



JOHANNESBURG  
INTERNATIONAL  
**MOZART**  
FESTIVAL

# quasi improvisando

**27 January – 19 February 2012**

Presented by Apollo Music Trust  
and Richard Cock Music Enterprises

ARTISTIC DIRECTOR: FLORIAN UHLIG

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“Improvisation? Anyone who plays anything worth hearing knows what he’s going to play, no matter whether he prepares a day ahead or a beat ahead”.



The 2012 edition of the Johannesburg International Mozart Festival certainly took a little longer than one day to prepare, let alone one beat. Nevertheless, Duke Ellington’s witty remark on the art of improvisation speaks volumes about the spontaneity of music-making we are about to experience at this year’s JIMF. If spontaneity is the human state of mind that lets us enjoy all things new then there is quite a lot to be enjoyed between 27 January and 19 February.

Perhaps the most obvious novelty is the new JIMF design. Everything has undergone a major facelift – the new logo, artwork and website are reflecting how much the Festival has grown in size, scope and significance. Nearly 50 performers and ensembles will appear in 30 concerts over a period of more than three weeks with at least one exciting event taking place every day. In addition to our previous popular venues, the Linder Auditorium and Northwards House, we have added new locations to the portfolio, such as the University of Johannesburg Theatre, Villa Arcadia, St. Mary’s Cathedral, Nambitha in Soweto, the Bioscope at Arts on Main and Bassline. My sincere thanks go out to our new partners as well as to all our sponsors. The diversity of venues reflects the creative combinations and intersections of the 2012 programme.

Of course, we have our usual programme of symphony, chamber and choral concerts, as well as solo recitals. We also continue our exchange scheme with the Schleswig-Holstein Musik Festival in Germany to support young South African singers. Last year’s pioneering project, the composer-in-residence-scheme, had very fruitful repercussions well beyond the JIMF and it gives me great pleasure to welcome Paul Hanmer as the new composer-in-residence, following Mokale Koapeng’s appointment in 2011. Apart from composing *Nightjar breaks* and *Nachtroep*, two new orchestral works commissioned by the JIMF for the final concert on 19 February, Paul Hanmer’s name will be appearing in a num-

ber of contexts: as the composer of various works throughout the Festival programme, as a performer, as a pedagogue, as a speaker and as a contributor of programme notes. We are privileged to be collaborating with such a creative and versatile artist. We are still dedicated to integrating the Melodi Music Project, an amazing music education scheme based in Pimville, offering workshops for the young musicians with our visiting artists.

In fact, the workshop format has been extended significantly this year, becoming the vital hub for encounters between audiences and artists, between composers and performers, between seasoned pros and aspiring musicians. There will be an organ improvisation workshop and a one-week vocal masterclass in collaboration with the UNISA Music Foundation. Michael Blake will lead a series of workshops for young South African composers under the auspices of the NIROX Foundation. The symposium of the past two years, held in conjunction with the Goethe Institut, has been slightly modified as a central Improvisation Weekend (11-12 February) to place more emphasis on performance contexts, along with the usual presentations and open panel discussions.

Other highlights include our new collaboration with the wonderful Buskaid Soweto String Ensemble, two live improvisation concerts for silent movies at the Bioscope, our proactive engagement with New Music and – last but not least – a series of jazz and jazz fusion concerts, perhaps the most eloquent tangent with the improvisation theme in South Africa’s rich musical landscape.

Despite the variety of concerts, genres, styles and formats, “quasi improvisando” is not just to be understood as an eclectic mix that might cater for many different audience tastes, but this Festival edition endeavours to present a coherent programme which articulates topical contextualizations of the improvisation theme.

Translating Mozart’s creative spirit and constantly initiating new ideas, the Johannesburg International Mozart Festival is now making a truly important contribution, “join”-ing together – as our logo and website name point out – all those who come together in their passion for music.

I look forward to seeing you at this year’s Festival. May I wish you a series of inspiring concerts and encounters!

