

NewMusicSA



Indaba 2018

Nelson Mandela University

South Campus

Concerts and Discussions introducing New Music that represents our African heritage and South African culture.

To be performed by staff and students of Nelson Mandela University.
Guest Artists: Elmarie van der Vyver, Mathilda Hornsveld and Dominic Daula.

Full Programme, 5 to 7 October

Tickets: R50, R30 (pensioners) or R20 (non-music students). Free to music students

Available online at <http://qkt.io/U2cNlt> or at the door

Please contact Alethea de Villiers for further information:
041 504 2643 (office) or 083 735 3735 (cell).



NELSON MANDELA
UNIVERSITY



BUSINESS
AND ARTS
SOUTH AFRICA



Non Profit Association
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New Music Indaba 2018

Welcome to this year's Indaba, held jointly by NewMusicSA and the Nelson Mandela University in Port Elizabeth.

We have an exciting programme of concerts, presentations and discussions. There are three evening concerts and a student concert when there will be an opportunity to discuss the works being performed. The aim of this Indaba is to reflect on new concert music that is either by a South African composer or has a strong connection with Africa in general and South Africa in particular, or both. The talks will serve as an introduction to the pieces being performed during the evening concerts and will provide an opportunity for students of the University and relatives/friends to ask the composers themselves questions about their work.

Our concert on Friday evening is performed by Elmarie van der Vyver (viola) and Mathilda Hornsveld (piano) and they will play works by Niel van der Watt, Franco Prinsloo and Pieter Bezuidenhout. They will talk about the programme during the afternoon. Four out of the five works being played are World Premieres.

On the Saturday afternoon, Nelson Mandela University will host a concert/workshop by composition students of the University. This will provide an opportunity for them to hear their work and to receive comments from others.

On Saturday evening, we welcome Dominic Daula to give a piano recital of new South African music with works by James May, Hubert du Plessis, Hendrik Hofmeyr, Casey Chiang, Malcolm Dedman and Arnold van Wyk. Some names will be familiar although most are sadly, as yet, unknown. Two of these pieces will be given their World Première.

Our final concert on Sunday evening will be a chamber concert entitled 'Tribute to Madiba'. It celebrates the Centenary of Nelson Mandela's birth with two works – 'In Honour of Madiba' and 'The Passing of an Icon' by Malcolm Dedman. The concert will also include pieces by John Simon, solos by Douglas Scott and Lise Morrison, a new work by PhD student, Paul Richard and a brass quartet by Hendrik van Blerk. As many as six pieces will be given their World Première, three their South African Première.

Other events include a video recording of a new orchestral work by Maïke Watson, given by the Nelson Mandela University Symphony Orchestra in an earlier concert; presentations of 20th Century musical developments given by Malcolm Dedman and Dr Miles Warrington. Dr Warrington will demonstrate his electronic work entitled PSITHURISM. There will also be talks by the composers of some of their work being played during the course of this weekend, as well as some of the performers.

I would like to thank the staff of the Nelson Mandela University, especially to Alethea de Villiers, Nicky Bosman, Grant Snyman and David Bester whose hard work helped to make this Indaba possible. We are indebted to the University for providing the premises to make this happen. Also, we could not have held this event if it wasn't for funding from South African Music Rights Organisation (SAMRO) and Business Arts South Africa (BASA) who have both given generous grants.

On behalf of NewMusicSA and the Nelson Mandela University, I hope you enjoy this weekend.

Malcolm Dedman – curator

Friday 5 October

14:30: Room 116

Introductory talk given by Alethea de Villiers and curator Malcolm Dedman.

Talk about the music in this evening's concert, given by the composers Franco Prinsloo, Pieter Bezuidenhout and the performers Elmarie van der Vyver and Mathilda Hornsveld.

19:30: Auditorium

Concert: 'Transcript', South African IVC (International Viola Congress) Rotterdam Programme, (Viola and Piano)

Performed by *Elmarie van der Vyver* (viola) and *Mathilda Hornsveld* (piano)



- Niel van der Watt* Flowers of the Drakensberg
Varkblom (Arum Lily) – Zantedeschia albomaculata
Kruidjie-roer-my-nie (Gurdy-touch-me-not) - Melianthus villus
Krisisklokkies (Butter lily) – Littonia modesta
Pynappelblom (Pineapple Flower) – Eucombus humilis
Wilde Braambessie (Wild Blackberry) – Rubus cuneifolius
Sewejaartjies (Everlastings) – Helichrysum squamosum
Suikerbos (Sugar bush) – Protea simplex
- Franco Prinsloo* Sonatina for Viola and Piano *
1. Introduzione
2. Scherzo
3. Song
4. Transcription
5. Finale
- Pieter Bezuidenhout* Pictures from the West – Transcriptions for Viola *
1. A Green Stream
2. A Song of a Girl Loyang
3. An Autumn Evening in the Mountains
4. Toward the Temple of Heaped Fragrance
- Franco Prinsloo* The Broken String *
Pieter Bezuidenhout Five African Dances *
1. *Indlamu* – Traditional Zulu warrior dance from South Africa
2. *Moribayasa* – Traditional Fertility dance of the Malinke people of Guinea
3. *Atilogwu* – Acrobatic dance from Eastern Nigeria
4. *Aduma* – Coming of Age dance of the Maasai people of Kenya
5. *Eskista* – Community dance from Ethiopia

* World Première

Flowers of the Drakensberg by **Neil van der Watt** was composed for Elmarie van der Vyver and Mathilda Hornsveld. vd Watt – an avid walker in and regular visitor to the Drakensberg – chose indigenous flowers that he saw next to the walking trails as the inspiration for each movement.

