



The Symphony Choir of Cape Town presents

A PLEA FOR PEACE

featuring

THE ARMED MAN A MASS FOR PEACE

by Karl Jenkins

Conducted by Levi Alexander

In collaboration with

Cape Town City Hall
16 & 17 August 2024
19h00



Stellenbosch University
Symphonic Wind Ensemble



A note from our Director, Levi Alexander

The Symphony Choir of Cape Town (SCCT) is committed to performing classical oratorio-style choral music. Each year, we collaborate with school and youth choirs to pass on some of the traditions of this music and ensure audience development. This year, we are delighted to collaborate with the fantastic **SACS High School Boys Choir** and the **Herschel Girl's School Chorale**. The learners have made a tremendous effort to learn these substantial choral works - hearty congratulations on their superb effort and thank you to Warren Patientia and Johan Swanepoel for their preparation of the learners.

The SCCT also enjoys collaborating with other musical institutions of excellence. This evening, we are privileged to be accompanied by the combined **WindWorx** and **Stellenbosch University Symphonic Wind Ensembles**. These bands are at the forefront of wind band music development and promotion in South Africa. Here's to wind bands sharing the professional stage in future! Thank you to Riaan van Wyk and Pamela Kierman, the managers of these two bands.

“Better is Peace than always War” (Jenkins)

In this time where we would expect the world to be at peace, geo-political tensions still threaten to escalate with approximately 150 active wars still continuing across the globe today. Severe suffering continues in Gaza, Sudan, Ukraine, Syria, and the Democratic Republic of Congo. We are especially mindful of those who have no escape from the horrors of war, the civilians, and people who have no choice but to take up arms. This concert reminds us that the world is not at peace, that we must be mindful of, and honour, those who fought valiantly for the peace we currently enjoy, and that we must always be watchful, and vehemently oppose conflict, and encourage dialogue, tolerance and reconciliation.

This evening's programme starts with a rousing compilation of Olympic fanfares and tunes, which concludes with the famous *Summon The Heroes* theme. Hans Zimmer's title theme of the HBO series **The Pacific** follows. This moving series dramatises World War II in the Pacific Theatre. The band then plays two arrangements of traditional repertoire, two movements from *The Planets* by Gustav Holst: **Mars, the Bringer of War** and **Jupiter, the Bringer of Jollity**, with the famous *I Vow to Thee* melody. The choir then joins the band in the performance of John Williams' **Hymn to the Fallen** from the film score of *Saving Private Ryan*, a film set in 1944 in Normandy, France. Eric Coates's famous **Dam Busters March** commemorates one of the major victories of the Allies in 1943, a turning point in WWII. The first half concludes with the moving hymn set by James Swearingen, **Lead on, O King Eternal**.

The major work this evening is Karl Jenkins' **The Armed Man: A Mass for Peace**. The anti-war message of this work is communicated through the musical setting of selected text of the Catholic Mass, with the poignant addition of the Islamic Call to Prayer, the Jewish funeral chant of Psalm 23 sung in Hebrew, and the sounding of the Last Post – this work embodies our unified **Plea for Peace!**

PROGRAMME

John Moss – The Olympics: A Centennial Celebration

Hans Zimmer & Blake Neely, arr. Ted Ricketts – The Pacific

Gustav Holst – Selection from The Planets (Mars, Jupiter)

John Williams – Hymn to the Fallen

Eric Coates, arr. Douglas Wagner – Dam Busters

James Swearingen – Lead on O King Eternal

****** Interval (30 minutes)******

Karl Jenkins – The Armed Man: A Mass for Peace

PROGRAMME NOTES

John Moss - The Olympics: A Centennial Celebration

John Moss (1948 - 2010) was an American composer, arranger, and orchestrator. As a composer, he had an extensive background creating original music for documentary, educational, and promotional films. As an arranger, he provided music for many live large-scale musical revues and production shows.

This evening's musical montage captures several of the signature themes used throughout Olympic history.

Hans Zimmer & Blake Neely – The Pacific

Hans Florian Zimmer (born 1957), an acclaimed German film score composer, and **Blake Neely** (born 1969), an American composer and conductor, wrote the title theme for **The Pacific**, a 2010 American war drama TV miniseries. Tonight you will hear the beautiful band arrangement by Ted Ricketts.