**Florian Uhlig**

Artistic Director

Johannesburg International Mozart Festival

## QUASI IMPROVISANDO

### JOHANNESBURG INTERNATIONAL MOZART FESTIVAL

27 JANUARY – 19 FEBRUARY 2012

#### Friday, 27 January 2012

Opening Concert / Jazz Concert  
*Theatre, University of Johannesburg / 19.30h*

Quattro Fusion with  
Standard Bank Young Artist Award Winner:  
Melanie Scholtz, *vocals*  
Samson Diamond, *violin*  
and special guest  
Shannon Mowday, *saxophone*  
plus  
Melvin Peters, *piano*  
Godfrey Mgcina, *percussion*  
Hein van de Geyn, *double bass*

#### Saturday, 28 January 2012

Jazz Concert  
*Nambitha / 19.30h*

Quattro Fusion with  
Standard Bank Young Artist Award Winner:  
Melanie Scholtz, *vocals*  
Samson Diamond, *violin*  
and special guest  
Shannon Mowday, *saxophone*  
plus  
Melvin Peters, *piano*  
Godfrey Mgcina, *percussion*  
Hein van de Geyn, *double bass*

#### Sunday, 29 January 2012

Choral Concert  
*Linder Auditorium / 15.00h*

Friedel Mitas, *soprano*  
Monika Voysey, *alto*  
Nicholas Nicolaidis, *tenor*  
Aubrey Lodewyk, *baritone*  
Chamber Choir of South Africa  
Chanticleer Singers  
Johannesburg Festival Orchestra  
Richard Cock, *conductor*

Georg Friedrich Händel

#### Monday, 30 January 2012

New Music Concert  
*Theatre, University of Johannesburg / 19.30h*

Jill Richards, *piano*  
João Orecchia, *electro-acoustics*

J.S. Bach, John Cage, Karlheinz Stockhausen,  
György Kurtág, Franz Schubert  
Free improvisation with João Orecchia

#### Tuesday, 31 January 2012

Choral Concert with Improvisation  
*St. Mary's School, Waverley / 19.30h*

Shannon Mowday, *saxophone*  
Chanticleer Singers  
Richard Cock, *conductor*

Maurice Durufé, Thomas Tallis, Kevin Kraak,  
Frederick Delius, W.A. Mozart  
Free saxophone improvisation

#### Wednesday, 1 February 2012

Chamber Music Concert  
*Northwards House / 19.30h*

X[iksa]  
Yasutaka Hemmi, *violin*  
Takayo Matsumara, *harp*

Camille Saint-Saëns, Paul Hanmer, Michael Blake,  
Toshio Hosokawa, Yasutaka Hemmi, Louis Spohr,  
Michio Miyagi, Takashi Tokunaga, Pablo de  
Sarasate

#### Thursday & Friday, 2 & 3 February 2012

Improvisation Concert  
*Bioscope (Arts on Main) / 19.30h*

Paul Hanmer, *jazz piano*  
Feya Faku, *trumpet* (2 February 2012)  
McCoy Mrubata, *saxophone* (3 February 2012)

Live improvisation on silent movie  
• Metropolis (1927), (2 February 2012)  
• Nosferatu (1922), (3 February 2012)

**Friday, 3 February 2012**

Workshop Concert for children  
Parktown High School for Girls / 8.00h

Paul Hanmer, *jazz piano*  
Florian Uhlig, *piano*

W.A. Mozart, *improvisation*

**Saturday, 4 February 2012**

Chamber Music Concert  
Northwards House / 19.30h

Mirijam Contzen, *violin*  
Peter Martens, *cello*  
Florian Uhlig, *piano*

Joseph Haydn, W.A. Mozart, Chick Corea, Antonín Dvořák

**Sunday, 5 February 2012**

Organ improvisation masterclass with Daniel Roth  
St. Mary's Cathedral / 15.00h

**Sunday, 5 February 2012**

Workshop Concert Melodi Music Ensemble  
St. Andrew's Church, Pimville / 15.00h

Melodi Music Ensemble  
Zuko Cutho, *soprano*  
Tessa Smith, *soprano*  
Nimrod Moloto, *conductor*

W.A. Mozart

**Sunday, 5 February 2012**

Piano Recital  
Northwards House / 18.00h

Winner of the UNISA International Piano  
Competition 2012

**Monday, 6 February 2012**

Brass Concert  
Villa Arcadia / 19.30h

Alpine Inspirations  
Christian Radovan, *trombone*  
Alois Eberl, *trombone & accordion*

