



**OSM NEW  
MUSIC  
INITIATIVE**

UNIVERSITY OF THE  
FREE STATE  
UNIVERSITEIT VAN DIE  
VRYSTAAT  
YUNIVESITHI YA  
FREISTATA



**UFS·UV**  
HUMANITIES  
GEESTESWETENSAPPE  
ODEION SCHOOL OF MUSIC  
ODEION SKOOL VIR MUSIEK

## **MEDIA RELEASE**

**OSM NEW MUSIC WEEK**

**17 – 20 July 2013**

***“Celebrating the music of our times”***

**Odeion School of Music (OSM)**

**University of the Free State**

**Bloemfontein**

After the success of the first New Music weekend, Stefans Grove 90 (in collaboration with the ATKV, the Akademie vir Wetenskap en Kuns and DOMUS – Documentation Centre for Music, University of Stellenbosch) presented last year, the OSM Council identified the need for the development and exposure of New Music as a feasible niche within the larger strategy of the OSM. It was decided to include a yearly OSM NEW MUSIC WEEK on the concert calendar. It was exactly within this context that the OSM NEW MUSIC INITIATIVE was founded.

The designated composer for the OSM NEW MUSIC WEEK 2013, is OSM alumnus, Alfred Vorster <http://www.alfredvorster.com> (residing in Zurich, Switzerland). Vorster will be accompanied by Ensemble Trans.Z of which he is the artistic director.

<http://www.alfredvorster.com/videos-recordings>

Alfred Vorster has a delightful, spontaneous and natural relationship to and with the art of composition. He creates immense and dimensional musical gestures within a swift pace, while simultaneously searching to continuously broaden his own musical horizons and finding new possibilities.

*Felix Baumann – Director of composition and theory at the Conservatory of the Zürich University of the Arts*

**Ensemble Trans.Z** is a New Music ensemble with a strong multi-disciplinary approach. The application and integration of various artistic and non-artistic disciplines (e.g. science and arts) form the core of the performance process. The aim thereof is to encourage the audience to transcend the traditional concert setting. From the 17th to the 20th of July 2013 concertgoers and students will have the honour to explore and experience the endless possibilities provided by 21st century artistic practice, consisting of workshops, lectures, master classes and concerts.

The members of **Ensemble Trans.Z** are young experts (each with an impressive professional and artistic background), hailing from diverse cultural backgrounds.

- ◆ **Alfred Vorster** (artistic director & composer) South Africa
- ◆ **Juan Maria Bracer** (violin) Argentina
- ◆ **Lukas Huisman** (piano) Belgium
- ◆ **Danré Strydom** (clarinet) South Africa
- ◆ **Karolina Öhman** (cello) Sweden

Some members come from countries where New Music and contemporary arts receives high appreciation, priority and support from the public sector and concert audience, while other members come from societies where the contemporary arts are being met with ignorance and limited support. ***It is our objectives to nurture and foster such imbalances within the artistic hierarchies by celebrating and emphasizing the importance of New Music and contemporary art.***

The newly founded New Music Ensemble from the NWU School of Music under the artistic direction of Augusto Arias has also been invited to participate during the 2013 OSM New Music Week. The ensemble will perform works by Finnish composer, Kaija Saariaho, Luciano Berio as well as Arias. NWU composer in residence, Dr Hannes Taljaard will participate in the lecture series with an analysis and embodied interpretation of some of his compositions. His lecture is entitled Compose-Understand-Listen.

The **OSM Camerata (OSMC)** is the flagship ensemble of the OSM. The main objective of this ensemble is to kindle the talents of exceptionally gifted musicians and pursuing the highest artistic standards possible. The OSMC has been invited to participate in the 13th International Conservatoire Festival to be hosted by the Rimsky Korsakov Conservatoire in St. Petersburg, (Russia) towards the end of 2013. <http://humanities.ufs.ac.za/content.aspx?id=511>

The artistic director and chief conductor for 2013 is maestro Jan Moritz Onken described by Pierre Boulez as “an exceptional talent”. Onken was until recently employed at the Mariinsky Theatre (artistic director Valery Gergiev) as coach for German opera. <http://www.janmoritzonken.com>. Onken will be supported by Karol Legierski and Marianne Cilliers as sectional instructors.

