



SYMPOSIUM OF SOUTH AFRICAN COMPOSERS

COMPOSE. CREATE. CONNECT.



2024 PROGRAMME

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FOREWORD

As we gather for the second annual Symposium of South African Composers, we are filled with immense pride and excitement. This symposium is a unique event in our country, a cornerstone for fostering a healthy and vibrant compositional culture. It is a place where connections are made, education is prioritised, and where we can listen, experiment, and grow together.

Our journey began with KOMPOS: a vision to create a platform where composers, music creators, sound artists, and educators could come together to share and celebrate contemporary South African music across a diverse range of genres. Fifteen years later, this vision has materialized into an event that not only highlights the richness of our musical heritage but also pushes the boundaries of creative expression.

For us, the most rewarding part of being a composer is navigating the complex constellation of technical, historical, aesthetic, social, and health-related factors that define the creation of music. The process is a constant learning challenge, one that inspires us deeply. Through this symposium, we hope that younger composers will forge stronger friendships with their peers and that our collective research and creative outputs will continue to flourish.

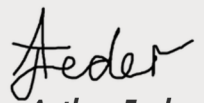
We are particularly excited about the diversity and innovative expression of creative identity that this year's symposium will bring. Each session, workshop, and concert is a testament to the incredible talent and creativity that exists within our borders. We are witnessing a renaissance of creative expression in South Africa, and it is through initiatives like this that we can continue to break down the barriers that once excluded so many.

We are deeply grateful to Stellenbosch University, and in particular Prof Mario Nell and Prof Sibusiso Moyo, for unwavering support of our dream. To the Mzansi National Philharmonic and the Rupert Foundation: thank you for believing in us and for supporting young composers and music creators. And to all our musical friends who (without hesitation) gave your time, expertise and energy to perform our sometimes strange new ideas: none of this would be possible without your passion and dedication to growing the musical arts in South Africa. Thank you!

We invite you to enjoy the symposium with us.



Antoni Schonken
Symposium Convenor



Arthur Feder
Head: SA Composers



The Flat Mountain Project 



ACKNOWLEDGEMENTS

for institutional, departmental, logistical and conceptual support: Prof Mario Nell, Prof Sibusisu Moyo, Prof Nina Schumann.

for organisational support and insight: Vicky Davis, Phillip Vermeulen, Nicky Fransman, Christon Southgate.

LK Mediabook: Liny Kruger.

Symposium launch: Oude Leeskamer, Jannie Mouton Foundation, Clara Babette, Prof Petrus du Preez, Dr Schalk van der Merwe.

Flat Mountain Project, *for brainstorming, creativity, leadership and friendship:* Annien Shaw, Babette Roosenschoon.

and lastly, to Hans Roosenschoon for many years of kind creative mentorship, inspiration, and an immutable belief in the value of musical composition.

USSWE: Pamela Kierman, Cody James Constable.

SoSAC-24 student committee:
Amber Abrahams, Anthonie Jansen van Rensburg, Ben van Niekerk, Hein Roelofse, Kerwin Petrus, Lizé Briel.

A special thanks to each of the musicians and artists, and in particular to Naomi Sullivan, Roshan Chakane, Christian Kohler, Liam Burden, Clare Loveday.

Louise Howlett, *for many years of supporting young composers and musicians.*

Eendracht Hotel and Danie Colsby, *for accommodation support and advice.*

SUMMARY

MONDAY	14:00 PARTICIPANT REGISTRATION	BEHRENS FOYER
9 SEPT 2024	16:00 SYMPOSIUM LAUNCH	OUDE LEESKAMER
	19:00 CONCERT: Symphonic wind ensemble	ENDLER HALL
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TUESDAY	10:00 LECTURE: Janna Khweis	JANNASCH HALL
10 SEPT 2024	14:00 LECTURE PERFORMANCE: Ncebakazi Mnukwana	JANNASCH HALL/ FISMER HALL
	19:00 CONCERT: Mizar Trio	FISMER HALL
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WEDNESDAY	LIGHTNING TALKS	JANNASCH HALL
11 SEPT 2024	10:00 Emile de Roubaix	
	10:40 David Cyster	
	11:20 Composers' Roundtable	
	14:00 LECTURE PERFORMANCE: Ramon Alexander	JANNASCH HALL/ FISMER HALL
	19:00 CONCERT: SoSAC Festival Orchestra, Liam Burden	ENDLER HALL
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THURSDAY	10:00 WORKSHOP: Jan-Hendrik Harley	JANNASCH HALL
12 SEPT 2024	11:30 WORKSHOP: Mariechen Meyer	JANNASCH HALL
	14:00 LECTURE PERFORMANCE: Roshan Chakane	ENDLER HALL
	19:00 CONCERT: Lize Briel, Esther Marie Pauw	ENDLER HALL
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FRIDAY	10:00 LECTURE WORKSHOP: Naomi Sullivan	JANNASCH HALL
13 SEPT 2024	14:00 CONCERT: Aurum Cantores, Ben van Niekerk	FISMER HALL
	15:00 LECTURE: Dylan Tabisher	JANNASCH HALL
	19:00 CONCERT: Naomi Sullivan & faculty	ENDLER HALL
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MONDAY 09 SEPTEMBER

14:00-15:45 | Registration and collection of festival passes

Behrens Foyer | R990/750/490 on webtickets.co.za

Festival pass sales close Monday 09 September 09:00.

16:00-18:00 | Symposium Launch featuring YMSP

Oude Leeskamer | By invite only

Featuring YMSP

YMSP has a freshly local take on electro-acoustic Jazz, House, and experimental styles. Having released their debut album, Only Now, in February 2024, the trio integrates live looping, electronic manipulation, and free solos into a mix of soundscapes that celebrates contemporary South African and global styles. The group consists of Anthonie Jansen van Rensburg on electronics, flute, and uMtshingo; Kerwin Albertus on saxophones; and Kyle Vollenhoven on guitars.

19:00 | New Voices for Symphonic Wind Ensemble

Performance | Endler Hall | R165/125/60 on webtickets.co.za

University of Stellenbosch Symphonic Wind Ensemble (USSWE)

Guest conductor: Christian Köhler

Join us for an exciting array of South African music in this opening concert of the 2024 Symposium of South African Composers. Experience the world premiere of "Samsara," a composition by 2023 SoSAC Festival Prize Winner Lusibalwethu Sesanti, specially composed for this event.

USSWE comprises talented undergraduate, postgraduate, and professional musicians from Stellenbosch and Cape Town, all united under the baton of the esteemed ensemble leader Pamela Kierman alongside national and international guest conductors.

The programme includes an exciting collection of newly composed South African works:

Lize Briel: From Blues to Orangey Hues | Owen Dalton: Vigour | James Geldenhuis: Ukuthwasa

Tyler Gibbons: A New Journey Awaits | Andrea Hobson: Esca's Fantasy | Atlegang Milanzi: Stellies

Chico Munoz: Legend of Iguazú | Kerwin Petrus: Waxing|Waning | Reece Rivalland: Mikromorphosis

PROGRAMME NOTES: NEW VOICES FOR SYMPHONIC WIND ENSEMBLE

(in alphabetical order | all notes supplied by the composers)

Lizé Briel | From blues to orangey hues

From Blues to Orangey Hues is a catchy song with an equally catchy title, designed to make your foot tap. Composed from snippets of previously unused music, this piece nods to the stylistic influences of Jesus Molina, Carl Vine, and Joey Alexander, while maintaining a distinct voice of my own. From Blues to Orangey Hues is a wind band work that, to me, sounds like colours. The first section has a darker, more "blue" sound, before opening up into a vibrant, "orangey" vibe.

Owen Dalton | Vigour

Vigour is a short and intense piece that I began composing in 2018 and completed in 2021 as part of my final BMus portfolio. It has since been revised and adapted into the version you hear today. Vigour draws significant inspiration from the wind band works of American composer John Mackey, particularly his pieces Liminal and Turbine. The work is propelled by repetition, driving it through multiple climaxes, and features prominent use of the percussion section.

James Geldenhuys | Kuthwasa: Journey to the spiritual realm

Special thanks to the Jan Royce Foundation for their generous sponsorship of this work and their continued support of young South African composers.

Ukuthwasa is the term used to describe the vocation of divinership, a process of being reborn into the role of a traditional African healer, or Isangoma. This calling comes from an Idlozi (a deceased ancestor), who demands that you become their servant and "become what you must be." Typically, this calling is received in the form of a dream or vision. This work represents that vision.

Tyler Gibbons | A new journey awaits

A New Journey Awaits is a musical expression of the heavy emotions of life's low points. Inspired by the belief that a new journey always follows, even after the darkest times, the piece reflects the resilience needed to endure and the hope that carries us through. This work serves as a reminder that brighter days are ahead, and sometimes, we just have to wait for them.

Andrea Hobson | Esca's fantasy

Esca's fantasy for Wind Band was commissioned for the South African National Youth Wind Orchestra, 2019. Esca, being the fleshy growth on an anglerfish's head, lures its prey from the darkest depths of the ocean. As Esca travels closer to the sea surface it encounters seafaring pirates and sea creatures, depicted by melodic and rhythmic variations, less interested in being lured. As the adventures closes Esca returns home to the murky underwaters.

Atlegang Milanzi: Stellies

"Stellies" is a vibrant fusion of South African house music with western music influences. The name of the composition is inspired by both the city of Stellenbosch and the ensemble performing it (University of Stellenbosch Symphonic Wind Ensemble). This composition weaves rhythmic energy and harmonic richness to create a uniquely South African soundscape. The piece celebrates the lively spirit of South African dance music while embracing the sophistication of classical traditions, resulting in a dynamic and engaging musical experience for both local and global audiences.

Chico Munoz | Legend of Iguazu

Naipí, the daughter of a Guaraní Chief, and Tarobá, a young warrior, met and fell in love. M'boi, a serpent deity residing in the river, demanded that Naipí be sacrificed to him instead. The Chief agreed. Refusing to endure a life apart, Naipí and Tarobá decided to flee together in a canoe. Enraged by their escape, M'boi pursued them along the river and struck the earth, creating the immense falls. Naipí was transformed into a tree on one side of the falls, while Tarobá became a rock on the opposite side, destined to see each other for eternity but never to be together.

Kerwin Petrus | Waxing/Waning

"Wax" is defined as "to become larger or stronger," while "wane" means "to become weaker or smaller." These terms are most commonly associated with the moon and its phases. Inspired by this, I wanted the music to change gradually, thickening in texture as it moves towards a "full moon," with a slow increase in volume until it reaches its climax. To enhance the music's connection to moonlight, harmonies built on perfect fourths are used to create a sense of transparency. Tempo changes between sections, along with shifts in rhythm, meter, and dynamic levels, reflect the music's growing intensity. In this way, the music waxes and wanes, mirroring the moon's cycle.

Reece Rivalland | Mikromorphosis

Mikromorphosis (2024) began its life in July 2024 as a four-part chorale for horns, blending traditional tonality with non-traditional harmony. Inspired by the works of Paul Hindemith, the piece explores the concept of a chorale undergoing a small-scale metamorphosis, hence the title, Mikromorphosis.

Its undefined structure reflects life's unpredictability. The chorale theme remains present throughout the piece, often undergoing metamorphosis and paired with ever-changing accompaniment. This allows the music to stay grounded while navigating a constantly evolving environment.

Lusibalwethu Sesanti | Samsara (2023 Festival Prize Commission)

Samsara means 'wandering' in Sanskrit, often used when speaking about the cycle of life, death and reincarnation, the theme of my work. Samsara is my musical reimagination of my own life cycle, from birth(I-Janma) in which the use of Horns and church bells symbolizes new beginnings, and the flutes and piccolo, the journey of learning from my elders. II- Intlombe, is an ode to my ancestors and elders who continue to guide from afar. III- Intiqal, the last movement, chronicles the transition into old Age and the great beyond, with a distant recall of the bells from I-Janma.