Pieter Bezuidenhout says about his *Pictures from the West*: “Departing from the paintings and the poetry by the Chinese artist Wang Wei, the work for Soprano and Harp *Pictures from the West*, explores the dynamic relationship between the experience of nature and the observation thereof. The composer transcribed the work for viola and piano for the South African viola player, Elmarie van der Vyver. The work embodies the narrator’s (the poet) experience of being in nature; not partaking but simply observing. *Pictures from the West* is imbued with various harmonic and rhythmic elements found in the Chinese, African and Western musical traditions. This mixture of musical elements allows the listener an interesting vantage point into the composer’s experience of these poems”.

The Broken String by **Franco Prinsloo** for solo viola explores the poetry of the nineteenth century /Xam poet, *Diä!kwain*:

“Men broke the string for me
and made my dwelling like this.
Men broke the string for me
and now
my dwelling is strange to me.
My dwelling stands empty
because the string has broken,
and now
my dwelling is a hardship for me.”

Five African Dances by **Pieter Bezuidenhout** is an exploration of the harmonic, melodic and especially the rhythmical traditions of five specific cultures from Africa. African dance refers mainly to the dance of Sub-Saharan Africa, and more appropriately African dances because of the many cultural differences in musical and movement style. Many sub-Saharan languages do not have a word for *rhythm*, or even *music*. Rhythms represent the very fabric of life and embody the people’s interdependence in human relationships. Dances teach social patterns and values and help people work, mature, praise or criticize members of the community while celebrating festivals and funerals, competing, reciting history, proverbs and poetry; and to encounter gods. Traditional dance in Africa occurs collectively, expressing the life of the community more than that of individuals; transcribing social cohesion into music and rhythm. The relationship between the community and the individual is expressed through the relationship of the viola and the piano.

Saturday 6 October

09:00: Room 116

Introduction to NewMusicSA – future plans, talk by François de Villiers and Diale Mabitsela.

Followed by: Talk by tonight’s pianist, Dominic Daula, about the pieces in his recital. Malcolm Dedman will also talk briefly about his work *Restoration* which will be premièred by Dominic.

*** Refreshment break ***

11:15: Room 116

Malcolm Dedman will talk about some of the musical developments in the 20th century.

*** Lunch break ***

14:30: Choir Room

Student Concert and Workshop

<i>Daniel McAll</i>	Fantasy Waltz for piano, clarinet and cello
<i>Daniel McAll</i>	First Beginnings for 3 violins, 2 violas, 2 cellos and 1 double bass
<i>Matthew Shone</i>	Bagatelle in C, Allegretto poco meso for piano
<i>Ashton Cusens</i>	Tango for piano, double bass and accordion
<i>Kayla Hendricks</i>	Justify for strings and winds ensemble
<i>Simon Mowatt</i>	A Voice from Afar for piano and solo voice
<i>Jonathan Hughes</i>	Clarinet Sonata for clarinet and piano

Each piece will be followed by a short discussion.

19:30: Auditorium

Piano Recital given by Dominic Daula



<i>James May</i>	Variations 1. Lento 2. Presto 3. Very Fast 4. Slow
<i>Hubert du Plessis</i>	Sonata No. 2, Op 40 (1975) 1. Captivity 2. Insanity, <i>attacca</i> 3. Liberty
<i>Hendrik Hofmeyr</i> <i>Casey Chiang</i>	Notturmo (2003) Sonata (2018) * 1. Moto Perpetuo, <i>attacca</i> 2. Notturmo, <i>attacca</i> 3. Choral-Danze
<i>Malcolm Dedman</i> <i>Arnold van Wyk</i>	Reformation (2009) * Pastorale e Capriccio (1948, revised 1955)

* World Première

James May's *Variations* was written at the request of the American pianist Michael Isador, who gave its first performance during an SABC broadcast in 1969. Originally comprising of three parts (not variations), the composer completed a fourth shortly after the premiere. The additional part was never performed by Isador. In 2014, the composer integrated the fourth part (labelled here as 3) with the rest of the work to form a definitive performing edition. The Variations received their first complete performance on 30 April 2015, played by Dominic Daula.

