

WITS
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100 1922
2022

Oh to Believe in Another World



The University of the Witwatersrand, Johannesburg presents
the South African premiere of Oh to Believe in Another World

A film by William Kentridge for Shostakovich's
Symphony No. 10 in E minor, Op. 93

Performed by the Mzansi National Philharmonic Orchestra
Conducted by Joseph Young

Wednesday, 27 July and Thursday, 28 July 2022 | 20:00
Linder Auditorium, Wits Education Campus,
St. Andrews Road, Parktown, Johannesburg



Message from the Vice-Chancellor and Principal of Wits University

Wits University celebrates a century of academic and research excellence, social justice, and the advancement of the public good. If, indeed, ‘all the world’s a stage, and all the men and women merely players’, as Jaques said in Shakespeare’s *As You Like It*, then the curtain came down and confined the players to the wings over the past two years during the pandemic.

Whilst the contagion drove those with online luxury to the salve of music, film, and books – a veritable lifeline for many alone and isolated – the fact that the arts were ‘online’ bode ill for a sector now in dire straits, as musicians, dancers, artists, and orchestras were forced to exit stage left and to perform on platforms devoid of living, breathing audiences whose interaction is fundamental to the performing arts.

Within this context I am pleased that Wits University has partnered with renowned artist and alumnus William Kentridge to present the South African premiere of ‘Oh to Believe in Another World’, with Shostakovich’s Symphony No. 10 performed by the Mzansi National Philharmonic Orchestra, of which the artistic conductor is the American, Joseph Young. ‘Oh to Believe in Another World’ provides an opportunity to celebrate film, music, and the arts, and to invigorate an intrinsically human but devastated sector. More importantly, this performance inspires hope in our society, at a time when we most need it.

In the same breath, as Wits celebrates its centennial, it seeks to be a beacon of light in society, espousing the possibilities of what our world could be, if we brought to bear the best ideas, talent, and resources, in collaboration with like-minded partners, to solve the pressing challenges of the 21st century, for the benefit of humanity.

To this end, Wits has launched the Centenary Campaign, which aims to raise R3 billion to support eight priority areas: advancing society, governance and justice; future proofing national treasures; catalysing innovation and entrepreneurship; developing the next generation of leaders; energising alumni support; driving digital transformation; ensuring better health for all; and solving global challenges. About R2,3 billion has been raised to date, but we need your support to make a real difference. We are grateful to those who have contributed through donations, funds and gifts, but also to those, like William Kentridge, who contribute their work and their time, and who give of themselves as ambassadors of this great institution.

In addition to partnering with Wits to present the South African premiere of ‘Oh, to Believe in Another World’, William Kentridge has donated an edition of his prints for sale, the proceeds of which will go to deserving Wits arts students.

I am grateful for this donation from one of our world-renowned alumni, one of Wits’ 200 000 illustrious graduates. I had the privilege and pleasure of meeting William’s father, Sir Sydney Kentridge, in London recently, who coincidentally turns 100 in October, Wits’ official birthday month, and who still remembers Wits fondly.

I invite alumni and friends of Wits to consider contributing to the Centenary Campaign to ensure that ‘in another world’, the show goes on. As Shakespeare said through Orsino in *Twelfth Night*: ‘If music be the food of love play on’ – for the seven ages of (wo)man and beyond.

Professor Zebulon Vilakazi

Vice-Chancellor and Principal
University of the Witwatersrand, Johannesburg

Oh to Believe in Another World

Symphony No. 10 was premiered by the Leningrad Philharmonic Orchestra on 17 December 1953, the same year as Stalin's death. It was Shostakovich's first symphonic work since his second denunciation in 1948 and is often cited as an inflection point in his rehabilitation as a creative artist.

William Kentridge's film incorporates elements of techniques he developed and deployed in his production of *Wozzeck*, his expansive multidisciplinary theatrical work *The Head & the Load*, and the immersive *Pepper's Ghost* illusion used in his experimental adaptation of the avant-garde theatre piece *Mayakovsky: A Tragedy*. The resulting film illuminates, interrogates and honours the Symphony; the combination adding up to an inspiringly confounding evening of music and cinema.

