



The South African Wind Band: A Case Study of the University of Stellenbosch Symphonic Wind Ensemble

by
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degree of Master of Music in the Faculty of Arts and Social Sciences at
Stellenbosch University*

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Declaration

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Abstract

This research reflects on the trajectory of the University of Stellenbosch Symphonic Wind Ensemble since establishment in 1976 until the present (2024). Through the lens of interviews, archival documents and correspondence, the researcher undertook a detailed case study to provide a historical account of the USSWE and its activities, its function in the Department of Music, Stellenbosch University and contribution to the wind band idiom in the Western Cape, and the broader South Africa.

Despite the strong presence of wind bands in South Africa, there remains a significant gap in academic research on this ensemble formation. The study addresses this lack of scholarship by providing an overview of wind band development both globally and in South Africa. It also examines the relationship between local composers, audiences, and the wind band tradition, revealing a general lack of understanding and appreciation for the ensemble's potential as a serious musical medium. The limited representation of South African composers in wind band repertoire, nationally and internationally, and the difficulties faced in fostering public recognition further underscore the need for more comprehensive engagement with this field.

Furthermore, this research maps the current professional, educational, and community wind band environment in South Africa, highlighting the challenges and opportunities facing these ensembles. By situating USSWE's contributions within this broader context, the study seeks to enhance recognition of the wind band as an integral part of South Africa's musical landscape and to encourage greater public and academic engagement on the subject.

Keywords: Concert Band, Conservatorium, Endler Hall, Historical Preservation of Wind Bands, Repertoire, South Africa, South African Compositions, USSWE, Stellenbosch University, Tertiary Music Education, Wind Band, Wind Ensemble.

Opsomming

Hierdie navorsing reflekteer op die trajek van die Universiteit Stellenbosch Simfoniese Blaasensemble (USSWE) sedert die stigting in 1976 tot hede (2024). Met behulp en gebruik van onderhoude, argivale dokumente en korrespondensie, het die navorser 'n gedetailleerde gevallestudie onderneem om 'n historiese verslag te bied van die USSWE en sy aktiwiteite, sy funksie binne die Universiteit Stellenbosch Musiekdepartement, en sy bydrae tot die blaasensemble-idioom in die Wes-Kaap en die breër Suid-Afrika.

Ten spyte van die sterk teenwoordigheid van blaasensembles in Suid-Afrika, bestaan daar steeds 'n beduidende leemte in akademiese navorsing oor hierdie ensemble-vorming. Die studie spreek hierdie gebrek aan deur 'n oorsig te bied van die ontwikkeling van blaasensembles, beide wêreldwyd en in Suid-Afrika. Dit ondersoek ook die verhouding tussen plaaslike komponiste, gehore, en die blaasensemble-tradisie, en onthul 'n algemene gebrek aan begrip en waardering vir die ensemble se potensiaal as 'n ernstige musikale medium. Die beperkte verteenwoordiging van Suid-Afrikaanse komponiste in blaasensemble-repertoire, nasionaal en internasionaal, en die uitdagings wat ondervind word om openbare erkenning te bevorder, beklemtoon verder die behoefte aan meer omvattende betrokkenheid by hierdie veld.

Verder karteer hierdie navorsing die huidige professionele, opvoedkundige en gemeenskapsblaasensemble-omgewing in Suid-Afrika, en beklemtoon die uitdagings en geleenthede waardeur hierdie ensembles gekonfronteer word. Deur die USSWE se bydraes binne hierdie breër konteks te plaas, poog die studie om erkenning van die blaasensemble as 'n integrale deel van Suid-Afrika se musikale landskap te bevorder en om groter openbare en akademiese betrokkenheid oor die onderwerp aan te moedig.

Sleutelwoorde: Konsertblaasorkes, Konservatorium, Endler-saal, Historiese Bewaring van Blaasensembles, Repertoire, Suid-Afrika, Suid-Afrikaanse Komposisies, USSBE, Universiteit Stellenbosch, Tersiêre Musiekopvoeding, Blaasorkes, Blaasensemble.

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All the correspondents: Listed on page xix	For their assistance in this endeavour as without their input this study would not have been possible.

Dedication

This thesis is dedicated to all who have been involved in the development of The South African Wind Band. I thank them for their years of dedication in creating and nurturing the idiom that we love so much.

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Important Abbreviations

Certificates, Diplomas and Degrees	
CP	Certificate Programmes in Music Literacy, Stellenbosch University
BMus	Bachelor of Music
MMus	Master of Music
PhD	Doctor of Philosophy

Ensembles	
CJWE	Cape Junior Wind Ensemble
CPO	Cape Town Philharmonic Orchestra
CPOMA	Cape Town Philharmonic Orchestra Music Academy
CPYO	Cape Town Philharmonic Youth Orchestra
CPYWE	Cape Town Philharmonic Youth Wind Ensemble
CTSO	Cape Town Symphony Orchestra
EWE	Eastman Wind Ensemble
GPO	Gauteng Philharmonic Orchestra
JPO	Johannesburg Philharmonic Orchestra
JYSWB	Johannesburg Youth Symphonic Wind Band
KZNYWB	KwaZulu Natal Youth Wind Band
MNPO	Mzansi National Philharmonic Orchestra
NSO	National Symphony Orchestra
NYWB	National Youth Wind Band
PAGCB	Prince Alfred's Guard Concert Band
SAAB-WC	South African Army Band Western Cape
SACCB	South African Coloured Corps Band
SANB	South African Navy Band
SANYO	South African National Youth Orchestra
SANYWB	South African National Wind Band
SAPSB	South African Police Service Band
SCCT	Symphony Choir of Cape Town
SUJB	Stellenbosch University Jazz Band

SUMO	Stellenbosch University Medical Orchestra
SUWE	Stellenbosch University Woodwind Ensemble
UCTSWE	University of Cape Town Symphonic Wind Ensemble
USBE	University of Stellenbosch Brass Ensemble
USBO	Universiteit van Stellenbosch Blaasorkes
USCB	University of Stellenbosch Concert Band
USSO	University of Stellenbosch Symphony Orchestra
USSWE	University of Stellenbosch Symphonic Wind Ensemble

Institutions	
ABC	American Band College
BSMC	Beau Soleil Music Centre
CUT	Central University of Technology (Bloemfontein)
DOMUS	The Documentation Centre for Music, division of the Stellenbosch University Library
FPMC	Frank Pieterse Music Centre
NMU	Nelson Mandela University
LHMC	Hugo Lambrechts Music Centre
OSM	Odeion School of Music
SAA-SoMM	South African Army – School of Military Music
SACM	South African College of Music
SU	Stellenbosch University
UCT	University of Cape Town
UFS	University of the Free State
UNT	University of North Texas
UOFS	University of the Orange Free State
UP	University of Pretoria
UPE	University of Port Elizabeth
UWC	University of the Western Cape
Wits	University of the Witwatersrand

Locations	
EC	Eastern Cape
KZN	KwaZulu-Natal
PE	Port Elizabeth
SA	South Africa / South African
UK	United Kingdom
USA	United States of America
WC	Western Cape

Organisations	
ABA	American Bandmasters Association
CAPAB	Cape Performing Arts Board
EBBA	European Brass Band Association
IDMAC	The Inter-Departmental Music Advisory Committee of the South African Defence Force and South African Police Services
JYOC	Johannesburg Youth Orchestra Company
SAASBE	South African Association of Bands & Ensembles
SAMBA	South African Concert and Marching Band Association
SAMRO	Southern African Music Rights Organisation
SANDF	South African National Defence Force
SASBA	South African School Band Association
SoSAC	Symposium of South African Composers
VLAMO	Flemish Amateur Music Organisation
WASBE	World Association of Symphonic Bands and Ensembles
WCED	Western Cape Education Department

Terms	
DoM	Department of Music
HoD	Head of Department
HoM	Head of Music
TEI	Tertiary Education Institution

Note:

Footnotes that appear after a full stop refer to the sentence and footnotes that appear after a word, refer to that word specifically.

List of Interviewees and Correspondents

Those whose shared knowledge have been influential in my understanding of both the South African Wind Band and the University of Stellenbosch Symphonic Wind Ensemble.

Feder, Arthur John

Stellenbosch University, Department of Music; ad-hoc Lecturer: Composition, Orchestration and Music Theory; Komponiste van Stellenbosch: Co-founder.

Fryer, Major Melanie

South African National Defence Force; South African Army – School of Military Music: Head of Division.

Ghesquière, Rik

Stellenbosch University - Department of Music; Extraordinary Assoc-Professor: Conducting and Brass Pedagogy (2019-2021).

Brussels Philharmonic Orchestra: 2nd trumpet (retired).

Kierman, Pamela Elizabeth

Stellenbosch University - Department of Music; Senior Lecturer: Brass, Convener: Wind Division, Chamber Music, Orchestral Practice and Service-Learning; Conductor: University of Stellenbosch Symphonic Wind Ensemble (2004-).

Kierman, Sean Algerton

Stellenbosch University - Department of Music; ad-hoc Lecturer: Tuba.

South African National Defence Force - South African Army – School of Military Music; ad-hoc Lecturer: Brass and Conducting.

University of the Western Cape - Centre for the Performing Arts; ad-hoc lecturer: Brass.

University of Cape Town - South African College of Music; (retired) Senior lecturer: Brass and Psychology of Music; Conductor: University of Cape Town Wind Symphony (1987-2009).

University of the Orange Free State - Department of Music¹; Head of Brass; Conductor: University of the Orange Free State Wind Band (1972-1979).

¹ Now University of the Free State – Odeion School of Music

WindWorx Symphonic Wind Ensemble (2005-2019), Prince Alfred's Guard Band [1980-1986], Cape Town Philharmonic Youth Wind Ensemble [2004-2013]: Resident Conductor.

University of Port Elizabeth² - Department of Music; Senior Lecturer: Brass.

Kühn, Reghardt

Stellenbosch University - Department of Music; ad-hoc Lecturer: Trombone and Conducting; Assistant Conductor: University of Stellenbosch Symphonic Wind Ensemble (2014-).

Stellenbosch Youth Orchestra: Artistic Administrator.

Winelands Philharmonic Orchestra: Founder and Resident Conductor.

Lesch, Felicia Sharron Margaret

Stellenbosch University - Department of Music; (retired) Lecturer: Music Theory; Coordinator of the Certificate Programmes in Music Literacy; Former Orchestra Manager; Former Conductor of Stellenbosch University Jazz Band.

Malan, Dr Stephanus Francois (Faan)

Stellenbosch University - Department of Music: Conductor: University of Stellenbosch Symphonic Wind Ensemble (1986-1990).

Cape Town Philharmonic Youth Wind Ensemble: Conductor (2014-2023).

South African National Youth Orchestra: Board member and Manager (2004-2009).

Nell, Prof. Mario

Stellenbosch University - Department of Music: Head of Department (2019-Present).

Roosenschoon, Prof. Hans

Stellenbosch University - Department of Music: (retired) Professor of Composition, Orchestration and Music Theory, Head of Department and Director of the Conservatorium (1998-2006).

