



Stellenbosch

UNIVERSITY  
IYUNIVESITHI  
UNIVERSITEIT

# ENDLER CONCERT SERIES

**Fri 23 Feb 2024 | 19:00**

David Bester (Violin)

Aristide du Plessis (Cello)

Nina Schumann (Piano)

**INTERTWINED:**

Works by Dvořák | Brahms | Schonken & Feder

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# INTERTWINED

**David Bester** (Violin)

**Aristide du Plessis** (Cello)

**Nina Schumann** (Piano)

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## PROGRAMME | PROGRAM

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**Piano Trio No.3 in F minor, Op. 65**

**A. Dvořák**

*Allegro ma non troppo*

*Allegretto grazioso – Meno mosso*

*Poco adagio*

Finale: *Allegro con brio*

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## INTERVAL | POUSE

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**intertwined | verweef**

**A. Feder & A. Schonken**

(World premiere | Wêreldpremière)

**Piano Trio No. 1 in B major, Op. 8**

**J. Brahms**

(2nd version – 1889)

*Allegro con brio – Tranquillo – In tempo ma sempre sostenuto*

Scherzo: *Allegro molto – Meno allegro – Tempo primo*

*Adagio*

Finale: *Allegro*

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## PROGRAMME NOTES

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### **A. Dvořák:** Piano Trio No.3 in F minor, Op. 65

Although still largely unfamiliar to the broader concert audiences, the Third Piano Trio in F minor is not only one of the pinnacles of Dvořák's chamber music output, but also one of the most important works of its genre. A large but masterfully built work in the 'Brahmsian' vein of Romanticism within Classical proportions, it bursts with original and highly impactful musical ideas. The mastery and inventiveness of its piano trio textures and the resulting opulence of sound, is almost symphonic, in ways possibly only equaled later by Ravel in a very different way.

In terms of its expression, this composition is unique in Dvořák's oeuvre, with less of the easy warmth and spontaneous joy for which he is often beloved. The trio carries a lot of dark and sombre tones, as well as a wild fiery edge which shows us a side of the composer often held back by his compositional polish. Its composition is said to have been brought about by the death of his mother, on 15 December 1882, with the first sketches dating from a mere month or so later. It is the work of a now mature composer, who was building an enviable international reputation, and it is simultaneously intensely private and intimate, but also carries folkloristic and nationalistic elements that are very much in line with Dvořák's artistic goals of the time .

The first movement is written in extended sonata form, with a continuous emotional intensity of darkness and gravitas, underlined by an almost Wagnerian way of never quite concluding sections with finality, giving the music an irresistible forward drive. Dvořák's way with motivic development and the use of minute melodic and rhythmical cells pays great homage to the traditions leading back to Beethoven via Brahms.

The second movement takes the place of the conventional scherzo, or the 'Schumannesque' intermezzo, with a striking rhythmical division in the main theme: while the string instruments play an accompanying figure of endless triplet sequences, the folk-like melody in the piano consistently alternates two quaver and two crotchet values, creating a sense of nervous agitation. The middle part of the movement introduces an effective contrast with its broadly arching melodic line; the shift to a major key underlines the impression of fleeting tranquility.

For its emotional depth and exquisite melodic material, the third movement is one of Dvořák's most superb works altogether. Despite its presumably pleasant key of A flat major, the music retains a sense of tender loss and nostalgia which only briefly becomes more animated in the middle section. The final movement, a combination of sonata form and rondo, brings back the restless atmosphere of the first movement, with the added fire of a slavic dance. The coda of the work is a nudge to Liszt's ideas of integration within large forms. As the audience anticipates the final few bars of the piece after a powerful build-up in the music's expression, a vague reminiscence of the main theme from the first movement suddenly emerges as if from nowhere. This is followed by a hushed passage in a tender major key which gradually ebbs away, before a few spirited bars derived from the main dance theme bring the work to its resolute close.

### **A. Feder & A. Schonken:** intertwined

in·ter·twine | in-tər-ˈtwīn

(intertwined; intertwining; intertwines)

transitive verb: to unite by twining one with another

intransitive verb: to twine about one another

also: to become mutually involved

Two thoughts occur:

- how interesting it is that when two composers write together on the same work, their individual approaches, when brought together, can lead to completely new ideas and sounds. And yet, hidden in the scribbles and dots, the individual influences remain.
- how the universe is intertwined (read: entangled, as in quantum entanglement) on a level that transcends space and time, and we are able to change that reality in fundamental ways when we make music.

