

TRUIDA VAN DER WALT verwerf die grade B.Mus., Honneurs B.Mus. asook die Meestersgraad in Klavieruitvoering aan die eertydse Potchefstroomse Universiteit vir Christelike Hoër Onderwys.

Sy studeer in Johannesburg onder leiding van Adolph Hallis en in Wenen onder leiding van Walter Panhofer. By haar terugkeer na Suid-Afrika hervat sy haar doseerverpligting by die Musiekdepartement aan die Potchefstroomse Universiteit. Truida ontvang meestersklasse by onder andere Lamar Crowson (Kaapstad) en die wêreldbekende begeleier, Dalton Baldwin. As begeleier is sy in groot aanvraag en het reeds op uitnodiging by die SAUK- en die UNISA Transnet Musiekkompetisies begelei. Sy tree gereeld landswyd in konserte op en het ook reeds verskeie opnames by die SAUK gemaak.

PIET KOORNHOF het sy konsertdebuut gemaak op nege-jarige ouderdom as leerling van Alan Solomon. Sedertdien het hy talryke optredes tot sy krediet as solis saam met orkeste en as kamermusikus in Suid-Afrika, Namibië, Swaziland, Israel, Frankryk, die VSA, België, Skotland, Spanje, Switserland, Nieu-Seeland en Rusland.

Hy was vir etlike jare 'n leerling van Dorothy DeLay by die Juilliard Skool in New York en by die Aspen Musiekskool, en het deelgeneem aan meesterklasse van Zukerman, Perlman en Luca.

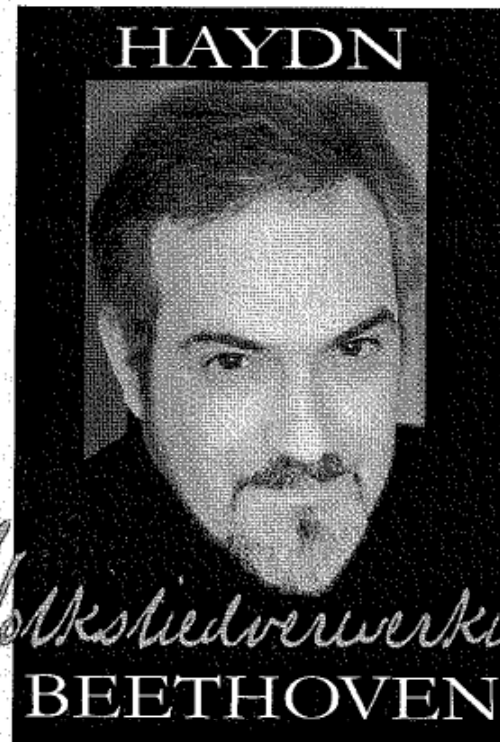
Piet is stigter van die Suid-Afrikaanse Kamermusiekvereniging wat 'n reeks CD-opnames vir *Koch Discover International* gemaak het, waarvan drie reeds wêreldwyd vrygestel is.

Hy is tans senior lektor in viool by die Noordwes-Universiteit waar hy lid is van die Potch Trio saam met Human Coetzee en Albie van Schalkwyk.

HUMAN COETZEE begin op die ouderdom van ses met tjello-onderrig by Betty Pack, en later ook by Marian Lewin. Na afloop van sy skoolloopbaan in 1978, studeer hy aan die Robert Schumann Instituut in Düsseldorf onder leiding van Angelica May. Hy keer in 1981 terug na Suid-Afrika en verwerf die grade B.Mus. en B.Mus.(Hons.) aan die Universiteit van Stellenbosch.

Human tree as solis saam met verskeie orkeste op, waaronder: NSO van die SAUK, die Johannesburg Simfonie Orkes, die Kruik Orkes, die Durban Simfonie Orkes en die Universiteit van Stellenbosch Simfonie Orkes. Van sy mees prominente optredes die afgelope paar jaar was die solo-uitvoerings in die Roodepoort Stadsteater, die Staatsteater in Pretoria, die uitvoering van Haydn se Konsert in C majeur met die Kruik Orkes (uitgesaai in die program *Festival Concert*) asook Dvorak se Konsert in b mineur saam met die Universiteit van Stellenbosch se simfonie orkes.

As begaafde tjellis verwerf hy verskeie toekennings, onder andere die FAK-, die SAMRO-, die Elly Marx-, die Premyslav- en die Mabel Quick Beurse, asook die Endler Prys. Human Coetzee is aktief betrokke by kamermusiek en 'n lid van die Suid-Afrikaanse Kamermusiekvereniging en die Potch Trio. Hy is sedert 1989 as dosent verbonde aan die Skool vir Musiek van die Noordwes-Universiteit.



**Kobie van Rensburg (tenoor)**  
**Truida van der Walt (klavier)**  
**Piet Koornhof (viool)**  
**Human Coetzee (tjello)**

Dinsdag 7 September 2004  
Konservatoriumsaal, 19:30

## PROGRAM

1. *"Laatslapers, Lafaards en Liefde"* L. van Beethoven  
Sir Johnnie Cope (1770-1827)  
Love without Hope  
Sally in our Alley
2. *"Gulde Geleentbede vir Gaste, Geeste en Gades"* F.J. Haydn  
Marg'rets' Ghost (1732-1809)  
Blue Bonnets  
Lizae Baillie  
Will ye go to Flanders?
3. *"Bogstories, Beloftes en berede Britte"* L. van Beethoven  
English Bulls; or The Irishman in London (1770-1827)  
No more, my Mary, I sigh for splendor  
O Mary, ye's be clad in silk  
The British Light Dragoons; or the Plain of Bajados

## POUSE

4. *"Colette, Catina & Carina"* L. van Beethoven  
Non, non, Collette n'est point trompeuse (1770-1827)  
Da brava, Catina  
La Gondoletta
5. *"Skelmstreke, Skape en slapende Skoonbede..."* F.J. Haydn  
Im Schummern, da kam ich eins zu dir (1732-1809)  
Es weiden meine Schafe  
Rose weiss, Rose rot  
Mein süßes Liebchen, schläfst du noch?
6. *"Trane in Toledo, 'n treurige tikkie tirannie en Tirolse Tapyte"* L. van Beethoven  
Yo no quiero embarcarme (1770-1827)  
Tiranilla Española  
Schöne Minka  
I bin a Tiroler Bua!

