

cpo
SPRING PROGRAMME



WAGNER
S P E C T A C U L A R

JEREMY SILVER *Conductor*
VALERIJA ILJIN *Soprano* • **OWEN METSILENG** *Tenor*



Opening Notes

CEO and Artistic Director **Adriaan Fuchs**

This Concert

For any modern symphony orchestra, mastering Wagner's richly textured scores is an essential part of its artistic development. These extraordinary works challenge musicians to perform at the highest level while enriching the orchestra's collective sound, colour and experience. This evening's concert, presented in collaboration with Opera UCT, represents another important step in building a lasting Wagner performance tradition in Cape Town.

W

elcome to the final concert of our Spring Symphony Season.

This evening's all-Wagner programme marks an important milestone in the Cape Town Philharmonic Orchestra's artistic journey. As one of history's most influential composers, Wagner remains essential to the development of any modern symphony orchestra. His scores demand exceptional technical skill, musical sensitivity and orchestral discipline while opening a remarkable world of colour, drama and expression. My sincere thanks go to Jeremy Silver and Opera UCT for their partnership in bringing this ambitious collaboration to life.

As we conclude our Spring Season, we can reflect on an exceptional journey through the orchestral repertoire. From Strauss's *Don Juan* and Kelly-Marie Murphy's *Dark Nights, Bright Stars, Vast Universe*, to Arvo Pärt's *Cantus in memoriam Benjamin Britten*, the rare opportunity to hear Shostakovich's final Symphony No. 15, an all-Brahms celebration, and tonight's exploration of Wagner's greatest music dramas, we have shared programmes of remarkable breadth and ambition. Along the way, we have welcomed distinguished artists including Daniel Raiskin, Bernhard Gueller, Jeremy Silver, Leo Gevisser, Jordan Brooks, Lise de la Salle, Filippo Gorini, and tonight's soloists, Valerija Iljin and South Africa's own Owen Metsileng.

Subscription renewals for our Summer Symphony Season, beginning on **5 November**, are now open. I hope you will join us for another inspiring season of orchestral music.



Please switch off mobile phones.
No video recording. Photography only
before or after each work performed.

The CPO gratefully acknowledges Le Lude and Av's Gifts & Flowers for gifts to our guest artists, and the Friends of Orchestral Music for sponsoring tonight's pre-concert talk.

24 SEP 2026 AT 19:30
CAPE TOWN CITY HALL

A WAGNER SPECTACULAR

PRESENTED IN COLLABORATION WITH OPERA UCT

JEREMY SILVER Conductor

VALERIJA ILJIN Soprano

OWEN METSILENG Tenor

Overture to *Der fliegende Holländer*

Approx. 10 mins

Entry of the Gods into Valhalla from *Das Rheingold*

Approx. 8 mins

Scene 3 from Act I of *Die Walküre*

Approx. 28 mins

INTERMISSION

Ride of the Valkyries from *Die Walküre*

Approx. 10 mins

Siegfried's Death and Funeral March from
Götterdämmerung

Approx. 9 mins

Prelude and Liebestod from *Tristan und Isolde*

Approx. 18 mins

CONCERTMASTER

Philip Martens

18:45 PRE-CONCERT TALK

Rodney Trudgeon and Jeremy Silver

Tonight's concert is broadcast live on Fine Music Radio and repeated on Sunday, September 27, at 19:00



A WAGNER TRADITION IN CAPE TOWN

By Shirley Gueller

Richard Wagner's operas have never been presented regularly in Cape Town, yet for well over a century his music has formed part of the city's musical life. As early as 1899, a British touring company brought *Tannhäuser* to Cape Town, introducing local audiences to one of the composer's great music dramas. A generation later, Wagner again featured in a landmark moment when the Cape Town Municipal Orchestra—the forerunner of today's Cape Town Philharmonic Orchestra—opened its inaugural concert in 1914 with the Overture to *Die Meistersinger von Nürnberg*.

Since then, the orchestra has returned regularly to Wagner's orchestral masterpieces, performing overtures to *Der fliegende Holländer*, *Lohengrin*, *Tannhäuser* and *Rienzi*, together with concert favourites including the *Siegfried Idyll*, *Prelude* and *Liebestod* from *Tristan und Isolde*, and *Siegfried's Funeral March*.

