

JAZZART DANCE THEATRE



# CELEBRATORY FESTIVAL



5 - 14 OCTOBER 2023  
ARTSCAPE





**DANE HURST**  
ARTISTIC DIRECTOR



**AVERIL BARRY-HUGHES**  
MANAGING DIRECTOR

## WELCOME NOTE

Welcome and thank you for joining us on this very special and momentous occasion – the celebration of 50 years of Jazzart Dance Theatre.

The company was the first contemporary dance company in South Africa and has been a pioneer and beacon of light in championing dance, changing lives, and expanding the Arts and Culture offering within the country. As a company, we are here today because of all the incredible individuals, directors, staff, artists, students, parents, funders, partners, and audiences who have built up, supported, and created the Jazzart legacy we have come to know and enjoy today. A heartfelt salute of respect and gratitude to all of you, and to those who came before us. Thank you for building the foundation, for the blood, sweat and tears that went into every production and thank you for collectively moving the hearts, minds and spirits of everyone who have engaged with and been inspired by the work.

A special thank you to the Board of Directors, Artistic and Administrative staff (past and present) for creating and nurturing some of the most incredibly talented artists who form part of the expansive Jazzart alumni family, and who are working on national and international stages and studios today.

We are standing on the shoulders of giants and are all part of an interconnected family of people and artists who are contributing to the ever-expanding art and dance theatre landscape that continues to generate interest from the wider world.

As a company we are proud to be the custodians of this incredible legacy and we commit to continuing to carry the responsibility of supporting and investing in the lives of the next generation of students and artists.

What you will see in this celebratory programme is a diverse offering in celebration of dance, art and music with our new cohort of students along with our professional company members who are sharing the stage with an exciting host of artists and companies from South Africa and abroad.

We are honoured to be celebrating this milestone at Artscape alongside its associated companies, Cape Town Opera, Cape Town Philharmonic Orchestra, Unmute Dance Theatre and ES Studios. Jazzart is also proud to welcome special guests 'Moving Into Dance', Vincent Mantsoe and Phoenix Dance Theatre who join us all the way from Leeds, UK.

We are in the company of greatness and offer an open armed embrace to all with deep and sincere gratitude, which we also extend to you, our loyal audience, for whom we do what we do.

It is a great privilege and a blessing to be here in this moment of celebration and we hope you enjoy every performance on offer at our celebratory festival.



## 5 October 2023

### Injongo

Choreography by Dane Hurst featuring Zimbini Makwetu  
Music by Zimbini (Songwriter) & Elvis Sibeko (Composer)

### I am African

Choreography by Sifiso Kweyama  
Movement Dramaturg by Mhlanguli George  
Music by Tristan Barton

### Listen to my Hands

Choreography by Andile Vellem and Yaseen Manuel  
Music by Hofesh Shechter, Clark, Nathaniel Timoney,  
Kieran Brunt, Henrietta Smith-Rolla, Scoring Berlin

### Hata

Choreography by Elvis Sibeko featuring Zimbini Makwetu  
Music by Zimbini (Songwriter) & Elvis Sibeko (Composer)

### Limitless Self

Choreography by Shaun Oelf  
Music by Ben Frost, Ólafur Arnalds, René Aubry,  
Ludovico Einaudi, Anne Müller & Nils Frahm

### Memory

Choreography by Vincent Mantsoe  
Music by Vincent Mantsoe

### Colours of Africa (Finale)

Choreography by Gregory Maqoma  
Music by Mafikizolo

## 6 & 7 October 2023

### I am African

Choreography by Sifiso Kweyama  
Music by Tristan Barton

### Listen to my Hands (Extract)

Choreography by Andile Vellem and Yaseen Manuel  
Music by Hofesh Shechter, Clark, Nathaniel Timoney,  
Kieran Brunt, Henrietta Smith-Rolla, Scoring Berlin

### Limitless Self

Choreography by Shaun Oelf  
Music by Ben Frost, Ólafur Arnalds, René Aubry,  
Ludovico Einaudi, Anne Müller & Nils Frahm

### Presto, Upside Down, Good Morning Midnight (Interval Perf.)

Choreography by Celeste Botha

### Amapiano (Interval Perf.)

Choreography by Keagan Damons

### Baobab

Choreography by Sylvia Glasser  
Music by Elvis Sibeko

### Memory

Choreography by Vincent Mantsoe  
Music by Vincent Mantsoe

### Colours of Africa (Finale)

Choreography by Gregory Maqoma  
Music by Mafikizolo

## 12 - 14 October 2023

### Requiem: Journeys of the soul

Choreography by Dane Hurst featuring  
Phoenix Dance Theatre, Cape Town Opera and  
Cape Town Philharmonic Orchestra  
Music by W.A Mozart and Neo Muyanga



# Choreographers



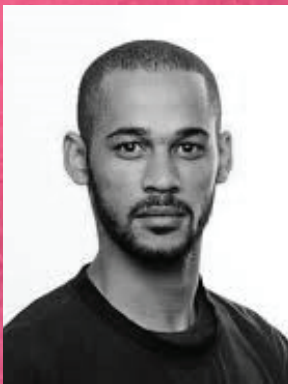
DANE HURST



SYLVIA GLASSER



VINCENT MANTSOE



SHAUN OELF



SIFISO KWEYAMA



GREGORY MAQOMA



CELESTE BOTHA



KEAGAN DAMONS



ELVIS SIBEKO



ANDILE VELLEM



YASEEN MANUEL



## Company Dancers



CHESNEY STANFIELD



EMILE PETERSEN



LIHLE MFENE



SAVANNAH PETRUS



PHIKOLWETHU LUKE



RIAN JANSEN



VUYELWA PHOTA



# Trainees





# Jazzart Dance Theatre

50-year-old Jazzart Dance Theatre is acknowledged as one of South Africa's leading contemporary dance theatre companies that has, and continues, to exert a powerful influence on the development of dance companies in South Africa. The Jazzart methodology ensures that strong technique is matched with a uniquely South African dance philosophy that is rooted in the diversity of the culture and traditions of our country. Its prodigious creative and critical output allows it to use dance as a transformative tool and to fully interrogate social awareness and cultural inclusiveness – thus embodying the transformative principles and values of South Africa's Bill of Rights. Jazzart is based at The Artscape Theatre Centre in Cape Town and conducts its full-time training programme in Cape Town while running its outreach and production touring ventures throughout the province, across the country and internationally.

## **OVERALL OBJECTIVES:**

The advancement, promotion or preservation of the arts and culture of South Africa through dance that draws inspiration from our historic and cultural past and interprets and engages with our African present. Provide youth development programmes to those who have little or no access to arts educational programmes for the purpose of enabling them to find employment and thereby contributing to socio-economic advancement and poverty. Implement outreach programme which provide artistic interventions in poverty-stricken communities to expose children and youth to the arts to elicit participation and promote the appreciation, understanding and enjoyment of the arts thereby contributing to social cohesion in South Africa. Produce, collaborate and create works that challenge social boundaries, enhance critical thought, empowers creative voices and promote excellence in performance.

## **Three-year Fulltime Dance Training Programme**

The program provides a multi-disciplinary, dance theatre training programme that is unique in its approach to African contemporary dance and focuses on artistic practices to develop the creative skills of youth with the aim of following a professional career in dance. Jazzart selects students through an open three-day audition process focusing on both raw talent and previous dance experience. Full scholarships are available to candidates who are not by the financial means to cover the cost of tuition and transport and/or are from communities who have been historically denied access to performing arts as a career choice.

## **Outreach Programme**

The Outreach Programme is the embodiment of the Jazzart philosophy and commitment to social change through dance. It aims to expose children and youth to the arts to elicit participation and promote the appreciation, understanding and enjoyment of the arts, thereby contributing to social cohesion in South Africa.

## **Activities in communities include:**

- Supporting the development of arts practitioners and groups engaged in community and school-based dance programmes.
- Providing opportunities for young people to be creative and strengthen their confidence and choices about their bodies
- Developing an audience invested in social transformation and Jazzart's artistic expression of this.

## **Performances / Productions:**

Jazzart trainees participate in annual performances at the prestigious Artscape and Dance Festivals. Selected graduates have the opportunity to join the professional youth dance company, creating works to perform and tour nationally and internationally. It is on this platform where the creativity of the choreographers and artistry of our dancers unfold and allow us to mount world-class, innovative productions.



# Moving into Dance

Moving into Dance (MID) was born in the cruel turbulence of 1978 Apartheid South Africa. It was an artistic response to the destructive policy of separateness. The vision was to draw on the creative capacity of the human spirit to connect, enliven, and transcend. Dance as antidote to division. Four decades later continuing our signature of Afrofusion Dance; we continue this legacy. We Lead. We Learn. We Include. We Return. We Lead through a professional company that has produced artists who have been recognised through numerous awards both at home and abroad. We Learn through our accredited Performing Arts Training Course and internships that have produced dancers of the highest calibre. We Include through continued social justice activism. Enable through Dance is a project that seeks to disrupt societal narratives around disability by bringing abled and so-called disabled bodied dancers together to explore unexplored creative potential. Importantly, we also Return. Community is core to our identities as human beings and Africans. And so we go back, give back, by sharing the gifts of this experience and learning with others. The value of this organisation in aiding social justice can never be understated. It is with this background that we continue to do what we do as an enabler of purpose and a dealer of hope.

Moving into Dance is headed by CEO, Nadia Virasamy and Artistic Director, Sunnyboy Motau.

MID company and trainees:

Mandla Sunnyboy Motau, Lesego Dihemo, Eugene Mashiane, Sibusiso Gumede, Thabo Naha, Esinawo Nkohl, Afika Ziqubu.

