

Connecting Beyond Boundaries

50 Years of the UJ Choir



Connecting Beyond Boundaries

50 Years of the UJ Choir

Connecting Beyond Boundaries | *50 Years of the UJ Choir*

Published by UJ Press under the Hoopoe Press imprint

University of Johannesburg

Library

Auckland Park Kingsway Campus

PO Box 524

Auckland Park

2006

<https://ujpress.uj.ac.za/>

Compilation © University of Johannesburg 2024

Published Edition © University of Johannesburg 2024

First published 2024

ISBN: 978-1-7764897-6-3 (Paperback)

Contributors/editors:

Prof Frederico Freschi

Eugene Skeef

Renette Bouwer

Sizwe Mondlane

Annette Bayne

Pieter Jacobs

Cover design, layout design and typesetting by Janienke van Zyl

Typeset in Ubuntu 12pt on 16pt

Connecting Beyond Boundaries

50 Years of the UJ Choir





Foreword

by Eugene Skeef (FRSA)

The story of the UJ Choir is a celebration of humanity.

T*he University of Johannesburg Choir has bloomed into a musical hybrid that reflects the struggles of the country's past and hope for its future. It is a celebration of the power of song to bring together people of disparate socio-political experiences into a harmony that transcends the ephemeral boundaries of a sacred land. It is a celebration of the immeasurable capability of the coalesced human voice to build and restore the neglected – but far from extinct – beneficial values of peace, love, equality, justice, compassion, and community that are the basis of true humanity.*

Its story celebrates this integrated power as the magical source of joy and fulfilment, both

personal and collective, that translates into a force for positive change within the individual, family, community, nation, and ultimately the world. For all travail is transitory.

In this world, from time to time, all living creatures seek a place of safety where they can withdraw from the challenges of life. A choir is a perfect refuge for the bruised spirit in search of healing.

There is a special quality about the choral space that enables the sacred and the secular to coexist without prejudice, just as it is with the meditative and unrestrained. This untethered sense of self-expression is the beauty of singing together with other people. When the voices of a choir blend, they seem to transcend the very laws of nature – going beyond the normal bounds of culture and ethnicity. When this fusional magic

happens in the centre of the hybridised vocal circle, no predetermined restrictive boundaries can stop it from flowing in all directions, at once enveloping and dilating the recipient of this transforming energy.

We value the power of cultural expression as a pathway to heightening a people's sense of self-worth, which is the basis of

true freedom. The beautifully tuned human voice is the hallowed arch at the entrance to this pathway.

This story is a testament to that unfathomable power of humanising and healing through song.

Contents

Foreword by Eugene Skeef (FRSA)	V
Timeline	8
Introduction Prof Federico Freschi	9
The Inception and Early Years: Weiss Doubell (1974 – 1979)	13
The Expansion and Flourishing: Chris Swanepoel (1979 – 1991)	19
A New Era: Renette Bower’s First Term (1991 – 1994)	25
Cross-Cultural Inclusivity: Johann van der Sandt (1995 – 1998)	29
The Longest Tenure: Renette Bower’s Second Term (1999 – 2023)	35
A New Chapter (2024)	63

TIMELINE

1974: Conductor–Weiss Doubell | February 1974 founded RAU Choir | **1975:** Inter university festival at UOVS

First concert tour to Transvaal Highveld | **1976:** Republic Day Celebration, City Hall of Pretoria | Tour to South West Africa

1977: South African Tour | Tour to Europe | **First RAU album: Jubilate Deo** | **1978:** Tour Germany, Belgium

Tour to Eastern Transvaal and Natal | **1979: Conductor – Chris Swanepoel** | **1980:** KUESTA | Tour to Western Cape

1981: Durban Centenary | Performed St. John Passion – JS Bach | KUESTA – US | **1982:** Performed Messiah – Händel

Tour to Eastern Transvaal | **1983:** KUESTA – Kovsies | Tour to Israel | **1985:** Tour to Lowveld | KUESTA – UP

1984: Performed Requiem – Johannes Brahms | KUESTA – RAU | **1986:** Performed Carmina Burana – Carl Orff | KUESTA – RAU

1988: Performed Messiah – GH Händel La Motte | KUESTA – PUK | **1989:** KUESTA – US | **1990:** KUESTA – PE

1991: Conductor – Renette Bouwer | Performance Honorary Doctorate – Margaret Thatcher | KUESTA – Kovsies

1992: KUESTA – UP | Second RAU album | **1993:** KUESTA – Wellington | **1994:** KUESTA – PUK | **Third RAU album**

Tour to France, Belgium, Germany | **1995:** Conductor – **Johann van der Sandt** | KUESTA – PE | **Fourth RAU album**

1997: Fifth RAU album | **1998:** 8th Festival for Christmas and Advent Music Prague win | **Sixth RAU album: Te Deum**

1999: Conductor – Renette Bouwer | **2000:** Tour to Cape Town | KUESTA – RAU | **2001:** Performed Carmina Burana – Carl Orff

11th Festival for Christmas and Advent Music Prague WIN | Tour to Europe | **2002:** Performed Voices of Light – Richard Einhorn

Seventh RAU album: Con Amores | **2003:** Tour to Europe | Performed Mozart Requiem | **2004:** Requiem – Gabriel Faure

Eighth & Final RAU album: Fare Thee Well | Tour to Kwazulu Natal | **2005:** Opening of UJ Arts Centre

First UJ album: Missa de Meridiana Terra | KUESTA – Kovsies | **2006:** 16th Festival for Christmas and Advent Music Prague GOLD

Second album: Voicedance! | **2007:** Performed Armed Man – Karl Jenkins | KUESTA – US | **2008: Third album: Sound of the Rainbow**

Tour to Europe: Ifas – Pardubice win , Miltenberg win | Participation: 8th World Symposium for Choral Music in Denmark

Fourth album: Ukuthula | **2009:** Tour to Cape Town | **Fifth album: Youth Oratoria** | KUESTA – PUK

2010: Performed Stabat Mater – Karl Jenkins | **2011:** Tour to New York | Performed Stabat Mater in Carnegie Hall | Tour to Namibia

Sixth album: The Road Home | KUESTA – UP | **2012:** Tour to Cape Town | **2013:** Tour to KwaZulu Natal | **Seventh album: Home**

KUESTA – UJ | **2014:** Tour to Mpumalanga | **2015:** Tour to Europe: Bratislava Folk Competition: Win | | **Eighth album: Sweet Days**

Performed Dan Forrest – Requiem for the Living | KUESTA – NMMU | **2016:** Second place in Varsity Sing! | **2017:** KUESTA – US

Performance with The King's Singers | Tour to Western Cape & North West | Performed Ola Gjeilo – Sunrise Mass | **2018: Ninth album: Peace**

Win at World Choir Games | Participation: Beijing International Arts Exchange | **2019:** Concert with Gloria Bosman | KUESTA – PUK

2020: Tenth album: When the Earth Stands Still | **2023:** Inauguration of VC, Prof Mpedi | KUESTA – UP

2024: Eleventh album: Echoes of Heritage | **Twelfth album: The New Covenant** | **Thirteenth album: The Bridge Builder**

Introduction

*Prof Federico Freschi | Executive Dean |
Faculty of Art, Design & Architecture*

In the words of the celebrated choral composer John Rutter, “Choral music is not one of life’s frills. It’s something that goes to the very heart of our humanity, our sense of community, and our souls. ... [It expresses], in symbolic terms, what it’s like when human beings are in harmony.” This profound insight encapsulates the essence of the University of Johannesburg Choir’s journey over the past fifty years. As we commemorate this milestone, we reflect on the choir’s remarkable evolution and its pivotal role in shaping the cultural and social landscape of the university and its communities.

