



UP Arts presents

University of Pretoria Camerata

conducted by  
Michael Barrett

# “The Colours of Peace”

11th World Symposium on Choral Music  
Barcelona, Spain

South Africa

Latvia

Poland

Spain





## WELCOME

**Professor Cheryl de la Rey**  
Vice-Chancellor and Principal  
University of Pretoria

The University of Pretoria Camerata, or Tuks Camerata as they are affectionately known, celebrates their 49th anniversary this year. For nearly half a century, the choir has been delighting audiences at home, nationally and internationally with their passion for music, and has been a constant source of pride and joy to the University community.

It is an immense honour for the choir to be invited to perform at the 11th World Symposium on Choral Music taking place in Barcelona, Spain, in July 2017. Tuks Camerata will not only represent the University, but our country and the entire continent as they are the only choir to be selected from Africa.

The University is particularly proud that the choir and their repertoire mirror the diversity and relevance that are such important components of our mission as an educational institution. Consisting of 74 members from a wide variety of study fields, this multicultural group specialises in music from both the Western and African idioms. In the ever changing political, social and economic landscape, it is imperative that our University, and by extension, Tuks Camerata, portray the entire spectrum of talent and beauty our country has to offer. The choir is well placed to do so as South Africa is without a doubt a singing nation. Known by many as the "Rainbow Nation", it is no surprise that our music is reflective of a colourful, vibrant and diverse society, which is also well suited to the theme of the conference, namely the "Colours of Peace". Our multi-cultural nation, renowned for our love of singing, inspired a pulsating fusion of African and Western elements, creating a unique style of choral music. You will experience the best that South African choral music has to offer by attending a performance of Tuks Camerata. It is the music of our present that reflects a young, diverse and dynamic nation.

As an institution that values the importance of international relations, diversity and community engagement, the University actively assisted and supported the choir to raise the funds needed to make this tour a reality. It is gratifying that, as a result, every member of Tuks Camerata is able to participate in this tour regardless of their individual financial circumstances. The majority of Tuks Camerata members have never had the opportunity to travel abroad, some of them never having been on an airplane. This is therefore an experience that they will treasure for a lifetime.

The Tuks Camerata singers are true ambassadors of the University of Pretoria and representative of our entire nation in all its diversity. I wish them the greatest success at the 11th World Symposium on Choral Music and know that they will do the University and our nation proud.





## UNIVERSITY OF PRETORIA TUKS CAMERATA



TUKS CAMERATA  
1968

The University of Pretoria (Tuks) Camerata celebrated its 49th anniversary in 2017. Through the years, the choir has received many accolades both in South Africa and abroad. The choir falls under the auspices of UP Arts, the body responsible for managing all art resources at the University of Pretoria (UP), and consists of 74 full-time students from a variety of study fields including medicine, engineering, veterinary sciences, education, economics, accounting, plant sciences and music. The choir is regarded as one of the finest ensembles in South Africa, and aims at becoming the most versatile instrument it can be, performing a variety of genres and styles, representing a uniquely diverse South African choir. In July 2014, the Camerata became world champions at the 8th World Choir Games hosted in Riga, Latvia, winning the Mixed Youth Choir category with 95,25%. The choir also obtained second place in the Scenic Folklore category with 95%. In July 2017, the choir will perform at the 11th World Symposium on Choral Music in Barcelona, Spain. The choir recently recorded its third album, *Indodana*, a collection of traditional South African folksongs. The first two, *Phoenix* (2014) and *Love + War* (2016), received critical acclaim and nominations in the category Best Classical/ Instrumental Album at the South African Music Awards (SAMA).

*Cantate cordibus, cantate oribus, cantate moribus*  
*Sing with the heart, sing with the mouth, sing with life*



## A WORD FROM THE CONDUCTOR

The members of the University of Pretoria Camerata constantly remind me of the beauty in the world. Before rehearsals and performances, they are seen chatting, laughing, sharing stories, networking and socialising among each other. These students are from all walks of life. They are studying a variety of disciplines and represent a variety of backgrounds. There is a rich diversity among this group, with conversations being held in several languages, yet they gather to partake in a joint venture and a common passion. They are part of this group to make music together, to socialise and to belong. Choirs are integral to the cultural and social fabrics of our societies, especially in a country like South Africa, where singing is so vital that it is constantly heard ringing out of church halls and schools, in townships and around campfires. Music provides us with a means of expressing ourselves, often when we most need to voice our opinions and beliefs. The world appears to be in a dark place, and we need to remind ourselves and others of the beauty around us. As Randy Stonehill sang, 'People all over the world, they're opening up, they're coming around, they're saying: I love you'. Choirs are a powerful tool for achieving this, for letting our love be heard.