The key task in making the film 'Oh to Believe in Another World' to accompany the Shostakovich Symphony No. 10, is to find something that does not turn the symphony into film music – a series of images and narratives that overwhelm the music itself – nor to have something that disappears, that runs simply as series of banal backdrops. But the story of Shostakovich and his complicated relationship with the state of the Soviet Union, from its early days just after the 1917 revolution through to Stalin's death in 1953, provides the material for thinking visually about Shostakovich's trajectory from the early days of the Soviet Union to the writing of the symphony.

This is a retrospective look at the four decades of the 1920s, 1930s, 1940s, and 1950s, from the perspective of 1953, when Stalin died and the Symphony was first presented and performed. The 1920s saw the death of Lenin; the 1930s, Mayakovsky's suicide; the assassination of Trotsky in the 1940s; and the death of Stalin in the 1950s. Today, almost 70 years later, the report that remains of these decades is in the music of Shostakovich – the one, who against expectations, got away and survived.

The film is set inside what appears to be an abandoned Soviet museum, but is in fact made of cardboard and on the artist's table. Using a miniature camera, we move through the different halls of the museum, which include a community theatre hall, a public swimming pool, a quarry, and a corridor of glass display cases holding stuffed historical figures.



Subtitles in the film are from various sources, but the main source are the plays and poems of Vladimir Mayakovsky – who in the early years following the revolution was an enthusiastic supporter of the Soviet project. But as the years passed and the hopes of the revolution receded, he grew increasingly disillusioned. In 1930, he shot himself.

The central characters of the film are Lenin, Trotsky and Stalin; Shostakovich and his student Elmira Nazirova (about which theories differ regarding their relationship and if her name is embedded in the key signature of the 10th Symphony); Mayakovsky and his lover Lily Brik. These characters appear as puppets, performed by actors. The form is one of collage and the larger proposition is that one needs to understand history as a form of collage. The artistic medium is a way of thinking about the historical events.

The task of the project is to show within the film some of the ambiguities Shostakovich had to negotiate, not just in this Symphony, but in all the work that he made. We have to find a way to both acknowledge the independence of the music – that it exists now in the post-Soviet era (we can still feel the emotional journey of the symphony, independent of its historical moorings) – but at the same time acknowledge the particular character of the era from which it comes.

Film Protagonists

Vladimir Lenin

Vladimir Ilyich Ulyanov alias Lenin (1870-1924) was a Russian communist revolutionary and head of the Bolshevik Party who rose to prominence during the Russian Revolution of 1917. The bloody upheaval marked the end of the oppressive Romanov dynasty and centuries of imperial rule in Russia. The Bolsheviks would later become the Communist Party, making Lenin the leader of the Soviet Union, the world's first communist state. His declining health in his last years led to a struggle for power within the party.

Leon Trotsky

Leon Trotsky (1879-1940) was a key figure in the Bolshevik seizure of power in Russia, second only to Vladimir Lenin in the early stages of Soviet communist rule. He was undoubtedly the most brilliant intellect brought to prominence by the Russian Revolution, outdistancing Lenin and other theoreticians both in the range of his interests and in the imaginativeness of his perceptions. He was an indefatigable worker, a rousing public speaker, and a decisive administrator. On the other hand, Trotsky was not successful as a leader of men, partly because he allowed his brilliance and arrogance to antagonise the lesser lights in the communist movement. He lost out to Joseph Stalin in the power struggle that followed Lenin's death, was thrown out of the party in 1927, and was ultimately assassinated while in exile.

Dmitri Shostakovich

Dmitri Shostakovich (1906-1975) was a Russian composer, renowned particularly for his 15 symphonies, numerous chamber works, and concerti, many of them written under the pressures of government-imposed standards of Soviet art. His career began under a relatively free cultural climate, allowing the young Leningrader to experiment with avant-garde trends, as he rose to become one of the Soviet Union's foremost composers. Shostakovich was also at times a target of criticism, denunciations and bans. He was officially denounced for a second time in 1948's Zhdanov Decree for writing formalist music against the party's cultural policy and dismissed from his teaching position at the Moscow Conservatory. Symphony No.10 was composed in 1953, the year of Stalin's death.

