

Uniting People through Musical Diplomacy

***A Centennary Tribute
to Oliver Reginald Tambo***

**IN COOPERATION WITH THE SCIENCE &
TECHNOLOGY TRAIN PROJECT**



(1917- 1993)

**Jacques-Pierre Malan, cello
Sahun Hong, piano**

Residence of the South African
Ambassador
Tuesday, October 31, 2017, 7:30 PM



VOTE OF THANKS

On the occasion of the Oliver Tambo 100th Anniversary Commemorative Event, hosted at the Residence of the South African Ambassador to the United States, H.E., Ambassador Mahlangu on October 31, 2017 in Washington, D.C., we, on behalf of the Board of Directors of PANGAEA Geophysics and Geodesy Working Group, the mother-body of the Science & Technology Train project, wish to acknowledge your largesse and express our immense gratitude to you, Ambassador Mahlangu and to the members of the diplomatic staff of the South African Embassy for this singular and unique opportunity to showcase at this auspicious event what we believe is an innovative educational and community empowerment intervention to an US American audience. We cannot conclude this vote of thanks without acknowledging and making special mention of the co-sponsors of The Embassy Series represented by Mr. Jerome Barry.

We need to remind ourselves regularly that OR Tambo was a leader of immense stature, of integrity, ever driven by a clear code of humanistic ethics which informed his political ethos. His devotion to education and his selfless commitment to future generations, especially its children, are but two significant aspects which we, as committed compatriots, share in our endeavours to realise this world-first flagship project.

Following the example set by OR Tambo, we strive to harness this dividend through investments in the youth by making a pact between both present and future generations to leave them a better legacy than that which we inherited from our forebears. Let the endeavours of our generation be a measure of our history!

On behalf of the PANGAEA Board of Directors and the U.S.A. PANGAEA Advisory Committee

Mr. Ian SAUNDERS, MSc – Chair

Dr. CJS Fourie, PhD - Treasurer

October 7, 2017, Tshwane, South Africa

Oliver Reginald Tambo

October 27, 1917- April 24, 1993)

IN MEMORIAM

The great and still resonant South African anti-apartheid playwright Athol Fugard (“The Blood Knot,” “The Road to Mecca”) once wrote that “I think it is under the pressure of desperation that extraordinary things can happen in a human life. And if ever there was a country oversupplied with desperation, it was South Africa in that time.”

“Apartheid either is or is not. And it must not be.”

Oliver “O.R.” Tambo said that, a succinct statement not just of idealism and inspiration, but of fact.

Just outside of the Embassy stands the forceful statue of Nelson Mandela, which by now has become an ideal but has always been a fact of the absence of apartheid, that cruel police of white minority rule in South Africa which ended in 1994.

Tambo loomed large in present-day South Africa’s march toward freedom. He was a critical member of the founders of the African National Youth League along with Mandela and Walter Sisulu. This group would evolve into the ANC as a national and international organization which stood in opposition to and revolution against apartheid in 1943.

As a political movement and as a revolutionary organization would from small beginnings achieve its ends through its moral power, its activism, its ceaseless opposition which was fraught often with clashes, and violence between the forces of apartheid and its opposition.

One result was that Tambo spent thirty years of his life in exile, away from his homeland, but it was time that he used effectively as a tireless President of the ANC, and its effective spokesperson and leader throughout the world, gaining alliances everywhere. Mandela spent a similar amount of time being a moral force in the stoic loneliness and articulation of years spent in prison.

Gary Tischler

**One Project that will Change Education
and Service Delivery in South Africa
By Dr. Stoffel Fourie**

Washington D.C., October 20, 2017— The Science and Technology Train Project is introduced to the U.S. at the prestigious Embassy Series Function on 31 October 2017. The function is held at the residence of the South African Ambassador to the US, Honorable H.E. Mninwa J. Mahlangu. The function is to commemorate the 100th year of Oliver Reginald Tambo.


As we celebrate the life of Oliver Reginald (OR) Tambo, South Africans recall, first and foremost, his love of children and his unwavering dedication to their quality education, as O.R. Tambo was a mathematics and science teacher. One of his memorable quotes: "A nation, a people, a country that does not care for its children has no future and deserves none!" "OR" played an integral role in the liberation of South Africa and dedicated his life to the pursuit of equality and justice for all South Africans. He was one of the founding fathers of the South African Constitutional Democracy. Hence, it is appropriate and timely that the S&T Train makes its debut in the USA during this Commemorative Event.

