

**Nelson Mandela University South Campus Concert Programme  
Friday 5 October, 19:30 in the Auditorium**

**'Transcript', South African IVC (International Viola Congress)  
Rotterdam Programme, (Viola and Piano)**

**Performed by *Elmarie van der Vyver* (viola) and *Mathilda Hornsveld* (piano)**



- Niel van der Watt* Flowers of the Drakensberg  
Varkblom (Arum Lily) – Zantedeschia albomaculata  
Kruidjie-roer-my-nie (Gurty-touch-me-not) - Melianthus villus  
Krismisklokkies (Butter lily) – Littonia modesta  
Pynappelblom (Pineapple Flower) – Eucombus humilis  
Wilde Braambessie (Wild Blackberry) – Rubus cuneifolius  
Sewejaartjies (Everlastings) – Helichrysum squamosum  
Suikerbos (Sugar bush) – Protea simplex
- Franco Prinsloo* Sonatina for Viola and Piano \*  
1. Introduzione  
2. Scherzo  
3. Song  
4. Transcription  
5. Finale
- Pieter Bezuidenhout* Pictures from the West – Transcriptions for Viola \*  
1. A Green Stream  
2. A Song of a Girl Loyang  
3. An Autumn Evening in the Mountains  
4. Toward the Temple of Heaped Fragrance
- Franco Prinsloo* The Broken String \*  
*Pieter Bezuidenhout* Five African Dances \*  
1. *Indlamu* – Traditional Zulu warrior dance from South Africa  
2. *Moribayasa* – Traditional Fertility dance of the Malinke people of Guinea  
3. *Atilogwu* – Acrobatic dance from Eastern Nigeria  
4. *Aduma* – Coming of Age dance of the Maasai people of Kenya  
5. *Eskista* – Community dance from Ethiopia

\* World Première

*Flowers of the Drakensberg* by **Neil van der Watt** was composed for Elmarie van der Vyver and Mathilda Hornsveld. van der Watt – an avid walker in and regular visitor to the Drakensberg – chose indigenous flowers that he saw next to the walking trails as the inspiration for each movement.

**Pieter Bezuidenhout** says about his *Pictures from the West*: “Departing from the paintings and the poetry by the Chinese artist Wang Wei, the work for Soprano and Harp *Pictures from the West*, explores the dynamic relationship between the experience of nature and the observation thereof. The composer transcribed the work for viola and piano for the South African viola player, Elmarie van der Vyver. The work embodies the narrator’s (the poet) experience of being in nature; not partaking but simply observing. *Pictures from the West* is imbued with various harmonic and rhythmic elements found in the Chinese, African and Western musical traditions. This mixture of musical elements allows the listener an interesting vantage point into the composer’s experience of these poems”.

*The Broken String* by **Franco Prinsloo** for solo viola explores the poetry of the nineteenth century /Xam poet, *Diä!kwain*:

*“Men broke the string for me  
and made my dwelling like this.  
Men broke the string for me  
and now  
my dwelling is strange to me.  
My dwelling stands empty  
because the string has broken,  
and now  
my dwelling is a hardship for me.”*

*Five African Dances* by **Pieter Bezuidenhout** is an exploration of the harmonic, melodic and especially the rhythmical traditions of five specific cultures from Africa. African dance refers mainly to the dance of Sub-Saharan Africa, and more appropriately African dances because of the many cultural differences in musical and movement style. Many sub-Saharan languages do not have a word for *rhythm*, or even *music*. Rhythms represent the very fabric of life and embody the people’s interdependence in human relationships. Dances teach social patterns and values and help people work, mature, praise or criticize members of the community while celebrating festivals and funerals, competing, reciting history, proverbs and poetry; and to encounter gods. Traditional dance in Africa occurs collectively, expressing the life of the community more than that of individuals; transcribing social cohesion into music and rhythm. The relationship between the community and the individual is expressed through the relationship of the viola and the piano.