Hubert du Plessis's Sonata No 2 was commissioned by SAMRO. This Sonata expresses three 'states of mind' which the composer experienced during a time of personal crisis in the years 1974 and '75. *Captivity* unfolds in the manner of the great baroque fantasias through its sectional design and economy of thematic material. *Insanity*, the first to be completed of the three, is based on a repetitive motif which ruminates around the note E. This motif is embellished further, producing chains of chords which grow in harmonic tension, which dissipates toward the end of the movement. *Liberty*, fashioned as a rondo, teems with ecstatic abandon as evidenced in the bustling semiquaver figures. However, the repetitive pitch statements, canonic writing and irregular rhythms so prevalent in this movement can cause one to question whether the liberty is at all genuinely felt. To support this underlying reticence, there appears an episode in the middle of the movement which recalls the *Insanity* movement. Afterward, in an exciting peroration, the rondo theme returns and brings the work to its close.

Hendrik Hofmeyr's *Notturmo* is a homage to the nocturnes of Chopin and Fauré. Structurally, it consists of two alternating ideas linked by a bridging motif. The form can be summarised as *A-B-A-B-A-coda*. *A* features the Chopinesque texture of a single melodic line over an ample broken-chord accompaniment, the latter in an unusual 21/16 metre. The pattern of the accompaniment is modified in a short bridge passage (*x*), and subsequently intertwines with the first statement of *B*. *A* returns in ornamented transposition, and leads, via a variant of *x*, to a more ardent version of *B*, heard against an appoggiatura motif derived from *A*. This motif is conflated with a variant of *x* in the build-up to the climactic final reprise of *A*, in which the original melody is combined with an ornamented canonic echo at the upper octave. The accompaniment itself becomes almost a third voice in the contrapuntal texture through its relation to a motif in the melody. This motif is combined with a reference to *B* in the coda, which follows after a further variant of *x*.

Casey Chiang's *Sonata* was written in 2018 for Dominic Daula and is in three movements, to be played without a break. The first movement is written in a modified sonata-allegro form—it opens with a dance-like character, though with a mysterious shade to it. The second movement combines elements of the romantic-era nocturne and the more contemporary night music style piano works. The introduction to this movement uses the latter style. The third movement begins with a brief introduction in four parts (rather than 'voices' as it is not contrapuntally conceived), which leads into the dance-like finale. The theme of this movement is the most chromatic compared to the others which appear in this work. The closing section of the Sonata is initiated by an ascending scale spanning four octaves played by both hands, concluding with an emphatic statement which affirms the tonal centre of G as central to this piece.

Reformation by **Malcolm Dedman** is in two contrasting sections, played without a break. The first section expresses how humankind resists the changes in society needed for a better existence, creating much turbulence. This turbulence and violence builds up to a frenzy, where the thematic material destroys itself. This is followed by a calm section, signifying the rolling up of all the out of date beliefs, to be replaced by a new order of laws, politics, inventions, beliefs that humanity eventually learns to accept. The section is in the form of a set of variations, there being a 'transitional' theme and a main theme, both loosely based on material from the first section.

Arnold van Wyk's *Pastorale e Capriccio* was written shortly after his return to South Africa. It stands as the first substantial piano work of his professional career. Though the work consists of two differing movements (I avoid the term 'pieces' in this case), they are to be performed as a unit. The *Pastorale* bears a reflective character, teeming with lyrical qualities reminiscent of the Romantic nocturne. The *Capriccio* explores the piano's capabilities as a percussive instrument, demonstrated through a predominantly dry sound world. A relentless rhythmic drive is produced by the irregular metrical schemes which abound in this section, supported by diverse articulations which are facilitated independently between the hands.

Sunday 7 October

09:00: Room 116

Introduction to some of the music in tonight's concert, given by Malcolm Dedman, John Simon Hendrik van Blerk and Paul Richard.

*** Refreshment break ***

11:15: Room 116

We welcome Miles Warrington to give a talk/demonstration of his electronic music, with a playback of his PSITHURISM.

*** Lunch break ***

14:30: Auditorium

Video presentation of the orchestral concert given on the weekend of 15/16 September, showing the first performance of **Maike Watson's** *Illusion of an Easy Life*, performed by the Nelson Mandela University Symphony Orchestra. Included will be an interview on Skype with Maike about the piece and her work in general.

She says of her piece: "*Illusion of an Easy Life* is a 4-5-minute orchestral work with lush harmonies and flowing melodies. A large portion of the music was inspired by the clear blue skies that regularly frame Cape Town's iconic Table Mountain. Although a beautiful sight, Cape Townians are experiencing the worst drought they've had in over a century. The clear blue skies remind us of our desperate need for rain and water – the essence of life on this planet".

