

50

FSSO

CELEBRATING THE
GOLDEN
JUBILEE

OF THE FREE STATE
SYMPHONY ORCHESTRA

1974-2024

28 SEPTEMBER 2024

FREE STATE SYMPHONY ORCHESTRA

ODEION

FSSO BOARD MEMBERS

Prof. Frederick C.v.N. Fourie (Chairperson)

Mr. Sam Moleko (Deputy Chairperson)

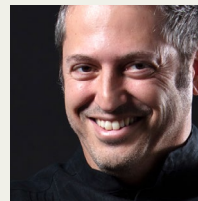
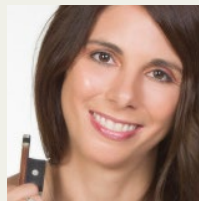
Justice Mahube Molemela

Prof. André Venter

Prof. Mogomme Masoga (UFS representative, ex officio)

Dr. Sharon de Kock (Orchestra Committee Chairperson, ex officio)

Mr. Daniel Boico (Artistic Director and CEO)



Prof. Venter

Prof. Masoga

Dr. De Kock

Mr. Boico

FSSO MANAGEMENT TEAM

Daniel Boico (Artistic Director and CEO)

Luzanne Eigelaar (Office Manager)

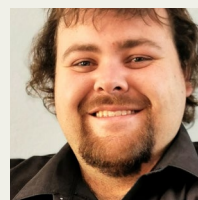
Piet van Rooyen (Financial Administrator)

Victoria Seekoei (Librarian)

FSYO ARTISTIC AND MANAGEMENT TEAM

Heinrich Lategan (FSYO Conductor)

Victoria Seekoei (FSYO Manager)



Luzanne Eigelaar

Piet van Rooyen

Victoria Seekoei

Heinrich Lategan

50

FSSO

CELEBRATING THE
GOLDEN
JUBILEE
OF THE FREE STATE
SYMPHONY ORCHESTRA

1974-2024

winds of change

CONDUCTOR:

JULIEN BENICHO

SOLOISTS:

FINALISTS OF THE INTERNATIONAL
WOODWIND COMPETITION

WEBER:

OVERTURE TO OBERON, J. 306

SCHUMANN:

SYMPHONY NO. 4 IN D MINOR, OP. 120

28 SEPTEMBER 2024

FREE STATE SYMPHONY ORCHESTRA

ODEION

CARL MARIA VON WEBER 1786–1826

Overture to Oberon, J. 306 (1826)

Adagio sostenuto – Allegro con brio

Carl Maria von Weber was renowned for blending elements of the Italian *buffa* style with German melodic elements. His music was neglected in the late Romantic era, played too heavily and ponderously. But in the 20th century, the revival of the classical Italian playing style once again revealed Weber's affinity for Rossini-like speed, and his mastery of delightful orchestral effects in the French manner (notably Gluck). *Oberon* was an English language opera, and its premiere in London in 1826 was a great success.

Three notes on the magic horn, and we are plunged into the world of elves and faeries, the composer himself foreshadowing composers as diverse as Mendelssohn and Wagner. Indeed, after Weber's death, Wagner would eulogise the man in a typically Wagnerian manner, crowning him the Father of German Romantic opera, and subsequently using Weber's music to justify his own increasingly pungent brand of musical nationalism.

Weber was Puckish enough to make sarcastic comments about the extraordinary introduction to Beethoven's Fourth symphony: 'every fifteen minutes we hear three or four notes – it is exciting!' Indeed, accusations of gradual shifts in harmony cannot be levelled at Weber's own music – quite the opposite, in fact. Even the slow introduction to *Oberon* has momentum from the outset, the listener thrilled by the constant changes of instrumental colour, notably in the woodwinds. This section then yields to a delightful *allegro* in sonata form. It is thus not difficult to see why Weber was so lionised by later generations of Teutonic composers. However, in *Oberon* the German magical elements are infused with French instrumental colours and Italian virtuosity in an English language opera – Wagner's nationalist panegyric does sound amusingly misplaced when considered in that context. . .

