



Stabat Mater

by Karl Jenkins

Cape Town City Hall
Tues: 18 August 2026
Wed: 19 August 2026
7 pm

Soloist:
Minette du Toit-Pearce

Conducted by
Levi Alexander

In collaboration with



Symphonic Wind Ensemble



South African College
High School

A MESSAGE FROM OUR DIRECTOR

This evening, I invite you to join us on a most extraordinary spiritual journey.

Our programme begins with Rossano Galante's *The Falls*, sweeping us over the edge of a precipice and into a rapturous, cinematic adventure. From there, we honour the contribution and legacy of Sean Kierman (d.2025), affectionately known as the father of wind bands in South Africa and founder of WindWorx, who had a formative influence on my musical journey. It was under his baton that I first encountered Franz Biebl's *Ave Maria* and Philip Sparke's *The Four Noble Truths* of Buddhist teachings, making their inclusion tonight especially meaningful.

We then turn to Marta Keen's *Homeward Bound*, reflecting on life's journey, our longing for home, and the natural cycle that leads us towards life's inevitable conclusion. There is comfort in the thought that, however long or difficult our journey, ultimately we find our way home. For me, this has particular resonance this year as I think of my grandfather and of all those whom we have loved and lost.

This leads naturally into Karl Jenkins' *Stabat Mater*. At Golgotha, we stand with Mary at the foot of the cross as she witnesses and mourns the selfless sacrifice of her son.

Jenkins's extraordinary score brings together voices, instruments and traditions from across cultures, creating a work that transcends language, culture and creed. Perhaps this is music's greatest gift: its ability to unite people in active collaboration, regardless of age, background or belief. This evening's performance is itself a microcosm of Cape Town — different communities and schools coming together to create something greater than any individual could achieve, through music that speaks directly to the soul.

We are delighted to collaborate with the SACS High School Boys Choir and Herschel Girls Senior School Choir. I congratulate these young singers on their dedication and thank Warren Patientia and Johan Swanepoel for preparing them so beautifully.

We are equally privileged to be joined, once again, by the combined WindWorx and Stellenbosch University Symphonic Wind Ensembles. Their collaboration is the cornerstone of this project, and without them, a production of this scale would not be possible. I am deeply grateful to their managers, Riaan van Wyk and Pamela Kierman, for their support.

I invite you to leave the world outside for a while. Allow the music to carry you — from exhilaration to contemplation, from suffering to hope, and ultimately from sorrow towards joy.

Levi Alexander

Director & Conductor Symphony Choir of Cape Town

PROGRAMME

Rossano Galante — The Falls

Franz Biebl — Ave Maria (arr. Robert Cameron)

Philip Sparke — The Four Noble Truths

Marta Keen Thompson — Homeward Bound (1991)

******* Interval — 30 minutes *******

Karl Jenkins — Stabat Mater

Rossano Galante – The Falls

Rossano Galante is an acclaimed American composer and orchestrator best known for his sweeping, cinematic works for concert bands and his orchestration of over 80 major studio films. Born in 1967 in Buffalo, New York, Galante earned a degree in Trumpet Performance from the State University of New York before graduating from the prestigious University of Southern California's Film Scoring Program where he studied under Oscar-winning composer Jerry Goldsmith.

The Falls is a vivid, programmatic concert band piece that captures the rushing energy, grandeur, and natural beauty of a cascading waterfall. Key features of the music include:

- **The Water Motif:** wind and brass fanfares represent the rushing water;
- **The Drop:** A musical rush before the dynamic "fall" over the edge;
- **The Wilderness:** melodies that include soaring French horn lines to represent a wilderness environment.

Franz Biebl – Ave Maria

Franz Xaver Biebl (1906 – 2001) was a German composer and choir master of a parish near Munich. In the 1960s it was common for companies, factories, police, fire departments, etc. to sponsor an employees' choir, which often would participate in choral competitions and festivals with other similar choirs. In 1964 a fireman in the town asked Biebl to compose something for his firemen's choir, and the result was the Ave Maria.