South African Broadcasting Corporation – Music Department: Head of Department (1980-1995).

² Now Nelson Mandela University

Schonken, Dr Philip Antoni

Stellenbosch University - Department of Music; ad-hoc Lecturer: Composition, Orchestration and Music Theory; Komponiste van Stellenbosch: Co-founder.

Smit, Andries

Conductor: University of Stellenbosch Symphonic Wind Ensemble (1998-1999).

Voges, Dr Arisa

Hugo Lambrechts Music Centre: Principal; Teacher: Saxophone and clarinet.

University of South Africa – Directorate Music: Former Director.

World Association of Wind Bands and Ensemble South Africa: Former President.

CHAPTER 1: INTRODUCTION AND METHODOLOGY

1.1. Introduction

The purpose of this study is to contribute to the literature on the current day South African (SA) wind band. As a background, a historical overview of wind bands globally is included, as well as details of developments in ensemble formations and repertoire. The discussion on repertoire includes band grading systems for pieces, guidelines for composers, genres of works, orchestration, core literature, globally, and works for band by SA composers.

The SA wind band is mapped according to educational, military, service and community bands, and includes details of SA wind band organisations and festivals. The case study explores the University of Stellenbosch Symphonic Wind Ensemble (USSWE) from establishment to current day, as an example of the SA wind band and its function.

Dan Rager (2017:6) suggests that the definition of a *wind band* varies according to the function and number of players. The term *wind band* refers to ensembles with multiple woodwind, brass or percussion players per part. *Wind ensemble* generally refers to a smaller wind band, where there are fewer or in some instances, one player per part. Both terms are currently used in the South African wind band environment. For the purpose of this research, the wind band idiom includes all ensemble formations comprised of woodwind, brass and percussion instruments, styles and repertoire associated with wind bands, and the underlying ideology and characteristics of the medium.

1.2. Personal Interest and Rationale

During my undergraduate studies at Stellenbosch University (SU), I was a member of USSWE and enrolled for the module, Orchestral Conducting, which allowed me to conduct USSWE multiple times. As assistant conductor and librarian of the University of Stellenbosch Brass Ensemble (USBE) from 2020-2022, I learned the importance of repertoire choice and transcribed several brass band works for this ensemble. In 2023, as resident conductor of the Stellenbosch University Medical Orchestra (SUMO), I faced challenges in selecting repertoire due to a lack of players for standard orchestral instrumentation and had to adapt wind band music for this mixed ensemble, which allowed more members to play. My experience with SUMO and USSWE highlighted the shortage of SA wind band works and made me reflect on the

selection of repertoire that would address ensemble needs, player competencies, participant enjoyment, and audience appeal. These experiences also led me to reflect on why there is limited knowledge about the SA wind band and the lack of compositions by SA composers.

The lack of research on the wind band in SA precipitated my interest in providing a detailed account of the history of the SA wind band, outside of military and service ensembles. Recent international publications, such as Rager's *In Search of the Wind Band* (2017), attempts to provide a global overview of the wind band movement, but omits SA. Newton in *Band Orchestration* (2016:352) includes a discussion on brass bands in Africa but makes no mention of the wind band. There are numerous military and police, educational, and community bands in SA, yet it remains an under-researched field. This study aims to contribute to the literature on wind bands in SA from 1972, when the first tertiary level wind band was established at the University of the Orange Free State (UOFS) until current day.³

It should be noted, however, that despite the researcher's attempt to provide a comprehensive history of the SA wind band and USSWE since the early 1970s, there may be some omissions. Challenges such as the unavailability of potential interviewees, incomplete archives and limited information on the SA wind band in general made it very difficult to ensure a complete historical narrative of this period. Despite these challenges, this study strives to present a thorough and balanced perspective of the SA wind band and USSWE in the period noted.

1.3. Research Objective, Design and Methodology

1.3.1. Research Objectives

The primary objective of this research was to conduct an in-depth case study of USSWE and to explore its conductors, repertoire, function at SU and contribution to the promotion the wind band idiom in SA, specifically in the Western Cape (WC).⁴ The secondary objectives of this research were to map the current landscape of SA wind bands by typology and the important figures who contributed to the development and sustainability of the idiom.

³ Although this study's primary focus is not military bands, the military band is briefly included in the study, due to the important role that it plays in the SA wind band and professional musical environment.

⁴ Due to the geographical location of the ensemble and the size of this study.

1.3.2. Research Design

The research design employed a qualitative instrumental case study which Guest, Namey and Mitchell (2013:14) suggest “examines a phenomenon within its real-life context” and involves “data collected on or about a single, individual, group, or event.” This approach allows for an in-depth understanding of USSWE and its broader impact within the context of the SA wind band movement, serving as an example by which SA wind bands can be analysed (Mills, Durepos & Wiebe, 2010:475). This method is effective in providing insights into the field while still adhering to the size of the study.

1.3.3. Data Collection

Data was collected as follows:

- Semi-structured interviews, where possible, with former and current conductors and affiliates of USSWE, SU composition lecturers and other wind band stakeholders.
- Primary documents including concert programmes, letters, reports, newspaper articles and minutes of meetings in Stellenbosch University Department of Music’s (SU-DoM) archives.
- Secondary sources: journal articles, books and websites.

As there is a paucity of documented information on the SA wind band in general, in comparison to that available on the wind band movement, globally, much of the information had to be sourced by means of interviews. Available documentation is generally incomplete, and interviews were thus crucial to acquire detailed information and contextualisation (Ayton, Tsindos & Berkovic, 2023:110).

Additionally, interviews provided the researcher with insider perspectives and semi-structured interviews were best suited for this purpose, as Ayton, *et al.* (2023:50) suggest, they provide a reliable way to collect data and allow for flexible, open-ended discussions, according to Willig (2013:108). Participants closely affiliated with USSWE (former or current conductors, administrators etc.) and the SA wind band idiom were interviewed. Information on those who have passed away was collected from secondary sources, including letters, reports and meeting minutes, where they were either the author, recipient or present in the meeting or relatives and former colleagues.

In surveying USSWE since establishment in 1976 to current day, it is clear that a great many people had involvement in some or other way with this ensemble. However, whilst the researcher acknowledges the extensive source of potential interviewees, for the purpose of this study, interviews were restricted to conductors, administrators and other personnel who worked closely with the ensemble throughout this period. In addition, several potential participants were either unavailable or non-responsive and therefore did not participate.

Interviewees were contacted via email and interviews were scheduled at their convenience. All interviewees received a consent form which detailed the anticipated approximated duration of the interview, namely, 30 minutes, although it was also noted that should more information be available and the interviewee was willing to continue, the duration could be longer. Many of the interviews lasted between 1 and 2 hours, occasionally with further email correspondence to validate information. Interviews were conducted online, through Microsoft Teams or Zoom, or in person depending on the preference and location of the interviewee.

All interviews were recorded and transcribed. However, due to sensitive information, in some instances, lengthy interviews, and requests by several interviewees for their information to not be accessible, interview transcripts were not included in the addenda of this thesis. Only information relevant to this research was drawn from each interview. Additionally, there were several correspondents who preferred not to be interviewed but provided insight into the validity of data and recollection of events, by providing access to relevant secondary sources and assisting in the collation of information, often providing information that linked already collected information.

1.3.4. Ethical Considerations

Ethical and institutional permission was obtained from SU (Project-ID-#29295). Ethical considerations were observed throughout the research, including obtaining informed consent for interviews. Additionally, attention was given to maintaining accuracy in the historical accounts provided by the various interviewees and information that contravened the low ethical classification of this research, was excluded. The research was conducted with the aim of maintaining objectivity and minimising bias through triangulation of data where possible (Mills, *et al.*, 2010:475) and data was further peer reviewed by the researcher's supervisor for validity.

CHAPTER 2: LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

2.1. Literature Review

2.1.1. Introduction

Wind band literature is a widely diverse field and includes information on the historical development, evolution of performance practice, and diverse repertoire of this ensemble formation both globally and in SA. This literature review provides an overview of current scholarship on these themes, highlighting where it is abundant or lacking. Hofstee's (2006:96) funnel method is applied here, in which literature broadly relevant to the topic is reviewed initially, narrowing down to that which is closely aligned with the research, as follows:

- History and Development of the Wind Band: Global.
- Wind Band Repertoire: Global (excluding SA).
- History of the SA Wind Band.
- Wind Band Repertoire: SA.

The review commences with a broad, international context that covers the historical evolution and repertoire development of wind bands, which sets a foundation to define broader concepts and the development of the wind band, since the SA wind band emerged as a result of international practices. The review narrows down to focus on SA, detailing its historical documentation and then discussing the availability of local repertoire. This sequential approach guides the reader from the broad international history and development of wind bands to a focused discussion on SA wind band history, and ultimately, its repertoire. International sources provide the necessary context to situate SA within the broader development of the wind band.

2.1.2. History and Development of the Wind Band: Global

Rhodes' *A History of the Wind Band* (2007) and Whitwell's *A Concise History of the Wind Band* (2010), provide accounts of wind band history since the medieval period. *In Search of the Wind-Band: An International Expedition* (2017), by Rager, describes the various band formations and provides insight into the wind band movement in several countries throughout the world. Noticeably missing from this source is any detail on wind bands in SA. Harpstead's (2019)

article, *Concert Band 101: An Introduction to Wind Ensembles*, provides a brief historical overview and introduction to the international wind band environment framed by the following four questions: “what is the difference between an orchestra and a concert band?”, “how did concert bands start?”, “so bands are the ones that march, right?” and “are there any especially famous concert bands?”. Although limited in information compared to other texts, this source provides a clear discussion of complex topics.

Martin’s (M.D, 1999) article, *Band Schools of the United States: A Historical Overview*, reports on the development, and exponential growth of the band programme in the United States of America (USA) and the impact on repertoire and instrumentation. The prolific growth of the wind band in the USA had a major influence on the movement, globally, and is important to any study in this sphere.

Time and the Winds (Fennell, 1954) documents Fennell’s establishment of the *Eastman Wind Ensemble*, a pivotal moment in the development of the modern-day wind ensemble. He details the development of the wind band, highlighting important historical milestones, including the contributions of Sousa and Gilmore’s professional ensembles, the history of wind band music in American schools and its professional and community functions. The book also addresses the standardisation of band instrumentation in the USA.

The Sociology of Wind Bands (Dubois, Méon & Pierru, 2013) provides a sociological account of wind bands and its repertoire, including a discussion of highbrow and lowbrow music. In *Composers on Composing for Band* (Camphouse, 2002, 2004, 2007, 2009), 39 renowned composers share insights on composing for wind band, including the relationship between composer, conductor, and band. Several of the co-authors of this series emphasise the historical lack of respect for the wind band by the wider musical community and public. Tse’s article *The Work-Concept and the Wind Band* (2018) provides information on the working concept of the wind band, includes a brief history of the ensemble and an account on the “quest for respect” by many members of the idiom.

The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Conductor (Battisti, 2002) and *Winds of Change II: The New Millennium: A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble* (Battisti, 2012) track

the contributions of various band directors and organisations to the development of the modern wind band and provide recommendations for repertoire.

