichéd. In its complexity, this movement poses specific challenges for the performer. The repetitive toccata motif in this section is hard to achieve with a degree of accuracy. The result is a compositional conflict that presents the performer with a combination of the toccata format, the use of folkloric material,

²⁶ The Holy Bible, New International Version, Psalm 23:2.

and a quasi-liturgical setting, which together pose a complex interpretative challenge. The friction created through this application of contrasting elements creates a challenging environment for producing a convincing performance of this work.

6.1.3 Further considerations regarding the performance

What comes to the fore in this large-scale concert work is that, generally, Kloppers relied less on juxtaposition as a strategy for compositional variance, as was the case in earlier works (notably *Dialectic Fantasy*), but instead explored a discrete use of musical contrast. This was often achieved through his choice of registration; and it is notable that, for my performance of this work, two assistants were needed in this regard: to contend with regular registration changes was especially complex in an older instrument such as the organ in the Odeion Concert Hall, with its limited access to registration memory levels.

6.2 *Triptyche on Southern Hymn Tunes*²⁷

6.2.1 Introductory remarks

Through Kloppers' involvement with The Royal Canadian College of Organists (RCCO), he was commissioned to compose a triptych in the style of southern folk hymn tunes. The work, completed in 2008, was composed with the express intention of being performed by Canadian organist Brennan Szafron during a *Sundays at 3* recital in Edmonton (Kloppers, 2018). Szafron had been appointed the full-time organist of the Episcopal Church in South Carolina. This involvement sparked his interest in this genre of hymnody, resulting in his request for a piece that reflected the unique identity of the region.

The familiar hymn tunes chosen for the composition were *Holy Manna*, *Beach Spring*, and *Foundation*. The unifying element in these three hymns is “their pentatonic modality with very similar cadence structures without leading tones” (Kloppers, 2009). In all three tunes, the sequence of notes D-E-G appears, which unifies the composition even more (Kloppers, 2009).

6.2.2 Thematic elements in *Triptyche on Southern Hymn Tunes*

The themes identified in this work focus mainly on dissonance and colouration, although traces of dissonance are largely presented in a subdued setting, used as an element of compositional

²⁷ My performance of this work may be accessed at <https://youtu.be/eeCvTrsv9Oc>.

colouration, as was also seen in *Celtic Impressions*. The work comprises three movements: I. *Holy Manna*, II. *Beach Spring*, and III. *Foundation*.

I. *Holy Manna*

Kloppers took inspiration from Haydn (his late symphonies) and Beethoven (symphonies 1, 4, 7, and 9) in presenting the main theme in a veiled embryonic guise. He employed this technique also in his *Celtic Impressions* and *Passage du temps* (e-mail communication, Kloppers, February 2024). Initially, the illusion of a bagpipe accompaniment is created. The first movement, *Holy Manna*, is tonally restricted by the pentatonic hymn tune on which it is based. Although the pentatonic modality is not inherently a tonal form, it is used in a tonal context in this section. This orientation towards conventional tonality influences the chord constructions and diminishes the influence and significance of dissonance as it serves colouration. Moreover, the variations may be described as “colour variations” as they do not display commonly used aspects of variation technique but rely instead on colourful and atmospheric explorations of the hymn tune, enhanced by delicate rhythmic application. The harmonic chords that Kloppers used form the basis for a structure of colouration but they remain subordinate to the pentatonic modality. From a performance perspective, this movement requires adherence to *tempo giusto*, with a strict clock-like precision and maintenance of the underlying rhythmic structure and meter. Sections of the composition do, however, call for an articulated *ritardando*, notably the modulation from bars 107 and 108. A slightly slower tempo in the following section facilitates this transition.

II. *Beach Spring*

The second movement (*Beach Spring*) displays a quiet and pensive atmosphere. In its more introspective context, in this movement colouration is again foregrounded, with prescribed registration lending to it an esoteric atmosphere²⁸.

III. *Foundation* (toccata)

The final movement (*Foundation*) is written in a toccata form with the hymn tune appearing in the pedal section while being accompanied by successive and repetitive chords in the manual section, as associated with French-style toccatas. Reminiscent of the toccata movement in

²⁸ Suggested registration: Flute 8’ and Celeste 8’ on the Swell, a Soft Reed 8’ with Tremulant on the Choir and Soft 16’ register in the Pedal section. The Swell to Pedal coupler should be engaged.

Triptych, Kloppers' use of the toccata form, here again in a mostly chordal application, differs from his earlier use of this musical form, where he often employed more elaborate and intricate passages that are characterized by virtuosity and an increased use of motivic forms.

Triptych on Southern Hymn Tunes displays less freedom of compositional style than the other works discussed in this chapter. This has to do with the character of Baptist hymnody, which emphasizes a simplicity of style and a focus on congregational singing. Accordingly, the hymn tunes featured in *Triptych* are straightforward and "traditionalist". However, while the composer's choice of subject material is derived from a musically less complex context, *Triptych* is a colourful work that demands close attention to registration, atmosphere, and detail of the musical content as the respective movements embrace elements of play and, at times, a "showy" aspect.