Deep gratitude to the following who made this work possible:

- Lynda Bukhosini and the Playhouse Durban KZN for commissioning this work in the 60th Anniversary of my choreographic work in South Africa.
- MID CEO Nadia Virasamy for her unwavering encouragement and help.
- MID staff especially Thandiwe Hlaka and Thabo Sebatlelo.
- Mandla Sunnyboy Motau, Eugene Mashiane, Lesego Dihemo, Muzi Shili without whose support, love, creativity, and patience I could not have done this.
- All the dancers for taking a leap into the unknown
- The creative team of Wilhelm Disbergen, Elvis Sibeko and Bhungane Mehlomakulu for their inspiration and dedication.



# U n m u t e



Unmute Dance Theatre is a company of artists with mixed abilities/disabilities using physical theatre, contemporary and integrated dance to create awareness on accessibility, integration and inclusion of people with disability within main stream society. They aim to address and challenge the society's state of mental-misconception on disability(ies) and we encourage people to break barriers and be aware that we are all abled and have our own abilities. UDACO is currently the only existing Integrated Dance Company in South Africa, based in Cape Town.



# Synopsis

## Listen to my Hands

Listen to my Hands is a work that sheds awareness on the importance of Sign language choreographed by Andile Vellem, who is a deaf dancer and choreographer based in Cape Town from the inclusive dance company, Unmute Dance Theatre. Vellem takes a look into how his love for dance and the language he's been using for almost his entire life as a means of communication can become one. He invites us into his world where the hands and body becomes louder than the voice. Through this work we get to look into the world of people who are deaf and gain some insight into a world of sign language, whilst being silently swept away by beautiful movement and gestures all inspired by sign language.

Choreography by Andile Vellem and Yaseen Manuel  
Music by Hofesh Shechter, Clark, Nathaniel Timoney,  
Kieran Brunt, Henrietta Smith-Rolla, Scoring Berlin

## Limitless Self

Limitless Self is a dance work which explores the pinnacles of discovering oneself.

The process of this exploration and questioning goes hand-in-hand with discipline. One's self-reflection determines the ability to embrace the landscape of our lives, allowing ourselves to love completely and have limitless compassion.

This is something that all of society can take from dancers, being your honest self.

Choreography by Shaun Oelf  
Music by Ben Frost, Ólafur Arnalds, René Aubry,  
Ludovico Einaudi, Anne Müller & Nils Frahm

## Baobab

Drawing on the unique distorted physical appearance of the Baobab tree, as well as its unconventional beauty and strength this work draws on ancient rituals while dealing with topical themes. With deep roots and its ability to thrive in the most adverse conditions, the Baobab has been called the "Tree of Life" and is symbolic of the strength of African people especially the women who also have managed to thrive in the most dire of situations, bringing hope and life to generations to come.

This dance is a tribute to the Baobab; a foreboding of the destructive effect of climate change where even the powerful Baobab is at risk; and a positive prophesy of the regenerative power of the strong Africa woman.

Created essentially through Zoom.

Choreography by Sylvia Glasser  
Music by Elvis Sibeko



## **Clair de Lune "Memory"**

Inspired by French classical composer Achille-Claude Debussy's Clair de Lune  
Keepers of the past, present and future  
A memory of migration, A remembrance of who we were!

Memory of language  
Memory of childhood  
Memory of SLAVERY  
Memory and wisdom of age  
Memory of home  
Memory of Joy, love, loss, forgetting, pain (death)  
Memory of migration

Choreography by Vincent Mantsoe  
Music by Vincent Mantsoe

## **I am African**

What does it mean to be or identify as African? Are we collectively proud of our diverse identity?

To be an African means to be an individual, but one that forms part of a whole. It means to celebrate our diversity in a way that promotes understanding and to focus on the challenges facing our country and continent. Thus, not forgetting who we are and where we come from, our lineage, our belief systems and our beings.

This piece is meant to remind every African to be proud of who we are, not forgetting our past as we build on our future together.

Choreography by Sifiso Kweyama  
Music by Tristan Barton

## **Colours of Africa**

Choreography by Gregory Maqoma  
Music by Mafikizolo

## **Injongo**

Choreography by Dane Hurst featuring Zimbini Makwetu  
Music by Zimbini (Songwriter) &  
Elvis Sibeko (Composer)

## **Hata**

Choreography by Elvis Sibeko featuring Zimbini Makwetu  
Music by Zimbini (Songwriter) &  
Elvis Sibeko (Composer)



# Choreographer Biographies



**SYLVIA  
GLASSER**  
CHOREOGRAPHY

Sylvia “Magogo” Glasser is a cultural activist teacher, choreographer, writer, arts administrator and anthropologist of dance. Born in Polokwane South Africa in 1940, she completed a 3 year Diploma Course at London College of Dance and Drama (1964), a BA from University of the Witwatersrand (Wits), Johannesburg (1973), and an MA in Dance from the University of Clear Lake City, Houston Texas (1977). She completed a 3 year Social Anthropology major at Wits University (1987 – 1990). Glasser founded of Moving into Dance Mophatong (MIDM) as a racially integrated dance company and training organisation in 1978 at the height of apartheid in her garage in Victory Park Johannesburg. Glasser was the Director of Moving into Dance Mophatong from 1978 until she retired as director in 2013. During her period as Direc-

tor, she also taught choreographed, fund-raised and provided access for training for hundreds of young South Africans who were politically, socially and economically disadvantaged and taught and mentored dozens of young choreographers and leaders in the national and international dance sector. Glasser pioneered Afrofusion from 1977 onwards and also developed Edudance in the late 1980’s. In 1992 she started the full-time Community Dance Teacher’s Training Course in which various styles of dance including Afrofusion, African dance, Edudance, and Contemporary dance were taught as well as academic subjects such as Anatomy, English language oral and written communication and History and Anthropology of Dance. This became a full-time accredited Performing Arts Learnership in 2006 and currently runs as an accredited Performing Arts Training Course. Since 1963 Glasser has choreographed over 50 dances for the stage, television as well as site-specific work. Many of her works, as well as the racially integrated nature of her company Moving into Dance Mophatong from 1978, were a form of political protest against the apartheid regime. Her deep respect for, and interest in, indigenous South African culture led to her pioneering of ‘Afrofusion’ in 1977 a style that influenced many choreographers in South Africa. A landmark in her development was a work called Tranceformations (1991) inspired by San trance dancing and rock art. Several of the dances Glasser choreographed were explicit political statements against the apartheid system while more recent works deal with urban violence (Passage of Rites - 1997) or gender issues. Her critically acclaimed work Blankets of Shame (2006) deals with stigma and denial in relation to rape, paedophilia and AIDS. Her latest work with acclaimed poet Lebo Mashile to create Threads a multidisciplinary work which continues Glasser’s focus on gender issues; also critically acclaimed. She toured widely with MIDM in SA and in Europe and the U.S.A. She is currently creating a new work for the KZN Playhouse to be performed in August 2023 titled Baobab with Moving into Dance.





**VINCENT  
MANTSOE**  
CHOREOGRAPHY

Vincent Sekwati Koko Mantsoe's recognition as a choreographer, performer and teacher demonstrates that, by successfully integrating in performance arena as a contemporary artist, one does not have to disavow one's cultural heritage. Growing up in Diepkloof, Soweto, Mantsoe's innately musical understanding of movement and its transformational potential was founded in the early years. When still a boy he would assist in the dancing and drumming that his grandmother, his mother, and two of his aunts performed in their capacity as 'Sangomas', which is the Zulu term for traditional healers. The Sangoma ceremonies involve the shifting of body and mind into a state of trance, from where the ancestral spirits may be consulted for guidance in curing physical and psychological disorders. Growing up in Soweto in the late 1970s and 80s also meant going

to school at a time when education of black children was held at a low in the priorities of the Apartheid government. As a result Mantsoe spent a substantial part of his teenage years practicing the 1980s styles of township street dancing, which combined popular African dance forms with influences from American pop culture picked up from videos, such as Michael Jackson. In the township peer group, with whom Mantsoe performed as The Joy Dancers, was also Gregory Maqoma, who has since earned acclaim as a contemporary choreographer in his right. In 1990, he and Maqoma were accepted into the newly established trainee program of Moving Into Dance Mophatong (MIDM), one of the first integrated dance companies in South Africa. From being a 'punk with a perm' Mantsoe turned an ambitious student, immersing himself into the discipline of formal dance training, while discovering his creative powers in solving choreographic tasks. Having had little academic training, he would battle with assignments in subjects such as the history and anthropology of dance. Still under the mentorship of MIDM founder and artistic director Sylvia Glasser, his education was further nurtured through exposure to the world outside South Africa. Among the formative contexts, which came to bear influence on Mantsoe's artistic approach and provide him with movement inspiration, were residencies with NAISDA (The National Aboriginal Islander Skills Development Association) in Australia in the early 1990s. Here he was introduced to movement philosophies embodied in traditional dance forms from Australia and Asia such as Balinese dance. Another important chapter in his learning process was undertaken as a dancer in Glasser's choreographies, most notably in *Tranceformations* (1991), based on the trance dance of the San people of the Kalahari Desert as depicted in their rock art. As explained by Mantsoe, whose own ancestral heritage combines influences from Zulu, Pedi, Xhosa, Venda and Shangaan dance, the preoccupation with the spiritual life of the San taught him the importance of humbleness when engaging with dance forms not his own. Describing the work on Glasser's choreography as a turning point, Mantsoe recalls it as the moment when he realized how he could make choreographic use of the ancestral knowledge embedded in the dance, he had known since childhood. Afro-fusion, an approach to dancing taught at MIDM, was introduced in the late 1970s as a fusion of dance forms of African origin with techniques and aesthetics that Sylvia Glasser had studied in Europe and USA. Used as a point of departure for Mantsoe's choreographic work, he has developed the approach drawing on his own movement inspirations placing emphasis on the spiritual qualities, which may be accessed at a deep level of the body tissue. In the process the dancer acquires not only strength and energy as performer but also a deeply humane gentleness in expression. Concerned first and foremost with an embodied ethics of dance, the approach replaces (misleading) binaries of 'contemporary' and 'traditional' or 'Western' and 'African' dance with a profound sensitivity to the power of movement itself. The process is described in the choreographer's own words as 'a' re-education about the 'spirit of the dance' and a rebalancing of the past with the present through which the interconnectedness of human and nature is revealed. In a unique manner, his pre occupation with identity, shared with many artists in post-apartheid South Africa, is of made implicit rather than explicit in his works.