Christian Radovan, Alois Eberl, J.S. Bach, Hans Gilge, W.A. Mozart

**Tuesday, 7 February 2012**

Organ Recital  
St. Mary's Cathedral / 20.00h  
Daniel Roth, *organ*

C.M. Widor, A.P.F. Boëly, J.S. Bach, César Franck,  
Louis Vierne, Daniel Roth

**Thursday, 9 February 2012**

Johannesburg Auditions for SHMF Choir  
Derrick Lewis Room, Education Campus, University  
of the Witwatersrand / 13.00h – 17.00h

**Thursday, 9 February 2012**

Piano Recital  
Theatre, University of Johannesburg / 19.30h

Cristina Ortiz, *piano*

W.A. Mozart, Felix Mendelssohn Bartholdy,  
Frédéric Chopin, Johannes Brahms, Mozart Ca-  
margo Guarnieri, Heitor Villa-Lobos

**Friday, 10 February 2012**

Chamber Music Concert  
Theatre, University of Johannesburg / 19.30h

Cristina Ortiz, *piano*  
Camelia Onea, *violin*  
Waldo Alexander, *violin*  
Valery Andreev, *viola*  
Carel Henn, *cello*  
Ludovico Gabanella, *double bass*

W.A. Mozart, Paul Hanmer, Frédéric Chopin

**Saturday & Sunday, 11-12 February 2012**

Improvisation weekend  
Theatre, University of Johannesburg

Final Concert on 12 February 2012 at 16.00h

**Saturday – Friday, 11 – 17 February 2012**

Vocal Masterclass with Prof. Josef Protschka  
Enoch Sontonga Hall, Sunnyside Campus, UNISA,  
Pretoria / 10.00h – 16.00h each day

**Sunday, 12 February 2012**

Orchestra from Scratch  
 Scott Gym, Wits Education Campus  
 11.00h - 15.00h workshop  
 Final concert 15.00h - 16.30h

Richard Cock, *conductor*  
 An orchestral experience for all and any musicians

**Sunday, 12 February 2012**

Symphony Concert  
 Linder Auditorium / 18.00h

Maria du Toit, *clarinet*  
 Stefan Willich, *conductor*  
 World Doctors Orchestra

Peter Klatzow, Allan Stephenson, Franz Schubert

**Monday, 13 February 2012**

Jazz Concert  
 Bassline / 19.30h

Benjamin Schaefer Trio  
 with special guest artist  
 Melanie Scholtz, *vocals*

**Tuesday, 14 February 2012**

Chamber Orchestra Concert  
 Villa Arcadia / 19.30h

Buskaid Soweto String Ensemble  
 Kabelo Motlhom, *violin*  
 Rosemary Nalden, *conductor*

Le Chevalier de Saint-George, arrangements by  
 Timothy Kraemer and Buskaid members

**Wednesday, 15 February 2012**

Chamber Music Concert  
 Northwards House / 19.30h

Massimo Mercelli, *flute*  
 Florian Uhlig, *piano*  
 Alan Swerdlow, *narrator*

Music (Claude Debussy & Francis Poulenc) and  
 literature on Debussy's 150th anniversary

**Thursday, 16 February 2012**

Chamber Music Concert  
 Villa Arcadia / 19.30h

Maurice Steger, *recorder*  
 James Grace, *guitar*

Georg Philipp Telemann, J. S. Bach, Arcangelo  
 Corelli, Giuseppe Sammartini

**Friday, 17 February 2012**

Chamber Music Concert  
 Northwards House / 19.30h

Mikhail Simonyan, *violin*  
 Florian Uhlig, *piano*

W.A. Mozart, Maurice Ravel, Paul Hanmer, Richard  
 Strauss

**Friday, 17 February 2012**

Final Concert  
 Vocal Masterclass with Josef Protschka  
 Enoch Sontonga Hall, Sunnyside Campus, UNISA,  
 Pretoria / 19.30h

**Saturday, 18 February 2012**

Final Concert  
 Vocal Masterclass with Josef Protschka  
 Northwards House / 19.30h

