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2026



AUTUMN SYMPHONIES

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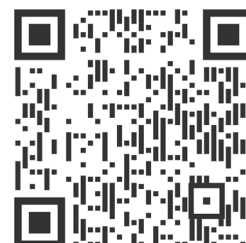
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2026

AUTUMN SYMPHONY

PROGRAMME OVERVIEW

2 APR

TCHAIKOVSKY'S FIRST

**BERNHARD
GUELLER**
CONDUCTOR

**LEO
DE MARÍA**
PIANO

Mussorgsky
Scherzo in
B-flat Major

Haydn
Symphony No. 104
in D Major,
"London"

Tchaikovsky
Piano Concerto No. 1
in B-flat Minor,
Op. 23

9 APR

TEMMINGH PLAYS TEMMINGH

**NICHOLAS
CHALMERS**
CONDUCTOR

**ROELOF
TEMMINGH (JNR)**
PIANO

Britten
The Young Person's
Guide to the
Orchestra

Roelof Temmingh
Piano
Concerto

Tchaikovsky
Symphony No. 6
in B Minor, Op. 74,
"Pathétique"

16 APR

SONG OF PRAISE

**CPYWE CURTAINRAISER
CHARLENE VERSTER**
CONDUCTOR
Steven Reineke River of Life

NICHOLAS CHALMERS
CONDUCTOR

PETRUS COETZEE
VIOLA

**AFRIARTS CHORUS
VOX CAPE TOWN**

SOLOISTS:
NOBULUMKO MNGXEKEZA (SOPRANO)
SIPHAMANDLA MOYAKE (SOPRANO)
JASON ATHERTON (TENOR)
ZORADA TEMMINGH (ORGAN)

Beethoven
Egmont Overture

Bartók
Viola Concerto

Mendelssohn
Symphony No. 2, Op. 52, "Lobgesang"



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READ THE PROGRAMME OF EACH RESPECTIVE CONCERT ON:
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2026

AUTUMN SYMPHONY

PROGRAMME OVERVIEW

23 APR

FINNISH SPLENDOUR

**ARJAN
TIEN**
CONDUCTOR

**HAWIJCH
ELDERS**
PIANO

Wagner
Lohengrin,
Prelude to Act 1

Sibelius
Violin Concerto in
D Minor, Op. 47

Ravel
Daphnis et Chloé Suite
Nos. 1 and 2

30 APR

MARTENS PLAYS SHOSTAKOVICH

CPYWE CURTAINRAISER
LIAM BURDEN CONDUCTOR
Matthijs van Dijk Dance



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**ARJAN
TIEN**
CONDUCTOR

**PETER
MARTENS**
CELLO

Debussy
*Prélude à l'Après-midi
d'un faune*

Shostakovich
Cello Concerto in E-flat Major,
Op. 107

Dvořák
Symphony No. 6 in D Major,
Op. 60

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CAPE TOWN
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P R E S E N T S

TCHAIKOVSKY'S FIRST

CONDUCTOR BERNHARD GUELLER

SOLOIST LEO DE MARÍA (PIANO)

MUSSORGSKY SCHERZO IN
B-FLAT MAJOR"

HAYDN SYMPHONY NO. 104 IN
D MAJOR, "LONDON"

INTERMISSION

TCHAIKOVSKY PIANO CONCERTO NO. 1
IN B-FLAT MINOR, OP. 23

CONCERTMASTER FARIDA BACHAROVA

THURSDAY, 2 APRIL 2026
19:30 CAPE TOWN CITY HALL
18:45 PRE-CONCERT TALK
BY JOHN WOODLAND

THE CPO THANKS LE LUDE FOR ITS
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BERNHARD GUELLER CONDUCTOR

Renowned for his innovative phrasing and rhythmically charged performances, Bernhard Gueller stands as a distinguished musical conductor who was appointed Conductor Laureate for Life by the Cape Town Philharmonic Orchestra in 2025, having served as principal guest conductor of the Cape Town Philharmonic Orchestra since 2016.

The orchestra noted at the time: "For more than three decades Maestro Bernhard

the CPO, bringing stability and style to our concert life. He earned the respect of musicians over many years and brought an indelible international quality to the orchestra. In fact, he shaped all orchestras in South Africa as regular guest conductor throughout the country.

“It was his unique insight and musicality that made the CPO a truly international ensemble over the last 25 years. Whether it was his favourite symphonies (Brahms, Beethoven, Dvořák or Tchaikovsky come to mind) or accompanying a young inexperienced soloist, he always brought gravity and style to a performance.”

With a career spanning decades and continents and earning accolades for his musical purity, Gueller continues to captivate musicians, critics and audiences.

Born in Germany, Gueller's musical journey led him to South Africa in 1994, where he has since left an indelible mark on the country's classical music scene. His illustrious career includes a 16-year tenure as the Music Director of Symphony Nova Scotia in Canada, where he also holds the esteemed title of Music Director Laureate. Gueller has also held prominent positions as the music director of the Nuremberg Symphoniker and principal conductor of both the Cape Town Philharmonic (CTPO) and the Johannesburg Philharmonic.

His global influence extends beyond these roles, with Gueller serving as the principal guest conductor of the Victoria Symphony in Canada. He has graced podiums from North America to Australia, Brazil to Israel,

and across Asia, including Korea, China and Japan. European audiences have experienced his magic in Germany, France, Italy, Spain, Russia, Bulgaria, Sweden and Finland. He is also a regular conductor of the KZNPO and the JPO. Gueller's versatility knows no bounds.

Gueller's collaborations with internationally acclaimed soloists include luminaries such as Canadian violinist James Ehnes, pianists Jan Lisiecki, Janina Fialkowska and Marc Andre-Hamelin, violinist Joshua Bell, pianist Stephen Hough and Metropolitan Opera singers Pretty Yende, Elza van den Heever and the late Johan Botha, along with soprano Pumeza Matshikiza.

His artistry extends to recordings for national and international broadcast, including several acclaimed recordings in particular with Symphony Nova Scotia and the Cape Town Philharmonic Orchestra, and many more on Spotify.

Recognized for his outstanding contributions, Gueller was honoured with the Queen's Jubilee Medal and awarded a doctorate by Dalhousie University in Nova Scotia for his exceptional service to the world of music. In 2023, he inaugurated the Bernhard Gueller Conductors' Fellowship established in Halifax to honour his legacy. He returns to Symphony Nova Scotia in April 2026.

Bernhard Gueller's enduring legacy as a maestro of global significance continues to resonate, leaving a resonating imprint on the symphonic landscape.



LEO DE MARÍA

PIANO

A unique blend of technical mastery, deep sensitivity and passionate expression has established Leo de María as one of the most outstanding pianists of his generation.

Winner of the First Prize at the UNISA International Piano Competition in Pretoria in 2024, Leo de María has won more than 50 other international prizes, among them First Prize at the Ciudad de Ferrol International Piano Competition (Spain), MozARTè Competition (Germany) and the Grand Prix de Lyon (France). In 2018 he received the Spanish National Award Cultura Viva for Artistic Revelation.

He has also won major prizes at the Johann Nepomuk Hummel International Competition in Bratislava, the Santa Cecilia International

Competition in Portugal, the Épinal International Competition in France, the Neue Sterne Competition in Germany, Valsesia Musica Competition in Milan, the Rio de Janeiro Piano Festival and Competition, the Scriabin International Piano Competition and the Rosa Sabater Special Prize for the best performance of Spanish music at the International Piano Competition of Jaén.

His first appearance in a concerto with orchestra was in Turkey when he was 15. Since then his career has taken him across the globe, with performances in prestigious venues such as the Laeiszhalle in Hamburg. He has appeared across China, including Shanghai and Beijing, in South America, Japan, the USA, and in many countries in Europe, with orchestras such as the Slovak National Philharmonic, Porto Symphony Orchestra and Brazilian Symphony Orchestra.

In Spain, he has collaborated with the Yehudi Menuhin Foundation and performed with the Spanish National Orchestra at the National Auditorium of Madrid and in most of the major cities. He was invited twice to the “Grand Soloists – Pilar Bayona Series” at the Zaragoza Auditorium, where, alongside artists such as Grigory Sokolov and Martha Argerich, he received five-star reviews.

Born in Madrid in 1995, Leo began his musical training at the age of eleven. He studied at the Faculty of Music and Performing Arts of the Alfonso X el Sabio University in Madrid, later completing his Master’s degree at the Mozarteum University in Salzburg. He is currently pursuing doctoral studies in piano performance at the University of Music and Performing Arts in Mannheim.



As an educator, he taught for over five years at the Alfonso X el Sabio University in Madrid and then founded the Morales Herrero Elite Piano Academy, where he is piano professor and director. He teaches masterclasses at The Hotchkiss School "Summer Portals" in the US and at the Sommerakademie of the Mozarteum University. He also participates in the Leonel Morales & Friends International Music Festival and Masterclasses, where he serves as Director of Operations and Logistics.

Leo is the Artistic Director and CEO of the Youth Piano Experience: Masterclass for Children and Teenagers, held every July in Granada. He is also frequently invited to serve as a jury member in international competitions such as the Santa Cecilia Piano Competition in Portugal.

MODEST MUSSORGSKY

1839 - 1881



SCHERZO IN B-FLAT MAJOR

Celebrated as one of the most innovative and nationalist figures of his era, Mussorgsky was a member of the group known as "The Five" (or the "Mighty Handful"), which aimed to create a uniquely Russian

musical identity, deliberately challenging established Western conventions. He was a musical genius, though largely self-taught, receiving early piano training from his mother before studying with Anton Gerke in St. Petersburg. Despite becoming a child prodigy pianist, he lacked formal training in composition. However, he later received guidance from Mily Balakirev as well as advice, orchestration guidance and often re-orchestration from Rimsky-Korsakov, who preferred technical rigour over his roommate Mussorgsky's favouring of raw, realistic expression of what he considered to be the authentic Russian experience of the ordinary people.

Composed in 1858 at the age of 19, the Scherzo in B-Flat Major was originally a movement for a projected piano sonata, to be written under the tutelage of Balakirev. The work shows a light-hearted and energetic side to the composer, whom we perhaps associate more with darker themes and the more brooding tones of, for example, *Boris Godunov* or *Songs and Dances of Death*. A typical scherzo and trio form, in which the scherzo repeats, the work is not yet infused with all the nationalist fervour that would follow, but is striking for its rhythmic vitality. The A Section opens with a jovial melody, reminiscent of a village dancing band with infectious energy and quirky rhythms. The contrasting B Section offers lyrical material over a sustained D pedal tone. The ternary form concludes with a brief but bustling coda. It is very possible that Rimsky-Korsakov edited much of this work, and it is impossible to tell exactly how much of it was the result of well-meaning editors.

PROGRAMME NOTE: ALBERT COMBRINK

FRANZ JOSEF HAYDN

1732 - 1809



SYMPHONY NO. 104 IN D MAJOR, "LONDON"

Adagio – Allegro

Andante

Minuet: Allegro

Finale: Spiritoso

When Prince Nikolaus died in 1791, the London impresario Salomon made his move and invited Haydn to London. Haydn arrived to a hero's welcome and was the toast of London's musical and aristocratic society. Royalty clamoured to have him to dinner. More importantly, Haydn now had at his disposal an orchestra that consisted of over 60 players, many more than the number at Esterhazy. The result was a set of new symphonies which explored not only Haydn's vast experience and maturity, but which demonstrated the exciting challenge that the new orchestra presented.