A review of key wind band organisations and associations highlight their ongoing contribution to the international wind band movement and assists in mapping the current wind band landscape. There are several wind band organisations or associations, globally, which run annual or bi-annual band festivals or symposia. Their websites provide insight into the international wind band movement and include details of repertoire, events, opportunities and journals. Key organisations include but are not limited to: The *National Band Association* (NBA), *World Association for Symphonic Bands and Ensembles* (WASBE), *British Association of Symphonic Bands and Wind Ensembles* (BASBWE), *Wind Band Association* (WBA), *Association of Concert Bands in the USA* (ACB) and *American Bandmasters Association* (ABA).

2.1.3. Wind Band Repertoire: Global (excluding SA)

Factors influencing the selection of repertoire for wind band performance are particularly relevant to this study. Apfelstadt, in *First Things First: Selecting Repertoire* (2000:19-20), emphasises the importance of choosing quality, teachable repertoire that aligns with the standard of the ensemble and is engaging to play. He notes that selecting performance repertoire involves considering the work's quality, its suitability for the ensemble's level, and the context in which it will be rehearsed and performed.

The multi-volume *Teaching Music Through Performance in Band* (1997-present), edited by Miles, includes contributions by many band conductors and pedagogues and provides an extensive resource guide for wind band literature. The 12 current volumes offer theoretical, analytical and practical information for band directors, referencing over 1,400 pieces. These volumes provide comprehensive guidance on repertoire selection, instrumental seating and instrumentation. The *Wind Repertory Project* (2024), an online database of wind literature, with contributions by band directors, conductors, students and wind band enthusiasts worldwide, provides details about literature, programme notes, instrumentation and academic resources.

Orchestration guides assist in the orientation and promotion of the wind band as a compositional medium and provide insight into composing for wind band and the apathy many composers have for the medium. These guides include instrumentation details and information

on related topics but tend to over-emphasise the personal opinions of the authors. It is thus important to undertake a comparative analysis of several guides (Feder 2015, cited in Schonken, 2015:6). Standard orchestration texts tend to focus on the symphony orchestra rather than the wind band. The primary sources for SU's orchestration modules were *Orchestration*, Piston (1969) and *The Study of Orchestration*, Adler (2002), which have limited information on the wind band (Roosenschoon, 2024a). *Orchestration: An Anthology of Writings* (Mathews, 2006:127-132), contains notes from Percy Grainger on wind bands, while *Band Scoring* (Wagner, 1960) and *Arranging for the Concert Band* (Erikson, 1999) are among the more detailed older texts on wind band orchestration.

Several new publications focus specifically on or include a detailed reference to wind band orchestration. and contribute significantly to the understanding of composing and transcribing for this medium and its evolving practices. Miller's *Contemporary Orchestration: A Practical Guide to Instruments, Ensembles, and Musicians* (2014) and Newton's series, *Band Orchestration* (2016;2017;2019) provide detailed information on wind band orchestration. Miller's (2014) guide includes a separate chapter on each instrument family, a subsection on instruments utilised in the Wind Ensemble and Concert Band and devotes a full chapter to *Scoring for Wind Ensemble/Concert Band Tutti* (Miller, 2014:383-395). Other relevant chapters include *Practical Problem Solving* (Miller, 2014:47-56) as well as *Scores, Parts and Notation* (Miller, 2014:13-46). Newton's series (2016; 2017; 2019) is described as the "first modern text dedicated to the craft of orchestrating for the concert band" and includes chapters on bands around the world, although there is no direct mention of SA.

2.1.4. History of the SA Wind Band

Rager's *In Search of the Wind Band: An International Expedition* (2017) and Newton's description of "The Wind Band in Africa" (2016:352) indicate that there is limited or no knowledge of SA wind bands globally. Newton suggests that "In Africa, the concept of the British brass band has taken root in some areas. Many times, these ensembles will not consist of the full instrumentation, but the level of dedication and passion among the players won't be exceeded anywhere on the planet." Rager makes no mention of SA or indeed Africa and Newton's focus is brass band.

As with its international counterparts, the SA wind band movement is strongly linked to the service bands⁵. There is note of a primitive wind band, consisting of indigenous players, in 1497, when Vasco da Gama and his Portuguese crew arrived in Cape St. Blaze (Jooste, 1987a). There is limited literature available on SA wind bands and texts that are available focus on its early roots at the time of the Dutch-East-Indian Company controlled the Cape and the Anglo-Boer war, where the military band was prevalent. Jooste's *Experts and Anecdotes of Cultural-Historical Interest from the History of Wind Music in South Africa (c. 1770 - 1900)* (2005) and his related articles in the *Journal of Band Research* (1987a; 1987b; 1991a; 1991b) provide an historical overview of SA wind music, but do not address the contemporary ensemble. Honey's doctoral thesis, *The History, Organization and Training of Wind Bands* (1972), covers the evolution of wind bands, including American bands, but mentions a SA band very briefly in his acknowledgements. Galloway's *Towards an Equitable System of Musical Evaluation in South African Service Bands* (2006) examines SA service bands and their evaluation syllabi but makes no mention of civilian bands.

De Jongh's *Music and Militarisation During the South African Border War (1966-1989)* (2020) and Gollom's *The History of the Cape Town Orchestra: 1914-1997* (2000) provide historical context on service and military bands. Cousins' article on military music in SA (1981) focuses on the purpose of the wind band in the military, offering insight into the early roots of the SA military band. Mention of Fennell's 1988 visit to SA can be found in Potgieter's master's thesis *Noel Desmond Stockton (born 1930) Arranger, Composer and Pedagogue* (2000). Potgieter also discusses Stockton's opinion on wind band composition and arranging.

Tertiary education institutions (TEI) with wind bands, such as SU, University of Cape Town (UCT), University of the Free State (UFS) and Nelson Mandela University (NMU) offer details of their ensembles' history, mission, and concert programming on their respective websites. Primary and secondary schools with music education programs, music centres affiliated with provincial education departments and community bands often provide information on their websites or social media pages. Several service bands in SA have websites, although few are current.

2.1.5. Wind Band Repertoire: SA

SA works for wind band are limited compared to the large body of repertoire available internationally. Southern African Music Rights Organisation's (SAMRO) records of wind band music is incomplete and online access to works by SA composers is minimal or non-existent. The acquisition of music is thus restricted to direct contact with composers, which can be challenging. The USSWE repository includes several works by SA composers who composed for the band during their tenure at SU and it is likely that other institutions with active wind bands also possess similar collections. Concert programmes from SU, available in the Documentation Centre for Music (DOMUS) collection at the SU Music Library offer limited information on wind band repertoire by SA composers.

2.1.6. Conclusion

Despite an extensive body of literature on the history, development and orchestration of Wind bands globally, there is limited information on the SA Wind band. Existing SA research focuses predominantly on military bands. This paucity of information extends to the documentation of SA wind band compositions, which remain largely unknown except to those who have programmed them. The numerous requests from international band movements for information on SA wind bands emphasises the need for a detailed account of the SA wind band in all its formations.

2.2. Conceptual Framework

2.2.1. Introduction

A clear conceptual framework is essential for establishing an accurate understanding of the wind band idiom, as common misconceptions often arise in discussions on this subject. This section provides clarity on key concepts necessary for this study, including: **Historical , Definition, Typology, Instrumentation and Composition and Repertoire**. By outlining these foundational aspects, the framework ensures that the topics explored in this thesis are approached with a well-defined perspective, allowing for a more precise and informed discussion of wind bands, particularly in the SA context.

2.2.2. Historical Context

A synopsis of the history of wind music and ensembles from early origins to current day will provide insight into the functional and societal role wind bands played through the various centuries. As much of the existing literature on SA wind bands focusses on military bands, this research will map the SA wind band from the establishment of the first tertiary-level wind band in 1972 up to the current day, a period which is somewhat under researched.

2.2.3. Definition

The term 'band' is described by Polk, Page, Weston, Suppan, Camus, et al. (2001) as multifunctional, generally referring to any instrumental ensemble. and could include brass bands, steel bands, pipe bands, and jazz bands (Polk et al., 2001). In this research, "wind band" will refer to all ensemble formations within this idiom, while "wind ensemble" will denote a smaller wind band, typically featuring one player per part. When referring to specific ensembles, their actual names will be italicised for clarity.

Rager (2017:6) defines types of wind bands primarily by function in a comprehensive, but not all-inclusive list included in Table 1.

Table 1: Common Wind Band Names

Common Wind Band Names		
Army Band	Fanfare Orkest	Police Band
Bandstand Band	Fraternal Band	Prison War Camp Band
Bandwagon Band	Garden Spa Band	Railroad Band
Bläserphilharmonic	Hårmonicorkest	Symphonic Wind Ensemble
Christmas Choir	Harmonie Band	Symphonic Wind Orchestra
Church Band	(National) Guard Band	Symphonic Winds
Circus Band	Industry Band	Taptoe/Tattoo Band
Civilian Band	Janissaries (Turkish) Band	Town / Community Band
Community Band	Malay Choirs	Urban & Rural Band
Company Band	Marching Band	Wait Band
Concert Band	Maritime Band	Wind Band
County Fair Band	Military Band	Wind Ensemble
Court Band	Minstrel Troupes	Wind Orchestra
Cowboy Band	Navy Band	Wind Symphony
Ethnic Folk Band	Penitentiary Band	

* Derived from (Rager, 2017:6-7)

2.2.4. Typology

The typology of wind bands in this research will include **professional**⁵, **educational** and **community** bands. Military bands are **professional** bands with ceremonial roles and functions and are also required to march. Civilian marching bands are generally attached to secondary schools, colleges and universities, predominantly in the USA, where they have become highly competitive. Wind bands for which **education** is the core focus includes school and university/college bands, and bands affiliated with organisations such as orchestras, or other independent regional or national bodies (Polk et al., 2001). **Community** bands are predominantly comprised of amateur musicians, who play for their own pleasure. The overlapping and sometimes interchangeable use of these terms can create confusion, but each has its own historical and functional context within the wind band idiom.

⁵ Full-time or part-time, salaried employment.

2.2.5. Instrumentation

Wind band instrumentation is an important concept that needs to be ‘unpacked’ as prior to the early 20th century in the USA, there was no standard instrumentation to guide composers in writing for this medium. There are also differences in band instrumentation in the USA and Europe, which should be noted.

Wind bands became an integral part of the education of wind instruments due to the capacity of the wind band to accommodate many wind players (Stamp, 2002:341), as woodwind parts are often played by two to twenty players per part in very large ensembles (Adler, 2002:774). This provides significantly more placement opportunities for wind instruments than a symphony orchestra, where there is typically one player per part (Del Mar, 1981:187). Orchestral winds usually consist of 17 players: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, and a tuba (Miller, 2014:130, 195). Although orchestras can expand to include auxiliary wind instruments, they still require one player per part.