This short work takes on an almost sketch-form quality as it combines and explores the overtone capabilities of uhadī within the oftentimes contradictory musical languages of two composers who think about overtones in very different ways. But there is a simple and profound joy in creating, and especially when that creative process can be shared with another human being. This composition also celebrates that collaboration and the fundamental ways in which we become intertwined when we share in music.

Written with the greatest admiration and respect for three musicians who have inspired us for many years.

*(notes provided by the composers)*

## **J. Brahms: Piano Trio No. 1 in B major, Op. 8 – 2nd version (1889)**

In listening to Brahms' Piano Trio Op. 8, one is simultaneously listening to an early and a late work, hearing his first and his last piano trio for the conventional formation with violin and cello. The original version from 1854 was completed as the composer was still in his early twenties, and Brahms had then already noted some regret in having published it somewhat hastily, recognising a wish to continue working on it, as he could not help himself doing before each of its performances.

But it was only 35 years later, upon the sale of the publishing rights to a new editor, that Brahms found the opportunity to launch into a thorough revision of the work. In a letter to Clara Schumann, he jests: 'I have rewritten my B major Trio and can now call it Op. 108 instead of Op. 8. It will not be so dreary as before — but will it be better?' Self-deprecating humour aside, there remains no doubt that the final version had turned an inspired but uneven youthful work into one of the great masterpieces of the repertoire.

Brahms's revision amounted to a process of re-composition in which only the Scherzo, a piece of 'Mendelssohnian' lightness with dark undertones, emerged more or less untouched. But one wonders how a feeling of total unity and integration could be achieved, in which youthful themes and material are now developed into long, mature musical essays of tremendous depth and emotional power.

The first movement's broad, inspired opening melody survived intact, but the original version's second theme, with its later formulaic fugal development, was completely abandoned. The new material introduces here the searching quality of a clearly later style and yet manages to blend itself into the opening melody seamlessly.

In the slow movement, the wonderfully serene, almost religious, opening section, with the piano's chorale-like phrases answered by a contrasting idea on the two string instruments, was a youthful inspiration that clearly satisfied the mature Brahms. However, he replaced the first episode with new material, beginning with a long and brooding cello solo, and discarded an agitated Allegro section altogether.

One remarkable feature of the early version's Finale, which Brahms maintains in the revision, was the fact that its finale is not only in the minor but also fails firmly to establish its home tonality at all until its closing pages. Inspiration for this has been attributed to Haydn's late String Quartets, from Op. 76, but in each case, the Classical master resolves the tension by ending the works in the major. Brahms decides to end his work dramatically and despairingly in the minor, a feature seen by some as a premonition of his friend Robert Schumann's impending suicide, later in 1854.

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## PROGRAMNOTAS

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### A. Dvořák: Klaviertrio Nr.3 in F mineur, Op. 65

Alhoewel dit nog grootliks onbekend bly vir die breër konsertgehoë, is die derde Klaviertrio in F mineur nie net een van die hoogtepunte van Dvořák se kamermusiek komposisies nie, maar ook een van die belangrikste werke in sy genre. Dis 'n grootskaalse en meesterlik gekonstrueerde werk in die 'Brahmse' tradisie van Romantiek binne Klassieke proporsies, en is oortrek met oorspronklike en hoogs impakvolle musikale idees. Die bemeestering en vindingrykheid van die klaviertrio-teksture en die gevolglike weelde van klank, is byna simfonies op 'n vlak wat moontlik slegs deur Maurice Ravel later geëwenaar is.

