



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities

Fakulteit Geesteswetenskappe
Lefapha la Bomotheo

Dean's Concert

**NOTES ON THOUGHT AND FEELING:
CREATIVITY, INTELLECT AND MUSIC**

100 Years of Humanities

7 April 2019 | Musaion

It is the Faculty of Humanities' centenary year (1919 – 2019), and much has happened over the past hundred years that was shaped by our shared histories. Milestones are node events that urge us to reflect on the past, make sense of the present and ponder the future. Over the course of this year, the Faculty will be engaging in and reflecting on the decades that have passed, our points of pride and also of difficulty, the challenges, the accomplishments and the people that have made them, and the ideas that have shaped and are shaping this Faculty. Between 1919 and 2019 the Faculty has had 16 deans. Since 1930, when UP received university status, the Faculty has awarded over 4 500 master's degrees and 1 216 doctorates (including honorary doctorates). Our Faculty currently has 243 staff (172 of whom are permanent academics, excluding finance and Human Resource personnel). Our total student cohort for 2019 is approximately 5 428.

Today's Dean's Concert inaugurates our centenary year, during which we will host several distinct and diverse activities. We are focused on looking back with retrospection, but also on being deliberately forward-looking and aspirational in ways that strategically support, improve, expand and enhance our Faculty's academic and creative projects to best serve the University and our country. We look forward to the opening, later this year, of the Javett Art Centre at UP, a creative laboratory connecting Hatfield (and the broader Pretoria community) to the University. The Centre will join others in bringing South Africa and Africa's art to the world, and the world's art to South Africa.

Our Faculty demonstrates an evolving identity and a work in progress shaped by a diverse community of scholars, teachers, researchers/scientists, students, practitioners, artists and support staff. Our developing identity is also about our capacity to strive in dynamic and complementary ways (with the best intentions, foresight and bold steps) to cultivate the finest standards expected of disciplines in the liberal arts tradition. Indeed, these are

fundamental to what we conceive of as transformative education in the pursuit of knowledge and engaged citizenship. Our vision is made possible by dialogic engagement and active joint endeavours that enable us to also work beyond bounded disciplines.

Central for us is the role that the humanities, arts and social sciences play in developing the knowledge economy and advancing the human resource development needs of the country. We recognise that the humanities have a vital function in our cultural, social and political lives. Our vision is supported by deliberate attempts to foster creativity, promote social justice and facilitate scholarship that advances the transformation of local and global communities. This, in turn, is sustained by a mission that views the humanities as a field to be fostered in a research-intensive context through collaboration, exchange and funded scholarly/creative projects that result in lifelong learning among staff, students and the broader society.

We are also proud on this occasion to launch the School of the Arts that brings the former departments of Music, Drama and Visual Arts into a single school. It is also the home of the UP Symphony Orchestra, the Camerata choir, theatres, galleries and concert halls. As Dean of the Faculty of Humanities, I am immensely proud of all that the Faculty has achieved. The School of the Arts will today showcase the excellent musical talents of colleagues who are central to training a new generation of students. At a time of competing priorities, the 'soft power' of music and culture should not be forgotten – music, like other art forms, sometimes shapes us in ways that we do not realise and that do have impact.

I trust that you will enjoy what we have on offer today. We hope that each of you will remain a friend of this Faculty as we embrace the century ahead.

PROFESSOR VASU REDDY

Dean: Faculty of Humanities

PROGRAMME

Programme Director

Professor Maxi Schoeman

Deputy Dean: Postgraduate Studies and Research Ethics

Message of Celebration

Professor Tawana Kupe

Vice-Chancellor and Principal

Message of Congratulation

Professor Norman Duncan

Vice-Principal: Academic

Message of Congratulation

Winnie Senoamadi

Chair: House Humanities

Welcome and Introduction

Professor Vasu Reddy

Dean: Faculty of Humanities



Concerto for 3 pianos in D minor, BWV 1063

JS Bach (1685 – 1750)

Soloists: Tessa Rhoodie, Ben Schoeman, Wessel van Wyk



Piano Concerto No. 2 in F major, Op. 102

D Shostakovich (1906 – 1975)

Soloist: Ben Schoeman



Plea for Africa

SJ Knox-Bokwe (1855-1922) (arr. J.P. de Villiers)