2.2.5.1. The USA

In 1928 and 1941, the American Bandmasters Associations (ABA) and College Band Directors National Association (CBDNA) were established to standardise wind band instrumentation, improve rehearsal techniques, performance practice and encourage composers to expand the repository of repertoire for the medium (Rager, 2017:52). In 1948 and 1949 the ABA’s International Committee for the Standardization of Instrumental Music (CIMI) proposed a uniform instrumentation for wind bands, which was approved by both organisations and considered to be a major step in the provision of guidelines for prospective wind band composers.

Caines (2012:6-8), to clarify instrumentation and ensemble names, provides five different ensemble formations, namely the *Symphonic Band/Concert Band*, the *Sousa Band*, *Symphonic Winds/Wind Symphony*, *Wind Ensemble* and *Wind Orchestra*. **Symphonic Band/Concert Band** instrumentation is comparable to the Wind Ensemble, except that each part has multiple players. The Symphonic band model is the military band. **The Sousa Band** was essentially a Concert Band, but with few specific features. **Symphonic Winds** or the **Wind Symphony** as it is also known, is the ensemble where name and instrumentation are most closely aligned and is, in effect, a doubled orchestral wind section more suited to chamber style music, rather than

large-scale works. Instruments other than those of the orchestral wind and percussion section, are seldom used, although in more recent times, saxophones have been included. The **Wind Ensemble** is a one-to-a-part ensemble which gives composers the freedom of composing for any instrumentation they choose, since instrumentation is both variable and flexible. The **Wind Orchestra** concept generally doubles the traditional symphony orchestra wind section, which allows for a far more varied and flexible instrumentation, as the terminology used is less prescribed than for other types of ensembles (Caines, 2012:8).

The *University of Illinois Concert Band*, established in 1905, was the first educational concert band at tertiary level and inspired many other institutions to form their own large-scale wind bands (Fennell, 1954:49). Under conductor Albert Austin Harding, in 1938, the ensemble consisted of 124 players (Fennell, 1954:50). Table 2 shows the instrumentation of the concert band at Harding’s Anniversary Concert of 23 March 1938.

Table 2: University of Illinois Concert Band (1938)

University of Illinois Concert Band (1938)		
<i>Woodwinds</i>	<i>Brass</i>	<i>Percussion</i>
10 Flutes (inc. piccolo and Eb Flute)	7 Cornets	1 Harp
4 Oboes	2 Flugelhorns	2 Marimbas
2 English Horns	1 Alto Flugelhorn	2 Kettledrums
1 Baritone Oboe	4 Trumpets	4 Auxiliary Percussionists
1 Heckelphone	10 Horns in F	2 String Bases
1 Tenor Sarrusophone	5 Tenor Trombones	
5 Bassoons	2 Bass Trombones	
1 Contra-bassoon	3 Euphoniums	
24 Bb Clarinets	2 Baritones	
5 Alto Clarinets	1 Eb Tuba	
1 Basset Horn	5 BBb Tubas	
5 Bass Clarinets	1 EEb Tuba	
3 Contrabass Clarinets		
3 Alto Saxophones		
2 Tenor Saxophones		
1 Baritone Saxophone		
1 Bass Saxophone		*124 Players

*Derived from (Fennell, 1954:50)

Fennell felt that for the wind band genre to advance sufficiently to allow composers to feel comfortable in writing for this medium, there was the need for an ensemble for this purpose and in 1952, established the *Eastman Wind Ensemble* (EWE). The EWE was a “one-to-a-part ensemble of winds” (Caines, 2012:87) which could be varied by composers. Fennell (1954:52) suggested that the standard instrumentation of the wind ensemble did not limit the orchestrator but provided a starting point from which a score could be established, allowing for more or fewer instruments depending on the composers' desires for their works.

Table 3: *The Eastman Wind Ensemble*

The Eastman Wind Ensemble (1952)		
<i>Woodwinds</i>	<i>Brass</i>	<i>Others as desired</i>
1 Piccolo	3 B♭ Cornets (Trumpets)	Percussion
2 Flutes	2 B♭ Trumpets	Harp
2 Oboes	4 Horns	Celeste
1 English Horn	3 Trombones	Piano
2 Bassoons	2 Euphoniums	Organ
1 Contrabassoon	1 Eb Tuba	Harpsichord
1 Eb Clarinet	1-2 BB♭ Tuba	Solo String Instruments
8 B♭ Clarinets		Choral Forces
1 Alto Clarinet		
1 Bass Clarinet		
2 Alto Saxophones		
1 Tenor Saxophone		
1 Baritone Saxophone		~45 Players

*Derived from (Fennell, 1954:52)

Contemporary wind ensembles tend to double woodwinds, creating a fuller, more stable sound (Miller, 2014:383). Additionally, auxiliary instruments can be added to the wind ensemble, which is aligned with the standard instrumentation of contemporary wind ensembles as listed in Table 4.

Table 4: The Wind Ensemble

The Wind Ensemble		
<i>Woodwinds</i>	<i>Brass</i>	<i>Percussion</i>
1st Flute	Cornets/Trumpets (3-4 parts)	Timpani
2nd Flute (+ Piccolo)	Horns in F (4 parts)	Percussion (extensive)
1st Oboe	Euphonium/Baritone	
2nd Oboe (+ English horn)	1st Trombone	String Bass (optional)
1st Bassoon	2nd Trombone	Piano (optional)
2nd Bassoon	Bass Trombone	
E♭ Clarinet	Tuba	
1st B♭ Clarinet		
2nd B♭ Clarinet		
3rd B♭ Clarinet		
E♭ Alto Clarinet		
B♭ Bass Clarinet		
E♭ Alto Saxophone		
B♭ Tenor Saxophone		
E♭ Baritone Saxophone		*30-31 Parts

*Derived from (Miller 2014:383-384)

Miller (2014:383-384) describes the difference between a wind ensemble and a wind band as the limitation on players per part. The wind band often has many players on each part, whilst the wind ensemble generally has one or two players per part, a “diminutive” version of the concert band and its larger relatives, where slight variations of the instrumentation can be found (Adler 2002:773-776; Miller, 2014:383). Cues and doubling, both optional and scored, are important in both the wind ensemble and wind band with respect to auxiliary instruments due to the frequent absence of parts in ensembles (Miller, 2014:384), as the availability of instruments can vary considerably. A potential standard sized wind band is listed in Table 5:

Table 5: The Concert Band (Wind Band)

The Concert Band (Wind Band)		
<i>Woodwinds</i>	<i>Brass</i>	<i>Others as desired</i>
Flutes (8-10), 1 or more doubling on Piccolo	Cornets/Trumpets (8-10)	Percussion (6 players): Full complement
Oboes (2), 1 doubling on English Horn	Horns in F (4-8)	Timpani (4-5 timpanos)
Eb Clarinet (1)	Trombones (3-4)	
Bb Clarinets (12-14)	Bass Trombone (1)	String Double Bass (1)
Alto Clarinets (2)	Euphoniums/Baritones (2)	Piano (auxiliary)
Bass Clarinets (2)	Tubas (2-4)	Harp (auxiliary)
Contrabass Clarinet (1)		
Alto Saxophone (2-4)		
Tenor Saxophone (2)		
Baritone Saxophone (1)		~60-75 Players

*Derived from (Miller 2014:385)

Table 6: Percussion – Potential Full Complement

Percussion - Potential Full Complement					
Snare Drum	Finger cymbals	Bell tree	Congas	Whip	Xylophone
Field snare	Tam-tam	Wood Blocks	Claves	Sleigh bells	Marimba
Tom-toms	Triangle	Temple Blocks	Guiro	Timbales	Crotales
Bass drum	Tambourine	Anvil	Maracas	Drumkit	Vibraphone
Hand cymbals	Wind chimes	Brake drums	Shakers	Timpani	Chimes
Suspended cymbals	Mark tree	Bongos	Castanets	Glockenspiel	

*Derived from (Miller 2014:385)

2.2.5.2. Europe

European Harmonie bands have similar instrumentation to American wind bands but include additional parts, as shown in Figure 1. These include E \flat horns, B \flat trombones and euphoniums scored in both treble and bass clefs, and tubas labelled as basses in E \flat and B \flat , also scored in both clefs.

DOMUS		Jan Van der Roost	
		Duration / Dauer / Durée / Tijdsduur:	8'00"
		Grade / Schwierigkeitsgrad / Degré de difficulté / Moelijkheidsgraad:	3
Concert Band		Additional parts for Europe	
Full Score	1	Zusätzliche Stimmen für Europa	
Piccolo	1	Parties supplémentaires pour l'Europe	
Flute 1	2	Extra partijen voor Europa	
Flute 2	2		
Oboe 1	1	E \flat Horn 1	2
Oboe 2	1	E \flat Horn 2	1
English Horn	1	E \flat Horn 3	1
Bassoon 1, 2	2	B \flat Trombone 1 tr	1
E \flat Clarinet	1	B \flat Trombone 1 tr	1
B \flat Clarinet 1	5	B \flat Trombone 2 tr	1
B \flat Clarinet 2	5	B \flat Trombone 2 tr	1
B \flat Clarinet 3	5	B \flat Trombone 3 tr	1
E \flat Alto Clarinet	1	B \flat Trombone 3 tr	1
B \flat Bass Clarinet	1	B \flat Euphonium tr	2
B \flat Soprano Saxophone	1	B \flat Euphonium tr	2
E \flat Alto Saxophone 1	1	E \flat Bass tr	2
E \flat Alto Saxophone 2	1	E \flat Bass tr	2
B \flat Tenor Saxophone	2	B \flat Bass tr	2
E \flat Baritone Saxophone	1	B \flat Bass tr	2
B \flat Trumpet 1	2		
B \flat Trumpet 2	2		
B \flat Trumpet 3	2		
F Horn 1	2		
F Horn 2	1		
F Horn 3	1		
Trombone 1	2		
Trombone 2	2		
Trombone 3	2		
Euphonium	2		
B \flat Euphonium tr	2		
Bass	4		
Double Bass	1		
Mallet Percussion	1		
Timpani	1		
Percussion 1	1		
Percussion 2	1		
Percussion 3	1		

Figure 1: DOMUS Instrumentation (Van der Roost, 2007a:6)

2.2.6. Composition and Repertoire

Barnes (2002:25) notes that the wind band remains less respected than the symphony orchestra and De Meij (2004:53) suggests that an image of “uniformed, fur-hatted, beer-drinking street musicians” is often associated with the wind band. Due to its long-term

functional and service background, the wind band is often viewed as the people's ensemble (Holsinger, 2002:197) and is still considered to be an "outdoor ensemble" (Gillingham, 2002:157), although most current-day performances take place in concert halls, most frequently at universities (Tse, 2018:18).

Many composers still turn a 'cold shoulder' to the wind band (Battisti, 2002:23), despite its extensive instrumentation, tonal colouring and expressiveness making it the most akin to the human voice (Grainger, 1939). Although wind bands frequently perform new works, Kierman (P.E., 2024) believes that one of the largest challenges that wind bands in SA face is that the symphony orchestra is generally favoured above the wind band by the public as they have little comprehension of the constitution, function or purpose of such an ensemble and the extensive repertoire that currently exists.