In 2011, the Richard Wagner Society of South Africa presented *Der fliegende Holländer* in Cape Town with Kamal Khan conducting. The following year, the Cape Town Philharmonic Orchestra began its own Wagner celebrations with Metropolitan Opera soprano Elza van den Heever performing excerpts from *Lohengrin* and *Tannhäuser*. These celebrations culminated in the orchestra's major Wagner & Verdi Bicentenary Gala in 2013 under Bernhard Gueller, presented in partnership with the Richard Wagner Society of South Africa and the Verdi Society. In 2017, the CPO partnered with Cape Town Opera in *Der fliegende Holländer*.

Tonight's concert continues that tradition, offering audiences an opportunity to experience Wagner's extraordinary orchestral imagination and dramatic vision in one sweeping programme devoted entirely to his music.



CELEBRATING

Rodney Trudgeon

*50 Years of Sharing the
Joy of Classical Music*

Immediately recognisable by his trademark hat and unmistakable voice, Rodney Trudgeon has been one of South Africa's most admired broadcasters for more than fifty years. Through his warmth, wit and extraordinary knowledge of music, he has introduced generations of listeners to the richness of the classical repertoire.

Beginning his career as a sound engineer with the SABC in Durban—following an earlier chapter as a flautist with the Durban Symphony Orchestra—Rodney soon discovered his true calling behind the microphone. His distinguished career has taken him from the SABC to Classic FM and, for the past twenty-one years, to Fine Music Radio, where his programmes continue to reach audiences in South Africa and around the world.

Beyond broadcasting, Rodney has become one of the country's foremost communicators on classical music. His pre-concert talks, programme notes,

lectures and music-themed cruises have inspired generations of concertgoers, while his book, *Rodney Trudgeon's Concert Notes*, remains a valued companion for music lovers. As Programme Manager at Fine Music Radio, he also mentored countless broadcasters, generously sharing his knowledge and enthusiasm.

A lifelong Wagner devotee, it is especially fitting that Rodney presents this evening's pre-concert talk for our *Wagner Spectacular*. His contribution to South African broadcasting was recognised with induction into the Radio Hall of Fame in 2019, but his greatest legacy is surely the love of classical music he has inspired in audiences over five remarkable decades.

Congratulations, Rodney

**With gratitude and admiration from
the Board, musicians and staff of the
Cape Town Philharmonic Orchestra.**

OTHER CONCERTS

Sat 3 October at 20:00

RHAPSODY FOR A NEW WORLD

Endler Hall, Stellenbosch

Jason Atherton Conductor

Charl du Plessis Piano

SHOSTAKOVICH Festive Overture, Op. 96

GERSHWIN *Rhapsody in Blue*

DVOŘÁK Symphony No. 9 in E Minor,

Op. 95 "From the New World"

Tickets available at Quicket.

Tue 6 October at 19:00

AMANDA STRYDOM:

SEWENTIG, NOG LEWENDIG

Bloemhof Girls' High School, Stellenbosch

Tickets available at Quicket

Tue 13 October at 19:30

NEW WORLD, YOUNG VOICES:

CPYO AND UCTSO

City Hall

Brandon Phillips Conductor

Isaac van der Merwe Piano

KYLE BENADE *Chaos in Disguise, Part 1*

RACHMANINOFF Piano Concerto No. 2

in C Minor, Op. 18

DVOŘÁK Symphony No. 9 in E Minor, Op. 95

"From the New World"

Thu - Sun, 22 - 25 October

MOZART'S DON GIOVANNI

Presented by Opera UCT

Baxter Theatre

Sat and Sun

24 and 25 October

LEGACY OF DANCE

Presented by SA

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CHARL DU PLESSIS
3 OCTOBER

Tickets available on
Webtickets and from Artscape
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Concerts and events are
subject to change.



KARIM SULAYMAN
19 NOVEMBER

SUBSCRIPTIONS FOR SYMPHONY SEASONS

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Benefits of Subscribing:

Many subscribers have been with the CPO since 2000. They know that more valuable than the discount is that they get to keep the seats they have chosen for as long as they want them, and if they are away for a season, we will keep those seats for them.

