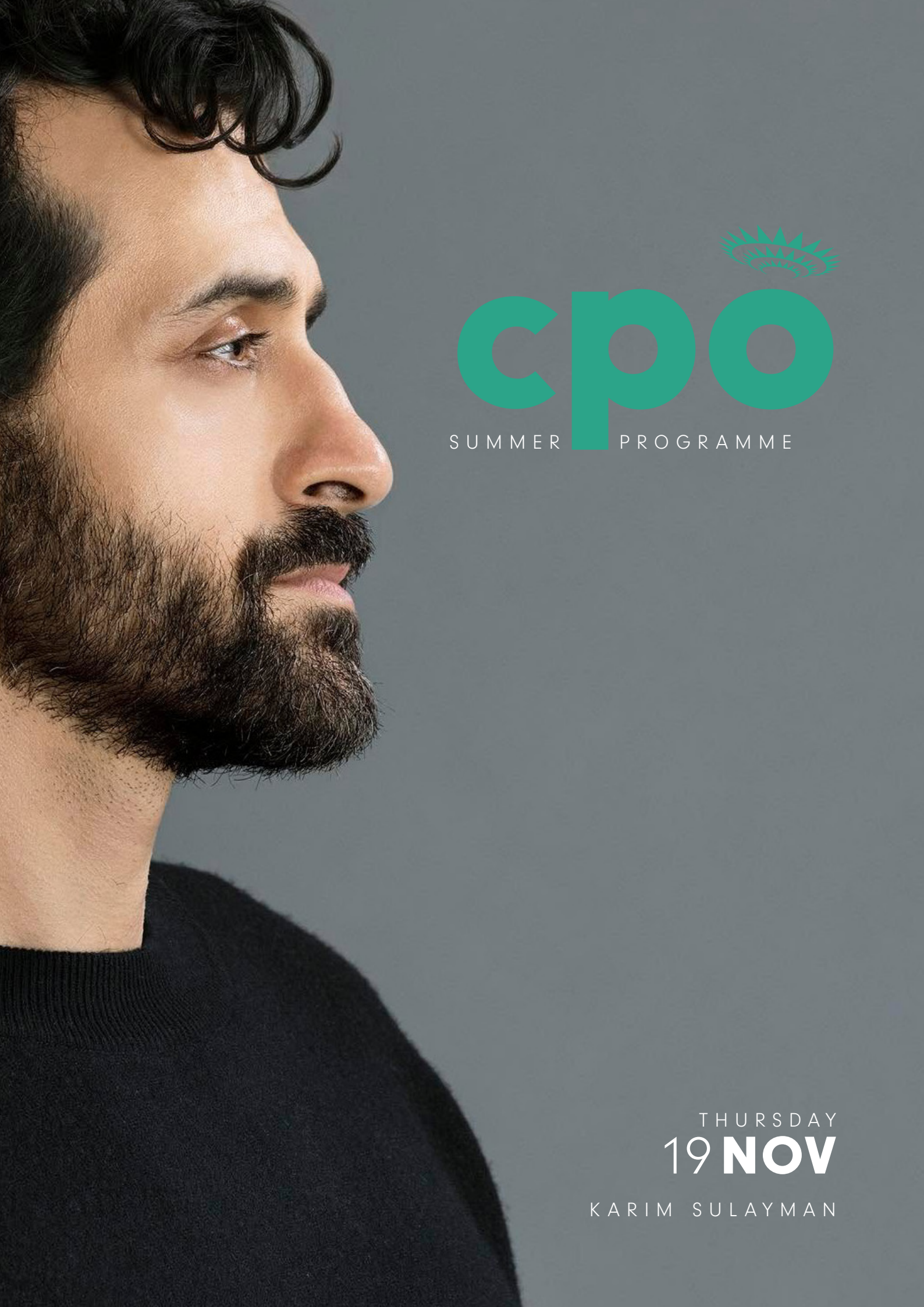


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SUMMER PROGRAMME

THURSDAY

19 **NOV**

KARIM SULAYMAN

A GALAXY OF SOUND



TWO NIGHTS ONE EXTRAORDINARY MUSICAL UNIVERSE

Experience the unforgettable music of John Williams as Brandon Phillips conducts the Cape Town Philharmonic Orchestra in a spectacular celebration of the scores that have defined generations of cinema.

From the adventure of ***Star Wars*** and ***Indiana Jones*** to the magic of ***Harry Potter***, hear these iconic themes brought thrillingly to life. The programme also features the moving music of ***Schindler's List***, with CPO violinist Ralitza Macheva as soloist, and Rob van Vuuren as your host.

16 & 17 DECEMBER 19:30
CAPE TOWN CITY HALL

Two performances only.

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Opening Notes



CEO and Artistic Director **Adriaan Fuchs**

Tonight's programme is one I am particularly proud of. It brings together different perspectives on love and longing, one of humanity's most universal experiences and a perennial source of artistic inspiration. From Monteverdi and Handel, through Britten and Vaughan Williams, to the emotional sweep of Prokofiev's *Romeo and Juliet*, these works reveal the many ways composers have given musical expression to matters of the heart.

It is also an opportunity to showcase the versatility of the Cape Town Philharmonic Orchestra. Our musicians are equally at home in the intricacies of Baroque repertoire and the rich sound worlds of the twentieth and twenty-first centuries, whether performing in intimate ensembles or on the full symphonic stage. This breadth is one of the things I value most about our orchestra.

