



Stellenbosch

UNIVERSITY  
IYUNIVESITHI  
UNIVERSITEIT

# ENDLER CONCERT SERIES

Wed 27 March 2024 | 19:00

**SYO** Stellenbosch Youth Orchestra  
conducted by Reghardt Kühn

**USSO**  
University of Stellenbosch Symphony Orchestra  
with Danielle Rossouw (clarinet)  
conducted by Liam Burden

[endler.sun.ac.za](http://endler.sun.ac.za)  
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DIE RUPERT-MUSIEKSTIGTING  
RUPERT MUSIC FOUNDATION

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## PROGRAMME | PROGRAM

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### **Finlandia, Op.26**

**J Sibelius (1865-1957)**

(Arr. O Goldsmith)

Stellenbosch Youth Orchestra

Reghardt Kühn, conductor

### **Concerto for Clarinet and Orchestra**

**H Hofmeyr (\*1957)**

*Allegro tenebroso – Un po' meno mosso – Tempo primo – Un po' meno mosso*

*Larghetto meditabondo*

*Allegro con brio – Cupo e minaccioso – Allegro con brio*

Danielle Rossouw, clarinet

University of Stellenbosch Symphony Orchestra

Liam Burden, conductor

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## INTERVAL | POUSE

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### **Symphony No.6 in D, Op.60**

**A Dvořák (1841-1904)**

*Allegro non tanto*

*Adagio*

*Scherzo (Furiant): Presto*

*Finale: Allegro con spirito*

University of Stellenbosch Symphony Orchestra

Liam Burden, conductor

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## PROGRAMME NOTES

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### **J Sibelius: *Finlandia***

Despite its relatively short length, the tone poem *Finlandia* has come to be considered Jean Sibelius' most popular and widely known work. It was already so popular in the composer's lifetime that it became a bit of an irritation to him, overshadowing interest in his larger and more ambitious works.

This highly dramatic tone poem with epic qualities was written for performance at a political demonstration in Helsinki in 1899. Its nationalistic flavour stirred the passions of its Finnish audience, saturated of years of Russian domination. It formed part of a suite with descriptive titles, of which the final two (*The Great Hostility* and *Finland Awakes*) were to become the work in its final form. To make matters worse, after the stormy first section, its unforgettable, anthem-like final melody was received as a true call to resistance. It is now often used, with words later set to it, as a patriotic song, and it has been suggested that it become the new Finnish National Anthem.

### **H Hofmeyr: Concerto for Clarinet and Orchestra (2012)**

Hofmeyr's Concerto for Clarinet and Orchestra is a celebration of the instrument's opalescent ability to change colour in different harmonic and timbral contexts. The work is in three movements, which are linked through thematic cross-referencing.

The four-note main motive of the work is heard in the opening bar of the orchestral introduction to the sonata-form first movement and is further developed in the cadenza with which the clarinet enters a few bars later. It also forms the basis of the widely arched principal theme, which stretches over more than three octaves and exploits the contrasting colours of its different registers. This theme acts as a motto and recurs in the following movements. The calmer second theme is characterised by a fairly static melody with repeated notes heard against a background of shifting harmonies and timbres. The rate of change in these shifts becomes much faster in the playful third theme. The clarinet cadenza at the close of the development section ends with a reference to the introduction, which leads to an abbreviated recapitulation. The movement ends with brief references to the introduction and the three main themes.

The nocturnal second movement, in ternary form, relies less on timbral variation than the first, but the main theme again (as in the second theme of the first movement, to which it is related) evolves from the idea of repeated notes against shifting harmonies. The middle section consists of a citation of the motto theme, subjected, as in the first

movement, to canonic treatment. After an abbreviated reprise of the main theme, the movement ends with a brief final reference to the motto.

The lively finale is a free adaptation of sonata rondo form and starts with an orchestral motive which acts as the rondo refrain. The main section features four interrelated themes. The middle section consists of a dark theme, derived from the development of the second theme from the first movement, with two variations. In the free reprise of the main section, the second and third themes are swapped around, and the fourth is replaced by a citation of the motto theme, which initiates the coda.