Ave Maria was composed for double male choir and is a setting of part of the Latin liturgical *Angelus* prayer, which contains the *Ave Maria* (Hail Mary) as a refrain. The piece has become a favourite of brass bands, particularly marching bands. This evening we present one such arrangement by Robert Cameron for wind band and chorus.

*Angelus Domini nuntiavit Mariae et
concepit de Spiritu Sancto.*

The Angel of the Lord announced to Mary
and she conceived by the Holy Spirit.

*Ave Maria, gratia plena, Dominus
tecum, benedicta tu in mulieribus, et
benedictus fructus ventris tui, Jesus.*

Hail Mary, full of grace, the Lord is with
thee: blessed art thou amongst women, and
blessed is the Fruit of thy womb, Jesus.

*Maria dixit: Ecce ancilla Domini Fiat
mihi secundum verbum tuum.*

Mary said: Behold the handmaiden of the
Lord. Do to me according to your word.

Ave Maria ...

Hail Mary ...

*Et verbum caro factum est Et habitavit
in nobis.*

And the Word was made flesh and dwelt
among us.

Ave Maria ...

Hail Mary ...

*Sancta Maria, mater Dei, ora pro
nobis peccatoribus. Sancta Maria,
ora pro nobis nunc et in hora mortis
nostrae.
Amen.*

Holy Mary, Mother of God, pray for us
sinners. Holy Mary, Mother of God,
pray for us now and at the hour of our
death.
Amen.

Philip Sparke – The Four Noble Truths

Philip Sparke (b.1951) is an English composer, noted for his concert and brass band music. A number of his compositions have been chosen as test pieces for the National Brass Band Championships of Great Britain. The piece we present this evening was commissioned by the Dutch National Brass Band Championships for their 2003 competition.

The Four Noble Truths concern themselves with *Dukkha*, the foundational teaching of Buddha which explores life and death, and in particular the problem of human suffering. The first two Truths depict the reality and origins of suffering, the last two focus on freedom from suffering. In this composition the two pairs are represented by two quick movements and two slow movements:

Dukkha: describes the reality of suffering, the different types of stress we all experience – birth, ageing, desire, change and death.

Samudaya: describes the causes of suffering, those parts of our lives that induce stress – craving, ignorance, attachment and a desire for short-term rather than long-term pleasure.

Nirodha: tells us that there is an end to suffering if we can eliminate things that induce stress.

Magga: looks for liberation from suffering, through disciplines that can help us to live a life of moderation, wisdom and ethical behaviour

Marta Keen Thompson – Homeward Bound (1991)

Marta Keen Thompson (b.1953) is an American composer and educator who has written and published children's songs and choral works since 1982.

She penned *Homeward Bound* for a loved one who was embarking on a new life journey. It is meant to express the soul's yearning to grow and discover one's true calling, while trusting that love will eventually bring you home. It has been performed by choirs of all ages throughout the English-speaking world and many Asian countries.

*In the quiet misty morning when the moon has gone to bed,
When the sparrows stop their singing and the sky is clear and red,
When the summer's ceased its gleaming, when the corn is past its prime,
When adventure's lost its meaning, I'll be homeward bound in time.*

*Bind me not to the pasture; chain me not to the plough.
Set me free to find my calling and I'll return to you somehow.*

*If you find it's me you're missing, if you're hoping I'll return,
To your thoughts I'll soon be listening, in the road I'll stop and turn.*

*Then the wind will set me racing as my journey nears its end,
And the path I'll be retracing when I'm homeward bound again.*

*Bind me not to the pasture; chain me not to the plough.
Set me free to find my calling and I'll return to you somehow.*

*In the quiet misty morning when the moon has gone to bed,
When the sparrows stop their singing, I'll be homeward bound again.*

******* Interval — 30 minutes *******

Karl Jenkins - Stabat Mater

Sir Karl William Pamp Jenkins

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.