ROBERT SCHUMANN 1810-56

Symphony no. 4 in D minor, Op. 120 (1841/51)

I. Ziemlich langsam – Lebhaft

II. Romanze: Ziemlich langsam

III. Scherzo: Lebhaft

IV. Langsam – Lebhaft

Schumann completed the first version of this symphony in 1841, and revised it significantly a decade later, due to a lukewarm reception at the premiere. Some musicians regretted the 1851 text, feeling that it smoothed off too much the 'dangerous' edges of the original for the sake of convention. In fact, the existence of the two versions would cause something of a rift between Clara Schumann and Brahms, who went so far as to publish the earlier version against her instructions. Clara defended her husband's 1851 revision, with its robust orchestration and prominent transitions.

The 1851 version is a powerful and bold work, vital and energetic. Ironically, the fact that the incredibly lithe melodies of the faster sections are richly upholstered add to the sense of tension, the composer compelling large instrumental forces to move together at high speed. What unnerved Brahms was that his friend seemed to be sacrificing clarity of texture in order to make the work more easily realisable in rehearsal – Schumann's poor conducting technique was legendary, after all. Brahms probably also objected to the linking of all four movements, which he would have considered a regrettable innovation of his arch-rivals, the modernist school of Wagner, Berlioz & Liszt.

The introduction to the first movement hardly gives the first-time listener any indication as to where it will lead; when the Beethovenian main theme does appear, it is terse, energetic & serious. Schumann balances this forcefulness of character with a delightfully playful second theme. Unusually, the *Romanze* begins in the same manner as the first movement, although it is soon adorned with violin triplet figuration.

Schumann admired the composer Jan Kalliwoda, and borrowed an assertive theme from the Czech master's First symphony for his own scherzo. Modern audiences are more likely to sense an immediate reference to the minuet of the 40th symphony by Mozart. By contrast, the trio is lilting and elegant. A short passage leads into the Dvořák-like slow introduction to the finale, a joyful and dance-like affair, with themes similar to those of the first movement, albeit in a bright D major.

In the end, the well-meaning Brahms was merely trying to preserve the youthful exuberance of the 1841 version. But Clara recognised the importance of her husband's later revisions, and no one was as close to the composer as she was. In the modern era, orchestral players are perfectly capable of rendering Schumann's visionary style with drive and momentum, the expanded orchestration of 1851 notwithstanding. They are also happy to reconcile the classical nature of the themes with his experiments with the cyclical procedures of the New German School.

Brahms may have been a towering genius. But Clara was right.



JULIEN BENICHO

"Julien Benichou is without doubt, one of the most exciting young conductors on the scene today. He deftly combines his elegant graceful gestures, a wonderful sense of both youthful verve and old world wisdom, with profound sincere musicianship."

Jonathan Carney,
Concertmaster Baltimore
Symphony Orchestra

Hailed as "one of the most interesting and accomplished conductors of his generation," Julien Benichou is noted for his blend of flexibility and control, inspiring musicality and incredibly infectious energy. Benichou currently serves as Music Director for the Mid-Atlantic Symphony Orchestra (MSO), and was recently appointed Principal Conductor of the Washington Opera Society. He is also the Music Director of the Chesapeake Youth Symphony Orchestra (CYSO) and the Southern Maryland Youth Symphony Orchestra (SMYOC). This past December, he made his debut with the New York City Ballet, in Balanchine's *The Nutcracker*, and returned to Carnegie Hall, in a concert that featured Robert Redford and Vice-President Al Gore.

As Music Director of the MSO for the last 12 seasons, Benichou has greatly raised the profile of the ensemble, attracting premier artists, as well as expanding the orchestra's season. This year, he collaborates with Stefan Jackiw, Virgil Boutellis-Taft, Kurt Nikkanen, Brandie Sutton and Leon Fleisher. Previous seasons have included concerts with such noted artists as Kevin Short, Lester Lynch, Arnauwd Sussmann and Tine Thing Helseth.