We are delighted to welcome conductor Kamal Khan back to the CPO podium, and to present the world premiere of *How May I Call my Love?* by Iain Bell, hailed by the BBC as "one of the 21st century's most compelling musical dramatists". We are immensely proud to bring this deeply personal work to life.

I hope you enjoy this evening's musical journey, and that it leaves you with a renewed appreciation of the extraordinary expressive power of music.

A Personal Welcome to Karim Sulayman

I first met Karim at the launch of his album *Where Only Stars Can Hear Us* in March 2020 — a day or so before the world shut down — and subsequently had the pleasure of presenting him in his Carnegie Hall recital debut in 2022. Karim is an artist of the highest calibre, a thoughtful and socially conscious musician, and a dear friend. It is a particular pleasure to welcome him to Cape Town for what I hope will be the first of many visits!

Love and Longing

AN INTRODUCTION
BY KAMAL KHAN



If our earliest human sounds were cries for nourishment, perhaps the first sounds we made for purely aesthetic pleasure were calls of courtship. Music and love have been inseparable ever since. This programme explores that connection, from the exuberance of young love to its more intimate, tender and sometimes painful expressions.

We begin with some of the earliest music written for the operatic stage. Monteverdi's *L'Orfeo* celebrates the exhilaration of love, while his beautiful "Si dolce è 'l tormento" explores its sweeter, more melancholy pains. Two arias by Handel follow, offering contrasting reflections on longing and fulfilment, and reminding us of the extraordinary range of his musical imagination. We conclude this opening sequence with Benjamin Britten's Second Lute Song from *Gloriana*, a deliberate evocation of the Elizabethan age, written for the coronation celebrations of another Queen Elizabeth, almost four centuries later.

The thread of love continues in Vaughan Williams's Fantasia on "Greensleeves", a work whose melody is drawn from his opera *Sir John in Love*. It leads us to the world premiere of Iain Bell's *How May I Call my Love?*, a contemporary reflection on our universal need to express love through song, whatever form that love may take.

And so we arrive at literature's most famous star-crossed lovers: Romeo and Juliet. Countless artists have reimagined their story. Franco Zeffirelli's film captured the spirit of the 1960s, while Gounod's opera presents a passion of almost otherworldly nobility, shaped by the ideals of its Second Empire setting. What, then, did Prokofiev bring to this timeless story?

...the struggle to preserve a love threatened by hatred

There are moments in his score when we might imagine cold winds blowing from the Neva rather than the gentler breezes of Verona (usually accompanied, in my experience, by a few mosquitoes). Perhaps the lovers' fear of being watched reflects something of the composer's own anxieties about artistic freedom and the watchful eye of Stalin's Soviet Union. Was the struggle to protect artistic expression, and allow it to flourish, not so different from the struggle to preserve a love threatened by the hatred of two feuding families?

Finally, we return to the idea with which we began: the human voice. Prokofiev's *Romeo and Juliet* is almost an opera without words or singers. Its extraordinary orchestral writing is nevertheless filled with song — melodies that express everything the lovers cannot say. It is music freed from the need for words, speaking instead in the universal language of passion: the passion of sound.



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

The CPO thanks Le Lude for 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 22, at 19:00

19 NOVEMBER 2026 AT 19:30
CAPE TOWN CITY HALL

LOVE AND LONGING

KAMAL KHAN Conductor
KARIM SULAYMAN Tenor

Monteverdi
"Vi ricorda, o boschi ombrosi" from *L'Orfeo,* SV 318
"Si dolce è 'l tormento", SV 332

Handel
"Convey me to some peaceful shore" from *Alexander Balus*, HWV 65
"Un momento di contento" from *Alcina*, HWV 34

Britten
Second Lute Song from *Gloriana*, Op. 53
Approx. 19 mins

Vaughan Williams
Fantasia on "Greensleeves"
Approx. 4 mins

Iain Bell
How May I Call my Love? (World Premiere)
Approx. 13 mins

INTERMISSION

Prokofiev
Romeo and Juliet: Selections from Suites Nos. 1 and 2
Approx. 42 mins

CONCERTMASTER
Philip Martens

18:45 PRE-CONCERT TALK
Kamal Khan



SUMMER SYMPHONIES

CAPE TOWN CITY HALL AT 19:30

Tues 24 Nov RACHMANINOFF'S SECOND

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

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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

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A new year brings a fresh season of orchestral music! Join us in January for a wonderful celebration of music, outstanding artists and unforgettable summer evenings across Cape Town.

CAPE TOWN CITY HALL
Thurs 14 Jan 19:30 Friends of Orchestral Music Gala
Sun 17 Jan 16:00
Thurs 21 Jan 19:30
Thurs 28 Jan 19:30

FULL PROGRAMME ANNOUNCEMENT COMING SOON

MORE
CONCERTS



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Concerts and events are subject to change.

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

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FRI 22 & SAT 23 JAN 2027

20:15

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SUN 31 JAN 2027 • 17:30

Broadway star Jessica Vosk, renowned for her acclaimed portrayal of Elphaba in *Wicked*, joins the CPO for a spectacular evening of musical theatre favourites and popular songs.

