

# Hans Huysen

## CURRICULUM VITAE

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### Date and place of birth

11.2.1964, Pretoria

### Nationality

South African / German

### Present position

adjunct senior lecturer, University of Cape Town; freelance composer, cellist and conductor  
artistic director of the Early Music ensembles *così facciamo* (Munich) and *Cape Consort* (Cape Town)

### Contact details

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### Websites

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[www.cosifacciamo.de](http://www.cosifacciamo.de)  
[www.mucavi.com](http://www.mucavi.com)

## PROFESSIONAL BACKGROUND

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### Education

*South Africa:* Deutsche Schule Pretoria (1970-81)  
University of Stellenbosch Conservatory (1982-85, 2011-13)  
*Austria:* Hochschule für Musik, Mozarteum, Salzburg (1986-90)  
*Germany:* Hochschule für Musik und Theater München (1992-95)

### Academic qualifications

Ph.D in composition, Stellenbosch University, 2015  
Meisterklassendiplom (M.Mus) in composition, Hochschule für München, 1995  
Diploma in composition, music theory and cello (concert diploma), Mozarteum Salzburg, 1988  
BMus (cum laude) majoring in cello and composition, Stellenbosch University, 1985

### Research Rating

South African National Research Foundation rating: C3

### Professional training

#### *cello masterclasses:*

Nikolaus Harnoncourt (Salzburg seminars on historical performance practice 1988-90)  
William Pleeth (Aldeburgh 1990)  
Johannes Goritzky (Riva del Garda 1989), Arto Noras (Vienna 1998), Christophe Coin (Innsbruck 1987)  
Gerhard Mantel (Vaduz 1987)

#### *composition summer courses:*

George Crumb (Salzburg 1992)  
Luciano Berio (Internationale Sommerakademie Salzburg 1991)

**conducting:**

Peter Gülke (Internationale Sommerakademie Salzburg 2012)

Michael Gielen (Mozarteum 1986-88)

**Scholarships, study and research awards, prizes, nominations**

2013 KykNet Fiësta Award nomination as member of the Cape Consort

2012 WOORDtroFEE as member of the Cape Consort for Best Classical Music Woordfees Production

2010 research bursary of the University of Stellenbosch

2010 Helgaard Steyn Composition Prize

since 2008 annual NRF research incentive grant

1999 Ernst von Siemens Foundation Merit Prize for Composition

1994 State-Bursary of the Bavarian Ministry of Culture

1994 SAMRO Special Merit Award

1992 Composition bursary of the Steinbrenner-Foundation, Berlin

1985 Myra Chapman Bursary, ATKV Composition Prize

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**WORK EXPERIENCE, EMPLOYMENT, ARTISTIC ACTIVITIES**

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**Academic position**

adjunct senior lecturer at the South African College of Music at UCT (since 2014)

senior lecturer at the Music Department of the UFS (2005 to 2012)

**Professional appointments**

Guest conductor at the *Niederbayerisches Landestheater*, Passau, Germany (June-Dec. 2014)

Principle cellist of Freiburg based *Musica Poetica* (1998-2000)

Principle cellist of Paul Angerer's *Concilium Musicum Wien* (1991-93)

Principle cellist of the Salzburg based *Austrian Ensemble for Contemporary Music* (ÖENM) (1988)

Cellist in the Natal Philharmonic Orchestra, Durban (1986)

Cello lecturer at the conservatory in Windhoek, Namibia (1984)

**Fellowship**

STIAS fellow, Artist in Residence at STIAS (2009-10)

**Memberships, associations, enterprises**

Member of SAMRO, RISA, NewMusic SA; GEMA, Bayerischer Tonkünstlerverband

Founder member and trustee of the South African Early Music Trust

Founder and owner of the CD-label *mucavi records* ([www.mucavi.com](http://www.mucavi.com))

**Artistic director of musical ensembles**

*Cape Consort* (Cape Town, on-going since 2010)

*così facciamo* (Munich, on-going since 1999)

*Collegium Fons Florum* (Bloemfontein, 2009)

Ensemble Refugium (1996-2003)

**Artistic activities****as cellist:**

since 1991 engagements as Baroque cellist in numerous period instrument ensembles

(*Wiener Akademie*, *Monteverdi Orchestra Munich*, *Concilium Musicum*, *Sol sol la sol*, *Gamerith Consort*, *Musica Poetica Freiburg*, *Ensemble Refugium*, *così facciamo*, *Marini Consort*, *Concerto Grosso*, *Furor Musicus*, *Fons Partita*, *Cape Consort*, etc.)