His last symphony, No. 104, was written during his second, equally successful visit to London. It has acquired the nickname "London Symphony", but unlike, say, the London Symphony by Vaughan Williams, Haydn's work is in no way pictorial or programmatic. If anything, it's a German's view of the energy, excitement and cosmopolitan nature of London. The music itself illustrates this energy and colour with music of tremendous vitality and complexity.

A grand fanfare announces the opening of the symphony, and the music of the slow introduction has a distinct solemnity about it. The faster, main section begins quietly with a string figure that builds into a busy climax from which a second idea appears, also on the strings but with the oboe adding its colour. The movement is worked out in a way that underlines the textural complexity that Haydn could now achieve with his bigger orchestra.

One of the great success stories in music is Haydn's visit to London late in his life. Two visits, in fact. For years Haydn had been the loyal, hardworking music master for Prince Nikolaus at Esterhazy. Here he enjoyed the services of a fine orchestra, and his boss, the prince, was an enthusiastic amateur musician. During this time he was not really allowed to travel very far – perhaps the odd jaunt to nearby Vienna. Yet the amount of original and excellent music he wrote was astonishing. In the course of his employment he managed to fine-tune both the string quartet and the symphony into the balanced and structured form that was to influence both Mozart and Beethoven. As Haydn himself once said: "I was cut off from the world. There was no one to confuse or torment me, and I was forced to become original."



The gentle theme which dominates the second movement was described by Michael Steinberg as coming from a composer in whose mouth butter wouldn't melt! But the mood of this movement darkens somewhat with hints of the "Chaos" music that was to open the Creation. Haydn gives us an elegant and noble minuet with all sorts of surprises, such as rolling timpani and syncopations, while the oboe and bassoon chat to each other in the middle trio section.

A Croatian folk song suddenly appears to open the finale over a droning sound, but soon the music is well on its way to an event-filled, energetic finale. Typical of Haydn, there is no valedictory feel to this music, even though the theory is that Haydn knew it would be his last symphony. He had said everything there was to say in the genre of the classical symphony. Now the mantle was about to be taken over by a young whiz-kid in Vienna whose name was Ludwig van Beethoven.

INTERMISSION

PETER ILLYICH TCHAIKOVSKY 1840 - 1893



PIANO CONCERTO NO. 1 IN B-FLAT MINOR, OP. 23

Allegro non troppo e molto maestoso –

Allegro con spirito

Andante semplice – Prestissimo

Allegro con fuoco

When an enthusiastic Tchaikovsky played through his First Piano Concerto to Nikolai Rubinstein, his friend and mentor, he was bewildered, shocked and humiliated by Rubinstein's response. According to Tchaikovsky's own letters, Rubinstein said the work was trite, unplayable, worthless, bad and tawdry. Tchaikovsky knew instinctively that he had composed a masterpiece and, thank goodness, he never changed a note. To Rubinstein's credit, however, he eventually came round to appreciating the work and performed it frequently. One of the theories regarding his initial dismissal of the piece is that Tchaikovsky was not a good pianist and probably played through the work in a somewhat haphazard way.



The concerto is bold and imposing, with broad, sweeping, memorable themes, and is a perfect example of the typical conflict situation between piano and orchestra that epitomised the Romantic period. Much of the composition of the concerto is shrouded in mystery – something unusual for Tchaikovsky, who always wrote at length about his work in progress. It received its premiere thousands of kilometres away from its composer – in Boston in 1875, with Hans von Bülow as soloist. With Von Bülow as its ambassador, the concerto quickly became a huge success in England and Europe.

Michael Steinberg has this dramatic description of the concerto's famous opening: "All four horns in unison three times proclaim a four-note motive, which the rest of the orchestra punctuates with a series of chords whose function is to swing the music around from B-flat Minor to D-flat Major. When everybody lands on D flat, the piano enters with a series of massive chords that go crashing up across more than six octaves of the keyboard. These chords

become the accompaniment of a memorable string melody."

This opening is magnificently effective, yet we never hear it again. The music dies down and a "hopping" theme begins on the piano – the first of a number of contrasting themes that will dominate the first movement. The music rises to imposing climaxes as piano and orchestra confront each other. A long cadenza leads to an exciting coda. The second movement features one of Tchaikovsky's most beautiful themes on the flute, one which is repeated by the soloist. A scurrying middle section is marked *prestissimo* and is apparently a copy of a cabaret song which Tchaikovsky heard sung by Desirée Artot, the only woman to whom he ever felt attracted.

A Ukrainian folk dance is the main first theme of the finale, but it is the second, broader theme which Tchaikovsky chooses to lead the work to its climax of cascading octave passages and thunderous orchestral tutti.





CAPE TOWN
PHILHARMONIC ORCHESTRA

P R E S E N T S

TEMMINGH PLAYS TEMMINGH

CONDUCTOR NICHOLAS CHALMERS

SOLOIST ROELOF TEMMINGH (JNR) (PIANO)

BRITTEN THE YOUNG PERSON'S
GUIDE TO THE ORCHESTRA

ROELOF TEMMINGH PIANO CONCERTO

INTERMISSION

TCHAIKOVSKY SYMPHONY NO. 6
IN B MINOR, "PATHETIQUE"

CONCERTMASTER FARIDA BACHAROVA

THURSDAY, 9 APRIL 2026
19:30 CAPE TOWN CITY HALL
18:45 PRE-CONCERT TALK
BY JOHN WOODLAND AND
NICHOLAS CHALMERS

THE CPO THANKS LE LUDE FOR ITS
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NICHOLAS CHALMERS CONDUCTOR

Following a highly successful concert with the Cape Town Philharmonic Orchestra in 2025, when Nicholas Chalmers conducted *Belshazzar's Feast* by William Walton with the CPO, the National Youth Choir of Great Britain and the choir of Fezeka High School in Gugulethu, he was immediately re-engaged.



Educated at the University of Oxford and Piacenza Conservatoire, he is one of the leading conductors in the UK. His energy and vision have seen the establishment of highly successful artistic and education projects and his work impacts thousands of young people each year. Nicholas is driven by a passion to bring classical music to the next generation and to ensure that people in areas of under provision have better access to training and engagement in the performing arts.

From 2011, Nicholas was conductor of Northern Ireland Opera and established the chorus and partnership with the Ulster Orchestra and conducted *The Medium*, *Tosca* (Best Opera - Irish Times Theatre Awards), *The Turn of the Screw*, *The Bear*, *Macbeth*, *The Flying Dutchman*, *Salome*, *Don Giovanni*, *Così fan Tutte*, *Powder Her Face* and *Noye's Fludde* (Belfast Zoo, Beijing and Shanghai).

In 2013, Nicholas founded Nevill Holt Opera and established an award-winning education and associate artists' programme. The company introduced countless young people to opera in the East Midlands and its year-round education programme works with schools across the region. The rapid success of the company under his ten-year leadership led to a new opera house being built at Nevill Holt in Leicestershire. It opened in 2018 with *Le nozze di Figaro*. The exquisite new building has won plaudits for its acoustic design and reached the final of the RIBA Stirling prize in 2019. With Nevill Holt Opera, Nicholas

has conducted *The Magic Flute*, *La bohème*, *The Turn of the Screw*, *Carmen*, *Rigoletto*, *The Elixir of Love*, *Tosca*, *Noye's Fludde*, *Le Nozze di Figaro*, *A Midsummer Night's Dream*, *Così fan tutte* and *La traviata*.

Nicholas works with leading orchestras and opera companies in the UK and overseas: Royal Northern Sinfonia; Britten Sinfonia; Manchester Camerata; BBC Concert Orchestra; The CBSO; The Ulster Orchestra; The English Chamber Orchestra; London Mozart Players; English National Opera; China Philharmonic; Shanghai Symphony Orchestra; Macedonian Philharmonic Orchestra; Zurich Opera; Opera National de Lyon. He has also held posts at Chichester and St Paul's Cathedrals and at Westminster Abbey.

He is a Senior Associate Artist of the Royal Ballet and Opera and made his conducting debut there with Bernstein's *Trouble in Tahiti* and *A Quiet Place* in autumn 2024.

Nicholas is the Associate Conductor, Learning of the BBC Singers and made his BBC Proms conducting debut in 2020 with the group. With the BBC Singers, he has programmed and conducted numerous broadcasts and concerts throughout the UK and helped establish the Singers' partnership with youth choral groups in Stratford East, the future home of the BBC performing groups. In 2023 Nicholas became Principal Conductor of the National Youth Choir (18-25 years) and in September 2024 he took up the role of Fernside Chair of Choral Conducting at the Royal Academy of Music in London.



ROELOF TEMMINGH PIANO

South African pianist Roelof Temmingh enjoys a multi-faceted career comprising solo piano, chamber music, art song, orchestral piano, composition and arrangement, and also working with other composers. This diverse career has taken him to sought-after stages including Wigmore Hall, Royal Festival Hall, Carnegie Hall,

Concertgebouw, Musikverein and Elbphilharmonie, as well as festivals such as Verbier, Buxton, Clifton, Brighton, Barnes, Amsterdam Grachtenfestival and, most recently, the World Orchestra Week in New York.

He is a Young Artist of the Musicians' Company, who also supported his Constant/Kit Lambert Fellowship at the Royal College of Music. Here he was awarded the Tagore Gold Medal. As part of the Delphine Trio, he has recorded at Abbey Road Studios, as well as releasing the Trio's debut album *Adrift* with the Dutch label TRPTK in 2024. The Trio won the ROSL Mixed Ensembles Category 2025.

In 2025 he was awarded the Emily Hoh Pianist Prize at Grasmere Song, and is currently taking part in the Wigmore French Song Exchange 2025-26 with duo partner Matthew McKinney, set to culminate in performances in Paris and London's Wigmore Hall.

Temmingh comes from a musical family, as the son of the composer Roelof Temmingh and Zorada Temmingh, organist and pianist, with whom he studied piano. Other past piano teachers include Dina Parakhina, Nigel Clayton and Paul Gulda.

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IN WEEKENDSPECIAL.CO.ZA**

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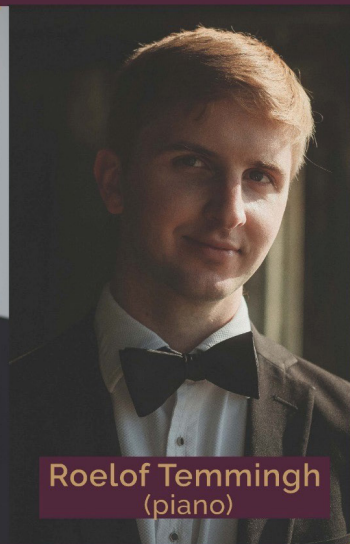
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THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA, OP. 34

Variations and Fugue on a Theme of Purcell

Theme – *Allegro maestoso e largamente*
(full orchestra)

Variation A – *Presto* (flutes and piccolo)

Variation B – *Lento* (oboes)

Variation C – *Moderato* (clarinets)

Variation D – *Allegro alla marcia* (bassoons)

Variation E – *Brillante: alla polacca* (violins)

Variation F – *Meno mosso* (violas)

Variation G – *Lusingando* (cellos)

Variation H – *Cominciando lento ma
poco a poco accel. al Allegro* (double basses)

Variation I – *Maestoso* (harp)

Variation J – *L'istesso tempo* (horns)

Variation K – *Vivace* (trumpets)

Variation L – *Allegro pomposo*
(trombones and tuba)

Variation M – *Moderato* (percussion)

Fugue – *Allegro molto*

Britten's *The Young Person's Guide to the Orchestra* was composed in 1946. The work was originally conceived as a score for a documentary film, *Instruments of the Orchestra*, first shown in Leicester Square in London on November 29, 1946. The first concert performance had already been given by the Liverpool Philharmonic Orchestra with Sir Malcolm Sargeant on October 15 that year. The work has since established itself as the most popular and immediately appealing of all Britten's instrumental compositions.