6.2.3 Further considerations regarding the performance

Although captivating, the toccata movement of this composition is not difficult to perform. As stated above, the absence of elaborate and intricate virtuosic sections and the dependence on the chordal form to carry the toccata make this work accessible to the performer (and to the listener).

6.3 *Passage du temps*²⁹

6.3.1 Introductory remarks

This is another commissioned work, completed in 2016, ordered by Kloppers' former colleagues, Drs Street and Giesbrecht (Kloppers, 2016). The work serves as yet another illustration of Kloppers' late style of composition and its subtle application of thematic elements. As the composer indicated, the reference to a passage of time points to Kloppers' engagement with compositional techniques from the past that informed the writing of this work (e-mail communication, Kloppers, October 2024). In this regard, he mentions the compositional devices of *contra punt* as perfected by Bach, of the *quasi-ostinati* accompaniment used in *cantilenas* by Bach and Vivaldi, of French Romanticism, and of elements of neo-Classicism, especially those applied by Bartók and Stravinsky, each of which found a place in specific parts of this composition (e-mail communication, Kloppers, February 2024; Van Rensburg, 2021:173).

²⁹ My performance of this work may be accessed at https://youtu.be/p4S_kw08xaw.

In the run-up to my performance of this work, I considered the relevant compositional influences of other Canadian composers. For Kloppers, contemporary Canadian organ composers have a distinctive style of expression which includes diverse cultural influences, the exploration of novel soundscapes, and interdisciplinary partnerships (Skowronski, 2022). Although attractive, such approaches, he stated, are far removed from his compositional expression (e-mail communication, Kloppers, February 2024). Nevertheless, it was an interesting experience – both of intellectual perusal and in its performative aspects – to situate a work by the contemporary Canadian composer John Burge (1961–), *Departure Point for Organ*, alongside Kloppers’ *Passage du temps* in my final public performance. This is because both composers returned to older forms in these works while using them in decidedly different ways.

6.3.2 Thematic elements in the *Passage du temps*

This work comprises three movements: I. *Passacaille et fugue*, II. *Passione et pastorale*, III. *Pas de deux*. Each of these is considered below.

I. *Passacaille et fugue*

The striking opening of this work, featuring a whole-tone cluster in the organ part, is an application of dissonance as a dramatic statement. Whereas the composer’s use of dissonance is more tempered here than in his earlier compositions, and a more transparent musical texture accommodates the saxophone as an instrument, this flamboyant opening gesture suggests Expressionism rather than Impressionism. It also points to the extent to which Kloppers, in this work, leaves behind certain conventions and compositional restrictions that he posed for himself in earlier works. The passacaglia is freely conceived in a neo-tonal style yet it features conventional harmonies in a 12-tone context. Also unusual is that the passacaglia theme, played by the saxophone, is used as a melodic rather than a ground bass element, as is traditionally expected. The theme features an equal division of the octave.

It is notable that, together with *Dialectic Fantasy*, Kloppers employed a 12-tone row as a thematic component only in these two works. In both instances, he cast the 12-tone structure, usually associated with atonality, within a tonal frame. Kloppers explained that his application of the 12-tone principles differs from that associated with Schoenberg, featuring as a “pan-chromatic tonal theme, somewhat like Reger, in which the chromatic theme is interpreted tonally” (e-mail communication, Kloppers, February 2024). This is a pertinent example of tonal

dialectics; the serial construction of a 12-tone is placed within the structure of tonality, in this way somehow self-defeating its purpose. In addition to colouration, which is created by the tonal harmonization within a free tonality, traces of mysticism can also be detected in the opening section of this work, as suggested by Kloppers' use of distinctive sonic textures, unconventional structures, and his exploration of an "otherworldly" atmosphere.

In the fugue, Kloppers drew on free counterpoint, textural changes, and an increase in the density of the chordal structures through the use of added notes and an intensification of the compositional texture. Despite the freely conceived nature of the fugue, "Bach"-like elements such as varying textures, ornamentation, stretto, and enlargement are incorporated, but they are applied here in a free tonal context where C Major is but a stable point amid free tonal movement, used as a means of colouration. Kloppers admitted to drawing inspiration specifically from Bach's late fugues, such as the C-Major *Fugue* (BWV 547) in which the theme is presented towards the end in a stretto fashion with augmentation (e-mail communication, Kloppers, February 2024). A return to the passacaglia theme at the end of *Passacaille et fugue* serves to unify the movement and prepare for its ending in C Major as the tonal centre is finally reached.