Stabat Mater is a 13th-century Roman Catholic poem attributed to Jacopone da Todi. Its title is an abbreviation of the first line, *Stabat Mater dolorosa* (‘The sorrowful mother was standing’). The text, one of the most powerful and immediate of medieval poems, meditates on the suffering of Mary, Jesus Christ’s mother, during his crucifixion. The original poem featured 20 verses describing Mary’s intense grief as she watches her son on the cross and pleads with believers to share in her suffering.

Like much of Jenkins's earlier work, this work incorporates both traditional Western music (orchestra and choir) with ethnic instruments and vocals, this time focusing on the Middle East.

This work extends across twelve movements. Six of these use texts from the original poem, supplemented by six from other sources, each dealing with the subject of deeply felt grief:

No. 2 *Incantation* is partly sung in early Arabic.

No. 4 *Lament* is a poem written by Jenkins’ wife, Carol Barratt Jenkins.

No. 6 *Now my life is only weeping* is by the 13th century Persian mystic poet, Jalal al-Din Rumi. After the murder of his spiritual mentor, Rumi turned to poetry and mysticism and sought consolation in the Divine.

No. 7 *And the mother did weep* was composed by Jenkins. It has only one line in English, with the rest in Hebrew, Latin, Aramaic (the common language of the period) and Greek;

No. 9 *Are you lost in darkness* is from the *Epic of Gilgamesh*, the world’s oldest surviving epic poem, recorded on clay tablets in the 7th century BCE and from the ancient Babylonian civilisation (now Iraq), in which Gilgamesh, king of the city of Uruk, laments the death of his friend.

No. 10 *Ave Verum* was originally composed by Jenkins for Bryn Terfel.

1. Cantus lacrimosus

*Stabat Mater dolorosa,
juxta crucem lacrimosa,
dum pendebat Filius.
Cujus animam gementem,
contristatam et dolentem,
pertransiuit gladius.
O quam tristis et afflicta
fuit illa benedicta
mater Unigeniti!
Quae maerebat et dolebat
pia Mater dum videbat
nati poenas incliti.*

2. Incantation (Arabic)

*Salli li ajlinaa,
ya qaddisa Maryam,
ya walidat Allah,
al adharaal adhara,
salli li ajlinaa.*

3. Vidit Jesum in tormentis

*Quis est homo qui non fleret,
Matrem Christi si videret
in tanto supplicio?
Quis non posset contristari,
Christi Matrem contemplari
dolentem cum Filio?
Pro peccatis suae gentis
vidit Jesum in tormentis,
et flagellis subditum.
Vidit suum dulcem natum
moriendo desolatum,
dum emisit spiritum.
Eia Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.
Fac, ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.
Vidit Jesum in tormentis.*

At the cross her station keeping,
stood the mournful mother weeping,
close to Jesus to the last.
Through her heart, his sorrow sharing,
all his bitter anguish bearing,
now at length the sword has passed.
O how sad and sore distressed
was that Mother, highly blest,
of the sole-begotten One.
Christ above in torment hangs,
she beneath beholds the pangs
of her dying glorious Son.

Pray for us,
O Holy Mary,
O mother of God,
O virgin of virgins,
pray for us.

Is there one who would not weep,
whelmed in miseries so deep,
Christ's dear Mother to behold?
Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?
For the sins of his own nation,
she saw Jesus wracked with torment,
all with scourges rent.
She beheld her tender child,
saw him hang in desolation,
till his spirit forth he sent.
O thou Mother! fount of love!
Touch my spirit from above,
make my heart with thine accord:
make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ my Lord.
She saw Jesus wracked with torment.