JUST ANNOUNCED 2026 SUMMER SYMPHONIES AT THE CITY HALL

Thu 5 November **RHAPSODY IN BLUE**

Gershwin's iconic Rhapsody in Blue meets the sweeping power of Dvořák's New World Symphony

ARJAN TIEN CONDUCTOR • **CHARL DU PLESSIS** PIANO
CPYO CURTAINRAISER

Copland *Fanfare for the Common Man*

Gershwin "I Got Rhythm" Variations

Gershwin *Rhapsody in Blue*

Dvořák Symphony No. 9, "From the New World"

Thu 12 November **ECHOES OF VIENNA**

From Mozart's dark and dramatic piano concerto to the radiant elegance of the Strauss legacy

ARJAN TIEN CONDUCTOR • **FRANÇOIS DU TOIT** PIANO

Mozart Overture to *Die Entführung aus dem Serail*

Mozart Piano Concerto No. 24

J. Strauss II *Die Fledermaus* Overture

R. Strauss *Der Rosenkavalier* Suite

Thu 19 November **LOVE & LONGING**

From Monteverdi to a world premiere, a journey through love, longing and timeless song

KAMAL KHAN CONDUCTOR • **KARIM SULAYMAN** TENOR

Arias by **Monteverdi, Handel and Britten**

Vaughan Williams *Fantasia on Greensleeves*

Iain Bell *How May I Call My Love?* (World Premiere)

Prokofiev *Romeo and Juliet* (selections)

Tue 24 November **RACHMANINOFF'S SECOND**

One of the most beloved piano concertos ever written alongside the sweeping power of Sibelius

PIETARI INKINEN CONDUCTOR • **POLINA OSETINSKAYA** PIANO

Sibelius *Pohjola's Daughter*

Rachmaninoff Piano Concerto No. 2

Sibelius Symphony No. 5

Thu 3 December **BEETHOVEN UNBOUND**

From the lyrical beauty of the Violin Concerto to the unstoppable force of Beethoven's Fifth

PIETARI INKINEN CONDUCTOR • **BLAKE POULIOT** VIOLIN

Beethoven Violin Concerto

Beethoven Symphony No. 5

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Arjan Tien: Sponsored by Dr Axel Horvath / FOM

Concertmaster

Philip Martens: Sponsored by Dr Chris Eedes
Maretha Uys (Deputy Concertmaster): Sponsored by Edmund Beukes

Principals / Sub-Principals

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Petrus Coetzee (Viola): Sponsored by Lady Hatch
Azra Isaacs (Viola): Sponsored by FOM
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Last, but not least, thank you to **511 Poco a Poco donors who have donated small amounts (many via Webtickets)!**
Your individual contributions — each up to R999 — have collectively raised an incredible **R58, 864**. This is a powerful reminder that every small donation truly adds up and makes a meaningful difference.

THE CAPE TOWN PHILHARMONIC ORCHESTRA ACKNOWLEDGES
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INSIDE WAGNER'S MUSICAL WORLD

By Jeremy Silver

For several decades, I have believed that the works of Richard Wagner should form a far more regular part of South Africa's orchestral and operatic life. While individual operas have received distinguished performances—including as early as 1899, when a British touring company brought *Tannhäuser* to Cape Town—they have never been presented frequently enough to establish a lasting Wagner tradition.

Wagner's music dramas transformed opera from a succession of self-contained arias, duets and ensembles into an almost continuous musical drama in which orchestra, voice, poetry and theatre became inseparable. The orchestra itself expanded enormously, not in search of greater volume, but to create an unprecedented palette of orchestral colour. Wagner even designed new instruments—the Wagner tubas—which players must master specifically for performances of his works.

The excerpts in tonight's concert trace some of the most powerful currents running through Wagner's extraordinary body of work: the supernatural, the

heroic, the destructive consequences of human desire, and the ultimate possibility of transcendence through love.

The journey begins with the Overture to ***Der fliegende Holländer***, whose turbulent opening immediately evokes the sea and the figure of the Flying Dutchman, condemned to wander eternally until redeemed by the faithful love of a woman. Already in this early masterpiece, Wagner fuses dramatic ideas with recurring orchestral motifs: the storm, the Dutchman's curse and the promise of redemption.

From the storm-tossed sea we enter the mythological world of ***Der Ring des Nibelungen***, a succession of four operas whose narrative charts the creation, curse, and ultimate destruction of a magical ring that grants world domination. At the conclusion of the first opera, ***Das Rheingold***, the gods cross the rainbow bridge into their newly completed fortress, Valhalla. The ascent is exhilarating, but its grandeur is shadowed by the knowledge that the gods have already sown the seeds of their own destruction through theft, deception and broken promises. The music celebrates their