**as composer:**

since ca.1992 numerous composition commissions, amongst others from SAMRO, SA National Arts Council, Audi and Siemens Culture Foundations, Steierischer Herbst, Fredener Musiktage, Stefan Stiens, *Trio Hemenay*, *Munich Chamber Orchestra*, SA Heinrich Schütz Gesellschaft, MIAGI, Cape Classic, Deutsche Welle, Heleen du Plessis

performances of works by the *Mozarteum Orchestra*, *Münchner Symphoniker*, *Deutsche Kammerphilharmonie Bremen*, *Münchener Kammerorchester*, *Chamber Orchestra of South Africa*, *Dresdener Kreuzchor*, *Sontonga Quartet*, *Trio Hemenay*, *SANYO*, *Ensemble Noir*, *Ensemble Uthingo*, *Odeion Sinfonietta*, *Johannesburg and Cape Town Philharmonic Orchestras*, *Odeion Camerata*

**as conductor:**

performances with the *Deutsche Kammerphilharmonie Bremen*, *Cape Town Philharmonic Orchestra*, *Johannesburg Philharmonic Orchestra*, *SA National Youth Orchestra*, *Odeion Sinfonietta*, *Collegium Fons Florum*, *così facciamo*, *Niederbayerische Philharmonie*.

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## RESEARCH AND SUPERVISION

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**Research interests**

historically informed performance practice, rhetoric and aesthetics of Baroque music,  
theory and performance practice of indigenous African music;  
contemporary music and composition in South Africa;  
systems and complexity theory,  
interdisciplinary inquiries linking music to complexity, history, philosophy, ecology

**Student supervision**

Piet van Rooyen, Honnours (cello) UFS, 2006  
Grant Nthala, Masters (ethnomusicology) UFS, 2010  
David Patrick, Masters (composition), UCT, 2013

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## ARTISTIC AND ACADEMIC OUTPUT

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**1. Performances****Concerts**

ca. 25-30 concerts per year as cellist and conductor, with an emphasis on repertoire from the 17<sup>th</sup> and 20<sup>th</sup> centuries respectively

**2. Compositions**

see separate list of works

**3. Academic outputs****Chapter in book**

Huysen, H. New music for a new humanism. In: de Gruchy, J. ed. 2011. *The Humanist Imperative in South Africa*. Stellenbosch: SUN Media, 2011, pp. 155-166

**Articles in refereed journals**

Huysen, H. *Composing in South Africa. Assessment of a Survey*. forthcoming: SAMUS, 2015

Huysen, H. *The Songs of Madosini. Musical differences in a composite design*.  
Journal of the Musical Arts in Africa. Taylor & Francis, 2014

Huysen, H. *William Selway (Bill) Robson – Tribute to a persevering visionary*.  
Journal of the Musical Arts in Africa. Taylor & Francis, 2013

Huyssen, H. *Music production in the intercultural sphere: challenges and opportunities viewed from a complexity perspective*. Acta Academica Supplementum. African and other cultures: traces and processes of mutual translation. Bloemfontein: SUN Media, 2012, pp. 43-71

### Popular article

Huyssen, H. *Sounding complexity – striking a South African chord*. In: New Voices in Science. Stellenbosch University, Stellenbosch 2014, pp. 4

### Conference papers, presentations, facilitation of colloquia

*Understanding Music from a Complexity Perspective - Hopeful reflections in times of crisis*  
public lecture, University of Stellenbosch, 21.10.16

*Relating Aesthetics of Art to Aesthetics of Nature*  
lecture and concert reflecting on the exhibition: *Flora Old and New*, Irma Stern Museum, UCT, Cape Town, 30.9.2016

*Proposing a Complexity Theory of Music*  
paper presented at the SASRIM conference, Cape Town, 18.7.2015

*Extending the Archive*; public lecture in conjunction with the exhibition: *For Future Generations – Hugh Tracey and the ILAM*, Oliewenhuis, Bloemfontein, 10.5.2012

*Interpreting Baroque Opera as a Contemporary Genre – Report on *così facciamo*'s approach towards staging early dramatic music*; SU conservatory colloquium, 7.5.2012