As mentioned above, John Burge's composition *Departure Point* was included in my programme featuring Kloppers' *Passage du temps*. Burge's work was chosen as a reflection of contemporary trends in Canadian organ music, but also as a compositional and stylistic "counterpart" to Kloppers' work. Burge also drew inspiration from J.S. Bach through his use of *contra punt* and also the passacaglia form and applications of neoclassicism. An overall comparison of the works, however, reveals that Burge relies on a far more static and conventional approach, which is also more tonally grounded when compared to Kloppers' inventive and individualized use of neo-tonality, colourization, and other thematic elements.

Regarding my final performance, the examiners reflected on the importance of delineating the characterization of each variation of the passacaglia more clearly, because these are demarcated in the score. Variational differences were to be portrayed through registration changes, but, more importantly, through affect, and could be successfully achieved by timing. These are valid remarks, and my performance could have been enhanced by an increased structural awareness. The examiners also commented that this section could have ended more forcefully and more broadly overall.

II. *Passione et Pastorale*

At the opening of this movement, a reference to the passacaglia theme is heard from which the thematic content is primarily derived. A playful reference to the largo of Bach's *Cembalo Concerto in F Minor* (BWV 1056) is also "cited". Kloppers acknowledged being structurally indebted to Vivaldi's *quasi-ostinati* bass motifs, over which a *cantabile* melody is developed, and Bach's subsequent imitation of this technique in the A Minor *Adagio* from the *Prelude, Adagio and Fugue* (BWV 564) (e-mail communication, Kloppers, February 2024).

Whereas Kloppers relied on a more tonal style of composition in this movement, it is unconventional in his usual approach to more introspective works (in its ornamentation, some may even hear a reference to Ennio Morricone's well-known theme song, "Gabriel's Oboe" from *The Mission*). The unconventionality may also have resulted from the idiomatic nature of the saxophone as an instrument and the nature of the movement, which is reminiscent of an instrumental aria, typical of Bach, or, in later times, a *vocalise* (such as the well-known example by Rachmaninoff). Whereas the use of the saxophone necessitates greater textural sobriety, emphasis on the melodic line implies that this movement is far less complex than is usually the case in Kloppers' work, featuring as it does a more open and transparent quality.

This movement alludes to the idea of a Baroque pastoral work, an idea which Kloppers also previously employed successfully in compositions such as his *Chorale Prelude on Genevan Psalm 25*. The application of pastoral elements in this piece is more sensual compared to his previous works. The movement persistently reflects on the initial theme, which is accomplished in a fragmentary way.

Regarding my performance considerations, the *quasi-ostinati* in the pedal section call for a continuation of flow that can hardly be interrupted. Inflections in the music should occur within the overarching frame so as not to disrupt the strong rhythmic foundation – a statement that holds for both instruments involved. The movement does, however, suggest pensive qualities, calling for *rubato* and *ritardando* at given opportunities, which should be kept in mind. In considering my performance, the composer called for more expressive playing overall, with particular emphasis on the cadences, and the recognition of moments where instrumental dialogue is prominent (e-mail communication, Kloppers, December 2024).

III. *Pas de deux*

This movement is a rondo based on the classic examples of Haydn, Beethoven, Chopin, and Brahms in which the A-theme reappears in varied forms and the secondary themes continue to have a motivic affinity to the main theme. However, Kloppers described his application of the form as “more edgy like that of the neo-Classic composers, Bartók, Hindemith, and Prokofiev” (e-mail communication, Kloppers, February 2024).

In this movement, the chordal structures that have long since become part of Kloppers’ compositional “language” are featured in a “question-and-answer” type of dialogue between the two dancers. Accordingly, the movement refers more to Kloppers’ more conventional style than is the case in the two previous movements. While it defies the strictures of uncompromising compositional approaches in its colourful exploration of tonal and chordal expression, it may still be described as an instance of (compositional) “freedom bound by discipline”. The use of dissonance, the tritone, and dominant augmented chords, together with transformations of the theme, results in a most colourful effect in this movement in which chord constructions may be traced to the theme. However, the work presents a completely different sonic “world” than what was encountered in the other compositions discussed in this chapter.

Regarding my performance considerations, overall, the tonality in this movement is used in a “cleaner” and freer sense than in other works by Kloppers. This implementation probably supports the display of the solo qualities of the saxophone: the degree of musical freedom in this movement accommodates the saxophone’s overall character. However, while being idiomatic for the instrument, the music is challenging and demands considerable discipline from the player – an aspect well known in Kloppers’ oeuvre. Pre-eminent is the maintenance of an expressive dialogue between the two instruments. As in *Piece Concertante*, this work requires a high level of ensemble playing marked by extreme accuracy. When considering registration choices, it remains imperative that the individual melodies are projected effectively, considering the saxophone’s inherent solo capabilities.

6.4 *The Last Rose of Summer: reminiscences in autumn for piano and organ*³⁰

In this imaginative interpretation of Thomas Moore’s poem, “The Last Rose of Summer”, Kloppers offered an artistic stylisation of the song that simultaneously features the qualities of an esoteric, improvisatory style and aspects of his predilection for motivic work. Written in

³⁰ My performance of this work may be accessed at https://youtu.be/_DCCPiOZ7Y.