The technical abilities of modern-day wind players are constantly advancing, allowing for compositions and performance with greater technical virtuosity and greater accuracy. Modern compositions for wind band have stretched the abilities of wind players as well as its capability of the ensemble, making it a valuable tool for experimental and developmental composition (Holsinger, 2002:197).

Husa suggests that wind band composers find tertiary-level ensembles highly receptive to contemporary music and enjoy the challenges they present (Husa, 2002:224). As wind band leaders and players are receptive to new works by composers, their rehearsals and performances offer young composers a safe space to develop their skills (Ticheli, 2002:375). Most players are willing to perform new repertoire that is well written and rewarding to play (Grantham, 2004:109).

2.2.7. Conclusion

This conceptual framework aims to establish a clear understanding of the various elements that constitute the wind band idiom. This will provide the reader with greater insight and clarity which will allow them to engage meaningfully with the subsequent discussions of the wind band's significance within the broader musical landscape in SA.

CHAPTER 3: HISTORY OF WIND BANDS

3.1. Introduction

The term “band” as noted previously, is a generic term which refers to any musical formation from a small group of musicians to a large one which includes brass, woodwind, percussion and more (Polk et al., 2001). Since the core focus of this research is the USSWE, this historical overview provides a synopsis, rather than an in-depth account, of the history and development of the modern American and European concert band. It should be noted that due to the historical relationship of brass bands with wind bands in Europe, and a general lack of understanding of the instrumental composition of the two, particularly in SA, a brief discussion of this ensemble formation is included in this chapter. It is hoped that the inclusion of this synopsis on brass bands will provide greater insight and clarity on the difference between this ensemble type and the wind band.

3.2. Early Concepts

3.2.1. Middle Ages (pre-Medieval)

There is evidence of trumpets, horns and drums being used in ancient times in Egypt, China, Greece and Rome, where they were primarily used by the military at the time for signalling, rather than for musical purposes (Honey, 1972:2). If a melody was required “on the march”, bagpipe or flute players were played. Musicians were thus hired when needed by different companies with cavalry using trumpet, horn and drums whilst foot soldiers generally required fife and bagpipe (Honey, 1972:2-3).

3.2.2. Medieval (1150-1400)

The term “band” referred to any group of musicians playing together up until the 17th century and there was little differentiation between “band” and “orchestra” at the time. The first European bands were small mixed ensembles in the 13th century, comprised of shawms⁶, natural trumpets and drums (Rager, 2017:9; Polk et al., 2001). Watchmen⁷ at gates of towns and castles would signal the arrival of people on a horn⁸, but were not musicians (Rastall, 2001).

⁶ The predecessor of the oboe.

⁷ A guard on duty.

⁸ Presumably an animal horn.

3.2.3. 15th Century (1400s)

In the early 1400s, trumpets and drums had split from the earlier mixed groups into separate ceremonial ensembles. The wind band of this period consisted mostly of one or two shawms, a bombard⁹ and a sackbut (Polk et al., 2001). This ensemble became more popular in the late 15th century due to the inclusion of the sackbut¹⁰, the first brass slide instrument, constructed by Hans Neuschel in Nürnberg, Germany. The sackbut became popular in Royal Court Bands and Pope Leo X (1475 – 1521) had several silver ones made for use in Rome. The sackbut became the standard instrument of the wind band of this period which increased the popularity of the ensemble, making it a favourite choice for dances and festivals (Rager, 2017:9).

Many cities combined the function of watchmen with musical duties in wind bands, signalling from various regional towers in England, known as *Waits* or *Wachters*. *Stadtpeifers*¹¹ were the German equivalent, as were the *Civic Pipers* of Italy and other countries (Rastall, 2001). The signalling tradition ceased in the late 1400s, but bands continued performing from church and city towers (Polk et al., 2001). Players in these bands, however, continued to be referred to as *Waits* (Rastall, 2001). By the end of the 1400s the wind band was a favoured ensemble in Europe, with major courts and cities funding their own ensembles (Polk et al., 2001).

3.2.4. 16th Century (1500s)

Throughout the 16th century, stringed instruments improved and replaced most wind groups. This was the early beginnings of the current-day symphony orchestra. Wind instruments, however, remained important to music making as the string instruments were not suitable for outdoor use. Wind instruments could be used outdoors, were loud and could be heard at great distance, leading to mixed wind groups, from the Medieval period, developing into military bands. These bands were then used for parades, in battle, or to provide direction when military field calls were needed (Rager, 2017:11). By the late 1500s, the artistic position of winds bands began to decline (Polk et al., 2001).

⁹ A lower pitched version of the shawm.

¹⁰ The predecessor of the trombone.

¹¹ Also known as “town pipers”

3.2.5. 17th Century (1600s)

In the 17th century, wind bands typically consisted of six to ten musicians (Rager, 2017:5). Early ensembles were categorized into loud and quiet ensembles, with louder instruments used outside and quieter ones indoors (Newton, 2016:9). Orchestration was of little concern, as parts were written for the musicians who were available with no instrument specified.

3.2.6. 18th Century (1700s)

During the 18th century, European military bands and orchestras adopted elements of ‘Turkish’ or ‘janissary’ music, influenced by the Ottoman mehter bands (Rhodes, 2007). These Turkish ensembles included instruments such as trumpets (boru), cymbals (zil), cylindrical drums (davul), large kettledrums (kös), shawms (zurna), and small kettledrums (nakkare) (Polk et al., 2001; Rhodes, 2007). The introduction of these instruments began after the Ottoman Sultan gifted a band to Augustus II of Poland. European military bands gradually incorporated Turkish-style instruments, starting with large bass drums, and later adding cymbals and triangles. By the 1780s, ‘Turkish bands’ in Europe combined traditional European instruments with added percussion and a piccolo (Polk et al., 2001).

Händel’s *Music for the Royal Fireworks* (1749) is considered to be the first composition for the early wind band, scored solely for winds and percussion with an instrumentation of 24 oboes, 12 bassoons, contrabassoon, 9 trumpets, 9 horns, 3 pairs of timpani, and a snare drum (Newton, 2016:9). The roots of the modern wind band lie in the amalgamation of the symphony orchestra’s wind section and military brass bands¹², the latter which were used for marching and intimidating enemies (Harpstead, 2019). The growing popularity of wind bands in the military influenced composers such as Mozart, Haydn, Beethoven, Berlioz, Gounod, and Strauss to write for this medium (Newton, 2016:10; Whitwell in Battisti, 2002:3).

Mozart’s *Gran Partita*, composed in 1781, was one of the first inclusions of the clarinet in a wind ensemble, with an instrumentation of 2 oboes, 2 clarinets, 2 basset horns, 2 bassoons, 4 horns and bass (Newton, 2016:10). Reicha is accredited for the first standardised wind ensemble of the time with flute, oboe, clarinet, bassoon and horn. The music of Mozart and Reicha, of this time, are considered to be Harmoniemusiek (Newton, 2016:11).

¹² Based on the Ottoman Military Bands (Rhodes, 2007).

3.3. Development of the Modern Wind Band

3.3.1. 19th Century (1800s)

Bands in the USA in the early 19th century were similar to those found in Europe, influenced by Harmoniemusik and European military practice, especially as European musicians immigrated to America. By 1835, brass bands began to displace other forms of wind bands in the USA and during the Civil War with bands representing hundreds of regiments (Rhodes, 2007).

As military bands evolved and incorporated woodwind instruments, they were utilised for ceremonial purposes, regularly performing sit-down concerts for public audiences (Harpstead, 2019), providing music primarily for local and national civic ceremonies and social occasions (Battisti, 2002:3-4). This shift necessitated a change in repertoire, leading composers to create stand-alone works for the wind band. Consequently, the wind band emerged as a versatile, multifunctional ensemble (Battisti, 2002:3). Adolphe Sax's invention of keyed wind instruments, such as the saxophone, and improved versions of the clarinet and bassoon, significantly impacted the modern wind band's instrumentation. His innovations were quickly adopted by French bands, including the *Garde Républicaine* in Paris (Newton, 2016:13).

The United States Marine Band, established in 1798, was the first organised wind band in the USA (Fennell, 1954:37), continuing to function without interruption to the current day. Military bands have long played a pivotal role in the development of wind bands, from early times to the present. In the USA, their commissions and performances have significantly contributed to the development of repertoire and increased awareness of the wind band idiom (Stamp, 2002:340-341).

3.3.2. Gilmore and Sousa (1873-1931)

American pioneers Patrick S. Gilmore and John Philip Sousa revised the function of the wind band with the focus on entertainment through purposeful programming, thereby gaining a reputation for providing engaging public entertainment. This allowed the band to be more accessible to the wider popular in contrast to American symphony orchestras which continued to serve a 'sophisticated', upper-class audience and adhere to more colonial traditions (Fennell, 1954:44).

In 1873, Gilmore took over the 22nd Regiment Band of New York, transforming it into an internationally renowned ensemble (Fennell, 1954:37-38). Featuring renowned soloists such as cornetists Matthew Arbuckle and Jules Levy, and trombonist Frederick Innes, the band became known for its innovative instrumentation and diverse colour possibilities (Rhodes, 2007). Despite competition and economic challenges, Gilmore's Band toured extensively across the USA, Canada, and Europe, introducing American audiences to classical European music (Fennell, 1954:38; Rhodes, 2007). After Gilmore's death in 1892, efforts by successors like David Wallis Reeves and Victor Herbert to sustain the band were short-lived (Rhodes, 2007).

In 1892, Sousa formed his own professional band, following his resignation from the Marine Band and a lucrative offer from David Blakely, a former tour manager for Gilmore, to form and direct a professional band (Rhodes, 2007). The band had its debut just two days after Gilmore's death, allowing Sousa to swiftly fill the void left by Gilmore's ensemble as many former members of the Gilmore Band joined him. The Sousa Band grew into one of the foremost bands in the world, renowned for its precision and artistry. Sousa's rigorous rehearsal methods and emphasis on uniformity among musicians led to a highly polished sound, comparable to the symphony orchestra (Rhodes, 2007). Soloists were an important part of the concert repertoire with celebrated performers featured including Arthur Pryor (trombone), Herbert L. Clarke, Frank Simon and Bohumir Kryl (cornet), and J. J. Perfetto and Simone Mantia (euphonium) (Fennell, 1954:38; Rhodes, 2007; Rhodes, 2007). Sousa's band was highly active in the USA, and they undertook four European tours between 1900 and 1905, followed by a world tour in 1910-1911. The band ceased its activities during World War I but resumed touring after the war. However, the onset of the Great Depression and Sousa's declining health led to the band's eventual dissolution in 1931 (Rhodes, 2007).

3.3.3. Holst, Vaughan Williams and Grainger

The evolution of wind band music in the UK was shaped by key composers who sought to elevate the medium from its military roots into a respected concert form. These composers not only contributed to the traditional repertoire but also explored innovative orchestration techniques that expanded the wind band's capabilities and expressiveness. Among the most influential figures are Gustav Holst, Ralph Vaughan Williams, and Percy Grainger (Rhodes, 2007).