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With Rob van Vuuren

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SUN 7 MAR 2027 • 17:30
Featuring Emanuil Ivanov

CLAUDIO MONTEVERDI 1567–1643

"Vi ricorda, o boschi ombrosi" from *L'Orfeo*, SV 318

Approx. 3 minutes

Orpheus recalls the forests that once witnessed his sorrow when he was separated from Eurydice. Now reunited with his beloved, he reflects on how the pain of the past has made his present happiness all the sweeter.

Vi ricorda, o bosch'ombrosi,
De' miei lungh'aspri tormenti,
Quando i sassi ai miei lamenti
Rispondean fatti pietosi?

Dite, allor non vi sembrai
Più d'ogni altro sconsolato?
Or fortuna ha stil cangiato
Et ha volto in festa i guai.

Vissi già mesto e dolente,
Or gioisco, e quegli affanni
Che sofferti ho per tant'anni
Fan più caro il ben presente.

Sol per te, bella Euridice,
Benedico il mio tormento;
Dopo il duol vie più contento,
Dopo il mal vie più felice.

Do you remember, O shady woods,
my long and bitter torments—
when the very stones, moved to pity,
would answer my laments?

Tell me, did I not seem to you
more disconsolate than any other?
Now, however, Fortune has changed her tune,
and turned my woes into celebration.

I once lived in sadness and sorrow;
now I rejoice, and the hardships
I endured for so many years
make my present happiness all the more precious.

For your sake alone, beautiful Eurydice,
I bless the torment I once knew;
after the grief, I am all the more content—
after the suffering, all the more happy.

"Si dolce è 'l tormento", SV 332

Approx. 4 minutes

The title translates as "So Sweet Is the Torment", capturing the bittersweet nature of unrequited love. The singer remains steadfastly devoted to an indifferent beloved, finding a strange consolation in the very suffering that love brings.

Si dolce è'l tormento
Ch'in seno mi sta,
Ch'io vivo contento
Per cruda beltà.
Nel ciel di bellezza
S'accreschi fierezza
Et manchi pietà:
Che sempre qual scoglio
All'onda d'orgoglio
Mia fede sarà.

La speme fallace
Rivolgam' il piè.
Diletto ne pace
Non scendano a me.
E l'empia ch'adoro
Mi nieghi ristoro
Di buona mercè:
Tra doglia infinita,
Tra speme tradita
Vivrà la mia fè.

Se fiamma d'amore
Già mai non sentì
Quel riggido core
Ch'il cor mi rapì,
Se nega pietate
La cruda beltate
Che l'alma invaghì:
Ben fia che dolente,
Pentita e languente
Sospirimi un dì.

So sweet is the torment
That dwells in my breast,
That I live in contentment
For a cruel beauty's sake.
Though in her heaven of beauty
Her haughtiness may grow
And pity be absent,
My faith shall remain—
Like a rock amidst the waves—
Steadfast against her pride.

Let deceptive hope
Turn its steps away from me;
Let neither joy nor peace
Ever descend upon me.
And though the heartless one
I adore
Denies me the solace
Of a kind reward,
Amidst infinite sorrow
And betrayed hope,
My faith shall endure.

If that unyielding heart—
Which stole my own away—
Has never felt
The flame of love;
If that cruel beauty,
Who has captivated my soul,
Refuses to show any pity:
Then surely, one day,
Filled with sorrow,
Repentant and languishing,
She shall heave a sigh for me.

GEORGE FRIDERIC HANDEL 1685–1759

"Convey me to some peaceful shore" from *Alexander Balus*, HWV 65

Approx. 4 minutes

Following the deaths of her beloved Alexander and her father, Ptolemy, Cleopatra longs to escape the turmoil of the world and find a place of peace. Handel responds with an aria of extraordinary tenderness, its gentle vocal line and delicate orchestral accompaniment conveying grief gradually giving way to resignation.

Convey me to some peaceful shore
Where no tumultuous billows roar,
Where life, though joyless, still is calm,
And sweet content is sorrow's balm:
There, free from pomp and care, to wait,
Forgetting and forgot, the will of fate.

"Un momento di contento" from *Alcina*, HWV 34

Approx. 4 minutes

Oronte reflects on his troubled relationship with Morgana, who has betrayed his trust, yet whom he still loves. He finds comfort in the thought that even a single moment of happiness can make all the tears and heartache of love worthwhile.

Un momento di contento	A single moment of joy
dolce rende a un fido amante	sweetly repays a faithful lover
tutto il pianto che versò.	for all the tears he shed.
Suol'amore, dal dolore	Love has a way of drawing
tirar balsamo alle pene,	a soothing balm for one's suffering
a sanar, chi pria piagò.	out of the very pain it once inflicted.

BENJAMIN BRITTEN 1913–1976

Second Lute Song from *Gloriana*, Op. 53

Approx. 4 minutes

In this song, the Earl of Essex imagines escaping the intrigues and jealousies of court life for the peace and solitude of the countryside. Based on a poem by Essex himself, the song offers a glimpse of the vulnerability beneath his flamboyant public persona, while Britten's

Happy were he could finish forth his fate
in some unhaunted desert, where obscure
from all society, from love and hate
of worldly folk; then might he sleep secure;
then wake again, and give God ever praise,
content with hips and haws and bramble-berry;
in contemplation spending all his days,
and change of holy thoughts to make him merry;
where, when he dies, his tomb may be a bush,
where harmless robin dwells with gentle thrush.
Happy, happy were he, happy were he.