Wat die uitdrukkingskrag betref, is hierdie komposisie uniek in Dvořák se oeuvre, met minder van die warmte en spontane vreugde waarvoor hy dikwels bewonder word. Die trio bevat meestal donker en somber ondertone, sowel as 'n wilde vurige kant wat 'n aspek van die komponis wys wat dikwels teruggehou word deur sy werke se puik formele afronding. Daar word bespiegel dat die skryf van hierdie werk teweeg gebring is deur die dood van sy moeder, op 15 Desember 1882, met eerste sketse wat slegs 'n maand of wat later dateer. Dit is die werk van 'n toe reeds volwasse komponis, wat besig was om 'n benydenswaardige internasionale reputasie op te bou. Dit is wel terselfdertyd intens privaat en intiem, maar dra ook folkloristiese en nasionalistiese elemente wat belyn is met Dvořák se artistieke kenmerke van daardie tyd.

Die eerste beweging is in uitgebreide sonate-vorm geskryf, met 'n voortdurende emosionele intensiteit vol duisternis en gravitas, onderstreep deur 'n byna 'Wagneriaanse' manier om gedeeltes nooit heeltemal af te sluit nie, wat die musiek 'n onweerstaanbare voorwaartse dryfkrag gee. Dvořák se omgang met motiewiese ontwikkeling en die gebruik van klein melodiese en ritmiese selle bring groot hulde aan die tradisie wat teruglei na Beethoven via Brahms.

Die tweede beweging neem die plek van die konvensionele Scherzo, oftewel die 'Schumannse' Intermezzo, met 'n treffende ritmiese verdeling in die hooftema: terwyl die strykinstrumente 'n begeleidende figuur van eindelose triole speel, wissel die volksagtige melodie in die klavier konstant tussen twee agtste- en twee kwartnote af, wat 'n gevoel van onrustigheid skep. Die middeldeel van die beweging stel 'n effektiewe kontras voor met sy lang melodiese lyne; die verskuiwing na 'n majeur toonsoort onderstreep ook die effek van sy vlugtige rustigheid.

Met sy emosionele diepte en manjifieke melodiese materiaal, is die derde beweging een van Dvořák se mees uitstaande komposisies. Ten spyte van sy vermoedelik 'aangename' toonsoort van A-mol-majeur, behou die musiek 'n gevoel van teer verlies en nostalgie wat net kortstondig meer geanimeerd raak in die middelste gedeelte.

Die finale beweging, 'n kombinasie van sonatevorm en rondo, bring die rustelose atmosfeer van die eerste beweging terug, met die bykomende vuur van 'n Slawiese dans. Die koda van die werk is 'n knik aan Franz Liszt se idees van integrasie binne groot musikale vorms. Die oomblik wat die luisteraar die slot van die werk verwag, na 'n kragtige opbou in die musiek se intensiteit, kom 'n vae herinnering aan die hooftema van die eerste beweging skielik en uit die bloute na vore. Dit word gevolg deur 'n stiller passasie in 'n teer majeur toonsoort wat geleidelik wegwyn, voordat 'n paar begeesterde mate, gebaseer op die hoof-danstema, die werk tot 'n opwindende einde bring.

### **A. Feder & A. Schonken:** verweef

ver·weef | fər-ˈviːf

(verweefd; verwewing; verweef)

oorganklike hoofwerkwoord: om deur verwewing een met 'n ander te verenig

onoorganklike hoofwerkwoord: om mekaar te verweef

ook: om onderling betrokke te raak

Twee gedagtes ontstaan:

- hoe interessant is dit nie dat wanneer twee komponiste saam aan dieselfde werk skryf, hul individuele benaderings, wanneer saamgevoeg, tot heeltemal nuwe idees en klanke kan lei. En tog bly die individuele invloed weggevou in die skribbels en kolletjies.
- hoe die heelal verweefd is (lees: verstrengel, soos in kwantumverstrengeling) op 'n vlak wat ruimte en tyd oorskry, en dat ons in staat is om daardie werklikheid fundamenteel te verander wanneer ons musiek maak.

Hierdie kort werk neem 'n byna sketsagtige kwaliteit aan soos dit die botoonvermoëns van die uhadi verenig en verken binne die dikwels teenstrydige musikale tale van twee komponiste wat op baie verskillende maniere oor botone dink. Maar daar is 'n eenvoudige en diepgaande vreugde in die skeppingsproses, veral wanneer daardie kreatiewe proses gedeel kan word met 'n ander persoon. Hierdie komposisie vier ook daardie samewerking en die fundamentele wyses waarop ons verweefd raak wanneer ons in musiek deel.

