

**Nelson Mandela University South Campus Concert Programme
Sunday 7 October, 19:30 in the Auditorium**

**Chamber Concert – ‘Tribute to Madiba’
NMSA Submissions and Nelson Mandela University Collaboration**

- John Simon* *A Peal of Bells* for cello and piano
Cameron Cordell (cello) and Erika Bothma (piano)
- Malcolm Dedman* *In Honour of Madiba* for flute, viola and piano *
Kirsti Limbert (flute), David Bester (viola) and Erika Bothma (piano)
- Douglas Scott* *Entsha uphazamisa umhlangano* for solo clarinet *
Mieke Struwig (clarinet)
- Lise Morrison* *Mamela, mamela, mamela!* for solo violin **
David Bester (violin)
- Douglas Scott* *Keyboard Suite* for any keyboard instrument *
Erika Bothma (piano)
- Malcolm Dedman* *The Passing of an Icon* for soprano, string quartet, percussion and piano *
Karika le Roux (soprano), David Bester (violin 1), Sasha-Lee Miles (violin 2), Elmarie van der Vyver (viola), Cameron Cordell (cello), Simbulele Deli (percussion) and Erika Bothma (piano)

***** Interval *****

- Hendrik van Blerk* *Breezway* for brass quartet *
*Jarryd Barnard (French horn), Henru van Zyl (trumpet),
Chadley Johnson (trombone), Tiago Vital (tuba)*
- John Simon* *Sonatina for Two Flutes* **
Adria van der Merwe and Jonathan Hughes (flutes)
- Paul Richard* *Tout les matins du monde* for clarinet, alto saxophone and audio *
Tiaan Uys (clarinet), Paul Richard, (alto saxophone)
- Malcolm Dedman* *Dance of Africa* for violin and piano **
David Bester (violin), Erika Bothma (piano)

* World Première

** South African Première

John Simon says that his *A Peal of Bells* was composed in Cape Town in 2006. It has some of the characteristics of a nocturne, perhaps as a result of its having been composed after dark when his senses are most acute. As in many of his other works, the sound of imagined bells plays a significant role. However, no religious significance should be read into this idiosyncrasy. Three thematic ideas dominate the piece, and towards the end they build into a powerful climax before unwinding, the music closing with yearning expressiveness.

His *Sonatina for Two Flutes* is an arrangement of his four-movement *Sonatina* for solo flute. In the solo version the melodic and harmonic possibilities are never fully realised. Here they grow through the *mutual* symbiotic relationship between the players. Apart from the impetuous first movement, the music frequents a mainly idyllic world with expressiveness at its core. Each movement has a descriptive subtitle: ‘Into the Fray’; ‘Gently Nostalgic’; ‘Haydonia’; and ‘Fast Idyll with Bird Song’. The arrangement was made in the UK in 1978 for two of John’s students, both keen flautists.

In Honour of Madiba was conceived by **Malcolm Dedman** at the time Nelson Mandela was admitted to hospital at the age of 94 for approximately three months (he celebrated his 95th birthday whilst in hospital). Malcolm felt it was time for a concert piece to be written that reflected on some of his life, notably his long stay in prison during the apartheid years and to praise his vision for a New South Africa for people of all races to live in peace and harmony as well as to reduce the widespread poverty through education.

Douglas Scott says of his *Entsha uphazamisa umhlangano* (*The meeting is interrupted by the new arrival*): "Part of a series of character pieces for unaccompanied instruments, "Uphazamisa" is programme music without a programme. The title is intended to be more descriptive of the piece itself than anything exterior to the music. The "meeting" is illustrated by the serious tone of outer sections, while the new arrival mocks the participants in the central section. Both the audience and performer are invited to allow their imaginations to run rampant as to the meaning or relevance."

He also says of his *Keyboard Suite*: "Despite its rather staid and conformist appearance, the *Keyboard Suite* is a work that drinks deeply from the well of meta-modernism. The large scale formal structure is, at first glance, that of a four movement sonata: Moderate-Dance-Slow-Fugue, but closer inspection should reveal very little in the way of compliance. In reality, the work is semi-autobiographical in nature and the whole suite represents a subtle subversion of the notion of abstract music embodied by such forms as the classical keyboard sonata and the fugue, but without the cynicism commonly associated with postmodern treatments. It is a serious work, even pragmatic, which does not take itself too seriously, instead wearing its ideological commitments rather lightly."

Lise Morrison says of her *Mamela, mamela, mamela!*: "'Mamela' translates to "listen" and, because I imagined this piece to very intimate and personal and because of the gentle rhythmical quality of it, I named it as such. I was interested in portraying speech in a piece and a general tendency to interrupt, digress and repeat formed a structure for the piece - some sounds, some silences. It is based in some small tributes, some small recollections and some other "Weerspieëlings" or reflections (and the conversations between them)."

The Passing of an Icon by **Malcolm Dedman** is in two major sections: the first is purely instrumental, expressing the shock at the moment of Madiba's passing as well as a reflection on his character and life that were presented during the period of mourning that followed; and the second section is a setting of the words, written by the composer for this piece:

*You have now been taken from us,
Our hero, from this world.
You had a powerful vision
Of peace, unity and reconciliation
And how this can be achieved.
This is your legacy, a legacy
To which we must all aspire.
Whilst missing you, Madiba,
We thank you for your sacrifices.
May you now live in the Light for evermore.*

Hendrik van Blerk says of his *Breezeway*: "The title is taken from a poem of the same title by John Ashbery. Other sources of inspiration include the ambient music of Brian Eno and Venda Tshikona".

Paul Richard says of his piece: *Tous les Matins du Monde* (*All the Mornings of the World*) is an audio-scape of mornings in various metropolis regions across the globe where after the waking alarm has sounded it is difficult to stop the machine (treadmill) of daily routine. Most people instantly channel their busy routines and seem to follow the same direction. This piece transports the listener to cities ranging from Paris to Johannesburg and from New York to Vienna through Marrakech.

Dance of Africa by **Malcolm Dedman** is based on three short West African rhythmic cells which would normally be played on instruments such as congas, clave and cowbell. It develops melodic and harmonic material based on these rhythms, as well as a mode written especially for this piece – A Bb C Db E F# G A. The manner in which it uses these rhythms and mode suggests a blend, or fusion, of African and Western musical styles.