4. Lament (Carol Barratt Jenkins)

*Feeling all the grief and sorrow
We live life with shadows in our hearts
and minds, with tears that wait to fall
when sorrow in the world is more than we
can truly bear. We hear the cries of
children, we see death cast shadows on
their hearts and minds, as mothers in
their grief stand crying, weeping,
weeping, crying, crying, weeping,
weeping for this world. On our bed of
thorns such sorrow must surely end, our
tears can wash away the sins of the
world, no more crying, weeping, weeping,
crying, crying, weeping, weeping in this
world, this world.*

5. Sancta Mater

*Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.
Tui nati vulnerati
tam dignati pro me pati
poenas mecum divide.
Fac me tecum pie flere
crucifixo condolere,
donec ego vixero
Juxta crucem tecum stare
et me tibi sociare
in planctu desidero.*

Holy Mother! pierce me through,
in my heart each wound renew
of my Saviour crucified.
Let me share with thee his pain,
who for all my sins was slain,
who for me in torment died.
Let me mingle tears with thee,
mourning him who mourned for me,
all the days that I may live:
by the cross with thee to stay,
there with thee to weep and pray,
is all I ask of thee to give.

6. Now my life is only weeping

(Rumi, sung in English & Aramaic)
*Barchay balchoordd hasha haina,
sharach barmooth shaooth shra,
barmooth baroof rauvai kal.*

*Now my life is only weeping,
like a candle melting,
like a flute my cries are song.*

7. And the Mother did weep

*Vehaeym bachetah (Hebrew)
Lacrimavit Mater (Latin)
Warkath hahi imma (Aramaic)
Kai eklausen he meter (Greek)*

*And the mother did weep.
She did weep.*

8. Virgo virginum

*Virgo virginum praeclara,
mihi iam non sis amara;
fac me tecum plangere.*

Virgin of all virgins blest!
Listen to my fond request:
let me share thy grief divine.

9. Are you lost out in darkness?

(anon, *Epic of Gilgamesh*, sung in English and Aramaic)

Ahtu sheereek bercheshka?

Damkuthak shetkaak dalalam?

Meshar arlam mashma kaalee?

Are you lost out in darkness?

Is your sleep, your silence, endless?

Can you no more hear my voice?

10. Ave Verum

Ave verum corpus natum de Maria Virgine.

Vere passum, immolatum in cruce pro homine.

Cujus latus perforatum fluxit aqua et sanguine.

Esto nobis praegustatum mortis in examine.

Jesu dulcis! Jesu pie, Fili Mariae. Amen.

Hail, true body, born of the Virgin Mary,

Truly suffered, sacrificed on the cross for mankind,
whose pierced side flowed with water and blood,
be for us a foretaste in the trial of death.

Sweet Jesus! Blessed Jesus, Son of Mary.
Amen.

11. Fac, ut portem Christi mortem

Fac, ut portem Christi mortem, passionis fac consortem et plagas recolere.

Fac me plagis vulnerari,

Fac me cruce inebriari

et cruore Filii.

Let me, to my latest breath,
in my body bear the death
of your dying son divine.
Wounded with his every wound,
steep my soul till it hath swooned
in his very blood away.

12. Paradisi gloria

Flammis ne urar succensus, per te, Virgo, sim defensus in die judicii.

Christe, cum sit hinc exire, da per Matrem me venire ad palmam victoriae.

Quando corpus morietur, fac, ut animae donetur paradisi gloria. Amen. Alleluia.

Be to me, O Virgin, nigh,
lest in flames I burn and die,
in his awful Judgment Day.
Christ, when thou shalt call me hence,
by thy Mother my defence,
by thy cross my victory.
When my body dies,
let my soul be granted
the glory of Paradise. Amen.
Alleluia.

ABOUT THE PERFORMERS

LEVI ALEXANDER – Director



Levi Alexander is the Director and Conductor of the Symphony Choir of Cape Town, having joined as Assistant Conductor in 2015 before becoming Director in 2021. He is also the Departmental Head of Music at South African College High School (SACS), where he has taught since 2015, and serves at the University of Cape Town's South African College of Music as Classical Saxophone teacher and part-time lecturer for the PGCE Choral Training and Conducting course.

