
cpo
SUMMER PROGRAMME
THURSDAY
12 NOV
FRANÇOIS DU TOIT

GRAMMY® WINNER

TENOR KARIM SULAYMAN

LOVE & LONGING



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

Winner of the 2019 GRAMMY® Award for Best Classical Solo Vocal Album, |Lebanese-American tenor Karim Sulayman has earned international acclaim for his expressive artistry, captivating stage presence and distinctive voice. A regular performer at the world's leading concert halls and opera houses, he brings his exceptional musicality to Cape Town for an evocative programme exploring love in all its forms.

Under the baton of Kamal Khan, Sulayman performs exquisite arias by Monteverdi, Handel and Britten, alongside Vaughan Williams's beloved Fantasia on "Greensleeves". The programme also features the world premiere of *How May I Call My Love?* by composer Iain Bell, before the orchestra brings the evening to a dramatic close with selections from Prokofiev's *Romeo and Juliet*.

THURSDAY, 19 NOVEMBER AT 19:30
Cape Town City Hall

KAMAL KHAN CONDUCTOR
KARIM SULAYMAN TENOR

Book now at **Webtickets.co.za**

Opening Notes

CEO and Artistic Director **Adriaan Fuchs**

Welcome to another evening with the Cape Town Philharmonic Orchestra. It is a pleasure to welcome back Maestro Arjan Tien and feature François du Toit, one of South Africa's most distinguished pianists. I am delighted that audiences will hear him perform with the orchestra tonight.

I am also looking forward enormously to our concert next Thursday, November 19, *Love & Longing*, featuring Grammy Award-winning tenor Karim Sulayman under the baton of Kamal Khan. With this programme, I wanted to showcase the orchestra's versatility, from the intimacy and expressive clarity of Baroque music to the sweeping orchestral drama of Prokofiev. The evening includes Baroque arias, a particular speciality of Karim's; Vaughan Williams's much-loved *Fantasia on "Greensleeves"*; and selections from Prokofiev's *Romeo and Juliet.* At its heart is the world premiere of acclaimed British composer Iain Bell's *How May I Call My Love?*, setting five poems by Richard Barnfield, a contemporary of Shakespeare, that explore the intimacy and desire of love between men.

From the intricate beauty and dazzling virtuosity of Baroque arias to a brand-new work and the irresistible drama of *Romeo and Juliet,* this concert promises a compelling journey through love in all its forms: tender, passionate, vulnerable and all-consuming. I hope you will join us for an evening of musical discovery, extraordinary artistry and powerful storytelling.



This Concert

Vienna's musical legacy comes alive in tonight's programme.

From Mozart's dramatic Piano Concerto No. 24, featuring celebrated South African pianist François du Toit, to the sparkling wit of Johann Strauss II's *Die Fledermaus* Overture and the sumptuous waltzes of Richard Strauss's *Der Rosenkavalier* Suite.

Under the baton of Arjan Tien, these works reveal contrasting sides of the Viennese tradition: Mozart's emotional depth, the irresistible charm of operetta and the rich, nostalgic orchestral world of Richard Strauss.

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helping the music play on



12 NOVEMBER 2026 AT 19:30
CAPE TOWN CITY HALL

ECHOES OF VIENNA

ARJAN TIEN Conductor

FRANÇOIS DU TOIT Piano

Mozart
Overture to Die Entführung aus dem Serail
Approx. 6 mins

Mozart
Piano Concerto No. 24 in C Minor, K. 491
Approx. 31 mins

INTERMISSION

J. Strauss II
Die Fledermaus Overture
Approx. 9 mins

R. Strauss
Der Rosenkavalier Suite
Approx. 22 mins

CONCERTMASTER
Philip Martens

18:45 PRE-CONCERT TALK
Albert Combrink

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

The CPO thanks Le Lude and AV's Gifts and Flowers for their gifts to the artists. Tonight's Pre-concert talk kindly sponsored by the Friends of Orchestral Music.

