



Stellenbosch

UNIVERSITY
IYUNIVESITHI
UNIVERSITEIT

ENDLER PRESTIGE CONCERT SERIES

Fri 8 March 2024 | 19:00

Annelize de Villiers (Clarinet)

Brandon Phillips (Bassoon)

José Dias (Piano)

IMAI TRIO

Works by Beethoven | Glinka | Piazzolla & more

endler.sun.ac.za
concerts@sun.ac.za



DIE RUPERT- MUSIEKSTIGTING
RUPERT MUSIC FOUNDATION

¹⁶⁹²
Spier

IMAI TRIO



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IMAI TRIO

Annelize de Villiers (Clarinet)

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PROGRAMME | PROGRAM

6 Sonatas For Clarinet, Bassoon and Piano, Wq. 92 **CPE Bach**

No. 1 – *Allegretto*

No. 5 – *Andante*

No. 6 – *Allegro*

Sicilienne et Allegro Giocoso for Bassoon and Piano **G Grovlez**

"Gassenhauer" Trio in Bb Major, Op. 11 **L van Beethoven**
for Clarinet, Cello (Bassoon) and Piano

Allegro con brio

Adagio

Tema con variazioni ("Pria ch'io l'impegno"): Allegretto

INTERVAL | POUSE

Sonata for Clarinet and Piano, FP 184 **F Poulenc**

Allegro tristamente: Allegretto – Très calme

Romanza: Très calme

Allegro con fuoco: Très animé

Trio Pathétique in D Minor **M Glinka**

Allegro moderato (attacca)

Scherzo: Vivacissimo (attacca)

Largo

Allegro con spirito – Presto – Alla breve ma moderato

Cuatro Estaciones Porteñas **A Piazzolla**

No. 1 – *Verano* (Summer)

(Arr. J Bragato)

PROGRAMME NOTES

CPE Bach: 6 Sonatas for Clarinet, Bassoon and Piano, Wq. 92

Carl Philipp Emanuel Bach, JS Bach's most celebrated and influential son, is more often associated with works for the flute, but he was also one of the first composers to give a prominent role to the clarinet as a solo and chamber music instrument. Taking advantage of mid-eighteenth-century technical improvements to clarinet building which granted it much greater musical flexibility and scope, he set out to write a number of original works and to rewrite existing works including the clarinet as an equal partner within ensembles, taking the role of leading melodic instrument.

Noteworthy among this output are the six single-movement Sonatas for Clarinet, Bassoon and Fortepiano. The keyboard parts are recycled from earlier works, including music which he had originally composed for flute, perhaps for Frederick the Great to play at his court concerts. In the present format, they are filled with Bach's typical Rococo charm and brilliance, and give equal roles to all three instruments, especially considering the bassoon part, which is treated melodically as an equal to the clarinet, and given much more than the traditional doubling of the piano's bass line.

G Grovlez: *Sicilienne et Allegro Giocoso* for Bassoon and Piano

Gabriel Grovlez was a celebrated French pianist and conductor, who received his first piano lessons from his mother, herself a pupil of Chopin. His long career as director of both Opera houses in Paris made him dedicate most of his compositions to vocal and stage music, but while those works are mostly forgotten, his output of chamber music is still regularly performed today. The *Sicilienne et Allegro Giocoso* has become a standard work in the bassoon repertoire, although it was originally intended for flute. After a grand introduction, the *Sicilienne* has a tranquil and elegant character, with the typical lilting dotted rhythm of the Sicilian folk dance ever present. The second movement, *Allegro Giocoso*, is more lively and upbeat, filled with playful and energetic motifs. The work provides an opportunity for the bassoonist to showcase both their lyrical and technical abilities, making it a rewarding challenge and an absolute audience favourite.

L van Beethoven: "Gassenhauer" Trio in Bb Major, Op. 11

The Op. 11 Trio, originally for clarinet, cello, and piano, is performed here with bassoon instead of cello. At the time of its composition, the clarinet was still a relative rarity as a featured chamber soloist, and few musicians were trained to play it. Wind instruments were also considered socially inferior to the keyboard and string instruments, and until

the late 19th century composers often arranged wind music for string instruments for salon purposes – therefore when this work was published, it was marked for violin as well as clarinet, to increase its commercial value. The trio is a masterful work, finely balanced across all three instruments in a true chamber music texture, though not surprisingly, the piano still enjoys the most virtuosity as was typical in the Classical period.