**SHAUN  
OELF**  
CHOREOGRAPHY

Shaun Oelf is a professional Dancer, Teacher and Choreographer from Knysna. His career commenced when he joined Jazzart Dance Theatre's Young Adult Training and Job Creation Programme. Oelf has been the recipient of multiple awards and nominations as a dancer, actor and for his other creative endeavors. In 2014, he won the Baxter Theatre Artist of the Year Award, nominated for a Naledi Theatre Award in 2015 as Best Supporting Actor in Lara Foot's production of *Fishes of Hope, What Remains* (2017), which won the Best Ensemble at the 2018 Fleur du Cap Awards and nominated for a Fleur du Cap Award (2023), as Best Actor in Marc Lottering's *Aunty Merle, Things get Real*. Co-Writer and Performer in the award winning production *KARATARA* (2022). Oelf has also completed his Artistic Residency at Jazzart

Dance Theatre in (2021). In 2014, he launched the Cape Town based Figure of Eight Dance Collective (FO8) with co-founder Grant Van Ster. FO8 specializes in the development and presentation of innovative, exciting, thought provoking and aesthetically pleasing South African contemporary and theatre dance. FO8 won the dance category at the 2016 Cultural Affair Awards and recently the award for KKNK2020 Kunste-Onbeperk for Young Voice.



**SIFISO  
KWEYAMA**  
CHOREOGRAPHY

Born and bred in KwaZulu-Natal, Sifiso has established himself as one of South Africa's leading teachers and choreographers. He started training in 1989 at Phenduka Dance Theatre in Durban and in 1993, he joined Jazzart Dance Theatre where he trained in Contemporary African Dance by Alfred Hinkel, later employed as a company dancer. He then became the Artistic Director of Jazzart between 2015 and 2020. He has had an extensive history with Jazzart Dance Theatre which began in 1992 where he choreographed a season of works with the company. Sifiso's experience has seen him work in high-profile productions, choreographing for staged plays such as the Rivonia Trial and *The Suite Case*. In addition, creating dance works for the Tshwane University of Technology, Flatfoot Dance Company, Ballet Theatre Afrikan,

Tshwane Dance Theatre and *Moving into Dance – Mophatong* where he worked as a Company Manager for two years. He brings with him a flexible, innovative, and meticulous flair that thrives under pressure and is self-confident, humble, and action-oriented with a penchant eye for detail. His accolades extend to the 2013 Choreographer of the Year Award at the KwaZulu-Natal Dance Link. In 2011, he was voted one of the top ten South African choreographers by the Mail & Guardian. Kweyama's teaching and choreographing experience involves Tshwane University of Technology and Pretoria University lecturing in African dance and Contemporary dance respectively. In 2001 and 2007 was invited to the USA by the University of Southern California and the University of South Florida respectively, to lecture on dance. Since joining Jazzart Mr Kweyama has oversaw the three-year training which led to the formation of the new Jazzart Dance Company. Choreographing the 2018 University of Cape Town dance season and choreographing the Bloomberg Philanthropies - BPH Tobacco Control Awards. Kweyama has participated in high-profile performances performed for much-loved late South African President Tata Nelson Mandela and President Thabo Mbeki during their reign as presidents. He has worked with artists such as Ray Phiri, Zuluboy,



Jerry Mofokeng, Tina Schouw, Heather Mac, Themba Mkhize, and Sibongile Khumalo. His international works have extended to Palestine, Jordan, Harare, Germany, Ivory Coast, Morocco, and Angola to name a few for numerous contemporary dance competitions and arts festivals. In 2020 Mr. Kweyama decided to return to his roots in KZN to be with his family and help his rural community with various projects where he now runs his own organisation called Yabantu Multipurpose and Performing Arts Theatre working with young people.



**GREGORY  
MAQOMA**  
CHOREOGRAPHY

Gregory Vuyani Maqoma became interested in dance in the late 1980s as a means to escape the growing political tensions growing in Soweto, South Africa, where he was born. He started his formal dance training in 1990 at Moving into Dance, where he, later, became the Associate Artistic Director in 2002. He founded Vuyani Dance Theatre (VDT) in 1999 while undertaking a scholarship at the Performing Arts Research and Training School (PARTS) in Belgium, under the direction of Anne Teresa de Keersmaecker. Maqoma has established himself as an internationally renowned dancer, choreographer, teacher, and director. In 2002, Maqoma received the Standard Bank Young Artist Award for dance and was a finalist in the Daimler Chrysler Choreography Award. He was a finalist in the Rolex Mentorship Programme in

2003. Several works in his repertoire have won him accolades and international acclaim, including the Tunkie Award for Leadership in Dance (2012), and a “Bessie”, New York City’s premier dance award for Exit/Exist for original music composition (2014). He served as a nominator in the 2016-2017 Rolex Arts Initiative as well as curating the 2017 Main Dance Programme for the National Arts Festival. The French government honoured Maqoma with the Chevalier de L’Ordre des Artes et des Lettres (Knight of the Arts & Literature) Award in 2017. The following year, 2018, Maqoma collaborated with William Kentridge as a choreographer and performer in “The Head and the Load,” an opera which premiered at the Tate Modern Gallery in London, and is still touring Europe, and the United States. Maqoma collaborated with Idris Elba and Kwame Kwei-Armah in the production, “Tree,” produced by Manchester International Festival and the Young Vic (2018). In 2020, Maqoma was honoured to deliver the prestigious International Dance Day message under the auspices of the International Theatre Institute and UNESCO. Recently he was commissioned by Ballet De Lyon to create, “The Valley of Human Sounds” and Ballet Black to create, “Black Sun”. Maqoma wrote and directed his first musical in 2022, “Third World Express” in collaboration with Shadrack Bokaba which premiered at the Mandela at Joburg Theatre. Shortly after he choreographed for another new musical, “Mandela”, directed by Schele Williams with music created by Greg and Shaun Borowsky produced by the Young Vic in London. ZO!Mute, a new double with Vincent Mantsoe premiered at the Lesedi at Joburg Theatre in February 2023. In 2023 Maqoma has also received the revered Affluence Awards. Maqoma celebrates his fiftieth birthday in 2023 and he has curated a number of legacy projects that he will be revealing as the year progresses.





**CELESTE  
BOTH  
A**  
CHOREOGRAPHY

Celeste has over 30 years of extensive dance training and experience in both Ballet and Contemporary. She was company member of Jazzart Dance Theatre, Free Flight and Cape Dance Company & has danced abroad in international tours to Morocco, Germany, Rotterdam, London, New Orleans, Thailand & Copenhagen where she had the honour of dancing with Copenhagen international Ballet. Her dance experience also extends across the entertainment industry, including performing in the SA hit TV series 'Backstage' produced by Mfundi Vundla, back up dancer for the late Lebo Mathosa, many corporate shows across SA & appeared in the popular musical 'Fame'. Choreographic works include The Gary Player Invitational, SCARS, SABC TV show 'So You Think You Can Dance' , Andrew Lloyd Webber and Ben Elton

musical 'The Boys in the Photograph', Covid Suites for Cape Town City Ballet, der Fliegende Hollander for Cape Town Opera & KYKNET Fiesta Awards. 2022, Sara Baartman Opera, Calling Us Home directed by Peter Flynn



**KEAGAN  
DAMONS**  
CHOREOGRAPHY

Keagan X Damons born in 1999. I started my dance journey in high school at Belhar Secondary due to subject changes at the time. Dancing was never part of the plan, it wasn't even a thought. It just happened. It was just a subject. The connection was never there and even months after still trying to adapt to my new reality I still felt out of place. Then one night I got the news that my father was shot while on his way home from work and feeling powerless and not knowing how to react, I began to dance. No words, just movement. My father survived and his good. I've been dancing for 11 years now and I am now a performer/choreographer/an aspiring production manager and mostly importantly a human. I am a proud Coloured KhoiKhoi man who was born and raised in the streets of Elsiesriver, 1 5 Avenue to be exact. I started

my professional training at New World Dance Theatre and from there I moved on over to Jazzart Dance Theatre for 3 years as a trainee. 1 year as a Company Member. I've been so honored to have shared the stage with so many amazing artists from Langa Mavuso to Amanda Black, Johnny Clegg and Zoe Modiga and many more and to have worked with so many amazing choreographers who I have learnt so much from and continue to do so. Ek is baie dankbaar. My reis in hierdie bedryf was 'n ervaring, 'n ervaring om te leer hoe diep ek in hierdie ryk van tyd transendeer. My doel op hierdie aarde is om perspektiewe te skep en te verander. Ons is almal verskillend, ons kan nooit dieselfde wees nie en dit is ons superkrag.