RALPH VAUGHAN WILLIAMS

1872 - 1958

FANTASIA ON "GREENSLEEVES"

Approx. 4 minutes

DID YOU KNOW?

Vaughan Williams did not actually create the familiar Fantasia on "Greensleeves" in the form we know today. The piece was arranged in 1934 by Ralph Greaves, drawing on music Vaughan Williams had written for his opera *Sir John in Love*, based on Shakespeare's *The Merry Wives of Windsor*. The familiar concert piece therefore has an interesting history: Shakespeare inspired Vaughan Williams, Vaughan Williams composed the music, and Greaves created the orchestral arrangement we know and love today.

Ralph Vaughan Williams' Fantasia on "Greensleeves" is one of the most beloved works in the English orchestral repertoire, combining an evocative traditional melody with the composer's distinctive gift for atmosphere and nostalgia. The familiar concert version was arranged in 1934 by Ralph Greaves, drawing on music from Vaughan Williams' opera *Sir John in Love*, which premiered in 1929.

The tune "Greensleeves" dates back to the sixteenth century and has traditionally, though without historical evidence, been attributed to King Henry VIII. Its origins may be rather less pastoral than its familiar melody suggests. Some interpret "Lady Greensleeves" as a sexually promiscuous woman or even a prostitute, reflecting the suggestive associations of green in Elizabethan England. The expression "a green gown" referred to the grass stains supposedly left on a woman's dress after sexual activity outdoors. This interpretation remains speculative, but offers an intriguing contrast to Vaughan Williams' gentle musical treatment.

Greaves creates a delicate interplay between strings, harp and flutes, allowing the familiar melody to unfold with warmth and expressive simplicity. The Fantasia opens quietly, before a contrasting middle section introduces another traditional English folk song, "Lovely Joan". "Greensleeves" then returns, its gentle lyricism enhanced by the shimmering colours of the harp and woodwinds.

The work captures much of what makes Vaughan Williams' music so enduring: his fascination with English folk song, his sensitivity to the natural world and his ability to evoke timelessness. Its associations with unrequited love make it a particularly fitting addition to a programme exploring the many shades of love and longing.

IAIN BELL

b. 1980

HOW MAY I CALL MY LOVE?
(WORLD PREMIERE)

Approx. 13 minutes



When I first set these poems by Elizabethan poet Richard Barnfield to music in my early twenties, I had only recently emerged from similar epiphanies, anxieties and obsessions myself. To encounter another young man, writing some four hundred years earlier, yearning to be his lover's pillow or fearing the revelation of his feelings to someone who might not return them, spoke directly to my own experiences as a teenager. It was the first time I found the courage to express queer love in my music, something I would explore more deeply in later works, including my song cycles *The Man with Night Sweats* and *We Two*, and my opera *Stonewall*.

an intimate moment of revelation and self-discovery

Selecting five of Barnfield's twenty sonnets, I shaped a narrative of a young man gradually recognising his feelings for another. His admiration of his beloved's beauty deepens into an increasingly consuming passion, culminating in an intimate moment of revelation and self-discovery.

The title of the cycle is taken from another of Barnfield's poems and reflects the theme of searching that runs throughout the work.

Scored for high-lying *bel canto* tenor and string orchestra, the piece explores the expressive possibilities of the tenor voice, reflecting the nuance, delicacy and vulnerability of Barnfield's poetry. The strings provide an equally delicate sound world, with shimmering textures punctuated by sudden dramatic outbursts that mirror the protagonist's growing emotional intensity, building towards the work's passionate climax.

- Iain Bell

RICHARD BARNFIELD

(1574–c. 1620)

Sporting at fancy (Sonnet I)

Sporting at fancy, setting light by love,
There came a thief, and stole away my heart,
(And therefore robbed me of my chiefest part).
Yet cannot reason him a felon prove.
For why, his beauty (my heart's thief) affirmeth,
Piercing no skin (the body's defensive wall)
And having leave and free consent withall.
Himself not guilty, whom love terms guilty,
Conscience the judge, twelve reasons are the jury,
They find mine eyes the beauty t'have let in,
And on this verdict given, agreed they been,
Wherefore, because his beauty did allure ye,
Your doom is this; in tears still to be drowned
When his fair forehead with disdain is frowned.

Cherry-lipped Adonis (Sonnet XVII)

Cherry-lipped Adonis in his snowy shape
Might not compare with his pure ivory white,
On whose faire front a Poet's pen may write;
Whose rosiate red excels the crimson grape.
His love-enticing delicate soft limbs
Are rarely framed to entrap poor gazing eyes;
His cheeks the lily and carnation dyes
With lovely tincture which Apollo's dims.
His lips ripe strawberries in nectar wet,
His mouth a hive, his tongue a honeycomb
Where Muses (like bees) make their mansion.
His teeth pure pearl in blushing coral set.
Oh how can such a body sin-procuring
Be slow to love and quick to hate enduring?