In this work Beethoven reined in the more dramatically extreme tendencies of his compositional style, and produced a sunny and truly enjoyable work with the relaxed, carefree air of the divertimento, a piece mostly composed for an evening's entertainment. The Allegro is a sparkly, vivacious sonata form movement, showing off catchy melodies, surprising harmonic shifts, and an adventurous central development section. The slow movement is built on two expressive themes, lovingly passed on between the bassoon and clarinet in an aria format. It may well be the most surprising movement for its serene composure and uncomplicated lyricism. In the finale, Beethoven shows his full creative genius by subjecting a simple popular melody to nine variations of astonishing range and inventiveness. The variations are based on a favourite tune from Joseph Weigl's comic opera "*L'Amore Marinaro*". The melody was so popular in Vienna at the time that people were often heard whistling it in the streets. The trio is therefore often nicknamed the "Gassenhauer" Trio, after the Austrian-German word for 'street-tune'.

F Poulenc: Sonata for Clarinet and Piano, FP 184

In the final years of his life, the French composer Francis Poulenc embarked on writing a series of three sonatas for woodwinds, which have all become great staples of the repertoire – the Flute, Oboe and Clarinet Sonatas respectively. The latter was commissioned by the American virtuoso clarinetist Benny Goodman and dedicated to the memory of Poulenc's old "*Les Six*" friend, Arthur Honegger. Poulenc is often considered one of the master melodists of the 20th century, who had little use for the systematic dogmas of his time, and openly welcomed other influences into his music, such as jazz and neo-Classicism.

In this regard, the Clarinet Sonata is no different, showcasing striking melodies, sensual harmonies, and dazzling virtuoso passagework. A proof of Poulenc's distaste for romantic over-indulgence, the tempo marking for the first movement, *Allegro tristamente*, encompasses and unites the cheeky introduction and the broad breath of the main theme, as well as the soaring, almost nostalgic and intimate elegy in the middle section. The *Romanza* is a gentle, melancholic lament at the centre of the work. The *Allegro con fuoco* with its bright, fast paced and almost circus-like energy, shows Poulenc at his most rambunctious, delighting in percussive piano passages throughout, and hinting at Goodman's jazz background as the "King of Swing".

M Glinka: Trio Pathétique in D Minor

The *Trio Pathétique* for Clarinet, Bassoon, and Piano is a unique piece written in Glinka's youth, but of a maturity and self-assurance that have made it a permanent success in concert repertoire. The choice of instruments, and their evenly balanced roles, taking turns in carrying the melodic material, leads to a variety of striking textures throughout the work. With its refined writing and central European inspiration, it is not yet a representative of Glinka's later reported compositional motto as the first true Russian composer: "I want my work to be completely national".

The Trio's score is prefaced by a quotation in French – "I have known love only through the unhappiness it causes." – which hints at Glinka's several unsuccessful love affairs in his younger years, and which is particularly felt in the tragic tones of the slow movement. The trio's barely separated four movements are a brilliant attempt at total integration, inspired possibly by Beethoven's late piano sonatas. The *Allegro moderato* displays a grand opening and sees the three instruments engage in a lively rhapsodic conversation, working together through changing tempos and contrasting rhythms, ultimately leading into the second movement, a bright *Scherzo*. The third movement, marked *Largo*, features an intensely felt and introspective theme carried by the clarinet, contrasted with the sprightlier theme of the bassoon. The piano provides sonorous support, binding the two together. The final *Allegro Moderato* brings the work to a close with its fast, virtuosic piano part, while the clarinet and bassoon melodies blend to create a dazzling flurry of sound.

A Piazzolla: Cuatro Estaciones Porteñas – *Verano* (Summer)

The *Cuatro Estaciones Porteñas*, also known as the *Four Seasons of Buenos Aires*, are among Astor Piazzolla's most important and beloved compositions. They exist in several arrangements, but were originally scored for his quintet of violin, piano, electric guitar, double bass and bandoneon, a typical Argentinian accordion-like instrument, of which Piazzolla was a virtuoso. In fusing the tango idiom with Western compositional techniques and aesthetics, Piazzolla has been compared with J.S. Bach and his elevation of several popular dance genres to more abstract musical masterpieces in his various Suites.