Gustav Holst – The Planets

Gustav Theodore Holst (1874 – 1934) was an English composer, arranger and teacher. Best known for his orchestral suite *The Planets*, he composed many other works across a range of genres, although none achieved comparable success. Holst's works were played frequently in the early years of the 20th century, but it was not until the international success of *The Planets* in the years immediately after the First World War that he became a well-known figure. A shy man, he did not welcome this fame, and preferred to be left in peace to compose and teach. (Wikipedia)

The Planets, Op.32, is a seven-movement orchestral suite written between 1914 and 1917. This evening, we listen to two of these movements.

Mars, the Bringer of War: Angry and ominous, Holst's first movement represents the Roman god of war, Mars. The rhythms and pulsating drumbeats give the music a military feel. Although "*Mars*" is often thought to portray the horrors of mechanised warfare, it was actually composed before the First World War started. One commentator wrote that for Holst, "*Mars*" was "an experiment in rhythm and clashing keys", and its violence in performance "may have surprised him as much as it galvanised its first audiences". He noted that although battle music had been written before, "it had never expressed such violence and sheer terror".

Jupiter, the Bringer of Jollity: In this movement Holst portrays Jupiter's supposedly characteristic "abundance of life and vitality" with music that is buoyant and exuberant. Nobility and generosity are allegedly characteristics of those born under Jupiter, and in the slower middle section Holst provides a broad tune embodying those traits. (Classic FM)

John Towner Williams – Hymn to the Fallen

John Towner Williams (born 1932) is an American composer and conductor. In a career that has spanned seven decades, he has composed some of the most popular, recognisable and critically acclaimed film scores in cinema history. He is best known for his collaborations with Steven Spielberg and George Lucas. His soundtrack for the movie "Saving Private Ryan" captures the emotions and realities of war. One of the standout pieces from this soundtrack is "*Hymn to the fallen*," a hauntingly beautiful track that speaks to the sacrifice and heroism of those who have laid down their lives in service to their country. <https://oldtimemusic.com/>

Eric Coates, arr. Douglas Wagner – The Dam Busters

Eric Francis Harrison Coates (1886 – 1957) was an English composer.

The Dam Busters is the theme for the 1955 British war film *The Dam Busters*, which remains a very popular accompaniment to flypasts in the UK.

This march was apparently not originally written for the film. Coates had been carrying out an exercise in composing a march that emulated the musical forms of Edward Elgar. A few days after completing the composition he was contacted by the film's producers but Coates had a profound dislike of writing film music and turned down the producers' requests until he was told that this was "a film of national importance." He came to the conclusion that the piece he had just finished would be a perfect overture. His musical genius is celebrated in this new arrangement from Douglas E. Wagner. (Wikipedia)

James Swearingen – Lead on, O King Eternal

James Swearingen (born 1947) is an American composer and arranger. He is best known for works written specifically for high school concert bands or wind ensembles. This piece is an arrangement of a hymn by Ernest W. Shurtleff in 1887, written to evoke a cry for help against physical and spiritual challenges.

Lead on, O King eternal;
we follow, not with fears,
for gladness breaks like morning
where'er your face appears.
Your cross is lifted o'er us,
we journey in its light;
the crown awaits the conquest;
lead on, O God of might.

****** Interval ******

(30 minutes)

Did you know?

Gustav Holst was a vegetarian who taught himself Sanskrit, lived in a street of brothels in Algiers and cycled into the Sahara Desert.

He was fiercely anti-imperial, and during the First World War allied himself with a 'Red Priest' who pinned on the door of his church "Prayers at noon for the victims of Imperial Aggression".

Holst hated the words of his most famous tune (from *Jupiter of The Planets*) "I Vow to Thee My Country" because they were completely against his beliefs. This tune was later used as the theme song for the 2019 Rugby World Cup - "The World in Union" - Holst would surely have approved of this!

Gustav Holst and Ralph Vaughan Williams were life-long friends who critiqued each other's compositions.

Sir Karl William Pamp Jenkins

The Armed Man: A Mass for Peace

Karl Jenkins, (b.17 February 1944) is one of the most performed composers in the world. In 2015 he was named as the most popular living composer by Classic FM (UK)'s Hall of Fame. His best-known works include the song "Adiemus" (1995); "Palladio" (1995); "The Armed Man" (2000); his "Requiem" (2005); and his "Stabat Mater" (2008).