Here, hold this glove (Sonnet XIV)

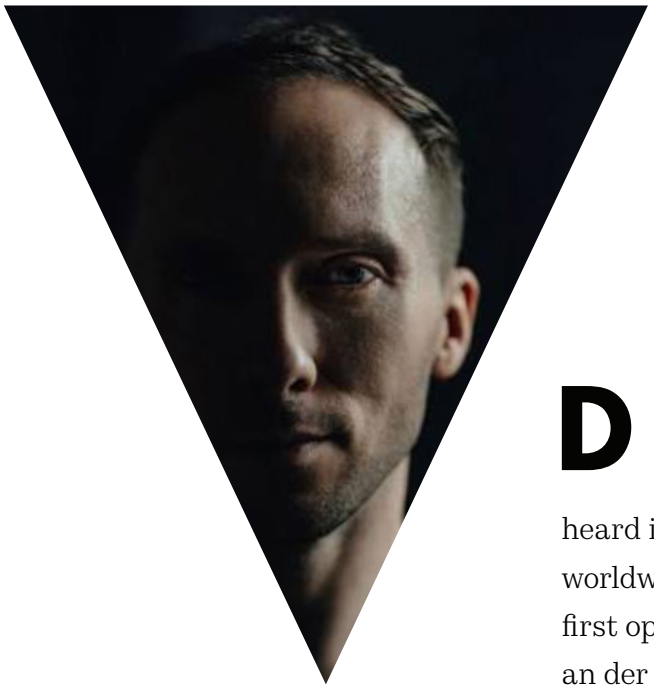
Here, hold this glove, this milk-white cheveril glove.
Not quaintly overwrought with curious knots,
Not decked with golden spangs nor silver spots,
Yet wholesome for thy hand as thou shalt prove.
Ah no (sweet boy), place this glove near thy heart.
Wear it and lodge it still within thy breast
So shalt thou make me (most unhappy) blest,
So shalt thou rid my pain and ease my smart:
How can that be (perhaps) thou will reply,
A glove is for the hand not for the heart,
Nor can it well be proved by common art,
Nor reason's rule. To this thus answer I:
If thou from glove dost take away the 'g',
Then glove is love and so I send it thee.

Sometimes I wish that I his pillow were (Sonnet VIII)

Sometimes I wish that I his pillow were
So might I steal a kiss and yet not seen,
So might I gaze upon his sleeping eyes,
Although I did it with a panting fear.
But when I well consider how vain my wish is:
Ah foolish bees (think I) that do not suck
His lips for honey; but poor flowers do pluck
Which have no sweet in them, when his sole kisses
Are able to revive a dying soul.
Kiss him, but sting him not, for if you do
His angry voice your flying will pursue:
But when they hear his tongue, what can control
Their back-return? For then they plain may see
How honeycombs from his lips dropping be.

Sighing and sadly sitting by my love (Sonnet XI)

Sighing and sadly sitting by my love,
He asked the cause of my heart's sorrowing,
Conjuring me by heaven's eternal King
To tell the cause which me so much did move.
"Compelled," quoth I, "to thee will I confess:
Love is the cause; and only love it is
That doth deprive me of my heavenly bliss.
Love is the pain that doth my heart oppress."
"And what is she," quoth he, "whom thou dost love?"
"Look in this glass," quoth I, "there shalt thou see
The perfect form of my felicity."
When, thinking that it would strange magic prove,
He opened it, and taking off the cover,
He straight perceived himself to be my lover.



IAIN BELL

COMPOSER

LATEST OPERATIC SUCCESS: *MEDUSA*

In May 2026, Bell's opera *Medusa* received its world premiere at La Monnaie / De Munt in Brussels. With a libretto and direction by Lydia Steier, the work retells the Greek myth from Medusa's perspective, exploring power, trauma and identity. Soprano Claudia Boyle created the title role in a production that brought renewed attention to Bell's dramatic imagination and richly expressive orchestral writing.

Described by the BBC as "one of the 21st century's most compelling musical dramatists", Iain Bell's music has been heard in leading concert halls and opera houses worldwide. Following the acclaimed premiere of his first opera, *A Harlot's Progress*, at Vienna's Theater an der Wien, his operas have been staged by institutions including the Royal Opera House, Houston Grand Opera, Welsh National Opera, English National Opera and New York City Opera. A 2022 gala at Prague's Smetana Hall celebrated his operatic work, with soprano Diana Damrau reprising the title role in *A Harlot's Progress*.

Song is another cornerstone of Bell's output. Highlights include mezzo-soprano Jamie Barton's premiere of his E. E. Cummings cycle *of you* at Carnegie Hall, and a commission from the Salzburg Mozarteum setting selections from Walt Whitman's *Leaves of Grass* for bass-baritone Douglas Williams.

Other notable works include *Beowulf*, written for the BBC Symphony Orchestra and Chorus with tenor Stuart Skelton and narrated by Ruth Wilson; *Aurora*, a concerto for coloratura soprano performed at the BBC Proms; and *The Hidden Place*, performed by the London Symphony Orchestra under Gianandrea Noseda at the Enescu Festival. His work spans opera, orchestral music and song, often exploring questions of identity, desire and the complexities of human experience.

INTERMISSION

SERGEI PROKOFIEV

1891 - 1953

ROMEO AND JULIET: SELECTIONS FROM SUITES NOS. 1 AND 2

Montagues and Capulets
from Suite No. 2
Juliet, the Young Girl from Suite No. 2
Friar Laurence from Suite No. 2
Dance from Suite No. 2
Minuet from Suite No. 1
Masks from Suite No. 1
Romeo & Juliet (Balcony Scene)
from Suite No. 1
Death of Tybalt from Suite No. 1
Dance of the Antilles Girls
from Suite No. 2
Romeo at Juliet's Grave
from Suite No. 2

Approx. 42 minutes

A BALLET TOO DIFFICULT TO DANCE?