FINE MUSIC RADIO 101.3 FM

Tonight's concert is **live on Fine Music Radio** and repeated on Sunday Nov 15, at 19:00



SUMMER SYMPHONIES

CAPE TOWN CITY HALL AT 19:30

Thurs, 19 Nov

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 Selections from *Romeo and Juliet*

Tues, 24 Nov

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

Thurs, 3 Dec

BEETHOVEN UNBOUND

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

PIETARI INKINEN CONDUCTOR
BLAKE POULIOT VIOLIN

Beethoven Violin Concerto
Beethoven Symphony No. 5

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GERHARD JOUBERT
28 NOVEMBER

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GOUNOD'S *ROMÉO ET JULIETTE*
18, 20, 22, 25, 27 & 29 NOV Artscape
Presented by Cape Town Opera

HUBERTE RUPERT MEMORIAL CONCERT
Sat, 28 Nov at 19:30 Endler Hall, Stellenbosch

From the mythic world of Sibelius to the virtuosic brilliance of Rachmaninoff and the unstoppable force of Beethoven's Fifth

PIETARI INKINEN CONDUCTOR
GERHARD JOUBERT PIANO

Sibelius *Pohjola's Daughter*
Rachmaninoff Rhapsody on a Theme of Paganini
Beethoven Symphony No. 5

FREE LUNCH HOUR CONCERT
Tues, 1 Dec at 12:30 Artscape
Cape Town Philharmonic Youth Orchestra

FREE LUNCH HOUR CONCERT
Tues, 8 Dec at 12:30 Artscape

O HOLY NIGHT
8, 9 & 10 Dec at 18:00 St George's Cathedral
Presented in collaboration with
Cape Town Opera

TCHAIKOVSKY'S *THE NUTCRACKER*
11, 12 & 13 Dec Artscape
Presented by Cape Town City Ballet

FEATURED EVENT

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WOLFGANG AMADEUS MOZART

1756 - 1791

OVERTURE TO *DIE ENTFŰHRUNG AUS DEM SERAIL*

Approx. 6 minutes

Mozart worked closely with librettist Gottlieb Stephanie the Younger to reshape *Die Entführung aus dem Serail,* giving its characters and singers greater dramatic impact. He also looked for ways to extend the opera's success beyond the stage, arranging its music for other settings in the hope of earning additional income. Behind the dazzling Turkish-inspired spectacle was a practical composer, attentive to his performers, his audiences and, of course, his livelihood.

Premiered in Vienna in 1782, Mozart's *Die Entführung aus dem Serail* (The Abduction from the Seraglio) was one of the greatest theatrical successes of his lifetime. Written when he was 26, this *Singspiel* combines spoken dialogue with arias, ensembles and choruses, reflecting the fascination with Ottoman culture that captivated European audiences in the 18th century.

The overture announces the drama with an immediate burst of energy. Bright orchestral colours, driving rhythms and brilliant percussion evoke the sound of Turkish Janissary military bands, whose distinctive sonorities had become fashionable in European music. This so-called "Turkish" style offered composers a way to create an atmosphere of theatrical spectacle and rhythmic excitement.

Yet the overture is much more than a colourful curtain-raiser. Mozart contrasts forceful, almost martial gestures with passages of grace and elegance, demonstrating his remarkable gift for balancing exuberance with musical refinement. The rapid shifts of mood and sparkling orchestral writing establish the opera's lively character while building anticipation for the action to come.

The music gathers momentum towards an exhilarating conclusion, leaving the audience poised for the drama, comedy and vocal fireworks that follow. Vivid, witty and full of theatrical flair, the overture captures Mozart at his most inventive, transforming the musical fashions of his time into something unmistakably his own.

WOLFGANG AMADEUS MOZART

1756 - 1791

PIANO CONCERTO NO. 24 IN C MINOR, K. 491

Allegro
Larghetto
Allegretto

Approx. 31 minutes

Mozart's Piano Concerto No. 24 is scored for the largest orchestra he used in any of his piano concertos, with an unusually rich wind section. It is the only one of his piano concertos to include both oboes and clarinets, alongside two bassoons, two horns, two trumpets and timpani. These instruments are far more than background colour: they emerge as expressive voices in their own right, enriching the concerto's dramatic and deeply individual sound.



Completed on 24 March 1786, Mozart's Piano Concerto No. 24 is among his most dramatic and emotionally searching works. Written during the same extraordinarily productive period as *The Marriage of Figaro*, it is one of only two of his piano concertos in a minor key. Its dark intensity, restless energy and moments of radiant lyricism set it apart from the more overtly cheerful character of many of his concertos.