2011, this work allowed Kloppers to take his melodic departure from the arrangement by Irish composer George Alexander Osborne (Kloppers, 2012). Although the setting is tonally conceived, notably in the organ part, it is rich in tonal colouring and is deeply contemplative. The words of Moore’s poem are suggestive of loss and sorrow: it conjures up images of sadness, loneliness, and nostalgia in the autumn of life. Appropriately, the work itself originated during a time of adversity and affliction for the composer. As Marnie Giesbrecht and Joachim Segger, for whom Kloppers composed the work in 2011, have remarked, it is “a deeply felt composition where *Sehnsucht*, sorrow and leaving life are palpable” (Giesbrecht & Segger in Viljoen et al., 2020:4).

At the climax of the song, the piano part seems to suggest elements of Rachmaninoff, also conjuring up the “bell” effects which, earlier, Kloppers used in his large-scale piano work, *Reflections. Prologue, Variations, Epilogue on an Afrikaans Song* (1998).

Slower (♩ = 88) shape expressively

31

p

8th legato

8th . . |

8th . . |

Example 6.3: The “bell” effects in bars 31–33 of *The Last Rose of Summer*

Theme: "Jan Pierewiet"

Moderato (♩ = 72)

Dance-like, but delicate and somewhat sustained

mp

Ped.

Example 6.4: The “bell” effect in the “Jan Pierewiet” theme in *Reflections. Prologue, Variations, Epilogue on an Afrikaans Song* by Kloppers

This suggests that, as Giesbrecht and Segger indicate, for Kloppers, *The Last Rose of Summer* represents an instance of personal introspection and contemplation, as was also the case in

Reflections (Giesbrecht & Segger in Viljoen et al., 2020:4). Kloppers' predilection for the use of motific elements becomes evident here, while his symbolic application of motific elements in this composition, for instance, resemble those introduced in *Reflections*.

Kloppers' setting of *The Last Rose of Summer* is less structured than his earlier Canadian works, featuring as it does a compositional style that is freely conceived, almost mystical, yet somewhat fragmented. And yet the composition, which seems to suggest some inner transformation, is far more accessible to the listener than many of Kloppers' other compositions. Of the thematic elements, only colouration can be detected in this composition. To achieve this effect, Kloppers reverts to the use of static harmonies, again used functionally as a sound effect. This type of functional harmonic use has previously been detected in *Piece Concertante* and it forms part of Kloppers' compositional "signature". As a means of adding reflective elements to this work, Kloppers increases and somewhat distorts the metre of the melody from bar 74 onwards.

From a performer's perspective, the contemplative nature of this work requires the maintenance of a sustained, peaceful and flowing atmosphere throughout much of this composition. The choice of registration in the organ part remains important so as not to overshadow the piano part – which at times fulfils a purely supporting role. The abundant use of *rubato* requires particular attention as a means of enabling successful ensemble playing.

6.5 Further considerations regarding the performance of the later Canadian works

With his relocation to Canada, Kloppers found himself in an unfamiliar musical realm that starkly contrasted with that of his earlier compositions, which were predominantly European-influenced. In his interpretation, trends in French-Canadian organ music revealed its sonic milieu as somewhat cool and sober (Viljoen et al., 2020:226). Among his Canadian contemporaries, Kloppers identifies only with the Neoclassical approach used by Gerald Bales (e-mail communication, Kloppers, February 2024; Chartier, 2017). His relocation to Canada had a profound impact on his compositional output, though. Although religion and Christianity remain a central aspect of most of his works, his transition from a German-based tradition to an Anglican affiliation served to establish and develop a new musical milieu in him, notably for his liturgical organ works. The relocation also generated an ability to broaden his compositional horizon beyond that of liturgical works: Canada offered exposure to a new cultural milieu, which Kloppers used in his later compositions in innovative and resourceful ways ("Composer Showcase – Canadian Music Centre", n.d.).

As noted in the introduction to this chapter, in these later works, there is a less direct application of the identified thematic elements in contrast to the earlier compositions. Kloppers reverts to a less noticeable implementation of the themes, essentially using a less complex strategy and approach to composition, one often dictated by the inspirational (thematic) material and the instruments that inspired his works composed during this period. However, he continued to use the familiar chord structures which, by now, had come to constitute an essential element of his compositional idiom. Even where he displays less tonal freedom, such as in *Southern Hymn Tunes*, he continues to express his familiar use of colourful variational forms.