Geskryf met die grootste bewondering en respek vir drie musikante wat ons vir baie jare reeds inspireer.

*(notas deur die komponiste verskaf)*



**J. Brahms:** Klaviertrio Nr. 1 in B majeur, Op. 8 – 2de weergawe (1889)

By die aanhoor van Brahms se Klaviertrio Op. 8, luister 'n mens gelyktydig na 'n vroeë én 'n laat werk, en hoor gelyktydig die eerste en laaste van sy klaviertrios vir die konvensionele ensemble met viool en tjello. Die oorspronklike weergawe van 1854 is voltooi toe die komponis nog in sy vroeë twintigs was. Brahms het toe reeds met 'n mate van spyt opgemerk dat hy dit ietwat oorhaastig laat publiseer het, met 'n begeerte om daaraan voort te werk, soos hy nie homself kon keer om voor elkeen van sy uitvoerings te doen nie.

Dit was egter eers 35 jaar later, met die verkoop van die publikasieregte aan 'n nuwe uitgewer, dat Brahms die geleentheid gehad het om 'n deeglike hersiening van die werk te begin. In 'n brief aan Clara Schumann skryf hy spottenderwys: 'Ek het my B majeur Trio herskryf en kan dit nou Op. 108 noem in plaas van Op. 8. Dit sal nie so treurig wees soos voorheen nie - maar sal dit beter wees?' Selfagtende humor tersyde, bly daar geen twyfel dat hierdie finale weergawe 'n geïnspireerde maar ongelyke jeugdige werk in een van die groot meesterstukke van die repertorium verander het nie.

Brahms se hersiening het neergekom op 'n proses van herkomposisie waarin slegs die Scherzo, 'n stukkie 'Mendelssohniese' ligtheid met donker ondertone, min of meer onaangeraak na vore gekom het. Maar 'n mens wonder hoe 'n gevoel van totale eenheid en integrasie bewerkstellig kon word, waarin jeugdige temas en materiaal nou ontwikkel word tot lang, volwasse musikale tekste met geweldige diepte en emosionele krag.

Die eerste beweging se breë, geïnspireerde openingsmelodie het ongeskonde behoue gebly, maar die oorspronklike weergawe se tweede tema, met sy latere onvanpaste fugale ontwikkeling, is heeltemal laat vaar. Die nuwe materiaal bring hier die soekende kwaliteit van 'n duidelik latere styl by, maar slaag tog daarin om soomloos met die openingsmelodie te verweef.

In die stadige beweging was die wonderlik rustige, amper religieuse openingsgedeelte, met die klavier se koraalagtige frases beantwoord deur 'n kontrasterende idee op die twee strykinstrumente, 'n jeugdige inspirasie waarmee die volwasse Brahms duidelik tevrede was. Hy het egter die eerste episode met nuwe materiaal vervang wat met 'n lang en broeiende tjellosolo begin, en 'n oproerige Allegro-afdeling heeltemal weggeskap.

Een merkwaardige kenmerk van die Finale, reeds in die vroeë weergawe en wat Brahms in die hersiening behou, was die feit dat die slot daarvan nie net in die mineur is nie, maar ook nie sy sentrale tonaliteit enigsins tot en met die slotbladsye vestig nie. Inspirasie hiervoor is toegeskryf aan Haydn se laat strykkwartette uit Op. 76, maar in daardie gevalle los die Klassieke meester die spanning op deur die werke in die majeur af te sluit. Brahms besluit om sy werk dramaties en wanhopig in die mineur te beëindig, 'n kenmerk wat deur sommige gesien word as 'n voorgevoel van sy vriend Robert Schumann se naderende selfmoord, later in 1854.

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## THE ARTISTS | DIE KUNSTENAARS

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### DAVID BESTER (Violin)

Award-winning violinist David Bester is active as a soloist, chamber musician and recording artist. He has performed with all the major South African Orchestras, and regularly plays as a member of the Chamber Orchestra of Namur and the Amici Quartet. As the Concertmaster and Artistic Director of the Eastern Cape Philharmonic Orchestra, David helps develop and showcase music by SA composers. David is passionate about discovering new music and exploring the creative ground where styles and genres intersect.

