

ABSTRACT

Title of Dissertation: VLUG 295 | ʻN STRYKKWARTET IN TWEE DELE.
FLIGHT 295 / *A STRING QUARTET IN TWO PARTS.*

Johannes Hendrik Visser, Doctor of Musical Arts, 2024.

Dissertation directed by: Professor Robert Gibson, University of Maryland
School of Music

This work is a critique of the social injustices committed by the oppressive South African government at the height of the *Apartheid* era. Its commentary is exemplified through the metaphor of Flight 295 – a South African Airways flight that crashed in the Indian Ocean in the late 1980s. The crimes against humanity committed throughout South Africa by the *Apartheid* regime find a chilling parallel in the events that caused the crash of Flight 295. En route from East Asia, it is widely acknowledged that the Boeing 747-200 Combi was carrying volatile arms in its cargo compartment. Severe turbulence is said to have caused the arms to destabilize, causing a fire that engulfed the aircraft mid-flight. The recklessness of the government in smuggling unstable black-market arms to South Africa (which would then be used to fight a “war” against people of colour) on board a passenger flight, showed their lack of concern for human life. It is an awareness of these atrocities that this composition strives to share with audiences through the expression of the emotions that I feel when I think of the events of that

horrific era in the history of my country and culture. I believe that it is important to share this uncomfortable historical event with people so that we can fight against similar human rights violations happening daily around the world.

VLUG 295 | 'N STRYKKWARTET IN TWEE DELE.

FLIGHT 295 / *A STRING QUARTET IN TWO PARTS.*

by

Johannes Hendrik Visser

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2024

Advisory Committee:

Professor Robert Gibson, Chair
Associate Professor Gretchen Horlacher
Associate Professor David Neely
Associate Professor Mark Wilson
Professor Misha Kachman, Dean's Representative

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2024

Program Note

This work is a critique of the social injustices committed by the oppressive South African government at the height of the *Apartheid* era. Its commentary is exemplified through the metaphor of Flight 295 – a South African Airways flight that crashed in the Indian Ocean in the late 1980s. The crimes against humanity committed throughout South Africa by the *Apartheid* regime find a chilling parallel in the events that caused the crash of Flight 295. En route from East Asia, it is widely acknowledged that the Boeing 747-200 Combi was carrying volatile arms in its cargo compartment. Severe turbulence is said to have caused the arms to destabilize, causing a fire that engulfed the aircraft mid-flight. The recklessness of the government in smuggling unstable black-market arms to South Africa (which would then be used to fight a “war” against people of colour) on board a passenger flight, showed their lack of concern for human life. It is an awareness of these atrocities that this composition strives to share with audiences through the expression of the emotions that I feel when I think of the events of that horrific era in the history of my country and culture. I believe that it is important to share this uncomfortable historical event with people so that we can fight against similar human rights violations happening daily around the world.

vir kelly

Acknowledgements

To Professor Robert Gibson. Thank you for your endless support, for believing in me, and for helping me realize my dreams. I am especially grateful to you for showing me how to believe in my art. When we began working together, I had no artistic identity, no voice, and no confidence. You have shown me what it means to believe in myself and see value in who I am. Thank you for always vouching for me, for always being understanding when life became overwhelming, and for being my greatest advocate, no matter the circumstances. I am forever grateful, and I look forward to many more years of friendship, collaboration, dreaming, and turning those into reality in our community.

To Professors Gretchen Horlacher, David Neely, Mark Wilson, and Misha Kachman. Thank you for taking the time to review my thesis. Your insight into contemporary composition, aesthetics, current musical trends, orchestration, and musical philosophy as shared with me through our conversations during my time at UMD has been invaluable. I am especially grateful for the contribution that you made to who I am as a musician today. Whether it was discussing expression and musicality through rhetoric in looking at Debussy and Strauss, or how movement and momentum tie inextricably to music and musicality, or how orchestration, timbre, and careful sonic planning can bring a composition to life, what I gained from these experiences have forever influenced my artistic identity. We have shared many memorable moments that I will continue to cherish going forward. I hope we can continue to collaborate in the future.

To my mentors and professors who contributed vitally to my growth as a musician during my studies at the University of Maryland: Dora Hanninen, Michael Votta, Daniel Zimmerman, and Thomas DeLio. Thank you for all that you have given me. You have each played a significant, meaningful role in my education, both in and out of academics. For that, I am very grateful!

A special thank you to Professor William (Bill) Evans and his wife, Nancy. Words fail when trying to encompass what you two have meant to me. Thank you for always bringing light and life to a room. Thank you for always thinking of us – somehow you always knew when I needed a message of encouragement or support. And thank you for always believing in me and my artistic vision. I look forward to many more years of friendship, laughter, and kindness.

Aan Oom Heinrich. Vir al oom se konstante ondersteuning, vir die onuitputbare goeie advies wat in 'n konstante riviervloed na my kom, vir al die goeie grappies, wonderlike stories, herinneringe deel, en konstante liefde wat oom na my gestroom het. Baie dankie!