**ELVIS  
SIBEKO**  
CHOREOGRAPHY

Internationally acclaimed theatre director, choreography, dancer, fitness instructor and festival curator Elvis Sibeko trained as a dancer at Tribhangi Dance Theatre in Mindrand, Johannesburg, and then at Jazzart Dance Theatre in Cape Town under the Artistic director of Alfred Hinkel. During his training he completed his two-year Higher Education and Training Certificate in Community Development Practice in 2011. Elvis Sibeko is a South African professional dancer and choreographer who specialised on South African dance styles and African dance fusion with contemporary dance. His work has been carried out nationally and international for more than ten years, where he has been working with several of South Africa's and international dance and theatre luminaries such as Mynie Grove, Cassper Nyovest, Camillo

Camillo Robert Lombard, Terry Fortune, Dizu Plaatjies, Pops Mohamed, Brett Bailey, Mandla Mbothwe, Mzo Gasa, Jay Pather, Sbonakaliso Ndaba, Alfred Hinkel, Mamela, Nyamazana, Gregory Maqoma, David April, Didi Moses to mention a few. He has received many awards nationally and internationally and just recently received a best dancer and choreographer of the year in the Netherlands called DOX Award. After receiving this award, he was given an opportunity to teach South African Dance Styles in four universities in Netherlands (University of Amsterdam, Codarts University for the Arts, Fontys, The HKU University of the Arts Utrecht). South African Arts and Culture Trust recently nominated Elvis Sibeko for ACT Award to acknowledge him as one of the dancers and choreographer who has been active for the last five years on promoting quality and professional South African Arts nationally and internationally. He has worked with local and international festivals, teaching and choreographing as well as lecturing about the South African dance history. In 2019 he obtained his Bachelor of Arts Degree in theatre-making studies at UCT specialising in dance. He is currently doing his Honours Degree in Live Arts and Public Arts at UCT specialising in dance. As an artist, Elvis Sibeko is also a music producer and composer who has been creating music for dance theatre companies and theatre makers/artists nationally and internationally throughout his career. His music has been used by well-known theatre makers and theatre companies in their productions and played in many festivals nationally and internationally. Elvis Sibeko is the founder/CEO of Elvis Sibeko Studios known as ES Studios, diverting his artistic skills in to segments, collaborating and developing the Art and Culture industry to communicate local representation on a global scale.



**YASEEN  
MANUEL**  
CHOREOGRAPHY

As a creative. I pride myself in being consistent; a visual thinker as well as an influencer in my artistic approach.

With this, having gone through the stages in becoming who I am today. I have taken my experiences as a trainee, teacher, director and choreographer and have used them in becoming a well-rounded artistic individual. I have had many opportunities to work with influential artists nationally and internationally and have found new ways of learning, work-shopping ideas and sharing knowledge.





**ANDILE  
VELLEM**  
CHOREOGRAPHY

Born and raised in Qumbu in the Eastern Cape, this performer was born a hearing person, at the age of 5 he suffered from a disease called mumps that took his hearing. Vellem began dancing at an early age inspired by his parents who were ballroom dancers, he started watching and copying Michael Jackson's movements and entertained people in the community, Schools and even at the Churches. Vellem's professional development began in 1999/2000 at the Open Air School Hall in Durban; he later joined Tshwaragano – In-Touch Integrated Dance Project in 200/2001. His training includes Acting, Contemporary dance, Contact Improvisation, Improvisation. In the year 2000, he was introduced to Adam Benjamin, who was an artistic director of a well know integrated dance company in UK at that time. Adam choreographed

"Querist's Quire", a production that involved performers on a wheelchair which was performed at The Dance Umbrella in Johannesburg, Artscape in Cape Town and The Royal Festival Hall in London UK. It is during this process where he developed more understanding, knowledge and passion for integrated works. In 2005 he worked as a full time performer at Remix Dance Company, here he got a platform to learn, work and collaborate in various production that toured nationally and internationally by different Choreographers/Directors; this includes works by Hellen Kaz (USA), Ina Mogane, Adam Benjamin, Mpho Mselela, Jay Pather, Jacqueline Dommissse and Tossie Van Tonder, Jaco Bouwer, Gerda Konig (Germany), Malcolm Black, Neo Moyanga and Ina Mogane, David Toole and Lucy Hinds (UK), Faniswa Yisa, Sharon M Watson and Mark Store (UK). Vellem has taught and lead workshops in different schools and colleges in the Western Cape and KZN, collaborated main streams schools and schools with special needs. He also collaborated with different artists, leading workshops at different schools and universities in America. He is one of the founder members of Mixibility Network of all the integrated dance companies. Vellem is currently the Resident Choreographer and Dance Teacher for an Integrated Dance Company that he co-founded in 2013 (Unmute Dance Company); and Artistic Coordinators for Unmute ArtsAbility Festival. His recent Choreography "Unmute" has won him a Standard Bank Ovation award 2015 at the National Arts Festival. As a performer who is deaf, he continues to reach the community by teaching Sign Language and Sign Dance Technique (Dance Technique that he created) in Schools.











# Requiem: Journeys of the Soul

## Synopsis

### Requiem

Mozart's final work, the Requiem is a funeral mass composed shortly before his own death at the age of 35. It is a work that grapples with human mortality in music of unearthly beauty, taking audiences on a journey of the soul from the agony of loss to the terror of judgement and the freedom of redemption. Requiem: Journeys of the soul was created in response to the global pandemic as an offering to all those who have lost loved ones during that time. Commissioned by Opera North and Phoenix Dance Theatre in the UK and created in cross-cultural collaboration between Jazzart Dance Theatre, Cape Town Opera and Cape Town Philharmonic Orchestra, the work acknowledges our shared experience of loss across borders and cultures, bringing us closer together in an honouring of the legacy of those who have passed. The dancers represent the travelling souls arriving at a waiting room, a place in between worlds, where they meet their guardians and ancestors represented by the chorus and soloists who witness and guide them through life. The travelling souls revisit memories and relationships, reconnecting with their loved ones at different times in their lives, facing the fears of what the next stage of life will bring and making peace before putting down their crown of blessing and light, moving onto the next stage of the journey.

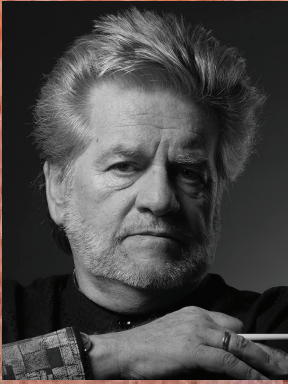
### After Tears

Perhaps the idea that experiencing the loss of a beloved is an impossibly heavy burden is a universally held truth. But how that loss is borne – in the body, in the spirit and in the rhythms of those who remain and remember – can vary significantly, not only from culture to culture, but also from age to age. In South Africa, a relatively new tradition popularly known as 'the After Tears' – a gathering of (usually youthful) mourners who come to celebrate the life a person recently deceased accompanied by loud, vibrant dance music and with apparent merriment – has become a thing to behold immediately following many funerals held in the townships. This new tradition-in-the-making often confounds and sometimes disturbs elders who expect such occasions to be sombre and more silent. Yet what if this practice of the After Tears offers mourners a new platform from which to share something of how they encountered the deceased during life? It seems to be a practice of knowing joy and retaining hope while overcoming feelings of pain entwined with hardship. My new work After Tears laments the palpable sense of loss after the dream of a utopia has been deferred. The piece is a rallying call for individual citizens to work collectively, with empathy, to rebuild after a period of distress and loss. It envisages this collective work as a vibrant 'After Tears party' where the blues of mourning are submerged and constrained by the reverie of a cleansing ceremony. After Tears was specially commissioned by Opera North to be performed along and as a companion piece to Mozart's iconic masterpiece entitled, 'Requiem'. Requiem: Journeys of the Soul premiered at Leeds Grand Theatre, UK, on 26 May 2023

**Choreography by Dane Hurst in collaboration with company members featuring Phoenix Dance Theatre, Cape Town Philharmonic Orchestra and Cape Town Opera**



# Artists



**BERNHARD GUELLER**  
CONDUCTOR



**CHAD HENDRICKS**  
CONDUCTOR



**DANE HURST**  
CHOREOGRAPHER



**SETSOANE NTSEKI**  
SOPRANO



**JULIA PORTELA PIÑÓN**  
ALTO



**MONGEZI MOSOAKA**  
TENOR



**SIMON SHIBAMBU**  
BASS



# Phoenix Dance Theatre



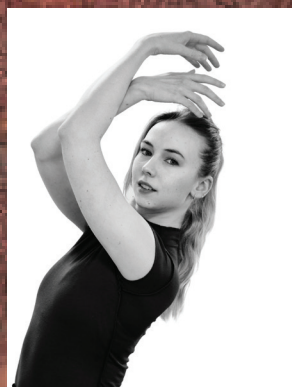
DORNA ASHORY



AARON CHAPLIN



CARINA HOWARD



HANNAH MCGLASHON



YASMINA PATEL



DYLAN SPRINGER



TEIGE BISNOUGHT  
*GUEST DANCER*



# Cape Town Philharmonic Orchestra



**Principal Guest Conductor:** Bernhard Gueller; **Resident Conductor:** Brandon Phillips;  
**Guest Concertmasters:** Farida Bacharova, Suzanne Martens; **Concertmaster:** Philip Martens