TUESDAY 10 SEPTEMBER

10:00 | Facilitating collaborative partnerships through music: Creating in culture, complexities, and chaos

Lecture-presentation | Jannasch hall | Free entry

Janna Khweis

Join Janna Michele Karim Khweis for this participative lecture-presentation on facilitating collaborative spaces and reciprocity through music. In this session, Janna invites composers into her journey as a multi-instrumentalist across styles and social contexts. She will discuss her reflective processes resulting from her experiences as musician, educator, and researcher; and how these insights led to her PhD project and facilitating reciprocity in cross-community collaborations through music. Composers will have the opportunity to reflect on their own narratives and collaborative processes throughout the session.

14:00 | Oral Composition and Transcription with Ncebakazi Mnukwana

Lecture and Performance | Jannasch & Fismer halls | R165/125/60 on webtickets.co.za

This combination seminar, workshop, and performance will give participants the opportunity to work with African music specialist Ncebakazi Mnukwana in creating an indigenous musical score. Some singing will be involved, and participants will have the opportunity to explore and implement various practices of oral composition. The session will conclude with a musical performance.

19:00 | Sonic Landscapes with Mizar Trio

Performance | Fismer hall | R165/125/60 on webtickets.co.za

Louisa Theart (flutes), Rosamund Ender (cello), Dylan Tabisher (marimba/vibraphone)

The Mizar Trio (Louisa Theart, Rosamund Ender, Dylan Tabisher) brings their eclectic and highly musical presence to audience members. Mizar will present a programme of contemporary works for flute, marimba/vibraphone and cello by established and younger South African composers, and promise a glimpse into the beautiful and varied sonic landscape of music at the southern tip of Africa.

*The programme includes an exciting collection of newly composed South African works:
Kerwin Albertus: Equinox | Owen Dalton: Anemoia | James Geldenhuys: Karoo Trio | Erin Potgieter:
Wildflowers | Matthijs van Dijk: The Rain Next Door | Njabulo Phungula: Parallel Flows
Conrad Asman: Sea Swimming (solo Alto flute) | Ingrid Stölzel: The Voice of the Rain*

PROGRAMME NOTES: SONIC LANDSCAPES

(in alphabetical order | all notes supplied by the composers)

Kerwin Albertus | Equinox

Equinox captures the delicate balance between light and dark, energy and calm. This composition takes the listener on a journey through shifting moods, evoking the essence of transition. The piece invites the audience to experience both the vibrant pulse of life and the introspective quiet that follows, reflecting the duality inherent in an equinox. Inspired by Kazunori Miyake's Chain and John Coltrane's minor blues of the same title, Equinox symbolizes the harmony found in contrasts, offering a musical meditation on balance and change.

Owen Dalton | Anemoia

Anemoia is a short piece for flute, vibraphone, and cello that tells the story of two birds. The first bird, represented by the cello, reflects on the nostalgia that accompanies anemoia. The second bird, represented by the flute, embodies the "time you've never known," which in this case is a feeling the cello has never experienced: love.

The piece begins with an unstable section, featuring intricate interplay between the three instruments. The initial interactions between the two birds are playful, with the cello quickly becoming infatuated with the flute and pursuing it in an attempt to get noticed. Eventually, the cello catches up, and the pair soar high in the sky in a moment of harmony. However, this moment is fleeting, as the cello loses concentration and crashes to the ground.

On the ground, the second section begins, and anemoia sets in. The cello cries out in pain for the flute, reminiscing about their brief moments together and what could have been. Eventually, the cello succumbs to its injuries and falls into an eternal slumber, represented by the vibraphone in the closing measures of the piece.

James Geldenhuys | Karoo Trio

Karoo Trio is a creative emulation of the sounds one might hear and the energy one might feel throughout a day in the Great Karoo. In keeping with this spirit, the compositional techniques and methods used are inspired by the bow music traditions of Southern Africa. The sonic energy ebbs and flows with the passing of the day, with complex rhythmic patterns shaping the melodic experience. Karoo Trio invites the listener not to listen intently but to be transported into a uniquely South African soundscape.

Erin Potgieter | Wildflowers

This piece represents a place in my mind to which I often return—a place of vast expanses of long grass and wildflowers, open air and freedom, where the vibrant colours of a sunset are always visible in the sky. It also reflects a period of self-growth, capturing moments of self-reflection, appreciation, peace, and joy. It evokes the feeling of dancing and running through the long grass and wildflowers—a beautiful journey.

Matthijs van Dijk | The rain next door

Written at the height of the Cape Town drought in 2019, “the rain next door” is a meditation on feelings of longing in situations where the grass is actually “greener on the other side”.

Njabulo Phungula | Parallel Flows

Parallel Flows is a set of four miniatures (two pairs of miniatures). I imagined each pair of miniatures as the meeting point between two ocean currents (cold and warm) from the perspective of each current. Hence, each miniature is a parallel of the other in the pair.

Ingrid Stölzel | The voice of the rain

Words are the inspirational seeds for much of the music I compose. The Voice of the Rain takes its title and inspiration from Walt Whitman’s poem “The Voice of the Rain” from Leaves of Grass. Whitman beautifully describes the world as an everlasting cyclical process of giving birth to itself and giving back life to its own origin. I was especially drawn to the last line of this poem where Whitman reveals a deeper truth about the creative process. He equates the everlasting cyclical nature of life, with the creative process, where - like the rain - the creation changes form but is always the same at its core and eventually returns to the poet as love from those who read the words. It is my hope that the music captures the essence of Whitman’s powerful meditation on nature and humanity.

The Voice of the Rain

And who art thou? said I to the soft-falling shower,
Which, strange to tell, gave me an answer, as here translated:
I am the Poem of Earth, said the voice of the rain,
Eternal I rise impalpable out of the land and the bottomless sea,
Upward to heaven, whence, vaguely formed, altogether changed, and
yet the same,
I descend to lave the drouths, atomies, dust-layers of the globe,
And all that in them without me were seeds only, latent, unborn;
And forever, by day and night, I give back life to my own origin,
and make pure and beautify it;
(For song, issuing from its birth-place, after fulfilment, wandering,
Recked or unrecked, duly with love returns.)

WEDNESDAY 11 SEPTEMBER

10:00 | Lightning talks

Discussion/Presentation | Jannasch | Free entry

**South of Bear | Emile de Roubaix | Mariechen Meyer | Jan-Hendrik Harley | David Cyster
Robert Marlor | Antoni Schonken | Arthur Feder | Clare Loveday**

Lightning 1: The Swedish Nyckelharpa

40 mins | Emile de Roubaix | featuring South of Bear

Join us for an introductory presentation of the nyckelharpa: a Swedish folk instrument with origins tracing back to the 1200s-1300s. Included will be a brief historical background, an exploration of sounds and techniques, and a mini recital by South of Bear (Mariechen Meyer, Jan-Hendrik Harley, and Emile de Roubaix) featuring a variety of music showcasing the nyckelharpa.

Lightning 2: Rediscovering the Chalumeau

40 mins | David Cyster

Join David Cyster as he leads a captivating exploration into the chalumeau, the historical predecessor of the modern clarinet. In this session, Cyster delves into the rich, mellow tones of this rare instrument, shedding light on its historical significance and its potential for revival in contemporary music. This presentation offers a unique opportunity to rediscover the chalumeau's charm and versatility, inspiring composers and performers alike to embrace its distinctive voice.

Lightning 3: Composers' roundtable

40 mins | Robert Marlor, Antoni Schonken, Arthur Feder, Jan-Hendrik Harley, Clare Loveday

Join Robert Marlor as he convenes an interactive roundtable with SA composers Clare Loveday, Jan-Hendrik Harley, Antoni Schonken, and Arthur Feder. This session is designed to provide young composers with practical insights into building a successful career in composition. Topics will include navigating commissions, overcoming creative blocks, and finding one's unique voice in the industry. With an open format encouraging questions and dialogue, this roundtable offers a valuable opportunity to learn directly from some of South Africa's leading composers.

WEDNESDAY 11 SEPTEMBER (CONT.)

14:00 | Inside the mind of a jazz composer

Lecture and Performance | Jannasch & Fisser halls | R165/125/60 on webtickets.co.za

Ramon Alexander (piano), Dylan Tabisher (double bass), Stuart Martin (drums)

You are invited to a performance-lecture by the esteemed South African jazz composer, pianist, and band leader, Ramon Alexander. In this session he will give you a glimpse into his compositional process, focusing on his inspirations and influences. He will be joined by Dylan Tabisher on double bass, and Stuart Martin on drums.

19:00 | Sonic architectures SoSAC Festival Orchestra

Performance | Endler | R165/125/60 on webtickets.co.za

Featuring the Symposium of SA Composers Festival Orchestra, with conductor Liam Burden

Our festival orchestra, generously supported by Mzansi Philharmonic and conducted by Liam Burden, features acclaimed local and international musicians. Join us for an exciting and innovative programme of orchestral music by established and younger South African composers, as we explore sonic textures and architectures of the 21st century.

The programme includes an exciting collection of newly composed South African works:

Kerwin Andrew Albertus: Kushuka | Allan Chen: Rubiks: a Learning Curve

Owen Dalton: Elegy | Annemie du Plessis: Suffolance | Miné Le Roux: Dreamlander

Chesney Palmer: An Exhibition for the End of Time | Kerwin Petrus: Vuli Gate

PROGRAMME NOTES: SONIC ARCHITECTURES

(in alphabetical order | all notes supplied by the composers)

Kerwin Albertus | Kushuka

The Swahili term "kashuka" symbolizes rain descending from the heavens, representing a spiritual connection between the divine and the earthly. In its gentle form, "mvua kashuka" conveys a peaceful flow of grace, offering renewal and spiritual comfort as divine care sustains the soul. However, in the context of a storm, "kashuka" embodies the overwhelming forces of the divine, symbolizing spiritual upheaval and transformation. The storm's intense rain cleanses and renews, reflecting how spiritual challenges can lead to profound growth. From the water, I am born again.

Allan Chen | Rubiks: a Learning Curve

This piece is a reflection on the learning process of solving a Rubik's cube. Through mechanical over-repetitions, executing certain "moves", without understanding how the cube functioned, I was able to arrive at a point where I could solve the cube. This composition emulates this process experience - mechanical repetition, completion of phrases, the clunkiness of unfamiliarity, recognition of patterns, understanding through doing, the excitement and frustration that comes with progressing or making mistakes, etc. In a way, this piece is a reflection on the similarity between all learning processes, from a musical instrument to a Rubik's cube.

Owen Dalton | Elegy

Originally written for clarinet choir, Elegy is a short piece dedicated to the many hardships we face daily as human beings, in all their varied shapes and forms. There are also versions for saxophone choir and chamber wind decet, as well as the version you hear now for chamber orchestra, which has been recently revised and adapted. The music is purely diatonic, swaying between consonance and dissonance.

Annemie du Plessis: Suffolance

Suffolance explores various felt sensations and conflicting emotional fluctuations associated with the inner turbulence, as experienced during a moment marked by being without breath and without voice. The piece starts in a quiet fluster and evolves into sustained conflicts of sound, that expand, and eventually surrender into a hymn. A selection of frequencies often associated with specific emotions informed the harmonic pallet, together with sensations, that further shaped textural and rhythmic choices.

Miné Le Roux | Dreamlander

Based on the book *Dreamlander* by K.M. Weiland, this piece was composed to evoke the sense of fantasy and wonder I felt while reading the story. Select passages are crafted to introduce different characters and transport the listener to specific moments in the narrative. The book is about two worlds waging war against each other and is filled with mythical creatures, heroism, and romance.

Chesney Palmer: An Exhibition for the End of Time

This piece aims to capture the visual soundscape of Kandinsky's work, inspired by the biblical narrative of "The Flood." The music explores various extended techniques to create a tapestry of diverse sounds and effects that evoke a sense of suspense. The composition has been crafted using pitches selected from my personal colour wheel, designed to capture some of the hues present in the artwork. Kandinsky's "Composition VI" presents a highly textured and densely layered canvas, filled with vivid colours, organic shapes, and intricate patterns. Some art scholars associate this painting with the artist's interest in music, as Kandinsky often sought to translate the emotional and expressive qualities of music onto the canvas. The chaotic yet structured arrangement of forms in "Composition VI" may symbolise the tumultuousness of modern society and the artist's quest for spiritual unity.