Since its inception in 1974 as the RAU Koor, the UJ Choir has evolved significantly, reflecting the broader social changes within South Africa. The choir’s

transformation from a homogenous group to a diverse and inclusive ensemble underscores the importance of choral music in fostering social cohesion and celebrating diversity. As Rutter notes, choral music has a unique ability to bring people together, transcending cultural and linguistic barriers. The University of Johannesburg Choir exemplifies this through its diverse membership and repertoire, which includes both Western and African musical traditions. By uniting voices from different backgrounds, the choir creates a harmonious blend that resonates with audiences and choir members alike, creating a sense of community and mutual understanding.

As we reflect on the past fifty years, it becomes evident that the UJ Choir is



2018 UJ Choir members with the Executive Dean of FADA, Prof Freschi

more than just an ensemble; it is a living testament to the transformative power of music and leadership. The choir's history, marked by the vision and dedication of its conductors, illustrates how music can bridge gaps, connect people across boundaries, and foster a sense of unity and belonging. The UJ Choir's legacy is a celebration of its journey through time,

its ability to adapt and thrive in changing circumstances, and its role in shaping the cultural and artistic landscape of the University of Johannesburg.

The role of the conductor is paramount in shaping the choir's identity and sound and in this publication we honour the conductors who have led the UJ Choir

through its various phases, celebrating their contributions and the indelible impact they have had on the choir's success. Over the past five decades, the conductors Weiss Doubell, Chris Swanepoel, Johann van der Sandt and Renette Bower have each brought their unique vision and leadership style to the choir, guiding it through different phases of its development. As the testimonies in this book reveal, their influence extends beyond musical direction; they are mentors, motivators, and cultural ambassadors who shape the choir's ethos and performance standards, and whose legacy remains with students long after they have graduated.

Through their dedication, vision, and artistry, these conductors have not only shaped the University of Johannesburg Choir but also contributed to the broader mission of fostering social cohesion and facilitating diversity through the transformative power of song. Their stories are interwoven with the choir's evolution, creating a rich tapestry that reflects the choir's enduring commitment to connecting beyond boundaries.

Renette Bower's tenure is a particularly poignant chapter. As she steps away from her role with the release of the CD *The Bridge Builder*, Bower leaves behind a legacy that is as profound as it is enduring. Her career with the choir not only spanned more than two decades but also served as a cornerstone of its development, leaving an indelible mark on its artistic and cultural identity. Bower's leadership was instrumental in transforming the choir into a vibrant and dynamic ensemble that resonates profoundly with beauty, compassion and integrity.

To quote John Rutter again, "a church or a school without a choir is like a body without a soul." Extending this insight to include a university we can start to understand the position the UJ Choir holds in the university community's hearts and minds as a powerful symbol of its transformation, growth and success. In celebrating this golden anniversary, we not only honour the UJ Choir's past achievements but also look forward to a future where its harmonious voices continue to inspire, unite and connect us beyond boundaries.





The Inception and Early Years: Weiss Doubell

1974 – 1979

“No mountain is too high to climb if you have a vision. In his case, it was a God-sent vision.”

Celebrated today for its rich diversity that reflects the vibrant and inclusive spirit of the University of Johannesburg, the UJ Choir had its genesis as the all-white RAU Koor (Rand Afrikaans University Choir). The RAU Koor was founded in 1974, eight years after the inception of the university, by the orchestral and choral conductor Weiss

First Concert at
Louw Geldenhuis
1974



Weiss Doubell



Doubell, who served as choirmaster for the first five years of the choir's existence.

Doubell left a lasting impact on those close to him. Remembering her father, Cecile Doubell-Fourie says, "No mountain is too high to climb if you have a vision. In his case, it was a God-sent vision." Believing it served a higher purpose, Weiss Doubell was dedicated to sharing his passion for music with his singers. Cecile recalls her father's temperamental and perfectionist

nature, always striving for musical perfection. Yet, despite his demanding approach, he was always compassionate towards the artists.

Like the University of Johannesburg, RAU did not have a music department, so the establishment of the choir generated a lot of enthusiasm as something new for the university. Then, as now, not many students could read music. Doubell decided he would have to accommodate

that. He believed that if he could get the singers to be “on the notes most of the time” and to learn to memorise, they would be off to a good start.

This was an arduous process that demanded more dedication from everyone involved. Ultimately, the effort paid off, and RAU Choir audiences in Europe were amazed by these singers who performed famous pieces of the European choral repertoire without relying on sheet music.



DIE RANDSE AFRIKAANSE UNIVERSITEITSKOOR

onder leiding van
Weiss Doubell

Lerskool Louw Geldenhuys
Linden
Johannesburg

9 November 1974
20h15

Concert programme from 1974



RAU Choir 1977



RAU Choir in Belgium 1978

Doubell's wife, Rita, recalls the RAU Choir being proficient in both the full European repertoire and folk songs, which were customary in the choir's programming. During national and international tours, the choir would usually conclude its program with what she referred to as "lighter stuff," including recognized South African songs like 'Shosholoz' and 'Nkosi Sikelel' iAfrika'. Doubell was determined to create what he regarded as a "beautiful culture" within the choir. His brave decision to include African repertoire, particularly 'Nkosi Sikelel' iAfrika,' demonstrated this unequivocally.

Rita also remembers a memorable experience in July 1978 when the choir was touring the province then called Natal (now KwaZulu-Natal). During the journey, they stopped at a roadside market. While the tour bus was parking, some of the choir members started singing 'Nkosi Sikelel' iAfrika.' The Zulu women selling fruit, snacks, and souvenirs were amazed by this extraordinary scene of predominantly Afrikaner youngsters enthusiastically singing a hymn that represented their own yearning for freedom.