Holst further advanced the medium in the UK, striving to transform it from its military origins into a respected performance ensemble. His *First Suite in E-flat for Military Band*, *Second Suite in F for Military Band*, and *Hammersmith*, are fundamental to the wind band's core standard repertoire. Holst emphasised the importance of artistic expression, advocating for a distinct identity separate from military association. Holst's original instrumentation has, however, been altered in modern editions, expanding upon his initial, precise orchestration (Newton, 2016:14; Rhodes, 2007).

Vaughan Williams included folk elements which provided a nationalistic flavour to his works. Compositions such as *English Folk Song Suite* and *Toccata Marziale*, blend traditional melodies with innovative orchestration, showcasing the Wind band's potential to convey complex emotional landscapes. Vaughan Williams aimed to elevate the Wind band's status in the concert hall, recognising its ability to express cultural narratives while maintaining a connection to English musical heritage (Rhodes, 2007).

Grainger's contributions reflect a modern approach to orchestration, introducing a wider range of instruments and complex textures that explore the Wind band's colouristic timbral palette and his works often include vocal parts. Known for his use of English folk melodies and rhythms, Grainger expanded the Wind band's repertoire. This integration of various elements showcases Grainger's distinctive style and illustrates the Wind band's capacity to engage with broader musical themes (Newton, 2016:15-16; Rhodes, 2007).

3.3.4. American School Band Movement

The American school band movement of the 1920s firmly established wind bands as an integral part of music education in the USA, leading to one of the world's most extensive band programmes (Martin, M.D., 1999:41). Wind bands became a staple of American education, ensuring widespread accessibility and reinforcing their role as ensembles "of and for the people" (Harpstead, 2019). Their ability to exist in multiple spaces, including schools, recreational areas, public parks and sporting events, allowed them to become deeply embedded in everyday life. As a result, school bands became a source of pride in many communities, contributing to the proliferation of community ensembles, a tradition that continues today (Harpstead, 2019; Jager, 2004:158). Unlike the symphony orchestra, which remained largely confined to concert halls and which catered to an "upper-class" audience, wind bands thrived

in public and communal settings, further cementing their identity as the people's ensemble (Harpstead, 2019).

3.3.5. Fennell and the *Eastman Wind Ensemble*

Fennell attempted to standardise the instrumentation of the wind ensemble (Harpstead, 2019; Tse, 2018:20) and in 1952, established the first symphonic wind ensemble at the Eastman School of Music in Rochester, New York. This ensemble streamlined sections ensuring a controlled sound to serve as a platform for advanced repertoire (Harpstead, 2019). Fennell encouraged composers to treat his ensemble as a compositional skeleton for their compositions, allowing for them to further add or subtract instruments (Tse, 2018:20).

3.4. The Current Day Wind Band

3.4.1. Overview

Current wind band participation is in three domains, namely, educational, community or professional. Most bands reside in the educational sector, with professional ones generally affiliated with the military or police services (De Meij, 2004:53). There are, however, a limited number of professional civilian bands including the *Dallas Winds*, USA (DW, 2024) and the *Tokyo Kosei Wind Orchestra*, Japan (TKWO, 2024).

The *National Band Association* (NBA) in the USA and the *World Association for Symphonic Bands and Ensembles* (WASBE) are two large organisations focussed on the promotion of the wind band idiom. The NBA, founded in 1960, is the world's largest professional organisation dedicated to bands. Membership includes professionals and students from every "facet of the band world". The NBA's primary aims are enhancing musical and educational value of bands while striving for high-calibre performance and literature (NBA, 2024). WASBE, an international organisation founded in 1981 for wind band conductors, composers, publishers, and enthusiasts has over 1,000 members from more than 50 countries and has hosted biennial conferences globally since establishment (WASBE, 2024).

3.4.2. United States of America

In 19th-century America, brass bands played a significant role in musical and community environments. However, as concert and marching bands grew in popularity, they superseded the prominence once held by brass bands. American wind bands also emerged from military

brass bands, mostly due to the early influence of Gilmore (Polk et al., 2001). This shift led to brass bands becoming less central to American music culture (NABBA, 1988).

The first American wind band to function outside of the military or educational system was the Allentown Band of Pennsylvania (Fennell, 1954:37). In the USA, with its extensive band programme, the school band is a source of pride in many communities and there is a proliferation of community ensembles, which continue to form (Jager, 2004:158). Wind bands are a common sight at American high schools and universities and “band” is sometimes offered as a subject at school level. The “marching band” is also an important part of band culture in the USA and are integral to sport culture, performing during intervals of sport games at their respective institutions.

Annual conferences such as The Midwest Clinic (MWC) are a cornerstone of American wind band culture. Since establishment in Chicago in 1948, the MWC (2024) has aimed to be a global hub for wind band and orchestra enthusiasts, promoting networking within the idiom. The MWC offers various activities for attendees and provides lectures, performances and panel discussions on subjects ranging from instrument tuning to the latest music performance and education innovations. The important “Reading Sessions” feature performances of new repertoire composed over the past year, providing an opportunity for attendees to assess the availability, difficulty and types of new works. “Rehearsal Labs” allow attendees to observe and learn effective teaching practices, engaging with global techniques and strategies to enhance their own performances. Additionally, the clinic presents performances by professional musicians, adult ensembles, high school, tertiary and post-graduate wind bands, orchestras and jazz bands who must submit an audition recording for selection at this event (MWC, 2024).

3.4.3. Europe

3.4.3.1. HAFABRA

Wind bands in Europe are generally comprised of Harmonie Bands¹³, Fanfares and Brass Bands, collectively known as HAFABRA which are either affiliated to the military or reside in amateur communities. HAFABRA refers to HA (Harmonie), FA (Fanfare) and BRA (Brass), which are generally amateur ensembles with their own traditions. Conductors receive specialised tertiary

¹³ Otherwise known as the Concert Band and is the most similar to those found in the USA.

training for conducting these ensembles (Ghesquière, 2024). In 1964, Belgian composer Jos Moerenhout initiated the formation of a small European committee comprised of wind music experts from Belgium, the Netherlands, France, and Switzerland with the aim of standardising the instrumentation of European bands, and the long-term goal of extending this to bands worldwide (Lijnschooten, 1967:19).

Harmonie Bands are comprised of woodwind, brass and percussion instruments (Lijnschooten, 1967:19) and are more woodwind-heavy than the American wind band model with which SA bands are aligned. This contributes to a more symphonic, orchestral sound with clarinets making up the largest section, with up to 10 players per part at times. A Fanfare is a wind ensemble most found in Europe comprised of brass, saxophones and percussion instruments and often considered to be a closer relative to the brass rather than the wind band (Lijnschooten, 1967:19). Brass Bands, comprised of only brass and percussion, although often associated with European wind bands, have their own unique idiom and traditions¹⁴.

The European Championship for Wind Orchestras (ECFWO¹⁵), established in 2014, is an international organisation that arranges competitions for European wind bands. The organisation organises annual championships to encourage high calibre performance for wind orchestras, promote international connections and develop new repertoire. The association, with headquarters in Gent, Belgium, comprises member organisations from various European countries (ECFWO, 2024).

3.4.3.2. Brass Bands

Brass bands are prominent in the UK and Europe, traditionally comprised of only brass and percussion. The brass band movement was arguably the first mass engagement of the working-class in instrumental music (Herbert, 2000:10). British colonialism in the early 1900s helped spread British popular culture, including community brass banding, which led to the establishment of bands in many British settlements worldwide (Bythell, 2000:217-218). The

¹⁴ This study provides a brief overview of brass band traditions to clarify the distinctions between brass bands and wind bands, which are terms often mistakenly used interchangeably.

¹⁵ Note: the standard abbreviation for this organisation is ECWO, however, in this study this abbreviation is used for the Eastern Cape Wind Orchestra, therefore an F has been added to differentiate.

Salvation Army (TSA) contributed to this spread through its international missions culture (Herbert, 2000:216).

Brass bands remain popular due to their deep community ties, offering social connections, music education and a shared cultural heritage and spirit of friendly rivalry between bands (Harper, 2024). They have a strong tradition of competitions ranging from local to continental, such as the European Brass Band Championships (EBBA, 2024; Herbert, 2000:6-8). TSA uses brass bands as the primary musical vehicle for indoor and outdoor worship. It has a global network, a major publishing house¹⁶ of brass band, choral and solo music and owns *World of Brass*, a leading brass label and distributor of brass instruments and accessories (WOB, 2024). TSA bands align closely with traditional brass band instrumentation but are not restricted by competition regulations (Myers, 2000:182).

British brass band instrumentation has remained consistent since the late 19th century (Myers, 2000:182). All band parts are in Bb or Eb (treble clef, transposing) except for the bass trombone, which is written in bass clef, concert pitch. Cornets are used rather than trumpets and alto horns instead of French horns. Despite suggestions to incorporate other instruments like saxophones and trumpets, the substantial existing repertoire has prevented this change (Myers, 2000:182-183). As TSA bands do not have a standard instrumentation, due to the availability of players, Frederick Hawkes drew up guidelines shown in Table 7 and Table 8 (Herbert, 2000:210-212).

Table 7: Hawkes' Composition of Brass Bands from 10 to 20 Instruments, without percussion, 1940s (Herbert, 2000:211)

Soprano Eb	—	—	—	—	—	—	—	—	—	1	1
1st cornet Bb	3	3	3	3	3	3	3	4	4	4	4
2nd cornet Bb	1	1	2	2	2	2	2	2	2	2	2
1st horn Eb	1	1	1	1	1	1	1	1	2	2	2
2nd horn Eb	1	1	1	1	1	1	1	1	1	1	2
1st baritone Bb	1	1	1	1	1	1	1	1	1	1	1
2nd baritone Bb	1	1	1	1	1	1	1	1	1	1	1
1st trombone Bb	—	—	—	1	1	1	1	1	1	1	1
2nd trombone Bb	—	—	—	—	1	1	1	1	1	1	1
Bass trombone G	—	—	—	—	—	1	1	1	1	1	1
Solo euphonium Bb	1	1	1	1	1	1	1	1	1	1	1
Bombardon Eb	1	2	2	2	2	2	2	2	2	2	2
Medium bass Bb	—	—	—	—	—	—	1	1	1	1	1
TOTAL NUMBER	10	11	12	13	14	15	16	17	18	19	20

¹⁶ Salvationist Publishing and Supplies Limited.