**Principal Guest Conductor:** Bernhard Gueller; **Resident Conductor:** Brandon Phillips; **Concertmaster:** Philip Martens  
**Violin 1:** Emina Lukin \*, Jason Oppelt ^, Maretha Uys \*, Nicholas Bruiners, Petrus de Beer #, Simiso Radebe, Tessa Campbell;  
**Violin 2:** Matthew Stead #, Ralitza Macheva \*, Rayelle Goodman ^, Rebekah Beelders, Shannon Cook, Tomasz Kita #; **Viola:** Azra Isaacs #, Jana Smit, Jeanette Claassen, Petrus Coetzee \*, Rory Africa, **Cello:** Edward McLean #, Matthias Ender, Peter Martens \*, Rosamund Ender, **Double Bass:** Donat Pellei #, Roxane Steffen\*, Zanelle Britz; **Flute:** Gabriele von Durckheim \*, Louisa Theart #; **Oboe:** Carin Bam #, Lisa White \*; **Clarinet:** Danielle Rossouw #, Feroll-Jon Davids \*; **Bassoon:** Arno Steyn #, Simon Ball \*; **Horn:** Conrad van der Westhuizen, Lieze Nel #, Mark Osman, Shannon Thebus \*; **Trumpet:** Dave Thompson \*, Paul Chandler, Pierre Schuster #; **Trombone:** Andrea Balloco, David Langford #, Slavomir Mrazik \* ■; **Tuba:** Shaun Williams \*; **Timpani:** Christoph Muller \*, Stephan Galvin; **Percussion:** Eugene Trofimczyk \*

**Stage manager:** Derrick Wildeman

**Principal \***  
**Associat Principal \*\***

**Sub Principal #**  
**Ad hoc ^**

**On leave ■**



# Cape Town Philharmonic Orchestra

For 109 years, the Cape Town Philharmonic Orchestra (CPO) has been the foremost orchestra in Africa. The most active one in the country, before, during and after the Covid-19 pandemic, the CPO broadened its reach by streaming concerts to reach a wider audience nationally and internationally. The versatile CPO performs with some of the foremost local and international artists such as violinist Joshua Bell, pianists Stephen Hough and Paul Lewis, and singers Pretty Yende and Levy Sekgapane, and will in November accompany the finalists in Plácido Domingo's Operalia, which celebrates its 30th anniversary hosted in Cape Town by the CPO, Cape Town Opera and Artscape.

The orchestra is feted for its collaborations with musicians of various genres, through its variety concerts which give performance opportunities to young artists from all communities across greater Cape Town and wider. In September it presented an African Celebration, with excerpts from the internationally acclaimed opera, uShaka. The CPO gives 120 performances a year which include symphony concerts, outdoor concerts in Kirstenbosch Botanical Gardens and schools' concerts. During Covid the CPO adapted its way of doing business and, apart from streaming concerts, taught and mentored young musicians in its education projects online, and produced a video on YouTube on the instruments of the orchestra to replace its schools' concerts.

The CPO is also widely acknowledged as a leader in youth education and boasts two acclaimed youth orchestras – the Cape Town Philharmonic Youth Orchestra (CPYO) and the Cape Town Philharmonic Youth Wind Ensemble (CPYWE) as well as grassroots training projects with several hundred students from various townships. This programme, Masidlale (from the Xhosa word "let us play"), produces a widening community reach and is part of the skills' transfer circle in which young musicians are on track to a professional career as musicians or in arts management, assisted by the CPO's own musicians. Several 'graduates' have won positions in South Africa's professional orchestras and many more are ad hoc musicians. The CPO Music Academy has three strings ensembles and a wind band, and all students are taught theory. Four young CPYO musicians recently returned from a summer camp in Germany in an exchange with the Junge Nord-Deutsche Philharmonie. As an innovator, the CPO introduced the SA Conductor's Competition in 2010 as the Len van Zyl Conductors' Competition and will present the 6th one in 2024. The Alexander Award for SA Composers concert for five finalists will take place in March next year, the second year a composers' competition has been held.

The orchestra is also part of international culture through its CDs and its Cyber Symphonies which were streamed during the pandemic, reaching a new audience nationally and internationally. CDs include Mahler and Wagner songs with Hanneli Rupert (Bernhard Gueller, conductor), the Schnittke oratorio Nagasaki and two symphonies (no 0 and 9) and a double CD of orchestral masterpieces, with Welsh conductor Owain Arwel Hughes, the Barber and Korngold violin concerti with Alexander Gilman (Perry So, conductor), which won a Diapason d'Or, and four Spohr Clarinet concerti with Maria du Toit and Arjan Tien, conductor. A CD with cellist Peter Martens (Bernhard Gueller, conductor) was released in 2019 with the Cello Concertos of Vieuxtemps and Saint-Saëns. The CPO's DVD of all the Beethoven Piano Concerti with pianist François du Toit and Victor Yampolsky (conductor) was released in 2017. In 2019, the Western Cape Department of Cultural Affairs and Sport presented the "Ministerial Lifetime Achievement Award for his "outstanding contribution to Music" to the CEO of the Cape Town Philharmonic Orchestra, Louis Heyneman. It was presented by the Western Cape Minister for Cultural Affairs and Sport, MEC Anroux Marais.



# Phoenix Dance Theatre



Phoenix Dance Theatre is proud of its heritage as a Black British dance company born in Leeds, West Yorkshire, UK. Founded by three men from the Chapeltown area of Leeds in 1981, there are few contemporary dance companies that have had the impact Phoenix Dance Theatre has had over its more than 40-year history. It is the longest-standing contemporary dance company outside of London, one of few mid-scale contemporary dance companies to employ a permanent company of professional dancers and is unique in being co-located with a ballet company (Northern Ballet).

Phoenix Dance Theatre tours nationally and internationally whilst retaining its position as one of the key cultural organisations in Leeds. The company has pushed boundaries and taken risks since its inception and is not about to stop now. It believes that great art should be accessible to everyone because it changes lives, and that great art is created through diversity. The company works each day to be a force for change and is audacious in its efforts to create opportunities in contemporary dance, both on and off stage, for those who may otherwise not find a home for their passion, ideas and talent.

Phoenix Dance Theatre's Learning & Development Team are committed to changing lives through dance. The department delivers over 1,000 workshops each year reaching over 6,500 people with the aim to empower, engage and inspire through exceptional dance provision, ranging from weekly classes as part of its Saturday School and Illuminate Dance programmes to bespoke schools' packages working on cross-curricular or performance led projects. The Phoenix Youth Academy offers prevocational training at six academies based across the North of England.

The work of Phoenix Dance Theatre is made possible by direct support from Arts Council England and Leeds City Council, sponsorship from the private sector and box office income from its audiences. The company is grateful to the many charitable trusts and individuals who together assist Phoenix Dance Theatre in achieving its artistic ambition.



# Cape Town Opera



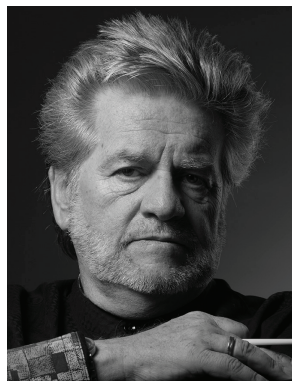
Established in 1999, Cape Town Opera stands as the sole permanently active opera company on the African continent. Winner of two International Opera Awards, in 2013 for Chorus of the Year and 2022 for Equal Opportunities and Impact, the Company takes pride in promoting both South Africa and the operatic art form internationally and keenly fosters collaborations with arts organisations and artists worldwide. As one of the largest performing arts institutions in South Africa, and serving as a shining example of the best that South Africa has to offer, Cape Town Opera dedicates itself to excellence, inclusivity and employment within the arts, and is a cornerstone of the South African performing arts community.

Cape Town Opera presents a diverse array of productions each year, encompassing mainstage, site-specific, and touring productions, musicals, concerts, programs for toddlers and young children, as well as community concerts. Its Arts Access for All program is devoted to making productions and concerts accessible to a broad demographic and includes discounted or complimentary tickets for disadvantaged communities, schools and the elderly, sign language interpretation at mainstage productions for the hearing-impaired, audiovisual aids for the sight-impaired, isiXhosa surtitle translations, and free transportation to and from the theatre.

South Africa's vocal talent continues to take the world by storm and Cape Town Opera takes immense pride in our work supporting and developing this. The Company's flagship development programmes include the annual National Schools Tour, which provides South African Choral Eisteddfod (SASCE) workshops countrywide, the 2022 International Opera Award-winning Foundation Studio for high-school learners, and the Judith Neilson Young Artist Programme for postgraduate singers and pianists.