The Science and Technology Train is developed by the Pangaea Geophysics and Geodesy Working Group, a duly registered Non Profit Organization in South Africa. The Science and Technology Train is a unique solution with regard to education and social advancement, and very importantly basic scientific knowledge. It will be a fully functional facility to operate on South Africa's vast railway network, allowing it to reach the needy remote underserved rural areas. The purpose of the Science and Technology train is to:

- Mainstream Research.
- Education at all levels.
- Community outreach
- Advancement of rural community
- Identifying needs from specific areas (e.g. housing, sustainable clean drinking water and electricity, teaching and skills transfer, radiology and basic veterinary services).

The S&T Train will house 50 to 70 scientists, technicians, students, some administrative people and community workers. These people need a place to sleep, wash, eat, work and do laundry. The quarters should be adequately furnished, with bathroom facilities. The quarters will be for students and for the mentors and lecturers. A functional kitchen and dining room will be developed as well as a functional working space, such as laboratories, vehicles and equipment.

In order to build this facility, 25 or more old railway coaches will be refurbished and equipped to obtain the fully functional facility. Obviously, refurbishment, staff, student bursaries and operating costs will be needed.

<p>MEDIA CONTACT: Me. June Costa +1 (919) 623-8727 June_costa@yhoo.com</p>	 <p>Example Coach</p>
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PROGRAM

**The South African National Anthem by Enoch Sontonga
(arranged by Clinton Adams for cello, voice and piano)**

Language	Lyrics	English translation ^[6]
Xhosa	<i>Nkosi sikelel' iAfrika Maluphakanyisw' uphondo lwayo,</i>	God bless Africa Let its (Africa's) horn be raised,
Zulu	<i>Yizwa imithandazo yethu, Nkosi sikelela, thina lusapho lwayo.</i>	Listen also to our prayers, Lord bless us, we are the family of it (Africa).
Sesotho	<i>Morena boloka setjhaba sa heso, O fedise dintwa le matshwenyeho, O se boloke, O se boloke setjhaba sa heso, Setjhaba sa, South Afrika — South Afrika.</i>	Lord bless our nation, Stop wars and sufferings, Save it, save our nation, The nation of South Africa — South Africa.
Afrikaans	<i>Uit die blou van onse hemel, Uit die diepte van ons see, Oor ons ewige gebergtes, Waar die kranse antwoord gee,</i>	Out of the blue of our heavens, From the depth of our sea, Over our everlasting mountains, Where the cliffs give answer,
English	<i>Sounds the call to come together, And united we shall stand, Let us live and strive for freedom In South Africa our land.</i>	

**The American National Anthem with Lyrics by Francis Scott
Key (arranged by Clinton Adams for cello, voice and piano)**

O say can you see by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there;
O say does that star-spangled banner yet wave,
O'er the land of the free and the home of the brave?

The South African National Anthem-
arranged by Sahun Hong

Thula baba (Traditional African Song)
Arranged by Clinton Adams

Children of Africa *Music & Zulu lyrics: Traditional African
English lyrics and adaptation: Annelien Kirsten*

Tula tu tula baba tula sana
Tul' umam uzobuya ekuseni
Tula tu tula baba tula sana
Tul' umam uzobuya ekuseni ...

All the children of Africa are crying
In a village a mother young is dying
Take my child here and lead him on his journey
Of a life in a country so forgiving
Look up to the skies , above the mountains blue
Over rocks and sand where flowers bloom
Hear the thunder strike and watch the rain come down
See a river flow in desert land
Save this country for our children
Give them hope in Africa

Tula baba, tula sana
Tula baba san

Johannes Brahms (1833- 1897)

Sonata in F major (First 3 movements)

Allegro vivace
Adagio affettuoso
Allegro appassionata

Felix Bartholdy-Mendelssohn (1809- 1847)

Sonata in D Major (1st movement)

Allegro assai vivace

Fryderyk Chopin (1810- 1849)