*And I think to myself, what a wonderful world.*

## CONDUCTOR



Michael Joseph Barrett is the Director of Choral Activities at the University of Pretoria (UP), the conductor of the Tuks Camerata and a lecturer in Choral Conducting in the Department of Music. He was a member of the Drakensberg Boys' Choir from 1992 to 1997. Through UP, he obtained a BMus (Performing Arts) (*cum laude*) in 2005 and an MMus (Performing Arts), specialising in choral conducting, and will complete his doctoral degree in choral performance in 2017. He holds a Postgraduate Certificate in Education from UNISA and a Performance Licentiate in Singing (2008).

Barrett's choirs have won numerous national and international awards, as well as choral competitions all over the world, including the 8th World Choir Games (Latvia, 2014), the St Petersburg Choral Competition (Russia, 2013), the Llangollen International Musical Eisteddfod (Wales, 2012), the Krakow International Advent Choral Competition (Poland, 2012), Europe and its Songs (Spain, 2010), and the International Youth Music Festival (Slovakia, 2010).

Barrett is also an active composer and arranger. His music is published by Santa Barbara Music Publishers and Baobab Music Publishers. He is regularly invited to give workshops and to adjudicate choral competitions both nationally and internationally.





## CHARL DU PLESSIS

Charl du Plessis rose to fame as the youngest pianist in Africa to be named a Steinway Artist in 2010. He has since embarked on an international career, working as both a classical and jazz pianist, and recently became the first pianist in the world to perform on Table Mountain.

Du Plessis has collaborated with many pre-eminent musicians and has performed with the Johannesburg and Cape Town Philharmonic Orchestras, South Africa's most prestigious orchestras. International concert tours to Europe and the Far East, in concert halls ranging from London's Royal Albert Hall to Shanghai's Oriental Arts Centre, have contributed to the press hailing Du Plessis as a 'cult pianist', an 'edu-tainer' and a pianist with 'the x-factor'. He holds a doctorate in piano performance from the University of Pretoria, where he has been on the piano faculty for the past 11 years. Since making the decision to establish his own trio with bassist Werner Spies and drummer Hugo Radyn in 2006, he has recorded seven albums and two DVDs, and has won a Ghoema, two SAMA's awards and a Fiësta award.



Over the past 18 years, Du Plessis has performed in more than 60 concerts per year with singer and iconic South African entertainer, Nataniël. He is also a recording artist for Swiss record company, Claves, through which he released his first album in 2016 and will release his second album and DVD on 10 January 2018.





# University of Pretoria Camerata

## “The Colours of Peace”

### Programme

A selection from the following will be performed:

**U Lig en U Waarheid**  
**Pieter van der Westhuizen (1931)**  
Sung in Afrikaans | African Sung Media

This hymn is based on the text of Psalms 42 and 43.

*As the deer panteth for the water,  
so my soul longeth after Thee.  
I thirst for the living God.  
When can I go and appear before God?  
Day and night I am in tears.  
Send Lord, Your light and truth that  
it may lead me, so that it will take me  
to the holy mountains, to the house  
of the Lord.  
I rejoice and praise Your holy name  
and I trust in You. Hallelujah! Amen.*

**Himne**  
**Roelof Temmingh (1946-2012)**  
Sung in Latin | Choir Sire Music

*Himne* is an eclectic composition set to a portion of the *Te Deum* text. Composed for mixed choir and virtuoso piano, the beginning contains shifting harmonies, creating a mystical atmosphere, with voices singing against a triplet accompaniment in the piano. This gives way to a strong rhythmical and somewhat jazzy section, while the conclusion is a powerful adoration and testament to the Glory of God. Temmingh's music fits rightly in the style of 20th century music,

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with influences of Ligeti and Pederecki, amongst others, clearly heard in this wonderful work.

*To God, we glorify You.  
We adore You.  
We praise You.  
We bless You!*

Pianist: Charl du Plessis

**Kaisa-isa Niyan**  
**Nilo Alcala (1978)**  
Sung in Filipino  
Walton Music

A composition based on a children's game chant from Maguindanao, Philippines. This was premiered by the Philippine Madrigal Singers at the 2007 European Choral Grand Prix hosted by the Concorso Polifonico Guido d'Arezzo.