The first movement, *Allegro*, opens with a tense orchestral theme whose syncopated rhythms and chromatic harmonies create an atmosphere of unease. When the piano enters, it introduces contrasting material rather than simply repeating the orchestra's ideas. The two engage in a compelling dialogue, shifting between intimacy, virtuosity and dramatic confrontation.

The *Larghetto* offers a change of perspective. Set in E-flat major, its poised, lyrical melody brings a sense of calm, while subtle harmonic shifts lend the music an underlying poignancy. The woodwind instruments play a particularly expressive role, creating delicate exchanges with the piano.

The final *Allegretto* takes the form of a set of variations on a distinctive theme. Mozart continually transforms its character and texture, moving between urgency, elegance and moments of playful lightness before the music reaches a powerful, affirmative conclusion.

Throughout the concerto, Mozart combines the intimacy of chamber music with the scale and drama of symphonic writing. The result is a work of extraordinary emotional range, in which darkness and light remain in delicate balance.

INTERMISSION



JOHANN STRAUSS II

1825 - 1899

DIE FLEDERMAUS OVERTURE

Approx. 9 minutes

Although *Die Fledermaus* premiered in Vienna in 1874, its international success took time to develop. Today, it is regarded as one of the great masterpieces of Viennese operetta, with its blend of sparkling waltzes, comic intrigue and champagne-fuelled mischief. Its overture has become a favourite in its own right, bringing together some of the work's most irresistible melodies in a brilliant orchestral showpiece.

Few overtures announce a party quite as irresistibly as Johann Strauss II's *Die Fledermaus*. Premiered in Vienna in 1874, the operetta is a sparkling comedy of mistaken identities, flirtation and revenge, set against the glittering world of a lavish masked ball. Its overture distils the spirit of the drama into a brilliant musical curtain-raiser.

Rather than presenting the story in sequence, Strauss draws together melodies from throughout the operetta, transforming them into a seamless succession of contrasting moods. A lively opening gives way to some of his most memorable waltz melodies, interspersed with nimble dance rhythms and passages of lyrical elegance. The music moves effortlessly between sophistication and exuberance, capturing both the refinement and the irrepressible energy of Viennese social life.

Strauss's gift lies in the way these contrasting episodes unfold with such naturalness. Each melody seems to lead inevitably to the next, while sudden changes of pace and orchestral colour keep the music sparkling with anticipation. The waltzes, in particular, reveal why Strauss earned the title "Waltz King": beneath their apparent ease lies an extraordinary command of rhythm, phrasing and orchestral texture.

The overture is far more than a collection of attractive tunes. It is a miniature portrait of the operetta's world—witty, seductive and gloriously light-hearted—ending in a burst of energy that leaves the audience ready for the festivities to begin.



RICHARD STRAUSS

1874 - 1949

DER ROSENKAVALIER

SUITE

Approx. 22 minutes

Set in Vienna around 1740, *Der Rosenkavalier* is filled with waltzes associated with a later age. Richard Strauss deliberately evokes an idealised, nostalgic Vienna, creating a world that blends historical fantasy with the musical language of the 19th century. The opera was an extraordinary success from its 1911 Dresden premiere: such was the demand that special trains reportedly brought audiences from Berlin to see it.

Richard Strauss's *Der Rosenkavalier* is one of the most beloved operas of the early 20th century, combining sumptuous orchestration, graceful waltzes and deeply human comedy. Premiered in Dresden in 1911, it is set in an imagined 18th-century Vienna and explores love, ageing and the passage of time through the relationships between the Marschallin, her young lover Octavian and the ingenue Sophie.

After the turbulent modernism of *Salome* and *Elektra*, Strauss turned towards a more lyrical, warmly nostalgic musical world. Yet *Der Rosenkavalier* is no simple retreat into the past: its rich harmonies and sophisticated orchestral writing bring a distinctly modern sensibility to its evocation of old Vienna.

The orchestral suite draws together some of the opera's most memorable music. It opens with the passionate, exuberant music associated with Octavian and the Marschallin, before moving through the shimmering presentation of the silver rose, the swaggering waltz of Baron Ochs and other episodes that balance comedy with tenderness.

The waltzes are especially distinctive. Although they evoke Vienna's 19th-century dance culture, Strauss uses them to create an idealised world of elegance and indulgence, tinged with the awareness that time and happiness cannot stand still.

The suite's closing music, drawn from the opera's final trio and love duet, brings the work to a profoundly affecting conclusion. Here, Strauss's lavish orchestral palette gives way to music of extraordinary delicacy and poignancy.

