



Stellenbosch

UNIVERSITY
IYUNIVESITHI
UNIVERSITEIT

ENDLER CONCERT SERIES

Fri 15 & Sat 16 March 2024 | 19:00

Hlengiwe Mkhwanazi (soprano)

Lente Louw (alto)

Jason Atherton (tenor)

Conroy Scott (bass)

SCHOLA CANTORUM | SU CAMERATA

Suzanne Martens (concertmaster)

Martin Berger (conductor)

MOZART REQUIEM

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DIE RUPERT- MUSIEKSTIGTING
RUPERT MUSIC FOUNDATION

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MOZART REQUIEM

PROGRAMME

Ave verum corpus, K.618

WA Mozart (1756-1791)

Cantus in Memoriam Benjamin Britten

A Pärt (b 1935)

Requiem in D minor, K.626

WA Mozart (1756-1791)

I. Introit: Requiem

II. Kyrie

III. Sequentia

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

IV. Offertorium

Domine Jesu

Hostias

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Communio

Lux aeterna

Cum sanctis tuis

Ave verum corpus, K.618

WA Mozart (1756-1791)

PROGRAMME NOTES

WA MOZART: AVE VERUM CORPUS, K.618

Ave verum corpus is a motet in D major. The work is a setting of the Latin hymn "Ave verum corpus", and was written towards the end of Mozart's life in 1791, during a visit to Baden with his wife, while the composer was busy completing his opera *Die Zauberflöte*. It was written for Anton Stoll, the choirmaster of the local church in Baden.

The work is written for mixed choir and strings, and is only forty-six measures long. It foreshadows aspects of the Requiem such as declamatory gesture, use of textures, and integration of forward and backward-looking stylistic elements. While the Requiem is a dramatic composition, *Ave verum corpus* expresses the Eucharistic thoughts through "simple" means, in a serene homophonic setting without virtuosic flash. But perhaps precisely due to its near perfect simplicity, Mozart reaches in it an emotional depth not too often matched.

A PÄRT: CANTUS IN MEMORIAM BENJAMIN BRITTEN

Cantus in Memoriam Benjamin Britten is a short canon in A minor, written by the Estonian composer Arvo Pärt for string orchestra and tubular bell. The cantus was composed as an orchestral elegy to mourn the death of the English composer Benjamin Britten in 1976, out of Pärt's great respect and admiration for his work.

The work is an early example of Pärt's *tintinnabuli* style, which he based on his reactions to early chant music. Its appeal is often ascribed to its seeming simplicity; a single melodic motif dominates the work, and it both begins and ends with scored silence. The Cantus begins with three bell tolls followed by violins, in high register, playing a descending A minor scale. Each subsequent string group enters an octave lower, beginning their descending scale at half the speed, in what is known as a prolation (or proportional) canon. Thus, five layers of melody in different registers and tempos are created, generating two types of what he terms *tintinnabuli* parts: the ones using scale passages and the ones playing only the tonic triad. The slowly descending scales create an effect of endless slow-motion falling, and of peace and sadness. By the end of the composition, everything converges onto the same point: one by one, the parts arrive at the low A minor chord. The entire composition resembles a single large-scale cadence, with a tension that seems to want to avoid any final resolution. Cantus has become one of Pärt's most popular works. Due to its evocative and deeply atmospheric effect, the piece has been used extensively in soundtracks for both film and television documentaries.

WA MOZART: REQUIEM IN D MINOR, K.626

During the summer of 1791, Mozart was working on his final opera, *Die Zauberflöte*. Around this time, a mysterious stranger presented himself to Mozart at his residence, with an unusual assignment: a Requiem (or funeral) mass, to be composed and delivered as soon

as possible. The stranger declined to identify himself or the originator of the commission, and cautioned Mozart not to attempt to learn anything further about his employer. Only after Mozart's death did the full story emerge. The originator of the Requiem commission was revealed to be Count Walsegg-Stuppach, an Austrian nobleman. The Count fancied himself a composer but, possessing little natural talent himself, he developed the habit of commissioning works by well-known composers for private performance at his estate. There, he recopied the works, passing them off as his own. It was Walsegg who sent the messenger in secrecy to Mozart, asking for the new Requiem, hoping to claim credit for the work for himself.