Britten based his score on the Rondeau from Henry Purcell's incidental music written to accompany the play *Abdelazer*, written in the mid 1600s by Aphra Behn. After the introduction for full orchestra, each variation displays the tone colours of each section and ends with a brilliant fugue which reassembles the just dissected orchestra and returns to the main theme of Purcell's original melody. The original concert version included a spoken commentary and over the years several others have been written.

It is a brilliant score which stands in Britten's output as a wholly characteristic example of his skill in meeting a technical challenge with ready inspiration and a fund of originality. Dedicated to the children of Sir John and Lady Maud (at one time Sir John was Ambassador to South Africa), "for their edification and entertainment", these variations are designed to demonstrate the resources of the symphony orchestra.

ROELOF TEMMINGH

1946 - 2012



PIANO CONCERTO NO. 1

Roelof Temmingh is the only South African composer to have been awarded the prestigious Helgaard Steyn Award (for the best South African work in a four-year period) three times: in 1990, 2002 and 2006. His works include three operas, various concerti and more than 150 chamber works. Several of these had their first performances in the Endler Hall in Stellenbosch while Temmingh was a staff member at the US Department of Music. The premiere on April 26, 1996, was given by the late South African pianist Melanie Horne with the (then) Transvaal Philharmonic Orchestra under the baton of David Tidboald, in Johannesburg's Linder Auditorium. The concerto, commissioned by SAMRO, was dedicated to Horne, who was a close friend of Temmingh's. DeWet Bruwer, a former piano student of Horne, recalls that after Horne's death on 14 February 1998, Temmingh entered the lecture hall for a music history lecture in silence, simply put on a recording of Horne playing his concerto, packed his things and walked out.

Temmingh completed his first piano concerto on his 49th birthday, 28 September 1995. Despite the piano concerto being such a

popular genre, Temmingh had regarded the task too daunting at first, even while having composed six concerti for other instruments by this time. The piano concerto was written during a phase of Temmingh's composing in an easily accessible style and this concerto was no exception. The structure (the conventional three movements – fast, slow, fast), driving rhythms and virtuosic nature are very similar to Shostakovich's and Prokofiev's piano concerti. The melodies are immediately striking, the most memorable being the third theme in the first movement which recurs in both the second and the third movement. The harmonic language contains both atonal and neo-tonal elements, with the minor third as an important structural force. Temmingh frequently employs the octatonic mode, with which he was rather obsessed. The only trace of his background in avant-garde music is a number of subtle but effective uses of 12-tone cycles. The virtuosic orchestral part is equal to the solo piano part, particularly the brass, exhibiting the composer's exceptional skill at orchestration.

The first movement opens with a declamatory glissando on trombones and is built on two contrasting themes. The rapid unison passage that concludes the movement is one of the 12-tone cycles mentioned earlier and comes from the second piano piece in *Ses Oorblyfsels* of 1981. After a somewhat desolate opening, the second movement develops into a tempestuous climax before returning to the opening material. The third movement with its complex rhythms and brilliant octave passages was Temmingh's favourite of all his compositions (because it is "lekker and exciting").

INTERMISSION

**PETER ILYICH
TCHAIKOVSKY**
1840 - 1893



**SYMPHONY NO. 6 IN B MINOR,
OP. 74, "PATHÉTIQUE"**

*Adagio – Allegro non troppo **

*Allegro con grazia **

*Allegro molto vivace **

Finale: Adagio lamentoso

Tchaikovsky had planned to call his Sixth Symphony a "Programme Symphony", but he wanted the programme to remain an enigma. After the premiere in 1893, his brother Modest suggested the title "*Pathétique*", using the Russian meaning of passionate and emotional, rather than the English meaning of distressing or even inadequate. Work on the symphony proceeded with some speed – Tchaikovsky began sketching it in February 1893 and it was completed by August that year.

The premiere of the work on 6 October 1893 in St Petersburg was not a success. The

orchestra was rude and off-hand and the audience was bewildered by the long, soft and rather strange ending. A mere nine days later, Tchaikovsky was dead.

This symphony completes a trilogy of three great symphonic essays which deal with the question of existence and of life's problems. As with all Tchaikovsky's music, the orchestration is extraordinary. The work opens in the lowest depths of the orchestra with double basses and a bassoon groping around in stygian gloom. Agitated string writing forms the first subject and when Tchaikovsky introduces his second subject, he gives us one of his most heart-felt themes. The music subsides into silence before a crash introduces the angry and tumultuous development section. The movement ends with a sad march.

A limping waltz forms the basis of the second movement, with much of the music in an uneasy rhythm of 5 beats to the bar. By contrast, the third movement is a violent and menacing march on the full orchestra.

The finale begins with an anguished cry from the strings which soon develops into a sad theme of great poignancy. The music is driven to a central catastrophe which is ominously silenced by a stroke on the tam-tam. Fragments of themes appear, but the pulse falters and the symphony sinks into the darkness of the opening movement and into the great void of silence.

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CAPE TOWN
PHILHARMONIC ORCHESTRA

P R E S E N T S

SONG OF PRAISE

CPYWE CURTAINRAISER

CONDUCTOR CHARLENE VERSTER

STEVEN REINEKE RIVER OF LIFE



CITY OF CAPE TOWN
ISIXEKO SASEKAPA
STAD KAAPSTAD

CONDUCTOR NICHOLAS CHALMERS

SOLOIST PETRUS COETZEE (VIOLA)

AFRIARTS CHORUS

CHORUSMASTER SIPHOSETHU ANTHONY GXAKO

VOX CAPE TOWN

DIRECTOR JOHN WOODLAND

NOBULUMKO MNGXEKEZA (SOPRANO)

SIPHAMANDLA MOYAKE (SOPRANO)

JASON ATHERTON (TENOR)

ZORADA TEMMINGH (ORGAN)

BEETHOVEN *EGMONT* OVERTURE

BARTÓK VIOLA CONCERTO

INTERMISSION

MENDELSSOHN SYMPHONY NO. 2

IN B-FLAT MAJOR, "LOBGESANG"

CONCERTMASTER PHILIP MARTENS

THURSDAY, 16 APRIL 2026

19:30 CAPE TOWN CITY HALL

18:45 PRE-CONCERT TALK BY JOHN
WOODLAND AND NICHOLAS CHALMERS

THE CPO THANKS LE LUDE AND AV'S GIFTS AND FLOWERS
FOR THEIR GENEROUS GIFTSTO THE ARTISTS



CHARLENE VERSTER CPYWE CONDUCTOR

Charlene Verster, conductor of the Cape Town Philharmonic Youth Wind Ensemble since 2024, has been associated with the Hugo Lambrechts Music Centre since 1992, when she began her studies there as a clarinet student. She went on to complete her BMus through University of South Africa and further obtained her UTLM and UPLM diplomas in Clarinet.

She has been serving the Music Centre in a full-time teaching capacity since 2001. Over the years, many of her students have distinguished themselves, with several pursuing successful musical careers both in South Africa and internationally. She continues to thrive, investing passionately in future musicians.

Her passion for conducting was inspired by her father, who served as a choir conductor in the New Apostolic Church. During her student years at Hugo Lambrechts, she was guided and nurtured by dedicated mentors and regularly participates in conductors'

workshops. Since 2011, she has also served as the conductor of the Hugo Lambrechts Senior Wind Band, leading the ensemble to numerous awards at various Eisteddfodau and at the Windworx Fanfare.

CAPE TOWN PHILHARMONIC YOUTH WIND ENSEMBLE

The Cape Town Philharmonic Youth Wind Ensemble (CPYWE) is among the foremost wind ensembles in the city. Established in 2003 with Sean Kierman as its first conductor, the CPYWE has played at community concerts and festivals around the city.

The CPYWE is part of the CPO's vast education and development project, the largest in the country. The Cape Town Philharmonic Music Academy boasts three strings ensembles and a junior wind band, as well as the Cape Town Philharmonic Youth Orchestra and CPYWE. The CPO recently added Muzkanda for Grade R learners to its Masidlale grass-roots mother-tongue training project. The youth

education and development programme concentrates on building the orchestras of the future to match the country's dynamic demographic. The CPYWE is the premier wind ensemble in the country, and is a feeder for the CPO and other professional orchestras.

The CPYWE, with the CPYO, was formed to shape the musical lives of talented young people mainly from areas without access to music education. The 46 members, aged between 15 and 25, practise weekly in Cape Town during the school term. Many members have gone on to study music and are now professional musicians, often playing in the CPO itself and nationally.

All musicians in the youth education project, which is managed by John Minnaar-Msimang and co-ordinator Nolizwi Monica Dadase, practise weekly at the Gardens Commercial High School in Cape Town. More than 1200 have gone through various aspects of this programme, which continues to be at the forefront of orchestral transformation in South Africa. The CPYWE and the CPYO present curtain-raisers before CPO symphony concerts and side-by-side concerts with their professional peers, and also present an annual gala concert.



CPYWE MUSICIANS



Flute

Sophia Harrod
Matlhogonolo Mogotsi
Lea de Ridder
Robert Dallas
Emma Shepherd
Chelsea Petersen

Oboe

Michael Williamson

Alto Sax

Luca Caronti
Alexander Smit
Maxine Apollis
Alexander Cohen

Tenor Sax

Maximillian Denner

Clarinet

Romano Isaacs
Anna Becker
Jamie Williams
Josiah Eksteen
Helen Forbes
Linda van Steen
Sarah Williamson
Finley Matthys

Bass Clarinet

Chiara Demario

Bassoon

Mieke San Giorgio

Trombone

Jonathan Daniels
Mason Snippers

French Horn

Jayda-Leigh Kleinsmidt
Mia Hendricks
Lente Smit
Mason Jacobs
Leah Michaels

Trumpet

Taygen Februarie
Ziandro Solomons
Ashton Rass
Sophie Vineall
Jose Arendse
Mia De Klerk
Calum Africa
Luke Sassman
Marcus Oktober
Sophie Horwitz

Tuba

Cade Fredericks

Euphonium

Brian Kwinana
Jemma Levick

Percussion

Diago le Roux
James Barrow
Marcus Eksteen
Xyla Lottering
Ulrich Noordermeer
Jan van Eeden

STEVEN REINEKE

B. 1970



RIVER OF LIFE

at the John F. Kennedy Center for the Performing Arts, the Houston Symphony, the Toronto Symphony, and was associate conductor of the Cincinnati Pops Orchestra. Reineke's huge oeuvre of original works and orchestral arrangements is performed around the world, and he has produced several albums.