*Being Human and being a Musician*  
paper presented at the SASRIM conference, Grahamstown, 24.7.2011

*HIPP after Taruskin*; SU conservatory colloquium, 14.2.2011

*Serendipitous Effects of the Early Music Revival*  
lecture for the Stellenbosch Circle, 12.3.2010

*Speaking Music - the Rhetorical Subtext in HIPP*, STIAS colloquium and ensuing concert performance: *Music for a King, a Duke, a Pope - and You*, Stellenbosch, 18.2.2010

*A Synopsis of the Development of Historically Informed Performance Practice*  
lecture at the International Singing Symposium, Potchefstroom, 23.9.-3.10.2009

*The Relevance of Historically Informed Performance Practice in South Africa*;  
STIAS colloquium and ensuing concert performance:  
*The Utrecht Connection: From Mostert via de Vois to Lohmann*, Stellenbosch, 16.9.2009

*Composition as a catalyst for intercultural dialogue – Scrutinizing the Songs of Madosini*  
colloquium presented by STIAS and the Conservatory of Music, 27.7.2009

*A Reflection on the Potentially Significant Role of Traditional Local Folk Music – Africa's Prime Musical Voice in Shaping Contemporary Music Production*  
paper presented at the SASRIM conference, Port Elizabeth, 12./13.8.2008

### Short texts

numerous programme notes and introductory texts for concert programmes and CD booklets

### Review

film review: *El Sistema*. A film by Paul Smaczny and Maria Stodtmeier; EuroArts Music International; *South African Music Teacher*, Issue 145, 2009/10, pg 36

### Ph.D

*Composing (in) Contemporary South Africa: Theoretical and musical responses to cultural difference*. Supervisor: Prof. Stephanus Muller, co-promoters: Prof. Paul Cilliers, Prof. Jannie Hofmeyr. Stellenbosch University, 2015

## **4. Discography**

### **as cellist:**

- Christoph & Sebastian, *Cape Consort* (mucavi records, 2014)  
Matrix of the Madrigal, *Cape Consort* (mucavi records, 2012)  
Abbandonata, *così facciamo* (mucavi records, 2011)  
Concerto Discreto im Arithmeum, *così facciamo* (Deutsche Welle, 2007)  
Remember Dido, *così facciamo* (mucavi records, 2006)  
FYNBOS CALLING, *Ensemble Refugium & Dizu Kuduhorn Band* (mucavi records, 2002)  
Bach Kantate Aktuell, *Monteverdi Orchester München* (1996)

### **as composer:**

- The Songs of Madosini* (mucavi records, forthcoming)  
*Concerto for an African Cellist* Heleen du Plessis, Odeion Camerata  
on: *Cello for Africa* (Ode records, NZ, October 2013)  
*Was mir Madosini erzählt hat* (German version of *The Songs of Madosini*), *così facciamo*  
on: Concerto Discreto im Arithmeum, live concert recording, (Deutsche Welle, 2007)  
*Proteus Variationen* (for Orchestra) SANYO, Conrad van Alphen  
on: Orchestercampus Südafrika des Beethovenfestes Bonn und der Deutschen Welle,  
live concert recording (Deutsche Welle, 2006)  
*Liebeslieder-Quartette* (string quartet) *Brunnenränder-Lieder* (string quartet and soprano), *così facciamo*;  
on: Remember Dido (mucavi records, 2006)  
*Wir sind Verlassene in der Zeit*, Dresdener Kreuzchor, Roderich Kreile  
on: Archiv 6, Das Jahr 2002 (Förderverein Dresdener Kreuzchor, 2003)  
*...no more* (S, A, T, B, 2 trp, 2 trb, percussion, synthesizer) on: Junge Komponisten II  
CD No 29 of the Series: *Hochschule für Musik und Theater München* (Art Voice, 2003)  
*Responsorium* (solo violin), Mari Kimura  
on: Highlights from the the ISCM World Music Days 2002 Hong Kong (ISCM, 2002)  
*Ugubhu* (solo cello), Hans Huyssen  
on: FYNBOS CALLING (mucavi records, 2002)  
*Chamber Concerto for Harp and Strings*, Camerata Freden, Xavier de Maistre, Adrian Adlam  
on: Premiere in Freden (Tacet, Eigenart 10200, 1998)