Polonaise

PROGRAM NOTES

The ***National Anthem of South Africa*** since 1997 is a hybrid song, combining new English lyrics with extracts of the hymn *Nkosi Sikelel iAfrika [God Bless Africa]* and *Die Stem van Suid-Afrika [The Call of South Africa]*. The song is sung continuously in five stanzas or verses, respectively in the 1) Xhosa, 2) Zulu, 3) Sesotho, 4) Afrikaans, and 5) English languages. The opening stanza was composed by a Methodist school teacher in 1897, first sung as a church hymn but later as an act of political defiance against the apartheid government. *Die Stem*, the fourth stanza, is an Afrikaans poem from 1918, set to music in 1921 as a co-national anthem with *God Save the Queen* between 1938 and 1957, when it became the sole national anthem until 1994. The South African government adopted both songs as national anthems in 1994, when they were performed at Nelson Mandela's inauguration. They were merged in 1997 to form the current anthem. The new English lyrics were adapted from the last four lines of the first stanza of *Die Stem*, with changes to reflect hope in post-apartheid South African society.

Tonight the anthem is performed in a virtuosic arrangement for solo cello. The fourth Afrikaans stanza reads: "Out of the blue of our heavens, / out of the depth of our seas, / over everlasting mountains, / where the echoing crags resound." The fifth and final English stanza reads: "Sounds the call to come together, / and united we shall stand. / Let us live and strive for freedom / in South Africa our land!" There

is a beautiful performance of the entire anthem on YouTube, from a South Africa vs. New Zealand rugby match in 2014.

Thula Baba is a familiar South African children's song, frequently sung as a lullaby. The lyrics go as follows: "Keep quiet, my child, keep quiet my baby. / Daddy will be home by dawn, there's a star that will lead him home. / The star will brighten his way home. / The hills and stones are still the same my love. / My life has changed, yes my life has changed. / The children grow but you don't know my love. / The children grow but you don't see them grow." A choral version by the Soweto Gospel Choir can be found on YouTube.

Johannes Brahms (1833-1897) was accustomed to compose new music during summer vacations and then performing that music in concerts during the winter months. He spent the summer of 1886 in an idyllic Swiss resort town of Thun beside a lovely alpine lake. There he rented the second floor of a hillside house on the Aare River, and spent much of the summer at a local casino, drinking beer and playing cards with musicians from the house orchestra. As he wrote happily



to his friend Max Kalbeck: "It is simply glorious here. I only say quite in passing that there are crowds of beer-gardens—actual beer-gardens – the English [tourists] are not at home in them!" During this time he also composed the **Cello Sonata No. 2 in F Major, Op. 99**, dedicated to Robert Hausmann, a close friend and cellist in the great Joachim String Quartet. Cellist Steven Isserlis notes: "If the First Sonata shows Brahms the young man presenting his credentials as a scholar and a mature gentleman, the Cello Sonata No. 2 . . . is the work of an older man composing music with all the passion and sweep of youth."

Brahms' good friend, the critic Eduard Hanslick, wrote: "In the Cello Sonata, passion rules, fiery to the point of vehemence, now defiantly challenging, now painfully lamenting. How boldly the first *Allegro* theme begins, how stormily the *Allegro* flows!" The sonata opens with a jolting explosion in the piano, answered by a triumphant cry from the cello. Arnold Schoenberg later wrote: "Young listeners will probably be unaware that at the time of Brahms' death, this sonata

was still very unpopular and was considered indigestible.” The harmonic boldness of the work carries over to the *Adagio affettuoso*, which features hypnotic pizzicati in the piano as the cello sings a long melodic phrase which, in the opinion of Patrick Castillo, “climbs passionately, before settling into a sweet lullaby.” The concluding bars have a heavenly serenity. Some critics think that this movement originated in an earlier work and was extensively revised for use here. The *Allegro passionato* is a powerful and dark scherzo which recalls Brahms’ Hungarian dances, with its chromatic melodies and hard syncopation.