Jenkins was born and raised in Wales. His mother was Swedish, his father Welsh. He received his initial musical instruction from his father, who was the local schoolteacher, chapel organist and choirmaster. Karl was educated in music at Cardiff University and the Royal Academy of Music.

He joined the jazz-rock band "Soft Machine" in 1972. He played baritone and soprano saxophones, keyboards and oboe and became the group's lead songwriter from 1974-1984.

What others have said about Karl Jenkins:

"The music of Karl Jenkins is a gift to humanity." Terry Waite

"I wish I had his talent to compose tunes but am proud to consider myself as one who adores to sing them." Bryn Terfel

"The most amazing, haunting music, that is instantly recognisable & loved across the world." Dame Kiri Te Kanawa

Did you know?

Karl Jenkins has composed music for many advertising campaigns (his most famous was "Adiemus") and has won the industry prize twice.

Jenkins is almost as famous for his remarkable moustache as for his music.

By 2023 "The Armed Man" had been performed nearly 3000 times in 50 different countries. The 3000th performance was held at the Royal Albert Hall on the 10th March 2024, in a celebration of Karl Jenkins' 80th birthday, under the baton of Sir Karl himself.

The Armed Man: A Mass for Peace was commissioned by the Royal Armouries Museum for the UK Millennium celebrations and was dedicated to the victims of the 1998-1999 Kosovo war. Jenkins wrote the Mass as a dramatic and powerful narrative that, through the combination of religious and secular poetic texts describes the growing menace of a descent into war, the dreadful aftermath, but also the desire that all can be overcome in the future. The work is interspersed with moments of reflection and hope for peace in the new Millennium, when “sorrow, pain and death can be overcome”.

It is thus essentially an anti-war composition, drawing on the Catholic Mass, but also from a 15th century French chanson, “L’homme armé” (from which the work gets its name); the Islamic Call to Prayer; the Mahabharata; and works by Rudyard Kipling, Alfred Lord Tennyson and Tōge Sankichi (who survived the Hiroshima bombing). This evening we also include Psalm 23 sung in Hebrew.

It is appropriate that our soloists and contributors this evening come from all three Abrahamic faiths, and we are honoured and privileged to have them with us.

The Armed Man: A Mass for Peace

1. The Armed Man (L’Homme Armé)

The ‘Mass for Peace’ is introduced by a marching drumbeat overlaid by the shrill tones impersonating the flutes of a military band, and the tune of a French folk song (based on a 15th-century original). The choir sing the folk song, which condemns the man of arms: the armed man is not to be trusted.

L’homme armé doit on douter.

The armed man must not be trusted

On a fait partout crier,

Everywhere we have proclaimed

Que chacun se viegne armer

That every man should arm himself

D’un haubregon de fer

With an iron coat of mail

2. Call to Prayer Muezzin – Hassen Khaka

A traditional Muslim *Adhaan* is sung in Arabic by a *muezzin* from the minaret of a mosque. The call to prayer is preceded by the declarations: ‘*Allah is the greatest; I bear witness that there is no other god but Allah; I bear witness that Muhammed is the messenger of Allah.*’

Allahu Akbar

Ashadu An La Illa-L-Lah

Ashadu Anna Muhammadan Rasulu-l-lah

Hayya Ala-s-salah

Hayya Ala-l-Falah

Allahu Akbar

La Illaha il la-lah

3. Kyrie Treble soloist – James Little

The *Kyrie eleison* is usually the opening part of a mass. After a solemn orchestral introduction, the treble soloist leads with the main theme in a lilting waltz time and the choir take this up in turn. The *Christe eleison* that follows is in quite a different style – a piece of Renaissance counter-point marked (for the learned) ‘after Palestrina’. The choir then return to the *Kyrie eleison*, which we hear again with some musical variation.

Kyrie eleison
Christe eleison
Kyrie eleison.

Lord have mercy
Christ have mercy
Lord have mercy

4. Save Me from Bloody Men

The words here are taken from Psalms 56 and 59. It is sung in the style of a Gregorian Chant. The Psalmist calls on God to be merciful and deliver him from his enemies. The final phrase, however, is interrupted by the sudden fateful beat of a drum that dispels any feeling that all will be well.

Be merciful unto me, O God:
For man would swallow me up.
He, fighting daily oppresseseth me
Mine enemies would daily swallow me up:
For they be many that fight against me.
O thou most high.
Defend me from them that rise up against me.
Deliver me from the workers of iniquity,
And save me from bloody men.