Served by a keen attention to detail and an ability to bring forth a wealth of expression from singers, Benichou has also found success conducting operatic productions. Most recently, as principal conductor of Washington Opera Society, he conducted *La Cenerentola* at the French Embassy, and *L'elisir d'amore* at the Residence of the Ambassador to Colombia. This June, he will conduct their production of *Carmen* with Jonathan Tetelman as Don José. He has conducted, to great critical acclaim, fully staged performances of Gershwin's *Porgy and Bess* with the Morgan State University Choir and Opera Workshop. In September of 2016 he conducted the premiere performance of James Lee's *Mother's Lament* with the Morgan State University Choir. Benichou has also garnered acclaim as guest conductor at the Annapolis Symphony, Newark Symphony, Ballet Theatre of Maryland, Baltimore Concert Opera, Baltimore Symphony/Mobtown Modern Synchronicity projects, Orquestra Sinfonica do Parana in Curitiba, Brazil, the St. Petersburg State Symphony in Russia, the Maison Symphonique de Montreal in Canada, and the Siberian State Symphony in Krasnoyarsk, Russia, where he will return next season. Other return engagements will include a collaboration with Tim Janis at Carnegie Hall.

An avid supporter of new music, Benichou collaborated with many composers and was the Principal Conductor of the Towson New Music Ensemble for ten seasons. He also served as principal conductor for the Mobtown Modern Ensemble. Also a composer, Benichou has received commissions for theater, film and concert music; most recently from the Siberian State Symphony Orchestra. Benichou has taken the Chesapeake Youth Orchestra on six different European tours, performing side-by-side concerts with the Orchestre des Jeunes de Montréal and the St. Petersburg State Symphony. He also brought the orchestra to prestigious venues such as Carnegie Hall. The orchestra has been invited by several festivals in France, with an upcoming tour where they will premiere Lalo Schifrin's *Mandolin Concerto* with Vincent Beer-Demander.

Julien Benichou also enjoys crossover and pops concerts, and has worked with The US Army Blues Big Band, the Army Strings, the Irish band Lunasa, and such artists as Warren Wolf, Mairead Nesbitt, Loreena McKennitt, Sarah McLachlan, and Matthew Morrison. Benichou received a Graduate Performance Diploma from The Peabody Institute and earned a Master's Degree from Northwestern University. He also pursued graduate studies at Yale University. In master classes he has worked with Leonard Slatkin, Yuri Temirkanov, Marin Alsop, Michael Tilson Thomas and JoAnn Falletta. His main teachers have been Victor Yampolsky, Gustav Meier and Jorma Panula. Before coming to the United States, he trained in France, with Roland Hayrabedian and Pol Mule at the Marseille Conservatory and Jean Sébastien Bereau at the Rueil- Malmaison Conservatory, as well as privately with Yves Cohen. He also studied harmony and counterpoint with Pierre Doury at the Schola Cantorum in Paris.

FSSO PRINCIPALS 1974-2024

In the Jubilee year of the FSSO we would like to acknowledge the valuable contribution of concert masters and principal players of the FSSO in the past 50 years – whether as resident/permanent principal or acting/guest principal. Since Bloemfontein is a relatively small city in the centre of South Africa, we have been fortunate to draw so many musicians from all corners of the country – also providing income opportunities for these talented musicians.

Principals are the leaders of the various instrument sections in the symphony orchestra. In the following pages we list the names of all the principals that have participated in FSSO symphony concerts in the 50 years since the FSSO's launch concert in February 1974. They are listed by instrument or instrument section/group in a symphony orchestra.

In the first 25 years, players from (a) the University of the Free State (marked with U), including the UFS/Odeion String Quartet, and (b) the Free State Department of Education and/or the Free State Musicon (marked with M), provided a great deal of stability with regard to both string and wind principals. These names are indicated in bold below.