Aan Luke. Bra, jy was só 'n yster vir my gewees in hierdie rowwe tyd. Thanks vir die konstante bemoediging, vir die wonderlike stories deel, vir al die k@k praat sessies (of which there were many), roadtrips beplan, fantasize oor klas brannas, en

vir al die onophoudelike support wat jy vir my gegee het! Daarsonder sou ek dit nie gemaak het nie.

To all my friends, both here in the United States and in South Africa. Thank you for your constant support, for great stories, laughter, memories, and quality roasts. A special thank you to my Maryland friends: Neka Borders, Izzy and Tina Miller, Sean Klink and Cassy Powers, Molly Leach, Sophie Rymarowicz, Brianne Steif, Wesley Hornpetrie, Rizgar Ismael, William Kenlon, Gil Cruz; and my South African friends: Alexander and Colette Wehmeyer, Petri Gilbert, Albie and Hanna van Schalkwyk, Rudolph and Emma Willemse, Niel and Talita Booysen, and Pieter Du Plessis.

Special mention goes out to my Monteux friends: Allion Salvador, Zach Banks, and Yale Rosin. Thank you from the bottom of my heart for reminding me what is important, and why we sacrifice so much in the pursuit of our art. Sometimes, it can be difficult to keep perspective, but I always know that I can turn to you all to remind me what this is all about. I cannot wait to see you all again in Maine over the summer.

To Kelly. Where do I begin? The endless stream of love, compassion, support, understanding, companionship, comfort, and faith that you showed me over the past few years (and for a good while before that too) is simply overwhelming. Without you, all of this would not have been possible. I love you and thank you!

To my family, Reinier, Maria, Jeanne-Marié, Hanu, Charl, and Lorinda. Baie baie dankie vir julle bodemlose liefde, ondersteuning, hulp, aanmoediging, hoop, vertrouwe, en geloof. Al het dit partykeer maar moeilik gegaan, sou ek dit geensins sonder julle kon doen nie. Ek is baie baie lief vir julle!

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vlug 295

johannes visser

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vlug 295

'n strykkwartet in twee dele
a string quartet in two parts

Johannes Visser
Op.11

Program notas (Programme notes):

This work is a critique of the social injustices committed by the oppressive South African government at the height of the *apartheid* era. Its commentary is exemplified through the metaphor of flight 295 – a South African Airways flight that crashed in the Indian Ocean in the late 1980s. The crimes against humanity committed throughout South Africa by the apartheid regime finds a chilling parallel in the events that caused the crash of flight 295. En route from east Asia, it is widely acknowledged that the Boeing 747-200 combi was carrying volatile arms in its cargo compartment. Severe turbulence is said to have caused the arms to become unstable, causing a fire that engulfed the plane in mid-flight. The recklessness of the government in smuggling unstable black-market arms to South Africa (which would then be used to fight a “war” against people of colour) on board a passenger flight, showed their lack of concern for human life. It is an awareness of these atrocities that this composition strives to share with audiences through the expression of the emotions that I feel when I think of the events of that awful era in the history of my country and culture. I believe that it is important to share such harsh history with people so that we can fight against similar human rights violations happening daily around the world.

Hierdie werk lewer kommentaar op die ongeregtighede wat deur die onderdrukkende Suid Afrikaanse regering gedurende die apartheid era gepleeg was. Die kommentaar word verteenwoordig deur die metafoor van vlug 295 – 'n Suid Afriaanse Lugdiens vlug wat gedurende die 1980s bo die Indiese Oseaan verongeluk het. Die misdade teen die mensdom wat deur die apartheidregering gepleeg was vind 'n rillende verteenwoordiging in die gebeure wat tot die ongeluk van vlug 295 gelei het. Oppad vanaf oos-Asie word dit breedvarig aanvaar dat die Boeing 747-200 kombi onstabiele wapens in sy vragkompartement vervoer het. Dit word beweer dat erge onstuimigheid in die lug veroorsaak het dat die wapens aan die brand geslaan het en gelei het tot die ongeluk. Die onverantwoordelikheid van die regering, deur die vervoer van onstabiele wapens na Suid Afrika (wat gebruik sou word om teen anders-kleurige mense te veg) op 'n passasiersvlug, betoon hulle onagting teenoor mense. Dit is 'n bewustheid van hierdie gruweldade wat hierdie komposisie streef om met gehore te deel deur die uitdrukking van die emosies wat ek ervaar wanneer ek aan hierdie aaklige gebeure in ons geskiedenis dink. Ek glo dat dit belangrik is om hierdie ongemaklike geskiedenis met mense te deel sodat ons vandag teen soortgelyke ongeregtighede rondom die wereld kan baklei.