Kerwin Petrus: Vuli Gate

Vuli Gate takes its name from the popular amapiano track "John Vuli Gate" by Mapara A Jazz. This piece draws inspiration from the infectious energy of amapiano music, blending its vibrant elements with minimalist techniques, particularly the abrupt shifts in texture known as "gating," influenced by composer John Adams.

THURSDAY 12 SEPTEMBER

10:00 | Conducting 101 for Composers

Interactive workshop | Jannasch hall | Free entry

Jan-Hendrik Harley

Transform your compositions through conducting. Join composer, violist and conductor Jan-Hendrik Harley for an interactive workshop exploring the conductor's world. Whether you're a seasoned composer or just starting out, gain invaluable insights into the conductor's role, the nuances of gesture, and the dynamic interplay between composer and performer. Discover practical tools to bring your music to life.

11:30 | Exploring the Double Bass: Technique, Lyricism, and Innovation

Interactive workshop | Jannasch hall | Free entry

Mariechen Meyer

In this hands-on workshop, professional double bassist and founder of the SA Strings Foundation, Mariechen Meyer, invites participants to explore the full potential of the double bass. Focusing on the technical aspects, the instrument's unique lyricism, and its versatility, Meyer will demonstrate what the double bass can achieve in contemporary music. Through her extensive experience in commissioning and performing new works, she will showcase the double bass's role in bridging traditional South African sounds with Western stringed instruments.

14:00 | Back to the future with Roshan Chakane

Lecture and Performance | Endler hall | R165/125/60 on webtickets.co.za

Roshan Chakane

The pipe organ: one of the oldest and largest instruments western civilization has ever produced! Because of its age and origins the instrument carries a large sense of mysticism to it. In an attempt to address the mysticism revolving around the instrument, this workshop and concert will address the various components in organ playing such as organ building, registration and hymn playing. Composers will have the opportunity to learn about and explore this larger-than-life instrument in unprecedented detail and scope.

THURSDAY 12 SEPTEMBER (CONT.)

19:00 | Her Flute Space

(Performance) | Endler hall | R165/125/60 on webtickets.co.za

Lize Briel, Esther-Marie Pauw

'Her Flute Space' showcases four flute compositions by contemporary women composers Lize Briel, Elizabeth Brown, Clare Loveday, and veteran trailblazer Thea Musgrave. These flute works explore acoustic sound travelling through various spaces. The programme prompts one to consider acoustics as an architectural arch (Brown), the concert hall as a duet partner (Briel), the Underworld as sound capsule (Musgrave's Orféé) and to consider poignant minimalist sounds associated with starlight in the galaxies (Loveday). The works are performed by flautists Esther Marie Pauw and Lize Briel, along with live acoustics, dressmaker Mareleen Theron, magnetic tape featuring James Galway, lighting and choreography.

FRIDAY 13 SEPTEMBER

10:00 | Hitchhiker's guide to the Saxophone

Lecture and workshop | Jannasch hall | Free entry

Naomi Sullivan, Clary Loveday

Unleash the saxophone's potential for your compositions. Join renowned saxophonist Naomi Sullivan and acclaimed South African composer Clare Loveday for an immersive workshop exploring the instrument's unique capabilities. This invaluable guide for composers will delve into the saxophone's expressive range, technical demands, and compositional possibilities.

14:00 | The Alchemy of Voice

Performance | Fisser hall | Free entry

Aurum Cantores conducted by Ben van Niekerk

Aurum Cantores invites you to a transformative musical experience. Witness the alchemy of voice as they bring to life a captivating program of newly composed works, selected from our Call for Scores. Immerse yourself in the rich tapestry of sound created by these talented composers and the extraordinary vocal ensemble Aurum.

*The programme includes an exciting collection of newly composed South African works:
Quinn Kakora: 9 | Marnes Olivier: Verlange | Kerwin Petrus: For the chronically online
Hein Roelofse: Lied | Pierre-Henri Wicomb: Catch Culture*

15:00 | The Marimba Musician: Performance, Composition, and Cross-Instrument Influence

Lecture | Jannasch hall | Free entry

Dylan Tabisher

In this session Dylan explores a selection of marimba works highlighting the technical and musical elements that make them appealing to play as a performer. Furthermore, he expands upon how these works have influenced his own approach to improvising and composing at the marimba. He will also discuss the connection between his marimba/percussion studies and how they relate to his practice of Vibraphone, Bass Guitar and other instruments; i.e. how learning, practicing and performing on different instruments contributes to the development of creative compositional ideas.

FRIDAY 13 SEPTEMBER (CONT.)

19:00 | Echoes and illusions

Performance | Endler | R165/125/60 on webtickets.co.za

**Naomi Sullivan, Jill Richards, Roshan Chakane, Matthew Perry
Lisakhanya Pantsi, Cody Constable**

A multi-instrumental, collaborative programme of new music that explores the many possibilities surrounding music and memory. Featuring the world premiere of Clare Loveday's In Memoriam for saxophone and piano, Arthur Feder's Games in 2s and 3s, and Jay Capperauld's Déjà Vu inspired by the potential of holographic simulation, Echoes & Illusions takes the voice of the saxophone combined with organ, piano and more to explore a diverse approach to how sound reimagines or recaptures what was once in front of us.

This programme includes:

Clare Loveday: In Memorium

Jürgen Bräuninger: 13 very short movies

Jay Capperauld: Déjà Vu

Mark-Anthony Turnage: Two Elegies Framing a Shout

Arthur Feder: Games in 2s and 3s

Notes about each work will be announced during the performance.

PROGRAMME NOTES: THE ALCHEMY OF VOICE

(in alphabetical order | all notes supplied by the composers)

Quinn Kakora | 9

The text is inspired by the poem "In Detention" by Chris Van Wyk.

In his poem Van Wyk uses the kind of explanations typically offered by the security police for deaths in detention in South Africa. During the apartheid era, laws were passed which allowed the security police to detain people indefinitely without having to give any reason. Many people were tortured, some committed suicide, and some (like Steve Biko) died at the hands of their interrogators (those who were questioning them).

9 discussing how many of these deaths were twisted and we really do not know the actual truth and details behind the deaths. Just as the police twisted the story the music is twisted and mistranslated to further discuss how our stories were misinterpreted by the media.

The glissandos represent the falling bodies and the claps are the sounds other inmates would hear as the bodies would hit the ground. The middle section has a hymn that is normally sung at funerals that is immendaintly interrupted by the hard truth of the situation they were actually in.

Marnes Olivier | Verlange

This piece is called "Verlange" (Longing); it is a poem I wrote inspired by the longing to go back to the farm. The text is as follows:

Ek verlang na haar oopdte
 Na haar gras en stofpad
 Binne is daar leemdte
 Ek verlang na die stille dag
 Die warm grondpad
 Die skoon ope lug
 Ek sal lank gaan stap
 Tot maan wys gesig
 Vêr van die gedruis
 Vêr van die gejaag
 Hier in die kombuis
 Rustig op die plaas

The English translates to:

"I yearn for her open field, Her grassy path and dusty road. Inside, there's a dryness, a barren yield. I long for the quiet, still abode. The warm earth beneath my feet, The clean, wide-open sky. I'll take a long, long walk, so sweet, Till the moon looks down on high. Far from the city's hustle and strife, Far from the daily chase. Here in this kitchen, I find life, Peacefully in this rural place."

The way the music is written: the idea was to try and invoke this feeling of longing and yearning. Trying to get the listener to imagine this longing to a beautiful scene of one standing in the kitchen looking out at the farm and then as if waking realising that you aren't on the farm and you start to yearn to go there, as it give peace to your soul.

Kerwin Petrus | For the chronically online

For the Chronically Online was inspired by an Instagram reel featuring a transcription of the "eyebrows on fleek" vine, imagined as if it were published in a poetry anthology. In the reel, a grandmother sits in the kitchen, looking out the window after reading a "profound poem." This moment is accompanied by a lush orchestral pad, evoking feelings of nostalgia and exaggerating the perceived profundity of the text.

The rest of the text is drawn from a viral video of a South African girl who was ironically cyberbullied after making comments about cyberbullying. The phrase "fact, not a statement" became infamous from this video, and she became a target for ridicule due to some of the sentiments expressed and her poor choice of words. Embracing the meme-able quality of the text, parts of the piece resemble one of those "pop songs ruined by your choir teacher," featuring a chorale with "unsuitable" text.

Hein Roelofse | Lied

Lied is a choral work that can essentially be described as a narrative on the love and the complexity of true love. At first, love is sonically described as beautiful and innocent. However, as the work develops, the music becomes more layered and complex which is an attempt to parallel the deepening complexity of love. In the end, the love that has withstood all trials and tribulations is the love that is the most beautiful, something that is portrayed in the final measures of this work. The text was inspired by a vast array of mainly Biblically related texts such as the office hymn O Nata Lux, Song of Songs, and Church songs from the NG Kerk. The music also draws inspiration from composers such as Morten Lauridson, Ola Gjeilo, Ēriks Ešēvalds, and a tinge of Eric Whitacre.

Pierre-Henri Wicomb | Catch! Culture

The work was specifically composed for the voice ensemble Aurum Cantores. A conceptual work with a satirical slant, opening up a brief conversation with the sporting world. The singing ensemble is treated as a competitive team, initially eschewing conventional group-singing for sound 'endurance', 'throwing' sounds between each other. The piece posits the individual singers as links in a chain, rather than voices as part of a harmonic construction. The work finally undermines its own premise by reaching a triumphant ending.

NAOMI SULLIVAN

SAXOPHONIST, INTERNATIONAL ARTIST

Naomi is a talented saxophonist based in London, currently performing with the Laefer Quartet. She is known for her versatile playing style and her commitment to both performance and education. Over the years, Naomi has collaborated with several chamber groups, including recording projects with Flotilla, led by Kyle Horch (www.flotilla.org.uk), and performances with the Gemini Ensemble. In 2009, she co-founded the quartet Syzygy, which led to a notable recording of David Maslanka's "Songs for the Coming Day."

Naomi has a strong background in music education, having started teaching at the Royal Birmingham Conservatoire in 2007. She has been the Head of Saxophone there since 2008, where she has significantly contributed to developing young saxophonists. Additionally, she teaches saxophone at the Guildhall School of Music and Drama, bringing her extensive experience to a wider student audience.

In 2020, Naomi joined the Illuminate Women's Music team, working with Yshani Perinpanayagam and Kumi Matsuo to perform new works for saxophone and piano. Her passion for collaboration has led to performance projects across the USA, South Africa, and Europe. Naomi has also benefited from the Erasmus exchange programme, which has provided opportunities to perform and connect with musicians in Ferrara, Pesaro, Fermo, Bari, Amsterdam, Brussels, Antwerp, and more.

Naomi's dedication to her craft and her collaborative efforts continue to shape her dynamic career as a performer and educator in the contemporary music scene.



ROSHAN CHAKANE

ORGANIST, INTERNATIONAL ARTIST

Roshan Chakane is a distinguished South African organist and musical director, currently pursuing his Doctorate in Organ Performance as a Presidential Scholarship student at the University of Notre Dame under the guidance of Professor Kola Owolabi. Born in Kimberley, South Africa, Roshan's musical journey began at the prestigious Drakensberg Boys' Choir School, where he studied under Dr. Marinda Snyman. He later completed his Bachelor of Music degree, specializing in Organ Performance, at Stellenbosch University, under the tutelage of Dr. Mario Nell.

Throughout his career, Roshan has excelled as a performer, winning numerous top organ prizes and scholarships in South Africa. His achievements include distinctions in Grade 8 Organ and Piano examinations with the University of South Africa (UNISA), winning First Prize in the ATKV Albert Engel Prize, and receiving scholarships from the South African Church Organisation (SAKOV) and the South African Music Rights Organisation (SAMRO) Academic Scholarships.