However, in the later Canadian works, subtle traces of conflict remain between Kloppers' inclination to draw on French and English idiomatic style set against elements of his German background and training. For this reason, Kloppers never fully achieves the spontaneity found in French organ music since his compositions remain grounded in the use of motivic elements that can be traced to his German background. This conflict is somewhat alleviated in the compositions discussed in this chapter, either through the choice of inspirational material, such as folk tunes, or by incorporating other instruments together with the organ. As became apparent in my discussion of *Passage du temps*, the accommodation of a solo instrument forced Kloppers to temper the complexities in his music to feature the saxophone, for instance, successfully alongside the organ. This results, to some extent, in the fragmentation of the accompanying part, allowing the solo instrument to come to the fore and avoid being dominated by the organ.

Perhaps the last word on the aspect of time and its passing should be left to Kloppers himself. In his musicological teaching handbook he states:

Time is *not an aspect*, but *functions in all the aspects mentioned*. Each aspect uses time in its own unique way: Music is based on time and any musician needs a solid understanding of time (Kloppers, 2013).

Through this lens, the narrative trajectory of music becomes illuminated and its growth, transformation, and reflections of maturity are revealed and understood. Kloppers' statement that music is based on time refers to the ephemeral aspect of music and its fleeting, transient nature, which, unlike visual art or literature, unfolds in time. Thus, music exists primarily in the moment of performance. Yet Kloppers' contextualization of music as "an integral part of life", with its unique qualities contained as a distinctive "language", the interdisciplinary nature

of music, the recognition of music as a human art, and its powerful reflection on religion, underline his encompassing vision of music. This view envisages music as being fundamentally different from other art forms, in its very nature being not only “enduring”, but also a reflection of faith and the revelation of God’s creation and His character.

CHAPTER 7

CONCLUSION

7.1 Research objectives and research question

Through the process of artistic research, this thesis focused on a selection of important organ works by Jacobus Kloppers. The study included works of special aesthetic interest and complexity regarding their compositional value, intricacies, and sophistication, and also their thematic components, geographical significance, and importance in respect of performance considerations.

The main questions underlying the study were how the selection of works considered here could be situated within the composer's compositional path of development, what meaningful patterns and themes could be deduced from them, and how such findings would influence their performance.

Lester, Cho, and Lochmiller (2020:9) describe thematic analysis as “a nonlinear, iterative process”. This was certainly my experience as I planned my performance programmes, starting with selecting the repertoire, studying the scores and the relevant literature – including studies of Kloppers' work and his personal statements on his oeuvre – and identifying pertinent themes as I prepared for my public performances. As is evidenced in this chapter, context increasingly became imperative to meaningfully situating musical “codes” and thematic content within a justifiable interpretive framework. In addition, finding repeated patterns of meaning in the works I studied brought to the fore latent, deeper themes in the available “data” that, undoubtedly, shaped my interpretation of the works concerned.

7.2 Research process

A practice-based approach was followed because it enabled the research question to be systematically explored through a creative process that culminated in performance. In this case, the creative process itself, including the preparation for and the eventual performance of the works involved, dictated the nature of the knowledge gained. As argued earlier, the research question could not be answered to satisfaction through traditional research methods, because a theoretical view alone neglects the process of unfolding experience and continual adaptation that was achieved through a systematically unfolding practice-based approach. Therefore, this method of enquiry is original and significant in the context of Kloppers' oeuvre.

The research process began with the establishment of coding and a thematic structure that would serve as an overarching framework for my analysis. Based on my pre-existing knowledge and experience of Kloppers' organ works, coupled with a preliminary literature review, I followed a deductive process to identify the underlying themes. These themes were employed as an initial point of departure and were subsequently confirmed through further investigation. The themes of dissonance, juxtaposition, dialectics, linearity, colouration, neonatality, Impressionism, mysticism, proclamation, and rhetoric then facilitated my further analysis of the data. The themes were explored by examining Kloppers' compositions and by the inclusion and scrutiny of relevant works by other composers. Such works were either indicated by the composer or included for their applicability to a specific programme. The findings arrived at through thematic analysis informed my practical preparation for each performance. This enabled me to gain an intimate knowledge of the compositions, both structurally and functionally, which made possible a new level of familiarity with the works on my part, which led to my attaining the expected levels of performance standard. As the study unfolded, thematic analysis facilitated a comprehensive understanding of the compositions included in my project; it served to aid my exploration of multiple perspectives on the works and generated nuanced insights into this complex body of work.

To adhere to a practice-based approach, as detailed in chapter 2, I adopted a reflexive strategy. This approach allowed me to incorporate practice sessions, tutored sessions with my supervisors, actual performances, and reflection on and contemplation of such performances through video recordings. As noted, besides the musical scores that were explored, the published literature and personal correspondence with the composer were also included. Importantly, I was continuously on the lookout for thematic elements and traits in the compositions, documenting and cross-referencing such phenomena in the larger selection of works. In this way, the coding of musical elements related to the themes enabled a broader perspective to develop on the selected works and this helped me to recognise links and/or dissimilarities in the selection of works and among other examples of influential repertoire.