Chris Swanepoel

The Expansion and Flourishing: Chris Swanepoel

1979 – 1991

Chris Swanepoel took over the reins from Doubell in 1979. An influential figure, Swanepoel was a well-known academic who served as Head of Music at KOVSIES (University College of the Orange Free State) and later at the South African Broadcasting Corporation (SABC). He was

deeply embedded in the community, known for his strong views and proudly Afrikaner identity, and was considered a pillar of society by his contemporaries. Thanks to his SABC connections and supported by the university's financial resources, the RAU Choir performed numerous larger works





LA MOTTE WYNLANDGOED

MESSIAS

Bain dankie vir julle
pragtige sang!
het Klatt goud
Hanneli Rupert

Beste mens!
Mimi Coertse 1988

Dis was heerlik om mee saam
met julle nuwe te maak
Allesmal

Bye & Hoop Soos julle is!
Musical GREETINGS,
Manuel Escorcio

MESSIAS

GEORGE FRIDERIC HANDEL
(1685-1759)

MIMI COERTSE – SOPRAAN
HANNELI RUPERT – MEZZO-SOPRAAN
MANUEL ESCORCIO – TENOOR
WERNER NEL – BARITON

RANDSE AFRIKAANSE UNIVERSITEITSKOOR
UNIVERSITEIT STELLENBOSCH SIMFONIE ORKES
O.L.V. CHRIS SWANEPOEL

Programme of a performance of Handel's Messiah in 1988

with orchestra during his tenure, including Orff's *Carmina Burana*, Brahms's *Requiem*, and Mozart's *Coronation Mass*.

In 1981, the choir performed Bach's *St. John Passion* in the walkway of D-Ring on the university campus. This marked the beginning of a tradition of utilizing this space, known for its wonderful acoustics, for numerous concerts. This tradition continued until the turn of the century when the increase in student numbers and subsequent evening classes made it logistically impossible.

Cultural Officer Memories: Herman van Niekerk

Herman van Niekerk sang under Chris Swanepoel for five years at KOVSIES, starting in 1973, and later worked with him as Cultural Officer at RAU from 1980 to 1990. Now serving as the programme director at the Etienne Rousseau Theatre in Sasolburg, Herman also promotes local and international artists across various genres. His time with Swanepoel helped him develop a deep understanding of acoustics and artist collaboration.



RAU choir performance in Nelspruit 1986

During Swanepoel's tenure, the RAU Choir's repertoire primarily consisted of 'serious' Western and folk music, reflecting Swanepoel's comfort with these genres. At Easter, they often performed works by Bach, Brahms, or Schubert. Herman's role extended beyond music to include organising student cultural activities alongside former RAU Cultural Officer, Salome Coertze. They staged plays and curated exhibitions, fulfilling a crucial need since the university lacked an arts department.

Swanepoel managed the choir's administration with the help of a student committee. Herman supports Rita Doubell's view that the students were the true driving force behind the choir. In a setting where not everyone could read music, the diverse student body often brought different musical skills from their backgrounds, though some still struggled with heavyweight European classical pieces.

GALA-AAND

Randse Afrikaanse Universiteit



Sanlam-Ouditorium
Randse Afrikaanse Universiteit
Saterdag 11 Oktober 1986
18h30

Geborg deur Saambou Nasionale Bouvereniging

RANDSE AFRIKAANSE UNIVERSITEITSKOOR



CHRIS SWANEPOEL

Chris Swanepoel is in Kaapstad gebore en het skoolgaan aan die Swartland-Hoërskool in Matieland. Hy het sy K.A.S. voortgesit aan die Universiteit van Stellenbosch en in 1964 die M.Musicaal behaal. Daarna het hy aan die Staatlike Hoërskool vir Musik, Frankfurt-am-Main onse onder prof. Heinrich Wächter, dirigeerkursus onder Kurt Thomas en komposisie onder Kurt Heisenberg gestudeer. In 1967 het hy na Suid-Afrika teruggekeer om 'n betrekking aan die Universiteit van Stellenbosch te aanvaar. Na agt jaar diens as Senior Lektor aan die U.S. is hy as professor en hoof van die Musiekdepartement aan die Universiteit van die Oranje-Vrystaat aangestel. In 1972 het hy aan die Universiteit van Mainz in Wes-Duitsland navorsing gedoen oor die vroeg geskiedenis van die oratorium. Hy is op 1 Februarie 1978 aangestel as hoof van die Musiek van die SAUK as opvolger van Dr. Anton

IRANE	ALTE	TENORE	BASSE
la Baarden	Greta Bierman	Itzak Botha	Theo Boonzaier
nelle Botha	Frieda Borchardt	Arnold de Beer	Jan Conradie
a Botha	Minnette Dempsey	Deon de Bruin	André du Toit
lelien Catz	Louise du Plessis	Gavin de Kock	Chris O'Connell
ta Cronje	Adri Drotski	Duncan Foutie	Johan Pretorius
nda du Plessis	Renee Heine	Coert Grobbelaar	Gerhard Rossouw
an Heerde	Frederika J van Vuuren	Brandon Sauerma	Johan Sauerma
ya van Vuuren	Jannette Maarschalk	Francis Hugo	André Swanepoel
Lombard	Kaarina Mare	Hannes Human	André van Tonder
enda Louw	Elisabe Nieuwoudt	André Nel	
an Lubbe	Marlene Rheeders	D J Nel	
nelle Marnann	Lulu Schutte	Charles Puttangi	
helle Odendaal	Ina Swanepoel	Riaan van Niekerk	
rnaine Olivier	Antoinette Swart	Jan van Wyk	
a-marie Poggiater	Hannelie van As	Christo van der Westhuisen	
lie Toerien	Annalza van der Merwe	Hein Vorster	
da van der Merwe	Sonja van Oudshoorn	Wille Vos	
ne Vittinghoff			
i Winterbach			