Glittering, sensual and bittersweet, the suite reveals Strauss at his most theatrical and emotionally generous.

FRANÇOIS DU TOIT

PIANO





WHAT TO EXPECT

While still a student at the University of Cape Town, François du Toit was selected to perform as soloist with the Cape Town Symphony Orchestra on its historic 1988 tour of Taiwan. This early opportunity marked the beginning of a distinguished career that would see him perform internationally as a soloist, chamber musician and accompanist, while becoming one of South Africa's most respected pianists and an influential educator.

François du Toit is one of South Africa's leading concert pianists and musicians, serving as Deputy Director, Associate Professor of Piano and Chamber Music, and Head of Practical Studies at the SA College of Music, University of Cape Town.

He pursued advanced studies at the Hochschule für Musik und Theater in Hannover, Germany, with renowned pianists Arie Vardi and Bernd Goetzke.

His concerto repertoire encompasses more than 40 works, ranging from Bach to Scharwenka. He has premiered concertos by South African composers Hendrik Hofmeyr and Adrian More, and collaborated with distinguished international artists as a chamber musician and accompanist. His performances have taken him across Europe, Asia and the Americas.

His recordings include Tchaikovsky's First Piano Concerto and Rachmaninoff's *Rhapsody on a Theme of Paganini* with the Cape Town Symphony Orchestra, as well as chamber music released by Delos/Naxos.

In 2017, du Toit received the University of Cape Town's Creative Works Award and the Molteno Medal in recognition of his contribution to music. Alongside his performing career, he continues to teach and mentor emerging generations of South African musicians.

ARJAN TIEN

CONDUCTOR





FROM THE MAESTRO

Maestro Arjan Tien is chief adjudicator of the SA Conductors' Competition, formerly known as the Len van Zyl Conductors' Competition, which has played an important role in nurturing emerging conducting talent in South Africa. His experience and guidance offer valuable insight to the candidates as they develop their craft. The inaugural competition was won by Brandon Phillips, while Jason Atherton took first prize in the sixth edition, held in 2025.

Dutch conductor Arjan Tien is recognised for his stylistic insight, attention to detail and infectious energy. Following a 25-year relationship with the Cape Town Philharmonic Orchestra, he became its Principal Guest Conductor in 2026.

Tien is committed to music education and developing young musicians. He is Extraordinary Associate Professor at Stellenbosch University, Professor at the Conservatories of Amsterdam and Maastricht, and Artistic Supervisor of the South African Conductors' Competition. Since 2021, he has been Principal Conductor of the VU Orchestra Amsterdam and works regularly with the Netherlands Student Orchestra.

Trained as a violinist and violist at Utrecht Conservatory, where he studied with Philipp Hirschhorn and Ron Ephrat, Tien spent 13 years as a professional orchestral violist before pursuing conducting. His conducting teachers included Jean Fournet, Edo de Waart and Roberto Benzi.As Chief Conductor of the Magogo Chamber Orchestra from 2006 to 2012, he championed innovative programming, including more than 60 world premieres. From 2017 to 2024, he was Chief Conductor and Artistic Director of the Marine Band of the Royal Netherlands Navy, making acclaimed recordings for Channel Classics.

Tien guest-conducts internationally, including with the Netherlands Radio Philharmonic, WDR Funkhausorchester, Johannesburg Philharmonic Orchestra, Kyiv Symphony, Belgrade Philharmonic and Royal Bangkok Symphony. His repertoire spans symphonic, operatic and wind-band music.

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

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Mr Ton Vosloo

ADVISORY BOARD
Mr Ton Vosloo

MEET OUR MUSICIANS



DANIELLE STEYN

SUB-PRINCIPAL CLARINET

FIRST MUSIC LESSON?

Piano at the age of four; clarinet at nine.

OFFSTAGE HOBBY?

Running and reading keep me sane!

BEST PART OF THE JOB?

Getting to play bass clarinet regularly. I've developed a real love for the instrument and its unique role in the orchestra.

CURRENT SIDE PROJECT?

Completing the performance component of my PhD, including preparing Stockhausen's *Harlekin*.



Danielle Steyn began her musical training at the Hugo Lambrechts Music Centre before pursuing further studies in Belgium and the Netherlands. She holds a Bachelor of Music and two Master's degrees in Clarinet Performance, all with distinction, from KASK & Conservatory School of Arts in Ghent and Fontys University of the Arts in Tilburg.