In 2016, Roshan moved to the United States, where he earned a Master's degree in Organ Performance from Rutgers University's Mason Gross School of the Arts under Professor Renée Anne Louprette. During his time in the U.S., he received several accolades, including First Prize at The Brooklyn AGO competition in 2016 and a Biggs Fellowship for the annual Organ Historical Society Conference held in Rochester, New York, in July 2018.

Roshan is also an accomplished musical director, having served as the Musical Director at Northlink College in Bellville, Cape Town, and as the Director of Music at St Paul's Anglican Church in Rondebosch, Cape Town. During his tenure at Northlink College, he directed several successful musicals, including *Hair* (2013), *Evita* (2014), and *Sarafina* (2015).

Roshan Chakane's dedication to his craft and his impressive career achievements reflect his passion for music and his commitment to excellence as both a performer and educator.



CHRISTIAN KÖHLER

CONDUCTOR, INTERNATIONAL ARTIST

After graduating from the Justus Liebig School in Darmstadt, Köhler initially studied music, majoring in trombone at the University of Mainz and the University of Music and Performing Arts in Vienna. In 2004, he decided to pursue a conducting degree in the class of Prof. Jan Cober at the Conservatorium Maastricht. During his Master's studies, he received additional instruction from Vince Mendoza, the chief conductor of the Metropole Orkest, the pop and jazz orchestra of Dutch Radio.

During his studies, he took on various assistant conductor roles in musical theater and was a musician in the orchestra himself, such as in the Stuttgart production of "Elisabeth" or in Bochum's "Starlight Express."

In 2011, at the age of 31, he became the youngest chief conductor of a professional wind orchestra in Germany when he was appointed to the Brandenburg State Police Orchestra. In addition, Köhler is a regular guest conductor of the German Film Orchestra Babelsberg, with which he frequently performs, for example, with Barbara Schöneberger or Katharine Mehlring, and records music for film productions or CDs, including for Sony Pictures, Constantin Film, Universal Pictures, Netflix, Deutsche Grammophon, Ufa GmbH, ARD, and ZDF. Further guest conducting engagements have taken him to places such as the State Theatre in Darmstadt, the Stage Theater an der Elbe for Disney's Broadway show "Mary Poppins," and the Saxon Wind Philharmonic in Leipzig.

His work is complemented by teaching assignments at the University of Potsdam for orchestral conducting and at the Film University Babelsberg, where he records the compositions of students in the Master's program in film music with the German Film Orchestra Babelsberg.



LIAM BURDEN

CONDUCTOR

Liam Burden is a seasoned saxophonist, conductor, and dedicated educator, renowned for his significant contributions to music education and performance in South Africa. He currently serves as the Head of Woodwinds, Brass, Percussion, and Piano at the Hugo Lambrechts Music Centre, where he also teaches saxophone and clarinet and is the principal conductor of the Hugo Lambrechts Symphony Orchestra. Additionally, Liam is a part-time lecturer in saxophone at Stellenbosch University.

A graduate of Stellenbosch University, Liam earned his Master of Music (MMus) degree with distinction in 2020, focusing his research on repertoire choices for youth orchestras in South Africa. His academic journey included an exchange program at West Virginia University in the USA, where he studied under Dr. Michael Ibrahim (saxophone) and Dr. Mitchel Arnold (conducting).

Liam has showcased his talents in all the major instrumental and conducting competitions in South Africa. Notably, he was a finalist in the 2019 Len van Zyl Conductors Competition, conducting the Cape Town Philharmonic Orchestra. He has also competed in the SAMRO Overseas Scholarship and Unisa Licentiate Competitions (saxophone), as well as the ATKV Muziq Competition (saxophone and percussion). In 2022, Liam made his debut with the Cape Town Philharmonic Orchestra in the South African premiere of Kevin Houben's "Legend of a Giant," which received critical acclaim.

As a passionate chamber musician, Liam has performed with the Connections Saxophone Quartet and is a founding member of the newly formed Intonga Reed Quintet. As of June this year, he has taken on the role of principal conductor of the Cape Town Philharmonic Youth Orchestra, marking another significant milestone in his flourishing career.



NICOLAAS BENJAMIN (BEN) VAN NIEKERK

CONDUCTOR

Nicolaas Benjamin (Ben) van Niekerk is a versatile conductor, composer, vocal coach, and educator with a passion for choral music and a commitment to holistic musical development. He holds a Bachelor's degree in Choral Conducting from Stellenbosch University, where he studied under the esteemed Martin Berger. Currently, Ben is pursuing a Master's degree in Composition at Stellenbosch University and is a recipient of the prestigious Hillenburg Trust Bursary.

Ben is the founder and creative and artistic director of Aurum, where he has established a reputation for innovative and inspiring performances. He has been actively involved in numerous symphonic choral projects at the conservatory, contributing significantly to rehearsals and performances. As a conductor, Ben has led performances of major works by Brahms, Dvořák, and Mendelssohn, as well as conducting the Stellenbosch Camerata.

In addition to his conducting and composition work, Ben is a part-time lecturer with a keen interest in developing aural skills among musicians and non-musicians alike. He is actively involved in workshops on choral conducting from a holistic approach, primarily aimed at teachers in South Africa, fostering a deeper understanding and appreciation of choral music.

Ben's talents extend to vocal coaching and ensemble leadership, most recently demonstrated in the Stellenbosch Drama Department's production of "Pinocchio." His vocal expertise is further enriched by his experience as a singer in numerous choirs, including the Outeniqua High School Vocal Ensemble, Schola Cantorum, Stellenbosch University Chamber Choir, spityellow!, and Koorinsident.

With his diverse skill set and dedication to musical excellence, Ben van Niekerk continues to make a significant impact on the choral music scene in South Africa.



CLARE LOVEDAY

FACULTY COMPOSER

Clare Loveday is a Johannesburg-based composer and one of South Africa's most acclaimed voices in contemporary music. Known for her unique compositions that explore the complexities of life in a post-colonial society, her works have been described as "obstinate and fierce, big-boned and raw," yet also "subtle" and "elusive." She is particularly recognized for her innovative saxophone compositions and interdisciplinary collaborations with artists from various fields.

After completing her Bachelor of Music in 1990 and earning a Doctorate of Music in 2009 from the University of the Witwatersrand, Clare taught music theory and composition there for many years. Her fascination with the saxophone began with her first commission in 1996 and has since led to numerous international performances, including her Duodectet for 12 saxophones, which was featured at the ISCM World New Music Days in Sydney and London. Her saxophone octets and quartets have been performed globally at venues such as the Royal College of Music and the World Saxophone Congress.

Clare's collaborative projects with notable artists like Gerhard Marx and Nandipha Mntambo, as well as her involvement in William Kentridge's Centre for the Less Good Idea, showcase her commitment to interdisciplinary innovation. Her works have been performed by leading ensembles worldwide, including Ensemble Reconsil in Vienna and the Juilliard New Music Ensemble in New York. In 2019, BBC Music Magazine named her one of South Africa's best composers.

For more information, visit clareloveday.co.za or listen to her works on [SoundCloud](#).



LUSIBALWETHU SESANTI

2023 FESTIVAL PRIZE WINNER, COMPOSER

Lusibalwethu Sesanti has been immersed in the world of music from the age of 4. Having grown up watching her mother conduct choirs for Choral Eisteddfods,

Sesanti's interest in composing began in earnest from 2010, when she took music as a school subject. Then 14 years old, she challenged herself to learn music theory by applying what she had learnt into short vocal and instrumental pieces. From 2015-2017, she would go on to receive guidance under composers Hans Roosenschoon, Antoni Schonken and Arthur Feder.

Sesanti's style is influenced by her life experiences, having being brought up by an interfaith family in a township. Now, as a practising Hare Krishna devotee, her worldview and exposure to sound has been expanded, both functionally and spiritually. Notable performances of her works include the Student showcase by Kompos, 'Blessed be' recital at the Glassbox Theater (New York) as well as the SoSAC and Songmakers Guild Art Song Competition, in which she received the festival prize.

Sesanti is a trained Classical and African percussionist, double bassist, saxophonist and trombonist, and currently works as a member of the Cape Town Opera Vocal Ensemble, under Antoinette Huysen, while also completing her MMus in Ethnomusicology at Stellenbosch University.



ANTHONIE JANSEN VAN RENSBURG

MULTI-INSTRUMENTALIST & COMPOSER

Antonie is a dynamic composer, producer, and flautist with a keen interest in exploring multiple genres of music through diverse practices. He currently writes for and performs with his jazz and EDM fusion group, YMSP (Young Music Spiritual Purpose). His deep appreciation for various musical approaches began in his formative years, starting with classical flute at age nine and expanding to rock and folk on drums and guitar by age 13.

Antonie pursued his undergraduate studies at Stellenbosch University, where he graduated cum laude with both a Higher Certificate in Music (CertMus) and a Bachelor of Music (BMus). During his studies, he received classical flute and conducting training from Professor Corvin Matei, composition instruction from Arthur Feder and Dr. Antoni Schonken, and jazz improvisation training from Ramon Alexander. He also performed with the African Music Ensemble at Stellenbosch, where he developed a strong affinity for indigenous African musical instruments, including the uhadi (a traditional Xhosa musical bow) and the umtshingo (a traditional flute).

He is currently pursuing a Master of Music (MMus) in Composition at Stellenbosch University, where his research focuses on music embodiment, exploring the relationship between musical expression and the physical act of performance. Although he has been composing since childhood, his serious pursuit of composition began during his undergraduate years. In 2023, he was awarded the second runner-up prize at the Cape Town Philharmonic Orchestra's Inaugural South African Composer's Competition. He released YMSP's debut album, "Only Now," in February 2024, and is planning to release a new EP with the group in January 2025. Alongside his work with YMSP, Antonie continues to produce electronic music and compose pieces in the Western Art Music style.



KYLE VOLLENHOVEN

GUITARIST

Kyle Vollenhoven is a versatile musician, composer, and educator with a passion for exploring a wide range of musical genres. Growing up, his formative years were immersed in rock and metal, where he played in various bands that laid the foundation for his eclectic musical journey. He began playing guitar at the age of 16, quickly developing a strong affinity for the instrument and expanding his musical repertoire. In 2015, he pursued formal classical guitar training through the certificate program at Stellenbosch University and earned an advanced diploma in repertoire studies under the esteemed guidance of Nina Fourie-Gouws.

Kyle's exploration of music is not confined to classical and rock; he has a deep interest in jazz as well. He studied jazz improvisation under Ramon Alexander and was an active member of the Stellenbosch University Big Band, led by Mrs. Felicia Lesch. Additionally, he was involved with the Maties Jazz Society, where he developed his skills in jazz performance and improvisation, gaining valuable experience that broadened his understanding of diverse musical styles.

As an educator, Kyle is dedicated to nurturing the next generation of musicians. He currently teaches guitar at Somerset House, Somerset College, and the Frank Pietersen Music Centre, where he inspires students of all ages with his enthusiasm for music and his comprehensive approach to teaching.

In addition to his teaching career, Kyle is an active performer, showcasing his versatility across different musical landscapes. He plays in the jazz and EDM fusion band YMSP (Young Music Spiritual Purpose) and the metal band Violence is Blue, allowing him to express his creativity and connect with audiences in unique ways. His broad musical background and commitment to continuous exploration and learning make him a dynamic figure in the music community, known for his innovative approach and passion for blending genres.



KERWIN ALBERTUS

SAXOPHONIST & COMPOSER

Now a multifaceted composer and a sought-after saxophonist, Kerwin is making a name for himself in both jazz and classical music circles. He is currently a third-year Bachelor of Music (BMus) student, studying saxophone under Liam Burden and composition with Antoni Schonken and Arthur Feder at Stellenbosch University. His dual focus on performance and composition allows him to seamlessly blend traditional and contemporary elements in his work, creating a distinctive style that is both innovative and deeply rooted in the jazz tradition.