At Mozart's death on 5 December 1791, the Requiem lay incomplete. His wife Constanze was unable to collect the commission due to her late husband, until the missing parts were completed. She approached several Viennese composers who declined to take on the project, and finally settled for Mozart's student, Franz Xaver Süssmayr, who was only twenty-five at the time of his teacher's death. Mozart had sketched many of the unfinished movements, orchestrating the first few measures of some, concentrating on the vocal lines, providing only limited instrumental detail in others. Süssmayr tried to conceal the participation of a second composer by concluding the work with the repetition of music heard at the beginning. Mozart had used this same type of self-quotation in earlier masses, so the tactic was stylistically consistent and very convincing, creating a sense of cyclical closure at the end of the mass. The work received several early performances, including one as a benefit for Constanze and her children, before it was published in 1800.

The Requiem follows the standard liturgical format of *Introuit*, *Kyrie*, a *Sequence* with six sections, the two-part *Offertorium*, *Sanctus*, *Benedictus*, *Agnus Dei*, and the concluding two-part *Communio*. It is scored for soprano, alto, tenor and bass soloists, SATB choir, 2 basset horns, 2 bassoons, 2 trumpets, 3 trombones, timpani, violins, viola and basso continuo (cello, double bass and organ). One of the most compelling qualities of this work is Mozart's expressive (almost expressionist) and judicious use of the orchestral instruments and their distinct timbres to create textures for dramatic effect. Throughout the work, the orchestra serves not only to support the choir and vocal soloists, but is an active interpreter of the content and meaning of the liturgical text. At times, the orchestra enhances it through tone-painting, but on other occasions, it destabilizes meaning through unexpected contrasts in dynamic levels, harmonic modulations, changes in melodic character, and with an almost primal rhythmic energy in its accompaniment. Although drawing inspiration from earlier requiem settings, Mozart's Requiem has a uniquely original intensity, owing to this dialectical relationship between the voices and the orchestra; its dramatic effect is of such an unprecedented quality, that it has served as model for composers such as Berlioz and Verdi to further expand on the funeral mass as a grandiose exploration of Death even beyond the liturgical context.

THE ARTISTS



HLENGIWE MKHWANAZI (Soprano)

Originally from KwaZulu-Natal and residing in Cape Town, soprano Hlengiwe Mkhwanazi is an alumna of the prestigious Ryan Opera Center at the Lyric Opera of Chicago. She obtained her postgraduate diploma in music performance in 2012 from the University of Cape Town. Her successes in competitions include the SAMRO International Singing Scholarship (second prize) and ATKV Musiqanto National Singing Competition (first prize), the Hans Gabor Belvedere International Singing Competition (second prize overall, media jury prize and audience prize)

as well as the Luminarts Cultural women's voice competition (first prize). Her operatic roles in Cape Town include Fiordiligi in *Così fan tutte* by Mozart, Antonia in *Les contes d'Hoffmann* by Offenbach, Anne Truelove in *Rake's Progress* by Stravinsky and Madama Cortese in *Il viaggio a Reims* by Rossini, all at the Baxter Theatre.

Hlengiwe made her Chicago debut with the Chicago Symphony Orchestra as Therese in Poulenc's opera *Les Mamelles de Tirésias*. In 2014 she made her debut with the Lyric Opera of Chicago as Clara in *Porgy & Bess* by Gershwin. Her other roles at the Lyric opera of Chicago include Barbarina in *Le Nozze di Figaro* by Mozart, and Clotilde in Bellini's *Norma*. Hlengiwe made her Grant Park Music festival debut in Chicago singing Mozart's Mass in C-minor. She has performed in many festivals including the Harare International Festival for the Arts in 2018. Her recent performances include appearing as a guest artist with the Cape Town City Ballet, Cape Philharmonic Orchestra and Cape Town Opera as Eurydice in Gluck's *Orphée et Eurydice* in 2019. In 2021 she performed with the Baroque 2000. She has worked with Brett Bailey's Third World Bunfight as a soloist in the award winning production *Samson*, and she is a regular performer in the Songmakers' Guild concerts.