In 2022, she joined the Cape Town Philharmonic Orchestra as Sub-Principal Clarinet and Bass Clarinet. Alongsideher orchestral work, she performs chamber music and is one half of the award-winning clarinet duo Luna.

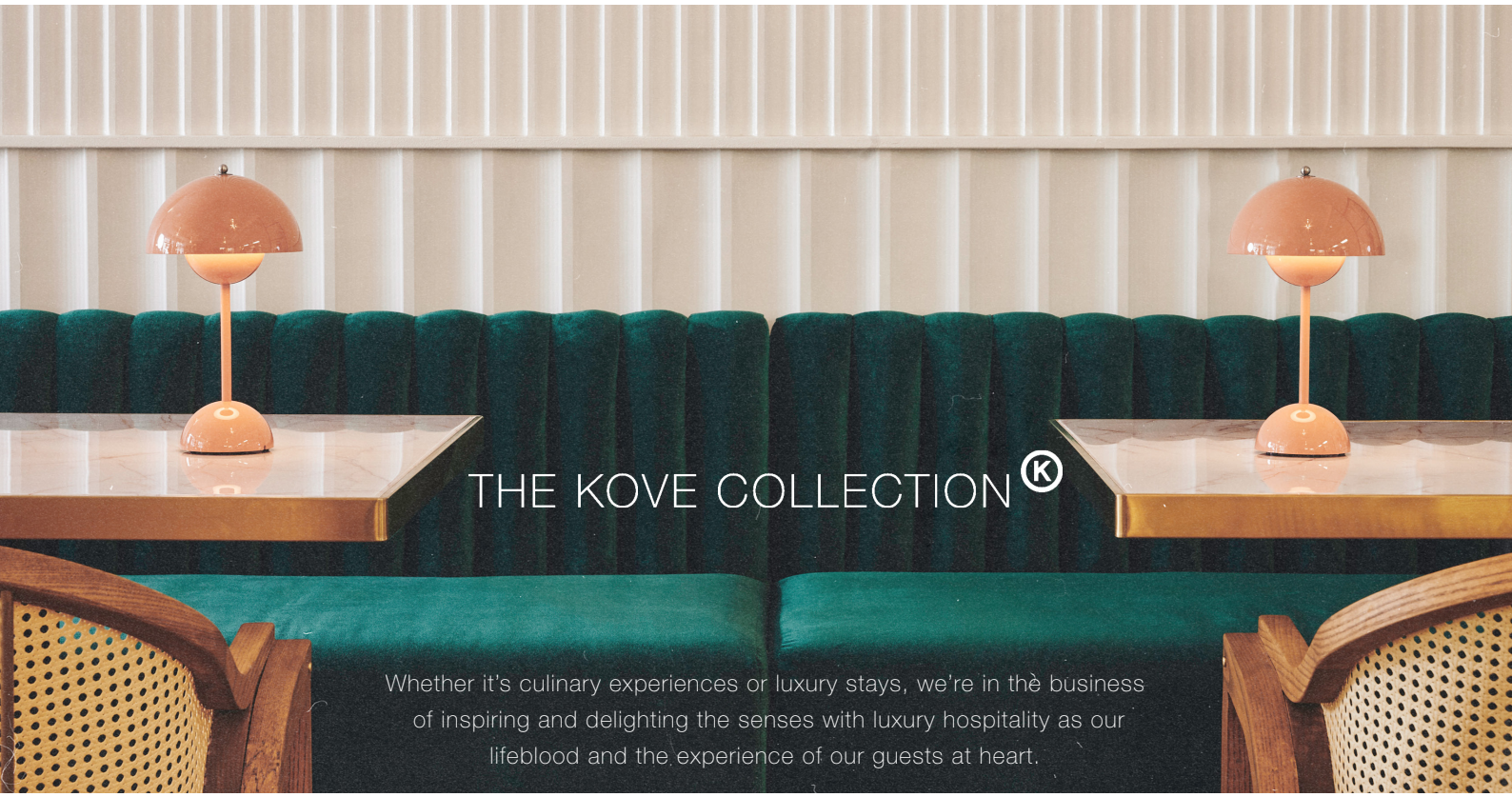
Danielle is currently a PhD candidate in Music at the University of the Free State. Her practice-led research explores choreographed clarinet performance, investigating how movement and physical expression can open up new possibilities for performance. Her current project includes preparing Karlheinz Stockhausen's *Harlekin*, a work that combines clarinet playing, movement and theatre.