5. Sanctus

The sense of foreboding is continued into this setting of what is traditionally one of the joyful sections of the Latin Mass. Percussion and brass combine to give a sense of military build-up, quite subverting the choir’s hopeful chanting of the traditional words.

Sanctus, sanctus, sanctus, Dominus
Deus Sabaoth,
Pleni sunt caeli et terra Gloria tua.

Hosanna in excelsis.

Holy, holy, holy Lord,
God of Sabaoth
Heaven and earth are full
of your glory
Hosanna in the highest.

6. Hymn Before Action

By now the people are bracing themselves for war and, in the words of Rudyard Kipling, the soldiers prepare for the ultimate sacrifice:

The earth is full of anger, The seas are dark with wrath,
The nations in their harness Go up against our path:
Ere yet we loose the legions - Ere yet we draw the blade,
Jehovah of the Thunders, Lord God of Battles, aid!
High lust and forward bearing, Proud heart, rebellious brow,
Deaf ear and soul uncaring, We seek Thy mercy now!
The sinner that forswore Thee, The fool that passed Thee by,
Our times are known before Thee -- Lord, grant us strength to die!

7. Charge! Trumpet soloist – Jake Dreyer

Trumpets and drums stir up martial feelings. Most of the text is from John Dryden's 'Ode for St Cecilia's Day' (1687) but this is interrupted in the middle by the words 'How blest is he who for his country dies'. These words are a loose translation of the much-quoted patriotic sentiment of the Roman poet Horace: '*Dulce et decorum est pro patria mori*'. During the First World War these words became a sort of motto, referred to by the anti-war poet Wilfred Owen as 'the old lie'. Screams are heard at the end as battle is engaged. After a period of silence, the Last Post is sounded.

The trumpet's loud clangour excites us to arms,
With shrill notes of anger and mortal alarms.
How blest is he who for his country dies,

The double, double beat of the thundering drum cries Hark! the foes
come,
Charge, 'tis too late, too late to retreat.
How blest is he who for his country dies,

The double, double beat of the thundering drum cries Hark! the foes
come,
Charge, 'tis too late, too late to retreat.
Charge! Ah.

8. Angry Flames Soloist - Beverley Chiat

This is a setting of words by the Japanese poet and Hiroshima survivor Tōge Sankichi, reflecting on the effects of the atom bomb dropped on 6th August 1945. Introduced by the tolling of bells, this movement is mournful in mood.

Pushing up through smoke From a world half darkened
by overhanging cloud, The shroud that mushroomed out
And struck the dome of the sky, Black, red, blue, Dance in the air, Merge.

Scatter glittering sparks already tower over the whole city.
Quivering like seaweed The mass of flames spurts forward.
Popping up in the dense smoke, Crawling out wreathed in fire,
Countless human beings on all fours,
In a heap of embers that erupt and subside,
Hair rent, Rigid in death,
There smoulders a curse.

9. Torches

Part of the Hindu epic, *The Mahabharata*, the macabre subject of this movement is the terror and suffering of animals caught in a conflagration.

The animals scattered in all directions, screaming terrible screams.
Many were burning others were burnt.
All were shattered and scattered mindlessly, their eyes bulging.
Some hugged their sons, others their fathers and mothers,
unable to let them go, and so they died.
Others leapt up in their thousands, faces disfigured
and were consumed by the fire.
Everywhere were bodies squirming on the ground,
wings, eyes and paws all burning.
They breathed their last as living torches.

10. Agnus Dei

After the traumas of war this movement brings the hope of peace. It is a beautiful setting of part of the Latin Mass:

Agnus Dei, qui tollis peccata mundi

Miserere nobis

Agnus Dei, qui tollis peccata mundi

Dona nobis pacem

Lamb of God who takes away
the sins of the world
Have mercy on us
Lamb of God who takes away
the sins of the world
Grant us peace

11. Now the Guns have Stopped Soloist – Beverley Chiat

A lonely survivor mourns the death of a friend in the battle. The words were written by Guy Wilson.

Silent, so silent now, now the guns have stopped.
I have survived all, I who knew I would not.
But now you are not here.
I shall go home alone; And must try to live life as before
And hide my grief for you, my dearest friend,
who should be with me now,
Not cold too soon, And in your grave, Alone.