**Sunday, 19 February 2012**

Final Concert - Symphony Concert  
 Linder Auditorium / 15.00h

Feya Faku, *trumpet*  
 Massimo Mercelli, *flute*  
 Mikhail Simonyan, *violin*  
 Florian Uhlig, *piano*  
 Ariel Zuckermann, *conductor*  
 Johannesburg Festival Orchestra

„Eine kleine Nachtmusik“  
 W.A. Mozart, Arnold Schönberg, Paul Hanmer \*

\* (first performance, new commissions from JIMF)

### Improvisation weekend 11-12 February 2012 Theatre, University of Johannesburg

Lovers of classical music and jazz will be in for a treat at this year's Johannesburg International Mozart Festival. According to its underlying theme, "quasi improvisando", the JIMF and the Goethe Institut South Africa present an Improvisation Weekend, a series of informal concerts, workshops, presentations and open panel discussions.

Improvisation affects a huge variety of music and is reflected in the works by baroque composers, Mozart and his contemporaries, in scores of twentieth- and twenty-first-century music, as well as in jazz and traditional African music, to name only a selection of genres and styles of music that will be explored in a performance-based setting throughout this weekend. The events on Saturday, 11 February, will take a look at various historical and cultural contexts of improvisation, while the agenda on Sunday, 12 February, is not only to offer a critical discussion of the individual aspects, but to bring together through the technique of "Soundpainting" the separate strands towards the

creation of a "new" music. All workshops, discussions and performances will culminate in a jam session concert on Sunday, 12 February 2012, at 16.00h at the Theatre of the University of Johannesburg. The performers/speakers include musicologists Chats Devroop and Marc Duby, JIMF-2012-composer-in-residence Paul Hanmer, JIMF-2011-composer-in-residence Mokale Koapeng, musicians Pops Mohamed and Tinashe Chidanyika, violinist Waldo Alexander, cellist Hans Huyssen, lutenist Uwe Grosser, the percussion duo Magda de Vries and Frank Mallows, as well as a group of young jazz pianists participating in a workshop with Paul Hanmer.

The admission to all events is free of charge.



# IMPROVISATION WEEKEND

**Saturday, 11 February 2012**

10.00h-12.00h

**Jazz Workshop with Paul Hanmer and young pianists**

12.00h-12.15h

*break*

12.15h-13.00h

**Workshop Concert Paul Hanmer and young pianists**

13.00h-14.00h

*break*

14.00h-15.00h

**African Music Workshop with Pops Mohamed**

15.00h-15.15h

*break*

15.15h-16.00h

**New Music Lecture-Recital with Waldo Alexander**

16.00h-16.30h

*break*

16.30h-17.00h

**Baroque Music Workshop with Hans Huysen**

17.00h-18.00h

**Concert with Mahororo**

African Patterns and Baroque Ostinati: Sounding nails and strings in an improvisatory intercultural dialogue

18.00h-19.00h

*break*

19.00h-20.00h

**Concert with Duo FourIVTwo**

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**Sunday, 12 February 2012**

10.00h-11.15h

**Soundpainting Lecture-Recital with Marc Duby**

11.15h-11.30h

*break*

11.30h-13.00h

**Soundpainting Workshop / Open Rehearsal led by Marc Duby**

13.00h-14.00h

*break*

14.00h-15.30h

**Open Panel Discussion chaired by Chats Devroop**

15.30h-16.00h

*break*

16.00h-17.00h

**Soundpainting / Jam Session Concert led by Marc Duby**

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**Saturday, 11 February 2012**

10.00h-12.00h

**Jazz Workshop with Paul Hanmer and young pianists**

Paul Hanmer's presentation aims to showcase some of South Africa's most promising jazz pianists interacting with a few of Mozart's "piano templates" - each in their own unique way. (These templates will consist of notated "sketches" or "lead sheets" in Mozart's own hand, drawn from the soloist's part in several of his piano concerti).

12.15h-13.00h

**Workshop Concert Paul Hanmer and young pianists**

14.00h-15.00h

**African Music Workshop with Pops Mohamed**

Pops Mohamed will discuss and demonstrate a number of African indigenous instruments, including, amongst others, the San mouth bow (!Xuma), the Mbira (thumb piano)

and the Kora (a 21-stringed African lute harp).