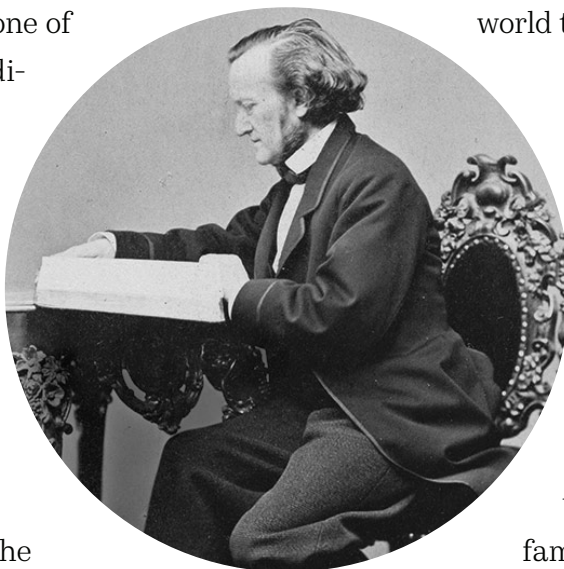
apparent triumph even as Wagner plants the seeds of their eventual downfall.

The human cost of the gods' world becomes painfully intimate in Act I of the second Ring opera, ***Die Walküre***. Siegmund and Sieglinde, unknowingly reunited as twins, fall in love. Their recognition of one another blossoms into one of Wagner's most extraordinary love scenes: forbidden love becomes an overwhelming force that challenges the social and moral order surrounding them. The famous sword 'Nothung', thrust into the tree by the king of the gods, Wotan, becomes both the instrument of Siegmund's destiny and a symbol of the heroic world struggling to break free from the gods' designs.

In part two of the concert, the ***Ride of the Valkyries*** explodes onto the stage with almost elemental energy. Wotan's warrior daughters gather the fallen heroes who will populate Valhalla, carrying them from the battlefield into the afterlife. Its famous musical motif has become one of the most recognisable sounds in Western music, yet within ***Die Walküre*** it has a specific dramatic purpose: beneath its exhilarating brilliance lies the inevitability of war, death and Wotan's increasingly desperate attempt to control a destiny he can no longer master.

That destiny reaches its devastating culmination in the last of the Ring operas,

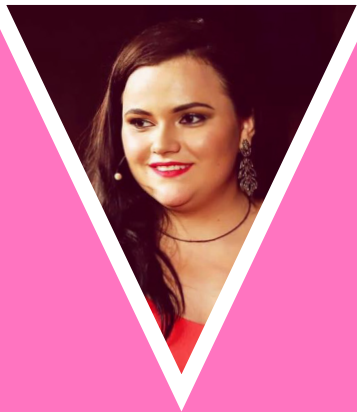
Götterdämmerung. In ***Siegfried's Death and Funeral March***, the death of the seemingly invincible hero is transformed into a vast orchestral meditation on the entire Ring. Musical ideas heard throughout the cycle reappear and collide. Individual grief and the lament for a dead hero are elevated into a musical reckoning with the entire world that produced him.



Finally, the concert turns from the mythology of The Ring to Wagner's most radical exploration of desire: ***Tristan und Isolde***. The ***Prelude and Liebestod*** encompass a journey from longing to fulfilment. The Prelude famously delays musical resolution, creating an almost unbearable sense of yearning through harmonies that seem continually to reach beyond themselves. Isolde's ***Liebestod***, which concludes the entire drama, transforms that yearning: in death, the boundaries separating desire and fulfilment, self and other, life and death will dissolve.

Across these excerpts, Wagner repeatedly asks what happens when human beings reach beyond the limits imposed by society, morality—even life itself. His heroes and lovers seek freedom, redemption and transcendence, but their desires carry immense consequences. The result is music of extraordinary scale, emotional intensity and psychological depth, where private passion becomes myth, and myth becomes a reflection of our most enduring human longings.

**VALERIJA
ILJIN**
SOPRANO



WHAT TO EXPECT

"Music is the strongest language we have—the one every human being speaks, regardless of borders or background. It is a language that brings people together and allows us to experience complete freedom. Wagner's music is perhaps the greatest expression of that ideal. It embraces every aspect of human life and comes so close to the ultimate questions of our existence that it is impossible not to be moved by its beauty and significance," says Valerija Iljin.

Lithuanian soprano Valerija Iljin is gaining international recognition for performances that combine dramatic intensity with vocal versatility. A graduate with distinction of the Royal Academy of Music, where she completed her Master of Arts, she also holds a Bachelor of Music from Trinity Laban and theatre qualifications from VIKO and the London College of Music.