## WORKSHOPS AND LECTURES TO BE PRESENTED BY ENSEMBLE TRANS.Z MEMBERS & DR HANNES TALJAARD (NWU SCHOOL OF MUSIC)

### **Masterclasses (OSM International Masterclass Series No.10)**

**17 July (10:00 – 11:30)**

***Presented simultaneously various OSM venues***

Clarinet (Danré Strydom: Room 126)

Cello (Karolina Ohman Room 222)

Violin (Juan Maria Bracerias: Haller Halle)

Piano (Lukas Huisman: Room 10)

Violin (Karol Legierski: Choir Room)

Violin (Marianne Cilliers: Room 8)

### **Musical Complexity and Human Boundaries (musicological)**

**17 July (14:10 – 16:00)**

***OSM Lecture Room 6***

A lecture presented by **Lukas Huisman** on the piano music of composers associated with musical complexity such as Brian Ferneyhough, Iannis Xenakis, Kaikhosru Shapurji Sorabji, Karlheinz Stockhausen and Michael Finnissy.

### **New Music and Beyond (theoretical)**

**18 July (11:00 – 13:00)**

***OSM Choir Room***

An analytical lecture presented by **Alfred Vorster** on New Music in general; its language and functionality applying Ensemble Trans.Z's performance programme.

### **Workshop by Ensemble Trans.Z presented at Mangaung String Project**

**18 July (14:00 – 16:00)**

***Musicon***

### **Sound in Motion (performance)**

***Presented by Ensemble Trans.Z***

**19 July (11:00 – 13:00)**

***Odeion + Lecture Hall 5 + Lecture Hall 6***

This music improvisation workshop is presented as a sound track for a silent film. The objective is an attempt to educate students about the technical and musical concepts related to New Music by means of free composition and mapped improvisation. Each member of Ensemble Trans.Z will be assigned to a group of students according to their instrument of choice. Given a certain amount of time to learn and practice the techniques taught, students will have the opportunity to create a sound track for a short silent film.

### **Compose – Understand – Listen (Ways in which I try to make sense of what I am doing)**

**20 July (11:00 – 13:00)**

***OSM Choir Room***

A lecture presented by composer Dr Hannes Taljaard of the NWU School of Music.

## CONCERTS

**Gala Concert I**  
*Ensemble Trans.Z*  
19 July  
19:30

**Venue: Odeion**

A bouquet of 20<sup>th</sup> and 21<sup>st</sup> century music will ensure a thought-provoking and stimulating evening. The audience will be encouraged to experience New Music presented within a multi-sensory context. The programme will include music by Helmuth Lachenmann, Jörg Widmann, Isabel Mundry, Peter Klatzow, Alfred Vorster, Christian Wolf, Michael Jarrell and Anton Webern.

**Gala Concert II**  
*OSM Camerata under the baton of Jan Moritz Onken*  
*Odeion String Quartet and Ensemble Trans.Z*  
*New Music Ensemble (NWU School of Music) under the baton of Augusto Arias*  
20 July  
19:30

**Venue: Odeion**

This programme will include music by Berio, Saariaho, Vorster, Hofmeyr and Pärt.

**Liturgical Performance**  
*Choir of Christ church Arcadia, Pretoria under the artistic direction of George King*  
21 July  
9:00–11:00  
Venue: Anglican Cathedral St. Andrew & St Michael  
Choir of Christ church Arcadia, Pretoria  
Missa Brevis, James Mac Millan

### ADMISSION:

R110 (adults)

R70 (pensioners, students and learners)

*Tickets available at Computicket or at the door.*

### ENQUIRIES:

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# WHO IS ENSEMBLE TRANS.Z?