Obviously inspired by Vivaldi's homonymous masterpiece, the 'Seasons' explore different types of tangos, with characters that suit the respective times of the year. Originally written as incidental music for a theatrical play, the 'Verano Porteño' movement, with the humid warmth and sensuality of a Buenos Aires Summer, is the perfect opening for the set.

PROGRAMNOTAS

CPE Bach: 6 Sonates vir Klarinet, Fagot en Klavier, Wq. 92

Carl Philipp Emanuel Bach, JS Bach se mees gevierde en invloedrykste seun, word meer dikwels geassosieer met werke vir die fluit, maar hy was ook een van die eerste komponiste wat 'n prominente rol aan die klarinet as solo- en kamermusiekinstrument gegee het. Te danke aan die middel-agtiende-eeuse tegniese verbeterings aan klarinetbou, wat die instrument baie groter musikale soepelheid en omvang verleen het, het Bach voorgeneem om verskeie oorspronklike werke te skryf asook bestaande werke herskryf. Daarin sou die klarinet as 'n gelyke vennoot binne ensembles én in die rol as leidende melodiese instrument verskyn.

Opmerklik onder hierdie werke is die ses enkelbeweging-sonates vir klarinet, fagot en fortepiano. Die klawerbordparty word uit vroeëre werke verwerk, insluitend musiek wat hy oorspronklik vir fluit gekomponeer het, moontlik vir Frederik die Grote om by sy hofkonserte gespeel te word. In die huidige formaat is hulle gevul met Bach se tipiese Rococo-sjarme en glans, en gee gelyke rolle aan al drie instrumente, veral in die geval van die fagotparty. Die fagot hanteer melodieë as 'n gelyke aan die klarinet, en word veel meer gegee as die tradisionele verdubbeling van die klavier se baslyn.

G Grovlez: *Sicilienne et Allegro Giocoso* vir Fagot en Klavier

Gabriel Grovlez was 'n gevierde Franse pianis en dirigent, wat sy eerste klavierlesse by sy ma ontvang het, wat self 'n leerling van Chopin was. Sy lang loopbaan as direkteur van beide Operahuse in Parys het gemaak dat hy die meeste van sy komposisies aan vokale en verhoogmusiek gewy het. Hoewel daardie werke meestal vergete is, word sy uitset van kamermusiek vandag nog gereeld uitgevoer. Die *Sicilienne et Allegro Giocoso* het 'n standaardwerk in die fagotrepertorium geword, hoewel dit oorspronklik vir fluit bedoel was. Na 'n grootse inleiding, volg die *Sicilienne* se rustige en elegante karakter, met die tipiese stippelvormige ritme van die Siciliaanse volksdans wat altyd teenwoordig is. Die tweede beweging, *Allegro Giocoso*, is meer lewendig en opgewek, gevul met speelse en energieke motiewe. Die werk bied 'n geleentheid vir fagotspelers om beide hul liriese en tegniese vermoëns ten toon te stel, wat dit 'n lonende uitdaging en 'n absolute gehoorgunsteling maak.

L van Beethoven: "Gassenhauer" Trio in B-mol Majeur, Op. 11

Die Trio Op. 11, oorspronklik vir klarinet, tjello en klavier, word hier met fagot in plaas van tjello uitgevoer. In die tyd van sy komposisie was die klarinet nog 'n rariteit as 'n kamermusiek-solis, en min musikante was opgelei om dit te speel. Blaasinstrumente was ook sosiaal as minderwaardig beskou teenoor die klawerbord en strykinstrumente,

en tot in die laat 19de eeu het komponiste dikwels blaasmusiek vir strykinstrumente vir salon-doeleindes verwerk. Daarom is hierdie werk gepubliseer vir viool sowel as vir klarinet, om die kommersiële waarde daarvan te verhoog. Die trio is 'n meesterlike werk, fyn gebalanseer oor al drie instrumente in 'n ware kamermusiektekstuur, hoewel dit is nie verbasend is dat die klavier steeds die meeste virtuositeit, soos tipies in die Klassieke tydperk, geniet.