19:30: Auditorium

Chamber Concert – 'Tribute to Madiba' NMSA Submissions and Nelson Mandela University Collaboration

John Simon A Peal of Bells for cello and piano
Cameron Cordell (cello) and Erika Bothma (piano)

Malcolm Dedman In Honour of Madiba for flute, viola and piano *
Kirsti Limbert (flute), David Bester (viola) and Erika Bothma (piano)

Douglas Scott Entsha uphazamisa umhlangano for solo clarinet *
Mieke Struwig (clarinet)

Lise Morrison Mamela, mamela, mamela! for solo violin **
David Bester (violin)

Douglas Scott Keyboard Suite for any keyboard instrument *
Erika Bothma (piano)

Malcolm Dedman The Passing of an Icon for soprano, string quartet, percussion and piano *
Karika le Roux (soprano), David Bester (violin 1), Robyn Lovemore (violin 2), Elmarie van der Vyver (viola), Cameron Cordell (cello), Simbulele Deli (percussion) and Erika Bothma (piano)

*** Interval ***

Hendrik van Blerk Breezway for brass quartet *
*Jarryd Barnard (French horn), Henru van Zyl (trumpet),
Chadley Johnson (trombone), Tiago Vital (tuba)*

John Simon Sonatina for Two Flutes **
Adria van der Merwe and Jonathan Hughes (flutes)

Paul Richard Tout les matins du monde for clarinet, alto saxophone and audio *
Tiaan Uys (clarinet), Paul Richard, (alto saxophone)

Malcolm Dedman Dance of Africa for violin and piano **
David Bester (violin), Erika Bothma (piano)

* World Première

** South African Première

John Simon says that his *A Peal of Bells* was composed in Cape Town in 2006. It has some of the characteristics of a nocturne, perhaps as a result of its having been composed after dark when his senses are most acute. As in many of his other works, the sound of imagined bells plays a significant role. However, no religious significance should be read into this idiosyncrasy. Three thematic ideas dominate the piece, and towards the end they build into a powerful climax before unwinding, the music closing with yearning expressiveness.

His *Sonatina for Two Flutes* is an arrangement of his four-movement Sonatina for solo flute. In the solo version the melodic and harmonic possibilities are never fully realised. Here they grow through the *mutual* symbiotic relationship between the players. Apart from the impetuous first movement, the music frequents a mainly idyllic world with expressiveness at its core. Each movement has a descriptive subtitle: 'Into the Fray'; 'Gently Nostalgic'; 'Haydonia'; and 'Fast Idyll with Bird Song'. The arrangement was made in the UK in 1978 for two of John's students, both keen flautists.

In Honour of Madiba was conceived by **Malcolm Dedman** at the time Nelson Mandela was admitted to hospital at the age of 94 for approximately three months (he celebrated his 95th birthday whilst in hospital). Malcolm felt it was time for a concert piece to be written that reflected on some of his life, notably his long stay in prison during the apartheid years and to praise his vision for a New South Africa for people of all races to live in peace and harmony as well as to reduce the widespread poverty through education.

Douglas Scott says of his *Entsha uphazamisa umhlangano (The meeting is interrupted by the new arrival)*: "Part of a series of character pieces for unaccompanied instruments, "Uphazamisa" is programme music without a programme. The title is intended to be more descriptive of the piece itself than anything exterior to the music. The "meeting" is illustrated by the serious tone of outer sections, while the new arrival mocks the participants in the central section. Both the audience and performer are invited to allow their imaginations to run rampant as to the meaning or relevance."

He also says of his *Keyboard Suite*: "Despite its rather staid and conformist appearance, the *Keyboard Suite* is a work that drinks deeply from the well of meta-modernism. The large scale formal structure is, at first glance, that of a four movement sonata: Moderate-Dance-Slow-Fugue, but closer inspection should reveal very little in the way of compliance. In reality, the work is semi-autobiographical in nature and the whole suite represents a subtle subversion of the notion of abstract music embodied by such forms as the classical keyboard sonata and the fugue, but without the cynicism commonly associated with postmodern treatments. It is a serious work, even pragmatic, which does not take itself too seriously, instead wearing its ideological commitments rather lightly."

Lise Morrison says of her *Mamela, mamela, mamela!*: "'Mamela' translates to "listen" and, because I imagined this piece to very intimate and personal and because of the gentle rhythmical quality of it, I named it as such. I was interested in portraying speech in a piece and a general tendency to interrupt, digress and repeat formed a structure for the piece - some sounds, some silences. It is based in some small tributes, some small recollections and some other "Weerspieëlings" or reflections (and the conversations between them)."

The Passing of an Icon by **Malcolm Dedman** is in two major sections: the first is purely instrumental, expressing the shock at the moment of Madiba's passing as well as a reflection on his character and life that were presented during the period of mourning that followed; and the second section is a setting of the words, written by the composer for this piece:

*You have now been taken from us,
Our hero, from this world.
You had a powerful vision
Of peace, unity and reconciliation
And how this can be achieved.*

*This is your legacy, a legacy
To which we must all aspire.
Whilst missing you, Madiba,
We thank you for your sacrifices.
May you now live in the Light for evermore.*

Hendrik van Blerk says of his *Breezeway*: "The title is taken from a poem of the same title by John Ashbery. Other sources of inspiration include the ambient music of Brian Eno and Venda Tshikona".

Paul Richard says of his piece: *Tous les Matins du Monde (All the Mornings of the World)* is an audio-scape of mornings in various metropolis regions across the globe where after the waking alarm has sounded it is difficult to stop the machine (treadmill) of daily routine. Most people instantly channel their busy routines and seem to follow the same direction. This piece transports the listener to cities ranging from Paris to Johannesburg and from New York to Vienna through Marrakech.