12. Psalm 23 Soloist – Beverley Chiat

<i>Mizmor l'David</i>	Psalm of David
<i>Adonai roi lo echsar</i>	The Lord is my shepherd, I shall not want
<i>Binot desheh yarbitseni</i>	In lush meadows he lays me down;
<i>Al mei m'nuchot y'nahaleini</i>	Beside tranquil waters he leads me.
<i>Nafshi y'shovev; yancheini</i>	He restores my soul; He leads me
<i>b'maglei tsedek l'ma-an sh'mo</i>	in paths of righteousness for His name's sake.
<i>Gam ki eileich b'gei tsalmavet</i>	Even though I walk in the valley of darkness
<i>Lo ira ra ki atah imadi</i>	I will not fear, for You are with me.
<i>Shiv t'cha umishan techa</i>	Your rod and Your staff –
<i>Heima y'nachamuni</i>	they comfort me;
<i>Taroch l'fanai Shulchan</i>	You set a table before me
<i>neged tsor'rai</i>	in the presence of my adversaries;
<i>Dishanta vashemen roshi</i>	You anointed my head with oil;
<i>Cosi r'vaya</i>	My cup overflows.
<i>Ach tov vachessed yir d'funi</i>	May only goodness and mercy pursue me
<i>Kol y'mei chayai V'shavti b'veit</i>	All the days of my life
<i>Adonai l'orech yamim</i>	And I will dwell in the house of the Lord forever.

13. Benedictus

This movement is introduced by a serenely beautiful cor anglais solo. The tune is taken up by the choir to words from the Latin Mass: 'Blessed is he that comes in the name of the Lord'.

<i>Benedictus</i>	Blessed is he
<i>Qui venit in nomine Domini</i>	that comes in the name of the Lord
<i>Hosanna in excelsis</i>	Hosanna in the highest

14. Better is Peace

The final movement begins by returning to the music heard at the beginning, but adjusted for words expressing a totally different sentiment, taken from Thomas Malory: 'Better is peace than always war'. It draws on the hard-won understanding that peace is better than war. An orchestral interlude is set to the words of Tennyson's New Year poem and on the text from Revelation 21:4.

Better is peace than always war,
And better is peace than evermore war,
Better is peace than always war.

L'homme armé doit on douter

Ring! Ring out the thousand wars of old.
Ring! Ring in the thousand years of peace.
Ring out the old, ring in the new,
Ring happy bells across the snow.

The year is going, let him go!
Ring out the false, ring in the true,
Ring out old shapes of foul disease.
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

The year is going, let him go!
Ring! Ring in the valiant man and free,
The larger heart, the kindlier hand.
Ring out the darkness of the land,
Ring in the Christ that is to be.

The year is going, let him go.
Ring! Ring out the false, ring in the true. Ring!

God shall wipe away all tears
And there shall be no more death,
Neither sorrow nor crying,
Neither shall there be any more pain.
Praise the Lord.

More on The Armed Man:

Two films have been made to accompany live performances of *The Armed Man*:

1. *The Armed Man Film* was created by Hefin Owen and was premiered in Johannesburg in September 2007 with Karl Jenkins conducting. Karl Jenkins said of this film “The film echoes and traces the build-up to conflict, conflict itself and the aftermath, finally looking forward to a better future.”
2. *The Armed Boy*, an original film created exclusively to accompany live performances of this work, premiered in Detroit, Michigan, in March 2007. The story revolves around a young boy who suffers under the merciless hands of a bully and his gang. On retaliating, he learns the greater consequences of taking up arms – an allegorical representation of Jenkins’ call for peace in times of war.

For their work on this film, in January 2008, the filmmakers were presented with a Peace Award at the 9th Annual World Sabbath of Religious Reconciliation. (Wikipedia)

ABOUT THE PERFORMERS THIS EVENING

LEVI ALEXANDER – Director



Levi Alexander graduated *cum laude* with a Masters in Music, specialising in Choral Conducting from Stellenbosch University. He studied for a Bachelor's Degree of Music in baritone saxophone performance and conducting at the SACM (UCT). He earned his Licentiate Diploma (LTCL) in baritone saxophone performance and a Postgraduate Certificate in Education specialising in the Music and Creative Arts from Rhodes University.