## Artist Biographies



**BERNHARD  
GUELLER**  
CONDUCTOR

Principal guest conductor of the Cape Town Philharmonic Orchestra and Music Director Laureate of Symphony Nova Scotia in Canada, Bernhard Gueller continues to be acclaimed for his interpretations and phrasing, and the excitement he brings to the podium. He is acclaimed by musicians, critics and audiences for his musical purity, and continually garners praise for the fresh approach he applies under his “amazingly suggestive baton”. Having stepped down in 2018 after 16 years as music director of Symphony Nova Scotia, Gueller stepped into a new role as Music Director Laureate and in the last two years, prior to the advent of Covid-19 returned to both SNS and British Columbia’s Victoria Symphony where he was also principal guest conductor. He also made his debut with the Princeton Symphony Orchestra in

New Jersey in 2019 and returned to Halifax to conduct the Scotia Festival of Music again. He has conducted many other orchestras in Canada including the Edmonton and Calgary Philharmonic orchestras and is a frequent guest conductor with the KZN Philharmonic and the Johannesburg Philharmonic. Gueller has had many high-level collaborations with internationally acclaimed soloists, including Canadian violinist James Ehnes and pianists Jan Lisiecki, Janina Fialkowska, Anton Kuerti, Jon Kimura Parker and Marc Andre-Hamelin, along with pianist Lars Vogt, violinist Joshua Bell, and Metropolitan Opera singers Pretty Yende, Elza van den Heever and the late Johan Botha, as well as soprano Pumeza Matshikiza. Beginning his career as cellist, Gueller won the United German Radios Conducting Competition in 1979 and for nearly 20 years ran tandem careers, deputing for the legendary conductor Sergiu Celibidache, who regarded Gueller as his best “pupil”. Gueller also attracted the attention of the renowned arts administrator Ernest Fleischman who “was deeply impressed by his extraordinary musicianship, his marvellous ability to communicate with the musicians, and his charismatic impact on the audience”. He has also been music director in Nuremberg and principal guest conductor of the Johannesburg Philharmonic. His career has taken him to many top concert halls, from America and Australia to Canada, Russia, Japan, China (Guangzhou, Shanghai, Hong Kong), Korea, South Africa and Brazil, as well as countries in Europe such as Spain, Italy, France, Norway, Bulgaria, Italy and Sweden, and his native Germany where he, for instance, conducted the Stuttgart Radio Symphony and the Munich Philharmonic. He has conducted in festivals internationally, including the Cape Town Philharmonic Orchestra in the International Festival of the Canary Islands, the Schwetzingen Festival in Germany, the Scotia Festival in Halifax, and the Stellenbosch International Chamber Music Festival and National Arts Festival in South Africa. Gueller has made many recordings for national and international broadcast and several acclaimed CDs including two with the CPO - with South African mezzo soprano Hanneli Rupert and the Cape Town Philharmonic Orchestra and the concerti of Vieuxtemps and Saint-Saëns with cellist Peter Martens. Others include two with contemporary Canadian composer, Christos Hatzis, one of contemporary Canadian works by Tim Brady which won an East Coast Music award, and a CD of orchestrated lieder by Schubert, all with Symphony Nova Scotia. His latest CD with Symphony Nova Scotia with songstress Sarah Slean was nominated for a Juno Award in 2021. He has also recorded CDs with the Radio Symphony Orchestra Stuttgart, German Brass and the Stuttgart Chamber Orchestra. Gueller was awarded a doctorate by Dalhousie University in Halifax, Nova Scotia, for his service to music. Gueller returns to Canada in November to inaugurate the Bernhard Gueller Conducting Fellowship Symphony Nova Scotia established to honour his legacy.



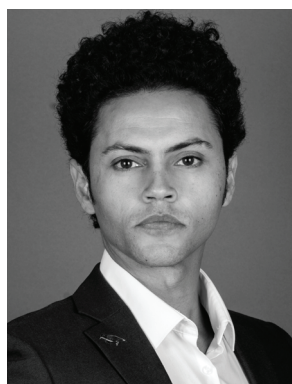


**CHAD  
HENDRICKS**  
CONDUCTOR

Chad Hendricks' exposure to music and conducting started at an early age in the New Apostolic Church, but he only truly began pursuing a career in conducting after completing his BMus degree at The University of Cape Town in 2015. In addition to his Bmus, Hendricks also graduated with a PGDip in conducting performance (cum laude) in 2019 from UCT. In 2013 he was awarded the '10X10' conducting scholarship by The Stellenbosch International Chamber Music Festival. This allowed him to engage in conducting studies with Maestro Daniel Raiskin and the Staatsorchester Rheinische Philharmonie, in Koblenz, Germany. In addition to his time in Germany, he also spent time with Maestro Arjan Tien in the masters conducting program at The University of Tilburg, in the Netherlands. During his stay, Hendricks was included

as a passive participant in The 2013 German Conductors Forum. In February 2016, Chad Hendricks won the coveted national Len Van Zyl Conducting competition, the third competition since its inception in 2010. The prize included a month long internship with The Philadelphia Orchestra (US) under the baton of Maestro Yannick Nézet-Séguin, as well as a semester in the masters conducting program at The Bienen school of Music, North Western University, in Chicago Illinois (US). This prestigious conducting program is taught under the baton of world renowned conductor and teacher, Maestro Victor Yampolsky. After making his symphony concert debut in November 2018 at the annual Huberte Rupert Memorial concert, Chad continues to work regularly around the country with various professional and amateur ensembles. This includes The Cape Town Philharmonic Orchestra, The KwaZulu-Natal Philharmonic Orchestra, The Eastern Cape Philharmonic Orchestra, The Johannesburg Festival Orchestra, The Cape Town Philharmonic Youth Orchestra, The South African National Youth Orchestra, The UCT Symphony Orchestra and The NAC CTO. Hendricks has also continued serving as the chorus master of the NAC CTC. Chad Hendricks has received conducting masterclasses from greats including Victor Yampolsky (USSR), Daniel Raiskin (GER), Arjan Tien (Rotterdam Marine band of the Royal Netherlands Navy), Evgeny Bushkov (USSR), Marc Piollet (FRA). Equally at home in the more contemporary commercial music settings, Chad Hendricks has worked (and/or toured) with international acts such as Andrea Bocelli (2019 tour, Cape Town chorus master), Mac Miller (2016 Superbalist in The City), UB40 (2016 SA tour) and Peaches and Herb (2013). Nationally, Hendricks has worked and collaborated with South African greats like Gloria Bosman, Coenie de Villiers, Steve Hofmeyer, Vusi Nova, Belinda Davids, Siki Joann, Marc Lottering, Zahara, Paxton (Idols 2017 winner), Craig Lucas (The Voice SA 2017 winner), The Soweto Gospel Choir, The Drakensberg Boys Choir, The Ndlovu Youth Choir, Thandiswa Mazwai, and Ladysmith Black Mambazo to name a few. He continues to make regular national and local television appearances on channels/shows like M-net, DSTV, SABC news, Kyknet, Morning Live, Espresso Morning Show, Top Billing, Cape Town TV, NACTV. Post the COVID-19 pandemic, Chad continues to explore creative and artistic opportunities, while being involved in arts education at grass-roots level in both a part-time and advisory capacity through teaching, program development and facilitation of workshops and masterclasses. Hendricks also continues to expand into various business ventures in and out of the music industry, while committing to various conducting engagements around South Africa and abroad. 2022 culminated in Hendricks taking up a touring residency as music director and Chef d'orchestre in Paris, France as well as surrounding European countries for the duration of the winter season. In 2023, Chad Hendricks took up the role of Principal Conductor for The Cape Philharmonic Youth Orchestra.





**DANE  
HURST**  
DIRECTOR

Dane Hurst is a multi-award-winning Director, Choreographer and Dancer working across stage, film and performance. Born in South Africa, he travelled to London after receiving a Nelson Mandela/Linbury Trust and Oppenheimer Memorial Trust scholarship to join the Rambert School in 2003. He has travelled nationally and internationally having performed to critical acclaim with Rambert, Phoenix Dance Theatre, National Dance Company of Wales, Mad Dogs Dance Theatre, Humanooove, Yorke Dance Project, Shobana Jeyasingh Dance, Mark Bruce Company and Company Wayne McGregor. As a choreographer Dane has received commissions from Rambert, Phoenix, The Place, Barbican, Wilton's Music Hall, Dulwich Picture Gallery, Whitechapel Art Gallery, South African National Dance Trust and Jazzart Dance Theatre. His

work has been performed at theatres across South Africa and UK including Leeds, Manchester, Newcastle and London. Dane holds an MA Choreography from University of Kent and has choreographed and performed in award winning films 'Primitive' by Tom Rowland, 'Voices of Finance' and 'The Beast in the Jungle' by Clara Van Gool and 'The Sleeping Beauty' by Fabio D'Andrea. He featured in 'Shakespeare Live' for BBC 2 with AKALA and Nitin Sawhney and collaborated with AKALA on 'Ruins of Empire' for BBC Live. Dane created 'Exodus', 'Prud'Hon: The Moving Body' and 'ANIMALIS' with Dane Hurst Company for Dulwich Picture Gallery and directed the Opera 'Sacred Mountain' by Shirley Thompson. In 2016 Dane founded the Moving Assembly Project to use dance to uplift and inspire young people, creating a cross-cultural bridge between South Africa and UK. He joined Mark Bruce Company as trustee and was appointed as Associate Artist in Residence at Jazzart Dance Theatre in 2020. Dane was appointed as Artistic Director to Phoenix Dance Theatre in 2020, curated the critically acclaimed '40 Years of Phoenix' mixed bill and gala programmes and contributed to the creation of the 40th anniversary book of photography, virtual gallery and photography exhibition. He created 'West Side Story-Symphonic Dances' in collaboration with Opera North in 2021 and joined Jazzart Dance Theatre as Artistic Director in April 2022 with the company winning the 'Toyota Woordfees Festival' Outstanding Dance Production Award in October 2022. Dane was chosen as guest Artistic Director for the Royal Ballet's Chance To Dance Connect programme in 2023 and is starring as Hamlet in the upcoming Yorke Dance Project film 'Sea of Troubles' choreographed by Sir Kenneth MacMillan.