*Only one, only two, only three  
Four work alternately  
Five, too heavy, it disturbs  
Six, a sound so loud  
Seven, a dragon  
Eight pounds heavily  
Nine, a box  
Ten, a drawer*

**Let My Love Be Heard**  
**Jake Runestad (1986)**  
Sung in English  
R Music

A prayer based on a text of Alfred Noyes (1880-1958), an English poet, writer and playwright.

*Angels, where you soar up to  
God's own light  
take my own lost bird on your  
hearts tonight  
and as grief once more mounts  
to heaven and sings  
let my love be heard  
whispering in your wings.*





## Tuks Camerata choir members



**Ailyn Nienaber**  
Soprano 1  
BMus (Music) IV  
Pretoria



**André de Beer**  
Bass 1  
BSc (Quantity  
Surveying) III  
Newcastle



**Archibald Rohde**  
Bass 2  
BEng (Electronic) I  
Pretoria



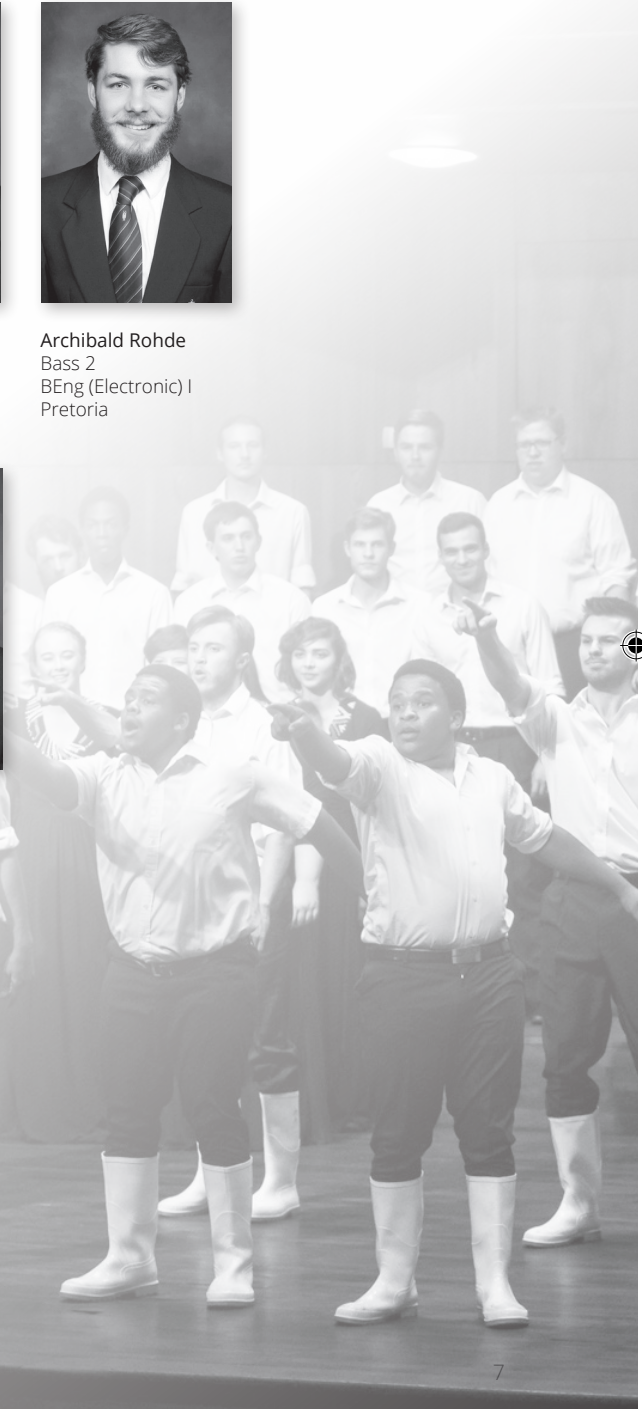
**Bernice Ngwenya**  
Alto 2  
BEng (Mechanical  
Engineering) III  
Witbank



**Brandon Landsberg**  
Tenor 1  
BSc (Genetics and  
Biochemistry) I  
Kempton Park



**Cara Bosman**  
Soprano 2  
MBChB (Medicine) II  
Pretoria





**Wade in The Water**  
 arr. S Gibbs (1978)  
 Sung in English  
 Commissioned Work

Based on an African American Spiritual, this version was commissioned by the Tuks Camerata in 2017 for the 11th World Symposium on Choral Music. The text refers to the Old Testament in which the Israelites escape out of Egypt as found in the book of Exodus. A more modern belief is that spirituals were sung throughout America by slaves who wished to pass on a message to their fellow men. *Wade in the Water* is believed to be an explicit message, instructing slaves on how to avoid capture, possibly by walking in rivers and streams to avoid being detected by hunting dogs.