A passionate advocate for choral excellence and music education, Levi is committed to presenting quality large-scale choral-orchestral repertoire while growing both the SCCT and the SACS Music Department. He maintains strong collaborative ties with the Stellenbosch University Conservatory's Symphonic Wind Ensemble, and the WindWorx Symphonic Wind Ensemble. He has been actively involved in grassroots music development through the Christmas Bands movement, the Cape Town Philharmonic Orchestra Academy, Beau Soleil Music Centre, and the UWC Centre for Performing Arts.

Levi graduated cum laude with a Master of Music degree in Choral Conducting from Stellenbosch University. His Bachelor of Music degree was in Baritone Saxophone Performance and Conducting at UCT and he holds a Licentiate Trinity College London (LTCL) Diploma in Saxophone Performance, as well as a Postgraduate Certificate in Education from Rhodes University, specialising in High School Creative Arts and Music Education.

An active performer, Levi has appeared as a multi-woodwind instrumentalist in numerous musical theatre productions and orchestral performances. He is an ad hoc saxophonist with the Cape Town Philharmonic Orchestra and regularly performs as a choral singer with ensembles including True Voices, Cape Consort, Lutesong Consort, Cape Town Baroque Orchestra, and the Choir of St Michael's and All Angels Anglican Church in Observatory.

MINETTE DU TOIT-PEARCE — Soloist



Minette du Toit-Pearce holds BMus, BMus (Hons), and MMus (cum laude) degrees in Vocal Performance from Stellenbosch University, together with UNISA Teacher's and Performance Licentiate's (both cum laude). She has received numerous prestigious awards, including the DJ Roode Overseas Scholarship, the ATKV Musiq Competition, and prizes at the UNISA and SAMRO International Singing Scholarship competitions.

An acclaimed recitalist and oratorio soloist, she has performed with South Africa's major orchestras and made her American debut with the Minnesota Orchestra in Beethoven's *Symphony No. 9* in 2018. International engagements include the Neues Lied Festival in Germany and a recording of *Nagmusiek* in France.

In 2024, she performed the role of Principessa in *Suor Angelica* for Cape Town Opera, earning a Fleur du Cap nomination. A frequent festival artist, adjudicator, and teacher, she is Head of the Singing Division and Senior Lecturer at Stellenbosch University and is currently completing a PhD in Music.

ABIGAIL LE ROUX — Rehearsal Accompanist



Abigail le Roux is a music teacher and piano accompanist. She currently teaches at St Cyprian's School and has previously held teaching positions at Westerford High School and Bridge House School in Franschhoek. She holds the degrees of Bachelor of Music and a Master's in Education from the University of Cape Town.

In addition to her teaching and performing work, Abigail is an independent researcher whose interests centre on race and politics in education. She is the recipient of several academic awards, most recently the South African Girls' School Association (SAGSA) Action Research Programme Fellowship and the American Educational Research Association (AERA) International Travel Award, which enabled her to present her Master's research in Philadelphia, USA.

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.

WINDWORX SYMPHONIC WIND ENSEMBLE



WindWorx was founded in 2005. Over the last 21 years it has played and recorded fine music under the baton of the late 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. In recent 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.

WIND ENSEMBLE MUSICIANS

(WW) = Musicians from WindWorx;

(USSWE) = Musicians from University of Stellenbosch Symphonic Wind Ensemble

Piccolo: Anja Heyns (WW)

Flute 1: Bridget Rennie-Salonen (WW), Owami Mthembu (USSWE)

Ruan van der Vyfer (WW)

Flute 2: Riekus Bresler (WW), Matts Mogotsi (USSWE)

Alto Flute Soloist (Mvt 2 of Stabat Mater): Bridget Rennie-Salonen (WW)

Oboe 1: Owen Dalton (WW) **Oboe 2:** Abigail Moses (USSWE)

Cor Anglais: Lianne van Renssen (USSWE)

Bassoon 1: Glynn Partridge (WW) **Bassoon 2:** Caroline Pringle (WW)