He has been a multi-woodwind-instrumentalist in the musical orchestras of the Gilbert and Sullivan Society and has performed in a number of Wind Ensembles and Bands and is an *ad hoc* saxophonist to the Cape Town Philharmonic Orchestra. He is currently a member of True Voices *ad hoc*, Cape Consort *ad hoc* and the St Michael's and All Angels Church Choir.

Levi was appointed assistant conductor of the SCCT (2015-2021). He is currently the Department Head of Music at SACS High School (2021) where he started his tenure in 2015.

Appointed Director of the Symphony Choir of Cape Town in 2021, Levi hopes to grow both the SACS Music Department and Symphony Choir of Cape Town, his two primary focus areas, to continue to raise the high standard over the coming years.

WARREN PATIENTIA – SACS choir leader, SCCT accompanist



In 2021, Warren Patientia was appointed as the resident accompanist (piano and organ) for the Symphony Choir of Cape Town.

He started his music training from an early age in the New Apostolic Church and went on to graduate from the University of Cape Town with a B.Mus.Ed degree in 2010, after which he studied conducting under Margaret Barlow (choral) and Alexander Fokkens (orchestral). He has performed in and accompanied various ensembles in Cape Town. His focus is on music education, and he is the choir director for the

SACS High School Choir, where a number of significant performances include *African Sanctus* (2013), Carl Orff's *Carmina Burana* (2014), John Rutter's *Requiem* (2015) and Karl Jenkins' *The Armed Man* (2019). He has led the SACS choir in collaborations with other school choirs, the Cape Town Youth Choir and the Cape Town Male Voice Choir, and under his baton, the choir has received a number of accolades.

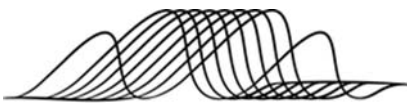
BEVERLEY CHIAT



Beverley Chiat obtained her Performer's Diploma in Opera from the UCT Opera School in 1995 and her Postgraduate Diploma in Opera from the Royal Northern College of Music in Manchester, UK in 2000. In 2008 she made her debut as Queen of the Night in Mozart's *Magic Flute* with De Nationale Reisopera which toured the Netherlands. In 2018 Beverley toured with the musical production *Evita*. In 2019 she was cast as "Carlotta" in *The Phantom of the Opera* World Tour which ran until the end of 2020. The productions toured across Asia and the Middle East to great acclaim.

Beverley is the main singing lecturer at Springfield Convent High School as well as the United Herzlia Schools. She is an experienced adjudicator and external examiner for various Eisteddfodau, competitions and University examinations. She runs her own private singing practice.

THE SYMPHONY CHOIR OF CAPE TOWN



SYMPHONY CHOIR OF CAPE TOWN

The Symphony Choir of Cape Town (SCCT) is a non-profit organisation consisting of between 50 and 70 members from all walks of life with a common love of singing. The Choir was founded in 1972 as an adjunct to the Cape Town Symphony Orchestra, performing major

choral works each year under the baton of well-known guest conductors. Since 1993 the Choir has been an independent body and has promoted and managed its own concerts.

Under the direction of Levi Alexander, with Warren Patientia as accompanist, the choir aims to provide quality music to the public in conjunction with community organisations and emerging young soloists and conductors.

The SCCT is always looking for new members. We are a community-based choir, and our members are amateur singers from around Cape Town. We aim to reflect the diversity of our city, and welcome singers of any gender, age, race or creed. If you are interested in joining us, please apply online via our website:

www.scct.co.za

Email: symphonychoircapetown@gmail.com

THE SOUTH AFRICAN COLLEGE HIGH SCHOOL CHOIR



The SACS Choir is an integral part of the Music Department at SACS and has established itself as a core group within the school. The first choir at the school was established 116 years ago in 1908. The choir is currently directed by Mr. Warren Patientia and consists of over 80 members. It continually grows and fosters an enthusiasm and love for choral singing. The choir embraces inclusivity and acceptance of members from all walks of life. This enables boys to develop an appreciation of music-making, creating a nurturing and musical environment for individuals to reach their full potential whilst finding a sense of belonging with the school through camaraderie and teamwork.