*Wade in the water children  
 God's gonna trouble the water  
 See that man all dressed in red  
 Well it must be the children that Moses led  
 See that man all dressed in white  
 Well it must be the children of the Israelites  
 God is gonna trouble, oh yes good Lord  
 My God is gonna trouble the water*

**The Conversion of Saul**  
 Z Randall Stroope (1953)  
 Sung in Latin and English  
 Alliance Music

The early Christian church was under persecution by Saul (also known as Paul) and all who "believed" were to be exterminated. This happened directly after the stoning of Stephen, an act witnessed by Saul himself. Saul was later blinded by a light from heaven as he travelled to Damascus, and he was confronted with a voice asking "Why do you persecute me?" This event is known as the conversion of Saul, for he turned away from a life of murder and became a missionary for the Christian faith.

**Tuks Camerata choir members**



**Carmia Maritz**  
 Alto 2  
 BCom (Communication Management ) II  
 Pretoria



**Cassandra Reichert**  
 Alto 1  
 BA (Languages) II  
 Pretoria



**Christopher Oakes**  
 Tenor 2  
 BCom (Informatics) III  
 Pretoria



**Cijlé Nolte**  
 Bass 1  
 BA (Audiology) I  
 Pretoria



**Dominique Pretorius**  
 Alto 1  
 BA (General) II  
 Pretoria







*Murder, harass, bind into chain! Saul!  
Chain, prosecute and harass!  
Why do you persecute me, Saul?  
Why?  
Fall down on your knees, turn hatred  
into love.  
Turn darkness into light.  
Bow down Saul!  
Saul.*

**Even When He is Silent**  
**Kim André Arnesen (1980)**  
Sung in English  
Norsk Musikforlag

Kim Arnesen is an award winning Norwegian composer, best known for his choral compositions. *Even When He is Silent* was commissioned by the St Olaf Festival in Trondheim and is based on a text found scratched onto a wall in a concentration camp during World War II. This work masterfully expresses the sentiment of the text – hope in time of bitter despair, optimising what it truly means to have faith.

*I believe in the sun – even when it is  
not shining.  
I believe in love – even when I feel it not.  
I believe in God – even when He is silent.*

**Indodana**  
**Michael Barrett (1983) Ralf Schmitt (1982)**  
Sung in isiXhosa  
Santa Barbara Music Publishers

Based on an isiXhosa melody, *Indodana* is a Western inspired composition, depicting the pain and sorrow of Christ's crucifixion.

*The Son of our Lord God has  
been crucified.  
We cry, Father Jehova!*

## Tuks Camerata choir members



**Elana Christensen**  
Alto 2  
BMus (Music) IV  
Nelspruit



**Elsabé Pretorius**  
Soprano 2  
BCom (Entrepreneurship) III  
Pretoria



**Emil Paul**  
Bass 1  
BA (Psychology) I  
Paulpietersburg



**Engela Ebersöhn**  
Alto 2  
BEd (Foundation Phase) I  
Pretoria



**Erno Dykman**  
Bass 2  
BA (Drama) III  
Pretoria



**I am the Voice of Africa  
Niel van der Watt (1962)**

Sung in English  
nvanderwatt@boyshigh.com

This anthem was set to music in 1999 on a text written by Lindsay Reyburn. This beautiful composition tells of the wonder that is Africa and what it is to be African. It vividly paints a picture of the beautiful Mapungubwe Kingdom (Limpopo Province), telling of the landscape, the climate, the wildlife and the people.