Tydsduur (Duration): circa 18:30

Volledige partituur (Full score)

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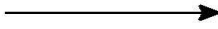






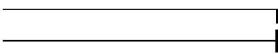

Februarie 2024

performance instructions


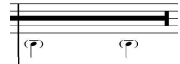



abbreviations:

m.s.p.	- molto sul ponticello
s.p.	- sul ponticello
s.t.	- sul tasto
m.s.t.	- molto sul tasto
dist.	- distorted sound. Distort the sound using any means possible such as heavy bow weight, m.s.p., or any other technique the performer desires.
m.dist.	- as distorted a sound as possible.
c.l.b.	- col legno battuto
norm.	- normal playing. Cancels any previous performance instructions except for pizz. and arco.
port.	- portamento

symbols:


	- arrow: shows a gradual change from one technique to another.
	- Bartok pizz.: pizz. where the string slaps the fingerboard.
II:	- string number: indicates an advisable string for the passage.
	- quarter tone sharp
	- three quarter tone sharp
	- quarter tone flat
	- three quarter tone flat
	- dotted slur: indicates phrasing
	- brackets: shows the duration for which a performance instruction is valid.
	- an indeterminate very high note

notations:

	- this notation indicates temporally when a gliss. should be started and ended.
	- these small notes are metric courtesies to show where the pulse is during semi-aleatoric passages.
	- headless notes represent indeterminate pitch. The performer should follow the general contour of the lines.
	- this notation indicates that the beamed notes should be played as fast as possible.
	- the notes in brackets indicate which string the natural harmonics should be played on. Artificial harmonics are notated traditionally.

performance instructions

notations - continued:

 - this notation indicates a gradual transition from a sound with no vibrato to one with a wide vibrato. At its widest, the vibrato should not deviate more than a quarter tone from the central pitch.

general remarks:

- vibrato: performers should use as little vibrato as possible throughout this work unless a passage is marked *espressivo* or if the vibrato notation is present.
- rubato: the success of this piece lies in the organic development and shaping of musical gestures. Rubato should be applied generously to allow these gestures to come to full fruition.

vlug 295

I

johannes visser

♩ = 55 onheilspellend
ominous

s.t. → m.s.p.
airy

Violin I

Violin II

Viola

Violoncello

pizz. *p* → *ppp*

sff

p → *sff*

pizz. arco

sff

Detailed description: This block contains the first four measures of the score. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 4/4. Measure 1 is marked 'ominous'. Measure 2 has a 'pizz.' instruction for Violin II and 'arco' for Viola and Violoncello. Measure 3 has a 'pizz.' instruction for Violin II and 'arco' for Viola and Violoncello. Measure 4 has a 'pizz.' instruction for Violin II and 'arco' for Viola and Violoncello. Dynamics include *sff*, *p*, and *ppp*. Performance markings include 's.t.' (sustained) and 'm.s.p.' (more sostenuto).

5 → s.t.

s.t. → s.p. → s.t.
airy

Violin I

Violin II

Viola

Violoncello

pizz. *p* → *ppp*

arco, s.t. sempre molto esp.

port.

pp < *p*

sff

p → *sff*

pizz. arco

sff

Detailed description: This block contains measures 5 through 8. Measure 5 starts with a '5' and a '→ s.t.' marking. Measure 6 has a 'pizz.' instruction for Violin II and 'arco' for Viola and Violoncello. Measure 7 has a 'pizz.' instruction for Violin II and 'arco' for Viola and Violoncello. Measure 8 has a 'pizz.' instruction for Violin II and 'arco' for Viola and Violoncello. Dynamics include *sff*, *p*, *ppp*, and *pp*. Performance markings include 's.t.' (sustained), 's.p.' (sostenuto), and 's.t.' (sustained). A 'port.' (portamento) marking is present in measure 8.

9

12

musical score for measures 9-12. The score is written for four staves: two treble clefs and two bass clefs. Above the first staff, there are dynamic markings *p* and *ppp* with hairpins, and performance directions *m.s.p.* and *s.t.* with arrows. A box containing the number 12 is positioned above the second staff. The first staff has a slur over measures 9-11 and a *m.s.t.* marking above measure 12. The second staff has a slur over measures 9-11, a *mp* marking above measure 9, a *p* marking above measure 10, a *ppp sub.* marking above measure 11, and a *pp* marking above measure 12. The third staff has a *m.s.t.* marking above measure 11 and a *pp* marking below measure 12. The fourth staff has a *pp* marking below measure 12.

13

musical score for measures 13-16. The score is written for four staves: two treble clefs and two bass clefs. Above the first staff, there are performance directions *m.s.t.*, *m.s.p.*, *s.t.*, and *norm.* with arrows. The first staff has dynamic markings *pp*, *mf*, *ff*, and *p* with hairpins, and performance directions *m.s.t.*, *m.s.p.*, *s.t.*, and *norm.* with arrows. The second staff has dynamic markings *p*, *mf*, *ff*, and *p* with hairpins, and performance directions *m.s.t.*, *m.s.p.*, *s.t.*, and *norm.* with arrows. The third staff has dynamic markings *p*, *mf*, *ff*, and *p* with hairpins, and performance directions *m.s.t.*, *m.s.p.*, *s.t.*, and *norm.* with arrows. The fourth staff has dynamic markings *pp*, *mf*, *ff*, and *p* with hairpins.