About his “dream for the future generation”, Pops Mohamed says: “My work as a musician is to protect and preserve indigenous African musical instruments in a modern context without bastardising their purity. I always try to approach and present these instruments in a way that my audience will appreciate and I encourage our children to make use of this beautiful heritage of ours, fusing it with modern Western instruments. That’s what I would call ‘harmony’ and future African music in a sense.”

Pops Mohamed’s presentation will be a journey from the past and the present into the future. For his performance, he will be joined by Chats Devroop and Paul Hanmer.

15.15h-16.00h

### **New Music Lecture-Recital with Waldo Alexander**

“Improvisation” assumes an unusual yet meaningful role in some Western music since the 1950s when composers began to drastically break away from the restrictions previously imposed on them. Waldo Alexander’s lecture-recital will touch on the different types and styles developed by composers such as John Cage, Pierre Boulez, Earle Brown and others. These types of improvisation / compositional methods include indeterminacy and chance, aleatory, open form, experimental and meditative music.

16.30h-17.00h

### **Baroque Music Workshop with Hans Huysen**

These days, the vast majority of performers assume that their main responsibility is to perform as accurately as possible what is on the printed page. However, only a part of what constitutes a piece of music can be conveyed by notation. Certain parameters cannot be specified, such as how loud is loud, how fast is fast, or how one should balance a chord. If this is still the case today, before 1800 the gap between notation and realization was even greater, and the performer could sometimes be almost the equal of the composer in realizing a musical idea. Of course, often a performer and a composer were the same and thus felt free to alter music in performance. In the 17th and 18th centuries a musical text was just a starting point. Every performer was expected to add ornaments and embellishments. Continuo players, for example, usually did not have their parts written out. They worked from a bass line with figures above or below indicating the harmony. From this the performer was expected to produce a coherent part, choosing for himself how to space chords, whether to spread them or whether to add additional ornaments.

Hans Huysen will take a closer look at the intriguing chemistry between the text, stylistic conventions and the performer’s imagination.

17.00h-18.00h

### **Concert with Mahororo**

African Patterns and Baroque Ostinati: Sounding nails and strings in an improvisatory intercultural dialogue

#### **MAHORORO**

Tinashe Chidanyika – Mbira dza vazimu  
Uwe Grosser – baroque guitar, chitarrone  
Hans Huysen – baroque cello

With works by Giovanni Girolamo Kapsperger, Francesco Geminiani, Gaspar Sanz, Santiago Murcia, as well as traditional Shona and improvised music Mahororo is an exploratory musical project of musicians with a special interest in period performance practice of early music from very different cultural realms. Convinced that the unique

expressive qualities of early and (so-called) traditional music are far too precious a gift of our ancestors to simply be discarded, yet equally aware of the impossibility to preserve what is bygone, the task at hand is to embark on a quest of engaging with this heritage in a manner which reflects and translates it into renditions which will once again enthral contemporary audiences by bold, vivid and poetic reinterpretations.

The Shona term 'Mahororo' means 'beautiful place' and might by analogy roughly correspond to the Western mythological notion of 'arcadia'. Deliberately juxtaposing fully contrasting styles and idioms, Mahororo constitutes an endeavour at a cultural translation in both directions, an intercultural dialogue, a respective musical acknowledgement, not only allowing and maintaining differences, but fostering and cherishing them as the crucial potential from which the resulting dialogue gains its meaning. Striving for the emergence of a truly shared space of intercultural understanding amounts to nothing less than finding a passport to the utopian province of Mahororo.

The German lutenist Uwe Grosser has been performing and recording in South Africa since 2002. Most notable is his contribution towards the collaboration of the Ensemble Refugium with Dizu Plaatjies and the Dizu Kuduhorn Band, documented on the CD *Fynbos Calling*. He was also instrumental in facilitating a European tour of the project for which he even built an exact copy of a Ugandan Akadinda xylophone. Experienced in exploring, juxtaposing and combining interlocking rhythms, patterns and textures found in African as well as early European music he joins the Mahororo Project for the first time at this year's JIMF. Departing from the respective realms of Italian Renaissance, Spanish Baroque and Shona traditions the outcome of this improvisatory encounter cannot be determined in advance. However, the richly diverse musical material promises an inspiring journey through unfamiliar landscapes.