## Alfred Vorster (artistic director and composer)

Vorster was born in Bloemfontein in 1983 and was drawn to music from a very early age. Although he studied piano and oboe at advanced levels, it was composition that came to serve as the cornerstone for his musical expression. After completing his undergraduate music studies at the then Department of Music (UFS), the artistic, social and political controversies and restrictions that confronted him created an impetus to relocate to Europe. Since 2007 Vorster resided in Zurich (Switzerland) and successfully completed a Master's Degree in Composition and Theory at the Music Conservatoire of the Zurich University of the Arts under the guidance of Bruno Karrer and Isabel Mundry.

### Why is New Music important?

*"In some instances, New Music has been stigmatized as being inaccessible and/or overtly intellectual, which can easily create the illusion that it is meant for the elitist few. Although to the untrained ear this conception might have a sense of truth to it. It is only when we observe the development of music in context of the great masters of Western Art Music that we realize this conception is as old as music itself. As a composer this inspires me to believe that music from our times should not be treated any differently than that of the past 500 years, but rather be understood and appreciated as a sonic representation of the times we live in." – Alfred Vorster*



## Juan Maria Bracerias (violin)

Born in Rauch, Buenos Aires, (Argentina), Bracerias started studying the violin in Natal (Brazil), with Osvaldo D'Amore according to the Suzuki method. From 2002 he furthered his studies with Drs Rucker Bezerra and Alexandre Casado at the Escola de Música da Universidade Federal do Rio Grande do Norte. In 2009 he graduated from the Conservatoire de Musique de Genève where he received the Diplôme de Bachelior cum laude under the tutelage of Margarita Piguet-Karafilova. He also studied under Stuller at the HEMU of Lausanne and since 2012 he is studying for a Master of Arts specialising in Music Performance under the auspices of Adelina Oprean at the Basel Music Conservatory. Bracerias has attended masterclasses with Alberto Lysy, Pavel Vernikov, Sidney Hart and Ana Chumachenco.

He has performed as a soloist in several orchestras in Brazil, where he was finalist and winner of the national competition for young talents of the Concurso Nacional Jovens, the Solistas Eleazar de Carvalho, Concurso Nacional Jovens Solistas da OSBA, as well as the Concurso Petrobrás Pró-Música. Bracerias performed as chamber and orchestral musician throughout Europe, (Austria, France, Germany, Hungary, Ireland, Italy, Spain, Switzerland), Asia (China, Oman) and South America (Argentina, Brazil, Uruguay, etc.)

He participated as soloist in different festivals like Academia Internazionale di Portogruaro, Festival de Musique de Verbier, Festival de Música de Jaraguá do Sul, Festival de Música de Campos do Jordao, Festival de Murten. In 2010 he had the opportunity to participate in several concerts with the Verbier Festival Chamber Orchestra. He regularly performs with the Orchestre Internationale de Genève, Swiss Virtuoso Chamber Orchestre, Orchestre du Festival de Bellerive, Weinberger Kammerorchester and Camerata Venia.

Bracerias has a special interest in Latin-American music, and is one of the founding members of the Camerata Candela, an orchestra devoted to the interpretation of composers not well-known in Europe.

### Why is New Music important?

*"Music within itself simulates humanist values and should kindle better understanding and empathy for the human being and general society. The power to expand and develop new points of view is always enriching for all of us. Contemporary music often brings not only new forms of language but also requires new ways of listening". – Juan Maria Bracerias*



## Lukas Huisman (piano)

Lukas Huisman (1987) started his piano career with private tuition under the tutelage of Sofie Schietecatte. Afterwards he enrolled at the Ghent Music Academy where he studied with Rolande Spanoghe, and graduated with distinction. He was a student of Daan Vandewalle at the Ghent Faculty of Music where he also graduated with distinction. He received the Exceptional prize De Blonde-Torck as "most deserving student" and followed masterclasses with Jonathan Powell, Geoffrey-Douglas Madge, Ciro Longobardi, Daniel Rivera and Carlo Mazzoli.