18

17 (I) *transition as seamlessly as possible*

transition as seamlessly as possible (I)

(II) *transition as seamlessly as possible*

(III) *transition as seamlessly as possible*

(IV) *transition as seamlessly as possible*

ff *mp* *marcato*

ff *mp* *marcato*

ff *mp* *marcato*

sfp *sfp* *f* *p*

19

mf *ff* *ff* *mp* *marcato*

mf *ff* *ff* *mp* *marcato*

mf *ff* *ff* *mp* *marcato*

p *ff* *sfp* *sfp* *f*

21

22

mf *ff* *f molto esp.*

mf *ff* *f molto esp.*

mf *ff* *f molto esp.*

sf *sf* *ffmp cresc. poco a poco*

23

fp *ff*

fp *ff*

fp *ff*

f *ffmf*

25

ffp

ffp

ffp

cresc. poco a poco

f

27

28

m.s.p.

fff

fff

fff

fff

m.s.p.

p

p

fff

29

f

f

port.

mf molto esp.

(p sempre)

♩ = 66 ietwat meer beweging
slightly more movement

32

33

m.s.p.

tr

fff

m.s.p.

tr

fff

pp sub.

fff

mp

s.t. sempre

mp

p

mp

s.t. sempre

mp

s.t. sempre

35

open string

pp

p sempre

norm.

pp

pp

pp

(IV) norm.

mp

41

39

m.s.p.

ff intense

m.s.p.

ff intense

pp

ff intense

43

norm. 8va

ff intense

ff intense

46

46

f (still intense)

f (still intense)

pizz. ◊ arco

pizz. ◊ arco

ff *p* *fff* *fff*

pizz. ◊ pizz. ◊

ff *pp* *fff*

exact pitches are less important than the melodic contour

49

8

f

arco

sf *p*

sf *p*

exact pitches are less important than the melodic contour

52

8va

fff

8va

fff

pizz.

sf

pizz.

sf

54 55

mp \rightarrow ff

mp \rightarrow ff

arco

p \rightarrow ff

c.l.b. norm.

ff

ff

ff

sotto voce

p sub. sempre

ff

sotto voce

p sub. sempre

ff

sotto voce

p sub. sempre

p \rightarrow ff

ff

sffp

f

56

p \rightarrow ff

p \rightarrow ff

p \rightarrow ff

p \rightarrow mf \rightarrow f \rightarrow ff

pizz.

64 **64** norm.

f *fff* *ff cresc. poco a poco*

norm. *f* *fff* *ff cresc. poco a poco*

norm. *f* *fff* *ff cresc. poco a poco*

sf > f intense *sff > f intense*

67

norm. *cresc. poco a poco* norm. norm. norm.

sf > f intense

70

m.dist. s.p. norm.

3 3 3 3 *fff* *f decresc. poco a poco* - - - - -

m.dist. s.p. norm.

3 3 3 3 *fff* *f decresc. poco a poco* - - - - -

m.dist. m.dist.

3 3 3 3 *fff*

73

s.t. s.t.

f

II

♩ = 60 stadig en verlate

slow and desolate

s.p.

Violin I *pp* sempre

Violin II s.p. *mf*

Viola

Violoncello

4

Violin I

Violin II intense

Viola m.s.p. *pp* *f* *p* tr (♯) (♯) (♯)

Violoncello *f* m.s.p. *p* tr (♯) (♯) (♯) spectral collage

7

s.p.

s.p.

m.s.p.

tr

pp

(tr)

f

pp

mf

pp sempre

10

11

p

mf > p

s.p.

tr

pp sempre

s.t.

port.

mp esp.

mf

m.s.p.

tr

sf

13

port.
mf > *p*

p sub.

port.
mp esp. *mf*

m.s.p.
tr

sf *mf* > *p* < *f* > *p*

Detailed description: This system contains measures 13, 14, and 15. Measure 13 features a piano introduction (*p* sub.) in the middle voice and a fortissimo (*sf*) trill in the bass voice. Measure 14 includes a portamento (*port.*) in the top voice, a mezzo-forte (*mf*) dynamic, and a mezzo-piano (*mp* esp.) dynamic in the middle voice. Measure 15 shows a fortissimo (*f*) dynamic in the middle voice and a portamento (*port.*) in the bass voice. The system concludes with a dynamic contour from *mf* to *p* and back to *mf*.

16

pp

s.t.

p sub.

m.s.p.
tr

p < *sf*

Detailed description: This system contains measures 16, 17, and 18. Measure 16 features a piano (*p*) introduction (*p* sub.) in the middle voice and a fortissimo (*sf*) trill in the bass voice. Measure 17 includes a staccato (*s.t.*) dynamic in the middle voice and a mezzo-piano (*mp*) dynamic in the bass voice. Measure 18 shows a pianissimo (*pp*) dynamic in the top voice and a piano (*p*) dynamic in the middle voice. The system concludes with a dynamic contour from *p* to *sf*.