Prokofiev's *Romeo and Juliet* had a troubled beginning: the completed score was rejected by the Bolshoi Theatre as "undanceable", its unusual rhythms and shifting metres challenging dancers accustomed to more traditional ballet music. The ballet premiered in 1938, while the three orchestral suites Prokofiev extracted from the score helped establish its popularity in the concert hall.

Sergei Prokofiev's *Romeo and Juliet* distils Shakespeare's great tragedy into some of the most vivid music ever written for ballet. Tonight's selection from Suites Nos. 1 and 2 brings together ten contrasting movements, moving between menace, tenderness, humour and violence.

The sequence opens with "Montagues and Capulets", dominated by the famous "Dance of the Knights", whose pounding rhythms convey the hostility of Verona's feuding families. "Juliet, the Young Girl" offers a striking contrast, capturing the heroine's youthful innocence, playful energy and emerging romantic feelings.

"Friar Laurence" introduces a more contemplative mood, its lyrical writing reflecting the wisdom of Juliet's trusted confidant. A lively dance follows, before the stately "Minuet" and the exuberant "Masks", in which Romeo, Mercutio and Benvolio disguise themselves to attend the Capulets' ball.

At the emotional heart of the selection is "Romeo and Juliet (Balcony Scene)", a soaring portrait of the lovers' passion and tenderness. Their happiness is shattered by the violent "Death of Tybalt", as Romeo avenges Mercutio's murder.

"Dance of the Antilles Girls" offers a brief moment of rhythmic vitality before "Romeo at Juliet's Grave" brings the tragedy to a devastating close, as Prokofiev's haunting music becomes an expression of grief and loss.

Throughout, Prokofiev combines biting rhythms, bold orchestration and extraordinary melodic invention to bring Shakespeare's timeless story to life without words or staging.

KARIM
SULAYMAN

TENOR





Karim Sulayman is a Grammy Award-winning tenor celebrated for his expressive artistry, versatility and adventurous approach to programming. Born in Kuwait to an Egyptian father and Lebanese mother, and raised in the United States, he has established an international career spanning opera, recital, contemporary music and historically informed performance.

In 2019, he won the Grammy Award for Best Classical Solo Vocal Album for *Songs of Orpheus: Monteverdi, Caccini, D'India & Landi*, an exploration of seventeenth-century Italian music inspired by the myth of Orpheus.

His repertoire ranges from Baroque and Classical music to contemporary works, and he is particularly admired for the intimacy and emotional immediacy he brings to his performances. He has appeared with leading ensembles and orchestras, including the Orpheus Chamber Orchestra, San Francisco Symphony and London Philharmonic Orchestra, as well as at major international opera houses and festivals.

An advocate for new music and innovative musical storytelling, Sulayman continues to explore unexpected connections across musical periods and cultures.

THE RECORDING THAT CHANGED EVERYTHING

Before fully committing to his performing career, Karim Sulayman reached a point when he considered stepping away from music. Before making that decision, however, he resolved to fulfil a long-held ambition: recording a solo album. *Songs of Orpheus* began as a deeply personal project, conceived largely for himself – he even joked that if his mother were its only listener, that would be enough. The album went on to win a Grammy Award.

KAMAL KHAN

CONDUCTOR



LOVE IS LOVE

"To conduct the premiere of Iain Bell's work in the same week as Gounod's *Roméo et Juliette* with Cape Town Opera, and to bring it together with Prokofiev's *Romeo and Juliet* and some of the earliest operatic expressions of love, is particularly meaningful," says Khan. "This programme makes an artistic statement about the belief that love is love, while inviting audiences, whatever their own experiences of love, to recognise our shared humanity and find a deeper connection with one another."



A graduate of the Manhattan School of Music, Kamal Khan became the youngest assistant conductor at the Metropolitan Opera in New York, where he spent ten years working alongside leading conductors including James Levine, James Conlon and Christian Thielemann, and collaborating with distinguished singers such as Plácido Domingo, Luciano Pavarotti and Renée Fleming. His extensive operatic repertoire spans Mozart, Verdi and Puccini, as well as contemporary works, including the African premieres of *Il viaggio a Reims* and *Dead Man Walking*.

Khan has conducted orchestras internationally, including the Jerusalem Symphony Orchestra, Buenos Aires Philharmonic, Shanghai Symphony Orchestra and Orchestra of the Academy of St Martin in the Fields, as well as the Cape Town Philharmonic Orchestra.

An accomplished pianist and accompanist, he has performed at Carnegie Hall, Alice Tully Hall and the Kennedy Center, collaborating with internationally acclaimed singers and violinist Joshua Bell.