**19.00h-20.00h**

**Concert with Duo FourlVTwo**

*Magda de Vries, marimba, and Frank Mallows, vibraphone*

W.A. Mozart  
arr. FA Mallows

Adagio and Rondo for Glass Harmonica and Quartet K. 617

W.A. Mozart  
arr. Duo FourlVTwo

Improvisations on a Theme by Mozart K. 354

Allan Stephenson

Variations on Abdullah Ibrahim's "The Wedding" in the style of W.A. Mozart

Arcadi Volodos  
arr. F Mallows

Concert Paraphrase on Mozart's Turkish Rondo

arr. FA Mallows

Trozam - themes by W.A. Mozart

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### Sunday, 12 February 2012

10.00h-11.15h

**Soundpainting Lecture-Recital with Marc Duby**

(To be joined for discussion by Mokale Koapeng and Paul Hanmer at 10.45)

Soundpainting is the method of "live composition" invented by New York-based composer and saxophonist Walter Thompson. Using physical gestures for the spontaneous creation of music, Soundpainting therefore shares similarities with other types of gesture-based systems for music performance, such as orchestral conducting. Thompson himself (2006) describes his Soundpainting system as a "universal live composing sign language for the performing and visual arts," and therefore Soundpainting can be considered as a subset of other communication systems such as verbal and written language, kinesics, and paralanguage.

Walter Thompson is a New York-based composer and saxophonist who derived the basic idea of using non-verbal signals for directing the course of a live ensemble performance in that city in the mid-1980s. Thompson (2006:12) describes the genesis of Soundpainting as follows:

“Thompson moved to New York City in 1980 and formed the Walter Thompson Big Band (now the Walter Thompson Orchestra) in 1984. During the first year with his orchestra, while conducting a performance in Brooklyn, New York, Thompson needed to communicate with the orchestra in the middle of one of his compositions. They were performing a section of improvisation where Trumpet 2 was soloing. During the solo, Thompson wanted to have one of the other trumpet players create a background. Not wanting to emulate bandleaders who yell or speak out loud to their orchestra, Thompson decided to use some of the signs he had experimented with in his Woodstock days. ”

Soundpainting begins with a set of simple signs depicting musical concepts such as volume, tempo, pitch, and duration. Once the ensemble has mastered these musical building blocks, the Soundpainter introduces progressively more complex signals encompassing such notions as genre or style, key, memory, and more. Under the guidance of an expert Soundpainter, the performers interpret progressively more complex combinations of signs resulting in a fluid and flexible performance. In a given Soundpainting event, the result may incorporate sections of previously prepared music as well as free improvisation. Thompson started developing his system in 1984 and has since founded the Walter Thompson Soundpainting Orchestra (or WTSPPO), based in New York and dedicated to the performance of Soundpainting creations. Beginning spontaneously during the course of a live performance, Soundpainting has grown over the twenty years of its existence into a robust and precise means of communication.

(Marc Duby)

11.30h-13.00h

#### **Soundpainting Workshop / Open Rehearsal led by Marc Duby**

An open rehearsal workshop to prepare an ensemble of musicians for the jam session concert in the afternoon

14.00h-15.30h

#### **Open Panel Discussion chaired by Chats Devroop**

Musicologist and performer Chats Devroop chairs an open panel discussion on the art of improvisation in music. He will be joined by performing musicians, composers, scholars and educators to discuss this theme through several questions which include, amongst others:

What is improvisation and how does this art manifest itself within the context of different music genres and styles? How do musicians and audiences perceive of improvisation in other cultures? Why has it been a problematic theme for scholars to investigate? What makes the phenomenon improvisation so significant in the South African musical landscape? What is the relationship between interpretation and improvisation? Does improvisation constitute or articulate a mode of knowledge transfer (aural or oral), particularly so in autodidactic cultures or communities? Is improvisation a creative hub or a comfort-zone for communities with a lack of music literacy? By contrast, is improvisation a lost art in academic frameworks? Where are the anomalies between improvisation as manifested in music performance as opposed to the shortcomings of the education system? What possibilities of music expression can improvisation help realize (e.g., in extracting and re-creating musical materials towards new performance contexts)?