22

19

mf *p*

m.s.p.

p sempre

3 3

m.s.p.

s.t. ghost notes

ppp sempre

23

m.s.p.

p

p

m.s.p.

tr.

n. m.s.p.

mp ³ esp.

sfp

sfp

25

musical score for measures 25-26. The score is in 3/4 time and consists of four staves. The top staff (treble clef) has a melodic line starting with a trill on G#4, marked *p*, which transitions to a note on A4 marked *mf*. Above this staff, dynamic markings *n.*, *m.s.p.*, and *n.* are indicated with arrows. The second staff (treble clef) contains a rhythmic accompaniment of eighth notes. The third staff (bass clef) features a triplet of eighth notes marked *mp esp.* and *mf*. The bottom staff (bass clef) has a bass line marked *sfp*. Trills are marked with *tr* and circled notes with *(s)*.

27

musical score for measures 27-28. The score continues with four staves. The top staff (treble clef) has a melodic line with triplets marked *mp esp.* and *n.*. The second staff (treble clef) continues the rhythmic accompaniment. The third staff (treble clef) has a melodic line with a trill marked *s.p.* and *tr*, and circled notes with *(s)*. The bottom staff (bass clef) continues the bass line marked *sfp*. Dynamic markings *p* and *mp* are present in the third staff. Trills are marked with *tr* and circled notes with *(s)*.

29

m.s.p. → n. n. → s.p.

f ————— *3 p* *3* *5* *tr.* *tr.* *tr.*

s.t. → s.p. → s.t.

(*ppp*) *mp* *pp* sempre

pp

mp

sul A, D

pp

32

n. → m.s.p.

(norm.)

mf esp. *mf esp.*

s.p.

pp ————— *sf* *mf esp.*

n. → m.s.p. → n.

sfp *sf* *p* *sfp* *sf* *p*

20

n. → s.p.

34

f

s.t. → s.p.

p *sfp* *sfp*

8va

sf *p*

mf esp. *f*

n. → s.p.

mp *f* *mp* *p*

37

36

8va

ppp sempre

ppp sempre

8va

p

p *3* *3* *3* *3*

n. → m.s.p.

ppp sempre

39

s.p. —————

(8)

n. ————— 21
tr

mp esp.

(8)

(tr)

3 3 3 3 3 3 3 3 3 3 3 3

ppp

s.p. —————

port.

mp esp.

42

m.s.p.

(tr)

8va

n. ————— m.s.p.

tr

mp esp.

f

(8)

(tr)

3 3 3 3 3 3 3 3 3 3 3 3

n. ————— m.s.p.

tr

s.p.

tr

pp sempre

45

Musical score for measures 45-47. The score consists of four staves. The first staff has a treble clef and contains a triplet of eighth notes, followed by a triplet of quarter notes. Dynamics range from *p* to *f*. Performance instructions include *pizz.* and *s.p.*. The second staff has a treble clef and contains a triplet of eighth notes, followed by a triplet of quarter notes. Dynamics range from *p* to *f*. Performance instructions include *pizz.* and *s.p.*. The third staff has a treble clef and contains a triplet of eighth notes, followed by a triplet of quarter notes. Dynamics range from *mp* to *mf*. Performance instructions include *m.s.p.* and *s.p.*. The fourth staff has a bass clef and contains a triplet of eighth notes, followed by a triplet of quarter notes. Dynamics range from *pp* to *mf*. Performance instructions include *pizz.* and *s.p.*.

48

50

Musical score for measures 48-50. The score consists of four staves. The first staff has a treble clef and contains a triplet of eighth notes, followed by a triplet of quarter notes. Dynamics range from *p* to *f*. Performance instructions include *s.p.*. The second staff has a treble clef and contains a triplet of eighth notes, followed by a triplet of quarter notes. Dynamics range from *pp* to *mf*. Performance instructions include *s.p.* and *arco*. The third staff has a treble clef and contains a triplet of eighth notes, followed by a triplet of quarter notes. Dynamics range from *pp* to *mf*. Performance instructions include *s.p.* and *arco*. The fourth staff has a bass clef and contains a triplet of eighth notes, followed by a triplet of quarter notes. Dynamics range from *f* to *mp*. Performance instructions include *non arp.* and *mp sempre*.

51

s.p. ———

pizz. 3

mp ——— *f* 3

mp ——— *f*

ietwat meer beweging
slightly more movement

55

s.p. ———

s.p. ——— s.t. ———

p ——— *p* ———

s.t. arco ———

pp ———

mp *sempre*

59 s.t. m.s.p. 61 s.t.

pp mf p

m.s.p. tr (s) (s) (s)

mf pp mf p

arco s.t.

sfp p

Detailed description: This block contains the musical score for measures 59, 60, and 61. It features four staves: two treble clefs, one alto clef, and one bass clef. Measure 59 starts with a piano (*p*) dynamic in the first two staves, moving to mezzo-forte (*mf*) by the end of the measure. The third staff has a mezzo-forte (*mf*) dynamic. The fourth staff has a fortissimo piano (*sfp*) dynamic. Measure 60 features a mezzo-soprano piano (*m.s.p.*) dynamic with a trill (*tr*) in the first two staves, marked with *pp* and *mf*. The third staff has *pp* and *mf*. The fourth staff has *sfp*. Measure 61 starts with a piano (*p*) dynamic in the first two staves. The third staff has *p*. The fourth staff has *p*. The first staff has a *s.t.* (sostenuto) marking with an arrow pointing right.