After obtaining his BMus (*cum laude*) and MMus (*cum laude*) in music performance from Stellenbosch University, studying violin under

Suzanne Martens, David furthered his studies in Belgium. Here, he obtained a second MMus (*cum laude*) from the Royal Conservatoire of Antwerp, under the tutelage of Alissa Margulis. During his studies, David received master classes from acclaimed violinists Pavel Vernikov, Ivry Gitlis, Barnabás Kelemen, Ilya Gringolts, Priya Mtichell, Daniel Rowland, and Frank Stadler. These players and pedagogues have all influenced his own approach to playing and teaching. David's studies abroad were made possible by generous grants from the Oppenheimer Memorial Trust, the National Arts Council of South Africa, as well as the *Oranje* bursary awarded by the Dutch Consulate in Antwerp in 2017.

Currently the head of Strings at the Music Department of Nelson Mandela University, David also supervises postgraduate students. Through the NMUSE group, and regular workshops presented for string teachers, David has been invigorating string teaching and playing in the Eastern Cape, while creating opportunities for young string players to work closely alongside professional musicians. As a scholar, David's PhD research focuses on embodiment, and how string teachers enact embodied knowledge when they teach. David has won several Creative Output Awards for his artistic research endeavours.



## ARISTIDE DU PLESSIS (Cello)

Aristide du Plessis, Principal Cellist of the KZN Philharmonic Orchestra, has established a reputation as one of South Africa's leading cellists, making regular appearances on national television and radio, both as a soloist and chamber musician. He has performed in some of the world's most renowned concert halls, ranging from the Zürich Tonhalle and Vienna Musikverein to the Herkulesaal in Munich, Wiener Konzerthaus and the Berliner Philharmonie.

Having won numerous prizes in competitions such as the Kiwanis Chamber Music Prize (Switzerland), ATKV Musiq, FMR/Nussbaum, Stellenbosch National Ensemble Competition (1st Prize with the Axiom Piano Trio), he has made Chamber Music collaborations at home and across Europe with artists such as Tai Murray, Anthony McGill, Wolfgang-Emanuel Schmidt, Peter Martens, Keiko Tamura, Christopher Duigan, Nina Schumann, Frank Stadler, Daniel Rowland and Marian Lewin.

As a soloist he has performed since the age of 15 with all of SA's leading orchestras such as the KZN Philharmonic, the Cape Town Philharmonic, Johannesburg Philharmonic, Camerata Tinta Barocca (Cape Town) and Baroque 2000 (Durban), under the batons of conductors such as Bernhard Gueller, Daniel Boico, Justus Frantz, Alexander Fokkens, Brandon Phillips, Naum Rousine and Arjan Tien.

A graduate of the University of Cape Town, where he studied with Anmari van Der Westhuizen, Kristian Chernev and Marian Lewin, his initial training was with Kolio Kolev and later Boris Kerimov, in the Russian tradition. A Scholarship from the prestigious Oppenheimer Memorial Trust enabled him to further his studies at the Zürich University of the Arts, where he studied with the renowned pedagogue and long-time Principal cellist of the Tonhalle Orchestra, Thomas Grossenbacher. He also received masterclasses from Maria Kliegel, Gary Hoffman, David Cohen, Kristine Blaumane, Wolfgang-Emanuel Schmidt, Arto Noras, Eugene Osadchy, Claudio Bohorquez, Martin Löhr and Wolfram Christ.

Aristide is also a passionate cello teacher, having presented Masterclasses for the South African National Youth Orchestra, the University of Cape Town, and at the KZN Philharmonic's Orchestra Academy. He has also authored two books on cello technique, and is about to release a third.

Aristide plays on a 20th century French cello made circa 1920, as well as a "*Montagnana*" cello made for him in 2022 by Tivadar Mohácsi.



## NINA SCHUMANN (Piano)

Nina Schumann was born into a musical family, receiving her early music tuition from Rona Rupert and Lamar Crowson. Her first appearance with an orchestra was at the age of 15, and her talent soon captured the attention of the public, when she won the Fifth National Music Competition for high school pupils in 1988.