Kerwin's talent as a performer is matched by his skill as a composer. During the upcoming symposium week, two of his new compositions will be performed, highlighting his evolving artistry and commitment to exploring new musical landscapes. His works are characterized by their melodic richness and emotional depth, reflecting his love for jazz and his dedication to the art of storytelling through music.

In addition to his academic pursuits, Kerwin remains an active performer, frequently playing in both jazz ensembles and classical music settings. His versatility as a musician has made him a sought-after saxophonist, known for his ability to adapt his style to a wide range of musical genres and settings. Whether performing intricate classical pieces or improvising in a jazz band, Kerwin brings a unique energy and creativity to his performances, captivating audiences with his expressive playing and deep musicality. As he continues to grow as a musician and composer, Kerwin is dedicated to pushing the boundaries of his craft, drawing inspiration from his early experiences and his ongoing exploration of the limitless possibilities of music.



DYLAN TABISHER

PERCUSSIONISTS, BASSIST

Dylan began his musical journey in 2002, studying percussion under Suzette Brits at the Hugo Lambrechts Music Centre. He has since completed a BMus, BMus (Hons), and MMus, all with Cum Laude honors, at Stellenbosch University, establishing himself as a distinguished soloist and ensemble performer both nationally and internationally.

Dylan has performed as a soloist with prestigious orchestras such as the Cape Philharmonic Orchestra, KwaZulu-Natal Philharmonic Orchestra, and the University of Stellenbosch Symphony Orchestra. His talent has been recognized in numerous competitions, where he was the overall winner of the FMR Music Competition, the ATKV-Muziq Competition, and the SAMRO Overseas Scholarship Competition. He also achieved international acclaim as a semi-finalist in both the World Marimba Competition in Germany and the Universal Marimba Competition in Belgium.

As a versatile musician, Dylan is also a sought-after jazz bassist, frequently collaborating with the renowned Ramon Alexander. His diverse skill set has led him to perform around the world with the No Borders Orchestra (Balkans), touring Europe, Asia, North and South America, and Australasia in Brett Bailey's acclaimed adaptation of Verdi's "Macbeth." Most recently, Dylan expanded his marimba expertise by attending master classes with the legendary marimba artist Keiko Abe in Tokyo, Japan.

Dylan's dynamic career reflects his dedication to musical excellence and his ability to transcend genres, making him a prominent figure in the contemporary music scene.



ROSAMUND ENDER

CELLIST

Rosamund Ender is an accomplished cellist who joined the Cape Town Philharmonic Orchestra (CPO) in July 2022. Born in Pretoria into a musical and artistic family, Rosamund began her musical education at the age of three. She initially specialized in art at Pro Arte Alphen Park High School for the Arts in Pretoria before switching her focus to music and the cello, ultimately deciding to pursue a career in musical performance.

Rosamund obtained her Bachelor of Music degree from Stellenbosch University, studying cello under Magdalena Roux. During her studies, she frequently performed as an ad hoc player with professional orchestras, including the CPO and the KwaZulu-Natal Philharmonic Orchestra (KZNPO). She later continued her studies in Switzerland under the tutelage of renowned cellist Roel Dieltiens at the University of the Arts in Zürich, where she earned a Master's degree in Music Pedagogy and another in Transdisciplinary Studies. Her time in Switzerland saw her flourish as both a performer and a teacher, holding positions in music schools across St. Gallen, Appenzell, and Zürich, and serving as co-principal cellist of the Zürcher Kammerphilharmonie for six years.

During the COVID-19 pandemic, Rosamund discovered a passion for early music and began studying the viola da gamba privately with Paolo Pandolfo in Basel. This interest in diverse musical styles complements her love for performing across genres, from Baroque to jazz, rock, and folk. In 2022, she returned to Cape Town to play full-time with the CPO and continue her career as a performer on the cello, baroque cello, and viola da gamba. Most recently, Rosamund has joined the Mizar Trio, further expanding her dynamic musical career.

Rosamund is excited to be back in Cape Town, contributing to the vibrant and diverse music scene and drawing inspiration from the city's creative energy. She expresses her enthusiasm for being part of an illustrious and passionate orchestra and looks forward to new artistic adventures.



LOUISA THEART

FLAUTIST

Louisa Theart was appointed Sub-Principal Flute and Piccolo for the Cape Town Philharmonic Orchestra (CPO) in January 2022, joining an orchestra with which she has had a long-standing association, both as an ad hoc player and in the same position during a previous sabbatical leave.

Louisa holds a Master of Music (MMus) degree from the Royal College of Music, London (2012), following her Bachelor of Music with Honours (BMus Hons) from the University of Cape Town (UCT, 2010). She has played as guest principal with the KwaZulu-Natal Philharmonic Orchestra and the Free State Symphony Orchestra and performed at numerous prestigious music and arts festivals across South Africa as a member of several chamber music groups.

Louisa is an enthusiastic advocate for new music, commissioning works from South African composers through the SAMRO Foundation. She frequently records soundtracks for films and documentaries, contributing to Cape Town's burgeoning film-scoring industry. In 2019, she appeared as a soloist with the Musicanti Chamber Orchestra, performing Vivaldi's concerto for piccolo. She also co-produced and curated the "In The Dark" and "CoMission" concert series for Biblioteek Productions from 2015 to 2017.

A versatile musician, Louisa performed in Cape Town Opera's 2016 production of *The Merry Widow* of Malagawi as an onstage musician and toured with the company in 2021 for *La Bohème* across various South African theatres. She also collaborated with composers Matthijs van Dijk and Lucy Strauss to create *Photoplay*, a production combining silent films with live performances of newly created scores. Beyond her performance career, Louisa runs a successful music entertainment agency, Zest Music, and continues to produce concerts that push the boundaries of the traditional concert experience. Louisa's dynamic career reflects her dedication to both performance and innovation in the arts, continually expanding the reach and impact of her musical endeavors.



RAMON ALEXANDER

PIANIST, COMPOSER

Ramon Alexander is a leading South African jazz pianist and composer, widely regarded for his contributions to Cape Jazz. Raised in Mamre, near Cape Town, Alexander was influenced by local musical traditions of Moravian hymns and Khoisan music. He studied jazz piano under Merton Barrow at The Jazz Workshop in Cape Town and pursued a Bachelor of Science in Agriculture, specializing in Viticulture and Oenology, at Stellenbosch University, though his passion for music remained strong.

Alexander's career took off after being selected as the pianist for the Standard Bank National Youth Big Band in 2004. Since then, he has collaborated with prominent artists, including Robbie Jansen, Errol Dyers, McCoy Mrubata, Frank Paco's Art Ensemble, and Japanese trumpet legend Terumasa Hino. He has performed with The Cape Jazz Band, led by veteran drummer Jack Momphe, at major local and international festivals, including the Cape Town International Jazz Festival, Borneo International Jazz Festival, and The Darling Music Experience, and held a residency at No Black Tie Jazz Club in Kuala Lumpur in 2019.

Alexander's discography includes *Picnic at Kontiki* (2011), *Echoes from Louwskloof* (2015), and his contributions to *Cape Jazz Piano* (2018) released by Mountain Records. He has also produced numerous projects, notably *Essence of Spring* (2018) by Cape Town jazz icon Ibrahim Khalil Shihab, showcasing his versatility across genres. In addition to his performance and recording career, Alexander is a dedicated educator. He conducts jazz ensemble workshops for youth bands in the Western Cape and is a part-time lecturer in jazz piano at Stellenbosch University, inspiring the next generation of jazz musicians.

Ramon Alexander's music reflects a deep commitment to Cape Jazz, blending traditional South African sounds with contemporary jazz elements, and continues to honor and preserve this unique cultural heritage.



ESTHER MARIE PAUW

FLAUTIST

Esther Marie Pauw is a postdoctoral and artistic researcher affiliated with the Africa Open Institute for Music, Research, and Innovation at Stellenbosch University in South Africa. Her work encompasses sonic improvisation, classical flute performance, curatorial projects, and flute coaching, with a focus on decolonial music practices and the relationship between music, geopolitics, and landscape.

Esther holds multiple music degrees from Stellenbosch University, including a BMus, BMus(Hons), and an MMus (cum laude), as well as licentiates in flute teaching and performance from UNISA. Her PhD in practice-based research explored decolonial approaches to curating classical concert spaces amid shifting geopolitical landscapes and migration, contributing to a deeper understanding of classical music in a post-colonial context.

As a member of the Africa Open Improvising Collective, formed in 2020, Esther explores free sonic improvisation and creative experimentation, with performances and workshops shared online. She has also participated in projects like "Something in Return" at the Zeitz MOCAA museum, where she engaged in structured, improvised music that interacts with physical space and community.

Esther has published several scholarly articles and collaborated with artists such as Garth Erasmus and Pierre-Henri Wicomb on topics like decolonial sound practices and the role of sound in social contexts. In 2020, she received Stellenbosch University's Top Twenty Postdoctoral Award for Excellence in Research, recognizing her innovative approach to musicology and her contributions to the field.



LIZÉ BRIEL

FLAUTIST, COMPOSER

Lize Briel, a young composer from Gqeberha, South Africa, is emerging as a fresh, innovative voice in contemporary music. Known for her work in film music, art installations, and unique integration of African instruments, Briel blends traditional and modern sounds in her compositions. Her ability to connect with audiences has garnered significant attention, making her a composer to watch.

Appointed Composer in Residence at the Cape Town Philharmonic Orchestra (CPO) for 2024, Briel recently made history as the first woman to win the Alexander South African Composers' Award. Her international achievements include earning third prize in an art and sustainability competition for her piece *Ocean Soundscape: An Installation* about Ocean Pollution. This work, composed for string quintet, trash, and electronics, was showcased at the United Nations Headquarters in New York in December 2023, highlighting her commitment to merging music with social and environmental themes.

Currently, Lize is pursuing her Master of Music (MMus) degree at Stellenbosch University, studying composition with Antoni Schonken and Arthur Feder, flute with Bridget Rennie-Salonen, conducting with Corvin Matei, and African music with Ncebakazi Mnukwana. Her diverse studies reflect her broad musical interests and desire to explore new sounds and techniques.

Lize's research focuses on the representation and sensationalization of mental health in film music, demonstrating her interest in how music can influence societal perceptions and emotions. Her work in this area explores the power of film scores in shaping narratives around mental health.

As an up-and-coming composer, Lize Briel is making a mark nationally and internationally. Her innovative compositions and commitment to addressing social and environmental issues establish her as a compelling voice in music, poised to make a significant impact on the art form's future.



JILL RICHARDS

PIANIST

Jill Richards is a renowned South African pianist known for her versatility in both classical and contemporary music, including free improvisation. Based in Johannesburg, her career has spanned continents, with performances across the UK, Europe, North America, and Australasia. Richards has a strong focus on new music and is closely associated with South African composer Kevin Volans, who has composed several pieces specifically for her. Their long-standing collaboration has led to compelling interpretations of his works, including challenging pieces like the Etudes.

Richards is acclaimed for her collaborations across various disciplines, including visual arts, film, and dance. She has worked with notable artists such as William Kentridge and Francisco Lopez and has performed live music for Kentridge's films. Her ability to cross genres and excel in both classical and experimental forms makes her a unique figure in contemporary music.

As an improviser and collaborator, Richards frequently works with other musicians and artists to create innovative, multidisciplinary works. She performs in a wide range of settings, from solo recitals to chamber music and improvisational ensembles, with a repertoire that spans classical to avant-garde compositions.

Richards has released numerous recordings, particularly highlighting contemporary South African composers, and remains an active presence in live performance and recording projects. Her passion for new music and dedication to her craft have established her as one of South Africa's most dynamic and engaging pianists.

For more information, visit her official website jillrichards.com.



MATTHEW PERRY

SAXOPHONIST

Matthew Perry is a talented South African saxophonist and a current Master's student at Stellenbosch University, where he focuses on an embodied analysis of solo saxophone repertoire, specifically examining works by South African composers Clare Loveday and Kevin Volans.