63 s.p. s.t. s.p.

mf mp sfp

s.p. tr (s)

mf mp sfp

s.p. tr (s)

mf mp sfp

sfp

Detailed description: This block contains the musical score for measures 63, 64, and 65. It features four staves: two treble clefs, one alto clef, and one bass clef. Measure 63 starts with a mezzo-forte (*mf*) dynamic in the first two staves. The third staff has *mf*. The fourth staff has *mf*. Measure 64 features a mezzo-piano (*mp*) dynamic in the first two staves. The third staff has *mp*. The fourth staff has *mp*. Measure 65 features a fortissimo piano (*sfp*) dynamic in the first two staves. The third staff has *sfp*. The fourth staff has *sfp*. The first staff has a *s.p.* (sostenuto piano) marking with an arrow pointing right and a trill (*tr*) in the first measure. The second staff has a *s.t.* (sostenuto) marking with an arrow pointing right and a trill (*tr*) in the first measure. The third staff has a *s.p.* marking with an arrow pointing right and a trill (*tr*) in the first measure. The fourth staff has a *s.p.* marking with an arrow pointing right and a trill (*tr*) in the first measure.

66

ietwat minder beweging
slightly less movement

s.p.

s.t. ghost notes

fp

s.t. ghost notes

fp

pp sempre

pp sempre

s.p.

fp

fp

mf

69

port.

mf esp.

s.t.

mp esp.

mf

72

3 3 3 3 3

s.t. m.s.p. *tr* *sf*

s.t. s.p.

mf *mp*

75

74

n. → m.s.p. → n. s.t. *fast, unmeasured*

p *mf* *pp*

s.p. *fast, unmeasured*

tr *fast, unmeasured* *pp* *fast, unmeasured*

pp *fast, unmeasured*

77

mf

mf

mf

mf

79

mp

pp

mp

pp

mp

pp

mp

pp

s.p.

83

82 s.t. s.p. m.s.p. 8^{va} tr

pp *mf* *p* *ppp* sempre

pp sempre

ppp sempre

pp *mf*

86 8^{va} (tr) pizz. sf ff sempre

pp *sf* *ff* sempre

pp *sf* *ff* sempre

p *mf* *p* *p* sempre

mf

n. m.s.p. tr

90

arco pizz. arco pizz. arco

mf *ff* *mf* *ff* *mf*

p

n. → m.s.p. *tr* *mf*

n. → m.s.p. *tr* *mf*

93

95

n. → m.s.p. → n. *arco tr*

p *f*

n. → m.s.p. *tr*

norm. *mf esp.*

n. → m.s.p. (norm.) *port.* *f esp.*

96

n. → m.s.p. → n.

p → *f*

p *mf* *p*

1/2 pressure, ghost notes
s.t.

pizz. arco pizz.

99

s.p.

pp sempre

n. → m.s.p. → n.

mf → *p*

mf → *p*

port.

s.t. port.

mp esp.

arco pizz. s.t. arco port.

p *mf* *p* *mf* → *p*

102

mf *p sub.* *port.* *mf* *m.s.p.* *tr* *sf*

105

105

p *port.* *mp esp.* *mf* *p sub.* *s.t.* *pizz. non arp.* *mf*

109

pp *mf* *p*
m.s.p. *tr*
pp sempre
mp decresc. poco a poco

112

pp *f* *p*
m.s.p. *tr*
pp sempre
f

116

115

Musical score for measures 115-118. The score is in 3/4 time and features four staves. The top staff has a melodic line with a large slur. The second staff has a sustained chord with a 's.p.' marking. The third staff has a trill marked '(tr)'. The bottom staff has a triplet accompaniment. Dynamics include 'mf' and 'p'.

119

Musical score for measures 119-122. The score is in 3/4 time and features four staves. The top staff has a melodic line with a large slur. The second staff has a sustained chord with a 'mf' marking. The third staff has a sustained chord with a 'mf' marking. The bottom staff has a triplet accompaniment.

CURRICULUM VITAE

Johannes Visser | Composer - Conductor
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 16 Salisbury Ave., Kenridge, Cape Town, South Africa 7550
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Education

- D.M.A., Music Composition: May 2024, University of Maryland, College Park – Maryland
- M.M., Orchestral Conducting: May 2020, University of Louisville, Louisville – Kentucky
- M.M., Music Composition: May 2019, University of Louisville, Louisville – Kentucky
- B.Mus., Music Composition and Piano: June 2017, University of Cape Town, Cape Town – South Africa
- Semester abroad study, Music Composition: December 2015, University of California Los Angeles, Los Angeles – California
- Summer school intensive study, German as a foreign language: August 2015, University of Basel, Basel – Switzerland

Training

Composition

- Robert Gibson, University of Maryland, 2020 – present.
- Steve Rouse, University of Louisville, 2017 – 2020.
- Krzysztof Wolek, University of Louisville, 2017 – 2020.
- Hendrik Hofmeyr, University of Cape Town, 2013 – 2017.
- David Lefkowitz, University of California – Los Angeles, 2015.