Dance of Africa by **Malcolm Dedman** is based on three short West African rhythmic cells which would normally be played on instruments such as congas, clave and cowbell. It develops melodic and harmonic material based on these rhythms, as well as a mode written especially for this piece – A Bb C Db E F F# G A. The manner in which it uses these rhythms and mode suggests a blend, or fusion, of African and Western musical styles.

The Performers

Elmarie van der Vyver (viola)



Elmarie van der Vyver is an instrumentalist that plays the viola and the violin in both the contemporary and in the historically informed performance practice (HIPP) idioms.

She started her studies on the violin at the age of six and completed a BMus degree at the University of Pretoria, followed by a MMus in viola performance at the Northwest University. Her teachers include Alan Solomon, Piet Koornhof, and most recently the Baroque specialist Antoinette Lohmann of the Conservatorium of Utrecht in the Netherlands.

Mathilda Hornsvelt (piano)



Mathilda Hornsvelt graduated with a B Mus (Performers) from the University of Pretoria. She joined Pact as a pianist in 1980 with the inception of its Permanent Opera Chorus. In this capacity, and subsequently as répétiteur, coach and backstage conductor and chorus master, she has worked on all major opera productions for the State Theatre until 1993. She returned as chorus master on an ad hoc basis from 1997 until the closure of the theatre in 2000.

Dominic Daula (piano)



Dominic Daula began piano lessons aged 12 under the tutelage of Dr Widor du Toit. During these early years, he established himself as a young pianist of consequence, winning second prize in the Eastern Cape Youth Music Competition of 2011. In 2013 he commenced studies in music at the University of Cape Town, where he was mentored by Francois du Toit and Franklin Larey. There, he won prizes for piano and chamber music performance, and was awarded undergraduate and postgraduate degrees in music with distinction. In 2017 he was appointed by the same institution as

Teaching Assistant and part-time lecturer in piano and academic studies. Dominic is currently a postgraduate student in piano performance at the Royal Northern College of Music, where he studies with Richard Ormrod. He was a finalist for the Brodsky Prize (Highly Commended) and the RNCM piano duo prize, and performed music by Messiaen for the RNCM Chamber Music Festival. Dominic has been the recipient of many scholarships and awards, notably from the Oppenheimer Memorial Trust, Royal Northern College of Music, Royal Musical Association, and the Musica Britannica Trust.

Cameron Cordell (cello)

Cameron Cordell is a cellist and pianist currently residing in Port Elizabeth. Starting both instruments at an early age, he studied piano with Catherine Foxcroft at Rhodes University, earning his BA in Instrumental Music Studies, Classics and Legal Theory in 2013. He was also the cellist of the Rhodes String Quartet from 2010 – 2014, performing a range of works from Haydn to Ravel. In 2010, he was selected to lead the cello section for the South African National Youth Orchestra. He has also been a member of the Eastern Cape Philharmonic Orchestra since 2008. Currently, he is working towards his Masters in Public Law and working as a legal researcher at the FishFORCE Fisheries Law Enforcement Academy at NMU.

Erika Bothma (piano)



ERIKA BOTHMA received a B Mus Ed, B Mus Hon and M Mus degrees (cum laude) from the University of the Free State and a Doctor Musicae (specializing in chamber music) from the Nelson Mandela Metropolitan University in Port Elizabeth in 2012. She holds a UNISA Performance Licentiate in piano, as well as a Chamber Licentiate (both with distinction). She was the winner of the piano category of the ATKV Forte Competition (1983) and took part in UNISA's 1st International Piano Competition in 1981.

She is well known as a soloist and chamber musician and has appeared numerous times with various orchestras in SA.

She is currently a senior lecturer in piano, as well as programme leader for the BMus degree at the Department of Music at the Nelson Mandela University in Port Elizabeth. In 2003, she was elected as the President of the PE Music Society. She is part of the national panel of UNISA music examiners and plays the violin in the Eastern Cape Philharmonic Orchestra. She is regularly seen as an adjudicator of competitions and Eisteddfods, and she was invited multiple times to give masterclasses at the bi-annual Stellenbosch International Piano Symposium.

In 2002 she received the "Arts and Culture Award" of the Premier of the Eastern Cape for "Instrumental Music Excellence". Since 2017 she is one of the Co-Editors of "The South African Music Teacher" –the magazine of the Society of Music Teachers in South Africa.

David Bester (violin and viola)



David Bester lectures at Nelson Mandela University in Port Elizabeth. He studied under Alissa Margulis (Belgium) and Suzanne Martens (Stellenbosch) – all made possible by generous grants from the Oppenheimer Memorial Trust, National Arts Council of South Africa and the Dutch Consulate in Antwerp, among others. David has performed with the Cape Town-, KwaZulu Natal-, and Gauteng Philharmonic Orchestras, Chamber Orchestra of Namur, and the Amici Quartet. His playing and teaching style was shaped by lessons with Pavel Vernikov, Ivry Gitlis, and Pinchas Zukerman.