Contra Bassoon: Marelise Brink (WW) **E♭ Clarinet:** Kim Malan (WW)

Clarinet 1: David Cyster (WW), Matthew Reid (WW)

Clarinet 2: Mark Swaine (WW), Melissa-Jane Grace (WW), Sarah-Ann Soltau (WW)

Clarinet 3: Duncan Griffiths (USSWE), Hendrik Bence (WW), Helen Forbes (WW)

Bass Clarinet: Chiara Demaio (USSWE)

Alto Saxophone 1: James Cilliers (USSWE)

Alto Saxophone 2: Kian Goliath (USSWE)

Tenor Saxophone: Clayton Jacobs (WW)

Baritone Saxophone: Leigh-Lynn Smidt (USSWE)

Trumpet 1: Daneeco Africa (USSWE), Vinchesco Theys (USSWE)

Trumpet 2/3: Ethan Verrezen (USSWE), Kayden Phillips (USSWE)

Charmaine Julius (USSWE)

Horn 1: Courtney Sampson (USSWE) **Horn 2:** Nic Bekker (USSWE)

Horn 3: Inge Botha (USSWE) **Horn 4:** Faan Malan (WW)

Trombone 1: Wilmar Niehaus (WW) **Trombone 2:** Jamie Goodall (USSWE)

Bass Trombone: Luwella Shosha (USSWE)

Euphonium 1: Russell Davies (WW) **Euphonium 2:** Peter Catzavelos (WW)

Tuba 1: Likhona Tokota (USSWE) **Tuba 2:** Chad Lackay (USSWE)

Timpani: Schalk Wasserman (WW)

Percussion 1: Kyrach Adams (USSWE) **Percussion 2:** Chris Burgess (USSWE)

Percussion 3: Suzette Britz (WW) **Percussion 4:** Amy-Joy Bailey (USSWE)

Percussion 5: Reuben Botha (USSWE)

THE SYMPHONY CHOIR OF CAPE TOWN



The Symphony Choir of Cape Town (SCCT) is a non-profit organisation consisting of members from all walks of life with a common love of singing, especially of major works.

The Choir was founded in 1972 as an adjunct to the Cape Town Symphony Orchestra to present major choral performances each year under the baton of its Director and other 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 Abigail Le Roux as accompanist, the choir aims to provide quality music to the public in conjunction with community organisations and emerging young soloists and conductors.

THE HERSCHEL CHOIR



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 Choir has always been an integrated part of the school life and 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 Herschel Choir 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.

THE SOUTH AFRICAN COLLEGE HIGH SCHOOL CHOIR



The Choir of the South African College High School (SACS) occupies a distinguished place within the rich musical heritage of one of South Africa's oldest educational institutions. Choral activity at SACS can be traced to the early twentieth century, with references to school choirs appearing in editions of The SACS Magazine, shortly after its inception in 1905. Over more than a century, the choir has become an integral part of the cultural and artistic life of the school, benefiting from the leadership of a succession of dedicated conductors and music educators who have shaped and advanced the tradition of choral excellence at SACS.

Under the direction of Warren Patientia, the choir comprises more than seventy singers and continues to flourish as one of the school's most vibrant musical ensembles. The choir is committed not only to artistic achievement, but also to the transformative educational value of choral singing. Through the discipline, collaboration and creativity inherent in ensemble performance, members are encouraged to develop musical sensitivity, intellectual curiosity, leadership and a lifelong appreciation for the arts.

Central to the ethos of the SACS Choir is its commitment to inclusivity, camaraderie and personal growth. The choir provides a welcoming environment in which young men from diverse backgrounds are united through a shared passion for music-making. In fostering a strong sense of belonging, mutual respect and collective endeavour, the ensemble contributes significantly to the holistic development of its members and to the cultural identity of the school community.

Did you know?

Franz Biebl was drafted into the German army in 1943,
but was captured in 1944,
and imprisoned in a POW camp in Michigan.

Yes, you read that correctly.