River of Life, composed in 1995, is the first in a long line of wonderful band compositions and is full of soaring melodies, unique harmonies and exciting rhythms. It is known for its technical demands, particularly involving woodwind instruments. The piece begins with a gentle, flowing solo section and builds momentum with intricate movements, culminating in an energetic conclusion. It is testament to Reineke's skill as a composer, a piece that can be a highlight in any band's repertoire and is performed around the world.

Conductor, composer and arranger Steven Reineke is music director of The New York Pops. A trumpeter and pianist, he has received a BMus degree for both trumpet performance and composition. One of America's leading conductors of popular music, he is or has been music director of many pops ensembles, such as those of the National Symphony Orchestra

TURN TO PAGE 12 TO READ ABOUT
CONDUCTOR, NICHOLAS CHALMERS



PETRUS COETZEE

VIOLA

Petrus Coetzee has held the position of principal viola in the Cape Town Philharmonic Orchestra (CPO) since 2018 and was appointed to the CPO board in January 2026. He made his debut as soloist with this orchestra in April 2021 and appeared as soloist again in February 2022. Alongside his role at the CPO, Petrus is a part-time lecturer in Viola at both Stellenbosch University and at the South

African College of Music in Cape Town. He performs regularly as a soloist and chamber musician with various ensembles throughout South Africa and is a member of the Cape Town Baroque Orchestra.

Petrus obtained a BMus in Violin under the late Dr Louis van der Watt and an MMus in Chamber Music under Dr Suzanne Martens, both at Stellenbosch University. He then left for Austria to complete a Master's diploma in Viola under Prof. Klaus Christa at the Vorarlberger Landeskonservatorium. He subsequently moved to Germany to complete a second Master's degree in Viola under Prof. Volker Jacobsen and in String Quartet under Prof. Oliver Wille at the Hanover University of Music, Drama and Media. He also received coaching from renowned musicians including Barbara Westphal, Thomas Riebl, Predrag Katanić, Donald Weilerstein, Eberhard Feltz, Frank Stadler, Philippe Graffin, Daniel Rowland, Priya Mitchell, Leonid Gorokhov, Eugene Osadchy and Helmut Lachenmann.

During his time in Hanover, he completed a two-year orchestral internship with the NDR Radiophilharmonie and became a founding member of Ensemble Reflektor, a young, innovative group based in Hamburg. From 2015 to 2017, he was employed as permanent tutti violist at the Oldenburgisches Staatsorchester, thus gaining valuable experience in the field of operatic repertoire. He also worked with other German orchestras, including the Bremer Philharmoniker, the Osnabrücker Symphonieorchester, the Philharmonisches Orchester Bremerhaven and the Orchester im Treppenhaus.



AFRIARTS CHORUS

AfriArts Chorus is a Cape Town-based vocal ensemble founded in 2023 by Nolizwi Dadase and Bongiwe Nakani Mcetywa, with the valued support of the Cape Town Philharmonic Orchestra. Established with a shared vision of celebrating African choral musical heritage while fostering artistic excellence, the chorus has rapidly grown into a vibrant force within the Western Cape's cultural landscape.

Rooted in community, authenticity and dynamic performance, AfriArts Chorus presents a rich and diverse repertoire. The ensemble is recognised for its powerful harmonies, rhythmic vitality, and expressive stage presence, often incorporating movement and storytelling to create immersive and culturally resonant performances.

In July 2025, AfriArts Chorus performed in *// Trovatore* alongside the Cape Town

Philharmonic Orchestra, marking a significant milestone in the ensemble's development and versatility within large-scale classical productions. In August 2025, the chorus performed with acclaimed South African artist Simphiwe Dana, further showcasing its adaptability across contemporary and Afro-soul genres.

Continuing its trajectory of impactful performances, the ensemble appeared with Zimbini Makwethu in February 2026. In March 2026, Afri-Arts Chorus took part in *Kingdom of Ubuntu: The Musical*, a collaborative production with Elvis Sibeko Studios, highlighting the chorus's commitment to African storytelling and theatrical innovation.

With a firm foundation and growing artistic footprint, Afri-Arts Chorus stands as a powerful testament to the vibrancy of Cape Town's choral scene, uplifting audiences and celebrating the spirit of African unity through song.



AFRIARTS CHORUS

Soprano

Fikiswa Bizo
Siyamthanda Dadase
Thembakazi Gazi
Noluthando Sigonya
Thandokazi Fumba
Tina Mene
Pheliswa Hermanus
Sisipho Hubela
Phindiwe Gqothile
ThembeKa Kaite

Alto

Mandisa Lingopeng
Siyanda Ncobo
Noluthando Sishuba

Noluthando Mili
Lwandisa Qhwesha
Owethu Mxutu
Nosipho Mahote
Siphokazi Vayeke
Sesethu Hlambiso
Andiswa Ngingini
ThembeKa Kaite

Tenor

Luyolo Siyali
Simbongile Nhlahla
Oyama Manqoba
Sinovuyo Kildasi
Tshepo Mothlaba
Ndopho Nocanda

Sesethu Dzedze
Khaya Silevu
Sandile Kamle
Xolisa Zondo

Bass

Zukisa Nyandane
Phelo Nodlayiya
Ludwe Makwayiba
Zuzekile Mcetywa
Lindile Kula
Bulelani Madondile
Nkosana Stemele
Mthunzi Nokubeka
Mandisinde Mbuyazwe
Zukisani Mafilika



SIPHOSETHU ANTHONY GXAKO AFRIARTS CHORUSMASTER

SiphoSethu Anthony Gxako began his formal musical journey in 2009, when he joined the Manyano High School Choir in Khayelitsha. From 2009 to 2013, he served as the school's principal tenor soloist in SASCE (SA Society for Cooperative Education) competitions; in 2011, he won the regional SASCE elimination in Cape Town (Khayelitsha) and placed first runner-up at provincial level.

In 2012 he performed in Cape Town Opera's *Suor Angelica* and *Gianni Schicchi*. From 2012 to 2016 he was a member of the Gugulethu-based Heavenly Voices under the direction of Nolufefe Mtshabe, appearing at major national events such as the National Choir Festival (Old Mutual) and the Melting Pot Music Competition honouring Oliver Tambo.

Since 2016, SiphoSethu has worked as a freelance soloist, collaborating with choirs across South Africa and Eswatini, including Heavenly Voices, Joyful Harmonies, CPUT Choir, the Simon Estes Alumni Choir and His Majesty's Correctional Services Choir. He also participated in the world premiere of a work by Warren Bessey with AfriArts Chorus and the Cape Town Philharmonic Orchestra. He recently joined HQ Music Group, continuing to expand his artistic impact as a performer, composer and conductor.

A dedicated member of AfriArts Chorus since its establishment, he has been assistant conductor since 2023 and Chorusmaster since January 2026.



VOX CAPE TOWN

Established in 2015, VOX Cape Town has rapidly emerged as one of South Africa's most compelling choral forces. Guided by a vision to craft mesmerising musical experiences for audiences and its singers alike, VOX is recognised for its imaginative presentations of seldom-heard and new choral works in unconventional spaces. Performances have unfolded in settings as diverse as art galleries and historic wine cellars, a bakery and a brewery, beneath the celestial dome of the South African Astronomical Observatory, on the stage of the Baxter Concert Hall and within the soaring grandeur of St George's Cathedral.

VOX's repertoire traverses centuries, juxtaposing classical and contemporary gems – from the richly sonorous soundworld of Rachmaninov to the luminous minimalism of John Tavener and Arvo Pärt – and drawing inspiration from landscapes as diverse

as the rugged Karoo and the icy Baltic. Atmospheric lighting and subtle staging are seamlessly integrated into this multisensory musical fabric. Through commissioning and championing new works by South African composers, VOX affirms its commitment to the vitality and evolution of local choral music.

VOX also maintains a close association with the Cape Town Philharmonic Orchestra. During lockdown, the ensembles collaborated on a virtual performance of *The Seal Lullaby* by Eric Whitacre. In 2023, VOX joined the CPO for another work by Mendelssohn – *A Midsummer Night's Dream*, bringing Shakespeare's tale of scurrying fairies and waylaid lovers to life beneath the oaks of the Maynardville Open-Air Theatre.

For more about VOX and its activities, visit voxcapetown.com or follow @VOXCapeTown.

VOX CAPE TOWN



Soprano

Erin Cederlind
Lia Hall
Sally Hofmeyr
Carelize Klopper
Fran Laenen
Maryanne McLachlan
Kirsten Rowe
Anna Telford

Alto

Samantha Ash
Suzie Cameron
Tessa Gawith
Christina Goodall
Amy Hoffenberg
Xoli Mabombo-Benson
Jennifer Matlock
Sarah McArthur
Anthea van Wieringen
Jean Westwood
Karin-Marie Wilson

Tenor

Matt Beck
Dane Bezuidenhout
Dirk Binneman
Peter Borchers
Casey Driver
Kyle Paulssen
Stephen Preece
Renugan Raidoo
Bevan Timm

Bass

Chris Arnold
Bruce Bradfield
Jan Buys
Wim Greyvenstein
Aaron Juritz
Sol Senrick
Evan Strauss
Louis Swart
Stefan van der Westhuizen



While a student at the University of Cape Town (UCT), John trained and conducted the UCT Choir, the most diverse musical group on campus, for three years. In 2015, John founded his own choral group, VOX Cape Town.

He has been a broadcaster on Fine Music Radio since 2006 and received a South African Radio Award in 2022 for a programme on Peter Klatzow. He presents pre-concert talks for the Cape Town Philharmonic Orchestra's symphony concerts and hosts the live broadcasts of the Stellenbosch International Chamber Music Festival's evening concerts.

JOHN WOODLAND VOX CAPE TOWN DIRECTOR

John Woodland is a musician, broadcaster and scientist. Schooled at Bishops (Diocesan College), he was Claude Brown Organ Scholar in 2006 and later earned his licentiate recital diploma (LTCL) with distinction.

John holds a PhD in chemistry from UCT and is based at the Holistic Drug Discovery and Development Centre there, where he is also a Fellow of the Institute of Infectious Disease and Molecular Medicine. His research focuses on developing new treatments and tools to tackle the scourge of infectious disease, with a focus on malaria.

SOLOISTS



NOBULUMKO MNGXEKEZA SOPRANO

Nobulumko Mngxekeza's musical journey began at Kwa-Komani High School in Queenstown, where singing in the choir sparked a lifelong passion. She went on to study at the University of Cape Town College of Music, receiving formal training from distinguished mentors such as Virginia Davids and Angelo Gobbato. Early in her career, Mngxekeza demonstrated remarkable versatility by performing in major operatic works including *Carmen*, *Porgy and Bess*, *Die Zauberflöte*, and *Nabucco*. Her emotive interpretations and strong stage presence quickly earned her recognition both locally and internationally.