Based on these observations, I consider a practice-based strategy and a thematic analysis approach to have been meaningful in my research, given their ability to make possible the thorough documenting of factual knowledge and their mediation of a keen awareness of the research materials. In this context, practice-based research served to answer the research question by generating new knowledge and by enabling further insights through a process of systematic enquiry. The subsequent reflexive and contextual analysis ensued, leading to a more

informed interpretation of the organ works and the sharing of relevant findings through the documentation included in this thesis.

7.3 Principal findings

Through the initial exploration of the selected works, it became clear that a combined chronological and geographically based structure would be best suited to categorizing and contextualizing the selected compositions. This life-period classification demarcated the oeuvre into three periods, allowing the exploration of a dialogue that emerged between the composer and the various compositional influences he experienced in the locations in which Kloppers studied and later worked.

Regarding his early and transitional works, several thematic elements became apparent. Neo-tonality, linearity, dissonance, and colouration feature in Kloppers' compositions from the outset. Among these, the most prominent themes identified were neo-tonality and dissonance – important themes that persisted throughout the entire span of the works studied. As a result of reflecting on compositions from the early period, however, an important finding was Kloppers' use of dissonance in different, even opposing contexts, and that this had implications for the interpretative strategies for the works concerned. In this respect, as noted before, context became increasingly imperative to situating musical “codes” and thematic content meaningfully within a justifiable interpretive framework. Dissonance in later works, such as that in *Toccata on Genevan Psalm 84*, reflects an effect distinct from the dissonant elements found in the second variation of the “transitional” *Partita on Psalm 116*. Both works were composed during a period of upheaval in Kloppers' personal life and his adaptation to new circumstances in an unknown country. Both are also grounded in a deep and lifelong Christian commitment of faith. However, the marked contrast between them is found in the application of dissonance. Whereas in the *Partita* dissonance creates tension and drama, symbolizing the composer's intense despair and feelings of displacement, in the *Toccata* dissonance builds a sense of anticipation and ecstatic religious jubilation, “resulting in a grandiose and majestic effect” (Viljoen & Viljoen, 2021:84). Yet the same basic chord constructions were used to create these effects, in both cases drawing on dissonance as an “unstable” element (see, again, Cazden, 1980:166). This aspect had to be considered as an important factor influencing my interpretation of the two works.

Earlier in the study, it was remarked that musical consonance and dissonance represent polar opposites. However, a more intensive study of Kloppers' worldviews and Christian–

philosophical orientation brought to the fore that, in both art and life, he opposes such dualisms. The examination of a handbook prepared for his students at King's College (Kloppers, 2013) revealed his criticism of one-sided ways of understanding music and a non-reductionist approach, which also influenced his views on composition. From such a standpoint, thematic "equivalence" led to the conclusion that, for Kloppers, the construct of dissonance could take on different functionalities and, accordingly, altered patterns of meaning – as is clear from his *Partita on Psalm 116* when compared to *Toccata on Psalm 84* composed somewhat later.

My exploration of "patterns of meaning" also revealed how Kloppers' early and transitional works speak through an individualistic compositional "voice", even though they provide evidence of the influence of other composers. *Chorale Prelude on "St Theodulph", "All Glory, Laud and Honour"*, for instance, draws inspiration from Walcha's compositional idiom (Du Plooy & Viljoen, 2020:65) and that of Hindemith, but takes on its own dynamic and aesthetic character. Despite a relatively conventional melodic point of departure, the work shows elements of harmonic freedom, culminating in a novel harmonic application. However, typical of Kloppers' broader compositional points of departure regarding his liturgical output, Reformed dogma is central to the work, so that it remains steadfast in its spiritual message. Whereas works by Walcha and Hindemith therefore shaped my views on *St Theodulph*, simultaneously, a conscious engagement with the thematic content situated the composition in the context of Kloppers' emerging compositional identity.

However, from the perspective of a performer, the elements of neo-tonality and dissonance in the early and transitional works posed challenges. In departing from more traditionally established tonal structures and principles, these thematic elements required acclimatization in playing, and this could also be the case from an audience's perspective. As these works became more established through the preparatory phases of my study, some degree of familiarity developed. However, I found that they would never "sit" completely comfortably and therefore required a high degree of attentiveness and concentration during their performance. Nevertheless, simultaneously, from the outset, thematic "points of referral" provided interpretative "anchorings" that served to shape my interpretations and sensitize me to recurrent patterns of meaning and ways of approaching these contextually.

In reflecting on his early Canadian works, the evolution from Kloppers' strong previous German Lutheran background to a noticeable French influence became apparent to me. In this segment of my repertoire, his use of plainchant specifically marked the progression towards a

French-oriented and liturgically inspired approach. Thus, compositions from this period were still found to be generally submerged in a sacred and religious directive. As traces of an evolving and renewed compositional style were observed, I experienced these works as being evolutionary, even though some German-Lutheran elements remained audible. Witness to this evolution is Kloppers' altered application of the explored thematic elements, as his use of neo-tonality and dissonance was now more distinct yet freer in application.