Soloist: Phuti Matuba

O Mimì, tu più non torni from La Bohème

G Puccini (1858 – 1924)

Soloists: Mxolisi Duda, Phuti Matuba



Thula Baba

Traditional Zulu lullaby (arr. J.P. de Villiers)

Soloist: Hanli Stapela



Weeping

D Heymann (b. 1960) (arr. J.P. de Villiers)

Soloist: Mxolisi Duda



Vissi d'arte from Tosca

G Puccini (1858 – 1924)

Soloist: Hanli Stapela



Bella figlia dell'amore from Rigoletto

G Verdi (1813 – 1901)

Soloists: Hanli Stapela, Monica Mhangwana, Mxolisi Duda, Phuti Matuba

PROGRAMME NOTES

As we celebrate 100 years of the Faculty of Humanities, I trust you will enjoy this musical journey depicting lost love, new love, personal and collective human agendas, overcoming suffering and celebrating life.

Gerben Grooten, Conductor

JS Bach

Concerto for 3 pianos in D minor, BWV 1063

This is among the first concertos for keyboard instruments ever composed. In the mid-19th century the work, advertised as Bach's 'triple concerto', became part of the concert repertoire of Felix Mendelssohn, and he performed it with Franz Liszt and Ferdinand Hiller at the Gewandhaus in Leipzig, where he was director. Robert Schumann described the concert as 'joyous hours of music such as one does not experience otherwise for years at a time.'

D Shostakovich

Piano Concerto No. 2 in F major, Op. 102

Shostakovich composed this concerto in 1957 for his son Maxim's 19th birthday. Maxim premiered the piece during his graduation at the Moscow Conservatory. The motif arriving in the third movement in 'Hanon' piano methodology mode, with scales in sixths and semiquaver runs, is a joke for Maxim's piano graduation. It is an uncharacteristically cheerful piece, much more so than most of Shostakovich's works.

SJ Knox-Bokwe

Plea for Africa

This composer was a South African journalist, Presbyterian minister and one of the most celebrated Xhosa hymn writers and musicians. He was a member of a committee, composed of Africans and members of the United Free Church of Scotland, to establish a college of higher education for South African men and women. As a result, largely on the strength of donations collected among the people, Fort Hare College was opened in 1916.

G Puccin

O Mimì, tu più non torni from La Bohème

At the beginning of the wonderful Act IV, Marcello and Rodolfo are pretending to work, though they are primarily bemoaning the loss of their respective loves, Musetta and Mimì.

Traditional Zulu lullaby

Thula Baba

A mother comforting her baby, telling it to be quiet. Daddy will be back in the morning.

D Heymann

Weeping

Weeping had its debut in South Africa in 1987, as a protest song. The first recording of *Weeping* was by Bright Blue, a South African band in which the composer played keyboards. That version included a brief instrumental reference to *Nkosi Sikelel' iAfrika*. There have been several recordings of *Weeping* released since then, including one by world renowned singer Josh Groban and Ladysmith Black Mambazo in 2006 as a warning against human oppression.

G Puccin

Vissi d'arte from Tosca

'I lived for art, I lived for love,
I never harmed a living soul!
With a discreet hand
I relieved all misfortunes I encountered.'

G Verd

Bella figlia dell'amore from Rigoletto

Verdi demonstrates with this quartet, which becomes the climax of the opera, that he is the master of the human voice at his time. The *Rigoletto* quartet is sung by the four key characters of the opera and is an intricate musical depiction of the four personalities and their overlapping agendas: Each of the four voices in the quartet is beautifully tuned to its character's role. But the four parts also come to depict a change in those characters' relationships with one another.

MESSAGE: HEAD, SCHOOL OF THE ARTS



PROFESSOR ALEXANDER JOHNSON

Head: School of the Arts

The Dean's Concert, inaugurated in the centenary year, will in future become one of the flagships of the University of Pretoria (UP), the Faculty of Humanities and the new School of the Arts. We are privileged to host this event as a showcase of the distinguished musical talent of our students and staff.

Known as the Department of Music until 2018, the music programme at UP is one of the largest in South Africa and a vibrant hub of musical and academic activity, built on a legacy of excellence spanning over six decades. The Department of Music was opened in 1960 by Prof CH Rautenbach with a philosophical vision to contribute to the spiritual, cultural and musical progress of all South Africans, and has since produced more than 2 335 graduates under the leadership of nine heads of department.