She joined the Isango Ensemble, where she contributed to acclaimed productions like

Impempe Yomlingo and *Abanxaxhi* and became a studio member and later a soloist with Cape Town Opera, performing the role of Angelica in *Suor Angelica* and then Lady Macbeth in *Macbeth*, directed by Brett Bailey. She has worked with LOD Muziektheater and sung Floria Tosca in *Tosca*, earning the prestigious Fleur du Cap Theatre Award, and the title role in *Aida* for Cape Town Opera.



SIPHAMANDLA MOYAKE SOPRANO

Siphamandla Moyake graduated with a BA from the University of Kwazulu-Natal and a postgraduate Diploma in opera studies from the University of Cape Town.



She was a finalist at the Hans Gabor Belvedere International Singing Competition, the Lassoluta Virginia Zeani Competition and Tbilisi Opera Crown Competition where she was awarded a prize to perform Micaela in Bizet's *Carmen* at the Tbilisi Opera House. Siphamandla was also House Soloist at the Cape Town Opera.

Roles she has sung include Anne Truelove in Stravinsky's *The Rake's Progress*, Countess Almaviva in *Le nozze di Figaro*, *Saartjie* by Hendrik Hofmeyer; Musetta in *La bohème*, Marzelline in *Fidelio*, Frasquita in *Carmen*, Winnie Mandela in *The Mandela Trilogy*, Nella in *Gianni Schicchi*, Susanna in *Le nozze di Figaro* and Judith in a very successful run of *Bluebeard's Castle* by the Cape Town Opera.

Major stage debuts include Teatro Colón in Buenos Aires, Gran Teatre del Liceu in Barcelona, Teatro Real in Madrid, and the Grand Théâtre de Bordeaux in France and in Shanghai and Beijing where she sang the role of Clara in Cape Town Opera's international touring production of Gershwin's *Porgy and Bess*. She was a soloist in a performance of Michael Tippett's *A Child of Our Time* for the Spanish TV-Radio Orchestra in Madrid. She has also sung in Beethoven Symphony No. 9, the Mozart C Minor Mass the Mozart and Brahms Requiems and Messiaen's song cycle *Chants de terre et de ciel*.



JASON ATHERTON

TENOR

Jason Atherton's musical journey began at the age of six in the New Apostolic Church, where he sang in both the children's and adult choirs. From these early foundations, he began studying piano and recorder, adding the violin at the age of eight.

He studied at the Beau Soleil Music Centre under Marina Louw from childhood through to matriculation, before pursuing a Diploma in Church Music at Stellenbosch University. There, he specialised in choral conducting with Martin Berger, organ with Mario Nell, and violin with Suzanne Martens. In 2018, he further developed his vocal studies under Virginia Davids and was awarded third prize in the South African Art Song Competition.



Jason joined Cape Town Opera later that year as an ad hoc chorister and subsequently became a full-time member of the company's Vocal Ensemble. With the company, he has performed a wide-ranging repertoire spanning opera and sacred music, touring both locally and internationally. A notable highlight includes his solo appearance in Cape Town Opera's production of Monteverdi's *Vespers*, broadcast on KykNET. In 2025, he was appointed Assistant Chorus Master. Alongside his operatic work, Jason has collaborated with the Cape Town Baroque Orchestra, performing diverse repertoire including a recorded Handel aria broadcast on KykNET.

An emerging conductor of growing distinction, Jason won first prize at the Cape Town Philharmonic's 6th South African Conductors Competition in 2025. He has since conducted the Cape Town Philharmonic Orchestra, the Eastern Cape Philharmonic Orchestra, and appeared at RMB Starlight Classics in Johannesburg.

ZORADA TEMMINGH ORGAN

Zorada Temmingh, organist, pianist, examiner, adjudicator, national moderator for Music and teacher, is a renowned organ improviser, the first South African to release CDs (six) with organ improvisations. She was also the first to do soundtrack improvisations for silent films. : The Hunchback of Notre Dame, The Phantom of the Opera, and The Four Horsemen of the Apocalypse She



has performed throughout South Africa, the UK, the USA, Switzerland, Belgium, Israel and Namibia. Acknowledgements for her contribution to South African classical music include a KKNK Kanna, the FAK Andrew Murray prize, the FAK MJ Thom Award, and honorary membership of the Southern African Church and Concert Organists' Society. This year marks Zorada's 40th as organist of the Stellenbosch Moederkerk. Since 2015 she has presented the annual Moederkerk Organ Week, showcasing local and visiting organists. She has also presented two series of classical music programmes for radio. Zorada's arrangements for choir and orchestra were extremely well received last year, and she was commissioned to expand on those for performances in November this year in the Endler Hall in Stellenbosch.

**LUDWIG
VAN BEETHOVEN**
1770 - 1827



EGMONT OVERTURE, OP. 84

Sostenuto, ma non troppo – Allegro

Two years after finishing his Fifth Symphony, and out of pure love (as Beethoven himself said) for Goethe's drama, *Egmont*, the composer wrote a complete set of incidental music for the play. In contrast to the subjective heroism of the symphony, Beethoven was fired this time by an objective hero, one martyred in championing the cause of Flemish liberty. Beethoven himself came of Flemish stock. Egmont saved Flanders from a French invasion in the sixteenth century, but when his overlord, Philip II of Spain, tried to make The Netherlands a Spanish dependency, Egmont rebelled. He was executed for treason and, in Goethe's play, saw the future liberation of Flanders in a vision on the night before he died. When, from the scaffold, he tried to console his followers, his enemy, the Duke of Alva, ordered his voice to be drowned in fanfares.

One of the last works of Beethoven's middle period, his overture to *Egmont* has become as famous as the *Coriolan* Overture and can be compared in style to the Fifth Symphony, composed two years earlier. Profiting by the

experience of the *Leonore* overtures, Beethoven marvellously condensed the entire spirit of Goethe's tragedy in the overture to *Egmont*. It is a pure musical drama in itself, stating Egmont's patriotic ideals in its opening theme and his love for Klärchen, the heroine of the play, in a more feminine contrasted theme.

BELA BARTÓK
1881 - 1945



**CONCERTO FOR VIOLA AND
ORCHESTRA, OP. POSTH.**

Completed and orchestrated
by Tibor Serly, 1949

*Moderato – Adagio religioso –
Allegro vivace*

Bartók undertook the composition of his Viola Concerto at the request of noted Scottish viola virtuoso William Primrose. It was composed in the same period as his much more famous Concerto for Orchestra, while Bartók was living as a refugee in the United States, after fleeing his native Hungary in 1940. Left only in sketches at the time of the composer's death, the work has had a complicated history. The first performable version was completed by Bartók's close friend and assistant Tibor Serly, who also finalised the composer's Third Piano Concerto.

Serly – who had composed his own viola concerto in 1929 – admitted to struggling most with the work of organising the disparate sketches into a sensible whole, while the actual orchestration proceeded with less difficulty: shortly before his death, Bartók had written to Primrose that “[t]he orchestration will be rather transparent, more [so] than in the Violin Concerto”. After the release of the manuscript sketches in 1995 by the Bartók family, several new revisions and editions have emerged, but Serly’s remains the “standard” and most widely performed – a labour of dedication to his dear mentor. The Viola Concerto was first performed by William Primrose under the direction of Antal Doráti in Minneapolis on December 2, 1949.

Perhaps predictably for a “work-in-progress”, the bulk of the concerto’s material is in the first movement *Moderato*, which takes up well over half of the duration. A somewhat rhapsodic sonata form starts with a musing theme in the viola, which is heard again in the flute and horn, following a brief viola cadenza. After some virtuosic development – Bartók admitted to Primrose that “[m]ost probably some passages will prove uncomfortable or unplayable” – the movement concludes with a reminiscence of the opening from the bassoon.

The brief second movement follows *attacca* (without a break), a meditative reflection on the material of the first movement, interrupted by an episode of Bartók’s atmospheric “night music” – scuttling winds and whirring strings surround a plangent melody in the extreme upper range of the viola. The music briefly settles back into *religioso* contemplation before gearing back up with a stamping transition to the last movement, which again follows seamlessly. The compact finale is a highly

virtuosic *moto perpetuo* for the viola, accompanied by Bartók’s beloved folk-dance rhythms, a fitting final utterance from this composer in exile. One can’t help but wonder what the work might have become had he lived to complete it himself.

INTERMISSION

FELIX MENDELSSOHN

1809 - 1847



SYMPHONY NO. 2 IN B-FLAT MAJOR, OP. 52, “LOBGESANG”

- 1) Sinfonia: *Maestoso con moto – Allegretto un poco agitato – Adagio religioso*
- 2) All men, all things – Praise thou the Lord (chorus)
- 3) Sing ye praise (tenor recitative and aria)
- 4) All ye that cried unto the Lord (chorus)
- 5) I waited for the Lord (soprano duet and chorus)
- 6) The sorrow of death – We call through darkness (tenor aria)
- 7) The night is departing (chorus)
- 8) Let all men praise the Lord (chorale)
- 9) My song shall always be Thy mercy (soprano and tenor duet)
- 10) Ye nations, offer to the Lord (chorus)

Mendelssohn’s five symphonies have, like Dvořák’s, been published out of order of composition. This Hymn of Praise is published as his Second

Symphony (although he never referred to the work as a symphony), but it was in fact written last – after the Scottish, Italian and Reformation. He wrote it in 1840 after being commissioned to compose a grand work to crown the 400th anniversary celebrations of the invention of printing. The celebrations took place in Leipzig, the centre of the German book trade.

Like many other composers before and after him, Mendelssohn was in awe of Beethoven's Ninth, and this Second Symphony has been likened in some respects to that mighty work in that there are three purely instrumental movements followed by a choral sequence. However, in Mendelssohn's work, unlike Beethoven's, the three instrumental movements make up but a third of the symphony, with the choral contribution being the major section. The movements are played mostly without a break for the symphony's 75-minute duration.

The work is linked by the impressive trombone figure with which it opens. This figure dominates the allegro section of the first movement, appears in the middle section of the second movement, heralds the start of the choral section and comes back to close the work triumphantly. Mendelssohn regarded the sixth section, "We call through darkness", followed by the soprano's response, "The night is departing", as the work's spiritual epicentre. This is followed by the hymn "Let all men praise the Lord" before powerful choral writing closes the work.

The music is typical of Mendelssohn's richly detailed orchestral style, and the vocal and choral sections exhibit his love of sacred music through his rich contrapuntal and lyrical writing.





CAPE TOWN
PHILHARMONIC ORCHESTRA

P R E S E N T S

FINNISH SPLENDOUR

CONDUCTOR ARJAN TIEN

SOLOIST HAWIJCH ELDERS (VIOLIN)

WAGNER *LOHENGRIN*, PRELUDE TO ACT 1

SIBELIUS VIOLIN CONCERTO
IN D MINOR, OP. 47

INTERMISSION

RAVEL *DAPHNIS ET CHLOÉ*,
SUITES NO. 1 AND NO. 2

CONCERTMASTER PHILIP MARTENS

THURSDAY, 23 APRIL 2026

19:30 CAPE TOWN CITY HALL

18:45 PRE-CONCERT TALK

BY ALBERT COMBRINK

THE CPO THANKS LE LUDE AND AV'S
GIFTS AND FLOWERS FOR THEIR
GENEROUS GIFTS TO THE ARTISTS



ARJAN TIEN CONDUCTOR

Distinguished Dutch conductor Arjan Tien is appreciated by musicians and critics alike for his fine sense of style, attention to detail and contagious energy; qualities that make him equally respected in both performing and academic circles.

