

PROGRAMME

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Wednesday, 5th March, 1980

Gerard Korsten

Violin

Hennie Joubert

Piano

Sonata K296 in C

Mozart

Sonatina no. 1 in D

Schubert

Chanson Polonaise

Wieniaski

Sicilienne

Paradis

Concerto no. 5

Vieuxtemps

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The place is France. The time is the evening of March 31st, 1837. The scene is the beautiful and extravagant drawing room of Princess Belgioso, a cultured and highly discerning patroness of the arts.

The event is one of the many important salon-concerts which dominate the musical scene of nineteenth century Europe, and the artists featured are none other than Franz Liszt, Frederic Chopin and Carl Czerny. The guests have been specially invited - for the sum of forty francs each, then about eight rand - to attend this concert which is being held in aid of the Italian refugees.

The occasion, like most of the salon-concerts of the period, is an artistic and social success. After the performance wine and canapees are served, and the guests who include some of the most distinguished artists, poets and authors of the time, mingle with the performers for some stimulating and animated conversation.

This was the France of the Mesdames de Stael, de Recamier, de Lambert and de Leopinasse whose Paris salons provided the setting for Chopin, Liszt, Thalberg, Czerny, George Sand, Alfred de Musset and many other musicians, writers and artists to become known and appreciated. At the same time Schubert and Mendelssohn were performing in the salons of Germany and Austria. The artistic stimulus which these salons and their patrons provided was incalculable, and most of the musical as well as the literary creation of the period is attributable to their supportive influence.

Now, in Johannesburg, Alan Solomon has established a movement for the promotion and development of talented young musicians - Harmonia Juventia, the harmony of youth. Our best music students will be given the opportunity to perform as soloists or in chamber music ensembles at recitals specially arranged to give them the platform and public exposure so essential for their future careers.

As an extension of the work begun by Betty Pack, now carried forward by the Betty Pack Music Foundation under the direction of Alan Solomon, Harmonia Juventia plans to bring live music to schools and other organisations desiring concert performances by our many gifted young artists.

And as a revival of the salon-concert idea, Mrs. Nicholas Oppenheimer has very graciously offered her home, Little Brenthurst, as a venue for special Harmonia Juventia concerts. The Oppenheimer salon may well become as significant to the Johannesburg music scene as those of Princess Belgioso, Madame de Recamier and Madame de Stael were to the musical life of Paris in the nineteenth century.

GERARD KORSTEN is 19 years old and is the son of the well-known singer Gé Korsten. For nine years he was a pupil of Alan Solomon, and played in the Betty Pack youth orchestra which toured Isreal in 1976. He was also lead of the SABC Junior Orchestra during its South America tour, as well as concert master and assistant conductor of the South African Youth Orchestra which toured Europe in 1978. He has performed as soloist with the National Symphony Orchestra of the SABC, the Johannesburg Symphony Orchestra, the CAPAB Orchestra, and has appeared on television several times.

On the international scene he was a member of the International Orchestra in Aberdeen, Scotland, and the Royal Albert Hall, London, where the South African Youth Orchestra participated in the Aberdeen Festival in 1975. In 1976 he was chosen as sub-leader of the World Youth Orchestra at Interlochen in the United States of America.

For the past eighteen months he has been studying at the Cleveland Institute of Music, and he returns to the United States of America tomorrow to audition for the Curtis Institute of Music, in Philadelphia.

HENNIE JOUBERT was awarded a scholarship by UNISA for overseas study after completing his studies at the University of Stellenbosch. He studied as organist, pianist and accompanist at the Konservatorium für Musik, Zurich. In South Africa he is well known as a soloist and accompanist, and has been Director of Music Examinations for UNISA since 1967. He travels the country extensively every year, presenting courses for music teachers. He is also the editor of the musical journal MUSICUS, published by UNISA.