p 1 Mei 1981 is mnr Swanepoel onder toe Senior Direkteur van die SAUK en op 1 Desember 1985 tot Adjunk-direkteur van die SAUK aangestel. In 1986 is hy tot Direkteur van die SAUK aangestel. In 1987 is hy tot Direkteur van die SAUK aangestel. In 1988 is hy tot Direkteur van die SAUK aangestel. In 1989 is hy tot Direkteur van die SAUK aangestel. In 1990 is hy tot Direkteur van die SAUK aangestel. In 1991 is hy tot Direkteur van die SAUK aangestel. In 1992 is hy tot Direkteur van die SAUK aangestel. In 1993 is hy tot Direkteur van die SAUK aangestel. In 1994 is hy tot Direkteur van die SAUK aangestel. In 1995 is hy tot Direkteur van die SAUK aangestel. In 1996 is hy tot Direkteur van die SAUK aangestel. In 1997 is hy tot Direkteur van die SAUK aangestel. In 1998 is hy tot Direkteur van die SAUK aangestel. In 1999 is hy tot Direkteur van die SAUK aangestel. In 2000 is hy tot Direkteur van die SAUK aangestel. In 2001 is hy tot Direkteur van die SAUK aangestel. In 2002 is hy tot Direkteur van die SAUK aangestel. In 2003 is hy tot Direkteur van die SAUK aangestel. In 2004 is hy tot Direkteur van die SAUK aangestel. In 2005 is hy tot Direkteur van die SAUK aangestel. In 2006 is hy tot Direkteur van die SAUK aangestel. In 2007 is hy tot Direkteur van die SAUK aangestel. In 2008 is hy tot Direkteur van die SAUK aangestel. In 2009 is hy tot Direkteur van die SAUK aangestel. In 2010 is hy tot Direkteur van die SAUK aangestel. In 2011 is hy tot Direkteur van die SAUK aangestel. In 2012 is hy tot Direkteur van die SAUK aangestel. In 2013 is hy tot Direkteur van die SAUK aangestel. In 2014 is hy tot Direkteur van die SAUK aangestel. In 2015 is hy tot Direkteur van die SAUK aangestel. In 2016 is hy tot Direkteur van die SAUK aangestel. In 2017 is hy tot Direkteur van die SAUK aangestel. In 2018 is hy tot Direkteur van die SAUK aangestel. In 2019 is hy tot Direkteur van die SAUK aangestel. In 2020 is hy tot Direkteur van die SAUK aangestel. In 2021 is hy tot Direkteur van die SAUK aangestel. In 2022 is hy tot Direkteur van die SAUK aangestel. In 2023 is hy tot Direkteur van die SAUK aangestel. In 2024 is hy tot Direkteur van die SAUK aangestel. In 2025 is hy tot Direkteur van die SAUK aangestel.

man. p 1 Mei 1981 is mnr Swanepoel onder toe Senior Direkteur van die SAUK en op 1 Desember 1985 tot Adjunk-direkteur van die SAUK aangestel. In 1986 is hy tot Direkteur van die SAUK aangestel. In 1987 is hy tot Direkteur van die SAUK aangestel. In 1988 is hy tot Direkteur van die SAUK aangestel. In 1989 is hy tot Direkteur van die SAUK aangestel. In 1990 is hy tot Direkteur van die SAUK aangestel. In 1991 is hy tot Direkteur van die SAUK aangestel. In 1992 is hy tot Direkteur van die SAUK aangestel. In 1993 is hy tot Direkteur van die SAUK aangestel. In 1994 is hy tot Direkteur van die SAUK aangestel. In 1995 is hy tot Direkteur van die SAUK aangestel. In 1996 is hy tot Direkteur van die SAUK aangestel. In 1997 is hy tot Direkteur van die SAUK aangestel. In 1998 is hy tot Direkteur van die SAUK aangestel. In 1999 is hy tot Direkteur van die SAUK aangestel. In 2000 is hy tot Direkteur van die SAUK aangestel. In 2001 is hy tot Direkteur van die SAUK aangestel. In 2002 is hy tot Direkteur van die SAUK aangestel. In 2003 is hy tot Direkteur van die SAUK aangestel. In 2004 is hy tot Direkteur van die SAUK aangestel. In 2005 is hy tot Direkteur van die SAUK aangestel. In 2006 is hy tot Direkteur van die SAUK aangestel. In 2007 is hy tot Direkteur van die SAUK aangestel. In 2008 is hy tot Direkteur van die SAUK aangestel. In 2009 is hy tot Direkteur van die SAUK aangestel. In 2010 is hy tot Direkteur van die SAUK aangestel. In 2011 is hy tot Direkteur van die SAUK aangestel. In 2012 is hy tot Direkteur van die SAUK aangestel. In 2013 is hy tot Direkteur van die SAUK aangestel. In 2014 is hy tot Direkteur van die SAUK aangestel. In 2015 is hy tot Direkteur van die SAUK aangestel. In 2016 is hy tot Direkteur van die SAUK aangestel. In 2017 is hy tot Direkteur van die SAUK aangestel. In 2018 is hy tot Direkteur van die SAUK aangestel. In 2019 is hy tot Direkteur van die SAUK aangestel. In 2020 is hy tot Direkteur van die SAUK aangestel. In 2021 is hy tot Direkteur van die SAUK aangestel. In 2022 is hy tot Direkteur van die SAUK aangestel. In 2023 is hy tot Direkteur van die SAUK aangestel. In 2024 is hy tot Direkteur van die SAUK aangestel. In 2025 is hy tot Direkteur van die SAUK aangestel.

KUESTA 1986 programme

**Choir Member Memories:
Adri Drotskie**

Adri Drotskie is the Associate Prof and Director of the School of Management at the University of Johannesburg. An alumna of the RAU Choir, she sang under Chris Swanepoel from 1984 to 1988 and has maintained a close connection with the choir through her ongoing presence at the university, even after she stopped singing. Adri fondly recalls Swanepoel, affectionately known as "Oom [uncle] Chris," as a conservative figure with a

demeanour almost like a church minister. Despite his serious nature, he brought immense joy to both singers and audiences through his music.

Reflecting on the apartheid era, Adri notes that the all-white choir came from a relatively sheltered environment. However, she emphasizes that under Oom Chris's direction, music was always at the heart of their performances. Her belief in music's power to unite people from diverse backgrounds is something she carries proudly. Having sung in various choirs across the

country, Adri has seen firsthand how music can bridge differences and bring people together.

The RAU Choir's local tours became a key part of the university's identity and served as a powerful marketing tool. However, international performance opportunities were limited due to sanctions against apartheid. Adri cherishes the memories of

these tours, which allowed her to explore South Africa, engage with schools and communities, and perform major works like Brahms's Requiem with the acclaimed South African soprano Mimi Coertse.

Adri believes that singing in a choir imparts unique skills and enriches the university experience, which is why she is now involved in fundraising initiatives to support the choir.



Renette Bower

A New Era: Renette Bouwer's First Term

1991 – 1994

While Weiss Doubell was shaping the RAU Choir, Renette Bouwer was an undergraduate at the University of Pretoria (Tuks). Growing up in Middelburg, Mpumalanga, Bouwer's natural musical talents were nurtured from a young age. At just 15, she became a church organist, inspired by her parents, who had met in Anton Hartman's ASAF Choir. Bouwer pursued a BMus at the University of Pretoria, focusing on organ and piano with a specialization in composition.