The choir embraces a diverse range of repertoire that includes classical music, film music, traditional African music and popular works from all cultures and styles. The choir performs regularly throughout the year at all main school performances and has collaborated with various choirs including Rustenburg Girls' High School, Rondebosch Boys' High School, Cape Town Camerata, and the Cape Town Male Voice Choir. The choir toured Eastern Europe in 2017 with Springfield Girls' Choir. It was the overall winner in 2017 and 2018 at the Sans FACETS Eisteddfod competition, a gold diploma at the Cape Town Eisteddfod in 2019 and a High Honours award in 2022.

On stage this evening

South African College High School Choir

Haroon Abrahams, Ben Appolis, Tristan Aylward, Rory Bachmann,
Kadde Bain, Matthew Bellairs, Jack Benzie, Tor Bertram, Loyiso Booi,
Liam Cawood, Matthew Chadwick, Luke Cilliers, Tristan Coetzee,
Robert Da Silva, Thabang Daniels, Hamzah Dharsey, Christiaan Du Plessis,
Daniel du Toit, Abulele Dumo, Bradley Duncan, Bukhobenkosi Dyini,
Taegan Felton, Umr Firfirey, Josh Fletcher, Charles Fletcher, Benjamin Frost,
Seth George Louis, Justin Gibson, Thomas Giddy, Sebastian Gilfillan-McEvoy,
Connor Green, Zach Hafner, Yaqin Hanslo, Aydin Heunis, Luke Hopkinson,
Matthew Job, Luke Junor, Ashwin Kay, Lorcan Kearns, Zach Lategan,
Triston Lindeval, Riley Manning, Nyasha Mbiriri, Luke McKenzie, Bryce McLean,
Luca Millenaar, Jamie Millenaar, Zazi Mkandawire, Finley Moore,
Matthew Mouton, Joshua Nankin, Sozo Nformi, Tando Ngesi,
Ntshuxeko Ngqase, Lithongo Nikelo, Kevin Oosthuizen, Alexander Papageorge,
Tyrell-Jordan Petersen, Yorke Petersen, Marshall Pinkhard, Milos Pohorsky,
Jacques Raubenheimer, Callum Reinders, Guy Riddell, Kaden Russell,
Connor Russell, Ewan Seymour, Christopher Skibbe, Nyiko Somo, Adrian Swala,
Jaden van Balla, Alex Van Niekerk, Caleb van Reenen, Oliver van Schalkwyk,
Nathan Van Wyk, Connor Visser, Joshua Vlietman, Blake Williams,
Nicholas Winter, Junxin Zhang.

THE HERSCHEL CHORALE



Herschel Girls School is an independent Anglican school in the heart of Claremont, Cape Town — a school which places great importance on providing a holistic education built on the pillars of Academics, Sport, Culture and Spirituality.

The Herschel Chorale was founded in 1990 by Cynthia Sweet and in 1996 Margaret Barlow took over the musical direction. The Chorale is currently under the direction of Johan Swanepoel and Jan Gouws. Over the years they have achieved outstanding results in the various Eisteddfodau in

and around Cape Town, as well as leading the school in the various Services and Eucharists throughout the school year. The Chorale has also undertaken successful local and international tours, the most recent being a tour to sing at the Music in the Mountains Festival hosted by the world-renowned Drakensberg Boys' Choir School.

On stage this evening

Herschel Chorale

Sienna Airey, Daniella Bottger, Anja Bräsler, Lisa Browne, Isla Cameron, Ella Carter, Talia Daniels, Zarna Douglas, Enqi Du, Isabella Gardner, Rebecca Hewat, Sarah Holwill, Charlie Jacobs, Jenna Koller, Rebecca Koller, Sophie Leinberger, Buhle Lekoma, Nobuntu Lingela, Aisha Mia, Emily Molyneux, Grace Mulder, Farah Parker, Sienna Rossiter, Kaylin Seymour, Carrie Smith, Emma Viljoen, Zoë West.

WINDWORX SYMPHONIC WIND ENSEMBLE



WindWorx was founded in 2005. Over the last 18 years it has played and recorded fine music under the baton of resident conductor, Sean Kierman and guest conductors, and has gained considerable local and international attention.

WindWorx is a non-profit organisation which assembles some of the finest wind and percussion players in the Western Cape, including music teachers, present and past symphony players and professionals in other fields who are highly proficient musicians. WindWorx aims to provide a vehicle for postgraduate musicians from all walks of life who might not otherwise have the opportunity to practise their art in public, to create an ensemble of such quality that it stands as an example to the Cape's many other bands, and to play music at an advanced level. Over the last couple of years WindWorx has built a close relationship with the University of Stellenbosch Symphonic Wind Ensemble where it has provided a broader stage for advanced students.

