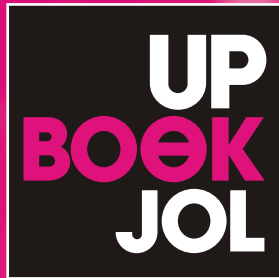


# University of Pretoria Symphony Orchestra

## Romantic Russia Revisited



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1908 - 2008



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*Hierdie lewe is te kort  
vir slegte kos, swak wyn  
en middelmatige musiek*

## Violin I

Bambie Heiberg\*\*  
Abigail Walsh\*  
Mia Björkman  
Marie-Victoire Cumming  
Ané du Toit  
Gerda Gnade  
Siobhan Lloyd-Jones  
Lize Lübbe  
Dagmar Minarikova  
Marilize Smit  
Lourens Terblanche  
Alida Theron  
Elisna van Niekerk  
Cornelia van Oostrum  
Renchia Venter  
Lizette Vosloo

## Violin II

Bennie Botha #  
Lulu Barry  
Elizabeth Bekele  
Mpho Bopape  
Phlippie Bosman  
Anculien Buitenweg  
Tim Cloete  
Jakobie de Wet  
Leago Dibakwane  
Christiaan Elsenbroek  
Fritz von Geysa  
Cornelia Grobler  
Mozipo Lesoalo  
Domy Lin  
Thabang Mashigo  
Karabo Mogane  
Lesiba Mogolane  
Matthew Noakes  
Onica Ramatjela  
Astrid Vogel  
Waldo Wentzel  
Gerhard Verhoef

## Viola

Cathlene du Toit #  
Pieter Bezuidenhout  
Carla Boungiorno  
Elise Combrink  
Morkel Combrink  
Alisha Ellis  
Colin le Roux  
Obakeng Moatshe  
Kate Moore

## Violincello

J.P. Malan #  
Christiaan Basson  
Helghardt Basson  
Ronald Davey  
Ellrè de Kok  
Mietze Dill  
Martin Eccles  
Julia Jacobs  
Rianne Jacobs  
Mareli Kellerman  
Fick Liebenberg  
Albert Monteith  
Neoyuki Nemoto  
Zoltan Papp  
Catherine Schenck  
Han-Na So  
Carla Taljaard  
Carol Williams

## Doublebass

Willem van der Hoven #  
Megan van Zyl #  
Solly Moklobathe  
Thomas Smyth  
Werner van Rooyen

## Flute

Celeste Monteith #  
Daniel Kwak  
Laetitia van Niekerk

## Piccolo

Laetitia van Niekerk

## Oboe

Cameron Harris #  
Monica Strydom  
Jane Wright

## Clarinet

Daniel Prozesky #  
Nico Jansen van Vuuren  
Willem Marais

## Bassoon

Arno Steyn #  
Armand Kruger  
Alex Urban

## French Horn

Ernst Müller #  
Gideon Rodgers  
Kyron Sales  
Jaco van Staden

## Trumpet

Lester Ingham #  
Jeremy Fabian  
Lulu Pretorius  
Ferdinand Schenck

## Trombone

Konrad Boshoff #  
Deon Brink  
Wim Kupershoek

## Tuba

Tymen Nagel

## Timpani

Joshua Kim

## Percussion

Hennie Jansen van  
Nieuwenhuizen  
Danyal Swan  
Hentus van Rooyen

## Harp/Piano

Nina Phillips

## Orchestra Manager Philippa Kotzé

\*\* Guest Concert Master

\* Concert Master

# Principal

presents

## Romantic Russia Revisited

with the

UP Symphony Orchestra

conducted by

Eric Rycroft

Soloist: Johan Botes

Musaion, Pretoria, 7 March 19:00



100  
1908 - 2008



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It is a cliché that words and music have always belonged together, but it is no less true for it. When, millions of years ago in the Sterkfontein Caves, Mrs Ples would grunt to Mr Ples that she had a headache, her meaning was probably obvious from her speech melody and its staccato attack, even without any linguistic content. Over the past centuries, whole theories of rhetoric have developed, musical and otherwise, that continue to confuse first-year music history students, here and elsewhere. And the vocabularies that we use to describe the structures and techniques of music and literature remain interdependent. We use the words 'phrase' and 'sentence' in music theory, for example, while if a writer succeeds in penning really nice prose, we prefer to avoid saying it's 'really nice', and say it's 'musical' instead. If we read a play by Shakespeare, we're flummoxed by the 20% of its words that are incomprehensible to us today (even taking into account the limiting vagaries of Souff Effrican Ingrish). But watch it in performance and it all makes sense, for the rhythms and the melodies of his verse somehow seem to convey the meaning that the words themselves cannot.