*(Programme notes provided by the composer)*

## **A Dvořák: Symphony No.6 in D, Op.60**

Dvořák's Sixth Symphony was originally published as Symphony No.1 and is dedicated to the conductor of the Vienna Philharmonic Orchestra at the time, Hans Richter, who commissioned it after the success of the composer's *Third Slavonic Rhapsody* in one of their concerts the preceding year. The fact that the Symphony was premiered in 1881 by the Czech Philharmonic Orchestra, under conductor Adolf Čech, and only performed by the Vienna Philharmonic Orchestra as late as 1942, is attributed to the anti-Czech feelings prevalent in the Austrian capital at the time. However, the work was well received wherever it was performed ever-since its premiere, and helped establish Dvořák's reputation as one of the leading composers of his day.

Sometimes referred to by its nickname, "*Czech*", the Sixth Symphony encapsulates Czech folkloristic elements within the structure of Germanic classical-romantic forms. The inclusion of the *furiant*, a fiery Bohemian folk dance, as its Scherzo is possibly the best representation thereof, and a true watershed moment in the composer's symphonic output. Broadly, the symphony may be described as warm and joyful, possibly a testament to Dvořák's confidence and optimistic state of mind at the time, emanating from both the success of his career and happiness in his personal life.

The sunny first movement, *Allegro non tanto*, with its unusual  $\frac{3}{4}$  time, brings in an immediate dance-like quality to the Symphony, although it is written in a relatively traditional sonata form. The second movement, *Adagio*, is a loving nocturne in B $\flat$  major in a free rondo form, with a broad, lyrical cantilena melody as its recurring refrain. The Scherzo *furiant* is one of Dvořák's most original symphonic movements, pervaded by a swirl of thrilling, wild rhythms, only briefly contrasted by a calmer middle section reminiscent of the preceding movement. The high-spirited Finale, *Allegro con spirito*, is in grand Brahmsian sonata form, topped off with an exciting coda that closes the work in great exultation.

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# PROGRAMNOTAS

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## **J Sibelius: *Finlandia***

Ten spyte van sy relatief kort lengte, word die toongedig *Finlandia* beskou as Jean Sibelius se gewildste en welbekendste werk. Dit was reeds in die komponis se leeftyd so gewild dat dit vir hom 'n effense irritasie geword het, wat belangstelling in sy groter en meer ambisieuse werke oorskadu het.

Hierdie hoogs dramatiese toongedig met epiese kwaliteite is geskryf vir uitvoering by 'n politieke betoging in Helsinki, in 1899. Sy nasionalistiese geur het die passies van sy Finse gehoor aangewakker, moeg van jare se Russiese oorheersing. Dit het oorspronklik deel gevorm van 'n suite met beskrywende titels, waarvan die laaste twee (*Die Groot Vyandigheid* en *Finland Ontwaak*) die werk in sy finale vorm sou word. Om sake te vererger, na die stormagtige eerste afdeling, is die onvergeetlike, volkslied-agtige slotmelodie as 'n ware oproep tot verset ontvang. Dit word steeds dikwels gebruik, met woorde wat later bygevoeg is, as 'n patriotiese lied, en daar is selfs voorgestel dat dit die nuwe Finse Volkslied moet word.

## **H. Hofmeyr: Concerto vir Klarinet en Orkes (2012)**

Hofmeyr se Concerto vir Klarinet en Orkes is 'n viering van dié instrument se vermoë om soos 'n opaal verskillende skakerings aan te neem in 'n omgewing van wisselende harmonie en/of toonkleur. Die werk is in drie bewegings, wat deur tematiese kruisverwysings verbind word.