*Listen! Do you hear it?  
Tune your ear it's quiet hush grows  
Flows from the glowing east, it's an  
incessant hum  
The strum of strings and wings, a million  
things, the rumbling of the dawn.  
Listen! Do you hear it?  
Tune your ears it's the last twitch of twilight.  
The misty half-light of good night  
The maiden rites of sunlight washing  
darkness  
Falling until dawn.  
Mapungubwe.  
The song is as old as time itself, it's the  
voice of an African day.  
You hear it in the bones of Mapungubwe in  
the laughter of children at play.  
It's in the ceaseless thunder of surf, the  
shimmer of a dust laden noon  
Where the drowsy buzz and a gypsy breeze  
chant the rhythm of an ageless tune.  
It's in the liquid trill of the nightjar and the  
soughing of wind across grass  
It's the tumult in a tropical night, or the  
whistles on a thousand paths.  
It's the city throb, the rasp of traffic, it's the  
anthem in the soaring skyline  
It's the jazz in alleys, the street symphony  
that sparkles like an African wine.  
This voice is my voice, the song is my song  
A hymn for the land to which I belong.  
For I am the voice of Africa!*

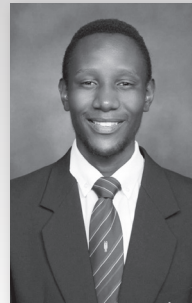
**Tuks Camerata choir members**



**Filecia Olivier**  
Alto 1  
B.Ed ECD (Teaching) IV  
Nelspruit



**Gabriëlla Lekula**  
Alto 2  
BOT (Occupational  
Therapy) I  
Pretoria



**Godfrey Itumeleng Kola**  
Tenor 2  
BSc (Geography and  
Informatics) II  
Pretoria



**Grethe de Jongh**  
Soprano 1  
BA (Speech-Language  
Therapy) II  
Pretoria



**Hanlica Erasmus**  
Soprano 2  
Alumni  
Witbank





**In Tempore Belli**  
**Hendrik Hofmeyr (1957)**

Sung in Latin  
 Commissioned Work

*"In tempore belli* was conceived as a prayer for peace in a time of war, and was commissioned by Michael Barrett, conductor of the Tuks Camerata, for the 11th World Symposium on Choral Music. It starts with a setting of passages from the Old Testament, in which the horrors of violence and oppression are described. From the desolation and destruction caused by the forces of violence, a prayer for peace emerges, based on a traditional South African hymn, *Bawo xa ndi lah le ke yo*, and employing the text of the Agnus Dei from the Latin Mass." - Hendrik Hofmeyr.

*The wicked have drawn the sword,  
 and have bent their bow,  
 to cast down the poor and needy.  
 They slay the widow and the stranger,  
 and murder the orphan.  
 They are cruel and have no mercy;  
 their horses are swifter than leopards,  
 and fiercer than the evening wolves.  
 They fly like the eagle  
 swooping down to devour.  
 They are terrible and dreadful:  
 their voice roareth like the sea.  
 Desolation and destruction are in their  
 paths.*

*Lamb of God, that taketh away  
 the sins of the world,  
 have mercy on us  
 Lamb of God, that taketh away  
 the sins of the world,  
 have mercy on us  
 Lamb of God, that taketh away  
 the sins of the world,  
 grant us peace.*

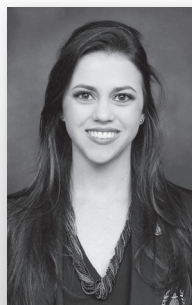
**Tuks Camerata choir members**



**Hendrik van der Poll**  
 Tenor 2  
 BSc (Chemistry and  
 Physics) II  
 Pretoria



**Hildemarie Wiggill**  
 Soprano 1  
 BA (Psychology) II  
 Pretoria



**Hulda Viljoen**  
 Soprano 2  
 BEngHons (Industrial &  
 Systems Engineering) I  
 Pretoria





**Let The River Run**  
 arr. C Hella Johnson  
 Sung in English  
 Hal Leonard

*Let the River Run*, features in the 1988 film "Working Girl", written and originally performed by Carly Simon. The song won an Academy Award the following year for Best Original Song. This arrangement by Craig Hella Johnson was written for *Conspirare* in 2012 and also features on the choir's Grammy Award nominated album, "A Company of Voices".

*Coming to the edge, running on the water  
 Let the river run, let all the dreamers  
 wake the nation  
 Come the new Jerusalem.  
 Silver cities rise, the morning lights,  
 the streets that meet them  
 And sirens call them on with a song.  
 It's asking for the taking, trembling, shaking  
 Oh my heart is aching.  
 We're coming to the edge, running on  
 the water  
 Coming through the fog, your sons  
 and daughters.  
 Come!*

Pianist: Charl du Plessis

**I Love You/What A Wonderful World**  
 arr. C Hella Johnson  
 Sung in English  
 Hal Leonard

In this arrangement, Craig Hella Johnson beautifully combines two classic pop songs, namely *I love you*, by Larry Norman and Randy Stonehill and *What a Wonderful World* by Robert Thiele and George David Weiss. The latter was first recorded by Louis Armstrong in 1967, and the original version was inducted into the Grammy Hall of Fame in 1999.