Felix Mendelssohn-Bartholdy (1809-1847) was one of the few 19th century Romantic composers interested in creating chamber music. Interestingly, he had little interest in violin sonatas, but he composed four works for cello and piano: a set of variations, two full sonatas, and a “Song without Words.” His initial interest in that instrument stemmed entirely from his younger brother Paul’s study of the instrument, beginning in the late 1820s. In 1842, his attention returned to that instrument when he had an opportunity to compose for Count Mateusz Wielhorski, a Polish-Russian nobleman and accomplished amateur cellist. The count owned a Stradivarius cello and had been the dedicatee of Schumann’s Piano Quartet, Op. 47.



The opening movement of the resulting **Cello Sonata No. 2 in D Major, Op. 58**, *Allegro assai vivace*, is said to be close to that of Mendelssohn’s *Italian Symphony*. The bounding melody against repeated notes contains the same sunny and exhilarating sentiments as the symphony’s opening, yet according to Michael Fink, “the darker color of the cello and the percussive attacks of the piano bring to this music something unique.”

Fryderyk Chopin (1810-1849), Poland’s “poet of the piano” and his country’s most esteemed composer, was often employed as a young man by members of the country nobility to teach piano, and perhaps to also make music with the gifted amateur musician father, who just happened to be a cellist. This seems to have been the reason for Chopin’s summer visit to the country estate of the

Radziwill family in Antonin. In that idyllic retreat, he hunted in the morning, gave piano lessons to Lady Wanda in the afternoon, and then in the evening listened to music composed by his host, Prince



Anton Radziwill. During that summer, he wrote and dedicated to the prince the ***Polonaise brillante in C Major for Cello and Piano, Op. 3***. In a letter to a friend, Chopin later dismissed the piece with a much-quoted ironic description: “Nothing to it but dazzle, for the salon, for the ladies.” The following year, in Warsaw, he wrote an introduction for the Polonaise and in 1831 published both sections together. It was the publisher who probably added the “brillante” to the title, perhaps to increase sales of the

piece? According to a Polish critic, the piano part was written with Lady Wanda Radziwill in mind, and “she must have held quite some mastery over the keyboard,” since the Polonaise features several exquisite solo cadenzas for the piano. Louis J. Reith

ARTISTS

Nteboheng Leboea was born in Matatiele a small town in the Eastern Cape, South Africa. She is a 2015 Tshwane University of Technology Music Performance graduate who majored as an Opera Singer. Nteboheng 29 year old known as "NTEBOBLAK", won her first National title in 2005 as the best performing soprano in the South African high school's National



Competition under the guidance of her mother a singer, voice coach and a music teacher. She has been a member of a few young Artist Programs including Gauteng Opera, The Cape Town Opera Company, O.R. Tambo Music Festival, Nelson Mandela Metro Singers and the South African National Youth Choir. Nteboheng's past roles include Cenerentola from Rossini's “La Cenerentola,” Siebel from the Opera “Faust” by Charles Gounod, Zerlina from the Opera “Don Giovanni” and Cherubino from the “Marriage of Figaro” by W.A. Mozart. She is also a recipient of a best performer's award at the South African

National Tertiary Education's Music Competition. Shortly after completing her music studies, Nteboheng made a big transition into South African

traditional music and moved to the United States on a cultural exchange program because of her calling to be an ambassador of South African culture through song. As her debut in the United States in less than two years, NteboBlak has performed in the Washington DC area at a number of cultural events that include the Afropolitan DC, FestAfrica annual music festival, Passport DC, Miss Africa USA 2016, Washington National Chorus Concerts to name a few. NteboBlak celebrates great highlights into her new transition she has been invited to perform for the Governor of Maryland at the Maryland's Inaugural Pan-African State Festival 2017 and had an honor to be a guest performer at the World Bank Group's annual conferences celebrating the G20 Argentina's new presidency at the International Monetary Fund Headquarters in Washington DC 2017. Nteboheng was recently crowned as the 2nd runner up for the Miss South Africa USA pageant , and is currently working on her Afro traditional jazz album.

Jacques-Pierre Malan, cello, is an active orchestral, chamber and solo musician and has been on a major musical journey up till now. His career as a cellist began in South Africa and Europe, and he is now pursuing study in the United States.