In hierdie werk het Beethoven die meer dramatiese en ekstreme tendense van sy komposisiestyl in toom gehou, en 'n sonnige en waarlik genotvolle werk gelewer, met die ontspanne, sorgvrye atmosfeer van die *divertimento*. Hierdie is 'n stuk wat waarskynlik vir 'n aand se vermaak gekomponeer is. Die *Allegro* is 'n sprankelende, lewendige sonatevormbeweging, wat impakvolle melodieë, verrassende harmoniese verskuiwings en 'n gebeurtenisvolle sentrale ontwikkelingsgedeelte insluit. Die stadige beweging is gebou op twee ekspressiewe temas wat liefdevol oorgedra word tussen die fagot en klarinet in 'n aria-formaat. Dit is dalk die mees verrassende beweging vir sy rustige kalmtte en ongekompliseerde liriese kwaliteit. In die finale toon Beethoven sy volle kreatiewe genialiteit deur 'n eenvoudige populêre melodie in nege variasies van verstommende omvang en vindingrykheid te varieer. Die variasies is gebaseer op 'n gunsteling wysie uit Joseph Weigl se komiese opera "*L'Amore Marinaro*". Die melodie was destyds so gewild in Wenen dat mense dit dikwels op straat geloop en fluit het. Die trio word dus dikwels die "*Gassenhauer*" Trio genoem, na die Oostenryks-Duitse woord vir 'straat-deuntjie'.

F Poulenc: Sonate vir Klarinet en Klavier, FP 184

In die laaste jare van sy lewe het die Franse komponis Francis Poulenc begin om 'n reeks van drie sonates vir houtblasers te skryf, wat almal groot standaardwerke van die repertorium geword het – onderskeidelik die Fluit-, Hobo- en Klarinetsonates. Laasgenoemde is in opdrag van die Amerikaanse virtuose klarinetspeler Benny Goodman geskryf, en opgedra aan Poulenc se ou "*Les Six*" vriend, Arthur Honegger. Poulenc word dikwels beskou as een van die meestermelodiste van die 20ste eeu, wat min nut gehad het vir die sistematiese dogmas van sy tyd, en openlik ander invloede in sy musiek verwelkom het, soos jazz en neo-klassisisme.

In hierdie opsig is die Klarinetsonate niks anders nie, en vertoon treffende melodieë, sensuele harmonieë en skitterende virtuose passasiewerk. As bewys van Poulenc se afkeer vir romantiese oorgawe, omsluit en verenig die tempo aanduiding vir die eerste beweging, *Allegro tristamente*, die brutale inleiding en die grootsheid van die hooftema, asook die stygende, byna nostalgiese en intieme elegie in die middelste gedeelte. Die *Romanza* is 'n sagte, melancholiese klaaglied in die middel van die werk. Die *Allegro con fuoco* met sy helder, vinnige en amper sirkusagtige energie, wys Poulenc op sy mees onstuimige, deurgaans verlustig in perkussiewe klavierpassasies, en met sinspeel op Goodman se jazz-agtergrond as die "*King of Swing*".

M Glinka: Trio Pathétique in D Mineur

Die Trio Pathétique vir Klarinet, Tjello (Fagot) en Klavier is 'n unieke stuk geskryf in Glinka se jeug, maar met 'n volwassenheid en selfversekerdheid wat dit 'n permanente sukses in die konsertrepertorium gemaak het. Die keuse van instrumente, en hul eweredig gebalanseerde rolle, wat beurte neem om die melodiese materiaal te dra, lei tot 'n verskeidenheid treffende teksture regdeur die werk. Met sy verfynde skryfstyl en sentraal-Europese inspirasie, is dié werk nog nie verteenwoordigend van Glinka se latere komposisionele leuse as die eerste ware Russiese komponis: "Ek wil hê my werk moet heeltemal nasionaal wees", nie.

Die trio se partituur word voorafgegaan deur 'n aanhaling in Frans – "Ek het liefde slegs geken deur die ongelukkigheid wat dit veroorsaak." – wat sinspeel op Glinka se verskeie onsuksesvolle liefdesverhoudings in sy jonger jare, en wat veral opmerklik is in die tragiese toon van die stadige beweging. Die trio se skaars-geskeide vier bewegings is 'n briljante poging tot totale integrasie, moontlik geïnspireer deur Beethoven se laat-klaversonates. Die *Allegro moderato* sluit 'n groot openingsdeel in en laat die drie instrumente 'n lewendige rapsodiese gesprek voer, wat saamwerk deur veranderende tempo's en kontrasterende ritmes, wat uiteindelik lei tot die tweede beweging, 'n helder *Scherzo*. Die derde beweging, gemerk *Largo*, bevat 'n intens gevoelde en introspektiewe tema wat deur die klarinet gedra word, in kontras met die helderder tema van die fagot. Die klavier bied klankryke ondersteuning en bind die twee saam. Die finale *Allegro Moderato* bring die werk tot 'n slot met sy vinnige, virtuose klavierparty, terwyl die klarinet- en fagotmelodieë saamsmelt om 'n skitterende vlaag van klank te skep.

