

# Hans Huysen

## CURRICULUM VITAE

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### Date and place of birth

11.2.1964, Pretoria

### Nationality

South African / German

### Professional positions & activities

director of the Gisela Lange Music Centre at the International German School, Cape Town  
adjunct senior lecturer, SACM, University of Cape Town  
artistic director of the Early Music ensembles *così facciamo* (Munich) and *Cape Consort* (Cape Town)  
artistic activity as composer, cellist and conductor

### Contact details

65 Breda Park, 27 Breda Street, Cape Town 8001, South Africa  
cell: +27-72-3809 158  
hhuysen@gmail.com

### Websites

[www.huysen.de](http://www.huysen.de)  
[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

### Additional 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 positions

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 *Musica Poetica*, Freiburg (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 the *Stellenbosch Institute for Advanced Studies, 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, St. Martini (Cape Town), VOX

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, Sinfonia of Hope (Wellington, NZ)*

**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, Sinfonia of Hope (Wellington, NZ)*

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## RESEARCH & 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 and practice-based 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 & ACADEMIC OUTPUT

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### 1. Performances

#### Concerts

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

### 2. Compositions

*see attached list of works (pg. 6-9)*

### 3. Academic outputs

#### Chapter in book

Huyssen, 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

Huyssen, H. *The Songs of Madosini. Musical differences in a composite design*.  
Journal of the Musical Arts in Africa. Routledge, London 2014, Vol 11, Issue 1, pp. 89-97

Huyssen, H. *William Selway (Bill) Robson – Tribute to a persevering visionary*.  
Journal of the Musical Arts in Africa. Routledge, London 2013, Vol 10, Issue 1, pp. 119-121

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, public lectures, colloquia

*Musik und spiritueller Kontext. Möglichkeiten einer systemischen Verflechtung.* Public lecture at the St Martini Bildungsforum, Cape Town, 6.8.19

*Reflections on Music as Emerging Phenomenon.* Integrated lecture & concert performance as part of the University of Utrecht's Comenius Leergang, hosted by the Centre for Complex Systems in Transition (CST), Stellenbosch University, 8.11.18

*The Bachs – A singular lineage of Thuringian composers.* Public lecture in the Irma Stern Museum lecture series 'Speaking of Music', 16.9.17

*Monteverdi and the invention of musical expressivity. Reflections on Monteverdi's legacy on his 450th anniversary.* Public lecture in the Irma Stern Museum lecture series 'Speaking of Music', 9.9.17

*Von Masken, Mythen und Museen – und einer missglückten Flucht. Erfahrungsbericht über den Versuch eine afrikanische Oper zu schaffen.* Presentation as part of the Iwalewahaus lecture series 'Oper bewegt', Bayreuth, 28.6.17

*Understanding Music as a Complexity Phenomenon. Principal considerations regarding a conceptualization of music from a complexity perspective.* Public lecture, Stellenbosch University, 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

*Nikolaus Harnoncourt, 1929-2016.* Lecture presented at the 3rd UCT HIPP Winterschool, Cape Town, 24.6.16

*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.* Stb University, Colloquium at the Conservatory of Music, 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, Stellenbosch University, 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

CD sleeve notes, concert programme notes

## 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 Verlassne 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=lcVMSaVPbqg](http://www.youtube.com/watch?v=lcVMSaVPbqg))

## 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

### CANTATAS

**Mein guten Werk die galten nicht** (2017) ca. 20'

Reformation cantata for S, A, T, B, soloists, mixed choir, brass and strings  
*commissioned by the St. Martini congregation, Cape Town; first performance: Cape Town, 29.10.2017*

**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*

### ORCHESTRAL WORKS

**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*

### ENSEMBLE

**Nonet** (2018) ca. 18'

for Classical period instruments: fl, cl/basset horn, hn, bn, fortepiano, vn, va, vc, db  
*commissioned by così facciamo*  
*first performance: Munich, 9.6.18*

**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 (published by Ries & Erler, Berlin)*

## **ENSEMBLE WITH VOICE**

**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*

**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

**Slaaploos** (2019) ca. 15'

settings of Afrikaans poetry for mixed choir, a capella  
*commissioned by VOX (Cape Town)*  
*first performance: Cape Town, April 2020 (tbc)*

**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*

**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*



## **ARRANGEMENTS / ADAPTATIONS**

**du Plessis: Somerkersfees (2019)**

arrangement for mixed choir a capella  
*first performance: Cape Town, 8.12.19*

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

arrangement of selected pieces for cello & piano  
*first performance: Cape Town, 15.12.17*

**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*

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## **RESPONSES TO MY WORK**

### **Articles in refereed journals**

Viljoen, M. *Hans Huyssen se Little Portrait of the World: Allegorical Wind Quintet with Narration (1993)*. Litnet Akademies. Volume 12, Issue 3, Dec 2015, pp. 51-74

Viljoen, M. *African and European voices: speaking 'in harmony' as contemporary authenticity*. *Journal of the Musical Arts in Africa*. Routledge, London 2008. Vol 5, Issue 1, pp. 19-36

Engelbrecht, L. & Larey, F. *Challenges of score reduction for piano of a South African opera: Hans Huyssen's Masque*, *Journal of the Musical Arts in Africa*, Routledge, London 2008. Vol 5, Issue 1, pp. 37-71

## REFERENCES

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Prof. Stephanus Muller (musicology)  
Africa Open Institute / University of Stellenbosch  
Private Bag X1  
7602 Matieland, Stellenbosch  
South Africa  
Tel: +27-21-808 2352  
smuller@sun.ac.za

Prof. Alfonso Montuori  
California Institute of Integral Studies  
Department of Transformative Inquiry  
1453 Mission Street  
San Francisco, CA 94103  
+1-415-401-0464

Prof. Reinhard Febel (composition)  
Mozarteum University Salzburg  
Mirabellplatz 1  
A-5020 Salzburg  
Austria  
reinhardfebel@aol.com

Prof. Minka Woermann  
Stellenbosch University  
Department of Philosophy  
Private Bag X1  
Matieland 7602  
South Africa  
+27-21-808 2136 / 2418  
minka@sun.ac.za

Prof. Donald Maurice  
Victoria University of Wellington  
Te Kōkī New Zealand School of Music  
Kelburn, Wellington 6011  
New Zealand  
donald.maurice@vuw.ac.nz

Prof. Rebekka Sandmeier (viola da gamba, musicology)  
South African College of Music, UCT  
Private Bag  
7701 Rondebosch, Cape Town  
South Africa  
Tel: +27-21-650 2635  
rebekka.sandmeier@uct.ac.za

Prof. Thaddeus Metz  
University of Johannesburg  
Department of Philosophy  
POB 524  
Auckland Park, Johannesburg 2006  
South Africa  
+27-11-559 2337  
tmetz@uj.ac.za

Prof. Antoinette Lohmann (Baroque violin)  
HKU Utrechts Conservatorium Mariaplaats 28  
NL 3511 LL Utrecht  
Netherlands  
Tel: +31-30-231 4044  
Fax: +31-30-231 4004  
antoinette.lohmann@yahoo.co.uk

Dr. Rika Preiser  
Centre for Complex Systems in Transition (CST)  
19 Jonkershoek Road, Stellenbosch  
South Africa  
+27-21-808 2704  
rika@sun.ac.za

Cape Town, 11.2.20  
Hans Huyssen