With the demise of the Musicon's Orchestral Development Programme at the end of the 1990s, the orchestra lost a large and stable complement of local professional players, especially among the wind instruments. The impact is clearly visible in the large number of nonbold names – i.e. freelance local and visiting principals – among the wind instrument sections as well as percussion since about 1999.

In the strings, as well as clarinet, trumpet and tuba, UFS staff members continue to ensure local principals for the FSSO (also indicated in bold).

CONCERT MASTERS

(PRINCIPALS OF THE FIRST VIOLIN SECTION)

Jan van den Berg^U (1974–1975) and

Jonas Pieters^U (1974–1977)

Richard Reid^M (acting) (1977)

Pierre van Veenhuysen^M (acting) (1978)

Derek Ochse^U (1979–1999)

Juan Muñoz^U & **Richard Reid^M** (1999–2001)

Richard Reid^M (2002–2004, 2007)

Jurgen Schwietering^U (Aug 2004–2007)

Denise Sutton^U (2008–2012)

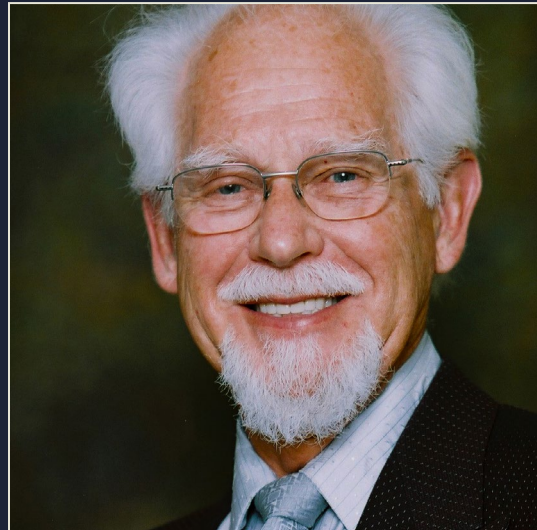
Samson Diamond^U (2013–2023)

Sharon de Kock^U (guest 2023–2024)

Samantha Durrant^U (guest 2024)



CONCERT MASTER Jan van den Berg



CONCERT MASTER Derek Ochse



CONCERT MASTER Juan Muñoz

VIOLIN II

Francois Henkins^M

George Hartopanu^M

Lizette Gous-Holloway^M

Sharon de Kock^U

Elspeth Neary

Dalene Mitchley

Regomoditswe Molosioa (guest 2024)