Table 8: Hawkes' Composition of Brass Bands from 21 to 36 Instruments, without percussion, 1940s (Herbert, 2000:212)

Soprano E \flat	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Solo cornet B \flat	3	3	3	3	3	3	4	4	4	4	4	4	4	4	4	4
1st cornet B \flat	2	3	3	3	3	3	3	3	3	3	3	3	3	3	4	4
2nd cornet B \flat	2	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3
Flugel horn B \flat	1	1	1	1	1	1	1	1	1	2	2	2	2	2	2	2
Solo horn E \flat	1	1	1	1	2	2	2	2	2	2	2	2	2	2	2	2
1st horn E \flat	1	1	1	1	1	1	1	2	2	2	2	2	2	2	2	2
2nd horn E \flat	1	1	1	1	1	1	1	1	2	2	2	2	2	2	2	2
1st baritone B \flat	1	1	1	1	1	2	2	2	2	2	2	2	2	2	2	2
2nd baritone B \flat	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1st trombone B \flat	1	1	1	1	1	1	1	1	1	1	1	1	2	2	2	2
2nd trombone B \flat	1	1	1	1	1	1	1	1	1	1	1	1	1	2	2	2
Bass trombone G	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Solo euphonium B \flat	1	1	2	2	2	2	2	2	2	2	2	2	2	2	2	2
Bombardon E \flat	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	4
Monstre bass B \flat	1	1	1	2	2	2	2	2	2	2	2	2	2	2	2	2
TOTAL NUMBER	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36

Holman (2019) provides an extensive record of over 9500 brass bands from 46 countries around the world. The in-depth research undertaken in this study has not revealed a similar listing for the wind band globally.

3.5. Conclusion

This chapter provides a concise history of wind bands, highlighting their evolution from the early military and ceremonial groups to modern concert ensembles. The concept of the wind band has its roots in ancient times, where brass and woodwind instruments were used primarily for signalling in military contexts. During the Middle Ages, the term “band” referred to various instrumental combinations, with distinct developments occurring across Europe. In the 18th century, the wind band’s role expanded, with compositions like Handel’s *Music for the Royal Fireworks* laying the groundwork for the ensemble’s transition from functional to concert music. Throughout the 19th and early 20th centuries, key figures such as Gilmore and Sousa redefined the wind band in America, transforming it into an accessible and popular entertainment medium. Concurrently, in the UK, composers such as Holst and Vaughan Williams contributed to the repertoire and in the mid-20th century, Fennell’s formation of the *Eastman Wind Ensemble* introduced a standardised wind ensemble model, encouraging original compositions.

Today, wind bands occupy diverse roles in military, educational, and professional sectors worldwide. This historical overview emphasises the adaptability and significance of wind bands as both functional and artistic ensembles across different cultures and eras.

CHAPTER 4: BAND GRADING AND REPERTOIRE

4.1. Introduction

This chapter explores wind band repertoire and the systems governing selection and classification. Repertoire plays a crucial role in shaping the identity and development of wind bands, influencing their artistic direction, educational value, and cultural significance. Understanding it is key to examining SA wind bands and USSWE. The discussion covers grading systems, selection guidelines, historical trends globally and in SA, and challenges faced by composers.

4.2. Band Grading Systems and Guidelines

4.2.1. Grading Systems

Wind band repertoire is categorised using various grading systems, though no industry-wide standard exists, often making selection challenging (Marlatt, 2015). However, even though different publishing companies have their own in-house grading systems, there are general guidelines common to all. There are many publishing houses, of which some are primarily focused on the distribution of independent composers, such as *J.W. Pepper*, who serve as a collection house for music. In recent times, the development of technology and media has led to an increase of self-publishing by composers.

4.2.2. Grading Guidelines

Although several grading systems will be discussed, Marlett (2015:44) provides general guidelines which are considered in assessing repertoire level, from 0.5 (easy) to 6 (most advanced), namely:

- Range: expands as level increases.
 - Technical demands: technical demands increase with each level.
 - Woodwinds: greater technical demands than brass.
 - First chair in section: more technically demanding than second and third.
- Percussion: generally, more complex rhythms at lower grade levels than the rest of the ensemble.
- Doubled Parts: limited use of independent lines in lower levels.
- Time signature, key signatures and key changes: limited in lower grades.
- Rhythms and musical concepts: more complex, only introduced in higher grades.

- Instrumentation: expands as grade level increases (e.g. one trombone part in Grade 1.5, but three in Grade 3).
- Cued parts: included at lower levels to “cover” exposed lines (e.g. horn cues on saxophone).
- Piece duration: this increases with the level.
- Specialised instruments: introduced at higher levels (e.g. cor anglais, piccolo, bass trombone).

Table 9 Band Grading – General Parameters – Grades 0.5-2

Grade	Key Elements	Typical Instrumentation		
0.5	<p><i>Less than one year of playing experience.</i></p> <p>Duration: 1-3 minutes.</p> <p>Keys: Bb, Eb</p> <p>Time signatures: 2/4, 3/4, 4/4</p> <p>Rhythms: basic, played in large groups (e.g. all brass play same rhythms together).</p> <p>Range: limited.</p>	<p>Flute, Oboe, Bassoon, Clarinet (divisi), Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone</p>	<p>Trumpet (divisi), F Horn, Trombone, Baritone, Baritone TC, Tuba, String Bass</p>	<p>Percussion: Timpani, Bells, Snare Drum, Bass Drum, Cymbals, Auxiliary instruments</p>
1.5	<p><i>One to two years of playing experience.</i></p> <p>Duration: 2-3 minutes.</p> <p>Keys: F, Bb, Eb</p> <p>Time signatures: 4/4, 3/4, 2/4, 6/8</p> <p>Rhythms: basic, played in large groups</p> <p>Range: limited.</p>	<p>Flute, Oboe, Bassoon Clarinet 1 & 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone</p>	<p>Trumpet 1 & 2, F Horn, Trombone, Baritone, Baritone TC, Tuba, String Bass</p>	<p>Percussion: Timpani, Bells, Snare Drum, Bass Drum, Cymbals, auxiliary instruments.</p>
2	<p><i>Large step up in difficulty from Grade 1.5</i></p> <p>Duration: 2-5 minutes.</p> <p>Keys: F, Bb, Eb, Ab</p> <p>Key changes may be added.</p> <p>Time signatures: 4/4, 3/4, 2/4, 6/8</p> <p>Rhythms: more complex in all parts.</p>	<p>Flute, Oboe, Bassoon, Clarinet 1 & 2, Bass clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone</p>	<p>Trumpet 1 & 2, F Horn, Trombone 1 & 2, Baritone, Baritone TC, Tuba, String Bass</p>	<p>Percussion: Timpani, Bells, Chimes, Vibraphone, Snare Drum, Bass Drum, Cymbals, Auxiliary instruments.</p>

*Derived from (Marlatt, 2015:44-45)

Table 10: Band Grading – General Parameters – Grades 3-6

Grade	Key Elements	Typical Instrumentation		
3	<p><i>More balanced instrumentation</i></p> <p>Duration: 4-10 minutes.</p> <p>Keys: F, B\flat, E\flat, A\flat, D\flat, C</p> <p>Time signatures: 4/4, 3/4, 2/4, 2/2, 6/8, 5/8, 7/8</p> <p>Rhythms: more complex, most parts make use of semi-quavers.</p>	<p>Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon, Clarinet 1, 2 & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone</p>	<p>Trumpet 1, 2 & 3, F Horn 1 & 2, Trombone 1, 2 & 3, Baritone, Baritone TC, Tuba, String Bass</p>	<p>Percussion: Timpani, Bells, Chimes, Vibraphone, Marimba, Xylophone, Snare Drum, Bass Drum, Cymbals, auxiliary instruments.</p>
4	<p><i>Increased expectation from Grade 3</i></p> <p>Duration: longer, common to find multi-movements.</p> <p>Rhythm: semi-quavers expected in all parts, semi-demi-quavers in the upper-woodwinds and mallet percussion.</p> <p>Inclusion of solos or solo lines for many players.</p> <p>Very little cueing is found.</p>	<p>Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1, 2 & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone</p>	<p>Trumpet 1, 2 & 3, F Horn 1, 2, 3 & 4, Trombone 1, 2 & 3, Baritone, Baritone TC, Tuba, String Bass</p>	<p>Percussion: Timpani, Bells, Chimes, Vibraphone, Marimba, Xylophone, Snare Drum, Bass Drum, Cymbals, auxiliary instruments. Piano</p>
5 & 6	<p>Keys: all keys, modes and atonality.</p> <p>Pieces can be written with no key signature and graphic notation is acceptable.</p> <p>Time signatures: all, including extensive shifts.</p> <p>Rhythms: all rhythms, including poly rhythms.</p>	<p>Some works are written for wind ensemble and are therefore intended for strictly one player per part. All parts can be virtuosic and require advanced capabilities.</p>		

*Derived from (Marlatt, 2015:45-46)

J.W. Pepper (2024), established in 1876 in the USA as a print shop, although no longer publishing music, is one of the largest retailers of sheet music globally, with over 750 000 titles, from many publishers, in its catalogue. The company also sells books, music accessories and sound equipment. Composers who wish to self-publish and submit their works for dissemination can do so through MyScore available through J.W. Pepper. It does, however, use a grading system for ensemble sheet music as shown in Table 12.

Table 11: J.W. Pepper Grading Guideline

J.W. Pepper Grading Guideline				
Grade	Length	Tempo	Meter	Key
Beginning	1 to 3 Minutes	82 to 110 bpm	2/4, 3/4, 4/4	Major: Bb, Eb, F Minor: g, c, d
Easy	2 to 5 Minutes	72 to 132 bpm	Simple, Compound - Single Meter	Major: Bb, Eb, F, Ab Minor: g, c, d, f
Medium-Easy	2 to 5 Minutes	65 to 136 bpm	Simple, Compound, Easy changing meter	Major: Bb, Eb, F, Ab Minor: g, c, d, f
Medium	3 to 8 Minutes	56 to 144 bpm	Simple, Compound, Changing Meter	Major and minor keys up to 4 flats or 2 sharps
Medium Advanced	3 to 8 Minutes	44 to 172 bpm	Simple, Compound, Asymmetrical Changing Meter	Major and minor keys up to 4 flats or 2 sharps
Advanced	Any Length	Any Tempo	Any Meter and Combinations	Any Key

*Derived from (J.W. Pepper, 2024)

Hal Leonard, established in 1947, is one of the world’s largest print music publishers and now distribution house for other publishers. The company also distributes the music of many other publishers including *De Haske, Boosey and Hawkes, Faber* and many more and joined one of the leaders in digital music, *Muse*, in 2023. The corporate headquarters are in Milwaukee, Wisconsin, USA and the company also has offices in Australia, Belgium, Germany, the Netherlands, France, Italy, the United Kingdom, China and India (Hal Leonard, 2024a). Their wind band music grading system is on a scale of 1-5 including an additional category ‘P’ for professional level works (Hal Leonard, 2024b). ‘P’ is commonly replaced with a ‘6’ in attempt

Table 12: Hal Leonard Grading Scale

Hal Leonard Grading Scale	
Grade	Difficulty
1	Very Easy – 1 year of playing experience
2	Easy – 2 years of playing experience
3	Medium – 3 to 4 years of playing experience
4	Medium Advanced
5	Advanced
P / 6	Professional

*Derived from (Hal Leonard, 2024b)

to create a unified system. Some grading includes the use of '+' and '-' to create greater clarity between grade levels. The levels, shown in Table 11, are graded according to playing experience.

Publishing houses such as **Belwin**¹⁷ and **CWJ Music House** assign various grading systems to their band series such as the Belwin Concert Band Series Guideline (Alfred, 2024; Sheldon & Megaw, 2017) and CWJ Music House Grading Scale (2024). Each are comprised of five categories.