From 2019, the former Department of Music (erroneously known as the Musaion) forms part of the new School of the Arts, having amalgamated with Visual Arts, Drama, Museum Studies, Tangible Heritage Conservation Studies, Digital Visual Culture Studies and Arts Therapies. From its humble beginnings in 1960, the Department of Music has grown extensively, offering a broad range of undergraduate and postgraduate degree programmes covering classical music,

jazz, African music, music technology, opera studies, music therapy and performing arts.

Currently, both the UP Symphony Orchestra (UPSO) and the UP Symphonic Winds (UPSW) form entities of the School of the Arts and present a platform of cultural expression and identity at the University. The UPSO has been in existence since the re-establishment of the Department of Music in 1960. Both ensembles, through their unique repertoire and diverse array of participants, showcase the profoundly complex past and present of South Africa, as well as a repertoire that encapsulates all facets of music, including Western art music and world music. The ambience of the concert hall is an ever-changing experience for the listener. With the intention of changing emotional perceptions, both ensembles, as well as the diverse choirs (the UP Ovuwa Cultural Ensemble and the Tuks Camerata) strive to entertain and stimulate the audience.

It is envisioned that, in the newly formed UP School of the Arts, music will continue to be a leading national academic locus, producing the most distinguished postgraduate researchers and prolific creative talent and performing artists in the country.

Conductor | Gerben Grooten



Gerben Grooten became involved in music at an early age. He travelled with orchestras from the age of 14, was admitted to the conservatory in Rotterdam at age 16 and has performed, toured, lectured and recorded worldwide.

He studied with many great conductors like Valery Gergiev, Arie van Beek and Claudio Abbado, and percussion masters like Robert van Sice and Randy Max. He holds degrees in classical orchestral percussion and choir and orchestra conducting, and plays piano and cello. Gerben's heart has always been in music education. When he was 25, he became the deputy director and project coordinator of a creative arts institution. Since then, he has worked with various ensembles, orchestras and choirs as a conductor, and with organisations and universities around the world as a lecturer.

In January 2005, Gerben and his wife, Mieke, came to South Africa to be involved in music and art education.

He is currently the creative director for the Hatfield Art Centre, comprising two music schools, a full-time academy, a music publishing house and a recording company. His uniquely developed local curriculum has been implemented in academies in eight countries.

Gerben has been lecturing in orchestral conducting at the University of Pretoria since 2010 and has been a full-time lecturer and resident conductor since 2018. He regularly conducts South African orchestras such as the Free State Symphony Orchestra, the Unisa Foundation Symphony Orchestra, the Cape Festival Opera, the Eastern Cape Philharmonic, the Johannesburg Philharmonic and the Johannesburg Festival Orchestra.

He is excited about the incredible amount of young talent in this country and is certain of his calling in South Africa. He loves the people and the academic and entrepreneurial opportunities that the country presents.

Pianist | Wessel van Wyk



Wessel van Wyk is one of South Africa's best-known classical pianists. On completion of his music training in Austria, where he won first prize in the International Bösendorfer Piano Competition in Vienna, he returned to South Africa to establish himself as one of this country's most active and versatile musicians.

In a career spanning three decades he has become renowned for his solo performances, as a soloist with symphony orchestras and as a collaborative music partner to numerous instrumentalists and singers.

Wessel's commercial recordings feature frequently on local radio stations. His 'Piano Favourites' CDs have become classical best sellers, with volumes 2 and 3 receiving SAMA nominations.

He is an associate professor in the School of the Arts at the University of Pretoria, where he coaches piano and chamber music. He obtained a DMus (Performing Arts) from UP in 2001, the first musician to receive this degree in South Africa.

Pianist | Tessa Rhoodie



Tessa Rhoodie obtained the BMus, BMus Hons and MMus degrees at the University of Potchefstroom and DMus (Performance) degree at the University of Pretoria.

She has obtained the following Performer's Licentiates in Piano with Distinction: Licentiate of the Trinity College of Music in London; Licentiate of the Associated Board of the Royal Schools of Music in London and Performer's Licentiate of the University of South Africa (UNISA). Between 1987 and 1992 she wins the piano category of several National competitions, such as the ATKV Forte competition. She annually receives full scholarships from the FAK throughout her academic career and wins the Nina Barry UNISA bursary for overseas study. In 2000 she received an award for her book on Piano tuition from the National Arts Council. She wrote several articles on piano technique for *The South African music teacher* and *Musicus*.