His musical journey began at Nelson Mandela University, where he studied under Paul Richard and honed his skills in classical saxophone. During his undergraduate studies, he received several accolades, including the Charles Byers bursary from 2019 to 2022. His outstanding performance abilities were further highlighted when he placed first in the Yamaha Young Soloist Competition in Johannesburg.

In 2023, Perry performed the Glazunov Concerto for Alto Saxophone with the Pretoria Symphony Orchestra as part of the Youth Concerto Festival. This event marked a significant milestone, showcasing his technical prowess and musical interpretation. He was also a semi-finalist in the International Woodwind and Brass Competition (IWWC) in 2022.

Matthew Perry has actively participated in numerous performances and tours across South Africa, contributing to events like the Saxophone Symposium in Stellenbosch in 2024 and other showcases of classical saxophone repertoire. His performances have been noted for their emotional depth and technical skill, earning him recognition among peers and audiences alike.



LISAKHANYA PANTSIS

SAXOPHONIST

Lisakhanya Pantsi is a talented saxophonist and a rising star in the South African music scene. Renowned for his expressive performances and dynamic musical style, Lisakhanya has quickly gained recognition as both a solo artist and a collaborator in various ensembles. His music spans a range of genres, deeply rooted in jazz while also exploring classical, contemporary, and experimental styles, showcasing his versatility and creativity.

Drawn to the saxophone from a young age, Lisakhanya has dedicated himself to mastering the instrument and developing a unique voice within the world of music. His journey is marked by a relentless pursuit of excellence, which is reflected in his technical proficiency and emotive playing. Currently, he is pursuing formal studies in music, where he continues to refine his skills and expand his artistic vision under the guidance of experienced mentors. Lisakhanya's performances are characterized by a compelling blend of technical mastery and emotional depth, captivating audiences with his ability to convey powerful narratives through music.

Beyond his studies and live performances, Lisakhanya is active on social media, where he shares his musical journey, performances, and insights with a growing audience. He uses these platforms to connect with fans and fellow musicians, offering a glimpse into his life and creative process. Follow him on Instagram at [@lisakhanyapantsisaxophone](https://www.instagram.com/lisakhanyapantsisaxophone) to stay updated on his latest projects and experience the life of a passionate saxophonist making waves in the music world.

Lisakhanya's future in music is bright as he continues to explore new musical landscapes, collaborate with other artists, and push the boundaries of his art form. His dedication to his craft and passion for music ensure that he is an artist to watch, with a promising career ahead that will surely leave a lasting impact on the world of music.



CODY JAMES CONSTABLE

SAXOPHONIST

Cody James Constable is a saxophonist specializing in baritone saxophone and saxophone performance. He recently completed his undergraduate studies in 2023 with a focus on performance and is currently enrolled in the Advanced Diploma program, set to finish this year. Looking ahead, he plans to pursue a BMus (Hons) degree next year.

Cody has already made notable strides in his career, having performed with the Cape Town Philharmonic Orchestra (CPO) for commissioned works by the University of Texas in 2023. He is the second person ever to perform the Hofmeyr Baritone Saxophone Concerto, premiering the piano accompaniment version, following Levi, for whom the piece was originally written.

A talented musician, Cody was also an Albert Engel ATKV nominee, where he secured third place. He is currently focusing on exploring the staple works essential for every aspiring saxophonist, delving into the "must plays" and "need to plays" to understand their importance and place in the saxophone repertoire.

Cody's dedication to his craft and his passion for expanding the saxophone repertoire make him a promising figure in the contemporary music scene.



NCEBAKAZI MNUKWANA

MULTI-INSTRUMENTALIST, EDUCATOR, RESEARCHER

Ncebakazi Mnukwana is a distinguished lecturer in Music Education at Stellenbosch University, specializing in Ethnomusicology and World Music. She holds a Bachelor of Music Education, a postgraduate diploma in Organization and Management, and a Master of Music (cum laude) from the University of Cape Town (UCT). Between 2002 and 2005, she was awarded a scholarship to study at Oslo University College in Norway, where she earned an MPhil in Multicultural and International Education. During her time in Norway, she served as the musical director of Inkululeko, a choir formed by South African exiles.

In 2023, Mnukwana completed her PhD at UCT, focusing on umngqokolo, the unique overtone singing of Xhosa-speaking adolescent girls. This research reflects her commitment to preserving African musical traditions. She has been actively involved with the Cape Cultural Collective since 2012, contributing to various cultural initiatives. Her work includes serving as an indigenous instrumental soundscaper for the uHadi poetry and musical stage production and collaborating with the Collective's multilingual choir, Rosa, to bring traditional African sounds into contemporary contexts.

Mnukwana is also committed to community-based projects aimed at preserving African indigenous instruments and promoting multicultural music education. She has served on the board of the Fundamentals Training Centre in Cape Town, using music as a tool for cultural education and preservation. Her efforts are dedicated to fostering a deeper understanding of African musical heritage in both academic settings and the wider community.

In addition to her academic and community work, Mnukwana regularly participates in cultural events and workshops, sharing her expertise and passion for African music. Her contributions have made her a vital figure in promoting intercultural dialogue and preserving traditional musical practices.



JANNA KHWEIS

VIOLINIST, VIOLIST, RESEARCHER

Janna Khweis is a Cape Town-based violinist and educator of Palestinian-American descent, known for her involvement in music education and performance across diverse cultural and socioeconomic settings. Her experience spans public and private schools, community music programs, and church music, with a specialization in solo performance and chamber music on both violin and viola.

Janna holds a Master of Music (MMus) from Stellenbosch University, where her thesis, "Critical Factors Influencing the Sustainability of Community Music Schools in the Greater Cape Town Area: Two Case Studies" (2015), focused on the sustainability of community music programs, specifically the Athlone Academy of Music and the Western Cape Music Education Project. Her research explored factors like management, infrastructure, and partnerships that impact the longevity of these programs, beyond just funding. She is currently pursuing a PhD at Stellenbosch University, continuing her exploration of music education and community engagement.

An enthusiastic performer, Janna has participated in various notable performances, including "Exodus: Movement of the People," a concert at the Artscape Arena in Cape Town celebrating 30 years of South African democracy, and "Classical Calabash," a showcase blending African indigenous instruments with classical music at the Adam Small Auditorium in Stellenbosch. She is also affiliated with the Flat Mountain Project and the Cape Town Baroque Orchestra, where she contributes to performances that promote modern and experimental classical music.

Passionate about collaboration, Janna has been working with young composers for over a decade, including participating in "Kompos," an initiative at Stellenbosch University's Music Department that promotes the performance of works by emerging composers. Her dedication to fostering new music and her commitment to community engagement make her a dynamic presence in the South African music scene.



JAN-HENDRIK HARLEY

VIOLIST, COMPOSER, CONDUCTOR

Jan-Hendrik Harley is a South African musician, composer, arranger, and educator with a diverse and accomplished background. Beginning his musical education at age six with violin and piano, Harley has developed expertise in both modern and early music. He is proficient on multiple instruments, including modern and Baroque violin, viola, mandolin, and guitar.

Harley holds a Bachelor of Music and a Master's degree in chamber music from the University of Stellenbosch, where he specialized in classical guitar and viola. He also earned a second Master's degree (MMus) in viola performance with a focus on early music from the University of North Texas, studying under the renowned early music specialist Paul Leenhouts. These studies have deeply influenced his career, particularly his approach to historical performance practices.

As a composer, Harley's works have been performed globally, spanning chamber music, electroacoustic pieces, and orchestral works. His compositions have also featured in films, including "Finding Hope" from the FindingSeeking Lockdown Project. His film music has been recognized for its creativity, with one of his scores placing second at the 2015 Cape Town 48-hour film festival.

Harley is also an active educator based in Stellenbosch, South Africa. He teaches at Grey High School, where he leads the Strings Program and fosters a vibrant musical community through events like the Annual Grey Strings Festival. His teaching integrates both classical and contemporary music styles, and he is known for conducting workshops and mentoring young musicians.

Beyond his roles in education and composition, Harley works as a freelance instrumentalist and arranger, collaborating with orchestras and ensembles across Europe and South Africa, including the Hallé, the City of Birmingham Symphony Orchestra, and the Orchestra of the Age of Enlightenment.



MARIECHEN MEYER

DOUBLE BASSIST

South African double bassist Mariechen Meyer is a distinguished performer and educator, celebrated for her contributions to classical music both in South Africa and internationally. Born in Bloemfontein, Meyer began her studies under Peter Guy and later advanced her training with Roxane Steffen at the University of Stellenbosch, earning her Bachelor of Music degree. She completed her Master of Music and Doctor of Musical Arts degrees at the University of North Texas under the mentorship of renowned double bassist Jeff Bradetich.

Meyer's career includes performances with prestigious ensembles like the National Youth Symphony Orchestra of South Africa and the Cape Town Philharmonic Orchestra. Her international engagements include collaborations with the Bassinova Quartet and iPalpiti Artists International. As a soloist, she has performed across the globe, showcasing the double bass's versatility.

A passionate advocate for music education, Meyer co-founded the SA Strings Foundation, dedicated to fostering a community of string players across South Africa. She also serves as a lecturer at the University of Stellenbosch, inspiring the next generation of double bassists.

Meyer's projects include the Double Bass Affair, a duo with Roxane Steffen, exploring the evolution of double bass music and highlighting its rich history across genres. Mariechen Meyer remains a dynamic force in classical music, committed to elevating the double bass as both a solo and ensemble instrument.



PAMELA KIERMAN

DIRECTOR: USSWE

Pamela Kierman earned her BMus from the University of Port Elizabeth in 1983 and MMus from Stellenbosch University in 2009. During her undergraduate years, she worked with Children's Theatre and RAD Ballet as an arranger and accompanist. As a French hornist, she played with the Prince Alfred's Guard Band and the former CAPAB orchestra in Port Elizabeth. From 1986-1987, she taught brass at Alexander Road High School before moving to Cape Town as a brass specialist at Hoërskool Voortrekker. She contributed to upgrading the SACC Band, now the South African Army Band, Cape Town, and became a brass teacher at Plumstead High School in 1991, leading the music department from 1994-1998. She also taught in the Genesis Project at UCT and was a part-time brass lecturer at the South African College of Music.

In 1998, Pamela became Head of Brass at Beau Soleil Music Centre, later joining Stellenbosch University in 2004. At Stellenbosch, she coordinates and lectures in the brass department, conducts the Symphonic Wind Ensemble, and works with the Rural Engagement Programme. She has performed with various orchestras and chamber groups and holds leadership roles in the South African Horn Society and Windworx. Pamela has been deeply involved in community music, regularly adjudicating competitions, conducting workshops, and consulting on community music initiatives. She chaired the Faculty of Arts and Social Sciences Community Interaction Committee from 2012-2015 and coordinates the final year Service Learning module at SU. Currently, she is pursuing PhD studies at Stellenbosch University.





ALLAN X. CHEN

COMPOSER

Allan X. Chen is an award-winning, internationally performed composer from South Africa. Winner of the 2022 Percussive Arts Society International Composition Contest, Allan also received the Elgar Memorial Prize from the Royal College of Music, won the Royal Scottish National Orchestra (RSNO) Composer's Hub, and the Bowdoin International Music Festival Composition Competition.

His music has been performed globally by renowned musicians and ensembles, including the Cape Philharmonic Orchestra, RSNO, and JACK Quartet, at venues like Artscape Theatre, Usher Hall, and the Musikverein. Films he scored have featured at the Nantucket, São Paulo, and Los Angeles International Film Festivals. Allan founded The Willow Room Collective, a group creating interactive art installations exhibited in London (2019) and at South Africa's Spier Light Art Festival (2021).

Allan holds an MMus in composition from the Royal College of Music, where he studied under Kenneth Hesketh, Samuel Adler, David Conte, and Samuel Headrick.



ANDREA HOBSON

COMPOSER

Andrea studied composition at Rhodes University under Pieter Louis van Dijk (classical composition) and John Edwards (jazz orchestration). She has composed music for solo euphonium, brass band, brass ensemble and orchestra. These works have been performed in the USA, the UK, Singapore, Germany, Norway and South Africa.