### **as conductor, director:**

- Christoph & Sebastian*  
works by Johann Christoph and Johann Sebastian Bach performed by the *Cape Consort*  
(mucavi records, Dec. 2014)  
*Concerto for an African Cellist* Heleen du Plessis, Odeion Camerata  
on: *Cello for Africa* (Ode records, NZ, November 2013)  
*Tshikona & Ciacona. Dances from North and South*  
with *Thikundwi kha Sialala* and the *Cape Town Philharmonic Orchestra* (Miagi DVD, 2008)  
([www.youtube.com/watch?v=IcVMSaVPbqg](http://www.youtube.com/watch?v=IcVMSaVPbqg))

## COMPOSITIONS / WORKLIST

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### OPERA

**MASQUE** (2003-5) ca. 100'

African Opera on a libretto by Ilija Trojanow,  
commissioned by the National Arts Council and Pro Helvetia; premiere: Cape Town, 28.10.2005

### ORCHESTRA

**Concerto for an African Cellist** (2012/13) ca. 29'

for solo cello, mbira, marimba and orchestra [1(1).1.1.(1).1 - 1.0.0.0. – timp, perc. (5) - 6.4.4.2.1]  
*commissioned by the SAMRO Foundation; first performance: Bloemfontein, 19.3.13*

**Ciacona & Tshikona** (2007) ca. 20'

**(Dance from North and South)** for Tshikona Ensemble, kuduorns and orchestra [3.2.2.2 - 4.2.2.0. - timp - 10.8.6.6.4]  
*commissioned by the MIAGI Festival 2007; first performance: Johannesburg, 8.5.07*

**Proteus Variations or Proteus' floriferous tempers** (2006) ca. 22'

A musical portayal of selected South African PROTEACEA for orchestra [2.2.2.3 - 4.2.3. - timp, perc (4) - harp –strings]  
*commissioned by Radio Deutsche Welle for the SANYO; first performance: Cape Town, 13.7.06*

**als flögen wir davon...** (2000) ca. 20'

for string orchestra and snare drum  
*commissioned by the Münchener Kammerorchester; first performance: Munich, 8.3.01*

**Concerto for Harp and Strings** (1997) ca.25'

*commissioned by the Fredener Musiktage; first performance: Freden, 24.8.97*

**Audite Africam!** (1997) ca. 25'

'African' suite for string orchestra  
*commissioned by the Audi Culture Trust; first performance: Neuburg, 22.6.97*

**Lassus Fantasy** (1993/94) ca. 11'

2.2.2.2 - 4.3.3.1 - timp, perc (3) - strings  
*first performance: Munich, 18.5.95*

**4 Britting Songs** (1994/95) ca. 8'

songs on poems by Georg Britting for baritone and orchestra [3.3.3.2 - 4.3.3.1 - harp, piano, timp, perc (2) - 0.0.6.4.3]  
*first performance: Munich, 3.3.95*

### CHAMBER MUSIC (instrumental)

**EisTau Trio** (2011) ca. 30'

Incidental music for the novel *EisTau* by Ilija Trojanow for saxophones (S/A/T), violin / viola and cello  
*first performance: Vienna, 6.9.11*

**Kudzumira (in the spirit of mbira...)** (2009) ca. 5'

for cello and harpsichord  
*first performance: Grahamstown, 6.7.09*

**Southern Nocturnal or trusting the moon to sing...** (2003) ca. 10'

for solo guitar  
*commissioned by Stefan Stiens; first performance: Munich, 9.3.03*

**I fistula nomine ricordi** (1999) ca. 7'

for set of recorders and cello  
*first performance: Stellenbosch Festival, 30.9.99*

**The cattle have gone astray** (1999) ca. 10'

for flute, piano and cello, incorporating a historical *Tsonga* herding song  
*commissioned by SAMRO for the Trio Hemanay; first performance: Columbus, Ohio, 18.8.00*

**Amadinda - Prelude and Fugue** (1997) ca. 10'

for two pianos  
*first performance: Würzburg, 2.3.98*

**Responsorium** (1996) ca. 6'

for solo violin and (sampled) African birdcalls  
*first performance: Stuttgart, 23.2.97*

**Ugubhu (rising and falling...and rising)** (1996) ca. 5'

for vc solo  
*cello competition piece commissioned by the SAMRO Foundation; first performance: ?.?.96*

**Lovesong-Quartets** (1995) ca. 12'

3 movements for string quartet on traditional German love songs  
*commissioned by the Cima Quartet; first performance: Puchheim, 8.3.96*