In her second year, when the UP Choir conductor resigned, Bouwer stepped in as interim director until Prof Petru Gräbe took over and became her mentor. Under Gräbe's leadership, the UP Choir performed at the inauguration of

State President John Vorster in 1978. In 1981, Bouwer founded the Eastern Transvaal Youth Choir, now known as the Mpumalanga Youth Choir. Her passion for music led her to Johannesburg in 1986, where she sang under Richard Cock in the SABC Chamber Choir, which later became the Chanticleer Singers. In the early nineties, Bouwer began studying with the eccentric and intuitive Sarie Lamprecht. The new insights she gained from Lamprecht, combined with the solid vocal techniques learned from Petru Gräbe, deepened her understanding of choral sound.

In 1991, Bouwer was appointed conductor of the RAU Choir. Her debut task was to prepare the choir for the grand occasion of conferring an honorary doctorate on Margaret Thatcher, the former British



RANDSE AFRIKAANSE UNIVERSITEIT

Program

SPEZIALE GRADEPLEGTIGHEID
20 MEI 1991

RAND AFRIKAANS UNIVERSITY

Programme

SPECIAL GRADUATION CEREMONY
20TH MAY, 1991

PROGRAMME

MONDAY, 20TH MAY 1991 AT 16:00

- Guests are requested to take their seats before 15:00.
- When the academic procession enters the Auditorium, the audience rises and remains standing while the members of the procession take their places.
- Members of the Audience are requested not to leave the Auditorium during the ceremony.

* * * * *

1. Members of the academic procession enter the Auditorium and take their seats on the stage.
2. The RAU-choir sings *Gaudeamus Igitur* while the audience remains standing.
3. Dr. G. van N. Viljoen, Chancellor, constitutes the Congregation.
4. Prof. J. A. du Rand leads the Congregation in Scripture Reading and Prayer.
5. The RAU-choir sings.
6. Prof. C.F. Crouse, Vice-Chancellor, welcomes the guests.
7. The Vice-Chancellor introduces the graduandus.
8. The Chancellor confers the degree Doctor Legum (Honoris Causa).
9. The RAU-choir sings.
10. Dr. Margaret Thatcher addresses the Congregation.
11. Presentation of gifts:
 - 11.1. Miss. V. Kriel, Vice-Chairperson of the Students' Representative Council, to Dr. M. Thatcher.
 - 11.2. Mr. S.W. van der Merwe, Chairman of the Council, to Sir D. Thatcher.
 - 11.3. Response by Sir D. Thatcher.
12. The Chancellor congratulates Dr. M. Thatcher.
13. The RAU-choir sings the University Song.
14. The Chancellor dissolves the Congregation.
15. The Congregation rises while the academic procession leaves the Auditorium.

Programme for the conferral on an honorary doctorate on Margaret Thatcher 1991

Prime Minister. During Boucher's tenure, the choir also recorded two albums at the SABC's M1 Studio and performed John Rutter's *Requiem and Gloria*, as well as Vivaldi's *Gloria*.

In 1994, during the KUESTA weekend hosted by Potchefstroom University

Choir (PUK), Boucher gave birth to her fourth child. Shortly after, she decided to step down from her role as choirmaster. Before passing on the baton, she led the RAU Choir on an extended tour of France, Belgium, the Netherlands, and Germany, with her three-month-old baby in tow.



RAU Choir in Paris on tour, January 1995



RAU Choir 1992



Renette Bouwer's farewell concert





Johann van der Sandt

Cross-Cultural Inclusivity: Johann van der Sandt

1995 – 1998

Johann van der Sandt was appointed as the Choirmaster in January 1995, the first individual to hold this permanent position. Under his leadership, the choir achieved notable success, culminating in 1998 when the RAU Choir undertook a European tour, including performances in Russia and the Czech Republic, and won first prize at the 9th Festival for Christmas and Advent Music in Prague. A distinguished choral conductor with a reputation that extends internationally, Johann van der Sandt was renowned for his commitment to cross-cultural inclusivity throughout his tenure with the RAU Choir.

Currently, Johann serves as Prof of Music Education in the Faculty of Education at the Free University of Bozen-Bolzano in

“Even across cultures, especially now, after 27 years of democracy, the new South Africa can be heard in the sound of the choirs; and when they come here, it’s a message that’s so strong because of the South African spirit that’s being transmitted.”

Italy, where he is engaged in research on community singing. In a 2022 interview with Petra Siggit, he emphasised the significance of choir singing in fostering a sense of belonging, stating, “Even across cultures, especially now, after 27 years of democracy, the new South Africa can be



The RAU Choir share a lighter moment 1996

heard in the sound of the choirs; and when they come here, it's a message that's so strong because of the South African spirit that's being transmitted."

In any society, the capacity of visionary leaders to innovate is often defined by their willingness to operate at the forefront of their field. Johann van der Sandt exemplifies this spirit, demonstrating a reluctance to settle for conventional norms. While many might find the prospect of venturing into uncharted territory

daunting, Van der Sandt found that once he embraced this frontier, retreating was no longer an option. It is precisely at this boundary, he came to realise, that the true vitality of a choir lies.

Van der Sandt's tenure was both highly rewarding and educational. He attributes the strong connection between himself and the students to their relatively close age gap, which facilitated a profound bond between them and the music. This period coincided with the emergence of the 'new'

Der Erfolg des **East Rand Youth Choir** ist das Ergebnis der Entwicklung, die 1978 begann, als *Jean van den Bergh* den Chor gründete. Später übernahm *Sonja van der Walt* die Leitung und der Name des Chores wurde in den 80er Jahren zu einem Synonym für hohe Qualität. Seit Januar 1993 arbeitet *Johann van der Sandt* erfolgreich an der Beibehaltung und Festigung dieser Stellung in der Musikwelt Südafrikas. Das bedeutet, daß der East Rand Youth Choir heute noch aktiver, ehrgeiziger und kreativer zu sein scheint, als je zuvor. *Ronel Roux* nimmt die Chorleitungs-Assistenz wahr, die Organisation obliegt *Thys Fourie*.