Die vier-noot hoofmotief van die werk word reeds in die eerste maat van die orkesinleiding tot die sonatevorm eerste beweging gehoor, en word verder ontwikkel in die cadenza waarmee die klarinet 'n paar mate later intree. Dit vorm ook die basis van die beweging se wydgespande hooftema, wat oor meer as drie oktawe strek, en die kleurkontraste tussen die verskillende registers benut. Dié tema fungeer as motto, en kom ook in die latere bewegings voor. Die rustiger tweede tema word gekenmerk deur 'n taamlik statiese melodie met herhaalde note wat teen 'n agtergrond van wisselende harmonie en klankkleur gehoor word. Dié kleurwisseling geskied teen 'n heelwat vinniger koers in die speelse derde tema. Die klarinetcadenza aan die einde van die ontwikkelingsdeel eindig met 'n verwysing na die inleiding, wat lei tot 'n verkorte heruiteensetting. Die beweging sluit af met kort verwysings na die inleiding en die drie hooftemas.

Die mymerende tweede beweging, in drieledige vorm, maak minder gebruik van toonkleurwisseling as die eerste, maar die hooftema ontwikkel weereens (soos die tweede tema van die eerste beweging, waaraan dit verwant is) uit die idee van herhaalde note teen 'n veranderende harmoniese agtergrond. Die middeldeel bestaan

uit 'n aanhaling van die motto-tema, wat, soos in die eerste beweging, aan kanoniese behandeling onderwerp word. Na die gewysigde terugkeer van die hooftema eindig die beweging met 'n kort verwysing na die motto.

Die lewendige finale is 'n vrye aanpassing van sonate-rondovorm en skop af met 'n orkestrale motief wat telkens as refrein terugkeer. Die eerste deel bevat vier verwante temas. Die middeldeel bestaan uit 'n donker tema, ontleen aan die ontwikkeling van die tweede tema uit die eerste beweging, met twee variasies. In die vrye herhaling van die eerste deel word die tweede en derde temas omgeruil, en die vierde word vervang deur 'n laaste aanhaling van die motto-tema, wat die koda inlui.

*(Programnotas verskaf deur die komponis)*

## **A Dvořák: Simfonie No.6 in D, Op.60**

Dvořák se Sesde Simfonie is oorspronklik as Simfonie No.1 gepubliseer, en word opgedra aan die eertydse dirigent van die Weense Filharmoniese Orkes, Hans Richter. Richter het dit as opdragwerk aangevra na die sukses van die komponis se *Derde Slawiese Rapsodie* in een van hul konserte die voorafgaande jaar. Die feit dat die simfonie in 1881 deur die Tsjeggiese Filharmoniese Orkes, onder dirigent Adolf Čech, gepremière is, en eers so laat as 1942 deur die Weense Filharmoniese Orkes uitgevoer is, word toegeskryf aan die anti-Tsjeggiese gevoelens wat destyds in die Oostenrykse hoofstad geheers het. Die werk is egter goed ontvang oral waar dit uitgevoer is sedert die première, en het gehelp om Dvořák se reputasie as een van die voorste komponiste van sy tyd te vestig.

Die Sesde Simfonie, waarna soms met die bynaam "*Tsjeggies*" verwys word, omsluit Tsjeggiese folkloristiese elemente binne die struktuur van Germaanse klassiek-romantiese vorme. Die insluiting van die *furiant*, 'n vurige Boheemse volksdans, as sy Scherzo is moontlik die beste voorbeeld daarvan, en 'n ware bepalende oomblik in die komponis se simfoniese uitset. In die breë kan die simfonie beskryf word as geesdriftig en vreugdevol, moontlik 'n bewys van Dvořák se selfvertroue en optimistiese gemoedstoestand destyds, wat voortspruit uit beide die sukses van sy loopbaan en geluk in sy persoonlike lewe.