She has performed with Maestro Richard Cock as a soloist in the Starlight Classics concerts and in extensive oratorio appearances, including Handel's *Messiah* and Brahms' Requiem. She performs regularly with the Cape Town Baroque Orchestra and has recently performed Rossini's *Stabat Mater* with the Symphony Choir of Johannesburg. She was a guest in the Klein Karoo Klassique performing with the Cape Town Baroque Orchestra. She recently appeared as a soloist with the Libertas choir performing at Artscape and the Endler Hall in Stellenbosch. She has performed in Woodfees a number of times

and recently appeared as Cecilia Cavalli in *Lockdown Fallout* directed by Lente Louw, and performed Handel in Stellenbosch with CTB, a production which won a Woordtrofee award. Hlengiwe is a voice teacher at the Cape Town Opera Foundation Studio.



LENTE LOUW (Mezzo-soprano)

Lente Louw (mezzo-soprano) is an established oratorio, chamber music and ensemble singer, originally from Pretoria. She holds an LLM from North West University, where she began her voice training under lieder specialist Werner Nel. After relocating to Cape Town, she regularly sang under the baton of the respected Barry Smith from 2008 until his retirement in 2015. She was a student of Nellie du Toit, Emma Renzi and Hanna van Schalkwyk.

She has performed solo and chamber music recitals with some of South Africa's foremost pianists, and regularly performs with Albie van Schalkwyk. Over the past fifteen years she has developed a keen interest in, and large repertoire of early music. She has received master classes from Kobie van Rensburg and Lawrence Zazzo. As a founding member of the Cape Consort-ensemble she sang in around sixty concerts, including: the 'Monteverdi Project' (a collaboration with the Fugard Theatre that culminated in three successful runs of madrigal concerts), and the role of Dido in Purcell's *Dido and Aeneas* under the direction of Mari Borstlap. In 2013 she toured Germany and Switzerland in the role of Second Woman for the German-based early music ensemble *così facciamo's* production of *Dido and Aeneas*. In 2015 she completed the practical requirements for an MMus in Singing Performance under Minette Du Toit-Pearce at the University of Stellenbosch. In 2017 she founded the Lutesong duo for early music with lutenist husband Uwe Grosser. They have performed at arts festivals and concert venues in Cape Town and Germany. The Lutesong duo recorded a successful album, *Chiaroscuro*, in 2018. In 2021 Lente founded the Lutesong Consort, an ensemble of up to 12 singers and lute-family instruments, that specialises in vocal repertoire from mostly the 16th and 17th centuries. They regularly collaborate with Erik Dippenaar and the Cape Town Baroque Orchestra at the Cape Town Baroque Festival, for performances and educational projects. She teaches singing at Bishops Diocesan College and Herschel School for Girls in Cape Town.



JASON ATHERTON (Tenor)

Jason Atherton grew up as a member of the New Apostolic church, having sung in their children's and adult choirs since the age of 6. He started learning to play the piano and recorder at this age too, and the violin at 8 years old.

He attended the Beau Soleil music centre under the tutelage of Marina Louw, from the age of 8 until he matriculated at age 19.

Jason then went on to Stellenbosch University where he began a Diploma in Church Music, consisting of Choral Conducting with Martin Berger, Organ with Prof Mario Nell, and Violin with Prof Suzanne Martens. In 2018 he studied opera for a year under the tutelage of Prof Virginia David. That year Jason won the 3rd prize in the South African Art Song Competition. In November 2018 he joined the Cape Town Opera Chorus as an ad hoc member. He has since become a permanent employee of the company in the Vocal Ensemble.

With Cape Town Opera, Jason has performed as chorister and often soloist in various works ranging from Opera to Sacred music and extensive concert performances. He has also toured with the chorus on a number of occasions. He recently debuted in the role of Gherardo in the successful run of Puccini's *Gianni Schichi* at the Artscape Opera House.

One of his career highlights was his performance as a soloist for CTO's production of Monteverdi's *Vespers*, which was filmed and broadcast on kykNET. His regular collaboration with the Cape Town Baroque Orchestra, also includes the recording of a Handel aria which also aired on kykNET in 2022.

Jason is also a young conductor, and was recently a finalist in the South African Conductors' Competition, where he was a runner-up.