Der East Rand Youth Choir ist ein Amateur-Chor mit einer weiten Spanne an Chorerfahrung. Der Chor hat ein Repertoire, das von einfachen südafrikanischen Volksliedern über a-cappella Kompositionen bis zu Chorwerken zeitgenössischer südafrikanischer Komponisten reicht. Die Chormitglieder im Jahre 1995 bestehen aus 75 Schülern verschiedenster Herkunft, im Alter von ca. 14 - 19 Jahren, die 15 verschiedene Schulen der East-Rand-Region repräsentieren. Die manchmal schwierigen Umstände, mit denen der Jugendchor konfrontiert wird, erfordern 100%-ige Hingabe sowohl der Sängerinnen und Sänger als auch deren Eltern. Ziel des Chores ist, Musik auf einem hohen künstlerischen Niveau zu erlernen, jedoch dem Status eines Amateur-Chores entsprechend. Ein weiteres Ziel ist es, neben dem Musikkennner auch die Allgemeinheit zu erreichen. Dies geschieht mittels jährlicher Chorauftritte und Konzerte in ganz Südafrika sowie im Ausland. Der Chor wünscht, am Ziel einer grundlegenden musikalischen Ausbildung teilzuhaben und hält an seiner Überzeugung fest, das Interesse der Kinder an der Musik auszubauen, ihnen zu helfen, ihren Sinn für Zusammenarbeit und Koordination zu entwickeln und harmonisch in einer multikulturellen Umwelt zu leben. Neben regelmäßigen Konzerten durch Südafrika während der vergangenen 16 Jahre, hat der Chor an Chorfestivals teilgenommen und sechsmal Europa besucht. Im Juli 1994 kam die Teilnahme am *16. Internationalen Béla Bartók Chor-Wettbewerb* dazu, wo außer dem ersten Platz in der Volkslied-Wertung auch der zweite Platz in der Wertung für gemischte Jugend-Chöre erlangte wurde. Bei den *Roodepoort International Eisteddfods* der Jahre 1981, 1985 und 1993 gewann der Chor den ersten Platz in der Jugenchor-Wertung.

- 8 -

Die Interpreten



East Rand
Youth Choir



RAU
Koor

Die Interpreten

- 9 -

Sleeve from the Rheinberger *Te Deum* album

South Africa, yet the RAU Choir remained somewhat insular, operating within the confines of Rand Afrikaans University.

One of the notable moments of Van der Sandt's initial year as choirmaster was the choir's performance of Stevie Wonder's 'I Believe (When I Fall in Love)' for Nelson Mandela and Graça Machel, shortly after their relationship began. This event stands out as a significant highlight of his early tenure.

The annual tours were a significant highlight for the choir, with the pinnacle of his four-year tenure being the final tour to Europe and Russia in 1998. Around this period, the choir also produced a CD featuring the works of nineteenth-century composer Josef Rheinberger (1839-1901). This thematic album, dedicated entirely to a single composer, was a pioneering venture that showcased Van der Sandt's artistic vision and his commitment to exploring new expressive territories.



RAU Choir 1998

Van der Sandt's approach to choir music has always been rooted in the belief that there must be a strong bond between the conductor and the choristers, as well as between the conductor and a 'higher power.' He posits that these connections form a prism through which the music begins to speak. This philosophy resulted in memorable performances where the music conveyed a powerful message to the audience.

Reflecting on his tenure, Van der Sandt emphasises the importance of sincerity and the profound benefits of collective singing. He observes that whenever a South African choir performs in Italy, where he currently resides, audiences are often astonished by the choir's powerful communication. The South African spirit, he believes, is unique and unparalleled by any other experience. It transcends Christian or any other doctrinal evangelism,

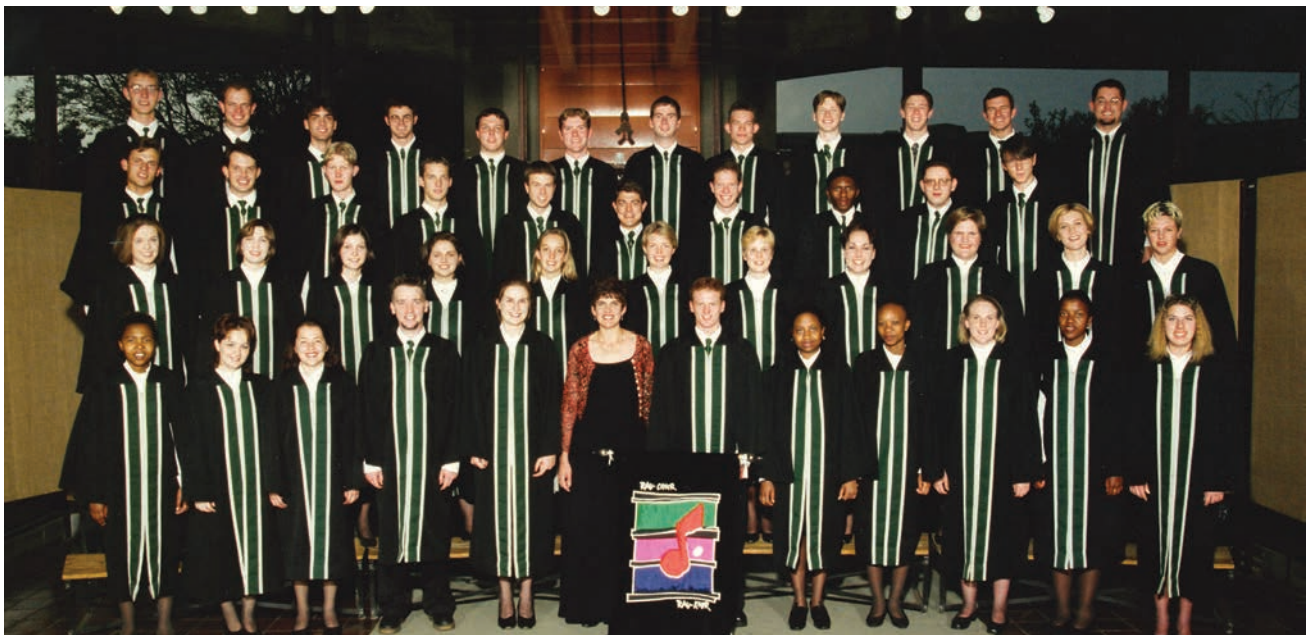
manifesting as an intrinsic energy force within the people. This energy is conveyed and shared by the choir among themselves and with their audience through their singing. Even his youth choir, he notes, despite not understanding a word of the Zulu language, is deeply moved by the profound messages in South African songs.

RAU Choir in Moscow 1998





RAU Choir Committee 1999



RAU Choir 1999

The Longest Tenure: Renette Boucher's Second Term

1999 – 2023

Renette Boucher's second term extended her service to a remarkable 28 years as choirmaster, the longest in the history of the RAU/UJ Choir. She reapplied for the position after Johann van der Sandt left RAU in 1999 to take up the position of conductor of the University of Pretoria Choir.

Following a period of dormancy, an enthusiastic RAU Choir member, Johan Combrinck – who later played a significant role in organizing concert tours for the UJ Choir – initiated the revival of KUESTA, a South African universities choral music festival, on the RAU campus in 2000. This revitalisation paved the way for the choir's victory at the International Festival of Advent and Christmas Music in Prague, maintaining the precedent that had been



Choir chairperson, Zander Hattingh, with Renette after win at Festival for Christmas and Advent Music 2001

set by Johann van der Sandt in 1998. The choir released the CD *Con Amores* in 2001, marking Boucher's third album with the RAU Choir.