16.00h-17.00h

#### **Soundpainting / Jam Session Concert led by Marc Duby**

An experimental concert, drawing upon the performers and the materials of the whole weekend

## VENUES

Bassline  
10 Henry Nxumalo Street, Newtown,  
Johannesburg  
T: +27 (0)11 838 9142, info@bassline.co.za

The Bioscope (Arts on Main)  
Ground Floor, Main Street Life, 286 Fox Street,  
Johannesburg 2094  
T: +27 (0)10 007 0119

Derrick Lewis Room  
University of the Witwatersrand, Wits  
Education Campus, 27 St Andrews Road, Parktown,  
Johannesburg 2193  
T: +27 (0)11 717 3223

Enoch Sontonga Hall  
Sunnyside Campus, UNISA, Corner of  
Walker and Mears Streets, Pretoria

Goethe Institut Johannesburg  
119 Jan Smuts Avenue (Off Newport Road),  
Parkwood, Johannesburg 2193  
T: +27 (0)11 442 3232

Linder Auditorium  
University of the Witwatersrand, Wits  
Education Campus, 27 St Andrews Road, Parktown,  
Johannesburg 2193  
T: +27 (0)11 717 3223

Nambitha Restaurant  
6877 Vilakazi Street, Orlando West, Soweto  
T.: +27 011 936 9128

Northwards House  
21 Rockridge Road, Parktown,  
Johannesburg 2193  
T: +27 (0)11 726 1870

Scott Gym  
University of the Witwatersrand, Wits  
Education Campus, 27 St Andrews Road, Parktown,  
Johannesburg 2193  
T: +27 (0)11 717 3223

St. Andrew's Church  
2498 Zone 2, Pimville, Johannesburg  
T: +27 (0)11 933 7916

St. Mary's Cathedral  
13 Wanderers Street, Johannesburg 2001  
T: +27 (0)11 333 2537

St. Mary's School  
Atholl Street, Waverley, Johannesburg  
T: +27 (0)11 571 1803

Theatre, University of Johannesburg  
University of Johannesburg Arts Centre,  
Kingsway Campus, Auckland Park,  
Johannesburg  
T: +27 (0)11 559 2911

Villa Arcadia  
22 Oxford Road, Parktown, Johannesburg  
T: +27 (0)11 482 3349

## BOOKING & TICKETS

BOOK AT COMPUTICKET ([www.computicket.com](http://www.computicket.com))  
OR T: +27 (0)11 340 8000) for CONCERTS AT:

- Linder Auditorium
- UJ Theatre
- Bassline
- St Mary's Cathedral

BOOK AT THE JIMF FESTIVAL OFFICE AT +27  
(0)11 447 9264 OR [rcock@iafrica.com](mailto:rcock@iafrica.com) for  
CONCERTS AT:

- Northwards House
- Villa Arcadia
- St Mary's School, Waverley

BOOK DIRECTLY AT BIOSCOPE (T: +27 (0)10 007  
0119) for CONCERTS ON 2 & 3 FEBRUARY 2012

### TICKET PRICES

#### CONCESSIONS:

10% reduction for seniors (65+) & students applies  
to pre-concert bookings for all concerts EXCEPT  
Sunday at Northwards House

Bona fide students: Unsold tickets on the night of  
concerts at all venues to you for R 30. BRING YOUR  
STUDENT CARD

#### LINDER AUDITORIUM

Category 1 = R 190

Category 2 = R 160

Category 3 = R 110

Theatre, University of Johannesburg,  
Auckland Park

Friday, 27 January - OPENING CONCERT  
(UJ Sundowner Concert) = R 30 for everyone  
ALL other concerts = R 120

#### BASSLINE, Newtown

All tickets = R 100

#### ST MARY'S CATHEDRAL

Category 1 = R 190

Category 2 = R 160

Includes bus transport from Wits Education  
Campus

#### NORTHWARDS HOUSE & ARCADIA

Sunday Concerts = R 180 (includes supper & wine)

All other days = R 120 (includes a glass of wine)

#### ST MARY'S SCHOOL

R 110

## IMPRINT

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