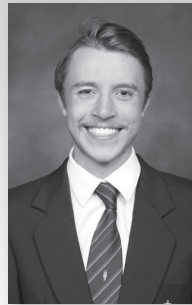
**Tuks Camerata choir members**



**Ingo Meyer**  
 Bass 1  
 BVSc (Veterinary Science) II  
 Rustenburg



**Innocentia Mashiane**  
 Alto 2  
 B.Ed FET (Teaching) III  
 Witbank



**Ivan Louw**  
 Bass 1  
 MBChB (Medicine) I  
 Pretoria



**Jacques Adriaanse**  
 Bass 1  
 BCom (Law) III  
 Potchefstroom



**Jacques van der Westhuizen**  
 Bass 1  
 MEng (Bioengineering) I  
 Pretoria





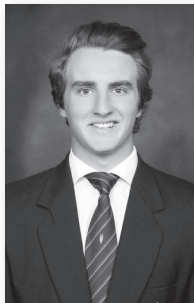
*We can be together, now and forever,  
I love you.  
And when I'm praying, I hear him saying,  
I love you.  
People all over the world, they're  
opening up, they're coming around  
And they're saying: I love you.*

*I see skies of blue and clouds of white  
Bright, blessed day and dark, sacred night  
And I think to myself, what a  
wonderful world.  
The colours of the rainbow, so pretty  
in the sky  
Are also on the faces of the people going by  
I see friend shaking hands, saying "How  
do you do?"  
They're really saying, "I love you".*

*People all over the world, they're  
opening up, they're coming around  
And they're saying: I love you.  
I hear babies cry, I watch them grow  
They'll learn much more than I'll ever know  
And I think to myself, what a  
wonderful world.  
I love you.*

Pianist: Charl du Plessis

## Tuks Camerata choir members



**Jacques Viviers**  
Bass 1  
BSc (Actuarial) I  
Newcastle



**James Paradza**  
Tenor 1  
BMus (Music) II  
Pretoria



**Janilna Purchase**  
Alto 1  
BDram (Drama) I  
Pretoria



**Juliette Marais**  
Soprano 2  
BMus (Music) II  
Pretoria





## Traditional South African Programme

Mbuso Ndlovu and Michael Barrett

### Bayasibiza/Bonk 'abaphandle Traditional isiZulu

Two traditional greeting songs from the Zulu culture, the largest traditional speaking language in South Africa. Before entering a traditional village, visitors needed to announce themselves by calling to the Chief of the tribe. In this rendition, Camerata acts as the visitors' and are asking the audience if they may enter the stage to entertain them.

*People are calling us and they are saying:  
"Come and listen to the Tuks Camerata".  
Call everyone, even those whom are outside.  
Tell them to come in. We've made a  
passage for them. Let them in.*

### Ndawana Traditional Tshivenda

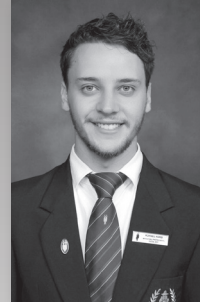
From the Venda culture, Ndawana is a 'game' song played by children. It is equivalent to hopscotch but instead of jumping around the children sing and clap, constantly layering the music to make it harmonically and rhythmically more complex. Contrasting rhythms (played on drums) further complicate the 'game' and in the distance, a 'soloist' can be heard singing in a call-and-response style.

*We found children playing  
Playing games in the river  
The river bird is singing with.*

## Tuks Camerata choir members



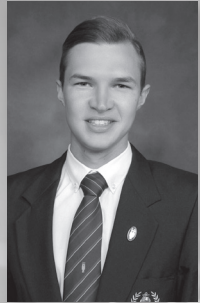
**Jurie Uys**  
Tenor 1  
BEng (Metallurgical) IV  
Witbank