Elmira Nazirova

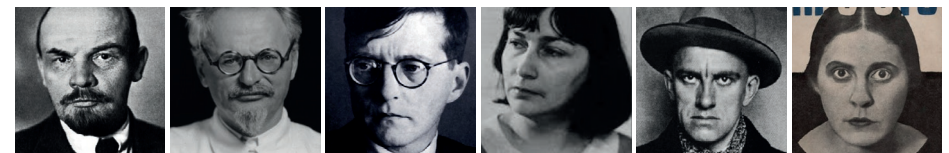
Elmira Nazirova (1928-2014) was a pianist and composer from Baku who studied under Shostakovich before his dismissal from the Moscow Conservatory. There are many theories about their relationship, which appears to have been close and documented in a series of letters that Shostakovich wrote to her before the death of his first wife and second marriage. In the third movement of Symphony No.10, Shostakovich embedded motifs bearing his (D, E-flat, C, B) and Nazirova's initials (E-A-E-D-A) that repeat and interact throughout.

Vladimir Mayakovsky

Vladimir Mayakovsky (1893-1930) was a prominent poet of the Russian Revolution of 1917 and early Soviet period. He joined the Russian Social-Democratic Workers' Party as a teenager and began writing poetry during one of his stints in solitary confinement for his political activity. A leader of the Russian Futurist movement and an avid supporter of the Bolsheviks during the Revolution, his poetry was markedly democratic, and he later lent his creative work as a spokesperson for the Communist Party. His lyrical poetry was often dedicated to his muse the author Lilya Brik, with whom he had a famously public and long-term affair. He enjoyed relative freedom in the early years of the Communist Party's power but eventually found himself disillusioned and committed suicide.

Lilya Yuryevna Brik

Lilya Brik (1891-1978) was a Russian author and socialite connected to many leading artistic figures of the Russian avant-garde. At the age of 20, she married the Russian futurist poet, editor and literary critic Osip Brik. Mayakovsky's relationship with Lilya lasted from 1917 to 1923, and he later continued to have a close friendship with her and Osip, who remained the poet's most trusted adviser, his most fervent proselytizer, and also a co-founder with him of the most dynamic avant-garde journal of the early Soviet era, Left Front of Art.



Vladimir
Lenin

Leon
Trotsky

Dmitri
Shostakovich

Elmira
Nazirova

Vladimir
Mayakovsky

Lilya Yuryevna
Brik



Film Credits

Oh to Believe in Another World

Dmitri Shostakovich (1906-1975)

Symphony No. 10 in E minor, Op. 93

Mzansi National Philharmonic Orchestra
Conducted by Joseph Young

William Kentridge

Oh to Believe in Another World

Film, 52 minutes

Editors: Janus Fouché, Žana Marović
Costume and Puppet Designer: Greta Goiris
Set Designer: Sabine Theunissen
Cinematographer: Duško Marović SASC
Video Control: Kim Gunning

Performers

Thulani Chauke
Andrea Fabi
Teresa Phuti Mojela
Luc de Wit
Phuphuma Love Minus (Isicathamiya Chorus)

“Oh to Believe in Another World” is commissioned by the Luzerner Sinfonieorchester World Premiere: Lucerne, Switzerland, 15 June 2022
Project initiated by Numa Bischof Ullmann

Additional Production Credits

Associate Editor: Joshua Trappler
Assistant Composer: Octavia Sonyane
VFX Post House: Mushroom Media
VFX Supervisor: Luaan Hong
Composers: Jannes Hendrikz, Novak Miler, Sarah Kwan
Costume and Puppet Makers: Emmanuelle Erhart, Judith Stokart
Camera Operators: Chris-Waldo de Wet, Jacques van Staden
Assistant Director Isicathamiya Chorus: Nhlanhla Mahlangu

Kentridge Studio

Studio Director: Anne McIlleron
Administration: Linda Leibowitz
Coordination: Natalie Dembo
Production Manager: Taryn Buccellato
Assistant Model Makers: Damon Garstang, Claire Zinn
Assistant Puppet Maker: Diego Sillands
Workshop Assistants: Chloe Noto, Joey Netshambo, Joy Woolcott, Nomonde Qhina, Thandi Mzizi, Travis Macdougall

Special thanks to

Dewald Aukema, Gavan Eckhart, Matt Gardner



William Kentridge, Director

William Kentridge (born Johannesburg, South Africa, 1955) is internationally acclaimed for his drawings, films, theatre and opera productions. His method combines drawing, writing, film, performance, music, theatre, and collaborative practices to create works of art that are grounded in politics, science, literature and history, while yet maintain a space for contradiction and uncertainty.