Piano

- Albie van Schalkwyk, University of Cape Town, 2012 – 2018.
- Francois Du Toit, University of Cape Town, 2014.

Conducting

- Orchestral: David Neely, University of Maryland, 2021 – 2023.
- Orchestral: Kimcherie Lloyd, University of Louisville, 2017 – 2020.
- Choral: Kent Hatteberg, University of Louisville, 2019 – 2020.
- Orchestral: Travis Cross, University of California – Los Angeles, 2015.

Double Bass

- Henrike Kovats, University of Cape Town, 2014 – 2017.
- Roxane Steffen, Cape Philharmonic Orchestra, 2017 – 2020.

Compositions and Performances (selected)

<u>Instrumentation</u>	<u>Title</u>	<u>Duration</u>	<u>Premiere</u>
<i>Symphonic</i>			
Large orchestra	vyf afrikaanse danse: I – sokkie (2022)	02:30	April 2022, College Park, MD: University of Maryland Symphony Orchestra
Chamber orchestra	drie gedigte oor plekke: I – sousousvlei (2021)	10:40	January 2022, College Park, MD: Alarm Will Sound
Large orchestra, Soprano	mabalêl (2019)	17:30	
Large orchestra	klankstruktuur No.2 (2018)	02:10	April 2018, Louisville, KY: UofL Symphony Orchestra
Chamber orchestra	bo-kaap (2018)	11:30	March 2018, Louisville, KY: Orchestra Enigmatic

Large orchestra	madiba se sprokie (2016/18)	10:50	June 2017, Cape Town: UCT Symphony Orchestra
Chamber orchestra	Cleopatra – opera aria (2016)	05:40	
<i><u>Chamber</u></i>			
Vln, Cl, Hn, Bsn	karoo stop: III – glasskerwe (2022)	04:20	September 2022, College Park, MD: TEMPO New Music Ensemble
Fl, B, Cl, Vln, Vla	karoo stop: VII – sterrehemel (2023)	04:45	September 2023, College Park, MD: TEMPO New Music Ensemble
Brass Quintet	prelude vir koperblaaskwintet (2021)	10:20	November 2021, College Park, MD: Barclay Brass
String Quartet	vlug 295 (2023-24)	16:30	May 2023, College Park, MD: Tesla Quartet
Fl, Vcl, prepared Pf	munch museum (2018)	03:30	November 2018, Louisville: UofL Chamber Ensemble
Cl, Hn, Perc, Pf, Vn, Vla, Vcl	Untitled 1 (2016)	09:50	May 2016, Cape Town: The Cone Ensemble
Vcl, pf	sonate vir tjello en klavier (2016)	07:00	
String Quartet	strykkwartet (string quartet) (2015)	06:00	October 2020, Brooklyn, NY: Brooklyn Rider
<i><u>Choral</u></i>			
SSAA	herontmoeting (2017)	05:20	
SSA + Pf	gym (2017)	02:30	
SSAATTBB	straatkafee melville (2016)	04:10	
<i><u>Solo</u></i>			
Harp	fantasie vir harp (2017)	06:20	March 2018, Louisville: Parker Ramsey
Clarinet in B-flat	beeld en dans (2016)	07:10	March 2018, Louisville: Samantha Holman
<i><u>Electronic</u></i>			
Improvised Kalimba, live electronics (Max/MSP)	improvisasie vir kalimba (2018)	07:00 – 17:00	November 2018, Louisville: Johannes Visser
Tbn, live electronics	klankstruktuur no.1 – vir skuiftrumpet en elektronika (2018)	07:30	April 2018, Louisville: C. Estabrook, J. Visser
Sound installation	sound portraits (2018)	45:00	April 2018, Louisville
Fixed media (Max/MSP)	vryheid (2017)	04:00	April 2018, Louisville

Masterclasses

Composition

- Joel Bons, April 2019.
- Bent Sørensen, April 2018.
- Amy Williams (University of Pittsburgh),
Nov. 2018.
- David Dzubay (Indiana University), Nov.
2017.
- Christo Jankowitz (University of South
Africa), Jun. 2016.
- Ian Krouse (UCLA), Sept. – Dec. 2015.

Conducting

- Tiffany Lu, July 2023.
- Hugh Wolff, July 2023.
- Arthur Fagen, July 2023.
- Kenneth Kiesler, July 2023.
- Ludovic Morlot, July 2022.
- Brandon Phillips, June 2019.
- Andrea Vela, Feb. 2018.
- Bernhard Gueller, June 2017.
- Arjan Tien, April 2017.