Kirsti Limbert (flute)

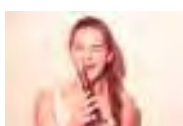


Kirsti Limbert (22) is a current 4th year, Vice-Chancellor scholarship student studying towards her BMus Performance degree in Flute at Nelson Mandela University. She is an extremely passionate flautist and also plays the piccolo. Kirsti matriculated from Collegiate Girls' High School in 2014 with 8 distinctions. Her teachers have included Ann Yates & Dr Erna Cloete, the latter whom is also her current teacher and lecturer.

Kirsti has played in the ECYPO for several years and has taken part in both the South African National Youth Orchestra courses and the Stellenbosch International Chamber Music Festival. She now currently plays second flute for the ECPO (Eastern Cape Philharmonic Orchestra) and she is also the principal flautist of the Nelson Mandela University Symphony Orchestra. In 2016, she completed her

ATCL performance recital through Trinity College London and was placed second at the annual Bryar's Scholarship Competition in both 2017 and 2018.

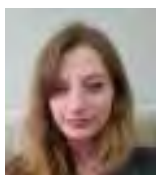
Mieke Struwig (clarinet)



Mieke is a 4th year BMUS Performing Arts student at Nelson Mandela University under the tutelage of Gareth Williams. She started recorder at age 8, piano at age 9 and clarinet at age 11. In November 2017 she achieved 94% for her Trinity LTCL Clarinet Exam.

Mieke has received the SASMT Gladwell scholarship (2014, 2016), SAMRO scholarships (2016, 2017) and is also a member of the Nelson Mandela University Vice-Chancellor's Scholarship program. In addition, Mieke is a multiple SA Synchronised Swimming Champion who has represented SA internationally on numerous occasions.

Karika le Roux (soprano)



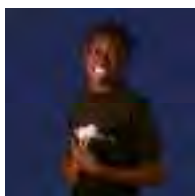
Karika le Roux made her singing debut at the age of 16. Thereafter she performed at the Feather market hall as well as with numerous South African artists including Danie Matthee and Corlea Botha, numerous theatre productions and charity events. Karika is currently in her final year DipMus in Voice at Nelson Mandela University.

Robyn Lovemore (violin)



Robyn Lovemore is a 4th year BMus student at Nelson Mandela University. She has been playing the violin since the age of 10. Among other achievements, she has received a Trinity Guildhall Exhibition Award in 2013 for her Grade 7 examination result. She was also chosen to serve as a Hesse student in the 2015 Aldeburgh Music Festival in the town of Aldeburgh, England.

Simbulele Deli (percussion)



Simbulele Deli is 21 year old BSc student who was born in Port Elizabeth. He started playing drum kit & percussion at age 11 at Greenwood Primary School. In 2014, he was a percussionist in the East London Wind Orchestra and a year later, started playing in the South African National Youth Orchestra. He is currently a member of the Nelson Mandela University Symphony Orchestra, Brass Ensemble and Wind Symphony. He is also a member of the Eastern Cape Philharmonic Orchestra.

Adria van der Merwe (flute)



I was introduced to music at a very young age and to play the Flute has always been of top priority. I grew up with music at home and then at school and finally, through tertiary education. I received my BMus degree in 2017 at Nelson Mandela University and in my 4 years of study received my ATCL and LTCL in flute performance, as well as my grade 8 in piano. I have been part of many ensembles throughout my music years and I enjoy working with other musicians.

Jonathan Hughes (flute)



Jonathan Hughes is currently in Grade 11 at Grey High School. He has a keen interest in music having started taking music lessons at age 7. He plays the flute, piano and organ. Jonathan's interest in composition stems back to his early youth and he has been composing seriously under the mentorship of Paul Richard for 2 years now.

Jarryd Barnard (French horn), **Henru van Zyl** (trumpet), **Chadley Johnson** (trombone) and **Tiago Vital** (tuba) are members of the Nelson Mandela University Symphony Orchestra

The Composers

Niel van der Watt (b1962)



Born into a family of teachers, Niel attended high school in Pietersburg (now Polokwane) in South Africa. After matriculating in 1980 he studied at the University of Pretoria, where he attained the BA Ed(Mus), BMus(Hons) cum laude and an MMus in Composition. In 1997 he completed his Doctorate in Musicology at the University of South Africa with a doctoral dissertation on the life and works of the British composer Gerald Finzi.

While van der Watt's early works show the influence of late romanticists like Rachmaninoff and Fauré, his mastery of harmony and counterpoint reveals a deep understanding of and reverence for the great master Johann Sebastian Bach. This, offset by a keen appreciation for jazz, rock and traditional African music, has made his oeuvre especially distinctive.

Franco Prinsloo (b1987)



Franco Prinsloo creates in a diverse variety of styles including choral, classical contemporary, new music, cabaret and theatre as well as pop music and electronica.