She is one of the founding members of The Phax Trio which was dedicated to presenting new contemporary styles of music in South Africa. She has also been involved in projects including Proboscis, the Baobab Trio, and 09 (a collaboration with Shhart ensemble), where she composed and arranged music for the various performances.

In recent years, her proposal grant for 12 duets for brass instruments was accepted by the Kulturstiftung des Freistaats Thüringen, Germany. In addition to this her compositions *Inspired by Blue*, commissioned by Bente Ilevold, and *Silver-backed Fox*, commissioned by Jennifer Oliverio were included in award winning albums.

African sky, a piece for solo euphonium, commissioned by Aaron Campbell, has been selected for the student division in the prestigious Leonard Falcone competition in 2024 as well as part of the LRSM examination pieces through the Associated Board of Royal School of music.



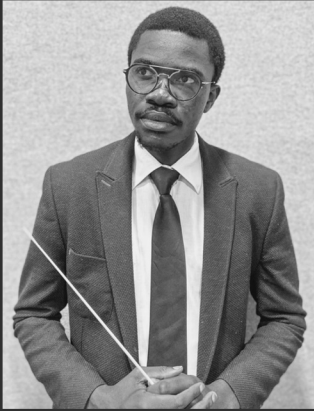
ANNEMIE DU PLESSIS

COMPOSER

Annemie du Plessis is a master's student in music composition at Stellenbosch University, with a unique background that combines engineering and music. This interdisciplinary expertise allows her to explore innovative avenues such as sound art and installation art practices. Raised playing the viola, violin, and piano, Annemie is currently a freelance violist based in Johannesburg, where she also works as an industrial engineer in logistics.

In 2019, she rediscovered her creative voice through music composition, which led her to pursue postgraduate studies in music in 2022. Her works have been performed and installed in Cape Town, Johannesburg, and North America, including notable performances in Ohio and Memphis. Most recently, her compositions were featured at the North American Saxophone Alliance conference.

Annemie is passionate about exploring the acoustic properties of sound and blending different art forms. She is also interested in computer-aided composition and incorporating mathematical concepts into her music, constantly seeking new ways to innovate and expand her creative practice.



ATLEGANG MILANZI

COMPOSER

Atlegang Milanzi is a 24-year-old composer from Pretoria, currently in his final year of a Bachelor of Music degree at the University of Pretoria. He studied violin under Ms. Carin Jansen Van Vuuren and orchestral conducting with Mr. Jaco van Staden and Mr. Schalk van der Merwe. Milanzi's passion for composition was ignited during his Music Theory lessons with Mrs. Lindiwe Rapoo and Dr. Altus Hendriks, leading him to start composing in August 2023.

Milanzi's body of work includes choral compositions, instrumental pieces with piano accompaniment, wind band, and orchestral music. His portfolio features commissioned works for various ensembles and groups, including the Milanzi Melody Ensemble, University of Pretoria Ovuwa Cultural Ensemble, Laerskool Helderkruin, Curelitzia Residence, and the University of Stellenbosch Symphonic Wind Ensemble.



CHESNEY PALMER

COMPOSER

Chesney is a South African pianist, clarinetist, and composer with a strong interest in abstraction theories and the connections between visual abstract art and music. He is currently pursuing a PhD in music composition at the University of the Free State under the guidance of Prof. Lukas Ligeti. His research explores the relationship between sound and art, drawing on concepts of abstractionism as theorized in Kandinsky's artwork and his own synesthetic experiences.

Chesney has been commissioned to compose music for a contemporary dance production funded by The National Arts Council under the Crossings initiative. He has achieved recognition in the chamber music category of the International Clarinet Extravaganza in Bloemfontein (2019) and has been featured in the international magazine *The Clarinet* (2020). His recent works include international premieres of short dance films such as *Passing Minute* (2021), featured on *Think Short*; *Layered Waves* (2021), premiered at the Filmmakers Festival and The Mobile Dance Festival; and *Neverland* (2021), which premiered at the International Jomba Dance Festival.

His compositions have been performed internationally, including at the Rossi Festival in Belgrade, Serbia (2022), and in locations such as Toulouse (France), Tanzania, the Faroe Islands, and various festivals across South Africa.



CHICO MUNOZ

COMPOSER, TRUMPETER

Chico, 29, is a graduate of the University of Stellenbosch Konservatorium, having earned both a Diploma and Advanced Diploma in Trumpet Performance. As a versatile instrumentalist, Chico has performed with prestigious ensembles, including The Cape Town Philharmonic Orchestra, the KZN Philharmonic Orchestra, the WindWorx Symphonic Wind Ensemble, and the Stellenbosch University Symphony Orchestra, Wind Ensemble, and Brass Ensemble. Chico has also participated in notable music festivals, such as The Stellenbosch International Chamber Music Festival and The South African National Youth Orchestra Course, and was featured as a soloist at the 2015 Stellenbosch University Concerto Festival.

As an avid composer, Chico has created over 70 works, including four symphonies, a requiem mass, chamber works, and solo piano pieces. Influenced by Late Classical and Early Romantic composers, “Legend of Iguazú” marks a shift toward a unique compositional voice.

Outside of music, Chico enjoys exploring far-flung places in search of the perfect cup of coffee and carrot cake.



ERIN POTGIETER

COMPOSER

Erin Potgieter (b. 1998) is a South African composer, orchestrator, and clarinetist based in Sofia, Bulgaria. She holds a BMus in composition and orchestration (cum laude) from Stellenbosch University and an MFA in Music for Motion Pictures and Contemporary Media from the Film Scoring Academy of Europe.

Her work explores experimental sounds, instrumental timbres, and music inspired by narrative or visual media. Erin's compositions have been performed by South African ensembles like the Odeion String Quartet and the Cape Reeds Clarinet Quintet, and featured at US Woordfees and Composers National Collegium concerts.

An accomplished clarinetist, Erin has served as principal clarinet with the South African National Youth Orchestra and Stellenbosch International Chamber Music Festival Symphony Orchestra. She has participated in masterclasses with renowned clarinetists, including Arno Piters and Ferdinand Steiner.

Erin is also part of the creative team at the Film Scoring Academy of Europe and the European Recording Orchestra, focusing on film scoring and orchestration.



JAMES GELDENHUYS

COMPOSER

Originally from Johannesburg, James Geldenhuys is currently pursuing a master's degree in composition at the University of Cape Town (UCT). With a diverse background in classical, jazz, choral, film, and new music composition and performance, James has studied under prominent composers such as Dr. Hendrik Hofmeyr, Dr. Bongani Ndodana-Breen, and Dr. Martin Watt. During an exchange program at UC Berkeley, he also studied under Dr. Cindy Cox.

As the co-founder and Vice-Chairman of the Cape Young Composers' Society (CYCS), James is dedicated to fostering a community of talented young South African composers through collaboration and mentorship. His compositional focus includes researching African composition methodologies to broaden his creative palette and develop a distinctive South African sound. This December, James will participate in the 9th Sterkfontein Composers Meeting, working under the guidance of Dr. Michael Blake and Dr. Cara Stacey, in collaboration with Eva Zöllner.



KERWIN PETRUS

COMPOSER

Kerwin Lawrance Petrus (b. 2000) is a Stellenbosch-based composer currently pursuing an MMus in Composition at Stellenbosch University under the guidance of Mr. Arthur Feder. He graduated cum laude with a BMus in 2022, studying flute with Dr. Bridget Rennie-Salonen and composition with Mr. Arthur Feder and Dr. Antoni Schonken. In addition to his master's studies, he is taking lessons in African music with Dr. Ncebekazi Mnukwana. Petrus has participated in masterclasses with Cobus du Toit and Adria Sternstein Foster and attended workshops led by Katherine Kemler and the Stellenbosch University's National Ensemble Competition.

His diverse compositional output includes orchestral, choral, solo vocal, chamber, electronic, and solo instrumental works, reflecting influences from neo-classical, clazz, nuevo-tango, impressionist, R&B, and ghoema styles. His music often features vibrant quartal and quintal harmonic structures. Through his studies of African music and exploration of local popular music genres such as amapiano, gqom, and yaadt, Petrus incorporates cyclic patterns, polyrhythms, and house-style grooves into his compositions.

In 2023, as a composition intern at the Cape Choral Academy (CCA), Petrus produced new choral works for young singers and made his radio debut on RSG with performances of two art songs from his *Ons Komvandaan* collection, based on texts by poet Diana Ferrus. His *Suite for Orchestra*, which blends elements of amapiano, yaadt, gqom, and ghoema, earned him third place in the 2024 Alexander South African Composer's Award Competition.



MINÉ LE ROUX

COMPOSER

Miné was born into a family of classical musicians and began her musical journey at a young age, learning piano and later taking up the harp at age 12. She started composing at 15 and pursued a Bachelor of Music degree to deepen her understanding of composition techniques. Currently, she is enrolled in a Master's degree in composition and works as a part-time lecturer in Aural Training at the University of Pretoria.

Miné believes that music composition has the power and responsibility to evoke emotions and create vivid imagery in its listeners. She is passionate about writing scores that express or invoke imagery, driven by her belief that she was "created to create." Her dream is to build a career in film scoring, working alongside her husband, who is a music producer.



OWEN DALTON

COMPOSER, OBOIST

Owen Dalton (b. 1998) is an award-winning South African composer, oboist, and teacher. He completed his Bachelor of Music degree (cum laude) in composition at Stellenbosch University in 2021, studying under Dr. Hans Roosenschoon, Dr. Antoni Schonken, and Arthur Feder. He is currently pursuing a Master's degree in composition at Stellenbosch University under Arthur Feder's supervision.

As an accomplished oboist, Owen performs regularly across South Africa, with notable appearances with the Cape Town Philharmonic, KwaZulu-Natal Philharmonic, Eastern Cape Philharmonic, and at the Stellenbosch International Chamber Music Festival. He also teaches oboe part-time at the Hugo Lambrechts Music Centre.

As a composer, Owen has won several awards in prestigious competitions, including the inaugural 2022 South African Composition Competition, the South African Strings Foundation Competition during the 2023 SA Composers' Symposium, and most recently, the 2023 Alexander Award Composition Competition, where his work *Century Machines* was performed and recorded by the Cape Town Philharmonic Orchestra.



REECE RIVALLAND

COMPOSER

Reece Rivalland (b. 1999) is a South African composer, conductor, trumpet player, and educator. Growing up in Port Elizabeth (Gqeberha), his musical journey began at the age of eight when he started playing the trumpet, later receiving lessons from Nici Coleman and Erik Albertyn. He graduated from Nelson Mandela University with a Bachelor of Music in Performing Arts in 2022.

Reece has served as the principal trumpet player for both the Nelson Mandela University Symphony Orchestra and the Eastern Cape Wind Orchestra. Over the past six years, he has dedicated himself to honing his skills as a composer, largely self-taught. His compositions include *Fever Dream* (for chamber orchestra), *Brass Trio*, *Brass Quintet*, *Romance* (for string orchestra), and *Karooivian Rhapsody* (for uhadu and string quintet). The latter was performed at the final round of the 2023 South African String Foundation Composition Competition, where it was well received by both the audience and musicians.



TYLER GIBBONS

COMPOSER

Tyler Gibbons is a South African trumpeter, conductor, composer, and wind band enthusiast based in Cape Town. He earned his Bachelor of Music degree in Composition (cum laude) in 2022 and is currently pursuing a Master of Music degree, specializing in composition. His thesis, *The South African Wind Band: A Case Study of the University of Stellenbosch Symphonic Wind Ensemble*, reflects his deep interest in the wind band tradition.

Tyler is actively involved in music education and performance. He serves as a part-time lecturer in composition and conducting at the South African Army - School of Military Music, teaches trumpet at Wynberg Boys' Junior School and Melkbosstrand High School, and tutors Music Theory at Stellenbosch University.

With a passion for the South African wind band, Tyler is dedicated to contributing to its growth and development throughout his career.