In 2025 he was appointed Extraordinary Associate Professor to the Stellenbosch



University, underlining his ambition to develop and support the next generation of conductors. His work as Professor at the Conservatories of Amsterdam and Maastricht, along with him being the Artistic Supervisor of the South African Conductor's Competition illustrate this commitment, along with being a sought-after teacher for international master classes in cities such as Amsterdam, Cape Town, Bucharest and Copenhagen. His dedication to nurturing young talent is also expressed through his recurring cooperation with the Netherlands Student Orchestra and the VU (Free University) Orchestra – Amsterdam, of which he has been the principal conductor since 2021. In December last year, he conducted Mahler's Ninth Symphony with the combined conservatory orchestras of Aachen, Cologne, Maastricht and Liège.

After a successful relationship of 25 years with all SA orchestras he was recently appointed principal guest conductor of the Cape Town Philharmonic Orchestra. Arjan Tien is known for his versatility across symphonic, operatic, and wind band repertoires.

Originally trained as a violinist and violist, studying with the legendary violinist Philipp Hirschhorn and viola with Ron Ephrat at the Utrecht Conservatory, he later refined his conducting skills under renowned mentors such as Jean Fournet, Edo de Waart, and Roberto Benzi, quickly establishing an international career.

As Chief Conductor of the Magogo Chamber Orchestra from 2006-2012, he

was responsible for a new approach to presenting concerts; his innovative programming featured over sixty world premieres in a pioneering and refreshing presentation and new stage settings. He also held the post of Chief Conductor and Artistic Director of the Marine Band of the Royal Netherlands Navy, one of the world's leading orchestras in that field from 2017-2024. With this orchestra he made a series of albums of rarely recorded works by classical composers for Channel Classics to worldwide critical acclaim. One rarity was Gershwin himself playing his own Rhapsody in Blue by means of a pianola roll, rendered on a modern concert grand, accompanied in the composer's original orchestration.

Arjan is a regular guest with the North Netherlands Orchestra, Wermland Opera – Karlstad, WDR Funkhausorchester – Cologne and the Johannesburg Philharmonic Orchestra. He also appeared with many other international distinguished orchestras such as the Residentie Orchestra, The Netherlands Radio Philharmonic, Kyiv Symphony, Belgrade Philharmonic, Royal Bangkok Symphony, Antalya Symphony and opera companies Opera Zuid, Dutch Touring Opera, Gauteng Opera (Johannesburg) among others.

His latest CD, with clarinetist Maria du Toit and the CPO, featuring the clarinet concertos of Conrad Asman, Roelof Temmingh and David Earl, is being released internationally on the Channel Classics label in May, 2026.



HAWIJCH ELDERS

VIOLIN

Dutch violinist Hawijch Elders, born in 1998, is regarded as one of the great musical talents of her generation. In June 2025, she won First Prize at the Premio Internazionale Antonio Mormone, one of the most prestigious international violin competitions currently. The final round took place in Milan, including performances at the iconic Teatro alla Scala, where she

performed Paganini's Violin Concerto No. 1 under the direction of Massimo Zanetti. Since September 2022, Hawijch has been an Artist-in-Residence at the Queen Elisabeth Music Chapel in Waterloo, where she studies with Augustin Dumay. She is regularly heard on the Dutch television channel NPO Klassiek and appeared on its programme Podium Klassiek. As a chamber musician, she has performed with artists including Sol Gabetta, Valeriy Sokolov, Bertrand Chamayou and Frank Braley.

In the current season, she will make her debut with Phion, the Stuttgarter Philharmoniker and the FORM Orchestra, and will perform a solo recital at the Waalse Kerk in Amsterdam. In 2023, she made her debut at BOZAR in Brussels with a performance of Mozart's Fourth Violin Concerto alongside the Wiener KammerOrchester under the baton of Augustin Dumay. As a soloist, she has also performed with the Nürnberger Symphoniker, Hofer Symphoniker, Belgian National Orchestra, Real Filharmonía de Galicia, Orquestra Clássica da Madeira and the Netherlands Philharmonic Orchestra.

In May 2023, she won First Prize at the 8th International Violin Competition Henri Marteau, including three special prizes for her performances of works by Bach, Reger and Marteau. In October of the same year, she was a laureate at the prestigious Premio Paganini Competition in Genoa. In 2021, Hawijch won First Prize at the Leonid Kogan International Competition for Young Violinists, as well as Second Prize and special prizes at the



Odessa International Violin Competition. She was a laureate of Dutch Classical Talent in the 2021/2022 season.

Since 2016, Hawijch Elders has studied with Ilya Grubert at the Conservatory of Amsterdam, where she completed her bachelor's and master's degrees with highest honours. Prior to that, she studied with Benzion Shamir.

Hawijch plays a violin by Gennaro Gagliano (Naples, ca. 1755) and a bow by Dominique Peccatte (Paris, 19th century), kindly on loan from the Dutch Musical Instruments Foundation. The violin is part of the Collection Willem G. Vogelaar and the bow belongs to the Collection Tettelaar.

RICHARD WAGNER

1813 - 1883



LOHENGRIN, PRELUDE TO ACT 1

How strange that I must feel as Beethoven did; he could not hear his own music because he was deaf," Wagner wrote to a friend in 1852. "I cannot hear mine because I am more than deaf...". Ever since he completed his sixth opera during his tenure as Kapellmeister in Dresden, Richard Wagner had been unable to hear his composition performed. No

opera company wanted to put it on. And when he eventually begged his friend Franz Liszt to conduct its 1850 premiere in Weimar, Wagner had been banned from Germany, because the composer had sided with Republican rebels in the abortive revolution of 1848.

Lohengrin marked a critical stage in Wagner's musical development. With each step along the way from *Rienzi* to *Der Fliegende Holländer* to *Tannhäuser*, Wagner had broken new ground. It was a landmark in harmonic and thematic innovation, and we see the germination of the seeds of what, in the later "music dramas", was to become the language of *leitmotifs* – the association of characters with specific themes and musical keys. From this point on, Wagner would write his own libretto, choose his own cast and perform only in his own theatre.

The opera's popularity grew rapidly, and in Germany it was accompanied by a wave of kitsch that was never matched by any other opera. Kaiser Wilhelm II loved to be photographed dressed as the swan-knight in a gleaming white uniform and silver winged helmet and, thus clad, once had himself transported into Hamburg aboard a motorized swan boat. At the same time, the work was also transformed into a veritable anthem of chauvinism. The operatic King Henry was historically the 10th century Henry, king of Saxony, who had in fact fostered the unity of the German nation and defended it against invaders. While the nationalistic theme was marginal to the essence of the opera's plot, it is not difficult to see why, in a nation seeking historic roots

and unifying itself for the first time, the work provoked such a strong political resonance. The plot centers mainly on the conflict between Christianity and paganism, and Lohengrin could be described as “a medieval tale of chivalry and betrayal, contrasting spiritual purity and striving against worldly evil and machinations.”

Lohengrin, Prelude to Act 1 – Since Lohengrin is a Knight of the Holy Grail, it is the Holy Grail *leitmotif* which introduces the act. A restrained and minimalist quality attempts to define the perfection and spiritual purity of our Knight, by dividing the string section into eight parts, playing in the extreme high register. Lohengrin is a knight who lives in the Temple of the Holy Grail with his father Parsifal. Elsa, unjustly accused of murdering her brother, dreams of a knight who will come to her defence. She will soon be singing her prayers to summon Lohengrin, who arrives in a swan boat.

PROGRAMME NOTE:
ALBERT COMBRINK

JEAN SIBELIUS

1865 - 1957



VIOLIN CONCERTO IN D MINOR, OP. 47

Allegro moderato *

Adagio di molto * Allegro

There is a theory that this most poignant of violin concertos was actually a sad farewell by its composer to the virtuoso world of the violin – a world which Sibelius had longed to conquer as an internationally famous violin soloist. Sibelius had begun violin lessons too late in his life, at fourteen, and the teachers available to him in Finland at the time were not that good. However, he did make impressive progress and began to play in orchestras and in some minor solo concerts, but then his confidence left him and, as a result, his burgeoning technique suffered badly.

He knew he had something important to say as a composer, but the violin was his first love. Eventually he made the difficult decision to give up the violin altogether and to concentrate on composition. This decision has ensured that the music world was given seven magnificent symphonies, imposing tone poems and an outstandingly individual violin concerto.



Sibelius completed his concerto in 1903 during a period in his life where his major drinking problem was at its worst. It must have been a painful process for Sibelius to write a concerto for the instrument he loved so much, while at the same time realising that he would never be able to master it. The premiere was a success for the most part, but Sibelius revised the work and republished it in 1905.

The opening of the concerto is one of the most magical in the repertoire – the music seems to begin from nowhere and we become aware of the soloist setting out on a long, dreamy theme with shimmering accompaniment. Soon the music becomes more animated, there are fiercely virtuoso passages for the soloist before the orchestra sweeps in with a powerful march. When this dies down we re-enter a soft, mysterious world that leads us to a long cadenza that forms the main development of the movement.

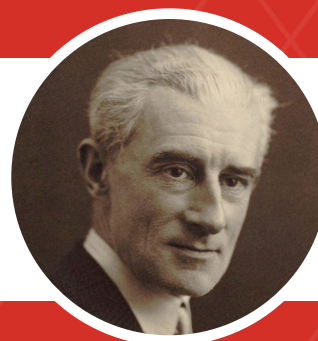
The slow movement finds Sibelius at his most gentle and melancholy. Clarinets and oboes paint the kind of orchestral palette unique to Sibelius. The violin plays its long, sad melody as the movement progresses gently.

One can't help quoting the famous remark by Donald Francis Tovey that the finale is a "polonaise for polar bears". Cross-rhythms create a sense of playfulness and the movement seems quite carefree. But towards the close, even though we head for a major-key ending, storm clouds remind us of the intensity of this music.

INTERMISSION

MAURICE RAVEL

1875 - 1937



DAPHNIS ET CHLOÉ, **SUITES NO. 1 AND NO. 2**

The *Ballets Russes* landed in Paris in 1909, hitting the cultural world like a bomb, the shockwaves of which were felt for the rest of the century. Sergei Diaghilev, their impresario, had an eye and ear for business as well as art, and soon gathered around himself a constellation of artists who would define the 20th century: Nijinsky, Fokine, Bakst, Stravinsky, Debussy, Prokofiev, Poulenc, Monteux and many more. By the time he commissioned Ravel to write a ballet for *Ballets Russe*, the composer was already regarded as one of France's greatest composers: *Pavane pour une infante défunte* (1899), *Miroirs* (1905) and *Gaspard de la nuit* (1908) had built an enviable reputation.

A ballet was commissioned to a stage design by Bakst: a pastoral romance derived from the writings of fifth-century sophist Longus. In *Daphnis et Chloé, a choreographic symphony in three movements* Ravel set out to compose a vast musical fresco, inspired by the Greece imagined and depicted by late 18th century French painters.