**Variations for bassoon and temple blocks** (1994) ca. 6'

*first performance: Munich, 13.3.94*

**Little Portrait of the World** (1993) ca. 20'

wind quintet (fl, ob, cl, bn, hn) with played-back narration  
*first performance: Schloß Leitheim, 5.7.96*

**Evocation or Escapade (depending on the point of view)** (1992) ca. 9'

violin and piano  
*first performance: Munich, 20.6.95*

**Parable for string quartet** (1992) ca. 12'

*first performance: St. Petersburg, 21.11.92*

**Zeitverlust** (1992) ca. 14'

setting (without words) of a poem by Hans Günter Saul for vc solo  
*first performance: Salzburg, 6.3.95*

## **CHAMBER MUSIC (vocal)**

**Was brauchst du** (2014) ca. 6'

multilingual setting of the poem *was brauchst du* by Friederike Mayröcker for 6 voices *a capella*  
*commissioned by Linde Waber; first performance: Cape Town, 7.2.15*

**GAN meets Ursula** (2006) ca. 15'

chamber version of an additional scene for MASQUE for S, B, clarinet, piano, string trio and indigenous African instruments: mbira, akadinda, kudu horns, percussion  
*commissioned by Cape Classic, 2007; first performance: Stellenbosch, 27.2.07*

**The Songs of Madosini** (2002) ca. 35'

for Madosini (vocals, uhadi, umrhubhe, isitolotolo), clarinet, string quartet and narrator  
*commissioned by the ICMF; first performance: Pretoria, 15.8.02*

**Silence where a song would ring** (2000) ca. 12'

setting of /Xam texts for baritone, violin and percussion  
*commissioned by the Gasteig Kulturverein, Munich; first performance: Munich, 3.5.01*

**A propos du malheur** (1999) ca. 8'

trio on a compilation of texts by Simone Weil for soprano, flute, vc  
*first performance: Vienna, 16.8.99*

**Incantation (to open and close the concert)** (1998) ca. 8'

'musical frame' on a text by Alexander Pope for soprano, harpsichord, lute and cello  
*first performance: Tübingen, 30.1.99*

**Iedere Liedere** (1998) ca. 5'

Afrikaans folk song arrangements for tenor (or soprano) and piano

**Nursery Songs** (1998) ca. 5'

songs on nursery rhymes for soprano, lute and cello  
*first performance: Salzburg, 16.6.98*

**Brunnenränderlieder (1984/95/2003)** ca. 10'

four songs on texts by Trakl, Weinheber and Domin for soprano and string quartet  
*first performance: Stellenbosch, 1984; revised version: Munich, 10.3.95*

**Sommerlieder** (1994) ca. 15'

song cycle on seven poems by Georg Britting for baritone, accordion and cello

**So we'll go no more a-roving** (1994) ca. 4'

setting of a poem by George Byron for S, A (CT), T, B

*first performance: Cambridge, 28.7.94*

**no more...** (1994) ca. 11'

arrangement of *So we'll go no more a-roving* into a musical scene for S, A, T, B; 2 tp, 2 trb; 4 perc, piano, synthesizer

*first performance: Munich, 10.11.94*

**Die Stimmen** (1992) ca. 14'

song cycle on poems from 'Die Stimmen' by Rainer Maria Rilke for baritone and guitar

*first performance: München, 8.2.98*

**Andreas Gryphius Karfreitags-Sonett** (1992) ca. 5'

setting of a sonnet from *Sonn- and Feiertagssonette* (1639) by Andreas Gryphius

for counter tenor, oboe d'amore, viola, preferably Baroque period instruments

*first performance: Salzburg, 19.6.92*

## **CHOIR**

**In die Pamplierbos** (2009) ca. 2'

Boerneef setting for 4-part mixed choir a capella

*first performance: Gambier (Ohio, USA) 5.12.09*

**Wir sind Verlassene in der Zeit** (2001) ca. 10'

motet for S, A, T, B, 5-part mixed choir a capella

*commissioned by the SA Heinrich Schütz Society; first performance: Dresden, Kreuzkirche, 16.3.02*