His aesthetics are drawn from the medium of film's own history, from stop-motion animation to early special effects. Kentridge's drawing, specifically the dynamism of an erased and redrawn mark, is an integral part of his expanded animation and filmmaking practice, where the meanings of his films are developed during the process of their making.

Kentridge's work has been seen in museums, galleries and art museums around the world since the 1990s. These include the Museum of Modern Art in New York, the Albertina Museum in Vienna, Musée du Louvre in Paris, Whitechapel Gallery in London, Louisiana Museum in Copenhagen, the Reina Sofia Museum in Madrid, the Kunstmuseum in Basel and Zeitz MOCAA, the Norval Museum in Cape Town, and the Wits Art Museum in Johannesburg.

He has participated a number of times in Documenta in Kassel, first in 1997 and then in 2002 and again in 2012. The year 2009 marked the beginning of 5 Themes, a major exhibition that opened at SFMoMA in San Francisco and then went on to MoMA in New York, the Jeu de Paume in Paris, and the Albertina in Vienna, among others. Kentridge participated in the Venice Biennale in 1993, 1999, 2005, 2013 and 2015.

Opera productions include Mozart's *The Magic Flute*, Shostakovich's *The Nose*, and Alban Berg's operas *Lulu* and *Wozzeck*, which have been seen at opera houses including the Metropolitan Opera in New York, La Scala in Milan, English National Opera in London, Opera de Lyon, Amsterdam opera, the Sydney Opera House and the Salzburg Festival.

Kentridge's theatrical productions, performed in theatres and at festivals across the globe, include *Refuse the Hour*, *Winterreise*, *Paper Music*, *The Head & the Load*, *Ursonate* and *Waiting for the Sibyl* and in collaboration with the Handspring Puppet Company, *Ube & the Truth Commission*, *Faustus in Africa!*, *Il Ritorno d'Ulisse*, and *Woyzeck on the Highveld*.

In 2016 Kentridge founded the Centre for the Less Good Idea in Johannesburg, a space for responsive thinking and making through experimental, collaborative and cross-disciplinary arts practices. The Centre hosts an ongoing programme of workshops, public performances, and mentorship activities.

Kentridge is the recipient of honorary doctorates from several universities including Yale and the University of London. In 2010, he was awarded the Kyoto Prize. In 2012, he was appointed as an Honorary Academician of the Royal Academy in London. In 2017, he received the Princesa de Asturias Award for the arts and in 2018, the Antonio Feltrinelli International Prize. In 2019, he received the Praemium Imperiale award in painting in Tokyo. He was elected as a foreign associate member to the French Academie des Beaux Arts in 2021.

His work can be found in the collections of the Art Gallery of Western Australia (Perth), Art Institute of Chicago, Carnegie Museum of Art (New York), San Diego Museum of Art, Fondation Cartier (Paris), Zetiz MoCAA (Cape Town), Norval Foundation (Cape Town), LACMA (Los Angeles), Haus der Kunst (Munich), Sharjah Art Foundation, Mudam (Luxembourg), Musée d'Art Contemporain de Montréal, MoMA (New York), SF MoMA (San Francisco), Castello di Rivoli (Turin), Moderna Museet, Stockholm, MoCA (Los Angeles), Stedelijk Museum (Amsterdam), National Gallery of Victoria (Melbourne), Johannesburg Art Gallery, MAXXI (Rome), Louisiana Museum (Humlebaek, Denmark), National Gallery of Canada (Ottawa), National Museum of Modern Art (Kyoto), Israel Museum (Jerusalem), Inhotim Museum (Brumadinho, Brazil), Broad Art Foundation, Los Angeles, Centre Pompidou (Paris), Fondation Louis Vuitton (Paris), National Gallery of Australia (Canberra), Tate Modern (London), Sifang Art Museum (Nanjing), Kunsthalle Mannheim, Vehbi Koç Foundation (Istanbul), Luma Foundation (Arles), Museum of Fine Arts (Budapest), Fundación Sorigue (Lerida, Spain), Guggenheim (Abu Dhabi), Kunsthalle Praha (Prague) and Amorepacific Museum of Art (Seoul), as well as private collections worldwide.



Dmitri Shostakovich **– Symphony No.10 in E minor op.93**

Stalin, Mahler and Elmira

During the final five years of Stalin's rule, Shostakovich was known to the public through his official commissions, while only he and a small circle of colleagues knew of the serious works he continued to produce during this period. Shortly after the death of Stalin, in 1953, the new leadership began releasing political prisoners from the labour camps, and there was a tentative relaxation on previous restrictions across society. This is when Shostakovich began writing his tenth symphony, with the prospect – at last – of public performance for a serious work.