RAU Choir 2001

The year 2003 was particularly memorable in the choir's history. They embarked on an international tour to Central Europe, Finland, and Russia, with notable performances of Mozart's Requiem in Luxembourg and St. Petersburg, alongside the University of St. Petersburg Choir.

The RAU Choir's double album, *Fare Thee Well*, a compilation of live concert recordings from this tour, aptly signalled a new era. Until then, Renette had trained the predominantly white RAU Choir to perform mostly Western music. Concurrently,

the RAU Chorale, an informal group focusing on African music, gained official status within the university. Ludomo Magangane was the Chorale's first official conductor, succeeded by Michael Dingaan. This choir also toured Europe in 2004.

The University of Johannesburg (UJ) was established on 1 January 2005, following the merger of Rand Afrikaans University (RAU), the Technikon Witwatersrand (TWR), and Vista University. This merger introduced a new hybrid choral culture. Renette embraced this transformation



RAU Choir rehearsals of Mozart's Requiem in Luxembourg and St. Petersburg 2003



RAU Choir Committee 2004



RAU Choir & RAU Chorale joining during Kader Asmal's visit

with her characteristic enthusiasm, viewing it as a harmonious blend of diverse traditions. The formation of multiple choirs across different campuses presented several challenges, which took years to resolve. During this transitional period, a young, talented singer, Sabelo Mthembu, played a crucial role. His ability to bridge the new and the old was instrumental in the choir's evolution. Initially named the UJ Kingsway Choir, it was rebranded in 2008 as the UJ Choir, open to all students from various campuses.

Renette Bower approached the newly combined UJ Choir as a visionary, passionately committed to fostering an extended harmony that honoured a new culture of singing. She embraced this new vibrant ethos with enthusiasm and dedication, bringing a renewed sense of harmony



The first UJ Choir after the merger 2005





UJ Choir's win in Miltenberg 2008



UJ Choir's victory in Pardubice 2008

to the choir. The multicultural composition of the choir brought together diverse sound ideals, stylistic preferences, and artistic expressions. Bower was more determined than ever to protect this diversity among her young singers, who hailed from a broad cultural spectrum. Like her predecessors, she believed that the inability to read music did not disqualify a singer; in fact, it often resulted in heightened listening skills and closer adherence to the conductor. She likened her students, who lacked formal musical training, to blind individuals who, through their heightened listening abilities, achieved exceptional musical sensitivity.

Bower developed an innovative, non-judgemental, and non-threatening audition method. This approach minimized the emphasis on singers' educational and musical

backgrounds, including musical literacy, reading skills, voice colour, and production. Instead, each singer was evaluated with insight and understanding of their individual journey, creating a tailored engagement that uncovered previously hidden talent. The only non-negotiable skill required was stellar intonation.

To maintain the choir's high standards, Bower introduced 'development auditions' as a quality control mechanism. This process allowed singers to acquire necessary skills quickly while enabling her to assess their growth. Despite the varied



Rehearsal 2010





RAU Cultural office staff members 2001

musical backgrounds of new members, the choir's technical and artistic standards continued to rise, thanks to Boucher's adaptive approach to choral music and teaching. In 2008, she completed her Master's in Choral Conducting through the University of Stellenbosch, with Norwegian choral conductor Kåre Hanke as her mentor.

Rita van den Heever played a pivotal role in the UJ Choir's expansion. Appointed as Cultural Officer at RAU in 1998 and later Head of UJ Arts until her retirement in 2011, she brought significant works to the stage, such as Richard Einhorn's *Voices of*

Light in 2002 and *Carmina Burana* in 2001. She was instrumental in commissioning *Missa de Meridiana Terra* from Niel van der Watt for the opening of the UJ Theatre in October 2005 and the *Youth Oratorio* by Jeanne Zaidel-Rudolph in 2008. Her passion and tenacity also saw Sir Karl Jenkins conducting the UJ Choir, joined by alumni and other distinguished singers, in performances of *The Armed Man* (2007) and *Stabat Mater* (2010) at Johannesburg City Hall.

The choir grew in stature in its performance of Western choral music and began to gain a reputation for excelling in both Western and African repertoire. Collaborations with African music specialists like Sidumo Nyamezele (Jacobs) provided the choir with the tools to learn authentic African choral performance. Nyamezele, who completed his studies at the University of Port Elizabeth (now the Nelson Mandela University) and served as assistant conductor for the UPE Choir under Junita Lamprecht, workshopped several local and international choirs, including the RAU Choir. In 2005, he became a fixture in the UJ Choir, serving as African music conductor until 2018.



Performance of Carmina Burana 2002





Renette Boucher and Sidumo Nyamezele



Sidumo in workshop with RAU Choir



Sidumo Nyamezele

The UJ Choir has been instrumental in fostering the inception of artists and groups like The Muffinz and Breathe. It has also continued to provide singers with opportunities to travel and perform on prestigious international stages, such as Carnegie Hall in 2011.

Over the years, the choir's travels and performances have earned them several awards and achievements. Notably, in 2015, they received the Overall Grand Prix recognition at the Slovakia Folk competition held in Bratislava.



Performance in Carnegie Hall 2011







Varsity Sing rehearsal 2016

In 2016, the choir impressed South African audiences with a diverse program and secured second place in the popular choir competition, Varsity Sing! on KykNet.

In 2017, UJ Choir reached new heights when they participated in a workshop and performance with the iconic ensemble, the King's Singers, at the Linder Auditorium. The ensemble affectionately referred to UJ Choir as the "mini-King's Singers."

In 2018, the UJ Choir won two gold medals at the World Choir Games in Tshwane: third place in the Mixed Choirs category with 85%, and first place in the Folk Music



UJ Choir with The King's Singers 2017

The ensemble affectionately referred to UJ Choir as the "mini-King's Singers."

category with 95%. The following year, the choir showcased their versatility by performing with the late African Jazz singer, Gloria Bosman, highlighting their ability to adapt to different styles and musical genres.

The Covid-19 pandemic in March 2020 temporarily halted the choir's activities. In response, the choir management strategized new ways to empower and



World Choir Games 2018





Gloria Bosman, Renette Boucher & Sizwe Mondlane

teach the singers, introducing online basic music theory. Leveraging their annual repertoire recordings, the choir released an album, *When the Earth Stands Still*, during the 2020 global lockdown. This album added to their impressive discography, making it the tenth UJ Choir album since 2005.







Echoes of Heritage win at the KykNet Fiëstas 2023



The New Covenant performance at the Linder Auditorium 2023



Mbuso Ndlovu

In 2023, the choir continued to demonstrate its versatility with the award-winning production and album, *Echoes of Heritage*, by artist in residence Mbuso Ndlovu. Two months later, they collaborated with celebrated poet and performer Lebo Mashile as narrator to perform and record an interdisciplinary work by Antjie Krog and Antoni Schonken, *A Mass for the Universe: The New Covenant*.