**SETSOANE  
NTSEKI**  
SOPRANO

Setsoane Jeannette Ntseki is a soprano from Botshabelo, Free State. Currently, she is pursuing her second-year Master's Degree in Performance and Dissertation at the South African College of Music, University of Cape Town, under the guidance of Violina Anguelov. She has participated in various opera performances and competitions. These include the Opera UCT's Kaleidoscope productions; as a chorus member, Mozart's *La Clemenza di Tito*, *Die Zauberflöte*, *Pretty Yende & Friends Concert* and Donizetti's *Don Pasquale* - in collaboration with Cape Town Opera. As a soloist, she performed in Mendelsohn's *A Midsummer Night's Dream* as one of the fairies with Cape Town Philharmonic Orchestra. She sang the roles of Morgana in Handel's *Alcina* (with the UCT Opera School and Cape Town Philharmonic Orchestra),

Isabella in Rossini's *L'inganno Felice*. Setsoane has also participated and won 2nd and 3rd prizes in the Annual Schock Singing Competitions, The Aviva Pelham Operetta Competition and won 1st prize in the classical voice category of Fine Music Radio Bursary Competition. She was recently nominated for the best performance in an opera – female category by the 58th Fleur du Cap Theatre Awards. She has performed the role of Stella in Offenbach's *Tales of Hoffman* with Opera UCT.



**JULIA PORTELA  
PIÑÓN**  
ALTO

Spanish-Argentinian mezzo-soprano Julia Portela Piñón is the first international singer to join the Judith Neilson Young Artist Programme at Cape Town Opera. This season's engagements at Artscape Theatre include Flora Bervoix in the coming production of Verdi's *La Traviata*. Prizewinner of the 30th Kammeroper Schloss Rheinsberg International Singing Competition (Berlin, Germany, 2020) and the Marjorie Thomas Art of Song Prize (London, UK, 2017), Julia has been a finalist at the 8th Certamen Nacional "VIII Estepona CREA-2022" Lírica (Málaga, Spain, 2022); a semifinalist at the 1st Concurso Internacional de Canto Lírico 'Alcalá de Henares' (Madrid, Spain, 2023), the Premiere Opera Foundation's International Vocal Competition's Virtual Edition (New York, USA, 2022), the 25th Premio Internazionale di Canto Lirico

Valerio Gentile (Fasano, Italy, 2022), the 5th Concurso de Canto 'Compostela Lírica' (Santiago de Compostela, Spain, 2022), the 18th Certamen Nuevas Voces (Seville, Spain, 2022); and a Second Round participant of *Neue Stimmen* (London, UK, 2021). Operatic appearances include Ruggiero in Handel's *Alcina* (2023) and Nerone in Monteverdi's *L'incoronazione di Poppea* (2022) with Ensemble Orquesta, the latter at the Grimeborn Opera Festival in London, UK; Tirinto in Handel's *Imeneo* (2022), cover of *Komponist* in Strauss' *Ariadne auf Naxos* (2022), Concepcion in Ravel's *L'heure espagnole* (2021), Zita in Puccini's *Gianni Schicchi* (2021), Dido in Purcell's *Dido and Aeneas* (2021), *L'enfant* in Ravel's *L'enfant et les Sortilèges* (2021), Mercédès in Bizet's *Carmen* (2020) and Puck in Britten's *A Midsummer Night's Dream* (2020) with Royal Academy Opera in London, UK. Her orchestral solo engagements include concerts with the Württemberg Philharmonic Orchestra, under the baton of Vlad Iftinca during the 3rd International Opera Workshop Waiblingen with Thomas Hampson and Melanie Diener (Germany, 2022); the Royal Academy Baroque Orchestra conducted by Masaaki Suzuki in a performance of Bach's B minor mass (UK, 2019); and the City of Cambridge Symphony Orchestra with whom she performed Elgar's *Sea Pictures* and Manuel de



Falla's *El sombrero de tres picos* at the West Road Concert Hall in Cambridge (UK, 2018). Julia has studied for over a decade in London, UK, first at the Guildhall School of Music and Drama and subsequently at the Royal Academy of Music. From the latter, she obtained a Bachelor of Music in Performance (with Honours), a Master of Arts in Performance (with Distinction) and an Advanced Diploma in Opera Performance. Her experience also includes masterclasses with Kyungho Kim (Cape Town Opera, 2023), Rachelle Jonck (NATS Conference South Africa, 2023), Anne Sofie von Otter (Royal Swedish Opera, 2023), Susan Bullock, Dame Sarah Connolly (Royal Academy of Music, 2022), Alberto Zedda (A Coruña, Spain, 2016), and concerts as a member of the Philharmonia Chorus with Semyon Bychkov (2017) and Santtu-Matias Rouvali (2022) in performances of Mahler's Symphony No. 2 at the Royal Festival Hall in London. Aside from her musical career, Julia has a determined acquisition and passion for languages. She is fluent in Spanish, Galician, English, Italian and French and has a strong knowledge of German and Russian.



**MONGEZI  
MOSOAKA**  
TENOR

South African tenor Mongezi Mosoaka grew up in Klerksdorp, North West Province. During his years at Matlosane Secondary School, Mongezi won first prize as solo tenor in 2018 in the SASCE competition. After matriculating in 2018, he enrolled for studies in vocal performance at the Odeion School of Music (OSM), University of the Free State. During the same year, he was a finalist in the Sentraal Music Competition. Mongezi performed as a soloist in *A Touch of Opera*, a student production at the OSM in 2019. In 2021 he sang the tenor solo in Handel's *Messiah* under Heinrich Lategan in Bloemfontein and in the same year was awarded the Human Naudé music scholarship. Mongezi was the tenor soloist in the Saint-Saëns *Oratorio de Noël*, produced by the OSM as part of the Klank en Klassiek festival in Bloemfontein in 2022. In the following year, Mongezi became a member of the Judith Neilson Young Artist Programme at Cape Town Opera. Since joining the programme, he has performed in *Requiem*, a collaborative project between Opera North, JazzArt Dance Theatre and Phoenix Dance Theatre in Leeds earlier in 2023. He has participated in multiple master classes over the years, including working with Bel Canto Bootcamp co-founder Rachelle Jonck.



**SIMON  
SHIBAMBU**  
BASS

Simon Shibambu hails from Pretoria, studying voice at Tshwane University of Technology and subsequently with Graeme Broadbent at the Royal College of Music, where he was an ABRSM scholar supported by the Oppenheimer Memorial Trust and Minerva Trust. He recently completed the Jette Parker Young Artists Programme at the Royal Opera House Covent Garden. Engagements in 2022/23 include Beethoven's Symphony No. 9 (BBC Philharmonic); Bruckner's Te Deum (Oxford Philharmonic); Rodolfo La sonnambula (Buxton Festival); and returns to ROH in the role of Soldier in Salome. Next season, he makes his debut with the Grand Théâtre de Genève. Engagements last season included: Dr Grenvil La traviata (ROH); Sciarrone Tosca (Opera Orchestre national Montpellier); Speaker and Priest Die Zauberflöte

(Opera de Rouen); and his debut with the Baltimore Symphony in Beethoven's Symphony No. 9 cond. Marin Alsop. Recent highlights also include his debut at the BBC Proms in Stravinsky's Pulcinella with Martyn Brabbins/BBC Scottish Symphony; Porgy and Bess in a full production at Theatre an der Wien and in concert with the Orchestra dell'Accademia Nazionale di Santa Cecilia and the Rotterdam Philharmonic; and Angelotti Tosca (ENO at Crystal Palace Bowl for the new South Facing Festival). Appearances in previous seasons include: Montano Otello (ROH on tour to Japan); Angelotti Tosca (Opera national de Lyon); and Poet in Philip Glass's Orphée (ENO). This is his Opera North debut.



# Dancer Biographies

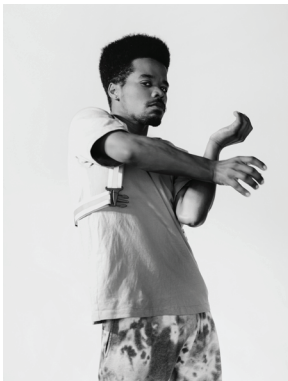


**CHESNEY  
STANFIELD**  
JAZZART

Chesney Stanfield Was born in California and emigrated to South Africa in 2007 where she trained at the Sarah Cookney Academy of Dance for many years. During this time she performed and taught internationally.

She is a performer, teacher and choreographer in the genres Hip Hop, Contemporary and Heels. Continuing to develop new works for the stage.

Chesney is a recent graduate of the Jazzart Dance Theatre 3-year full-time training programme and is now a junior company member. Performing in many works for award-winning choreographers.



**EMILE  
PETERSEN**  
JAZZART

Emile Petersen is a professional Cape Town dancer whose career started with Hip Hop, as a member of the Untimitive Dance Company. He is a performer, teacher and choreographer whose passions has awarded him the opportunities to work nationally and internationally.

He also dabbles in various filming and creatives!

Since graduating from the 3-year, full-time Jazzart Dance Theatre training programme. Emile is now a junior company member



**LIHLE MFENE**  
JAZZART

Lihle Mfene is a passionate company dancer at Jazzart Dance Theatre, who recently graduated from the Cape Academy of Performing Arts in 2020.

He received extensive training in drama, singing, and dance disciplines such as ballet, contemporary, jazz, and hip hop. Lihle is also skilled in choreography, acting, voice, and physical theatre, and has a strong background in African dance.

He is a valuable member of the Jazzart Dance Theatre family, contributing his diverse talents to their productions



**SAVANNAH  
PETRUS  
JAZZART**

Savannah has years of training in dance. Having trained in ballet, contemporary and gymnastics before joining the Jazzart Dance Theatre full-time training programme.

As an alumni of the Chrysalis Academy and Jazzart Dance Theatre Collaboration as well as the 3-year fulltime training programme, Savannah is now a Junior Company Member, performing in many works for the company by award-winning choreographers.