A former Director of the Opera School at the University of Cape Town, Khan is a founding member of Opera for Peace and Artistic Director of Classical Vocal Arts International. He is also Visiting Extraordinary Professor at North-West University.
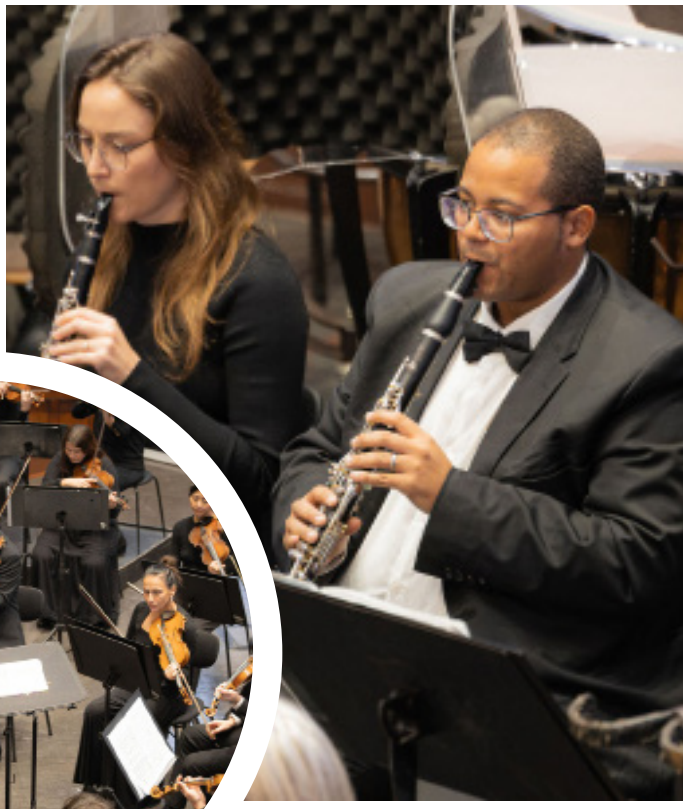
LEAVE A LASTING MUSICAL LEGACY

Help the music play on for generations to come

For more than a century, the Cape Town Philharmonic Orchestra has enriched lives through music, bringing exceptional performances to audiences and creating opportunities for young musicians to discover and develop their talents.

By remembering the CPO in your will, you can leave a lasting legacy that keeps the music playing, opens doors for young musicians and inspires future generations — while potentially reducing your estate duty.

A gift for the future.
A legacy that lives on through music.









JOIN THE CPO LEGACY CIRCLE

The Legacy Circle brings together people who share a passion for music and a commitment to ensuring that future generations can experience the joy of orchestral music and the life-changing opportunities that music education provides.

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Scan the QR code
find out more or let us know of your intention to leave a legacy to the CPO.

cpo LEGACY CIRCLE

helping the music play on

MEET OUR MUSICIANS



ROSAMUND ROTH

CELLO

FIRST MUSIC LESSON?

Music appreciation classes at the age of 3, recorder lessons at school, violin (6), cello (15) and viola da gamba (33)!

OFFSTAGE HOBBY?

Book-binding and restoring old books.

BEST PART OF THE JOB?

The range of repertoire the orchestra performs. It feels like travelling through time and space, exploring different cultures and languages.

CURRENT SIDE PROJECT?

Working my way through Marin Marais' five books of pieces for viola da gamba and basso continuo.



Rosamund Roth joined the Cape Town Philharmonic Orchestra in 2022. Raised in a musical family in Pretoria, she studied music at Stellenbosch University, alongside English and Latin language and literature. She subsequently completed master's degrees in transdisciplinary studies and music pedagogy at the Zurich University of the Arts, where she studied with Professor Roel Dieltiens.

During her six years in Switzerland, Rosamund was active as a chamber and orchestral musician, serving as co-principal cellist of the Zürcher Kammerphilharmonie and appearing as a soloist with the orchestra. She also studied Baroque cello with Martin Zeller and viola da gamba privately with Sam Stadlen and Paolo Pandolfo.

Back in South Africa, she combines her work with the CPO with her position as principal cellist of the Cape Town Baroque Orchestra. A sought-after chamber musician, she performs with several ensembles, including the Mizar Trio, whose debut album, *Times and Tides*, was recently released, the Adamastor Consort and the Lutesong Consort. She also performs in various chamber formations with CPO principal clarinettist Féroll-Jon Davids.

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)
Elina Koytcheva ^
Lucia Scott ^
Annien Shaw ^
Valentina Vorster ^
Craig Williams ^

Second Violin
Matthew Campbell-Stead #
Deidré Cicilie
Kevin Cook
Shannon Cook
Emi Fukuda
Rayelle Goodman ^
Claudia Gottert ^
Janna Khweis ^
Ralitza Macheva *
Matthijs van Dijk ^

Viola
Rory Africa ^
Micaela Arries (Sponsored by Anon.)
Cara Coetzee ^
Petrus Coetzee * (Sponsored by Lady Hatch)
Annamaria D'Andrea
Emile de Roubaix ^
Azra Isaacs # (Sponsored by Dr. Axel Horvath / FOM)
Jana Smit (Sponsored in memory of Dr Stewart Young)

Cello
Ashlin Grobbelaar ^
Cheryl de Havilland ^
Peter Martens * (Gouws Liefdadigheidstrust)
Edward McLean #
Theresa Mills ^
Matthias Remley-Ender
Solange Nathaly Rojas Zubieta ^
Rosamund Roth (Sponsored by Anon.)