VIOLA

Hermina de Groot^U

John Wille^U

Sylvia Hevlund^M

Mihai Sofonea^M

Elizabeth Rennie^M

Jeanne-Louise Moolman^U

CELLO

Michael Haller^U

Micu Szigeti^M

Arend Brink^M

Tilla Henkins^M

Anmari van der Westhuizen^U

DOUBLE BASS

Frank Scott-Tomlin^M

Wolfgang Nitsch^M

Peter Guy^M

Christi-Louise Swanepoel

Asta Budack

Mariechen Meyer

Colet van Zyl

Linda Mngoma

Ruan Baartman

FLUTE

Wendy Haller^M

Leonard Lemmer^M

Pat Lamusse^M

Marié du Buisson

Merryl Monard

Handri Loots

Marie Anderson

Bridget Rennie-Salonen

Liesl Stoltz

Tatiana Thaele

Louise Theart

Laetitia de Lange

OBOE

Francois Conradie^M

Simon Cooper^M

Kobus Malan^M

Gerrit Bon

Sergei Burdukov

Gary Roberts

Estelle Gouws

Genevieve Henkins

Margrit Deppe

Alfred Vorster

Elize Loeb van Zuilenburg

Lisa White

Tim Roberts

Shaun Little

Johan Ferreira

Peter Jaspan

Simona Preuin

CLARINET

Heinrich Armer^U

Jenny Brand^M

Chrisna Smith^M

Danré Strydom^U

BASS CLARINET

Carin Combrink^M

Annamarie Bam^M

BASSOON

Charles Howell^M

Dieter Möschel^M

Cornelia Cloete^M

Valentin Hevlund^M

Andrew Bassey^M

Jos de Groen

Leandert Booyens

Stefan Haller

Fanie Jooste

Retha Cilliers

Irelna Kryger

Paul McLaughlin

Catherine Plummer

Douglas Bull

Derek Vaughan-Heapy

Esther Watkinson

Marni van der Westhuizen

Peter Amon

Brahm Henkins

Penny Fraser

Xavier Cloete

Paul Rodgers

Arno Steyn

Bheki Kunene

Jan-Willem Hoorweg



CONCERT MASTER Richard Reid



CONCERT MASTER Jurgen Schwietering



CONCERT MASTER Denise Sutton

FRENCH HORN

Sean Kierman^M

Edmond Muir^M

Johan Zietsman^M

Alois Haindl^M

Helena Potgieter

Peter Amon

Richard Sjoberg

Frik le Roux

Shannon Armer

Dylan Barker

Sorin Osorean

Russell Drinkwater

Adriaan Erwee

Shaun Karssen

TRUMPET

Chuck Few^M

Dieter Möbert^M

Johan Pretorius^M

Roger Penning^M

Antoine De Ley

Ron Gaché^M

Paul Loeb van Zuilenburg^U

Yvonne-Marié Brand

Kobus van Wyk

Brendt Bauman

Shawn Lyon

Alex Urban

Paul Loeb van Zuilenburg

Dingaen Shabalala^U

TROMBONE

Dave Galloway^M

Ernest Osman^M

Pierre Steyn^M

Noël van Herreweghe^M

Rudi Eschner

Roger De Smet^M

Hendri Liebenberg^M

William Haubrich

David Solomon

Alex Urban

Mike Nixon

Vuyani Gxavu

Bez Roberts

Duncan Woolbridge

Nick Green

Nicola Terenzi

BASS TROMBONE

Nico Hoogendoorn^M

TUBA

Nico Hoogendoorn^M

Tobie van Heerden

George Foster^U

Likhone Tokota

TIMPANI

Ann Few^M

Brian Heritage^M

Ian Roos^M

Heinrich Lategan

Maritsa Barlow

PERCUSSION

Ann Few^M

Brian Heritage^M

Jenny Lindhorst^M

Reneé Stoltz

Elizbé Holzhausen

Maude Combrink

Anne-Marie Steenkamp

Debbie van Zyl

Tania de Wet

Maritsa Barlow

Tania Venter

Heinrich Lategan

Phenyo Motshabi

Marie-Elize Venter

HARP

Gaylen Rose-Sales^{Pacofs}

Jude van der Wat

Disclaimer: Although every effort was made to assure the correctness of this information, the data was extracted from incomplete archival material, which is challenging. No musician has purposefully been omitted from the list. Any omissions or mistake can be brought to our attention by contacting the FSSO office. We would gladly improve our historical records.



CONCERT MASTER Samson Diamond



CONCERT MASTER Sharon de Kock



CONCERT MASTER Samantha Durrant

ORCHESTRA

VIOLIN I

Samantha Durrant
(Guest Concertmaster)
Sharon de Kock
(Co-Concertmaster)
Richard Reid
(Assistant Concertmaster)
Lucia Di Blasio Scott
Francois Henkins
(Assistant Concertmaster)
Francois Henkins Jnr
Lizette Gous-Holloway
Jason Oppelt
Mlungisi Zulu
Sisa Mgauli
Jani Liebenberg

VIOLIN II

Regomoditswe Molosioa
(Guest Principal)
Elspeth Neary
Ezelle Erasmus
Stefné Raubenheimer
Tsholofelo Tshikare
Sue-Phill Petersen
Diandra Steenekamp
Maria Yazbek

VIOLA

Jeanne-Louise Moolman
(Principal)
Chair sponsor: André Venter
Ashleigh Botha
Kutloano Bookholane
Sehle Mosole
Japie Ngqondi
Cezarre Strydom