After the premiere, Symphony No. 10 was greeted as the true expression of the composer's thoughts, and it sparked an energetic debate. Some admired the Symphony as a new post-Stalin masterpiece, while others found an unhealthy individualism of grief, fear, bitter sarcasm, infantile joy and other sentiments ill-suited to the needs of the Soviet people. Almost seventy years later, there is still debate over the Symphony.

The second movement is a particularly harsh and aggressive Scherzo, and many consider it to be a portrait of Stalin, on the basis of a passage in Solomon Volkov's book *Testimony*. The book was presented in the West as Shostakovich's memoir, although many problems have surfaced that undermine this claim. Nevertheless, in this particular instance, the 'Stalin portrait' suggestion fits the character of music very well and may help listeners come to terms with the Scherzo bursting in after the long and profound first movement.

The uncertain and halting third movement contains another mystery. Shostakovich's musical signature DSCH appears ('Dmitri SHostakowitsch' in German: the second note, Eb, is pronounced 'S' in German). In the middle section we hear a haunting horn call of six notes, repeated twelve times without variation. A recent discovery shows this to be another cipher: the notes spell the first name of Elmira Nazirova, a postgraduate student for whom Shostakovich had an obsession in the summer of 1953 (during the composition of the Symphony). Nazirova eventually revealed the secret, presenting evidence in the form of letters from Shostakovich and a copy of the score with a secret dedication.

When Shostakovich played the Symphony to his friends, they asked him if the horn call was a reference to Mahler's 'Lied von der Erde' (Song of the Earth), which begins with a horn theme on the same four pitches. Shostakovich was delighted with this second reference; even if it was coincidental, Mahler was one of his favourites, and this piece in particular.

In this intriguing web of personal, political and musical references, one gesture carries a clearer meaning. At the close of the Symphony, the signature DSCH loses its customary melancholy and appears in a major key, thumped out triumphantly on the timpani. Whatever was taking place in the preceding movements, Shostakovich emerges as the victor.

Text: Marina Frolova-Walker



Shostakovich Symphony No. 10 in E minor

I – Moderato

Oh to believe in another world
The past is too tight
How to explain who I was
How and what I Became
Ladies and gentlemen of the future
Who are you?
My most respected comrades of posterity
I've come here from 70 years ago
Ladies and gentlemen patch up my soul
So the emptiness can't leak out
A remarkable poet will dance for you here
and now
In my idleness barely moving my machine
parts
All the universe seen through binoculars
Gigantic binoculars (from the wrong side)
A gigantic grief lay over the town
And a thousand tiny griefs
Once again the roof is falling in
Above the city someone paid for a crime
People loved and unloved
We have no nationality
Labour is our native land
One must keep up with revolutionary style
I am now as hardy as a tractor
We'll make shoes for our bleeding feet
We'll make shoes from the sky
I'll give you two pounds of diamonds
For just one pound of bread
Can you sing in tune with the houses
Suddenly the lamps go crazy again
The cities shake with the creak of beds
The gods all fled in fright
Were I as quiet as thunder how I'd wail and
whine
A man without food

Is like a locomotive without wood
Twisting my face into a question mark
In breathless surprise
The sun hardly raises its ginger head
What is to be done
Struggle for a normal working day
You will get half your life back
How to Improve and complete the construction
of man
The physical. The spiritual
Give the movement of the limbs the utmost
precision
Man is at best a semi-manufactured product
My dear homo sapiens I will work on you
Extraordinary Events
Gather the brains of the most brilliant
minds
Man will at last begin to harmonize himself
Tame the mastodon of technology
Let not the proliferous sands get away
from us
Shake the heart of the burnt out epoch
We'll chase humanity into happiness with
an iron fist
I did not want this. Not this
Oh mama what shall I do

II – Allegro

Beautiful Sight
Comrades try and digest it
Oh to believe in another world
Snatch away God's thunderbolts
Hammer on the keyboards of the pavement
Soon the world won't have a rib intact
Paradise – We'll find it
Comrade Life; Let us march faster