Iljin is a member of Dolora Zajick's Institute for Young Dramatic Voices and the American Wagner Project, reflecting her growing reputation in the dramatic soprano repertoire. She was selected as an Emerging Artist for the Leeds Lieder Festival and has enjoyed success in several major international competitions, including the Hans Gabor Belvedere Competition, the Kathleen Ferrier Awards, the Clara Schumann Lieder Competition, and the Medici International Music Competition.

Her concert career has taken her to leading venues including Carnegie Hall and Wigmore Hall, while her operatic repertoire ranges from Mozart and Tchaikovsky to Strauss, Bellini and Wagner. Roles include Fiordiligi in *Così fan tutte*, Larina in *Eugene Onegin*, Chrysothemis in *Elektra*, Elsa in *Lohengrin*, Norma in *Norma* and the First Lady in *Die Zauberflöte*.

OWEN METSILENG

TENOR



WHAT TO EXPECT

One of the most remarkable chapters in Owen Metsileng's career has been his transition from baritone to tenor. Having first established himself in roles such as Macbeth, his voice gradually developed in a new direction, opening the door to an entirely different repertoire. Since making the transition in 2018, he has embraced the tenor voice with growing success, bringing new colour, power and dramatic possibilities to his performances.

Born in 1987 in the village of Manamakgotha near Rustenburg, Owen Metsileng discovered his love of singing through church and school choirs before encountering classical music during his secondary-school years. That discovery set him on the path to a distinguished operatic career.

He first gained national recognition through the Tirisano Choral Eisteddfod Competition and, in 2007, was crowned National Champion of the SACMA Competition. After performing with the Black Tie Ensemble, he joined Cape Town Opera's Studio in 2010, where he quickly established himself as one of South Africa's most promising young singers.

Originally trained as a baritone, Metsileng appeared in roles including Le Dancaire in *Carmen*, Barone Douphol and Giorgio Germont in *La traviata*, Marcello in *La bohème*, and Jake in *Porgy and Bess*. Between 2014 and 2017 he won widespread acclaim for the title role in Third World Bunfight's acclaimed reimagining of *Macbeth*, based on Verdi's opera.

In 2018 he made the rare transition to tenor, opening an exciting new chapter in his career. His performances continue to reflect a combination of dramatic insight, vocal power and musical versatility that has established him as one of South Africa's leading operatic artists.

OPERA UCT

Training the next generation of operatic artists



Opera UCT is Africa's only comprehensive tertiary opera training programme, preparing emerging singers for professional careers through world-class vocal, linguistic, dramatic and stage training. Based at the University of Cape Town, the programme combines artistic excellence with innovation and inclusivity, producing performers who are equally at home on South African and international stages.

Scan the QR code to learn more about Opera UCT:



The Cape Town Philharmonic Orchestra is proud to collaborate with Opera UCT in this evening's Wagner Spectacular, continuing a partnership that gives young artists invaluable opportunities to perform alongside a professional symphony orchestra while bringing great operatic repertoire to Cape Town audiences.



COMING SOON: MOZART'S *DON GIOVANNI*

Baxter Theatre | 22–25 October 2026

Following tonight's concert, Opera UCT returns to the Baxter Theatre with Mozart's masterpiece *Don Giovanni*—a compelling drama of seduction, betrayal and justice. Combining comedy, romance and supernatural intrigue, it remains one of the greatest operas ever written.

Directed by French-American stage director **Talia Stern**, with designs by **Allegra Bernacchioni**, the production features the Opera UCT cast and chorus joined by the Cape Town Philharmonic Orchestra under the baton of **Peggy Wu** and **Jeremy Silver**.

Bookings: webtickets.co.za and the Baxter Box office 021 685 7880

JEREMY SILVER

CONDUCTOR



FROM THE MAESTRO

"With this second annual collaboration between the Cape Town Philharmonic Orchestra and Opera UCT," notes Jeremy Silver, "we hope to begin a conversation in which singers, instrumentalists, theatre practitioners and audiences can immerse themselves in these great, all-encompassing works. It would be a dream come true if that journey one day culminated in the first complete Ring Cycle on African soil."

Jeremy Silver is Director of Opera UCT, where he has conducted an extensive repertoire spanning the established operatic canon and important South African premieres. His work includes the world premieres of Hendrik Hofmeyr's *Sara Baartman* and Sibusiso Njeza's *Amagokra*, as well as the first South African performances of the orchestral version of John Simon's *Portrait of Emily* and Martin Watt's *Mtshali Songs*.