Tessa has adjudicated and chaired several national competitions since 2003 (including Artscape and Musiq)

and has been performing as official accompanist for several national and international competitions since 1992. She was head of the music department at Pro Arte from 2002 to 2004. She is on the panel of examiners for Unisa and is part of a panel of five compiling the 2016 piano syllabus for Unisa. She received master classes from such acclaimed pianists as Stephen de Grootte, Abbey Simon, Karl-Heinz Kammerling, Lazar Berman and Jan Wijn. Tessa received teacher's recognitions from Unisa for teaching the winner of the PJ Lemmer Performance Licentiate overseas study bursary in 2011 and the winner of the Philip Moore Competition in 2018.

She is currently a lecturer at the University of Pretoria, where she teaches piano, piano methodology, chamber music and aural training. She is also involved in the supervision of postgraduate students.

Pianist | Ben Schoeman



Ben Schoeman the South African pianist and Steinway Artist is a senior lecturer in music at the University of Pretoria. He has won several awards, including the first grand prize at the 11th Unisa International Piano Competition in Pretoria, the gold medal at the Royal Overseas League Music Competition in London, the Standard Bank Young Artist Award, the contemporary music prize at the Cleveland International Piano Competition in the USA, and the Huberte Rupert Prize from the South African Academy of Arts and Sciences.

He has given solo, chamber music and concerto performances in such prestigious concert halls as the Wigmore, Barbican, Cadogan and Queen Elizabeth halls in London, Carnegie Hall in New York, the Konzerthaus in Berlin, the Gulbenkian Auditorium in Lisbon, Teatro Vittoria in Turin, the Fondazione Cariplo Auditorium in Milan, the Durban and Cape Town city halls and the Romanian Athenaeum in Bucharest. He has performed

at international festivals in London, Edinburgh, Chester, Bucharest, Grahamstown and Ottawa.

Schoeman studied in Pretoria, Imola, Florence and London with renowned professors such as Joseph Stanford, Louis Lortie, Michel Dalberto, Boris Petrushansky, Ronan O'Hora and Eliso Virsaladze. He obtained a doctorate in music from City, University of London and the Guildhall School of Music and Drama with a thesis on the piano works of the eminent South African composer Stefans Grové. His solo album, featuring works of Franz Liszt, is available under the TwoPianists Records label, and he has recorded music of Rubinstein and Rachmaninoff with cellist Anzél Gerber. His performance in London with pianist Tessa Uys of Beethoven's Symphony No 9, arranged for piano duet by Xaver Scharwenka, was recorded for broadcast on national television.

Soprano | Hanli Stapela



Hanli Stapela is coordinator of the Classical Voice and Opera Studies programme in the School of the Arts at the University of Pretoria.

While investing most of her time in inspiring young singers to excel and creating opportunities for them to grow, she still performs and records regularly. She enjoyed an illustrious career as one of South Africa's foremost sopranos and performed all over southern Africa, as well as in the USA, France, Germany, the UK and Lithuania.

During her years as principal soloist at the Performing Arts Council of the Transvaal (PACT), she performed an extensive list of operatic roles as principal soloist. She has

sung with all the major orchestras in the country. Many of her performances were televised, and her recordings are often played on national radio. During the past two decades she has received several awards for performance excellence, including two Vita awards, the OPISA (Opera South Africa) prize and the South African Airways Award for overseas studies which enabled her to study in Italy. She also lived in the USA for many years, where her interest in American vocal compositions was piqued.

Mezzo-soprano | Monica Mhangwana



Monica Mhangwana is a mezzo-soprano and a student of Dr Hanli Stapela. She was a chorister in the UP Youth Choir for four years. She made her solo debut at the Wakkerstroom Music Festival in 2015 singing well-known classical and popular songs. In August 2016 she was an assistant facilitator in the Joy of South African Music workshops for the Choralies Music Festival in France. She was chosen to sing as the soloist for the University of Pretoria's prestigious annual Principal's Concert four years in a row (2015 – 2018), singing in African jazz, contemporary, and Western classical styles.