CONROY SCOTT (Bass-baritone)

Bass-baritone Conroy Scott started his musical training at an early age in the New Apostolic Church, where he learnt to play all recorders, piano, flute and clarinet. Upon completion of grade 12, he furthered his mechanical engineering studies at the Western Cape Technical College and worked as engineer for A.D.E/Daimler-Benz for approximately four years.

In 2005 he commenced his studies at the University of Cape Town's Opera School under the tutelage of Prof Angelo Gobbato, Dr Brad Liebl, and then Prof Virginia Davids. He also started double bass at the same time, studying under the late Zoltan Kovats. He regularly plays as an ad-hoc player with all major South African orchestras, and teaches both double bass and voice.

Conroy has done vocal master classes and voice lessons across the whole of South Africa, has performed all over the world, and participated in numerous competitions and master classes. In 2017 he returned from Spain after 6 years performing the beloved sounds of Motown with the critically acclaimed group Soul Avenue.

His operatic repertoire covers an array of roles, including the title role in Mozart's *Don Giovanni*, the Count in *Le nozze di Figaro*, Sarastro in *Die Zauberflöte*, Germont in Verdi's *La traviata*, Doctor Dulcamara in Donizetti's *L'elisir d'amore* as well as Don Pasquale in the eponymous opera, Lescaut in Massenet's *Manon*, and most recently as the title role in Puccini's *Gianni Schicchi* and Scarpia in *Tosca*.

His versatility as singer ensured that he was part of the original cast of the musical *Calling Me Home*, performing the world premiere in Johannesburg and a subsequent run in Cape Town. His portrayal of Ivan earned him a Fleur de Cap nomination for Best Supporting Actor in a Musical.

Conroy has appeared as bass soloist in countless oratorios such as Mozart's Requiem and Mendelssohn's *Elijah*, for which he received the Woordtrofee (2018) for best classical vocal performance, as well as Verdi's Requiem at the 2019 Woordfees.

More recently, Conroy's portrayal of the title role in Cape Town Opera's 2022 production of *Le nozze di Figaro* earned him a Fleur du Cap Award for Best Performance in an Opera (Male). He has also been nominated for Best Performance in an Opera (Male) at this year's Fleur du Cap Awards, for his performance as Scarpia.

In 2023, Conroy was appointed as one of Cape Town Opera's Soloists, and some of his highly anticipated upcoming performances with the company include Enrico in Donizetti's *Lucia di Lamermoor*, and as Orpheus in the new collaborative production between by Cape Town Opera and David Kramer of the latter's *Orpheus in Africa*.



MARTIN BERGER (Conductor)

Martin Berger is one of the most popular, versatile and successful German choir conductors, who combines artistic practice and academic teaching at a high level. Martin studied in Saarbrücken and Düsseldorf, graduating in church music, music education, musicology, German literature and conducting. Masterclasses and artistic collaborations (e.g. with Eric Ericson, Anders Eby, Gary Graden) introduced him to the major Scandinavian choir directors who influenced his approach to choral music significantly. During his time as Director of Music at Würzburg Cathedral he developed the Cathedral's

musical activity to one of the foremost institutions of its kind in Germany. Martin won the international choral competitions in Malta (2007) and the Franz-Schubert-Choir competition in Vienna (2008) with the chamber choir he founded at Würzburg Cathedral. Concert tours have taken him to almost all European countries, Australia, China, Singapore and the United States.

Martin is an internationally sought-after conductor, masterclass presenter, guest lecturer, adjudicator and scholar. His regular international commitments include the Vice-Presidency of the World Youth and Children's Choral Artists' Association (WYCCAA), membership of CEPROM (Commission for the Education of Professional Musicians), membership of ISME (International Society for Music Education) and ISPME (International Society for the Philosophy in Music Education). He is an honorary guest conductor for the Donghua University Choir (Shanghai/China) and permanent guest conductor of Ensemble VoCantus (Germany).

SCHOLA CANTORUM

In the first six years of Schola Cantorum's existence, the academic chamber choir, and residential choir of the Department of Music at Stellenbosch University, has established itself as one of the pre-eminent choirs in the country. The standard of musicianship of this choir, which was founded with the primary function of serving as an instrument for postgraduate students in choral conducting, has already garnered international

acclaim. A key figure who assisted with the initial recruitment of singers is Stellenbosch's choir doyenne, Acáma Fick.