The US had prison camps for captured German soldiers during WWII. Apparently as the war went on the prison facilities in Europe and Britain became too crowded, so as many as half a million captured soldiers were shipped to America.

THE CHORISTERS

THE SYMPHONY CHOIR OF CAPE TOWN



Sopranos

Diane Abrahams, Janine Alexander,
Heather Ahlschlager, Suki Antonia,
Helena Borman, Katharina Brock,
Nina Brown, Katherine Bruce,
Gwenhwyfar Burton, Marcela Cawood,
Sheryl Deane, Penny Dlamini, Liesel Dower,

Sarah Duffett, Lucia Earl, Louise Elliott, Hettie Gets, Jenny Glazier,
Geraldine Harrison, Cathy Henderson, Wilma Jansen van Veuren, Eliza-Jane Kenyon,
Abigail le Roux, Chloë Liebenberg, Corrie Luijk, Julia Milligan, Carol Minshall,
Rosie Mitchell, Fiona Moore, Merle O’Ryan, Silvia Otero, Lezelle Peters, Layla Prince,
Anna Prinsloo, Elizabeth Pyman, Samareh Rahnavardi, Carli Sager, Beate Setzer,
Monica Skermand, Jane Styer, Diana van der Westhuizen, Julia van Eden,
Nicola van Zyl Smit, Adele Wildschut.

Altos

Josina Barnes, Stephanie Borchardt, Laura Bright, Asha Cawood, Margie de Jager,
Reanie de Villiers, Beverley Diedericks, Irina Dutton, Gill Faris, Debbie Hoffman,
Suzanne Hofmeyr, Maya Ingwersen, Delphine Joustra, Shaylee Kirsten,
Kate Laburn Peart, Erica Leon, Nina Lowe, Wendy Masters, Cristina Mathew,
Pat Mayers, Eleanor Mullins, Robyn-Joanna Nicholls, Ilze Olckers, Chana Opert,
Anthea Pinheiro, Mary Proust, Sandy Rivera, Joy Ross, Lucia Smyth, Adrienne Sparks,
Lala Steyn, Kathy Sutton, Jean Tobin, Dorette Uys, Jenny Walsh, Beth Watson,
Katherine Werner, Greta Wilson.

Tenors

Michael Bryant, Jeremy Daniel, Norman Davies, Koos de Jager, Louis de Villiers, Ryan
Jeffery, Bunny Mhlungu, Petra Mouton, Ottor Ncedo, Damien Norman,
Stephen Preece, Vincent Skermand, Heinrich Springhorn, Willem van Schalkwyk.

Basses

Douglas Angus, Dawie Bosch, Simon James, Derek Organ, John Rennie, Ugo Rivera,
Thomas Russell, Luke Sadler, Jan van der Westhuizen, Michael van Ryneveld,
Philip van Ryneveld, Wouter Verheist, John Ward.

THE HERSCHEL CHOIR



Founded 1922
HERSCHEL
GIRLS SCHOOL

Sopranos

Lisa Browne, Isla Cameron, Ariana Chenia, Grace Conroy, Abigail de Coning, Lilah Devlin, Zarna Douglas, Amaarah Emeran, Katie Hannant, Hania Hendricks, Cara Grace Henriques, Indiana Joannou, Zara Khoury, Rebecca Koller, Justine Lucie, Aisha Mia, Lucy Mulder, Kate Murray, Sinéad O'Connor, Harper-Rose Orford, Aila van der Vaart.

Altos

Sienna Airey, Kera-Lee Ball, Ayanda Bordiss, Ella Carter, Talia Daniels, Kareena Daya-Feasey, Chloë Emmerich, Satara Govender, Annabel Grey, Amélie Hardres-Williams, Isabella Kalam, Lihlombe Mandindi, Amelia Mandy-Woodcock, Samara Mohamed Hoosain, Tinotenda Mukomana, Babalo Mzimkulu, Ezimma Obiorah, Chloë Oldham, Iman Parker, Michael Pharo, Sophia Pooley, Hana Salie, Zayaan Sirkot, Carrie Smith, Katie Stephen, Lauren van der Spur, Emma Viljoen, Jess Walsh.