He has worked extensively with South Africa's major symphony orchestras and with Cape Town Opera, Gauteng Opera and Opera Africa, where he served as Principal Conductor for three years. His South African engagements have also included *Princess Magogo* at Het Muziektheater in Amsterdam.

Internationally, Silver has conducted for Longborough Festival Opera, Glyndebourne Touring Opera, English National Opera, English Touring Opera, Opera Holland Park, Opéra-Théâtre de Metz, the Royal Albert Hall, National Theatre Malaysia and Yale Opera. His repertoire spans Handel, Monteverdi and Mozart through Wagner, Strauss, Verdi, Puccini, Debussy, Donizetti and Meyerbeer.

Alongside his conducting career, Silver is recognised for his scholarly work. For English Touring Opera, he prepared the performing editions of Donizetti's *L'assedio di Calais* and *Il furioso all'isola di San Domingo*, helping to restore two neglected operas to the stage.

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MEET OUR MUSICIANS



EUGENE TROFIMCZYK

PRINCIPAL PERCUSSION



QUICK NOTES

FIRST MUSIC LESSON

Age 6 (piano),
13 (snare drum)

FAVOURITE OFFSTAGE HOBBY

Making handcrafted
leather bags

BEST PART OF THE JOB

"After the conductor, I have
the best seat in the house.

I love playing the snare
drum, cymbals and all
the other solo percussion
instruments."

CURRENT SIDE PROJECT

Making a leather handbag
and repairing instruments



M

usic has always been part of Eugene Trofimczyk's life. Raised in Durban in a family of marching-band musicians,

it was almost inevitable that he would follow the same path. After beginning piano lessons at the age of six, he took up the snare drum at thirteen and soon discovered a lifelong passion for percussion.

Following national service in the South African Air Force, Eugene studied first at Technikon Natal before continuing at Stellenbosch University. He freelanced with both the Cape Town Symphony Orchestra and Cape Town Philharmonic Orchestra, managed the Spier Festival Orchestra for a season, and performed with the National Chamber Orchestra in Mafikeng before joining the Cape Town Philharmonic Orchestra in 2001 as Principal Percussion.

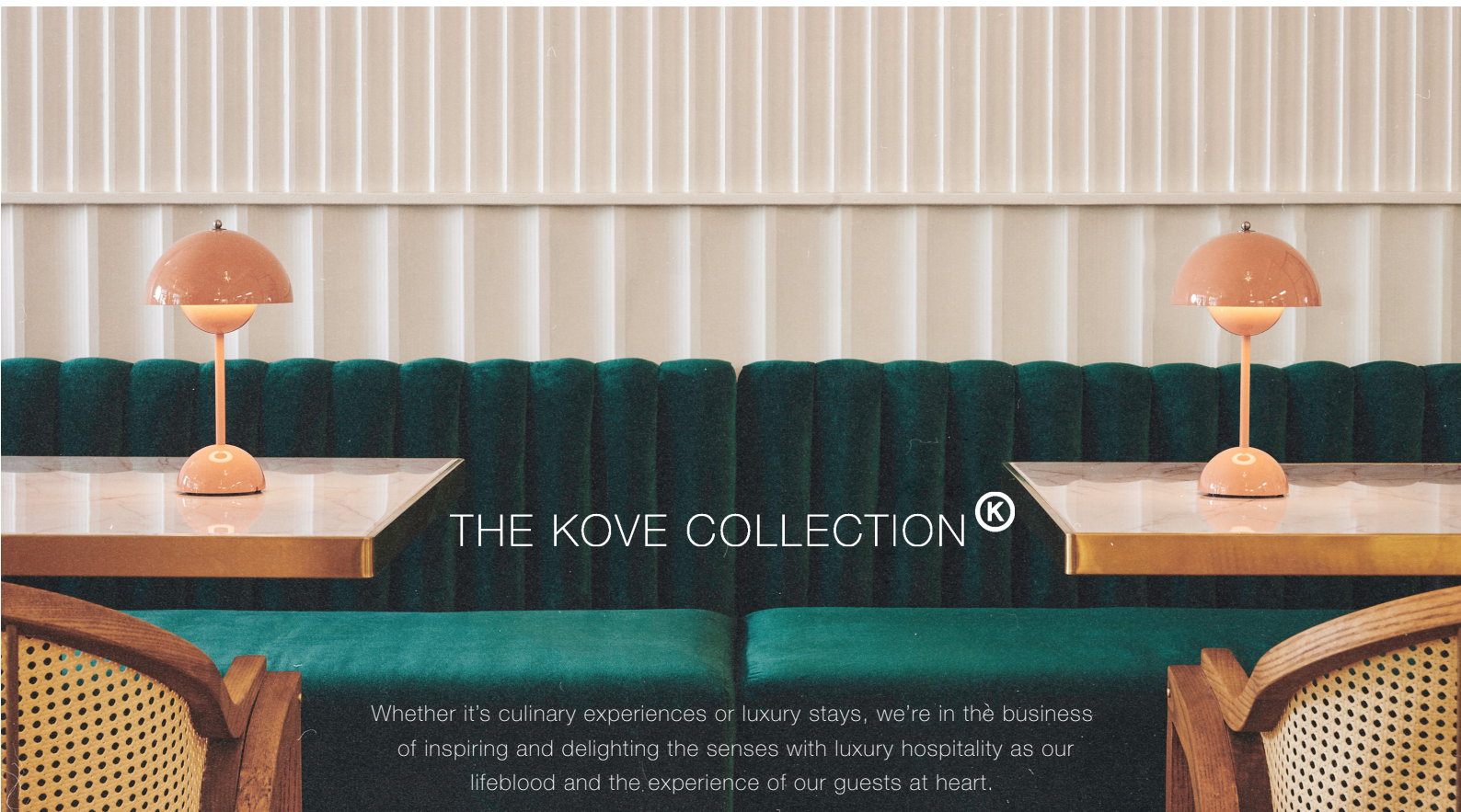
Today Eugene has lost count of the number of percussion instruments he can play. He owns more than 55 instruments himself, in addition to the orchestra's extensive collection, ranging from timpani and bass drum to snare drum, cymbals and countless other percussion instruments. Equally skilled as a craftsman, he enjoys repairing instruments and creating handcrafted leather bags in his spare time.