UNIVERSITY OF STELLENBOSCH SYMPHONIC WIND ENSEMBLE



Launched in 1976, the USSWE had only 10 members and was the first university-level Wind Band to be established in the Western Cape. Its membership and reputation have grown over the years. Albert Engel, the first full-time brass lecturer at the University's Music Department, who played a leading role in the music of the Moravian Church, was responsible for integrating the broader community, including church and service band musicians, into the USSWE.

Over the years, a social impact component was added to all performances of the ensemble and from 2006, an annual Band Extravaganza has included school bands from across the Western Cape. USSWE draws together a diverse group of people, who are devoted to the promotion of the Wind Band idiom as an educational tool, a creative outlet, and a vehicle for social transformation in the current day South Africa.

On stage this evening

The Symphony Choir of Cape Town

Janine Alexander, Laurence Aurouet, Margie Barlow, Stef Borchardt,
Charl Botha, Katharina Brock, Liana Browne, Gwenhwyfar Burton,
Ilka Buss, Asha Cawood, Marcella Cawood, Sheryl Deane,
Koos de Jager, Margie de Jager, Reanie de Villiers, Beverley Diedericks,
Liesel Dower, Lizelle Draai, Jean-Pierre du Plessis, Lucia Earl,
Louise Elliot, Nadia Essop, Gill Faris, Peter Fiske, Michelle Flaatten,
Wilfrid Haacke, Geraldine Harrison, Suzanne Hofmeyr, Marijke Honig,
Muadi Ilung, Maya Ingwersen, Wilma Jansen van Veuren,
Eliza-Jane Kenyon, Kate Laburn Peart, Erica Leon, Terry Levin,
Corrie Luijk, Deirdre Marshall, Wendy Masters, Pat Mayers,
Jacqueline Meijering, Robyn Millenaar, Carol Minshall, Stephen Mohan,
Fiona Moore, Helen Nankin, Michael Nganzi, Claire Paré,
Warren Patientia, Lynette Petersen, Anthea Pinheiro, Anna Prinsloo,
Mary Proust, Elizabeth Pyman, Camille Rabier, Sandy Rivera,
Ugo Rivera, Joy Ross, Ruth Serfontein, Beate Setzer, Aiden Smith,
Adrienne Sparks, Heinrich Springhorn, Jane Styer, Kathy Sutton,
Rosie Swartbooi, Dorette Uys, Diana van der Westhuizen,
Jan van der Westhuizen, Julia van Eden, Willem van Schalkwyk,
Nicola van Zyl Smit, Mary-Anne Viljoen, Jenny Walsh, John Ward,
Greta Wilson, Janine Winfield.

WindWorx and Stellenbosch University Symphonic Wind Ensembles

Amber Abrahams, Ashleigh Adriaanse, Linden Albertus, Amy-Joy Bailey,
Rheal Bartman, Nic Bekker, Hendrik Bence, Ruben Botha, Drew Burton,
Peter Catzavelos, Albert Combrink, Cody Constable, Armin Cronje,
Owen Dalton, Russel Davies, Carin Donson, Jake Dreyer,
Nathaniel Gates, Melissa-Jane Grace, Duncan Griffiths, Anja Hayes,
Nathan Huysamen, Charmaine Julius, Kenny Leibrandt,
Frances Levenderis, David Little, Leandri Louw, Faan Malan,
Kim Malan, Adrian Martin, Alistair McDonald, Richard Moir, Chico Munoz,
Wilmar Niehaus, Lisakhanya Pantsi, Glynn Partridge, Matthew Perry,
Ethan Rutter, Andrea Salomo, Luwella Shosha, Mark Swayne,
Suretha Theron, Likhona Tokota, Theresa van der Merwe,
Angus Warden, Schalk Wasserman, Estelle Williams.

Don't miss our next concert!

Saturday 7th December 2024

**** This Day - Hodie ****

Featuring Hodie by Ralph Vaughan Williams

Venue: Cape Town City Hall

Why not stay in touch with all our news
by joining our mailing list?

Check out our website for more information:

www.scct.co.za

Find us on Twitter: @SymphonyChoirCT

Email: symphonychoircapetown@gmail.com

Non-Profit Organisation Registration number: 053-049 NPO

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