In February 2012 he started an artistic doctoral project at the School of Arts Ghent, relating to contemporary complex solo piano music. Lukas mainly performs contemporary music, with particular attention to the lesser-known composer, Kaikhosru Shapurji Sorabji. This has brought him into contact with various performers of Sorabji's

work and he has worked on several international projects, aimed at making the manuscripts of this less-performed composer more accessible. This has resulted in the publication of such scores as 100 Transcendental Studies, 104 Frammenti Aforistici, Opus Secretum, 4 Frammenti Aforistici.

He took for five years algorithmic composition classes with Godfried-Willem Raes. In 2011 he was requested to write the Trefpunt composition assignment which was played as part of the concert series Gentse Vleugels at the music and theatre festival Gentse Feesten.

### Why is New Music important?

*"Contemporary music has the potential to reflect the essence of the world we are living in. It is thoroughly rooted within our sociological reality and continuously challenges us in many respects."*

*Whereas older music – "the repertoire" – can tell us something about the past, contemporary music can tell us something about the present. It can transfer the essence of our diversity, and through recognition we can learn to understand each other in a more profound way. Isn't it art (and science) in the first place that can bring us together?" – Lukas Huisman*



### Danré Strydom (clarinet)

South African born clarinetist, Danré Strydom, started music tuition at a very early age. She joined her first clarinet teacher, Jenny Truter Brand in the Namibia National Symphony Orchestra as second clarinetist at age 15. During high school she won numerous awards and scholarships, including the R. Muller award for highest achievement in music and academics, the First National Bank Prize of Excellence and various College for the Arts Best Student Awards. After completing high school she started her studies at the University of the Free State under the guidance of Heinrich Armer. She completed BMus and BMusHons degrees (cum laude).

While completing her studies here, she was principal clarinetist of the Free State Youth orchestra, the Odeion Chamber Orchestra, the Free State Chinese Orchestra and second clarinetist of the Free State Symphony Orchestra. She was selected as the leader of the South African Youth Wind Orchestra which took part in the WASBE Conference (South Africa). She had the honour of working with some of South Africa's best conductors and also various internationally known conductors such as Lazlo Marosi, Christopher Bell, Jeremy Silver and Jon Robertson. The FAK music award, ATKV cultural diversity award, Old Presidency award and an invitation to attend the Clifford Benson Summer academy in the UK are some of the awards she received during her years in Bloemfontein.

On completion of her studies in Bloemfontein, she was accepted as a student of Eli Eban at the Jacobs School of Music, Indiana University (USA) where she completed a solo diploma (cum laude). At this prestigious institution she had the opportunity to take classes with Howard Klug, James Campbell, Michael McCraw, Reiko Neriki and Csaba Onczay. She attended masterclasses, with Alfred Prinz (retired principal clarinetist of the Vienna Philharmonic) and Eddy Vanoosthuyse (solo clarinetist – Brussels Philharmonic). It was during one of these master classes where she met Eddy Vanoosthuyse and decided to continue her post-graduate studies under his tuition. She is currently completing her master's degree and playing Ad Hoc for the Brussels Philharmonic Orchestra.

Danré is not only a very enthusiastic orchestral player, but also very active as a chamber musician. She has performed as soloist with several orchestras including the Namibia National Symphony, Free State Symphony and as a concerto winner with the Kwa Zulu Natal Philharmonic Orchestra.

### Why is New Music important?

*"It is a known fact that music is one of the most fundamental channels of communication. It provides a resource by which people are able to share their disposition, emotions and intent. Even though the world is becoming more of a global village every day, spoken language are more than often incomprehensible and it seems that we are largely missing the point of the importance of New Music and its relevance in current society. The term "New Music" should not be a label that scares listeners and instrumentalists, but rather be something that motivates them to learn a 'new language'. Attraction to modern music is commonly based on an intellectual understanding and appreciation of the tenacity within the music. Thus, the importance of teaching and learning New Music can't be emphasised enough."* – Danré Strydom