Die sonnige eerste beweging, *Allegro non tanto*, met sy ongewone  $\frac{3}{4}$  metrum, bring 'n onmiddellike dansagtige kwaliteit in die Simfonie na vore, hoewel dit in 'n redelik konvensionele sonatevorm geskryf is. Die tweede beweging, *Adagio*, is 'n liefdevolle nocturne in B $\flat$  majeur in 'n vrye rondovorm, met 'n breë, liriese cantilena-melodie as sy herhalende refrein. Die Scherzo *furiant* is een van Dvořák se mees oorspronklike simfoniese bewegings, deurspek deur 'n warrel van opwindende, wilde ritmes, net kortliks gekontrasteer deur 'n rustiger middelgedeelte wat aan die voorafgaande beweging herinner. Die hoogmoedige Finale, *Allegro con spirito*, is in groot Brahms-agtige sonatevorm, met 'n opwindende koda wat die werk jubelend afsluit.

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## THE ARTISTS

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### REGHARDT KÜHN (Conductor)

Regarded as a versatile musician and conductor, Reghardt Kühn pursued his academic endeavours at Stellenbosch University, obtaining BMus (2013) and MMus (2018) degrees, with specialisations in composition, orchestration, and orchestral conducting. During his studies, Reghardt received mentorship from distinguished professors, including Profs. Hans Roosenschoon, Corvin Matei, and Martin Berger. His comprehensive training encompassed brass instruments, music theory, orchestral and choral conducting, culminating in being the Music Department's first student to graduate with an MMus in orchestral conducting.



Reghardt's passion for conducting emerged early on, leading him to assume the roles of resident conductor at the Winelands Philharmonic Orchestra, the Stellenbosch University Medical Orchestra, and of assistant conductor of the University of Stellenbosch Symphonic Wind Ensemble. He further expanded his horizons by leading renowned ensembles like the Kwa Zulu-Natal Philharmonic Orchestra, Cape Philharmonic Orchestra, and the South African National Youth Orchestra. Additionally, Reghardt has recorded for prestigious companies such as Lexus, and now collaborates as a recording conductor with PolyForge Media.

In 2022, Reghardt Kühn founded the Winelands Philharmonic Orchestra, which has since become a beacon of artistic excellence and community engagement. Additionally, he has taken on the role of Artistic Manager for the newly re-established Stellenbosch Youth Orchestra, contributing to the development of young musicians and fostering a love for orchestral music.

Reghardt is a full-time brass teacher and orchestra conductor at Paarl Boys' High School, and has also devoted considerable time to teaching brass at the Jamestown Sounds Music Project.

Reghardt Kühn has participated in various masterclasses, festivals, and competitions, receiving coaching from esteemed conductors such as Victor Yampolsky, Arjan Tien, Daniel Boico, Daniel Raiskin, Joost Smeets, and Evgeny Bushkov.





#### DANIELLE ROSSOUW (Clarinetist)

Danielle Rossouw grew up in Cape Town and started clarinet lessons at the age of nine at the Hugo Lambrechts Music Centre. She left South Africa in 2015 to study in Belgium with well know clarinetist and pedagogue, Eddy Vanoosthuysse. She obtained her BMus and Master's degree in clarinet performance from KASK & Conservatory School of Arts in Ghent, Belgium, both with distinction. From there, Danielle moved to the Netherlands, where she obtained a second Master's degree in clarinet performance, also with distinction, from Fontys Hogeschool voor de Kunsten in Tilburg. During her studies, Danielle participated in the

AMAJ Jong Symfonisch orchestra and the symphony and harmony orchestras of KASK Conservatorium School of Arts in Ghent. She is also an enthusiastic chamber musician, and was a finalist at the Willem II Chamber Music Competition in the Netherlands in 2021.

Danielle returned to South Africa at the end of 2022 to take up the full-time position as sub-principal and bass clarinetist of the Cape Town Philharmonic Orchestra. Danielle continues to be an active chamber musician and is one half of the newly formed Clarinet duo, Luna, together with Annelize de Villiers. She is also a PhD candidate in Music at the University of the Free State, and lives out her passion for development in music and clarinet among the youth.