She went on to win the Oude Meester Music Prize (1989), the Forte Competition (1990) and during 1991 both the Wooltru Scholarship and the Adcock-Ingram Music Prize. She has over 140 concerto performances with orchestras in South Africa, Germany, Portugal, Scotland, Armenia and the United States to her credit, and some 40 concertos in her repertoire.

In 1993 Schumann won the SAMRO Overseas Scholarship Competition and was awarded the Jules Kramer and Harry Crossley Bursaries for Overseas Study by the University of Cape Town. She crowned these prizes by winning the sought-after SABC Music Prize as well as the Oude Meester National Chamber Music Competition.

International accolades followed: she won prizes for the Best South African Pianist in the 1993 UNISA International Piano Competition, Finalist and Special Prize Winner at the Shreveport Concerto Competition (1996) and Third Prize in the Casablanca International Piano Competition (1997).

After completing her MMus at the University of California, Los Angeles, Schumann enrolled for a DMus at the University of North Texas under the tutelage of Van Cliburn-winner, Vladimir Viardo. She received several academic prizes: Dean's Medal (UCT), Best Performer (UCLA), Best Performer (UNT), Best Pianist (UNT) and Best Doctoral Student (UNT).

Following her appointment as Associate Professor and Head of Piano at the University of Stellenbosch in 1999, Schumann transferred her Doctorate to UCT, where she graduated in 2005. In 2009 she was awarded the UCT Rector's Award for Excellence, in recognition of her contribution to music.

Solo career and academic life aside, Schumann formed a critically acclaimed duo with the pianist Luis Magalhães, simply titled TwoPianists. Their CD's have received rave reviews from international publications such as Diapason, International Record Review and Allmusic.com. In 2011, American Record Guide named their second CD an Editor's Choice. Together with Magalhães, Schumann is also a founder and director of TwoPianists Records, which is distributed worldwide by Naxos, thereby ensuring immediate international market access for the artists they are committed to record. For two consecutive years, TwoPianists Records won the South African Music Award for the Best Popular Classical Album. Schumann's first recording with mezzo-soprano Michelle Breedt, *Shakespeare Inspired*, also received the German Critics' Choice Award.

Schumann has given master classes worldwide, at prestigious international institutions and music schools such as the Juilliard School of Music. During the 2013/2014 season, she made her much-anticipated Wigmore Hall and Zürich Tonhalle debuts, and in May 2014 she became a Yamaha International Artist.

In 2017 Nina was diagnosed with Parkinson's disease and she has met the challenges with single-mindedness. In a recent press interview, she stated, "I am just happy to be able to play. Dealing with the diagnosis was not easy: in many respects it is so much more personal than the breast cancer I faced, because Parkinson's causes stiffness in movement, and that has real impact on my performing career. But I think that, with the help of medication, I have now found a space where I can choose repertoire wisely and still enjoy performing."

In 2020, in response to the nationwide lockdowns of the Covid-19 pandemic, Nina, together with Stellenbosch University alumnus, Brent Reynolds, formed a unique online concert platform, *Concerts Connect*, and presented a series of online concerts which were streamed in support of local artists, music societies and concert series. On 3 September 2020, the day after her 50th birthday, Nina recorded Rachmaninov's Piano Concerto No. 2 with the Cape Town Philharmonic Orchestra.

## SEASON 1 | Feb–July

### — FEBRUARY —

**Fri 23 Feb 19:00**

*Intertwined: Dvořák and Brahms*

David Bester (violin), Aristide du Plessis (cello),  
Nina Schumann (piano)

### — MARCH —

**Fri 1 March 19:00**

*Jazz Chronicles of a German in Cape Town*

Martin Zenker, Ramon Alexander, Sima Mashazi and friends

**Sat 2 March 19:00**

Winelands Philharmonic Orchestra

*Summer Harvest Concert*

conducted by Reghardt Kühn

**Fri 8 March 19:00**

IMAI TRIO

Annelize de Villiers (clarinet), Brandon Phillips (bassoon),  
José Dias (piano)