CAPE TOWN PHILHARMONIC ORCHESTRA

Founded in 1914, the Cape Town Philharmonic Orchestra is Africa's oldest symphony orchestra and one of the continent's leading cultural institutions. Based in Cape Town, the CPO presents more than 140 performances annually, spanning symphonic repertoire, opera, ballet, film music, crossover productions, festivals and community collaborations. The orchestra has performed with many of the world's leading conductors and soloists while continuing to champion South African artists, composers and creative voices.

Beyond the concert stage, the CPO serves as a major cultural and educational force within South Africa. Through one of the continent's most extensive orchestral training and youth development platforms – including youth orchestras, training ensembles, grassroots programmes and a music academy – the orchestra nurtures the next generation of musicians, conductors and arts leaders. Many professional performers across South Africa and abroad began their journeys within its programmes.

Today, the orchestra plays a central role in the cultural and creative life of Cape Town – not only through its own concert seasons, but through collaborations, festivals, education initiatives and partnerships that connect artists, audiences and communities across the city and beyond.



Sonny and Irene

zenzero

PARANGA

SURF Shack

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THE NINES

la Belle

The ALPHEN

blanko.

BOBO'S

BAPTISTE
ROOFTOP AT THE MARLY



THE *Marly*

The Bungalow

The Cape Town Philharmonic Orchestra

Conductor Laureate

Bernhard Gueller (Sponsored by Gerlinde Moser)

Principal Guest Conductor

Arjan Tien (Sponsored by Dr. Axel Horvath / FOM)

Resident Conductor

Brandon Phillips

Guest Concertmasters

Farida Bacharova

Suzanne Martens

Concertmaster

Philip Martens (Sponsored by Dr Chris Eedes)

Deputy Concertmaster

Maretha Uys (Sponsored by Edmund Beukes)

In alphabetical order

First Violin

Rebekah Beelders (Sponsored in memory of

Gertrude Sichel)

Nicholas Bruiners (Sponsored by Schmidhauser Group)

Tessa Campbell

Zoë Coetzee

Petrus de Beer * (Sponsored by FOM)

Lara Eksteen ^

Petra Hofmeyr ^

Eriel Huang ^

Sisa Mgauli ^

Nadine Rossopoulos ^

Anniën Shaw ^

Second Violin

Matthew Campbell-Stead #

Deidre Cicilie ^

Shannon Cook

Emi Fukuda

Rayelle Goodman ^

Dané Hayes ^

Tomasz Kita ^

Ralitza Macheva *

Jason Oppelt ^

Bradley Martin ^

Matthijs van Dijk ^

Craig Williams ^

Viola

Rory Africa ^

Micaela Arries (Sponsored by Anon.)