The ballet is in a single continuous act, divided into three tableaux comprising twelve scenes.

At nearly one hour, it is Ravel's longest work; two orchestral suites have been extracted from the ballet score. The ballet was composed between 1909 and 1912 and, with choreography by Michel Fokine, was premiered in 1912 at the Théâtre du Châtelet in Paris.

Suite No. 1 (Extracts from Tableaux 1 and 2) Nocturne, Interlude and *Danse guerrière*

1. Introduction and Nocturne:

In a meadow, bordering a sacred wood on the island of Lesbos. The slow, mystical opening features lush, undulating harmonies (which originally contained a wordless chorus), evoking a serene, ancient Greek landscape.

2. Interlude (*Danse de Lyceion*):

A seductive clarinet melody introduces the shepherdess Lyceion, who dances to gain favour with Daphnis. It is abruptly interrupted.

3. *Danse guerrière* (War Dance):

Pirates invade the island, depicted in a high-energy, rhythmic scene, culminating in the abduction of Chloé and the despair of Daphnis.

Suite No. 2 (Extracts from Tableau 3)

Lever du jour, Pantomime, Danse générale

1. *Lever du jour* (Sunrise):

A famous, lush depiction of sunrise, with chirping birds, running water, and the quiet awakening of the scene where herders arrive to tell of Chloé's rescue.

2. *Pantomime*:

Daphnis and Chloé reunite, and the old shepherd explains that Pan has saved Chloé in remembrance of his love for the nymph Syrinx. A ravishing flute solo accompanies the lovers acting out the story of Pan and Syrinx, in which Syrinx is turned into a reed to save her from the lustful pursuit of Pan, who then makes a flute out of the reed.

3. *Danse Générale* (General Dance):

The piece concludes with a furious, joyous and technically brilliant dance, featuring lavish displays of virtuosic orchestral colour and energy.

PROGRAMME NOTE:

ALBERT COMBRINK



P R E S E N T S

SONG OF PRAISE

CPYO CURTAINRAISER

CONDUCTOR LIAM BURDEN
MATTHIJS VAN DIJK DANCE



CITY OF CAPE TOWN
ISIXEKO SASEKAPA
STAD KAAPSTAD

CONDUCTOR ARJAN TIEN

SOLOIST PETER MARTENS (CELLO)

DEBUSSY *PRÉLUDE À L'APRÈS-MIDI*
D'UN FAUNE

SHOSTAKOVICH CONCERTO FOR
CELLO AND ORCHESTRA NO. 1
IN E-FLAT MAJOR, OP. 107

INTERMISSION

DVOŘÁK SYMPHONY NO. 6 IN
D MAJOR, OP. 60"

CONCERTMASTER SUZANNE MARTENS

THURSDAY, 23 APRIL 2026

19:30 CAPE TOWN CITY HALL

18:45 PRE-CONCERT TALK BY
ALBERT COMBRINK

THE CPO THANKS LE LUDE FOR ITS
GENEROUS GIFT OF CAP CLASSIQUE
TO THE ARTISTS



LIAM BURDEN

CPYO

Liam Burden, conductor of the CPYO since 2024, is Departmental Head of Winds, Percussion and Piano at the Hugo Lambrechts Music Centre, where he also serves as principal conductor of the Hugo Lambrechts Symphony Orchestra, and teaches saxophone and clarinet. He lectures saxophone at Stellenbosch University.

Burden made his solo debut with the Cape Town Philharmonic Orchestra in 2022, performing Kevin Houben's saxophone concerto, *Legend of a Giant*. He has since appeared as a guest conductor with the orchestra in schools and community concerts and has conducted various ensembles across South Africa, including the Gauteng Philharmonic Orchestra, the Stellenbosch University Symphony Orchestra, the Hugo Lambrechts Symphony Orchestra, and the Cape Town Philharmonic Youth Orchestra. He is an adjudicator and board member for the

biannual South African International Woodwind Competition and has been a faculty member (saxophone) at the Stellenbosch International Chamber Music Festival since 2023.

A graduate of Stellenbosch University, Burden completed his MMus *cum laude*, with research focusing on repertoire selection in South African youth orchestras. During his studies he participated in an exchange programme at West Virginia University, studying saxophone with Michael Ibrahim and conducting with Mitchel Arnold.

He has been a finalist in the SA Conductors' Competition (formerly the Len van Zyl Conductors' Competition), the SAMRO Overseas Scholarship Competition (Saxophone), the UNISA Licentiate Competition (Saxophone), and the ATKV Muziq Competition (Percussion), and is a recipient of the Rector's Award for Excellent Achievement in Culture from Stellenbosch University.

CAPE TOWN PHILHARMONIC YOUTH ORCHESTRA

Launched in 2003, the Cape Town Philharmonic Youth Orchestra is the flagship of the CPO's development and transformation plan. The CPYO is a vibrant ensemble of some 70 musicians, sought after in Cape Town for corporate gigs and concerts such as the Suidoosterfees. It has played in many festivals such as Woordfees and the Hermanus Fynarts Festival and its high standard has been acclaimed by many international artists visiting Cape Town who have coached and presented master classes to its members.

The CPYO is part of the CPO's vast education and development project, the largest in the country. The Cape Town Philharmonic Music Academy boasts three string ensembles and a junior wind band, as well as the Cape Town Philharmonic Youth Wind Ensemble and CPYO.



The CPO recently added Muzkanda for Grade R learners to its Masidlale grass-roots mother-tongue training project. The youth education and development programme concentrates on building the orchestras of the future to match the country's dynamic demographic. The CPYO is the premier youth orchestra in the country, and is a feeder for the CPO, where several graduates are now full members and many others ad hoc musicians with the professional orchestra. Graduates have also joined other orchestras and play as ad hoc musicians in orchestras throughout the country.

All musicians in the youth education project, which is managed by John

Minnaar-Msimang and co-ordinator Nolizwi Monica Dadase, practise weekly at the Gardens Commercial High School in Cape Town. More than 1200 have gone through various aspects of this programme, which continues to be at the forefront of orchestral transformation in South Africa.

In October, the CPYO will join UCT in a concert at the Cape Town City Hall under the direction of Brandon Phillips, who is resident conductor of the CPO and was the CPYO's conductor for several years, as well head of woodwinds and conductor of UCT's symphony orchestra. The CPYO's current conductor is Liam Burden.

The appearance of the CPYO is generously supported by the City of Cape Town.

CPYO MUSICIANS



Concertmaster

Corban Beukes

Violin 1

Emily Van Niekerk
Milua Cloete
Anthea van den Bergh
Siphesande Makele
Caitlin Hannibal
Sara Coetsee
Alizwa Tibisono
Zukhanye Mbatsha
Phumzile Hadi

Violin 2

Gabriel Comitis
Aiden Maloy
Haidyn Spurr
Raylin Hendricks
George Nuttall
Enoch Chan
Jeremiah Jacobs
Ogechukwa Arukwe
Ernest Martin
Ntombi Ngcobo
Enrico Morley
Likho Singatha
Snazo Eleni
Miyoli Mc Kenzie

Viola

Malachi Martin
Loren Ehlers
Jessica Olivier

Cello

Daniel Obermeyer
Rebecca Gray
Micah Pillay
Evangeline Wilson-Harris
Conner Vermeulen
Micaiah Martin
Vidya Bhoola
Jakob Holm
Rose-Lee Booysen
Nahum Fischer
Jody Peters

Double Bass

Luke Street
Gabriel Dingle
Chad Coert

Flute

Amber Abrahams (Principal)
Emma-Beth Peters

Oboe

Elena Monvoison (Principal)
Jamie Rugters

Clarinet

Keon Müller (Principal)
Sebastian Long
Annika Nowak

Bassoon

Kornelius Holm (Principal)
Keagan Coetzee

French Horn

Reuban La Cock
Emilie Jurgens
Louise van Zuilenburg

Trumpet

Rebecca Abraham (Principal)
Scott Patterson
Ethan Verrean
Wilmar Niehaus (Principal)
Mark Cleophas
Devandre Rass

Percussion

Hannah Purchase
Diago le Roux
Ulrich Noordermeer
Marcus Eksteen
James Barrow

MATTHIJS VAN DIJK

B. 1983



DANCE

Matthijs van Dijk, a former student of Peter Klatzow, Péter Louis van Dijk and Hendrik Hofmeyr, is a composer well-known to South African audiences. Van Dijk's Dance took inspiration from when the composer was living in New York, and had noticed the growing trend of contemporary art music performance in bars, as opposed to concert halls. Aware that elements of rock, metal and electronic dance music had always found their way into his work, Van Dijk began to imagine contemporary classical musicians performing a version of electronic dance music in nightclubs. Thus, Dance was born.

In the composer's own words: "Musically, Dance is about juxtapositions, in particular the slightly old-fashioned/almost 'plodding' brass chorale (a mixture of Bach-meets-Shostakovich) fighting against the 'newer' electronic dance music elements. This is combined with a re-working of a guitar riff from a song I used to play in a rock band at varsity (the 7/4 pattern heard at the beginning), and a pattern (heard repeatedly in the piano) from a string quartet of mine called Unlike... while playing [Unlike], I had to smile when I

noticed an audience member dancing to herself at the back of the venue." Dance was completed in 2015, and was premiered by the South African National Youth Orchestra in 2017, under the baton of Sarah Ioannides.

PROGRAMME NOTE:

BARRY ROSS

TURN TO PAGE 33 TO READ ABOUT
CONDUCTOR, ARJAN TIEN



PETER MARTENS

CELLO

Peter Martens, principal cello of the Cape Town Philharmonic Orchestra, has performed as a soloist in South Africa, Europe and the US. Concerto engagements have resulted in collaborations with distinguished conductors such as Victor Yampolsky, Bernhard Gueller, Douglas Boyd, Nicholas Cleobury, Wolfram Christ and Jonas Alber.

He studied with Dalena Roux at Stellenbosch University and Heidi Litschauer at the Mozarteum in Salzburg and holds a Master's Degree from the University of Cape Town and PhD from Stellenbosch University. His orchestral career began while still at school when he became the principal cello of the World Youth Orchestra in Michigan in America. As a student in Salzburg, he was principal cello of the chamber orchestra Salzburger Musici and occasionally freelanced with the Mozarteum Orchestra. In 1993 Peter returned to South Africa and where he was first principal cello of the New Arts Philharmonic in Pretoria and then the CPO, before moving to the University of Stellenbosch where he is currently Director of the Stellenbosch International Chamber Music Festival and lectures in cello performance. He returned to the CPO in 2019, having worked briefly in the Philharmonia Orchestra in London and also more recently as guest principal of the London Philharmonic Orchestra. He is also Artistic Director of the CPO's Franschhoek Chamber Music Festival, and of the award-winning Stellenbosch University Camerata.