A Piazzolla: Cuatro Estaciones Porteñas – Verano (Somer)

Die *Cuatro Estaciones Porteñas*, ook bekend as die Vier Seisoene van Buenos Aires, is van Astor Piazzolla se belangrikste en mees geliefde komposisies. Hulle bestaan in verskeie verwerkings, maar is oorspronklik bedoel vir sy kwintet van viool, klavier, elektriese kitaar, kontrabas en bandoneon, 'n tipiese Argentynse trekklavieragtige instrument, waarvan Piazzolla 'n virtuoos was. Sy samesmelting van die tango-idioom met Westerse komposietegnieke en estetika, laat Piazzolla dikwels met JS Bach vergelyk word, veral met Bach se verheffing van populêre dansgenres tot meer abstrakte musikale meesterstukke in sy verskeie Suites.

Uiteraard geïnspireer deur Vivaldi se homonieme meesterstuk, verken die 'Seisoene' verskillende tipes tango's, met karakters wat by die onderskeie tye van die jaar pas. Oorspronklik geskryf as toevallige musiek vir 'n teaterstuk, is die 'Verano Porteño'-beweging, met die vogtige warmte en sensualiteit van 'n Buenos Aires-somer, die perfekte opening vir die stel.



ANNELIZE DE VILLIERS (Clarinet)

Annelize de Villiers is a Cape Town based clarinetist. She is passionate about ensemble playing and is an avid chamber and orchestral musician in and around the Western Cape. She was acting principal clarinetist of the KwaZulu-Natal Philharmonic Orchestra in 2014 and co-principal and E-flat clarinetist of the KZNPO from 2015 to 2017. In 2017 she relocated to Cape Town and was sub-principal clarinetist of the Cape Town Philharmonic Orchestra until 2020.

During her postgraduate studies with renowned Swiss clarinetist Frédéric Rapin, she also qualified in bass clarinet and historical clarinet under Antoine Marguier and Cindy Lin respectively. She toured throughout Switzerland and France for various chamber music productions, most notably for the staged production of Stravinsky's *"L'Histoire du soldat"* with French director Roland Auzet and singer Thomas Fersen. Annelize received

masterclasses from Wenzel Fuchs, Romain Guyot, Francois Benda, Eddy Vanoosthuysen, Bryan Crumpler and Claudio Vandelli, all of whom greatly influenced her approach to sound, sound production, and musical interpretation on the clarinet.

Annelize was the clarinetist for the premiering performances in Africa (Harare International Festival of Arts) and South Africa of British composer David Bruce's acclaimed clarinet quintet *"Gumboots"*. She is actively involved in music education, regularly presents masterclasses, and adjudicates at local competitions and Eisteddfods. She currently teaches clarinet at Rustenburg Girls' High School and Wynberg Boys' Junior School and is clarinet lecturer at the South African College of Music, University of Cape Town.

BRANDON PHILIPS (Bassoon)

Brandon Philips started his music career in the New Apostolic Church. He studied bassoon, viola and conducting at the University of Cape Town, receiving his Diploma in Orchestral Studies and BMus Honours in Solo Bassoon (2005), finishing his studies under late bassoonist Todor Balkandjiev. With the Sirocco Wind Quintet, Phillips was the first prize winner of the Huguenot Music Competition (2003) and woodwind category winner for the ATKV competition (2008). He has acted as bassoon coach for many Youth Orchestras in South Africa.

Brandon is the winner of the first Len Van Zyl Conducting Competition (2009). This granted him an internship with the Philadelphia Symphony Orchestra, where he received masterclasses with the principal bassoonist Daniel Matzikawa. He received bassoon masterclasses from David Siedel (Vienna), Christopher Milard (USA), Lecolion Washington (USA). Phillips received a prestigious award from the Western Cape Minister of Arts and Culture for "Outstanding Achievements by the Youth" (2012) and a "*Skouerklomp*" Award from Suidoosterfees (2017).