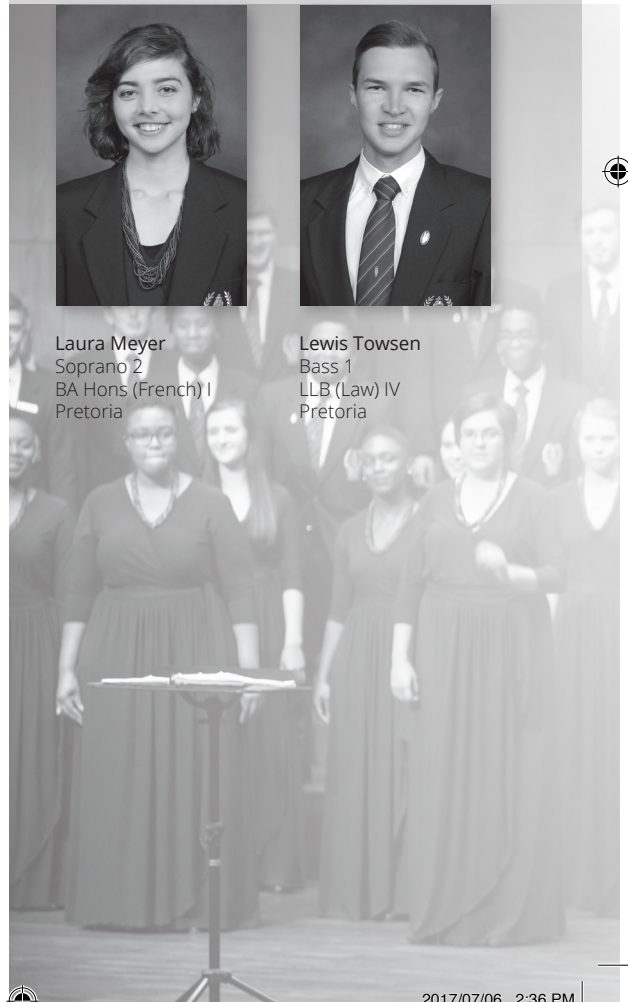
**Kornel Korb**  
Bass 2  
LLB (Law) IV  
Rustenburg



**Laura Meyer**  
Soprano 2  
BA Hons (French) I  
Pretoria



**Lewis Towson**  
Bass 1  
LLB (Law) IV  
Pretoria





## Kwaxabana Oxamu Traditional isiXhosa

From the Xhosa culture, South Africa's second biggest tribe comes a song that originated from the Khoi people, the original inhabitants of our beautiful country. The most telling aspect of this language is the beautiful click sounds which play a vital role in this composition.

*Two monitor lizards are having an argument  
They are in a heated debate  
They are puzzled by a dilemma  
Then (all of a sudden) a Khoi person  
Got caught in the middle (of the disagreement)  
Each (of the lizards) are trying to bribe him  
With a piece of kudu (antelope) meat.*

## Ngothando Mbuso Ndlovu (1982) Sung in isiZulu

Composed by Mbuso Ndlovu, this Isicathamiya style of singing is very prominent amongst the Zulu speakers in South Africa, made famous by groups such as the Ladysmith Black Mambazo. The close harmonies found in this style of music was influenced by jazz singers and groups that visited South Africa in the early 1900's from the United States of America.

*Only through love, can we conquer everything  
There is no situation that can swallow us  
Let us open our hearts and fear nothing.*

## Tuks Camerata choir members



**Liesl Swanepoel**  
Soprano 2  
Alumni  
Pretoria



**Lucas Enslin**  
Bass 2  
BEng (Computer) II  
Pretoria



**Lungelo Moyo**  
Tenor 1  
BEng (Electronic) III  
Johannesburg



**Luyanda Sibanda**  
Tenor 1  
LLB (Law) III  
Bulawayo



**Lynette Boshoff**  
Alto 1  
Alumni  
Pretoria



**Tuba/Gumboot Dancing/  
Namhla kudibene  
Traditional Xitsonga/isiZulu/isiXhosa**

Singing and dancing are intrinsically linked in traditional African music. The one is almost always accompanied by the other. In this beautiful set of songs, the singers engage in traditional gumboot dancing, which originated in the mines of Johannesburg, surrounded by songs of birds and wildlife – representing the magnanimous animal life that is so pertinent to our country. During the difficult apartheid years, black South Africans needed to remind themselves that a better nation is still possible (the image of a dove – *Tuba* - from biblical times). Gumboot dancing is a beautiful tradition in South Africa, but originated through forced labour in the mines during these difficult times. The song ends with this dancing being put to good use in a traditional isiXhosa piece in which the singers rejoice in dancing and singing.

*Look at the dove on that tree.*

*Is it not beautiful?  
When we dance like this, we have neither  
mercy nor grace.  
We are together – the lion and the leopard  
We have to respond.*

**Ha Re Se Re Bina  
Traditional Sesotho**

This traditional piece showcases several traditional Sesotho dance styles. It is a sort of bragging song in which the singers/dancers show off their skills.