III – Allegretto

People's artist of the USSR
Hero of socialist labour
Lenin prize (x 3)
The soul's conspiracy of feeling
I fled to love
Though not all of me fled ... to be sure
We go to straighten out the tangled world
We'll make up for these loveless times
The locomotive is ready
The steamship is ready
On those two we'll rush into the future
Do you know the language in which the
trams are yelling
Music that'll rouse the dead to get up and
fight
Paradise – We will find it
If worse comes to worst we'll plough up
the whole universe
Smash purgatory to smithereens
We'll chase humanity into happiness with
an iron fist
A lifetime of enthusiasm
Get moving
Death won't accept excuses
I can almost feel it, his skin's sweet smell
Almost his breath
Here's my tear, take it, it's no use to me
If you had loved as I have loved you would
murder love
I feel like a soviet factory
Manufacturing happiness
Love such a fellow? You must be a lion tamer
Your heat-clock ticks soft and mild
S.O.S. – My call pierces the air
Marquita, Marquita, Marquita, My darling
Why won't you love me?
Passion does not lie; it simply does not last
Pick up that heart

Terrible not to love; horrible not to dare
Come love, respond to the poem's despair

IV – Andante

Not a soul; not a sound; all is still
Lenin - an idol; now scrap metal
I want to go home to my own study and lock
the door
Outside the police sergeants blow their
whistles
Just marvellous!
I'm putting you under arrest
Grab his shoulders
Stick a pencil in his teeth
And scribble!
Twist his sentence behind his back
Enough of this foolish comedy
Comrade, no hysterics
Don't stand there gaping
Senseless request
Whose own? My own? Yes
The plenary of the central committee
approves
Bring to court the former machine workers
Your soul is on fire
Blood is water. Tears are water
Honourable sirs, why do you slander me?
I was never a scoundrel
Honourable sirs, don't you understand?
One takes one's pain and grows it
3 x contemptible degenerate
It is too late to grieve
I am speaking sincerely
Yes, and we are criticizing you sincerely
But you must understand
It is very hard for me to die
And it's easy for us to go on living?!
Applause
Applause; Prolonged applause;

Applause; Prolonged applause; Stormy,
 prolonged applause;
 Applause; Prolonged applause; Stormy,
 prolonged applause, Everyone rises
 Finish him off – Stuff his heart full of lead
 The telegraphs have gone hoarse
 Makind is vaporized in a bloodbath
 Death ran out and danced on the offal
 It is finished
 It is finished. Bravo
 Bra a avo. Bra a a a a vo
 Well I thought that's the secret police
 It wasn't The Cheka but the wind
 Remorse should have arisen long before
 At least pain lives when all has ceased
 I've had enough,
 I've had enough, and as they say, the incident
 is closed
 What's that ash-like sediment
 Settled over her hair
 Stop turning over pages. Make me live again
 Put a heart in me. Knock thought into my
 skull
 The dead bear no shame
 Now you and I are quits
 There in his boat sits the ferryman
 Here before you is all that remains of
 Europe now



MZANSI NATIONAL PHILHARMONIC ORCHESTRA NPC

Mzansi National Philharmonic Orchestra (Mzansi NPO) is a not-for-profit, public benefit company which is led by a board of directors consisting of highly respected South Africans who are renowned in their respective fields (see orchestra list page). This Orchestra has a mandate to broaden the orchestral experience of the country, support regional orchestras, youth orchestras and other music initiatives and music institutions of learning in South Africa.

An important mission of Mzansi NPO is to utilise music to bring South Africans together and to brand South Africa positively on the international stage.

The vision of Mzansi NPO is “To be an inclusive national asset and orchestra, which promotes nation-building and is internationally recognised for its artistic excellence, innovation, education initiatives and community engagement programmes”.

The Mzansi NPO is committed to contributing meaningfully to the improvement of the quality of life of the diverse communities in South Africa. This will be achieved through the creation of world-class orchestral music experiences and touring events, nationally and internationally, and the implementation of the national cadetship programme in partnership with regional orchestras and institutions of learning, in order to promote transformation of this sector.

The Orchestra will create a positive impact through the use of music as a facilitator for building inclusivity, social cohesion, and social dialogue - and this will be achieved by, among others, finding, mentoring, training, and supporting young and talented musicians and promoting the teaching, knowledge and appreciation of diverse genres of music.