HEIN ROELOFSE

COMPOSER

Hein Roelofse is a fourth-year composition student with a passion for creating evocative stories and imaged-soundscapes through music. His first experience with composition was in High School where he began to explore the sonic possibilities of improvisation, more specifically piano improvisation. His compositional portfolio includes composing for a short film for The Animation School, writing popular music, most notably in the rock idiom, and participating in The Songmakers' Guild composition competition. In addition to his work in composition, Hein is experienced in bel canto singing, acoustic guitar and piano. As a performer he frequently participates in amateur musical productions such as Beauty and the Beast and Oklahoma. When not honing his expansive and eclectic musical palette, he spends his time jogging, playing video games, reading, and going to the beach.



PIERRE-HENRI WICOMB

COMPOSER

Pierre-Henri Wicomb, a South African composer, completed a Masters Degree in composition at the University of Cape Town and Post Graduate studies at the Royal Conservatory in The Hague and is currently working on his PhD at the institute Africa Open realising an Opera underpinned by the superimposition of two dyadic practices: psychoanalysis and music composition.

Wicomb is an acoustic composer, but also working in the field of electroacoustic music, which focusses on his experimentations with MIDI. Wicomb's music has featured at the Festival D'Automne (Paris), New York City Electronic Music Festival (New York), International Computer Music Conference (ICMC, Utrecht), Avignon Festival, Forum Wallis 2013 and 2014 (Leuk, Switzerland), Wilde Bloesem series in Amsterdam, Infecting the City and Unyazi festivals (Cape Town) to name a few, including performances and broadcasts in Sweden, Mozambique, Portugal, Germany and Brazil.

He together with a colleague founded the annual Purpur Festival for transgressive arts in Cape Town hosting national and international artists and composers. Wicomb curated the electroacoustic project 'Concert To' which included the works of 11 South African composers diffused at the Cape Town Train station, Sasol Arts Museum and festivals abroad, including the featuring of Wicomb's piece Birds' Birds over Radio France.

Wicomb has been a recipient of residencies in Switzerland, Sweden (VICC) and South Africa and winner of the Fleur du Cap award for best original soundtrack or score, New Music SA commission competition and ensemble DissonArt's miniature project. He has worked with ensembles such as L'Instant Donne, Ensemble Reconsil, Ensemble Insomnio, Asko ensemble, Stockholm Saxophone Quartet, South African New Music Ensemble (SANME) and the Kwazulu Natal Philharmonic Orchestra.



MARNES OLIVIER

COMPOSER

Born in Cape Town, South Africa, on 8th February, 2000, Marnes Olivier has developed a deep passion for music and its therapeutic potential. Inspired by artists like Richard Clayderman, Marnes Olivier began his musical journey in grade 7, starting with the piano. As his love for music grew, he added trumpet to his repertoire during high school.

Driven by a desire to combine his passion for music with his desire to help others, Marnes Olivier pursued a Bachelor of Music degree, specializing in voice and piano. His studies also included a certificate in athletic nutrition, reflecting his interest in holistic well-being.

Beyond his academic pursuits, Marnes Olivier is a dedicated choir member and has a growing interest in music composition. He envisions opening a live music coffee shop that incorporates a music therapy studio, creating a space for healing and inspiration.

With his talent, dedication, and passion, Marnes Olivier is poised to make a significant impact in the world of music and wellness.



QUINN KAKORA

COMPOSER

Quinn Kakora is a talented South African tuba player and educator from Durban, KwaZulu-Natal. He earned his Bachelor of Music degree at the University of the Free State, majoring in Music Technology, Composition, and Arrangement, and is currently pursuing a Master of Arts in Music Composition at Rhodes University.

Quinn has performed with numerous prominent ensembles, including the KwaZulu-Natal Youth Wind Band, Free State Youth Orchestra, and the Eastern Cape Philharmonic Orchestra. As a founding member of the Odeion School of Music (OSM) Brax Quintet, he contributed to the group's victory in the Open Category at the 2022 National SASMT Pretoria Ensemble Competition.

In addition to his performance career, Quinn is a dedicated educator, teaching Brass and Percussion at Alexander Road High School in Port Elizabeth. He has also tutored at the Bloemfontein Life Changing Centre, helping to nurture young musicians in the community.

Quinn's achievements include representing South Africa at the 2024 World Youth Wind Orchestra in Korea, reflecting his exceptional skill and dedication. He remains a significant figure in the South African music scene, both as a performer and as a mentor to the next generation of musicians.

SU SYMPHONIC WIND ENSEMBLE

MEMBERS

CONDUCTOR Christian Köhler **FLUTES** Amber Abrahams | Lisa van Wyk | Ariane van Wyk | Owami Mthembu | Lizé Briel **OBOE** Owen Dalton **CLARINETS** Nathan Huysamen | David Cyster | Theresa van der Merwe | Zeta Craig | Robert Odendaal | Camden Hendrik Bence | Leandri Louw **SAXOPHONES** Matthew Perry | Lisakhanya Pantsi | Kerwin Albertus | Cody Constable **TRUMPET** Chico Munoz | Drew Burton | Charmaine Julius **FRENCH HORN** Carin Donson | Linden Albertus | Courtney Sampson | Nic Bekker **TROMBONES** Luwella Shosha | Sam Carelse | Craig Nicholas **EUPHONIUM** Peter Catzavelos **TUBA** Likhona Tokota **PERCUSSION** Amy-Joy Bailey | Reuben Botha | Christopher Burgess

BLURB WALL

"I am a performance student currently doing my Masters in saxophone."

insta@lisakhanyapantsisaxophone Lisakhanya Pantsi || "Constantly striving to be just 10% better than last time (crossing my fingers that it adds up)" Owami Mthembu || "I am an adventurous person who loves the ocean and loves music, especially playing music in an orchestra." Nic Bekker || "I am a saxophonist and composer who likes chicken nuggets." Kerwin Albertus || "I like music ❤️"
 youtube@theresavandermerwe4696 Theresa van der Merwe || "I'm just a passionate, fun, and overall nice gal." @arianeww Ariane van Wyk || "A musician with a love for teaching and all things percussion/drums." insta@chris__burgess Chris Burgess || "A jovial character whose goal is to spread love every day." IG: @samuel_carelse Samuel Carelse || "Lize is a composer and flautist from Stellenbosch." insta@ Lize Briel || "Former professional musician, on a mission to find the world's best cup of coffee." insta@chico.travel Chico Munoz || "An introverted extrovert who loves music." Luwella Shosha || "I love Jesus and I love music. ❤️" youtube@courtneysampsonmusic Courtney Sampson || "I am part of a brass group called Brahsse, check us out." insta@brahssequintet7 Carin Donson || "Very demure, very cutesy." Amy-Joy Bailey || "MMus student at Stellenbosch University." Matthew Perry || "Lisa is a passionate freelance musician and music educator." Lisa van Wyk || "A rare commodity of epic proportions." Craig Nicholas || "Just happy to be there 😊" insta@drewskibru Drew Burton || "Usually a ray of sunshine...occasionally a thunder cloud." insta@camden_davidse Camden Davidse || "I am motivated, analytical, creative, encouraging, and friendly." Linden Albertus || "Professional engineer that's been playing on-and-off for USSWE since 2008." Hendrik Bence || "Avid performer and enjoys ancient music." insta@david_the_woodwind David Cyster || "I am ambitious and driven." Charmaine Julius.

SOSAC-24 FESTIVAL ORCHESTRA

MEMBERS

CONDUCTOR Liam Burden

VIOLIN I David Bester (concert master) | Valentina Vorster

VIOLIN II Ralitza Macheva | Matthew Stead

VIOLA Jan-Hendrik Harley | Janna Khweis

VIOLONCELLO Matthias Remley-Ender | Ashlin Grobelaar

DOUBLE BASS Mariechen Meyer

FLUTE Gabriele von Durckheim

OBOE Owen Dalton

CLARINETS David Cyster | Nathan Huysamen

PERCUSSION Eugene Trofimczyk | Dylan Tabisher

PIANO Nina Schumann

HARP Jana van der Walt

PIPE ORGAN Roshan Chakane

BLURB WALL

"I am a violinist with a passion for teaching, chamber music, and research in string pedagogy."

www.davidbester.com David Bester || "A Bulgarian born violinist in Cape Town with vast experience in orchestral, chamber and solo performance and in teaching young violinists. Valentina enjoys exploring many musical genres and styles." Valentina Vorster || "Janna Khweis is a Cape Town based Palestinian-American performer, educator and researcher." Janna Khweis || "A cello nerd, obsessed with cooking that loves loves loves music." Matthias Remley-Ender || "A professional double bassist, musician and events organiser dedicated to the valuable impact of classical, traditional and contemporary music around the world." Mariechen Meyer || "Since turning 54 nina no longer uses her old cv. This is the first concert of her next life." Nina Schumann || "A passionate orchestral, chamber and solo clarinetist currently doing his Masters in Clarinet Performance." Nathan Huysamen || "Loves being a harpist and showing off with glissandos, but refuses to wear angel wings for any gig (no matter how well it pays)." Jana van der Walt || "I'm the principle percussionist with the Cape Philharmonic Orchestra and find the use of percussion for colour, effect, rhythm, and melody fascinating." Eugene Trofimczyk || "I'm a musician from Cape Town specializing in percussion (marimba) and acoustic and electric bass." Dylan Tabisher || "Major 7th enthusiast, oboist, award-winning composer & professional procrastinator" Owen Dalton || "A whirlwind of enthusiasm, joy, and daring spirit, always ready to embrace the next adventure with a contagious zest for life." insta@duane_star Ashlin Grobbelaar.

AURUM CANTORES

MEMBERS

CONDUCTOR

Ben van Niekerk

SOPRANOS

Zeta Craig | Bea de Klerk | Carla van der Westhuizen

ALTOS

Kari Johannes | Allison Daniëls | Anja van der Westhuizen | Janine October

TENORS

Christiaan Carelse | Ben van Niekerk

BASSES

Ajay Adriaanse | Nicklen Gelderbloem | Zen van der Merwe

BLURB WALL

"Outgoing person with an eagerness to learn" [insta@cj.careltjie](#) Christiaan Carelse || "I am a weird, but okayish human being...I hope..." [insta@zetacraig](#) Zeta Craig || "Eager to learn and recognise the opportunities that come with responsibility." Kari Johannes || "I am currently finishing my masters in choral conducting and I am very passionate about choral singing." [insta@carla_vdwesthuizen](#) Carla van der Westhuizen || "Master of Music candidate and music educator, with a passion for choral singing." Anja van der Westhuizen || "Very adaptable, creative and hardworking" Janine October || "I am a bright, energetic, thoughtful, easy-going, and reliable person." Allison Daniëls || "An eclectic organist in love with the natural world" [insta@zen_in_the_garden](#) Zen van der Merwe || "I am an enthusiastic and passionate musician who has a fond appreciation for choral music and ensemble music." Ajay Adriaanse || "A lover of Organ and Choral music, with a great sense of humor." [Insta@nicklen_g](#) Nicklen Gelderbloem.

REHEARSAL SCHEDULE

(subject to change, see notice boards for updates)

FRIDAY 30 AUG 2024	13:00-15:30	US Symphonic Wind Ensemble	FISMER HALL
FRIDAY 06 SEPT 2024	13:00-15:45	US Symphonic Wind Ensemble	ENDLER HALL
SATURDAY 07 SEPT 2024	10:00-13:00	Festival Orchestra	FISMER HALL
	14:00-17:00	Festival Orchestra	FISMER HALL
SUNDAY 08 SEPT 2024	16:30-20:00	US Symphonic Wind Ensemble	ENDLER HALL
MONDAY 09 SEPT 2024	10:00-13:00	US Symphonic Wind Ensemble	ENDLER HALL
	14:00-16:00	US Symphonic Wind Ensemble	ENDLER HALL
TUESDAY 10 SEPT 2024	19:00-22:00	Festival Orchestra	ENDLER HALL
WEDNESDAY 11 SEPT 2024	16:00-18:00	Festival Orchestra (FDR)	ENDLER HALL