*When we dance like this, we have neither  
mercy nor grace.  
Hey you thief. We've been to Mambozana,  
near Port Elizabeth.  
Turn this way. A spotted thick-knee is  
chirping.*

**Tuks Camerata choir members**



**Maggie Gelderblom**  
Soprano 2  
BA (Information  
Design) II  
Pretoria



**Maricelle Immelman**  
Soprano 1  
BEng (Mechanical) I  
Pretoria



**Megan Napier**  
Soprano 2  
BMus (Music) III  
Pretoria



**Megan Roberts**  
Soprano 2  
BSc (Ecology) II  
Witbank



**Megan van der Zwan**  
Alto 2  
BA (Information  
Design) IV  
Pretoria



**Michael-John Reeler**  
Bass 2  
LLB (Law) III  
Pretoria







**Modimo**  
Traditional Sesotho

A traditional church song from the Sesotho culture.

*We thank God for all that He has done for us; our sins have been forgiven.*

**Tuks Camerata choir members**



**Mishka Pillay-Young**  
Alto 1  
BEng (Industrial) II  
Pretoria



**Montaigne Campher**  
Soprano 1  
BMus (Music) I  
Pretoria



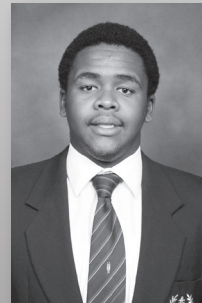
**Motshwane Pege**  
Tenor 1  
BMus (Music) I  
Johannesburg



**Mpumelelo Manyathi**  
Tenor 2  
BSc (Meteorology) I  
Pietermaritzburg



**Nanri Botes**  
Alto 1  
BMus (Music) II  
Bronkhorstspuit



**Ndabenhle Shazi**  
Tenor 2  
BCom (Supply Chain Management) III  
Durban



## Tuks Camerata choir members



**Nicci Lombard**  
Alto 2  
BA (Information Design) III  
Pretoria



**Nicolaide Ndlovu**  
Alto 2  
BA (Psychology) III  
Swartklip



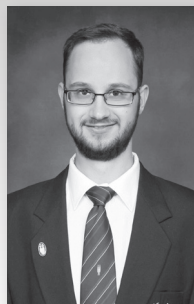
**Nonsikelelo Mbense**  
Alto 2  
BSc (Human Physiology, Genetics and Psychology) III  
Pietermaritzburg



**Raine Pienaar**  
Tenor 1  
BMus (Music) III  
Pretoria



**Rivon Pretorius**  
Soprano 1  
BA (Fine Arts) III  
Pretoria



**Robert Burr Dixon**  
Bass 2  
BEng (Mechanical) II  
Pretoria



**Ruhané Erasmus**  
Soprano 2  
BA (Languages) I  
Witbank



**Samantha Chishiri**  
Alto 1  
BSc (Human Physiology) III  
Harare





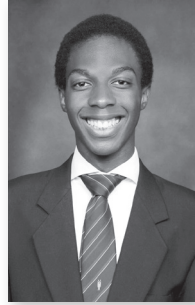
## Tuks Camerata choir members



**Sarel Duvenage**  
Bass 2  
BEng (Electronic Engineering) IV  
Pretoria



**Simon Dey**  
Bass 1  
Alumni  
Pretoria



**Siwakhile Maseko**  
Bass 2  
BCom (Informatics) II  
Centurion



**Suzanne van Staden**  
Soprano 2  
Alumni  
Johannesburg



**Tayla Scott**  
Alto 1  
BA Drama III  
Durban



**Tebatso Molapo**  
Tenor 2  
BA (Music) III  
Ladysmith



**Tharine du Plooy**  
Soprano 1  
BCom Hons (Human Resources) I  
Kempton Park



**Tjaart Prinsloo**  
Bass 1  
BA (Drama) III  
Rustenburg



**Travis Alexander**  
Bass 1  
MCom (Accounting Sciences) I  
Pretoria



**Wandisa Maphalala**  
Alto 1  
BPolSci (International Relations) I  
Pretoria



**Willem van Wyk**  
Bass 2  
BScQS (Quantity Surveyor) I  
Kempton Park



**Xoliswa Ndidi**  
Alto 2  
BCom (Accounting Sciences) II  
Boksburg