Monica has already toured nationally and internationally as part of various music ensembles. She was selected to sing as a soloist in the St John's Passion by JS Bach in May 2018, and in November 2018 she was a lead vocalist of the Phuti Sepuru Quintet, which represented South Africa in the Seychelles, singing African jazz tunes and participating in a cultural music exchange workshop with the Mahé Chamber Choir.

Monica intends to continue on her path of musicianship and pursue a professional career in music.

Tenor | Mxolisi Duda



Mxolisi Duda was born in Cradock in the Eastern Cape. He is an alumnus of the Hartt School of Music and the New England Conservatory in the USA, where he obtained his bachelor's and master's degrees in music.

A singer, vocal coach/teacher, music competition adjudicator and choral music clinician, Duda is a versatile, talented musician who works in the United States and South Africa, where he holds music clinics and work-shops. As a performer, he has had the honour of singing lead tenor roles in operas such as Mozart's *Don Giovanni*, *The marriage of Figaro*, *The Magic Flute*, Gilbert and Sullivan's *Trial by Jury*, *The Merry Widow*, Offenbach's *Orpheus in the Underworld*, and the abridged performance of *Massenet's Cendrillon*.

This is his fifth year as Manager and Artistic Director of the UP Ovuwa Cultural Ensemble.

Baritone | Phuti Matuba



Phuti Matuba was born in Polokwane in the beautiful province of Limpopo. Phuti started singing professionally under Lorraine Havemann as his singing teacher and he completed his music studies at Unisa under the supervision of Antoinette Olivier.

He completed his BTech (Theatre and Performing Arts Technology) in 2005 and went on to join the Black Tie Ensemble under the directorship of Mr Neels Hansen and Dr Mimi Coertse at the South African State Theatre, where he was involved in classical concerts and operas such as Mascagni's *Cavalleria rusticana*, and Donizetti's *L'elisir d'amore* and *Lucia di lammermoor* to name but a few. He was also part of Opera Africa's production of *Aida* in 2008. Phuti provided the singing voice-over for the 2015 Mzansi Magic movie *Ingoma*. He was appointed as theatre manager in the Department of Facilities Management in 2010.

As a theatre and production manager, performer and theatre technician, Phuthi is regularly invited to be part of local and international productions.

HISTORY OF THE FACULTY OF HUMANITIES (1919 – 2019)



PROFESSOR KAREN HARRIS
HOD: Historical and Heritage Studies
Director of the UP Archives

The Faculty of Humanities was formally constituted by the Senate of the Transvaal University College (TUC) in May 1919. It comprised the arts subjects that were offered when the TUC began classes at Kya Rosa in Skinner Street in 1908. At the time, the first three lecturers in the arts taught Greek, Dutch, Latin, Philosophy, German, English and French to 32 students, with History and Psychology being added in 1909. Over the next two decades, the staff and student numbers in arts increased to 25 and 511 respectively, which led to the relocation of the TUC to the Old Arts Building on Hatfield Campus along with the additional subject offerings of Geography, African Languages, Anthropology and Sociology.

At its inception, the TUC was the only bilingual tertiary institution in the country, and it maintained this status until just after it attained full university status in 1930. In 1932, Afrikaans became the only medium of instruction, while the Faculty continued to add more disciplines to its curriculum. By the middle of the 20th century, Dutch Cultural History, Ethnology, Afrikaans Literature, Physical Education and Library Science were also being taught to a cohort of arts students exceeding 1 000. It was at this time

that the first honours degrees were instituted, followed by master's and doctoral degrees shortly thereafter. The next quarter of a century saw the Faculty move to the New Arts Building (currently Theology) and introduce classes on the History of Art, Speech Pathology, Criminology, Music Science, Dramatology, Political Sciences and International Relations, Archaeology and Social Work. This expansion necessitated the construction of the largest building on campus and the tallest skyscraper in Pretoria, the iconic Human Sciences Building, which was officially opened in 1977 to accommodate this burgeoning Faculty.

As disciplines evolved and discourses changed, the Faculty's departments merged and transformed, mirroring the latest developments in global knowledge production. After a century, the Faculty currently boasts 16 academic departments, a newly established School of the Arts, five centres and two units, all of which contribute to research output, teaching and learning, as well as community service. The Faculty also hosts a range of student societies and associations, as well as choirs and ensembles.