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.

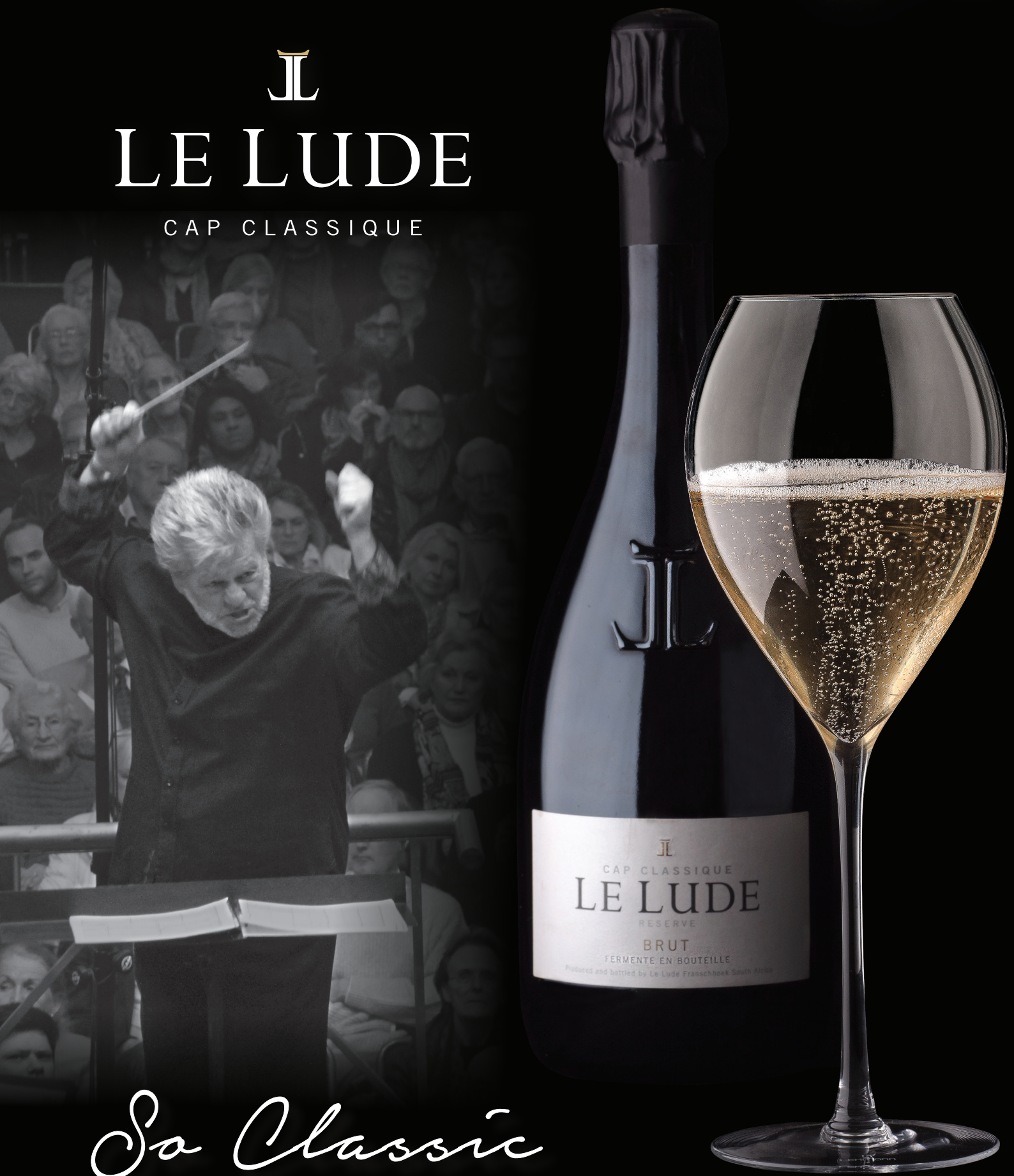
Today, the orchestra plays a central role in the cultural and creative life of Cape Town — not only through its own concert seasons, but through collaborations, festivals, education initiatives and partnerships that connect artists, audiences and communities across the city and beyond.



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