In the nineteenth century, composers got tired of sonatas and symphonies, so they sought new musical forms in literature. They began to base their works directly on novels, poems, or even stories they'd made up themselves, calling them 'programme music' or 'tone poems'. Long before fathers began locking up their daughters to keep them from the supposed evils of hip-hop and gangsta rap, the first musical junkie, Hector Berlioz, was getting high on opium dreams of death, sex and devils in his *Fantastic Symphony*, which is really a five-movement tone poem and is 'fantastic' only in the sense of being pretty weird indeed.

We are all surrounded by words and music as they interact. Who among us has not felt the musically soothing effect of speakers at big university events? So if the surfeit of speech at the UP BookJol gets too much: just sit back, close your eyes, ignore the words, concentrate on the droning speech melodies, and feel comforted as you drift into slumber that you are simply engaged in a deeply significant synaesthetic act that unites you with the aeons of human beings who went before you.

**Symphony No. 5 in E minor, Op.64**  
- Tchaikovsky (1840-1893)

1. Andante - Allegro con anima
2. Andante Cantabile, con alcuna licenza
3. Valse: Allegro moderato
4. Finale: Andante maestoso - Allegro vivace

*"I grew up in a quiet spot and was saturated from earliest childhood with the wonderful beauty of Russian popular song. I am therefore passionately devoted to every expression of the Russian spirit."*

- Pyotr Ilych Tchaikovsky

Tchaikovsky himself conducted the first performance of his Fifth Symphony on 17 November 1888 in St. Petersburg. The work has a cyclic aspect, unity being provided by the reappearance of the introductory theme in the succeeding movements. This gloomy motto, initially presented by the clarinets in their low range ("Andante") has traditionally been viewed by commentators as representing "Fate", and it more or less colours the entire score. The main part of the first movement is a driving "Allegro" with a Slavic sounding principal theme and a lyric melody full of yearning, a melody that is quintessentially Tchaikovskian.

The second Movement, "Andante cantabile", begins solemnly and rises to a passionate climax. It is notable for its changing meters. The third movement, "Allegro moderato", is a graceful waltz with a melody ("dolce con grazia") inspired by an Italian street song.

The Finale starts with an introductory "Andante maestoso" featuring the motto, sounding nobly in the major key. After a timpani roll, the "Allegro vivace" movement proper begins. Here three themes are fully developed. The Symphony ends with a jubilant brass statement of the motto.



**Programme notes:**  
E B Rycroft

## PROGRAMME

## University of Pretoria Symphony Orchestra

### Comedian's Gallop

- Kabalevsky (1904-1987)

"The Comedians", a suite for orchestra, was written in 1940, and taken from the music for the play "The Inventor and the Comedian", by the Soviet writer M. Daniel. "The Gallop" enjoys particular popularity in music that demonstrates Kabalevsky's light touch with a score that is pure entertainment.

### Piano Concerto No. 2 in C minor

- Rachmaninov (1873-1943)

1. Moderato
2. Adagio sostenuto
3. Allegro scherzando

Johan Botes - Piano

Rachmaninov played the first performance of his Second Piano Concerto in October 1901. It soon became one of the most popular works in the repertory. The piano writing draws on all the resources of a late-Romantic keyboard style, ranging from formidable virtuosity to confessional intimacy. Rachmaninov always maintained that the difficulties of the Second Concerto were just as great as those of the notorious Third, but of a different order. It is not a question of technique needed to master the notes, but of judging the exact sonority and weight of the notes in different registers to produce the gradations of tone, that made Rachmaninov's, own performances so outstanding.

The Music Department of the University of Pretoria has maintained a symphony orchestra for most of the now more than forty years since the Department was founded. The Orchestra achieved prominence in the 1990s under the direction of Alan Solomon. It was reorganized in 2002, giving performances of both well-known works and rarities under the baton of Lance Philip and Walter Mony. It has further expanded under the direction of Eric Rycroft and the appointment of an orchestra manager, Philippa Kotzé in 2003. Today it is the only large-scale orchestra in Pretoria that performs the symphonic repertoire on a regular basis.

It also provides a platform for the Department's finest soloists, instrumentalists, singers, students and professionals. The main purpose of this orchestra is to provide students (outsiders are also welcome if they can be accommodated), with the invaluable knowledge and experience of symphonic and ensemble playing.

Each year, at least twelve months in advance, a carefully constructed program is put together, attempting to include as wide a variety of styles possible from the awesome symphonic repertoire. For example the first production of the year should be immediately appealing for players and audience alike, to "kick-off" in high spirits. Programs to follow should include at least one major symphony, one major classical work, a concerto festival and other festival presentations, a modern work, an opera or large scale choral work, light music or symphonic pops plus a concert tour. In the past two years, UPSO has performed great works such as Carl Orff's Carmina Burana and Tchaikovsky's 1812 Overture, and have starred at the KKNK Festival for the last four years and Aardklop Festival for the last two. For 2008 UPSO will begin their season with Tchaikovsky's Fifth Symphony, Rachmaninov's Second Piano Concerto and Kabalevsky's Comedians Gallop. The future holds promise to programs including Mendelssohn's Lobgesang with soloists, choir and organ, a program with well known diva, Amanda Strydom, as well as A Hundred Years of Hot Hits: 1908 - 2008. This year sees the University's Centenary Celebration and all above mentioned programmes for 2008 form part of the celebrations.