Recently described by the German Press as "one of the leading baroque interpreters of our times", **KOBIE VAN RENSBURG** has already established himself at the forefront of a new generation of singers specialising in music of the 17<sup>th</sup> and 18<sup>th</sup> century.

Starting his vocal training with Prof. Werner Nel while studying for Graduate and Postgraduate degrees in Law and International Politics at the Northwest University, he made his professional debut at the early age of twenty, singing Belmonte in Mozart's *Entführung aus dem Serail* for the Roodepoort City Opera in 1991. Subsequent engagements as Fenton (*Falstaff*) in Durban, Don Ottavio (*Don Giovanni*) and Ferrando (*Così fan tutte*) in Cape Town soon followed. After winning several competitions and prizes as well as the Concert-section of the 1994 UNISA International Singing competition, he left for Munich to further his vocal studies under Prof. Hanno Blaschke. He was immediately engaged as a soloist in the Studio program of the Bavarian State Opera and shortly after accepted a contract at Munich's Staatstheater am Gärtnerplatz, where he still is a full-time member of the ensemble.

During the last decade he has established himself as regular guest in several leading European opera houses including the Berlin State Opera, the Bavarian State Opera in Munich, The Stuttgart State Opera, the Théâtre du Champs-Élysées and the Châtelet Theatre in Paris, the Théâtre du Capitole in Toulouse, the Opéra National du Rhin in Strasbourg, Teatro Saõ Carlos in Lissabon, as well as opera houses in Madrid, Montpellier, Basel, Luzern, Karlsruhe, Graz etc. His expanding operatic repertoire already covers a wide spectrum of more than 30 leading roles, including the Early operas of Monteverdi (*L'Orfeo*, *L'incoronazione di Poppea* etc.), the baroque operas of Händel (*Acis in Acis & Galatea*, *Bajazete in Tamerlano*, *Jupiter in Semele*, *Giuliano in Rodrigo* etc.), the famous Mozartian tenor roles (*Idomeneo in Idomeneo*, *Tito in La clemenza di Tito*, *Tamino in Die Zauberflöte*, *Belmonte in Die Entführung aus dem Serail*, *Don Ottavio in Don Giovanni*, *Belfiore in La finta giardiniera*, *Ferrando in Così fan tutte* etc.), *Fenton in Verdi's Falstaff*, *Der Junge Seemann in Wagner's Tristan und Isolde* and several comic operas and operettas (*Chateaufeuff in Lorzing's Zar & Zimmerman* and *Alfred in Die Fledermaus* by Strauss.)

He is a frequent guest at such renowned festivals as the Salzburg Festival, the Schwetzingen Festival, the Karlsruhe Händel Festival, the Schleswig-Holstein Festival, the Halle Händel Festival, the Innsbruck Early Music Festival, the Luzern International Music Festival etc. Recitals and concert appearances have taken him all over Europe and as far afield as the USA, Cairo and Buenos Aires (Teatro Colon). He has performed with most of the leading orchestras in Europe and such famous conductors and specialist ensembles as Sir John Eliot Gardiner and the English Baroque Soloists & Monteverdi Choir, Ivor Bolton & the Freiburg Baroque Orchestra, Thomas Hengelbrock & The Balthasar Neumann Ensemble, Christopher Hogwood & the Academy of Ancient Music, René Jacobs & Concerto Vocale, the Akademie für Alte Musik Berlin and Christophe Rousset & Les Talens Lyriques.

In June 2002 he scored a tremendous success with the world premiere of his own Baroque Pasticcio Opera *Ein Theater nach der Mode*. Having devised a new plot, he wrote the libretto together with the stage director, Peer Boysen, and created a new opera including music by Händel and other baroque composers as a commissioned work for Munich's Staatstheater am Gärtnerplatz. The premiere was a huge success and it not only received rave reviews but continued to play to sold out houses for the rest of the season. The production was so successful that it will be continued in the repertoire of the Staatstheater am Gärtnerplatz for the 2004/2005 season.

Highlights among most recent engagements include the role of Quint in Britten's *Turn of the Screw* with Sir Jeffrey Tate in Geneva, the title role in Ferrandini's *Catone in Utica* for the 250th anniversary of Munich's Cuvilliers Theatre, the role of Creonte in Traetta's *Antigona* in Paris with Christophe Rousset, two very successful productions of Mozart's *Idomeneo* in Nice and Munich, and the title role in a staged version of Händel's *Belshazar* in Brussels with René Jacobs and the Orchestra of the Age of Enlightenment. In 2003 he was appointed as extraordinary guest professor at the North-West University.

In December 2004 Kobie van Rensburg will make his debut at the Metropolitan Opera in New York as Grimaldo in Händel's *Rodelinda*, before returning to the MET in 2005 and 2006 for the title role in *Idomeneo* under James Levine.