BACKGROUND

The Minister and the Department Sport, Arts and Culture (DSAC) championed the establishment of the South African National Philharmonic Orchestra, as an element of a dynamic, vibrant, and transformed South African arts, culture and heritage sector that will contribute towards nation-building, social cohesion, and socio-economic inclusion. This is part of advancing the view contained in the revised White Paper on Arts, Culture and Heritage that the Cabinet

approved in August 2018 and was endorsed by Parliament in February 2020, that national companies must be developed so that their artistic reputations for excellence contribute to the advancement of cultural tourism, and that these national companies must be subsidised to embark on a touring circuit.

The policy of establishing national arts companies was given additional impetus since support was announced in parliament in the Budget Speech of February 2019 by the Minister of Finance. In the speech, the Minister of Finance stated that “the global renown of South Africa’s art and culture is an expression of our soft power and our rich heritage, and that our public finance choices should reflect an intention to preserve and add to this cultural canon”.

FACT SHEET

- Mzansi NPO musicians consists of the cream of South African musicians who are based in South Africa and abroad, who will perform together from time to time.
- Tonight’s performance marks the inaugural performance of Mzansi NPO and musicians who are performing tonight are drawn from seven provinces/cities of South Africa: Johannesburg, Pretoria, Durban, Cape Town, Gqeberha, Kimberly, and Bloemfontein, and from London and Amsterdam.
- Mzansi NPO has a projected annual budget of R32 million and receives a grant of just over R20 million from the national Department of Sport, Arts and Culture and the balance is raised from private donors, box office income and the staging of special events.
- 75% or R24 million of the projected budget is earmarked for artistic, skills development programmes for young musicians of all races, touring, concerts, and community engagement programmes.
- Crucially, a substantial part of the budget includes funding to regional orchestras, youth orchestras, composers, and other related institutions of learning throughout South Africa.



Conductor: JOSEPH YOUNG – Biography

Praised for his suavely adventurous programming, Joseph Young is increasingly recognized as “one of the most gifted conductors of his generation.” Joseph is Music Director of the Berkeley Symphony, Artistic Director of Ensembles for the Peabody Conservatory, and Resident Conductor of the National Youth Orchestra–USA at Carnegie Hall.

Joseph made his major American orchestral debut in January 2008 with the Baltimore Symphony Orchestra, and has since appeared with the San Francisco, Seattle, Charlotte, Berkeley, Saint Louis, Colorado, Charleston, New World, National, North Carolina, Detroit, Fayetteville and Phoenix Symphonies as well as the Buffalo and Savannah Philharmonics, Bamberger Symphoniker, Spoleto Festival Orchestra, Orquestra Sinfónica do Porto Casa da Música, Orquesta Sinfonica y Coro de RTVE (Madrid), Guanajuato Symphony Orchestra (Mexico) and the Chicago Sinfonietta, among others.

Previously, Joseph served as the Assistant Conductor of the Atlanta Symphony where he conducted more than 50 concerts per season. Mr. Young also served as the Music Director of the Atlanta Symphony Youth Orchestra, where he was the driving force behind the ensemble’s artistic growth. Previous appointments have included Resident Conductor of the Phoenix Symphony, and the League of American Orchestras Conducting Fellow with Buffalo Philharmonic and Baltimore Symphony.

Joseph is a recipient of the 2015 Solti Foundation U.S. Career Assistance Award for young conductors, an award he also won in 2008, and 2014. In 2013, Joseph was a Semi-finalist in the Gustav Mahler International Conducting Competition (Bamberg, Germany). In 2011, he was one out of six conductors featured in the League of American Orchestras’ prestigious Bruno Walter National Conductor Preview.

Joseph completed graduate studies with Gustav Meier and Markand Thakar at the Peabody Conservatory in 2009, earning an artist's diploma in conducting. He has been mentored by many world-renowned conductors including Jorma Panula, Robert Spano and Marin Alsop with whom he continues to maintain a close relationship.

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Concert Master: DAVID JURITZ - Biography

David Juritz was born in Cape Town and began learning violin at the age of five with Noel Travers at the South African College of Music. He continued his studies in London on a scholarship to the Royal College of Music where he studied with Jaroslav Vanecek and Hugh Bean and won the RCM's top award, the Tagore Gold Medal.

He joined the English Chamber Orchestra before being appointed leader of the London Mozart Players, a position he held until 2010. He has appeared as soloist and/or director with many orchestras including the Zurich Chamber Orchestra, the Royal Philharmonic Orchestra and the English Chamber Orchestra who invited him to direct their debut in the Elbphilharmonie in Hamburg in 2019.