As my research was grounded in a thematic interpretive perspective, the multi-faceted application of the previously identified themes became even more apparent, while the expanded use of new themes came to the fore. Previously identified themes remained in the early Canadian works, yet a novel use of mysticism, Impressionism, and juxtaposition surfaced, all functioning within a newly conceived sonic milieu. Stronger compositional influences from composers such as Dupré, Duruflé, Messiaen, and Hindemith were now seen, as was confirmed by the composer. An example of this is the previous minimally texturized linearity found in earlier works, which was now being replaced with dense and rich textural chords.

Noteworthy is that the early Canadian works were also found increasingly to deploy the use of dialectics and an expanded use of discourse in comparison to the earlier works. This eventually culminated in the composition of *Dialectic Fantasy*, a pivotal work in his larger oeuvre and one which may be seen as a transformative and significant contribution to twentieth-century organ literature. Kloppers applied principles of dialectics in many ways, including through the antithesis of the sharp disparity between the two main themes, and effects suggesting affliction and anguish set against peace and acceptance. The use of colouristic elements and dissonance in this composition stands in contrast to that of earlier works, in which their application was more apparent. In *Dialectic Fantasy*, traces of French idioms remain, with a more nuanced and subtle application of those themes. This work is the first example in which Kloppers employed the 12-tone technique with a densely structured linearity, in doing so departing from earlier compositional trends where linearity was used unadorned. The use of dialectics as a thematic element persisted in his future compositions. The aesthetic and structural complexity of the *Fantasy* work made it challenging – yet extremely fulfilling – to perform.

In the early Canadian works, Kloppers explored the use of plainchant – evidence of his inspiration from notable French composers. This transpires in the expression of mysticism through specific applications of registration (including use of the *tremulant* register), his choice of chordal colouring, and the use of dissonance associated with Olivier Messiaen. It can be

argued that the tremulant register pertains to mysticism through creation of its ethereal sound that mimics human emotion, spiritual awe and divine inspiration. His later joyful rhythmic treatment of toccata passages is again reminiscent of Messiaen's application of this element. These aspects signify a distinct departure from Kloppers' previous strong German-influenced liturgical works. His use of mysticism presents a significant challenge for the performer as a meditative understanding of these works, often freely conceptualized against a complex chord structure, is a requirement for understanding their expressive demands.

With *Piece Concertante for Organ, Piano and Timpani* Kloppers entered a new sonic context. Initial traces of Impressionism gave way to an intense application of colouration, the suggestion of French influences, and an ongoing use of dialectics. Apart from the challenges of ensemble playing, all these aspects needed to be thoroughly studied and mastered as part of my interpretation. Although thematic analysis provided useful points of "anchoring", the work's structural and aesthetic complexity, which the composer acknowledged as being "too intricate" (Kloppers in Viljoen et al., 2020:235), posed special challenges.

In the later Canadian works, evidence of Kloppers' changing compositional process could be discerned. In general, his later compositional style was seen to represent greater simplicity of style, while at the same time becoming intellectually more complex and profound. Elements of introspection and contemplation were found to be more prominent. Signs of tension, however, remained with respect to German, and specifically Lutheran, influences as opposed to the French and English idiomatic style by which most works from this period are characterized.

Regarding the final set of compositions that were studied, these revealed even more noticeable signs of compositional evolution. In *Passage du temps*, Kloppers indicated that the progression of time alludes to his engagement with early compositional techniques dating back to the seventeenth century (Kloppers, 2016). This reference, however, holds broader value also in his own stylistic development and his geographical and biographical encounters, again reflecting elements of evolution and transformation. It was notable that *Passage du temps* suggests a degree of liberation from twentieth century established rhythmic and melodic applications, evidence of the ongoing forging of Kloppers' individualistic musical identity. Following my analysis of this work, it became clear that, together with *Dialectic Fantasy*, these are the only two works that feature an application of a 12-tone construct, in both cases one grounded in a tonal context. This is a considerable departure from a "normal" 12-tone row, which functions without any indication of tonality. When comparing these two works, *Dialectic Fantasy* was

found to remain more tonally anchored in contrast to the broadly tonally free conceptualized *Passage du temps*. This is an example of the “non-linearity” in my research, where findings were correlated and reconsidered.

Whereas it is idiomatic for both instruments involved, *Passage du temps* is a challenging work that demands considerable discipline from both players, especially in maintaining the expressive dialogue between the two instruments. As in *Piece Concertante*, a high degree of ensemble playing and accuracy was called for.

In *The Last Rose of Summer*, Kloppers artistically styled a poem in an improvisatory context marked by nostalgia and a rich tonal colouring. This deeply contemplative work suggests traces of introspection. Although only colouration features prominently in this work, Kloppers’ unique compositional style remains ever-present through his use of motivic elements and a fondness for functional harmonies.