He is an active composer in the new music scene in South Africa including The Horizons Project choir and the Paz Consort. He has been commissioned by prominent choirs including The Akustika Chamber Singers, The University of Johannesburg Choir, The Potchefstroom University Choir, The University of Pretoria Camarata, The Jacaranda Children's choir, The Molen Kórus, Cor di Juni Santa Christina, The Ladinia Women's Chorus and the University of Pretoria Youth Choir. Prinsloo is also the conductor of his own three choirs. More notably his choral piece Pula, Pula! (from his musical "Naledi - an African journey") was commissioned by the NWU PUK Arts for the Kings Singers to be performed in their programme in 2017. His compositions are frequently chosen as prescribed works at choral eisteddfods and competitions.

Pieter Bezuidenout (b1987)



Pieter Bezuidenout is one of South Africa's most prominent young composers; bridging the gap between the older and the younger generation of composers. The Beeld newspaper writes that "Bezuidenout seemingly composes without any baggage of the past, in a context where music is often restricted by it".

He has received awards in composition from the European Academy of Choral Conductors for his choral work Stardance and most recently the Stefans Grové International Composition Competition Award in 2015 as well as in 2017; for his works Huis van die Doves for Soprano and Piano and The Blue Lady Sonata for Clarinet and piano. The University of Pretoria Symphony Orchestra premiered his Concerto for Piano and Orchestra in 2010, for the inauguration of the new Vice-Principal and Chancellor of the University of Pretoria, with Bezuidenout as the soloist.

James May (b1939)



James May studied composition with Arnold van Wyk, Stefans Grové and Ronald Stevenson at the University of Cape Town and later with Alan Bush at the Royal Academy of Music, where he was awarded the Frederick Corder Prize. In 1970 he was appointed a lecturer in theoretical studies at the University of Cape Town, where he mentored composers such as Hendrik Hofmeyr and David Kosviner. During his tenure he held the positions of Faculty Dean and Director of the South African College of Music. Since his retirement in 2004, May holds the professional title of Emeritus Professor at the University of Cape Town.

Hubert du Plessis (1922-2011)



Hubert du Plessis was for much of his career a musical polymath, active as a composer, performer, academic and pedagogue. He began piano lessons at the age of seven and his first compositions were completed during his last years of high school. In 1940 he registered for a Bachelor of Arts degree at Stellenbosch University where he majored in Music and English. From 1942-1943 he was a private student of William Henry Bell, whom he later regarded as his best composition teacher. Du Plessis's professional career began after his graduation in 1943, initially as a compiler of programmes at the SABC and from 1946 as a lecturer at the Rhodes University College (then still part of Unisa). In 1951 he was awarded a Performing Right Scholarship, which afforded him three years of study with Alan Bush and Howard Ferguson at the Royal Academy of Music, where he was the recipient of the Patrons' Fund Award as the institution's best composition student of 1954. Later that year, he returned to South Africa, and secured a lectureship initially at the University of Cape Town and later at Stellenbosch, retiring in 1982.

Hendrik Hofmeyr (b1957)



Hendrik Hofmeyr was born in Cape Town. His first major success as a composer came in 1988 with the performance at the State Theatre of *The Fall of the House of Usher*, which won the South African Opera Competition and was also awarded the Nederburg Opera Prize. In the same year, Hofmeyr, who was furthering his studies in Italy during ten years of self-imposed exile as a conscientious objector, obtained first prize in an international competition with music for a short film by Wim Wenders. In 1992 he accepted a post as lecturer at the University of Stellenbosch, and in 1997 won two further international competitions, the prestigious Queen Elisabeth Competition of Belgium (with *Raptus* for violin and orchestra) and the Dimitri Mitropoulos Competition in Athens (with *Byzantium* for high voice and orchestra). His *Incantesimo* for flute was chosen to represent South Africa at the Congress of the International Society for Contemporary Music in Croatia in 2005. In 2008 he was honoured with a Kanna Award by the Kleinkaroo National Arts Festival. Hofmeyr, whose oeuvre includes some 90 commissioned works, is currently Professor and Head of Composition and Music Theory at the University of Cape Town, where he obtained his Doctorate in 1999.

Casey Chiang (b1992)



Durban-based composer Casey Chiang graduated from the University of Cape Town in 2014, where she received a first class BMus Degree with distinctions in Western Classical Composition and Piano. She was the winner of the Nicholas Abbot and Peter Klatzow Prizes for composition in 2012 and 2014 respectively

Malcolm Dedman (b1948)



Born in London (UK), Malcolm was initially self-taught, having started to compose when he was twelve. He had formal composition lessons with Patric Stanford at the Guildhall School of Music and Drama in 1974-75, but did not receive a formal qualification in music until 2005, when he passed his Masters Degree in Composing Concert Music at Thames Valley University (UK) with distinction. He moved permanently to South Africa in 2007.

Major performances of his music include piano and chamber music, *Danses Concertantes* for string orchestra and *Our Rainbow Nation* written in 2016 and first performed in 2017 by the West Coast Youth Orchestra in Langebaan. He has received performances in fourteen countries with many favourable reviews.