His many recordings include Vivaldi's Four Seasons, hailed by critics as one of the finest interpretations of that much-recorded work, Bach's Sonatas and Partitas for Violin Solo, and his own transcription of Bach's Goldberg Variations for violin, guitar and cello.

In 2007, David busked around the world. On a five-month journey through 50 cities in 24 countries on six continents, he funded his travels by playing Bach on the streets and went on to raise over £350,000 for music education projects for children in developing countries.

David plays on a violin made by J.B. Guadagnini in Piacenza in 1748.

Associate Concert Master: SAMSON DIAMOND

Samson Diamond is appointed leader of the award-winning Odeion String Quartet since 2013, resident at the University of the Free State. He is lecturer at the Odeion School of Music and concertmaster of the Free State Symphony Orchestra (FSSO). Diamond has enjoyed an association with the London based, Chineke! Orchestra since its inception in 2015. Chineke! is Europe's first black and ethnic minority orchestra. In April 2022, he appeared as leader of the Chineke! Orchestra for their performances and recordings in London. In November 2019, Diamond joined the Chineke! Orchestra for their tour in Europe as concertmaster with performances at prestigious venues in England, Netherlands, Belgium and Germany. Diamond has recently served as faculty member of the prestigious Stellenbosch International Chamber Music Festival in July 2022.

Diamond also appears as soloist with major orchestras in South Africa, and recently appeared in the 2022 Winter Seasons for the Kwa-Zulu Natal and Johannesburg Philharmonic Orchestras, alongside Jeanne-Louise Moolman, performing Mozart's Sinfonia Concertante. In 2021, Diamond recorded Beethoven's Romances with the Kwa-Zulu Natal Philharmonic Orchestra as part of their 2021 early spring season. Samson studied with founder director of internationally acclaimed Buskaid Project, Rosemary Nalden, and further with Richard Ireland, Dr Pauline Nobes and Philippe Griffin. He serves as ex-officio on the board of directors for the Free State Symphony Orchestra since 2013, and a trustee for the Quartet of Peace since 2022. He plays on a fine 1802 S. Wagner violin





MZANSI NATIONAL PHILHARMONIC ORCHESTRA

Bongani Tembe, Executive Director



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FIRST VIOLIN

David Juritz *
Samson Diamond +
Camelia Onea
Sharon De Kock
Melale Mantu
Jonathan Mayer
Kabelo Mathlomi
Carli D'Alebout
Leonie Greyling
Serge Cuca
Eriel Huang
Atina Petrova

SECOND VIOLIN

Petya Koleva
Ralica Macheva
Daline Mitchley
Olga Maraba
Lebogang Ledwaba
Regomodicoe Molosioa
Pendo Masote
Song Choi
Stella Benbooi
Mlungisi Zulu

VIOLA

Jeanne-Louise Moolman
Tiisetso Mashishi
Todor Hadgiev
Kgaugelo Mapyane
Vladimir Ivanov
Esther Spies
Annamaria D'Andrea
Tshegofatso Mokobe

CELLO

Aristide du Plessis
Susan Mouton
Polina Burdukova
Marguerite Spies
Daliwonga Tshangela
Chris Njapha
Ayanda Makulwane
William Nobela

DOUBLE BASS

Leon Bosch
Phumelelo Ndlovu
Christi Swanepoel
Regomoditswe Thothela
Siyolise Nyondo
Jonalene Taylor

FLUTE

Khanyi Mthetwa
Sabine Baird
Lisa Thom

OBOE

Myfanwy Price
Johan Ferreira
Lesley Stansell

CLARINET

Maria du Toit
Oscar Kitten
Chrisna Smith

BASSOON

Penny Fraser
Xavier Cloete
Charl van der Merwe

FRENCH HORN

Shannon Armer
Chris Bishop
Jaco van Staden
Dylan Barker
Tshepo Ntswelengwe

TRUMPET

Brendan Kierman
Jonas Brolin
Dingaen Chabalala

TROMBONE

Berwyn Roberts
Duncan Wooldridge
Jonathan Hooper

TUBA

George Foster

TIMPANI

Stephane Pechoux

PERCUSSION

Dylan Tabisher
Matthew Downey
Thando Nkangana
Thulani Mohloko

KEY: * Concert Master | + Associate Concert Master

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