Regarding aspects of performance, retrospectively, it may be remarked that regular tempo and rhythmic changes were seen to permeate the later Canadian works. This posed a challenge in that a coalescent rendering, marked by ample rhythmic and dynamic contrast, should be achieved. This aspect was particularly demanding in the ensemble works that formed part of my programmes. Simultaneously, as noted, in works from this period, elements of an improvisational approach become apparent. Again, I found this challenging in that my performance should imply spontaneity and an avoidance of predetermined structures – yet the undeniable underlying “structuring” of the works required a disciplined approach. Nevertheless, as already remarked, greater simplicity permeates the works from this period. For Kloppers, this was a matter of principle. After composing *Concerto for Organ, Strings and Timpani* (later to be transcribed as *Piece Concertante for Organ, Piano and Timpani*), he aimed not to revert to the levels of complexity and intricacy by which the work was marked, specifically regarding his ensemble and orchestral works (Kloppers in Viljoen et al., 2020:235). However, this intention was only partially realized in some of the compositions that followed.

Finally, some general remarks on the body of work included in my project may be offered. Kloppers’ characteristic compositional language, generally marked by complexity, despite clear evolutionary development over the periods studied, remains distinctive and unique, allowing for consistently recognizable stylistic elements during the compositional periods discussed in this thesis. His individualistic “language” finds expression in a subtler and more restrained way in the later works, while in the composer’s most recent compositions greater

compositional freedom, even elements of improvisation, were encountered. From an interpretative point of view, I concluded that Kloppers' overarching compositional development allowed for greater simplicity over time while simultaneously becoming more emotionally and intellectually profound.

Simultaneously, the influence of German Baroque and a strong affinity for Bach, originating in his earliest compositions, endures throughout Kloppers' compositions as studied in this research and documented in this thesis. These influences include the use of older musical forms, such as passacaglia and toccata, and familiar modalities such as fugal entries and pedal points, but also profound idiomatic influences of rhetoric and proclamation. Finally, the religious significance of many of his works is an essential element of Kloppers' actuality. Many of his compositions speak of a deeply religious conviction and proclamation. Although his later works explore secular and contemporary themes, as seen in his *Celtic Impressions*, for instance, even in such larger-scale concert works religious elements remain palpable, especially in moments where Kloppers aspires to communicate the profound.

7.4 Main contributions to this research

Previous studies on the organ works of Jacobus Kloppers have focused mainly on the stylistic influences on Kloppers' works. Viljoen and Viljoen (2021), Eigelaar (2017), and Carstens (1995) have investigated stylistic aspects and compositional concepts as evident in demarcated areas of his work. Biographical information has been documented by Du Plooy (2013) and Viljoen et al. (2020). In addition, Van Rensburg (2021) recorded how Kloppers' works after 1993 were shaped by his guiding compositional principles, religious philosophies, and general worldviews.

Although this study also contributes with regard to stylistic and aesthetic influences, these aspects form part of a broader investigation which, ultimately, focuses on aspects of performance. Therefore, this is the first study that comprehensively engages with a segment of Kloppers' organ oeuvre through a systematic perusal of thematic elements and complexities, and a tracing of the way his compositional style within this demarcated body of work unfolded over time, in addition to the persistence and altered application of thematic elements present throughout all the works discussed.

Regarding the practical and performance aspects in a body of work known for its intricacies, the hope is that this research holds future value for performers of Kloppers' works. My project

has aimed to contribute to an informed approach to the interpretation of the organ works discussed here, offering new perspectives on the style and structure and thoughtful considerations of registration. It is hoped that the strategies discussed in this study represent justifiable perspectives on a wider array of performance decisions.

7.5 Limitations of this research

As an integrated study, within the scope of this project, the research presented in this thesis offers points of view derived from a practice-based vantage point, one facilitated by thematic analysis. Thus, it does not attempt to give detailed information relevant to all of Kloppers' organ compositions but focuses instead on a body of aesthetically and compositionally important works. Nevertheless, I hope that, in certain respects, my research provides an overarching perspective on the works included in my discussions as exemplified by the thematic approach of my analyses.

Yet, in itself, the choice of thematic analysis as a qualitative research strategy can be seen as restrictive, as the research was rooted in a specific method and conducted within a well-demarcated area. None of the other qualitative research methods initially considered, however, held comparable value in accommodating the ongoing dynamics and evolution of the practice-based research process.

Progress with my research was initially affected by the worldwide Covid-19 outbreak, limiting physical interaction between the researcher and the respective study leaders and having an impact on the first performance in my series. This factor prolonged the study period, but the project remained focused due to the willingness and accommodating attitude of all involved.

7.6 Recommendations for future work

Conceived within the confines of an integrated project, the research presented in this thesis focused on a selection of organ works by Jacobus Kloppers with reference to some works by other composers where relevant. Further consideration of his broader organ oeuvre, and other works for piano, voice, choir, and orchestra as part of his considerable compositional output, therefore, remains significant and open to exploration.

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