Peter is a sought-after chamber musician and has participated in festivals in France, Russia, Holland, Salzburg, Zimbabwe, Mozambique and Portugal. A member of the Amici String Quartet, he has also enjoyed chamber music partnerships with acclaimed musicians such as Lamar Crowson, Nina Schumann and François du Toit (piano), Benjamin Schmid, Sergei Malov, Daniel Rowland, Alisa Margulis, Priya Mitchell, Ivry Gitlis and Suzanne Martens (violin), Wolfgang Schmidt and Alexander Buzlov (cello), Leon Bosch and Uxía Martínez Botana (double bass) and members of the Osiris Piano Trio, Amsterdam. Highlights in recent years have included the Schubert Quintet with the Brodsky String Quartet in London and several

performances of the Gulda Cello Concerto, as well as the six Bach Cello Suites. He also performed a C.P.E. Bach cello concerto with the Orfeo Chamber Orchestra in Antwerp and several Beethoven cello sonatas for the Salzburger Schloßkonzerte with pianist Ariane Haering. He has performed at the 2024 "Dialogue Festival" at the invitation of Rolando Villazón and the 2025 West-östlicher Divan Weinberg Festival.

Several South African composers have written for him, most notably the Cello Concerto by Allan Stephenson, recorded for Meridian Records with the Cape Town Philharmonic Orchestra. Other CDs include the complete Sonatas for Cello and Piano by Beethoven with pianist Luis Magalhães, which won the 2011 Classical Music SAMA. *The Strad* noted that "Martens delivers brilliantly incisive and spirited accounts of all these works." Peter gave the world premiere of Peter Klatzow's Sonata for Cello and Piano both in South Africa and in Cambridge. A performance of Klatzow's sonata at the Leeds International Concert Series was streamed around the world.

Recent recordings include the Saint-Saëns' Cello Concerto No. 1 and Vieuxtemps' Cello Concerto No. 1 with the CPO and Bernhard Gueller and *Dances for Six*, a compilation of original South African works for six celli. His latest disc, "Basically Brilliant", released in London, is a compilation of virtuoso duos with internationally renowned South Africa-born bassist, Leon Bosch. He won an Woordfees award for "Beste Klassieke Musiekproduksie 2013" for his performance of the Bach Cello Suites which was recorded for release on the TwoPianists Records label.

Peter plays on a 220-year-old Lockey Hill cello.

CLAUDE DEBUSSY

1862 - 1918



PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE, L. 86

If the words “languorous” and “languid” and even “sensuous” can be used appropriately to describe a piece of music, this extraordinary composition by Debussy is it! Here the world of musical impressionism is at its most shimmering, with delicate, subtle orchestral textures and slowly shifting colours and harmonies.

This was Debussy’s first orchestral masterpiece, a tone poem for orchestra, written when he was only twenty-two. The work is a musical evocation of a poem by Stephané Mallarmé about a faun who awakens in a forest at daybreak and tries to remember his experiences from the previous afternoon. Did a couple of nymphs actually visit him and did he seduce them? Or did he just lust after them? Memories become vague as the warm sun and fragrant aromas work their magic and eventually the faun sinks back into his lazy slumber.

The work was first performed in 1894 and Debussy transcribed it for performance on two pianos in 1895. Although it was initially criticised for lacking form, a close analysis reveals a complex musical organisation, with carefully developed motifs. *Prélude à l'Après-midi d'un faune* has become one of Debussy’s best known works and in many ways is a turning point in Western classical music.

The faun is depicted in the score by a solo flute which plays its melody a number of times in the piece, each time with a somewhat different harmonic and orchestral colouring, while the work as a whole is based on five themes. The predominance of wind instruments enhances the tranquil, sylvan atmosphere of this symphonic poem. Laurence Gilman memorably describes the work’s opening as follows: “The mood of languorous reverie is fixed by a meditative flute singing, unaccompanied, the main theme – a drowsy voluptuous phrase that falls and rises indolently as if undecided whether to stay in the key of E or to wander into C Major. Debussy waves his conjurer’s wand and with a shimmering woodwind and harp chord and a brief dialogue for horns, he lays his spell upon us and has opened a path into that incredible world of his where the familiar and the magical are inverted.”

Debussy’s *Prélude à l'Après-midi d'un faune* is eminently suitable to be adapted for the ballet and formed the basis for a short ballet choreographed by Vaslav Nijinsky and a later version by Jerome Robbins.

DMITRI SHOSTAKOVICH

1906 - 1975



CONCERTO FOR CELLO AND ORCHESTRA NO. 1 IN E FLAT MAJOR, OP. 107

Allegretto * Moderato *
Cadenza * Allegro con moto

In 1954 Shostakovich was awarded the title of People's Artist of the USSR; in the same year he received an International Peace Prize. In 1958 he was awarded the Lenin Prize for his Eleventh Symphony "The Year 1905".

His first cello concerto, one of the most outstanding modern compositions in this genre, was written in the summer of 1959. The concerto ranks with such works as his Tenth Symphony and Concerto for Violin and Orchestra. He dedicated it to Mstislav Rostropovich, who gave the first performance a few months later in Leningrad.

The eminent Russian conductor, Kirill Kondrashin, writing in the *Moscow News* a few weeks after the première performance, commends it as "a work filled with deep thought and exhilarating brilliance of form".

He noted that it had much in common with the composer's recently written violin concerto: the same originality of form, particularly with regard to the position and function of the cadenza, which develops the ideas of previous movements; the colourful music of their finales, seeming to picture the gaiety of folk festivals; and the concentrated lyricism of their slow movements. But, "while the violin concerto gives the impression of being a personal reflection of the artist himself, the concerto for cello appears to me to be an active struggle for the ultimate triumph of his idea".

The cello concerto consists of two main divisions – the first movement, and the three following movements which are played without pause; they form an integral whole, which is achieved through the unity of musical themes and images.

The principal theme of the first movement begins with a "question motif" which subsequently appears many times; the secondary theme is a rich musical image of a Russian character – full of intensity and stoic grief, combined with strong will and resolution. The mood of the second movement is in expressive contrast with the first, leading to the third movement, which is a monologue-recitative for the solo cello. It is deeply meditative, reaching philosophical heights. The finale, written in the form of a rondo, has a virile, decisive character and sums up the whole work, the coda bringing back the principal subject of the first movement in a new guise.

INTERMISSION

ANTONIN DVOŘÁK

1841 - 1904



SYMPHONY NO. 6 IN D MAJOR, OP. 60

Allegro non tanto * Adagio *

Scherzo: Furiant *

Finale: Allegro con spirito

Dvořák had completed his first five symphonies before Brahms had completed his first. This is interesting, since Dvořák was a great admirer of the music of Brahms and, in fact, Brahms turned out to be something of a mentor for the enthusiastic young Czech composer.

When Dvořák settled down to write his sixth symphony in 1880, he was riding on the crest of the wave of success created by his Slavonic Dances two years earlier. He had been invited to write a new symphony by Hans Richter, the distinguished conductor of the Vienna Philharmonic, and he worked at great speed, thoroughly inspired. The work was premiered in Prague in 1881, with Richter conducting. It was apparently a

huge success and the wildly exciting third movement, the furiant, had to be repeated there and then!

The symphony begins with the statement of the folk-like first subject that builds to an impressive climax. A few new ideas create a bridge passage to the second subject, which sweeps in on cellos and horns and is continued by oboe and bassoon. With this rich material, Dvořák builds his imposing development. After all the excitement, the slow movement allows us to relax somewhat and to enjoy an easy, lyrical sequence of beautifully scored themes.

Then comes the wildly exciting furiant in the third movement, with its sense of a quick contrast between two and three in a bar. The finale opens as though we're listening to Brahms, but soon we're into the hustle and bustle of the main theme and Dvořák's remarkable ability to create music that is fresh and exhilarating keeps our interest right to the final bars.

poco a poco

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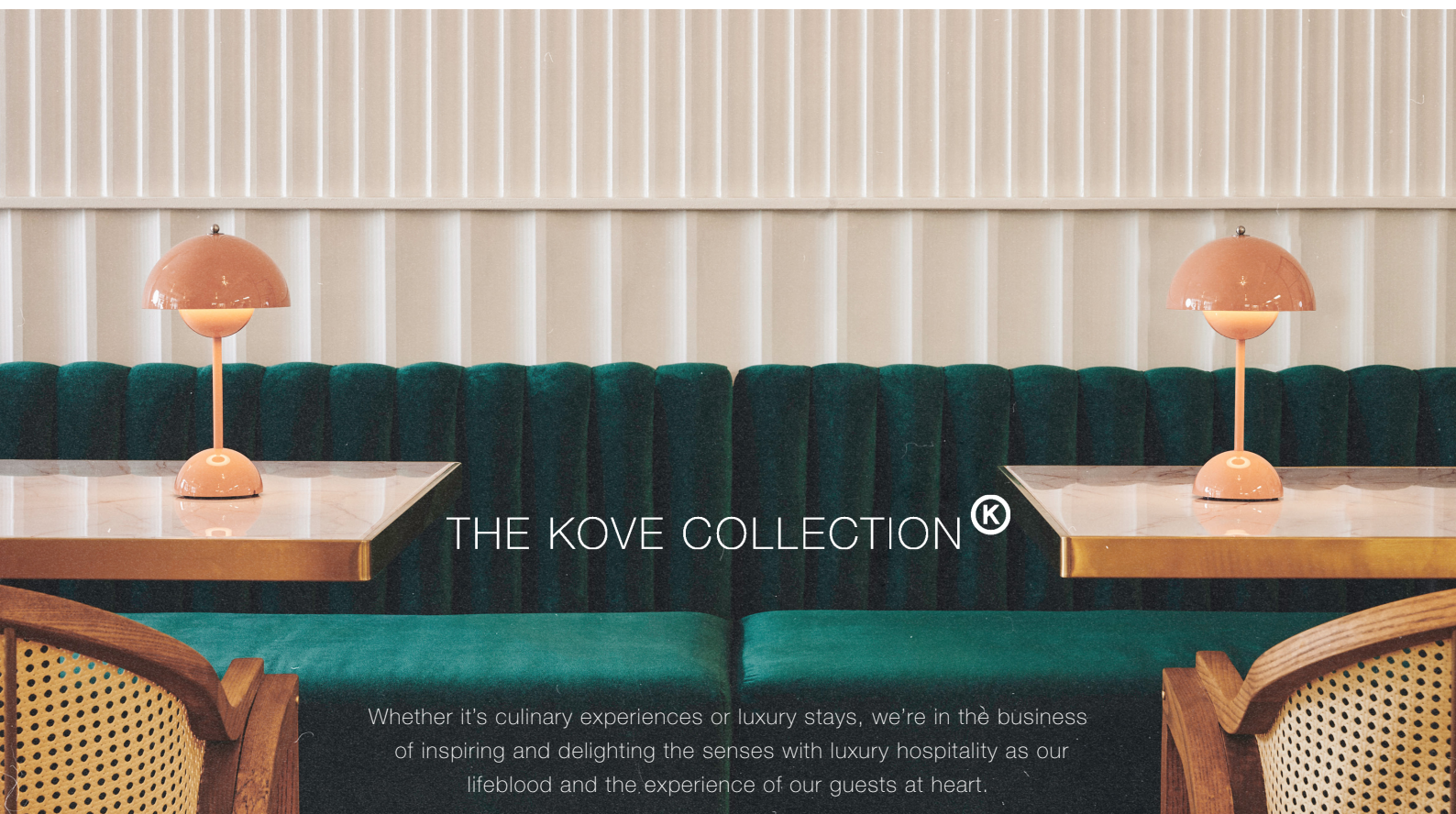
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