INTERVAL

## ERIC RYCROFT

### Dirigent

Eric Rycroft was vir meer as 30 jaar verbonde aan die Konservatorium, Universiteit van Stellenbosch. Hy het studeer aan die Universiteit van Kaapstad asook die Royal College Of Music in London. Gedurende sy jare in London het hy met verskeie orkeste opgetree soos die English Chamber Orchestra, die London Chamber Soloists en die Scottish Baroque Ensemble en dit onder musici soos Sir Adrian Boult, Benjamin Britten, Mstislav Rostropovich en Yehudi Menuhin. Eric Rycroft het die Universiteit van Stellenbosch Stryk Ensemble (1977) en die US Simfonieorkes (1981) gestig en het meer as 500 uitvoerings gedirigeer en vier keer na Europa getoer met die twee groepe. Rycroft het opgetree as of solis of dirigent met al die professionele orkeste in Suid-Afrika oor 'n periode van 30 jaar.



Sy loopbaan by die Universiteit van Stellenbosch het tot 'n ontydige einde gekom in 2001 as gevolg van 'n ernstige motorongeluk. Eric Rycroft het egter steeds toegewyd gebly tot sy kunsvorm en het voortgegaan om jeug- asook professionele orkeste op 'n vryskut basis te dirigeer. Hy tree ook gereeld op as beoordelaar en eksaminator. In 2003 verhuis Eric Rycroft na Hartbeespoort waar hy tans nou saamwerk met die Simfonieorkes van die Universiteit van Pretoria.

## JOHAN BOTES

### Solis

Johan Botes (klavier) het pas die graad M.Mus voltooi aan die Universiteit van Pretoria waar hy klavieronderrig by Joseph Stanford ontvang.

In Julie 2003 woon hy 'n klavierwerkswinkel vir gevorderde pianiste in Praag by. Daar neem hy deel aan 'n klavierkonsertkompetisie en was een van ses finaliste wat in die laaste rondte opgetree het. In Julie 2005 woon hy nog 'n klavierwerkswinkel by in Varna, Bulgarye.

Hy ontvang meesterklasse by o.a. Joseph Banowetz (VSA), Adam Wodnicki (Pole/VSA), Tamas Ungar (Hongarye/VSA) en Jan Kadlubiski (Pole). Hy ontvang in 2003 'n SAMRO-musiekbeurs. In 2004 slaag hy Unisa se Onderwyserslisensiaat in klavier met lof. In 2005 slaag hy Unisa se Voordraerslisensiaat vir Vokale Begeleiding sowel as die Voordraerslisensiaat in Klavier (met lof) en word uitgenooi om deel te neem aan die Oorsese Musiekstudiebeurskompetisie. In 2007 wen Johan die Gertrude Buchanan gedenkprys tydens die Oorsese Musiekstudiebeurskompetisie in Stellenbosch.

Johan toer in 2004 saam met die Universiteit van Pretoria se simfonie-orkes na die Klein Karoo Nasionale Kunstefees (KKNK) in Oudtshoorn. Daar voer hy George Gershwin se *Rhapsody in Blue* uit en wen die Slurpie-kanna vir die Beste Debuut as Professionele Kunstenaar vir 2004.

Hy het in 2006 die Orrel Voordraerslisensiaat ook met lof geslaag en was weer uitgenooi na die Unisa Oorsese Musiekstudiebeurskompetisie, waar die Stephanus Zondagh Oorsese Musiekstudiebeurs vir Orrel aan hom toegeken is.

In 2007 wen Johan die Derde Unisa/Vodacom Nasionale Klavierkompetisie. In die finaal speel hy Rachmaninoff se Derde klavierkonsert en wen ook die Desmond Willson Memorial Prize vir die beste Klavierkonsert in die finale rondte.

Johan het al met verskeie orkeste in Suid-Afrika sowel as oorsee opgetree. In September 2005 speel hy Grieg se Klavierkonsert saam met die KwaZulu-Natalse Filharmoniese orkes. In 2007 speel hy Mozart se Klavierkonsert no. 23 in A majeur, sowel as Rachmaninoff se Derde Klavierkonsert saam met COSA. Hy het in Oktober vanjaar saam met Pro Musica-orkes in Roodepoort Beethoven se Vyfde klavierkonsert uitgevoer. In Tjeggï tree Johan in 2003 op saam met die *Hadrec Kralove Orchestra* en in 2005 toer hy na Bulgarye waar hy in Varna saam met die *Varna Philharmonic Orchestra* opgetree het.

Johan het origins baie solo-optredes agter die blad. Hy is ook 'n goeie begeleier en het al talle prominente sangers en instrumentaliste begelei.