### Karolina Öhman (cello)

The Swedish cellist Karolina Öhman performs internationally as a specialised interpreter of contemporary music and she has the desire to attract audiences to new experiences in music of this genre. She has premiered numerous solo and chamber music works in places such as the Queen Elisabeth Hall, London, Tonhalle Zürich, Archipel Festival Geneva, Société de Musique Contemporaine Lausanne and Festival Extension Paris. She has appeared as a soloist with orchestras such as the Basel Symphony Orchestra and the Ensemble Namascaë in Lausanne, performing cello concertos by Henri Dutilleux, Luciano Berio and Dieter Ammann among others. Karolina is a member of the Curious Chamber Players (Stockholm) since 2012 and has played as a guest with several contemporary music ensembles, including Ensemble Intercontemporaine (Paris), Ensemble Phoenix (Basel), the Collegium Novum (Zürich), and ensemble SCENATET, Copenhagen.

Karolina studied with Torleif Thedéen, Thomas Demenga and Thomas Grossenbacher and graduated with both a soloist diploma and a specialised Masters in contemporary music. In 2010 Karolina received an interpretation prize from the "Internationale Ferienkurse für Neue Musik" in Darmstadt, and in 2009 she became a Prizewinner at the Domnick contemporary music cello competition. She has received several scholarships from foundations in both Sweden and Switzerland, including Pierino Ambrosoli Foundation and Ernst Göhner Stiftung, and in 2010 she became a beneficiary of the Concert Promotion Migros in Zürich.

### Why is New Music important?

*"I feel it's vital to perform and promote living composers' music, otherwise this exciting new written repertoire will get lost. For me nothing can compare to the "here and now" interaction between composer and interpreter, where innovative ideas are developed, questions are asked, and important musical and artistic ideas are tried out.*

*I think there is a huge demand to hear new music and experience new sound worlds. Contemporary music is extremely diverse and interesting from all musical aspects. But it is not performed often enough, so lots of concert audiences around the world are not aware of the diversity of contemporary music, simply because they have not had the chance to experience it, and I think that is a great shame! I am convinced that contemporary music is an experience that every person can enjoy, and I very much want to be a part of welcoming new listeners into the fascinating world of new music! It will be a great opportunity to do this in a country like South Africa where this music is not so often played."* – **Karolina Öhman**

## MASTER CLASSES 17<sup>th</sup> JULY 10:00–11:30

### Lukas Huisman (piano)

10:00 – 11:30: Master class Session 1 & 2: Piano (Room 10)

### Danré Strydom (clarinet)

10:00 – 11:30: Master class Session 1 & 2: Clarinet (Room 126)

### Juan Maria Bracerás (violin)

10:00 – 11:30: Master class Session 1 & 2: Violin (Room 3 Haller Halle)

### Karolina Öhman (cello)

10:00 – 11:30: Master class Session 1 & 2: Cello (Room 222)

### Karol Legierski (violin)

10:00 – 11:30: Master class Session 1 & 2: Violin (Choir Room)

### Marianne Cilliers (violin)

10:00 – 11:30: Master class Session 1 & 2: Violin (Choir Room)



## **OSM NEW MUSIC INITIATIVE**

To **stimulate awareness and appreciation** of contemporary art music within the OSM, Bloemfontein and South Africa in a larger context

To **advocate, introduce and include new music** within repertoire selections of individuals and ensembles within the OSM

To **facilitate and initiate** concerts, symposia, colloquia and advocate research focusing on diverse elements of contemporary art music

To **make information available** on all aspects of contemporary composition and **invest** in sheet music and audio recordings by contemporary composers locally and internationally

To **encourage the development** of South African composers' works and **commission** at least one new work by a South African composer on a yearly basis.

To **collaborate closely with organisations** like NEW MUSIC SA, SAMRO and DOMUS advocating and facilitating the **patronage** of contemporary music in South Africa

**CELEBRATING THE MUSIC OF OUR TIMES**



Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra  
Embassy of Switzerland

### **ENQUIRIES:**

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