Student workshops and examinations give choristers the opportunity to work with several local and international conductors, and educators in singing; a practice which was emphasised at the first Stellenbosch University International Choral Conducting Symposium in 2009, as well as the three successive choral seminars in 2010, 2011 and 2012, for which Schola Cantorum was the residential choir. Other projects and invitations include participation in *Carmina Burana* with the Cape Philharmonic Orchestra, performances for the Stellenbosch Music Society and the Music Academy of St Andrew's Presbyterian Church Concert Series, and a performance for the 150th anniversary of the Theological Seminary in Stellenbosch. In 2010 the concert choir also performed under Kåre Hanken in Bach's *Jesu meine Freude*, and under Romāns Vanags in a programme of Baltic music with saxophonist Artis Simanis.

Other works included in the choir's repertoire are Bach's *St John's Passion*, Vivaldi's *Gloria*, Mozart's *Mass in G*, Rheinberger's *Nine Advent Motets*, Janáček's *Our Father*, Grieg's *Four Psalms*, Britten's *Five Flower Songs*, Widor's *Mass for Organ and Choir*, Mäntyjärvi's *Four Shakespeare Songs*, Duruflé's *Four Motets on Gregorian Chants*, Sandvold's *Five Latin Church Works*, Jennefelt's *Warning to the Rich*, Stenhammer's *Three Choir Songs*, Rutter's *Gloria*, Brahms' *Ein deutsches Requiem*, and Mendelssohn's *Symphony no.2 in B-flat Major - Lobgesang*. In 2017 the choir performed Arvo Pärt's *Berliner Messe* and Bach's *Weihnachts-Oratorium*. In 2018 Schola Cantorum in collaboration with the Chamber Choir Lucente (Munich/Germany) and the SU Camerata, on period instruments, performed Claudio Monteverdi's *Vespers*. In 2019 Schola Cantorum in collaboration with the SU Chamber Choir and the SU Camerata performed Duruflé's *Requiem*.

STELLENBOSCH UNIVERSITY CAMERATA

The SU Camerata was founded in 2008, as brainchild of cellist Peter Martens and has established itself as one of South Africa's leading instrumental ensembles. The initial idea was for the creation of a chamber orchestra consisting of SU lecturers, students and alumni to collaborate with international soloists, mostly without conductor.

Notable visiting artists include violinists Daniel Rowland, Zoë Beyers, Joshua Bell, Pinchas Zuckerman and Benjamin Schmidt, cellist Amanda Forsyth, as well as the Tim Kliphuis Jazz Trio.

The US Camerata appears in CD recordings with Zoë Beyers and Luis Magalhães, the Tim Kliphuis Jazz Trio, as well as a number of film scores. The Camerata's album with Daniel Rowland performing the Vivaldi-Piazzolla "Eight Seasons" won the 2010 SAMA award for the "Best Popular Classical Album".

SHOLA CANTORUM MEMBERS FOR MOZART REQUIEM

SOPRANOS

Christa Büttner-Rohwer
Lizette Gericke
Liza Greeff
Linda Johannes
Bronwen Louw
Lizeth Malan
Ciska Marais
Jani Potgieter
Christiane Simon
Ronel Spies
MARIKE van der Watt
Carla van der Westhuizen
Retha van der Walt
Carla van Greunen
Charlene Williams

ALTOS

Janet BIGNAULT
Leonore Bredekamp
Allison Daniëls
Cecilia de Wet
Danette de Klerk
Mariana Hanse
Kari Johannes
Elsje Kemp
Clare Menck
Bronwin Pietersen
Charlotte Purves
Maren Stallmann

BASSES

Ajay Adriaanse
Johan Basson
Jens Eggers
Jakob Holm
Kaspar Holm
Martin Johannes
Adriaan Lategan
Lunathi Ncamani
Chris Spies
Martin Stallmann
Timothy Visser
Mikael von Eschwege
Ryian Warner
Gerhard Woithe

TENORS

Dieulen Achilles
Levi Alexander
Conway Boezak
Christiaan Carelse
Francois du Toit
Freddie Greeff
Niels Holm
Detlef Struck
Ben van Niekerk
Philo van der Merwe