**PHIKOLWETHU  
LUKE  
JAZZART**

Phikolwethu (Phiko) Luke was born and raised in East London, Eastern Cape. He trained in Ballet at the Heather Cooper School of Ballet, being the only male ballet dancer in the company. He received the prestigious Mable Ryan Award.

Phiko started training with Jazzart Dance Theatre as part of the 3-year fulltime training programme. He is now a junior company member and has performed in many productions since.



**RIAN  
JANSEN  
JAZZART**

From small town, Malmesbury. Rian Jansen started dancing from a young age. Training in various dance genres.

He started his journey at Jazzart Dance Theatre as part of the Chrysalis Academy collaboration. He was later accepted into the Jazzart Dance Theatre 3-year fulltime training programme and is now a junior company member.





**VUYELWA  
PHOTA**  
JAZZART

Vuyelwa Phota is a passionate dancer and choreographer who graduated from The National School of the Arts in 2021.

She has experience in a variety of dance styles, including Ballet, Contemporary, Afro-fusion, and Pantsula. She has also choreographed and performed in several productions, including KUYENYUKA.

She was hired as a promotional talent for Waterfall City and participated in the JYDC's 2021 season, performing in Phoenix at The Roodeport Theatre.



**DORNA  
ASHORY**  
PHOENIX

Dorna was raised in London and considers her Iranian heritage, and its celebratory culture, to have established her love for dance. She started taking dance classes at age five, then at 17 joined The BRIT School which introduced her to contemporary dance. Alongside this, she worked with The Place's Youth Company, Shift. In 2015 she was accepted to the London Contemporary Dance School before furthering her training with the post-graduate company, VERVE, under the artistic direction of Matthew Robinson. Since then Dorna has worked with James Cousins, Extended Play, Jean Abreu, Maxine Doyle, Grace Nicol, Barnaby Booth and Corey Baker.



**TEIGE  
BISNOUGHT**  
PHOENIX

Teige found his passion for dance at the age of 12 when he started taking ballet classes with Monica Cleaver and joined a street styles crew, Urban Stylez. His ballet training continued at the Arts Educational School, London, and he furthered his training for two years at The Ailey School, New York, following which he became an apprentice for Ailey II for one year. Post-pandemic, he worked with Dallas Black Dance Theatre: Encore! and freelanced working with multiple choreographers in New York. Teige returned to the UK to join HUMANHOOD Dance Company in 2022 before joining Phoenix Dance Theatre in January 2023 for Requiem: Journeys of the Soul. He returns to Phoenix as a Guest Dancer for the South African performances.



**AARON  
CHAPLIN**  
PHOENIX

Aaron attended Trinity Laban Conservatoire of Music and Dance ( 2014 – 17 ) where he graduated with a First Class BA (Hons) degree in Contemporary Dance. After graduating, he accepted a place as an apprentice with Phoenix Dance Theatre through the professional placement scheme at the Northern School of Contemporary Dance (NSCD) and in 2018 became a full-time Company Dancer. Since then, Aaron has worked with many acclaimed choreographers including Sharon Watson MBE DL, Christopher Bruce CBE, Darshan Singh Bhuller, Ben Duke, Raquel Meseguer and Jeanguy Saintus. This year Aaron took on the role of Assistant Rehearsal Director for Requiem: Journeys of the Soul in Leeds and Cape Town.



**CARINA  
HOWARD**  
PHOENIX

Carina trained at Rambert School where she graduated with a First Class BA (Hons) degree followed by a Masters at Northern School of Contemporary Dance with Distinction and the award for Most Outstanding Achievement. She was a company dancer with Mark Bruce Company from 2017 – 2022 and with Rosie Kay Dance Company from 2018 – 2020. Carina also enjoys working as a dancer in film and TV as well as working as a Creative Movement Therapist helping patients with Parkinson's Disease. Carina joined Phoenix as a company dancer in January 2023 and has loved collaborating with the partner organisation on Requiem: Journeys of the Soul.



**HANNAH  
McGLASHON**  
PHOENIX

Hannah vocationally trained at Rambert school and graduated with a First Class BA (Hons). Whilst in her final year she toured with Rambert Company, performing Itzik Galili's A Linha Curva and Mark Baldwin's Creation. Hannah has worked with Mark Bruce Company on Macbeth and as an understudy/rehearsal director on Phantoms. She was heavily involved in the Sadler's Wells Young Associate programme 2018/19, performing with Christopher Thomas Dance, and has taken a collaborative choreographic duet with Christopher to national and international platforms. Hannah teaches Movement Therapy for people living with Parkinson's disease. Having joined Phoenix in January 2023 she is excited to see what the next two years with the company holds.





**YASMINA  
PATEL**  
PHOENIX

Born in the UK, Yasmina moved over to New Zealand at the age of five where she started her dance training. Moving back to the UK eight years later she continued her training, later applying to Northern School of Contemporary Dance where she gained a First Class degree. For the 2021/2022 season, Yasmina joined Scottish Dance Theatre through Northern School of Contemporary Dance's MA Post Graduate scheme, later joining as a Guest Dancer performing works by Rosemary Lee, Emanuel Gat and Colette Sadler. Yasmina has also performed works by Joan Clevillé, Botis Seva, Jose Agudo, Corey Baker and Yukiko Masui. Yasmina joined Phoenix Dance Theatre in January 2023 and looks forward to continuing and developing her journey here.



**DYLAN  
SPRINGER**  
PHOENIX

Dylan started dancing at his mother's dance school, Nichols School of Dance. He continued his training at Rambert School where he performed works including Stream by Christopher Bruce CBE, restaged by Paul Liburd MBE. After graduating Dylan worked with companies including New English Ballet Theatre, Fabula Collective, SETanztheater Nuremberg, Ballet Folk, Eliot Smith Dance, Ockham's Razor and AZOTH Dance Theatre. Choreographers Dylan has worked with include Jordan Bridge, Travis Knight, James Pett, Wayne Eagling, Jenna Lee, Sebastian Eilers, Deborah Norris, Arielle Smith, Taira Foo and Martin Hylton. Dylan joined Phoenix Dance Theatre in January 2023 and looks forward to his future with the company.

# Cape Town Opera Chorus



**Back Row (from left to right):** Siphesihle Mdena, Mlungiseleli Nqadini, Garth Delport, Lusibalwethu Sesanti, Mthunzi Mbombela, Pumza Mxinwa, Lindile Kula, Christine Bam, Luvo Rasemeni

**Front Row (from left to right):** Danielle Speckman, Ernestine Stuurman, Jodie Khan, Simphiwe Mayeki, Linda Nteleza, Nonkululeko Nkwinti, Thando Mpushe, Marvin Kernelle, Nolubabalo Mdayi, Andile Tshoni

Winners of the 2013 International Opera Awards ‘Chorus of the Year’, the Cape Town Opera Chorus quickly emerged as one of the most compelling and varied opera choruses in the world. Under the tutelage of chorus master Marvin Kernelle, they perform an extensive repertoire in various genres from opera and traditional hymns to jazz and spirituals. They’re known for their versatility, vibrant performances, and powerful voices. CTO’s chorus regularly receive spontaneous accolades and these include from Plácido Domingo (when he heard them perform in Madrid in 2015 in *Porgy and Bess*), the late Archbishop Emeritus Desmond Tutu and artist William Kentridge. They also receive high praise from guest conductors and directors visiting South Africa to collaborate in the staging of CTO productions. The chorus maintains a busy schedule, performing in CTO’s local operas and concerts as well as in the company’s acclaimed international touring productions. These include *Porgy and Bess*, *Mandela Trilogy*, *African Angels*, *African Passion*, and *Grace Notes*. These productions have enjoyed repeat performances in Holland, France, Spain, Italy, Australia, The Netherlands, Wales, Ireland, Germany, Austria, Sweden, the UK, Argentina, Hong Kong, and Dubai.

*“The South African voice is unique, rich with colour and strength and it represents this country’s best qualities. Cape Town Opera nurtures that voice, providing opportunities for a wealth of talent. Cape Town Opera gives to audiences – both at home and abroad – the opportunity to experience that wonderful South African sound, what a gift!”*

**– Archbishop Emeritus Desmond Tutu**



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ISIXEKO SASEKAPA  
STAD KAAPSTAD

ARTSCAPE



an agency of the  
Department of Sport, Arts and Culture

# Credits

Stage Manager	Chané Rinquest
Lighting Designers	
50 Years of Dance Celebratory Festival	Roy Hoffman
Requiem: Journeys of the Soul	Fahiem Bardien
Rehearsal Direction	Nkosinathi Sangweni (UK tour) Mbulelo Ndabeni (UK tour) Raé Classen (Cape Town) Anna Watkins (Cape Town)
Sound Technician	Justin Gordon
Movement Dramaturg	Mhlanguli George Mbulelo Ndabeni
Costume	Jenni Stretch Rachmat Salie
Chorus Master	Marvin Kernelle
Producer CTO	Roy Hunter
Photographer	Robyn Walker
Rehearsal Pianist	Seung-Ree Lee
Orchestra Stage Manager	Derrick Wildeman
Orchestral Attendants	Ashwin Abrahams Marvin Michaels Duren Wildeman Craig Wildeman (and driver)
Programme Design	Daniel Comer

# Jazzart Company

## Board of Directors

Chairperson	Marcus Desando
Director	Rashid Lombard
Director	Malcom Higgins
Artistic Director	Dane Hurst
Managing Director	Averil Barry-Hughes

## Staff

Marketing Coordinator	Masixole Makwetu
Administrator/Project Coordinator	Raé Classen
Community Liaison Officer	Elvis Sibeko
Projects/Operations Administrator	Whelan Maarman





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