CELLO

Anmari van der Westhuizen
(Principal)
Chair sponsor: Frederick Fourie
Chris van Zyl
Willie Naudé
Rina Schutte
Piet van Rooyen
Frederick Fourie

BASS

Ruan Baartman
(Principal)
Asta Budack
Christi-Louise Swanepoel

FLUTE

Handri Loots
(Guest Principal)
Renée Neuhoff

OBOE

Johan Ferreira
(Guest Principal)
Elize van Zuilenburg

CLARINET

Danré Strydom
(Principal)
Chair sponsor: Katinka Botha
Liam Burden

BASSOON

Brahm Henkins
(Guest Principal)
Jan-Willem Hoorweg

FRENCH HORN

Shannon Armer
(Guest Principal)
Carin Donson
Dylan Barker
Louise van Zuilenburg

TRUMPET

Paul van Zuilenburg
(Principal)
Shawn Lyon

TROMBONE

Dave Solomon
(Guest Principal)
Stuart Scott
Vuyani Gxavu

TIMPANI

Maritsa Barlow
(Principal)

CORPORATE SPONSORS

University of the Free State
Oppenheimer Memorial Trust
Rupert Stigting
Mzansi National Philharmonic Orchestra
Arts Trust

CORPORATE FRIENDS

Kloppers
Pasteur Eye Hospital
SA Truck Bodies
Free State Department of Arts & Culture

DISTINGUISHED PATRONS

Katinka Botha
André Venter
Frederick Fourie
Corrie Geldenhuys
Marius & Ellen-Anne Swart
Braham & Ilse Barnard
Deon Ceronio
Magda Coetzee
David & Renette Griessel
Allan & Denise van Zyl

PATRONS

Efraim & Ilse van der Walt
Ute Hallbauer
Chris & Hanlie Gouws
Ernest Rood
Johan Rood
Annette Roberts
Ian van der Merwe
Jaco Cilliers
Antoinette Lion-Cachet
Pieter Pienaar
Ludwig & Elsabé de Jager
Johan & Riana de Beer

FRIENDS

PLATINUM

Theo du Plessis
Johan Lombaard
Faan Hancke
Kobus Swart
Anonymous
Wilma Henning
Lizette de Coning & Annalie vd Vyfer

GOLD

Engela Pretorius
Eelco & Helena Boonstra

SILVER

Johan & Louise Cilliers
Elmar du Plessis
Carlo & Martiné Combrinck
Voet & Lydia du Plessis

BRONZE

Jeannine Lieffrig
Basie & Hilda Verster

BIBI'S CHAIR CONTRIBUTORS

Christo Saayman

Celebrating our 50th season with world-class soloists, conductors, and programmes you'll love!
Check our website and facebook for exciting news about our Jubilee Season.



1974-2024

19
OCTOBER

CHARL DU PLESSIS TRIO
CONDUCTOR: RICHARD COCK
Variety programme from Bach to Ellington

SAND DU PLESSIS - Bookings at www.webtickets.co.za

02
NOVEMBER

CONDUCTOR: DANIEL BOICO
Ilze van Staden (Soprano)
Teresa de Wit (Mezzo-Soprano)
Albertus Engelbrecht (Tenor)
Thesele Kemane (Bass)

UFS Choir
Bloemfontein Children's Choir
Werner Stander, conductor

Bernstein Chichester Psalms
Beethoven Symphony No. 9

SAND DU PLESSIS - Bookings at www.webtickets.co.za

16
NOVEMBER

CONDUCTOR: DANIEL BOICO
PIANO: MEGAN-GEOFFREY PRINS
Koehne Elevator Music
Rachmaninov Piano Concerto No. 3
Tchaikovsky/Ellington Selections from Nutcracker
Suites Nos. 1 & 2

SAND DU PLESSIS - Bookings at www.webtickets.co.za



Special thanks to Cape Town Philharmonic Orchestra and Hugo Lambrechts Music Centre for assisting with sheet music.



Kloppers



| *Symphony for life* |
| *Simfonie gee lewe* |