#### LIAM BURDEN (Conductor)

Liam Burden teaches saxophone and clarinet at the Hugo Lambrechts Music Centre, where he is Departmental Head for Winds, Percussion and Piano, and principal conductor of the HL Symphony Orchestra. He also lectures saxophone at Stellenbosch University's Music Department. Liam is a founding member of the Intonga Reed Quintet, the first of its kind in South Africa. He was an adjudicator at the first South African International Woodwind Competition held last year in Bloemfontein, and recently made his debut with the Cape Town Philharmonic Orchestra in Kevin Houben's Saxophone Concerto, *Legend of a Giant*. Liam was recently on the faculty, as saxophone specialist, at the Stellenbosch International Chamber Music Festival.

There he directed the first ever saxophone choir of the SICMF, which performed to high praise. Liam has conducted various orchestras in South Africa, including the Cape Town Philharmonic Orchestra, Gauteng Philharmonic Orchestra, University of Stellenbosch Symphony Orchestra, and the Cape Town Philharmonic Youth Orchestra. Liam graduated from Stellenbosch University in 2021 with an MMus, cum laude. He also studied with Dr Michael Ibrahim (saxophone) and Dr Mitchel Arnold (conducting) at the West Virginia University in the USA. He was a finalist at the Len van Zyl Conductors Competition, the SAMRO Overseas Scholarship Competition (saxophone), the Unisa Licentiate Competitions (saxophone), and ATKV Muziq Competition (percussion). Liam is a recipient of the Rector's Award for Excellent Achievement in Culture from Stellenbosch University.

## STELLENBOSCH YOUTH ORCHESTRA

After months of discussion and planning, the Stellenbosch University Department of Music and the Dorothy and Charles Johnman Education Trust recently announced their partnership and commitment to the re-establishment of the long-inactive Stellenbosch Youth Orchestra (SYO). The core aim of this initiative is youth development and vocational training through the vehicle of orchestral rehearsal and performance. The objective of this collaboration is to establish a youth orchestral programme which will provide learners at secondary school level in the Stellenbosch and broader Winelands area with the opportunity to participate in large ensemble musical performance, thereby upgrading their music literacy skills and providing invaluable vocational training.

The audition process and logistics were overseen by the SU Music Department, and the SYO was introduced to the public at the HearUS initiative's fund-raising concert in the Endler Hall in September 2023. Reghardt Kühn has been appointed as the orchestra's artistic manager, and will be conducting this evening's curtain-raiser performance. The SYO thanks the SU Division for Social Impact, without whose financial support its re-establishment would not have been possible.

## UNIVERSITY OF STELLENBOSCH SYMPHONY ORCHESTRA

The University of Stellenbosch Symphony Orchestra (USSO) was founded by Eric Rycroft in 1981. The aim of the orchestra is to provide music students with first-hand training for their profession, as well as offering experience in symphonic orchestral playing to further SU students who are talented players of orchestral instruments. To date, the orchestra has studied and performed more than 400 full-scale works, including standard symphonies by composers such as Mozart, Beethoven, Brahms, Tchaikovsky, Mahler and Shostakovich, various oratorio works, and 5 full-scale operas. To its credit, the orchestra has had various compositions dedicated to it, and has premiered numerous works by South African composers such as Arnold van Wyk, Hubert du Plessis, Roelof Temmingh, Hans Roosenschoon, Hendrik Hofmeyr, Peter Klatzow and many more.

The USSO has regularly been invited to perform at the Oude Libertas Amphitheatre, KKNK and Woordfees, and has undertaken four highly successful European tours to this date. Over the years, USSO has helped train countless musicians who now perform within professional orchestras all over the world. After the retirement of Eric Rycroft, Louis van der Watt was appointed as conductor, and from 2003 to 2006, a guest-conductor system was implemented, giving students the opportunity to play under visiting conductors like Omri Hadari, Bernhard Gueller, Osvaldo Ferreira and Jon Robertson. In 2004, under the direction of Corvin Matei, appointed as Music Director and permanent conductor in 2006, the orchestra was awarded the prize for the best symphony orchestra at the prestigious Tygerberg Fanfare Competition, where it was named one of the three best orchestras among 46 across all categories. In 2018, the USSO celebrated Stellenbosch University's 100th birthday with a performance of Beethoven's Ninth Symphony, which also served as the farewell concert of conductor Corvin Matei, starting a new period of work with guest conductors such as Daniel Boico and Bernhard Gueller.