Selected Awards, Distinctions, and Appointments

- Recipient of 6 competitive composition readings and performances by internationally acclaimed ensembles Alarm Will Sound, JACK Quartet, Balance Campaign, Barclay Brass, Tesla String Quartet, and Brooklyn Rider (2020 – 24)
- Flagship Fellowship recipient from the University of Maryland, College Park (2020 – 24)
- Oppenheimer Memorial Trust Fellow (2020 – 24)
- Assistant Artistic Director of the TEMPO New Music Ensemble (2022 – 24)
- Assistant Conductor of the Prince George’s Philharmonic Orchestra (2022 – present)
- Conducting fellow at the Monteux School and Music Festival for Conductors: Hancock, Maine (2022 – 24)
- Conducting Intern with the Capital City Symphony Orchestra (2022 – present)
- Music Director, conductor, and pianist for the Clarksville Little Theatre production of the musicals *Cinderella* and *Zombie Prom* in Clarksville, IN (2020)
- Private commission to write music for the poetry collection *middelman* by Rudolph Willemse (2020)
- Louisville Civic Orchestra commission for a Christmas Festival symphonic arrangement (2019)
- Conductor of Orchestra Enigmatic at their performances of *bo-kaap* in Louisville, KY (2019)
- University of Louisville graduations with Summa Cum Laude (2019, 2020)
- Cape Philharmonic Orchestra contract to play double bass for the winter symphony season (2017 – 20)
- Stellenbosch International Chamber Music Festival contract to play double bass (2014 – 20)
- Bomhard Fellowship recipient from the University of Louisville (2017 – 19)
- University of Cape Town graduation with Summa Cum Laude (2017)
- Bronze award – Lionel Bowman Piano Competition (2017)
- Stellenbosch Camerata Orchestra contract to play double bass (2014 – 17)
- Winner – Jan Royce Symphonic Composition Competition with *sprokie* (2016)
- Bronze awards – Cone of Composition Competition with *Untitled 1* (2016) and *Introduction, theme, and variations on an original theme* (2015)
- SAMRO Music Scholarship recipient (2013 – 16)
- Winner – Peter Klatzow Prize for Composers (2016)
- Myra Chapman Undergraduate Music Scholarship recipient (2016, 2014)
- University of Cape Town Dean’s Award (2013, 2014, 2016), UCLA Dean’s Award (2015)
- Winner – Thea Estie Prize for Accompanists (2015, 2013)
- Selected for a fully funded semester abroad study at the University of California – Los Angeles (2015)
- Invited to attend a fully funded summer intensive programme at the University of Basel (2015)
- Concerto soloist on double bass (2015)

Community engagement

- Prince George’s Philharmonic: making classical music accessible to all in the greater DMV area (2022-24)
- Collaboration on concerts with the Coalition for African Americans in the Performing Arts (2022-24)
- Capital City Symphony: bringing classical music to the Central Union Mission and assisting with providing warm meals to the homeless (2022-24)
- Collaborating with economically disadvantaged schools in the DMV area to give students opportunities to perform on stage as instrumental soloists, dancers, singers, and choirs (2021-24)
- Partnership between the Prince George’s Philharmonic and the Collington Life Care Community to involve Collington residents in the orchestra as well as bring performances to their facilities (2021-24)

Teaching and leadership experience

- University of Maryland, College Park – Instructor of record: Music Theory undergraduate level 1 (2022 – 23) | Technology and a Career in Music (2021 – 24) | Music Fundamentals (2021) | Music Theory Ear Training (2020)
- Composers Colloquium Coordinator for the Composition division at the University of Maryland (2023-24)
- Assistant Artistic Director, Curator, and Coordinator of the TEMPO new music ensemble (2023-24)
- Coordinator and leader of groundbreaking inter-disciplinary and cross-divisional student collaborations at the University of Maryland School of Music (2023-24)

- Project leader, curator, and coordinator for the University of Maryland School of Music 72-hour Composition Challenge, part of the NextNow Fest of visionaries (2022-23)
- Member of the Board of Student Representatives at the University of Maryland (2022-23)
- Clarksville Little Theatre, Clarksville: Music director, conductor, and pianist (2019 – 2020)

<u>Skills</u>			
<u>Audio Software</u>	<u>Compositional</u>	<u>Practical</u>	<u>Teaching</u>
Max/MSP	Art music composer	Orchestral conductor	Composition
Open Music	Arranger	Choral conductor	Conducting
Pro-tools	Film scorer	Pianist/accompanist	Piano
Logic Pro	Improviser	Double bassist	Double Bass
Adobe Audition	Engraver	Session musician	Advanced theory (chromatic harmony and post tonal)
Sibelius			
Dorico			

Academic Qualifications

2020 – 2023 -	University of Maryland: Doctor of Musical Arts (composition)	GPA: 4.0/4
2019 – 2020 -	University of Louisville: Master of Music (conducting) <i>Summa Cum Laude</i> -	GPA: 4.0/4
2017 – 2019 -	University of Louisville: Master of Music (composition) <i>Summa Cum Laude</i> -	GPA: 3.9998/4
2013 – 2016 -	University of Cape Town: Bachelor of Music <i>Summa Cum Laude</i> -	S.A. GPA: 83.5/100 U.S. GPA: 3.98/4
2015 -	University of California – Los Angeles University of Basel	GPA: 4/4 GPA: 100/100