Renette Boucher's final album with UJ Choir, *The Bridge Builder*, marks the end of her illustrious career with the choir and stands as a monumental celebration of her





2023 KUESTA bids Renette farewell

enduring legacy that received the Lifetime Achievement Award from the ATKV for her contribution to the advancement of choral music locally and abroad.

In recent years, the choir's role within UJ's brand has grown significantly. They have become the pride of the institution, participating in meaningful and festive events such as inaugurations, graduations and other important university events. The enthusiasm of early RAU/UJ Choir members, who still attend concerts of the new generation of singers, attests to their unwavering support even after the transition.





UJ Choir at the Drakensberg Boys' School

Through her long and impressive career as UJ Choirmaster, Renette Boucher has created an environment that enables young individuals to discover and express their true voices. The artistic standards and cultural foundation provided to choristers are substantial, and the skills imparted by her have the potential to last a lifetime. This serves as a reflection of a legacy – a lineage of individuals who may not know each other personally but are connected through the shared experience of music.

Sizwe Mondlane, UJ chorister and manager 2024:

It is so beautiful that we get to relate to people from generations before us; we get to relate to each other beyond race, beyond age. That is what this space has meant to us. The benefits of this history do not just fall on our laps from nowhere. They come from somewhere. We cannot ignore all the fundamental skills that we have learnt, or the legacy that they paved for us. UJ would not be UJ had RAU not built the steps up. We are proud of where UJ Choir comes from.



UJ Choir 'Sounds of Democracy' concert

***Choir Member Memories:
Sabelo Mthembu***

Sabelo Mthembu, a solo artist and conductor of the Quava Vocal Group, was a member of the RAU Choir from 2002 to 2006 and again in 2008. His initial encounter with the choir was quite fortuitous. The first time he heard the RAU Chorale, they were performing

Ingoma ka Ntsikana (Ntsikana's Song). The exquisite sound struck a chord with his own musical experiences, although he was unaware of the choir's existence at the university. Shortly thereafter, he heard the predominantly white RAU Choir rehearsing. Accustomed to what he describes as a 'Black sound,' he was intrigued by the complex Western choral music and its intricate harmonies.



Sabelo Mthembu and fellow RAU choristers

During his audition, Sabelo met Renette Bouwer. It was a new experience for him to see a conductor with an office, as conductors in his community typically had other jobs and conducted on the side. This encounter opened his eyes to a new world.

To join the choir, Sabelo needed to acquire the skill of reading staff notation, having previously been familiar only with tonic

solfa. His background included singing in the church choir and playing keyboard in the church band, but he had not considered music as a career path until he encountered Renette and the RAU Choir. This exposure introduced him to contemporary composers and a new dimension of music.

Determined to overcome his challenge with reading music, Sabelo dedicated himself



to studying music theory. He frequented the music section of the City Library twice a week, listening to various composers' recordings and following their scores to learn the subtleties of music. For his development audition, he selected the challenging and atonal 'Kyrie' from Frank Martin's Mass for Double Choir, transcribing his part into tonic solfa. His exceptional performance secured his position in the choir and facilitated his growth as a musician.

With the formation of the University of Johannesburg in 2005, which merged the RAU Choir and RAU Chorale, Sabelo found

the integration to be a logical progression. He had never understood the necessity of maintaining two separate choirs and was enthusiastic about the merger, despite the challenges it presented. His presence provided stability during this period of transition.

Sabelo's artistic and personal development was profoundly influenced by his association with Renette Bower. Their collaborative relationship has been transformative for both, and Sabelo's musical journey continues to be shaped by their ongoing partnership.

Choir Member Memories: Sizwe Mondlane

Sizwe Mondlane sang with the UJ Choir under Renette Boucher for over a decade. In his third year, he assumed the role of administrative assistant. Born and raised in Witbank (now eMalahleni), Mpumalanga, Sizwe's musical journey began with church and high school choir participation at Hoërskool Patriot. He later joined the Mpumalanga Youth Choir, founded by Boucher in 1981 and conducted by Surette Prinsloo at that time, where he further developed his passion for choral singing.

Sizwe's journey exemplifies the human capacity to overcome challenges and realise dreams through dedication and commitment. His story is a testament to the transformative power of opportunity and mentorship, set against the backdrop of South Africa's historically divided society.





UJ Choir Lunch Hour Concert 2018

Having been conducted by women throughout his musical career, he attributes much of his development as a conductor to the nurturing and motherly guidance he received.

Sizwe first encountered the UJ Choir during an open day concert in 2010, immediately identifying it as the place where he wanted to be. He officially joined the transformed

UJ Choir in 2014 and was appointed as the choir's administrative assistant in 2016. Renette Bower's growing trust in Sizwe led her to involve him increasingly in decisions beyond administrative tasks. His meticulous nature, keen eye for design and branding, and expanding knowledge of repertoire made him a valued advisor. Bower's openness to his suggestions fostered a



UJ Choir conducted by Sizwe Mondlane

mutually beneficial relationship, and Sizwe was deeply touched by her recognition of his talents, expressing his gratitude by acknowledging her as a mentor.

The Covid-19 pandemic lockdown provided Sizwe with the opportunity to pursue further education. He enrolled in a Bachelor of Music (BMus) degree with the

University of South Africa (UNISA) and took on additional responsibilities following UJ Choir's success at the 2018 World Choir Games. His dedication and preparation allowed him to confidently lead the choir during this period.

Sizwe's journey exemplifies the human capacity to overcome challenges and

realise dreams through dedication and commitment. His story is a testament to the transformative power of opportunity and mentorship, set against the backdrop of South Africa's historically divided society. Boucher was particularly impressed by Sizwe's enthusiasm and eagerness to learn, which complemented her own extensive knowledge perfectly. In 2022, Sizwe founded his own male choir, Veni Cantare, specializing in both Western choral music and African genres, including isicathamiya, the Zulu singing style popularized by Ladysmith Black Mambazo.

Sizwe's experience with the choir also led to lifelong friendships, and he describes a profound "soul connection" among the singers, a bond that strengthens through their shared musical experiences. His name, Sizwe, meaning 'nation' or 'call to hear,' symbolically reflects a call for harmony and unity. His personal story resonates deeply within the broader narrative of the choir's evolution, tracing its origins from Weiss Doubell's early days to Renette Boucher's influential leadership and beyond.

A New Chapter

2024



Credo

To achieve excellence

To perform with passion

Using the power of song to entertain,

To reach out, to touch, to inspire, to change.

To let music fill not only our hearts

But the souls of those around us.

To tell stories.

To create magic.

From a wide array of roads we come,

But in music we are one.





UNIVERSITY
OF
JOHANNESBURG

ISBN 978-1-7764897-6-3



9 781776 489763 >