Double Bass
Zanelle Knoblauch (Sponsored by Laurel Prast)
Francesca Levendris ^
Donat Pellei #
Siyolise Nyondo-Holliman ^

Flute
Louisa Theart #
Lisa Thom ^
Gabriele von Dürckheim * (Sponsored by Dr Axel Horvath / FOM and Carole Hambleton-Bissell)

Piccolo
Louisa Theart #

Oboe
Owen Dalton ^
Lisa White * (Sponsored by Dr. Axel Horvath / FOM)

Cor Anglais
Carin Bam #

Clarinet
Féroll-Jon Davids * (Sponsored by Allister and Vonnie Rogan)
Lance Thuynsma ^

Bass Clarinet
Danielle Steyn #

Tenor Saxophone
Liam Burden ^

Bassoon
Simon Ball *
Arno Steyn #

Contrabassoon
Liesl Jobson ^

Horn
Lieze Nel #
Eugene Kierman
Shannon Thebus *
Conrad van der Westhuizen

Trumpet
Chad Groepies
Pierre Schuster #
David Thompson *

Trombone
Andrea Balocco *
James George #

Bass Trombone
Nick Green ^

Tuba
Shaun Williams

Timpani
Christoph Müller *

Percussion
Dylan Tabisher ^
Stephan Galvin ^
Bernard Kisbey-Green ^
Ethan Rutter ^
Eugene Trofimczyk *

Harp
Jana van der Walt ^

Theorbo
Uwe Grosser ^

Harpsichord
Grant Brasler ^

Piano | Celesta
Kyle Rother ^

Orchestra Stage Manager
Derrick Wildeman (Sponsored by Dr Axel Horvath / FOM)

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Grant Carelse ^
Marvin Michaels
Dillon Philips ^
Dean van Wyk ^
Duren Wildeman ^
Ashwin Williams ^

Ad Hoc Musicians
(Sponsored by Bill van Rensburg; In memory of Cyril Saxe)

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

* Principal
\# Sub Principal
^ Ad Hocs
Ω Cadet

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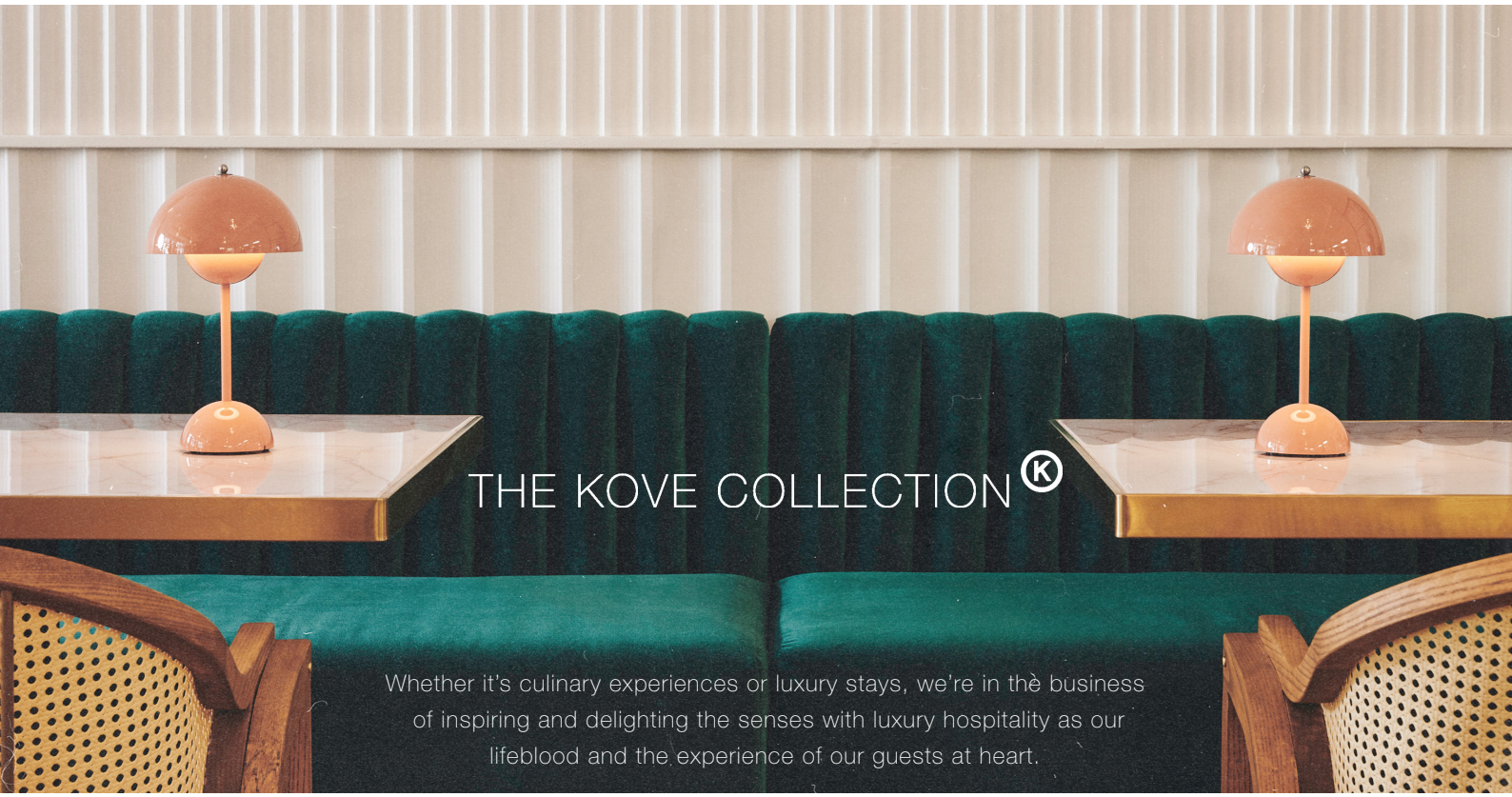
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Mr Ton Vosloo

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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