SU CAMERATA PLAYERS FOR MOZART REQUIEM

VIOLIN 1	Suzanne Martens Caro Hill Corné Beyers Dané Hayes Catherine Stiff
VIOLIN 2	Zoë Coetzee Gilah Kellner Carina Naudé Bradley Martin
VIOLA	Lida Pieterse Emile de Roubaix Mariëtte Schumann
CELLI	Clara de la Guerre Christof Joubert Throy Petersen Christine van Niekerk
BASS	Pieter-Bas van Wiechen Conroy Scott
ORGAN	Dale de Windt
BASSET HORNS	David Cyster Nathan Huysamen
BASSOON	Richard Moir Liesl Jobson
TRUMPET	Alistair McDonald Lara Geldenhuys
TROMBONE	Wilmar Niehaus Nathaniel Gates Lee-Roy Simpson
TIMPANI	Nicole van Wyk

TEXT

WA MOZART: AVE VERUM CORPUS, K.618

Text and translation

Ave verum corpus natum
de Maria virgine;
vere passum immolatum
in cruce pro homine.
Cujus latus perforatum
unda fluxit et sanguine,
esto nobis praegustatum
in mortis examine.

Hail, true body born
of the Virgin Mary,
having truly suffered, sacrificed
on the cross for Man.
From whose pierced side
water and blood flowed,
be for us a foretaste
in the trial of death.

WA MOZART: REQUIEM IN D MINOR, K.626

Text and translation

I. Introit: Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis care veniet.
Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to You in Jerusalem.
Hear my prayer,
to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

II. Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

III. Sequentia

1. Dies irae

Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
to examine all things closely.

2. Tuba mirum

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.

Mors stupebit et natura,
cum resurget creatura,
iudicanti responsura.

Death and nature will be astounded,
when all creation rises again, to answer
the judgement.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

A book will be brought forth,
in which all will be written,
by which the world will be judged.

Iudex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.

When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.

Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?

What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

3. Rex tremendae

Rex tremendae majestatis,
qui salvandos savas gratis,
salve me, fons pietatis

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

4. Recordare

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.

Remember, merciful Jesus,
my salvation caused your suffering;
do not forsake me on that day.

Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.

Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.

I moan as one who is guilty;
owning my shame with a red face;
suppliant before you, Lord.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

You, who absolved Mary,
and listened to the thief,
give me hope also.
My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

5. Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.
I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

6. Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.

IV. Offertorium

1. Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini ejus.

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.
Let the standard-bearer, holy Michael,
bring them into holy light.
Which was promised to Abraham
and his descendants.

2. Hostias

Hostias et preces tibi, Domine,
laudis offerimus.

Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.

Fac eas, Domine, de morte transire ad
vitam,

Quam olim Abrahae promisisti
et semini ejus.

Sacrifices and prayers of praise, Lord,
we offer to You.

Receive them in behalf of those souls
we commemorate today.

And let them, Lord, pass from death to life,
which was promised to Abraham
and his descendants.

V. Sanctus

Sanctus, sanctus, sanctus, Domine Deus
Sabaoth

Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis

Holy, holy, holy Lord God of Sabaoth

Heaven and earth are full of thy glory.

Hosanna in the highest

VI. Benedictus

Benedictus qui venit in nomine Domini,

Hosanna in excelsis

Blessed is he that cometh in the name
of the Lord.

Hosanna in the highest

VII. Agnus Dei

Agnus Dei, qui tollis peccata mundi,

dona eis requiem.

Agnus Dei, qui tollis peccata mundi,

dona eis requiem.

Agnus Dei, qui tollis peccata mundi,

dona eis requiem sempiternam.

Lamb of God, who takes away the sins
of the world,

grant them eternal rest.

Lamb of God, who takes away the sins
of the world,

Grant them eternal rest.

Lamb of God, who takes away the sins
of the world,

grant them eternal rest.

VIII. Communio

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternum dona eis, Domine,
et Lux perpetua luceat eis,

Cum Sanctus tuis in aeternum,
quia pius es.

Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them,

As with Your saints in eternity,
because You are merciful.

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 16:00

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.*



Private Bag X1, Matieland,
7602, South Africa
+27 (0)21 808 2358
concerts@sun.ac.za