**Mon 11 March 19:00**

SU Vocal Division & Opera UCT: *Canciones españolas*

**Fri 15 March 19:00 &**

**Sat 16 March 19:00**

Schola Cantorum & Stellenbosch Camerata: Mozart Requiem

**Wed 27 March 19:00**

USSO & Stellenbosch Youth Orchestra

conducted by Liam Burden

### — APRIL —

**Mon 1 - Sun 7 April**

Stellenbosch International Piano Symposium

Hennie Joubert Piano Competition

**Sat 13 April 16:00**

SU Saxophone Symposium

In Concert: Liam Burden & Kurt Bertels (sax)

**Fri 19 April 19:00**

Amici Quartet

ft Shane Woodborne (cello)

**Sun 21 April 16:00**

Tygerberg Children's Choir: Autumn Concert

conducted by Karina Erasmus

**Fri 26 April 19:00**

Acáma Fick 80th Birthday Celebration Concert

**Sat 27 April 16:00**

Band Extravaganza: Freedom Day Concert

conducted by Pamela Kierman & Reghardt Kühn

### — MAY —

**Fri 3 May 19:00 &**

**Sat 4 May 16:00**

Stellenbosch University Choir

conducted by André van der Merwe

**Fri 10 May 19:00**

*A Night at the Piano*

2023 Unisa National Piano Competition winners:

Gerhard Joubert (classical), Brathew van Schalkwyk (jazz)

**Sat 11 May 19:00**

SU Jazz Band

**Fri 24 May 19:00**

Voces Cordis

conducted by André van der Merwe

### — JUNE —

**Sat 1 June 19:00**

Winelands Philharmonic Orchestra

conducted by Reghardt Kühn

**Fri 7 June 19:00**

Duality: Jazz Saxophone & Classical Piano

Karén Devroop (sax), Megan-Geoffrey Prins (piano)

**Sat 8 June 15:00**

Tygerberg Children's Choir: Prestige Concert

conducted by Karina Erasmus

**Mon 24 Jun 19:00**

IAML Congress

*Africa, my Love – An evening with Louis Mhlanga & friends*

Louis Mhlanga (guitar), Schalk Joubert (bass guitar),

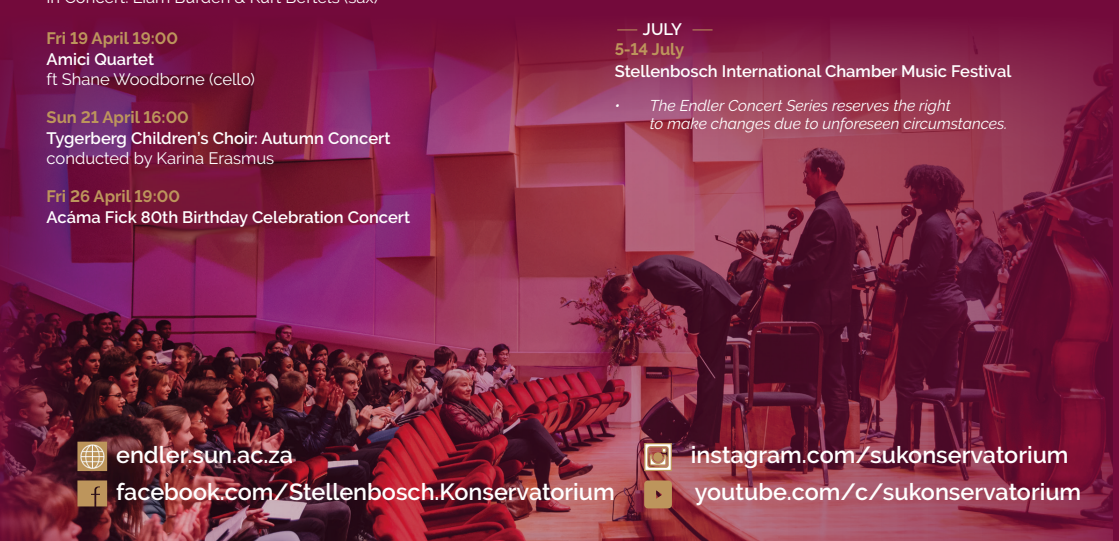
Sima Mashazi (vocals), Kevin Gibson (drums)

### — JULY —

**5-14 July**

Stellenbosch International Chamber Music Festival

• *The Endler Concert Series reserves the right to make changes due to unforeseen circumstances.*







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