Petrus Coetzee * (Sponsored by Lady Hatch)

Kevin Cook ^

Annamaria D'Andrea

Emile de Roubaix ^

Azra Isaacs # (Sponsored by Dr. Axel Horvath / FOM)

Jana Smit (Sponsored in memory of Dr Stewart Young)

Cello

Cheryl de Havilland ^

Ashlin Grobbelaar ^

Peter Martens * (Sponsored by Rudolf and Sonia Gouws)

Edward McLean #

Marcus Motaung ^

Matthias Remley-Ender

Rosamund Roth (Sponsored by Anon.)

Double Bass

François Botha ^

Zanella Knoblauch (Sponsored by Laurel Prast)

Donat Pellei #

Roxane Steffen * (Sponsored by Gerlinde Moser)

Pieter-Bas van Wiechen ^

Flute

Liesl Stoltz ^

Louisa Theart #

Gabriele von Dürkheim * (Sponsored by Dr Axel

Horvath / FOM and Carole Hambleton-Moser)

Oboe

Carin Bam #

Elizabeth Hagger ^

Andrea Salomo Ω

Lisa White * (Sponsored by Dr. Axel Horvath / FOM)

Clarinet

David Cyster ^

Beatrix Kirsten ^

Férol-Jon Davids * (Sponsored by Allister and

Vonnie Rogan)

Danielle Steyn #

Bassoon

Simon Ball *

Marelise Brink Ω

Arno Steyn #

Horn

Eric Albertyn ^

Carin Donson Ω

Lieze Nel #

Eugene Kierman

Shannon Thebus *

Conrad van der Westhuizen

Rudolf van Dyk ^

Louise Loeb van Zuilenberg ^

Trumpet

Chad Groepies

Michael Magner ^

Pierre Schuster #

David Thompson *

Trombone

Andrea Balocco *

James George #

Bass Trombone

David Langford #

Likhona Tokota ^

Tuba

Shaun Williams

Timpani

Stephan Galvin

Christoph Müller *

Percussion

Frank Mallows ^

Eugene Trofimczyk *

Harp

Roelien Grobbelaar ^

Orchestra Stage Manager

Derrick Wildeman (Sponsored by Dr Axel Horvath / FOM)

Orchestra Attendants

Grant Carelse ^

Marvin Michaels

Dillon Phillips ^

Joshua Spogter ^

Duren Wildeman ^

Ashwin Williams ^

Ad Hoc Musicians

(Sponsored by Bill van Rensburg;

CPO MANAGEMENT

Chief Executive & Artistic Director

Adriaan Fuchs

Business Development Executive

Louise Enslin

Marketing & Communications Executive

Shirley de Kock Gueller

Orchestra Manager

David Langford

Orchestra Librarian

Kyle Rother

Senior Office Manager

Rosemary Wilké

General Office Assistant

Robert Dailas

Youth Education and Development Manager

John Minnaar-Msimang

Youth Education Coordinator

Nolizwi Monica Dadase

CPYO Conductor

Liam Burden

CPYWE Conductor

Charlene Verster

Community Arts Worker

Carol Mduma

Masidlale Teachers

Charlene Bopenhagen, Tessa Campbell,

Kathleen Eggers, Tshepo Finger,

Jaydee Lewis, Nadine Roussopoulos.

CAPE TOWN PHILHARMONIC ORCHESTRA BOARD

In alphabetical order

Mrs Wendy Ackerman

Mr Petrus Coetzee

Judge Dennis Davis

Mrs Elita de Klerk

Mr Adriaan Fuchs

Mr Edmund Jenecker

Mrs Felicia Lesch

Mr Lucien Lewin (Chair)

Mrs Siphokazi Mngxunyeni (Deputy Chair)

Mr Nisaar Pangarker

Mr Christoff Pauw

This list of players was correct at the time of going to press.

* Principal

Sub Principal

^ Ad Hocs

Ω Cadet

CAPE TOWN PHILHARMONIC ENDOWMENT TRUST

Trustees

Mrs Wendy Ackerman

Mr Adriaan Fuchs

Dr Wilmot James

Mr Nisaar Pangarker

Mr Christoff Pauw

Mr Ton Vosloo (Chairman)

PATRONS

Mrs Wendy Ackerman

Mr Ton Vosloo

ADVISORY BOARD

Mr Ton Vosloo



LE LUDE

CAP CLASSIQUE



So Classic

LE LUDE IS A PROUD SUPPORTER OF THE CAPE TOWN PHILHARMONIC ORCHESTRA

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