Arnold van Wyk (1916-1983)



Born in Calvinia, Arnold van Wyk was, until his early twenties, a self-taught composer. He won the inaugural Performing Right Society overseas scholarship for South African composers, which took him to the Royal Academy of Music in London where he would receive his first formal lessons in composition with Theodore Holland. During his residence in England, van Wyk secured for himself a reputation as a young composer of consequence, as evidenced by a 1943 Proms performance of his *Saudade* for violin and orchestra, the first performance of his *Five Elegies* for

string quartet at the wartime National Gallery Concerts, and the performance of his First Symphony at the Cheltenham Festival of 1951. He returned to South Africa in 1946 and soon after his arrival completed an early version of the *Pastorale e Capriccio*, and the First String Quartet. In 1949 he was appointed as senior lecturer in the Faculty of Music at the University of Cape Town, resigning in 1960. From 1961 till his retirement in 1978 he was a lecturer at the Konservatorium, University of Stellenbosch.

John Simon (b1944)



John trained as an economist, before studying composition at Trinity College of Music and the Royal College of Music in London. His orchestral output includes a symphony, two piano concertos, a violin concerto, a soprano song cycle 'Portrait of Emily', two symphonic suites and a 'Requiem for Orchestra'. His piano music includes sonatas and sonatinas; his vocal music consists of song cycles and choral settings of various poets, while his most significant chamber works are his string quartet and wind quintet.

His music has been played in many countries, and includes performances with all of South Africa's major orchestras (since 1983).

Douglas Scott (b1978)



Douglas Scott was born in Johannesburg and currently resides in Kitchener, Canada. He says: "I started composing quite late in my musical career, but have since been maintaining a steady output, with an oeuvre now comprising twenty to thirty works or more, depending on how one does the counting. Thus far, the focus has been almost exclusively on chamber music for limited forces, but larger scale works are in the pipeline. My output can perhaps best be understood as an exploration: Of musical ideas, forms, genres, compositional techniques, extra-musical concepts, always with

the ultimate goal of providing a template for *effective* performance."

Lise Morrison (b1988)



Lise Morrison (born in Cape Town, South Africa) is a composer of instrumental and electroacoustic music, currently based in The Hague, Netherlands. As a recipient of the Hans Roosenschoon Postgraduate Scholarship and a grant from the Zuid-Afrika Huis in Amsterdam, she continued her postgraduate studies with Martijn Padding at the Royal Conservatory in The Hague.

The 2017-2018 season saw commissions by UK-based ensemble Duo Bayanello and a performance in London, a residency with *Quatuor Bozzini* in Montreal, invitational attendance to the Lucerne Festival Composers Seminar and a world premiere at the festival. Her new string quartet will be premiered at Gaudeamus Muziekweek in Utrecht in September.

She holds a B.Mus (Hans Roosenschoon) from Stellenbosch University and an M.Mus (Calliope Tsoupaki, Huba de Graaff, Mayke Nas) from the Royal Conservatory The Hague and has been accepted to further her studies at the Institute of Sonology from September.

Hendrik van Blerk (b1968)



Hendrik van Blerk was born in what was in 1968 known as the Transvaal (Limpopo today). He started with formal piano lessons at the age of five, and continued with private piano and theory lessons throughout primary school.

After completing two years towards a BMus degree at the University of the Witwatersrand, he switched majors and eventually completed an MA degree in the department of Afrikaans en Nederlands at Wits. During his years at Wits he regularly performed or had works performed at the Composers on Campus events.

Paul Richard (b1986)



Born in France, Paul gained a place at the Music Conservatoire of Besançon where he received the First Prize for Chamber Music in 2007 and Saxophone in 2010. He completed his MMus at Rhodes University in 2016. His compositions include works for solo instruments, various ensembles, choirs and a musical.

Maike Watson



Maike is an experienced Cape Town performer, composer and music producer. Since obtaining a B.Sc in Mathematics and Music in 2009 and M.Mus in 2013 she has worked in many areas of the Sound and Music industry in Cape Town. She particularly enjoys consuming and writing orchestral music as well as electronic sound design. She hopes to blend her two passions more in the future.

Her works as a composer have been performed in public and broadcast around the world, including at the ISCM (International Society for Contemporary Music) Festival in Vancouver in 2017 and FMR (Fine Music Radio). As a music producer and composer Watson has also worked on various media, from full length feature films to smartphone apps. She also works as a freelance Sound Designer for Ableton and shares music tips on her YouTube channel.

Miles Warrington



Miles Warrington's main interest area lies in the field of electroacoustic art-music composition, research and performance. He is passionate about technology that explores the interface between humans and computers in the music domain. His doctoral undertakings pursued investigation in that area, which he received in 2016. He has a keen interest in analysis theory of compositional practice in electroacoustic music and is inspired by the fields of both cognitive and neuro-musicology where they intersect with composition. He was recently appointed as lecturer in Music Technology at the University of Pretoria, South Africa and serves as co-composition editor for the Journal of Musical Arts in Africa.