Brandon has performed as a soloist with the University of Cape Town String Ensemble and the Cape Town Philharmonic Orchestra. He held the following positions with the CPO, Sub-principal bassoonist (2001 - 2009), Principal bassoonist (2009 - 2022) and Artistic Director and conductor of the Cape Town Philharmonic Youth Orchestra (2010 - 2022). Phillips is currently a lecturer at the University of Cape Town, where he is also Head of Woodwinds and Ensemble, and principal conductor of the SACM Orchestras. He is also the Resident Conductor of the Cape Town Philharmonic Orchestra.



JOSÉ DIAS (Piano)

Portuguese-born pianist, José Dias is a regular presence in all major concert halls and arts festivals in South Africa. Recent performances have taken him to various countries in Africa and Europe, with appearances in such historic halls as the Berliner Philharmonie, Münchner Philharmonie, Beethovenhalle in Bonn, among many others. José is in high demand as soloist, chamber musician and vocal accompanist, and has been the musical director of Cape Town Opera's acclaimed touring hit productions of African Angels and African Passion, and its productions of Viardot's Cinderella, Donizetti's Elisir d'amore and Bon Appétit! He wrote new music and took the musical direction of Piekniek by Mpande, a reimagining of the 80s protest cabaret Piekniek by Dingaana, as well as for the 2019 Fleur du Cap Awards ceremony.



He has been the recipient of several awards from festivals such as Woordfees, KKNK, Aardklop, as well as two kykNET Fiëstas. He was musical director for Master Class, CTO and Pieter Toerien's production of Terrence McNally's play, where he also took the role of "Manny" the accompanist, alongside CTO singers led by Sandra Prinsloo starring as Maria Callas.

José is an avid promoter of contemporary music, having premiered solo, vocal and chamber works by composers such as Conrad Asman, Hendrik Hofmeyr and Alexander Johnson. He was also the musical director for Braam du Toit's opera Poskantoor, and his soundtrack to Oliver Hermanus' acclaimed feature film Moffie. José is a sought-after piano teacher and a vocal coach, mentoring and collaborating with many of the leading South African singers. He is a part-time lecturer at Stellenbosch University's Music Department, working within the voice and choral conducting divisions.

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

Wed 24 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),

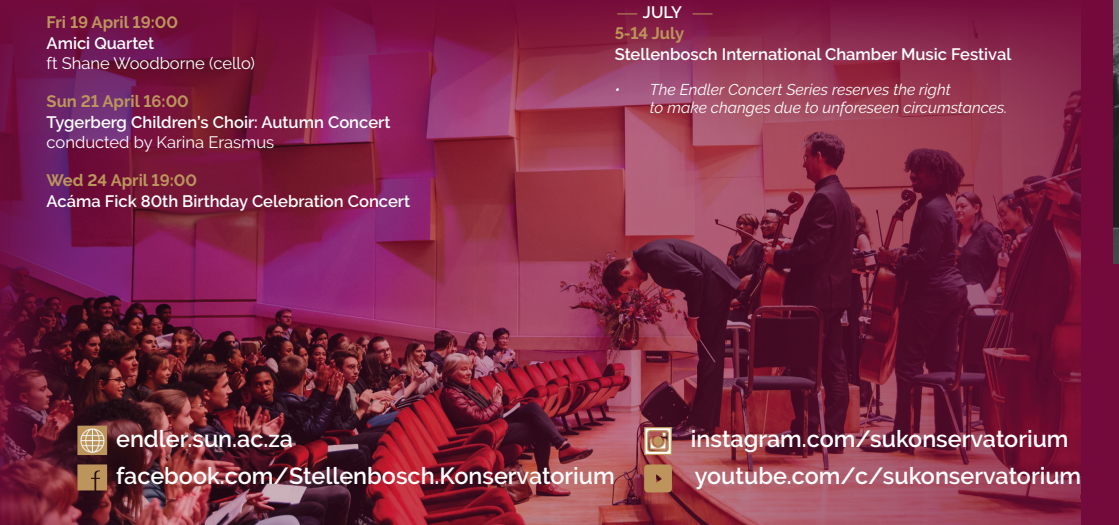
Sima Mashazi (vocals), Kevin Gibson (drums)

— 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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