Every second year, the USSO hosts a Youth Concerto Festival in which top instrumental students of the Department feature as soloists. In addition to hosting some of South Africa's finest soloists, the USSO has accompanied a number of visiting artists such as Pinchas Zukerman, Daniel Rowland, Priya Mitchell and Dirk Mommertz, to name but a few.

## SYO MEMBERS

### **Violin 1**

Matthew Lamprecht

Sebastian Louw

Naomi Briggs

Zoë Booysen

Alicia Pinkhard

### **Violin 2**

Natalie Limbada

Leah Gordon

Anna-Sophia Combrink

Alexandra Niesler

Rebecca Brauchman

Chiara Terhoven

Danielle van den Berg

Ethan Royne

### **Viola**

Gerda du Toit

Ciara Cockett

### **Cello**

Emma van der Waal

Schalk du Toit

Laelia Sterley

Rebecca Briggs

Michael Limbada

JP Bekker

Ludwig Gabriels

### **Double Bass**

Nicolaas de Villiers

### **Flute**

Chloe le Roux

Anastazia Huys

Jenna Pettipher

Milan Williams

Olivia Castleden

### **Oboe**

Anke Kritzinger

### **Clarinet**

Andro Louw

Alexander Theunissen

Benjamin van Zyl

### **Bass Clarinet**

Daniel Fulton

### **Saxophone**

Oliver Sales

Charl Steenkamp

Lukas Ochsenbein

Tioluwani Omotoso

### **Baritone Saxophone**

Helgard Nolte

### **Trumpet**

Kayden Phillips

Rebecca Niesler

Jana Ochsenbein

### **French Horn**

Jack Enslin

Layla Taljaard

### **Trombone**

Ben du Toit

Luke Nkoko

### **Tuba**

Hermanus Schmidt

### **Percussion**

Nicolaas Kruger

Justin de Villiers

Mike Wang

## USSO MEMBERS

### **Violin 1**

Corné Beyers (CM)  
Catherine Stiff  
Caro Hill  
Gilah Kellner  
Dané Hayes  
Carina Naudé  
Gretna Heynike  
Bradley Martin  
Zoë Coetzee

### **Violin 2**

Shareen Vermeulen  
Ricardo Hiniker  
Emma September  
Esther de la Guerre  
Tara Talmarkes  
Hannah Guthrie  
Michele Williams  
Craig Williams

### **Viola**

Rudolf Smit  
Rutger Enslin  
Zelda Hofmeyer  
Lee-Ann April  
Remi Ludick

### **Cello**

Clara de la Guerre  
Christine van Niekerk  
Solange Rojas  
Sifiso Mbatha  
Christof Venter  
Cara Snyman  
Elma Mol

### **Double Bass**

Njabulo Nxumalo  
Damon de Foglio  
Frances Levenderis

### **Flute**

Armin Cronje  
Owami Mthembu (Piccolo)

### **Oboe**

Owen Dalton (Cor Anglais)  
Katrin Smith

### **Bassoon**

Arno Steyn  
Erik Weber

### **Clarinet**

David Cyster  
Nathan Huysamen

### **Trumpet**

Alistair McDonald  
Adrian Martin

### **French Horn**

Carin Donson  
Christine van Zyl  
Courtney Sampson  
Nick Bekker

### **Trombone**

Wilmar Niehaus  
Luwella Shosha

### **Bass Trombone**

Lee-Roy Simpson

### **Tuba**

Likhona Tokota

### **Percussion**

Ruan Botha  
Amy Bayley (timpani)  
Joshua Pietersen (piano)

## 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.*