THE SOUTH AFRICAN COLLEGE HIGH SCHOOL CHOIR



Tenors

Miguel Alves, Brody Bachmann, Ayola Banner, Eli Corbett, Moegammat Zayd Damon, Tawonga Dembo, Sam Dietrich, Ben Draper, Wade Govender, Liam Hagglund, Triston Lindeval, Matteo Lorenzi, Yomzi Madolo, Arehone Malada, Leo Martin-McKay, Abraham Mkuzi, Diago Moss, Ntshuxeko Ngqase, Nathan Olivier, Luke Owen, Zach Rinquest, Matthew Shapiro, Thato Thloloane, Matt von Brandis, Liam Walters, Aidan Wickstrom, David Winter.

Basses

Ben Appolis, Kadde Bain, Matthew Bellairs, Jack Benzie, Tor Bertram, Robert Da Silva, Thabang Daniels, Abulele Dumo, Bradley Duncan, Bukhobenkosi Dyini, Charles Fletcher, Josh Fletcher, Thomas Giddy, Sebastian Gilfillan-McEvoy, Connor Green, Luke Hopkinson, Connor Jacobs, Luke Junor, Ashwin Kay, Riley Manning, Bryce McLean, Jamie Millenaar, Luca Millenaar, Finley Moore, Joshua Nankin, Sozo Nformi, Tando Ngesi, Daniel Oates, Alexander Papageorge, Tyrell-Jordan Petersen, Milos Pohorsky, Jacques Raubenheimer, Callum Reinders, Guy Riddell, Connor Russell, Kaden Russell, Harold Schultz, Ethan September, Ewan Seymour, Tula Siso, Christopher Skibbe, Alex van Niekerk, Caleb van Reenen, Nathan Van Wyk, Connor Visser, Nicholas Winter.

More about Karl Jenkins



Jenkins has been awarded honorary doctorates in music by a number of universities, among them the University of Wales, the London College of Music and the University of Leicester. He has been made both a fellow and an associate of the Royal Academy of Music where a room has been named in his honour. He also has had fellowships at Cardiff University, the Royal Welsh College of Music & Drama, Trinity College

Carmarthen and Swansea Metropolitan University. In 2022, he was elected as an Honorary Fellow of the Learned Society of Wales.

Jenkins was appointed an Officer of the Order of the British Empire (OBE) in 2005 and promoted to Commander of the same Order (CBE) in 2010. In 2015 he was made a Knight Bachelor "for services to Composing and Crossing Musical Genres".

Did you know?

Aramaic is an ancient Semitic language family that originated around the 11th century BCE and served as a primary Middle Eastern trade and government language.

Famously known as the everyday language spoken by Jesus Christ, it belongs to the Afroasiatic (Semitic) group, closely related to Hebrew and Arabic. It was first spoken by the Aramean people in regions covering modern-day Syria, southern Turkey and northern Iraq, and then adopted by large empires like the Assyrians, Babylonians, and Persians for official communication and trade across the Near East.

Portions of the Biblical books of Daniel and Ezra, parts of the Jewish Talmud, and early Christian Syriac literature were written in Aramaic.

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and
Saturday December 19 at 3pm

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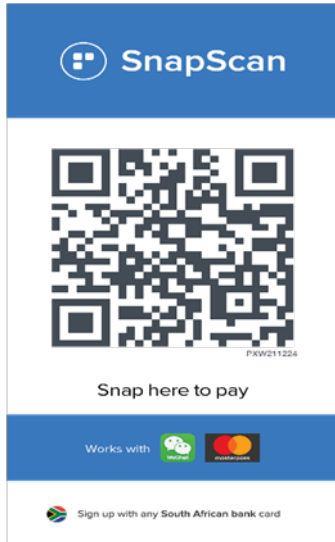
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