In 2006-2007, Jacques-Pierre toured Europe as a member of the South African National Youth Orchestra playing concerts in the *Beethoven Hall* in Bonn as well as at the *Philharmonie Concert Hall* in Berlin. He was invited to the Netherlands by the *Zuid Afrika Huis* and the *Appeldoorn Music Festival* who reached out to re-establish Netherland's historical and cultural connections with South Africa. Jacques-Pierre represented South African works in a chamber and solo recital setting and they performed in various venues around three of Holland's most attractive cities; Amsterdam, Amersfoort and Appeldoorn.

Jacques-Pierre returned to South Africa to perform concertos with three major Orchestras in the country. He performed Elgar's Cello Concerto and Tchaikovsky's Rococo

Variations with the *Johannesburg Phillharmonic Orhcestra*, Kwazulu



Natal Philharmonic Orchestra and the *South African National Youth Symphony Orchestra*. After also giving numerous solo recitals around the country he made his first labeled recording of the Brahms Sonata in E minor and Rachmaninoff sonata in G minor which was sponsored by the Saint Andrew's Presbyterian Concert Series in Cape Town in 2012. In the same year he was invited to tour around every major city in South Africa with a group from Germany known as the *12 Celli Family*, presenting works for large cello ensemble.

Jacques-Pierre then decided to put his music career in South Africa at halt, to pursue a new musical life in the United States. He received a full scholarship to the Peabody Institute in Baltimore where he started a Graduate Performance Diploma in Solo and Chamber performance (2010 to 2013) under the guidance of Amit Peled. During this period Jacques-Pierre became well connected with various music institutes, festivals and schools around the East Coast of the States. He performed solo and chamber concerts across Maryland, Pennsylvania, New York, Florida, Wisconsin and New Hampshire, and was invited to participate in the Heifetz International Music Festival and the Chautauqua Music Festival held during the summers of 2011 and 2013. He currently freelances with the Mid Atlantic Symphony Orchestra in Baltimore and with the Kwazulu Nata Philharmonic Orchestra, who also recently played at the funeral of Nelson Mandela, back in South Africa.

Jacques-Pierre is the winner of several national and international competitions in his home country. They are the ABSA National String Competition 2001, Philip H Moore Music Competition 2005, Rhona Lubner Concerto Competition 2007, UNISA Grade 8 Scholarship Bursary Competition 2008, ATKV MUZIQ Solo Competition 2009, SAMRO Overseas Scholarship Competition 2012 (2nd and special prizes) and the Wakkerstroom Overseas Bursary Competition 2012 (2nd prize). Jacques-Pierre also won prizes in the United States which include the Yale Gordon Competition in 2011 and the Baltimore Music Club Competition in 2014.

Praised for his “*excellent combination of virtuosity and musicality*” and “*lots of clarity, confidence, and wisdom*” (New York Concert Review), pianist **Sahun Hong** brings his colorful style and riveting energy to the solo, chamber, and concerto stage.

On the roster of Young Steinway Artists since 2010, Sam has been featured as a guest soloist with the ORF Vienna, Milwaukee, Indianapolis, Camerata New York, Fort Worth, Richardson, Racine, Waco, Galveston, and Brazos Valley Symphony Orchestras. He has



given performances in prestigious venues such as Lincoln Center's Alice Tully Hall, the Goldener Saal and Brahms-Saal at the Vienna Musikverein, Merkin Hall, Église de Verbier, and the Kennedy Center.

Sam was most recently the winner *ex aequo* of the 2017 Vendome Prize at Verbier, and received Second Prize at the 2017 International Beethoven Competition Vienna. He was a finalist for the 2017 American Pianists Awards.

An avid chamber musician, Sam is the pianist of Trio St. Bernard with violinist Brandon Garbot and cellist Zachary Mowitz. He has participated in festivals such as Ravinia's Steans Music Institute, Chamber Music Encounters at Lincoln Center, and the Taos School of Music. His recent collaborations include performances with Colin Carr, Ara Gregorian, Emanuel Gruber, Hsin-Yun Huang, Michael Kannen, Ani Kavafian, Ida Kavafian, Daniel Phillips, Steven Tenenbom, and the Pacifica Quartet.

At the age of 16, Sam graduated *magna cum laude* from Texas Christian University (TCU) with a Bachelor of Music degree in Piano Performance, studying with John Owings. He is currently a student of Leon Fleisher in the Doctor of Musical Arts program at the Peabody Institute of the Johns Hopkins University.

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