**'Bonjour', dit le renard. 'Good morning', the little prince replied.** (2001) ca. 8'

dialogue for two mixed choirs a capella

*commissioned by the SAMRO Foundation; first performance: Grahamstown, 1.7.01*

**Unerläßliches Leid** (1997/8) ca. 40'

lent cantata for S, A, T, B, five part mixed choir, Baroque orchestra on period instruments

*commissioned by the Heinrich Schütz Ensemble; first performance: Munich, 8.3.98*

**3 Wunderhorn-Lieder** (1992) ca. 10'

on texts from 'Des Knaben Wunderhorn' for mixed choir a capella with soprano, alto and baritone soloist parts

## **MUSIC FOR CHILDREN**

**Olifant en Konijn** (2005) ca. 7'

for narrator and violin

*commissioned by the Stichting Apeldoorn; first performance: Apeldoorn (NL), 24.8.05*

**Die Suche nach dem verlorenen Tango** (1992) ca. 5'

for school orchestra [fl, 2 cl, bn, Styrian accordion, xyl, bongos, db]

*first performance: Deutschlandsberg, 18.10.92*

**6 Pieces for a Pianist and a Child** (1989/91) ca. 13'

for piano, 3 and 4 hands

*first performance: Munich, 20.6.95*

## **RADIOPLAY**

**EisTau** (2014) 57'

Integrated rendition of text and music from Ilija Trojanow's novel *EisTau* and excerpts from the *EisTau Trio*

for narrator, saxophones (S/A/T), violin / viola and cello

*commissioned by the ORF (Austrian Radio); first broadcast: Vienna, 2.9.14*



## COMPOSITIONS FOR BAROQUE INSTRUMENTS

**Kudzumira (in the spirit of mbira...)** (2009) ca. 5'

for cello and harpsichord

*first performance: Grahamstown, 6.7.09*

**A propos du malheur** (1999) ca. 8'

trio on a compilation of texts by Simone Weil for soprano, flute, vc

*first performance: Vienna, 16.8.99*

**I fistula nomine ricordi** (1999) ca. 7'

for set of recorders and cello

*first performance: Stellenbosch Festival, 30.9.99*

**Nursery Songs** (1998) ca. 5'

songs on nursery rhymes for soprano, lute and cello

*first performance: Salzburg, 16.6.98*

**Incantation (to open and close the concert)** (1998) ca. 8'

'musical frame' on a text by Alexander Pope for soprano, harpsichord, lute and cello

*first performance: Tübingen, 30.1.99*

**Unerläßliches Leid** (1997/8) ca. 40'

lent cantata for S, A, T, B, five part mixed choir, Baroque orchestra on period instruments

*commissioned by the Heinrich Schütz Ensemble; first performance: Munich, 8.3.98*

**Lovesong-Quartets** (1995) ca. 12'

3 movements for string quartet on traditional German love songs

*commissioned by the Cima Quartet; first performance: Puchheim, 8.3.96*

**Andreas Gryphius Karfreitags-Sonett** (1992) ca. 5'

setting of a sonnet from *Sonn- and Feiertagssonette* (1639) by Andreas Gryphius

for counter tenor, oboe d'amore, viola

*first performance: Salzburg, 19.6.92*

**Brunnenränderlieder** (1984/95/2003) ca. 10'

four songs on texts by Trakl, Weinheber and Domin for soprano and string quartet

*first performance: Stellenbosch, 1984; revised version: Munich, 10.3.95*

## ARRANGEMENTS / ADAPTATIONS

**Schumann: Album für die Jugend** (2017)

arrangement of selected easy pieces for cello & piano

**Monteverdi: L'Incoronazione di Poppea** (2016)

arrangement of Venice MS for a staged production by *così facciamo*

*first performance: Schweinfurt, 4.2.16*

**Purcell: Dido & Aeneas** (2013)

arrangement for a staged production by *così facciamo*

*first performance: Schweinfurt, 5.2.13*

**Händel: Ariodante** (2011)

arrangement for a staged production by *così facciamo*

*first performance: Minden, 30.1.11*

**Monteverdi: L'Orfeo** (2008)

arrangement for a staged production by *così facciamo*

*first performance: Schweinfurt, 29.10.08*

**Händel: Acis & Galatea** (2004)

arrangement for a staged production by *così facciamo*

*first performance: Munich, 14.2.04*

## REFERENCES

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Prof. Antoinette Lohmann (Baroque violin)  
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Prof. Reinhard Febel (composition)  
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Stellenbosch, 1.3.17  
Hans Huyssen