Table 13: Belwin Concert Band Series Guideline

Belwin Concert Band Series Guideline				
Series Name	Grade	Meter	Key	Description
Very Beginning Band	0.5 to 1	3/4 4/4	Major: Bb, Eb Minor: g, c	Utilizes only the first few notes; designed for both instruction and performance during the first year. Limited use of repeated-pitch, eighth notes as the most complex rhythm combined with solid scoring and extensive cross-cueing; limited percussion instrumentation constructed without rolls.
Beginning Band	1 to 1.5	2/4 3/4 4/4	Major: Bb, Eb, F Minor: g, c, d	Awkward skips avoided; ample cross-cueing (especially solos); care taken to write easy low brass/low woodwind parts; percussion may be written a grade level above winds level.
Young Band	2 to 2.5	2/4 3/4 4/4 6/8	Major: Bb, Eb, F Minor: g, c, d	Awkward skips avoided; ample cross-cueing (especially solos); care taken to write easy low brass/low woodwind parts; percussion may be written a grade level above winds level.
Concert Band	3 to 3.5	2/4 3/4 4/4 6/8 2/2	Major: Bb, Eb, F, Ab, C Minor: g, c, d, f, a	Extensive cross-cueing (particularly for solos for Horn, Bassoon, Oboe & Bass Clarinet); composers are encouraged to use expanded percussion, particularly mallet and accessory instruments.
Symphonic Band	4+	Any Meter	Any Key	Expanded instrumentation. Exploration of more key centres and time signatures. Rhythms and syncopations as necessary for musical content.

*Derived from (Alfred, 2024)

¹⁷ A division of Alfred Music, with its own grading system.

Table 14: CWJ Music House Grading Scale

CWJ Music House Grading Scale					
Series Name	Grade	Range	Meter	Rhythm	Instrumentation
Very Beginning Band	0.5 to 1	First 6 notes used in method books	2/4 3/4 4/4	Limited to quavers, crotchets, minims and semibreves.	Extensive doubling of melody and bass lines
Elementary Band	1 to 1.5	At least 1 octave	Inclusion of cut time and 3/8	Moving quavers, semiquavers in percussion. Introduction of dotted rhythms.	No changes
Developing Band	2 to 2.5	Ranges expanded upward and downward	Inclusion of 6/8	Add simple syncopation.	Less doubling of melodic lines. Increased textural layers. Up to four flats.
Concert Band	3 to 4	Over 2 octave range	No changes	Basic duple and triple syncopation. Easy compound rhythms.	Increased use of solos and independent lines. All common non-pitched Latin and traditional percussion. Limited used of special effects.
Symphonic Band	5 to 6	Full ranges	Any meter or mixture	Complex duple and compound rhythms.	Full use of ornamentation. Wide range of percussion special effects with diverse requirements for each member.

*Derived from (CWJ Music House, 2024)

The American Band College (ABC) system for band grading is widely used in the USA. The ABC, affiliated to Central Washington University, offers one of the largest master’s programmes in band direction, with instruction taking place over several weeks each summer in Ashland, Oregon.¹⁸ (CWU, 2024). In 1985, it initiated an online publication, Bandworld (www.bandworld.org) and in 1980 introduced an annual Western International Band Clinic in

¹⁸ In the USA, summer break stretches over a period of 2+ months from July – September annually. Many music courses take place during this period.

Seattle, Washington. It also commissions new works for band, and established the ABC centre for Research in 2000, which “strives to be the world’s only complete holding of conductor’s scores and recordings of all published works for concert band” (ABC, 2024). The American Band College Music Grading Chart (ABCM, 2000), uses a grade 1-5 system, detailing the requirements of each grade according to: meter, key signature, tempo, note values, rhythm, dynamics, articulation, scoring, duration, and range. Grade 1 significantly limits these elements. As the grades progress additional elements are gradually implemented. Grade 5 is their highest level.

Table 15: American Band College Music Grading Chart (ABCM, 2000)

American Band College Music Grading Chart					
Grade	1	2	3	4	5
Meter	Simple: 2/4, 3/4, 4/4, e, e, e	2/4, 3/4, 4/4, e, e, e, 6/8 (easy compound)	2/4, 3/4, 4/4, e, e, e, 6/8, 9/8, easy changing/asymmetrical meter	Add: 3/8, 6/8, 9/8, asymmetrical (5/8, 7/8), changing meter	Any meter or combination of meter.
Key Signature	One to three flats (Key of C-end of year)	None to four flats	None to five flats	One sharp to six flats	Any key
Tempo	Andante-Moderato (72-120)	Andante-Allegro (72-132) ritard., accel.	Largo-Allegro (56-144) ritard., accel., rall.	Largo-Presto (44-168) ritard., accel., rall.	Largo-Prestissimo (44-208) ritard., accel., rall.
Note/Rest Value		As in Grade 1 plus simple 16th note patterns and triplets	All values in duple excluding complex syncopation plus easy compound rhythms.	All values in duple All values in compound	Complex duple and compound rhythms
Rhythm	Simple; mostly unison rhythm (dotted rhythm end of year)	Add simple syncopation & well-prepared dotted rhythms. More use of non-unison rhythms.	Basic duple and triple syncopation, dotted rhythms.	All rhythms except complex compound or complex 16th note syncopation.	All rhythms
Dynamics	<i>p</i> to <i>f</i>	<i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> short cresc., decresc.	<i>pp</i> to <i>ff</i> cresc., decresc., sfz, fp	<i>ppp</i> to <i>fff</i> broad cresc., decresc.	<i>ppp</i> to <i>fff</i> , cross dynamics, broad cresc., decresc.
Articulation	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto.	Two or more articulations simultaneous in the ensemble.	All forms of articulation.
Ornaments	None	Simple trills and single grace notes.	Trills with entry or exit grace notes, double or triple grace note figures.	Trills, turns, mordents	Trills, turns, mordents
Scoring	Limited color combinations (clar-tp, sax-tp) Very limited part division within sections	Independent contrapuntal lines, limited exposed parts, 1 (possibly 2) horn parts.	Solos (fl, cl, sax, tpt, bar) Exposed woodwind or brass. 2-part horns.	Full range of instrumentation, exposed parts for any instrument.	Full range of instrumentation, exposed parts for any instrument, multiple solo/contrapuntal lines.
Length	1 to 3 minutes	2 to 5 minutes	3 to 7 minutes	6 minutes +	Any length
Things to Avoid	Exposed solos, divisi tbn or horn parts, clarinet crossing the break, frequent meter changes, key changes, changing syncopated rhythms.	Frequent key changes, frequent meter changes, wide range for 3rd parts.	Extreme low and high registers, technical playing for 3rd players. Difficult oboe or bassoon solos.	Extremes of range	Limited only by player ability.
Percussion Usage	Pitched: bells. Non-pitched: triangle, tambourine, cymbals, woodblock, snare, bass drum. Limited use of special effects.	Add: Pitched: chimes, xylophone. Non-pitched: timpani. Special effects on cymbals.	All common non-pitched Latin and traditional percussion. Limit range of special effects.	All instruments. Wide range of special effects.	All instruments. Wide range of special effects with diverse requirements for each member of section.
Flute <small>Whole notes indicate end-of-year, advanced range.</small>					
Oboe					
Bassoon <small>Whole notes indicate end-of-year, advanced range.</small>					
Clarinet <small>Whole notes indicate end-of-year, advanced range.</small>					
Alto/Bass Clarinet <small>Whole notes indicate end-of-year, advanced range.</small>					
Saxophones <small>Whole notes indicate end-of-year, advanced range.</small>					
Trumpet <small>Whole notes indicate end-of-year, advanced range.</small>					
Horn <small>Whole notes indicate end-of-year, advanced range.</small>					
Trombone/Baritone					
Tuba					

Revised 3/1/00

4.3. Wind Band Repertoire

4.3.1. Introduction

The primary categorisation of repertoire, genres, brief commentary on orchestrating for wind band, core repertoire, and the development of artistic sophistication of wind band repertoire will be ‘unpacked’ in this section of Chapter 4.

Wind band repertoire evolved from military signalling in early times, to the performance of music for special occasions for both military and civilian audiences. The repertoire was no longer merely functional, but for the artistic satisfaction of both players and audience. (Rager, 2017:5). Apart from military marches, most works performed by early wind bands were transcriptions of pieces composed for other mediums, which were generally not arranged by the composer (Grainger, 1939). Despite efforts from organisations such as the ABA in the first half of the 1900s to encourage composers to write original works for wind band, few compositions emerged during this time (Rager, 2017:52).

In the first quarter of the 20th century, wind band programming consisted primarily of orchestral transcriptions, opera excerpts, and light music, including waltzes, polkas, patriotic and popular tunes, and traditional marches (Battisti, 2002:13). However, from the mid-20th century onwards, the wind band repertoire began to expand, with notable composers such as Holst, Vaughan Williams and Grainger contributing original works, many of which are still regarded as core repertoire (Rhodes, 2007). Current-day repertoire has a substantial body of original compositions for wind band, a major shift attributed to the change in instrumentation, distinguishing the chamber-like wind ensemble from the contemporary wind band (Gillingham, 2002:156). Modern composers, such as Eric Whitacre, Samuel Hazo, David Maslanka, Adam Gorb, Frank Ticheli and many more, have created more ‘abstract’ original works, significantly contributing to the development of the artistic sophistication of wind band repertoire (Kierman, P.E., 2024). Despite the growing body of original compositions, arrangements of popular music and medleys of film scores continue to be in high demand, particularly at school level (Schonken, 2024).

4.3.2. Categorisation of Repertoire

Borquez (2011:31-32) describes four primary classifications applicable to repertoire for wind band:

- Original Compositions: works unchanged from composers' original preparations or publication.
- Arrangement: adaptation of a piece of music, mostly for a medium other than that for which it was originally composed, without transforming it into a new work.
- Transcription¹⁹: a work adapted for modern wind band instrumentation that was, typically, originally an orchestral composition.
- Edition: prepared published version of a composer's work, with changes from the original by an editor to adapt for the modern wind band. It generally includes a change in instrumentation from the original and an example of this is Fennell's edition of Grainger's Lincolnshire Posy.

4.3.3. Repertoire Genres

Australian composer, Jodie Blackshaw (2022) suggests that "Fundamentally, the repertoire has two main genres – Functional music and Concert Music". As illustrated in Figure 2, functional music is generally for ceremonial and educational purposes, while concert music is intended for performance in a concert setting. Educational music, a subcategory of functional music, also includes functional and concert music, under the category product-orientated music, with process-orientated focused on method-based learning (band methods) and student development. Educational concert repertoire can be further divided into vernacular art forms, which reflect popular or traditional influences, and cultivated art forms, which are more formal and academically structured. A subcategory within the vernacular stream, labelled formulaic, includes traditional wind band repertoire that is based on a successful formula that outlines form, orchestration, phrase length, rhythmic parameters and pitch range (Blackshaw, 2022).

¹⁹ Sometimes considered as orchestrations.

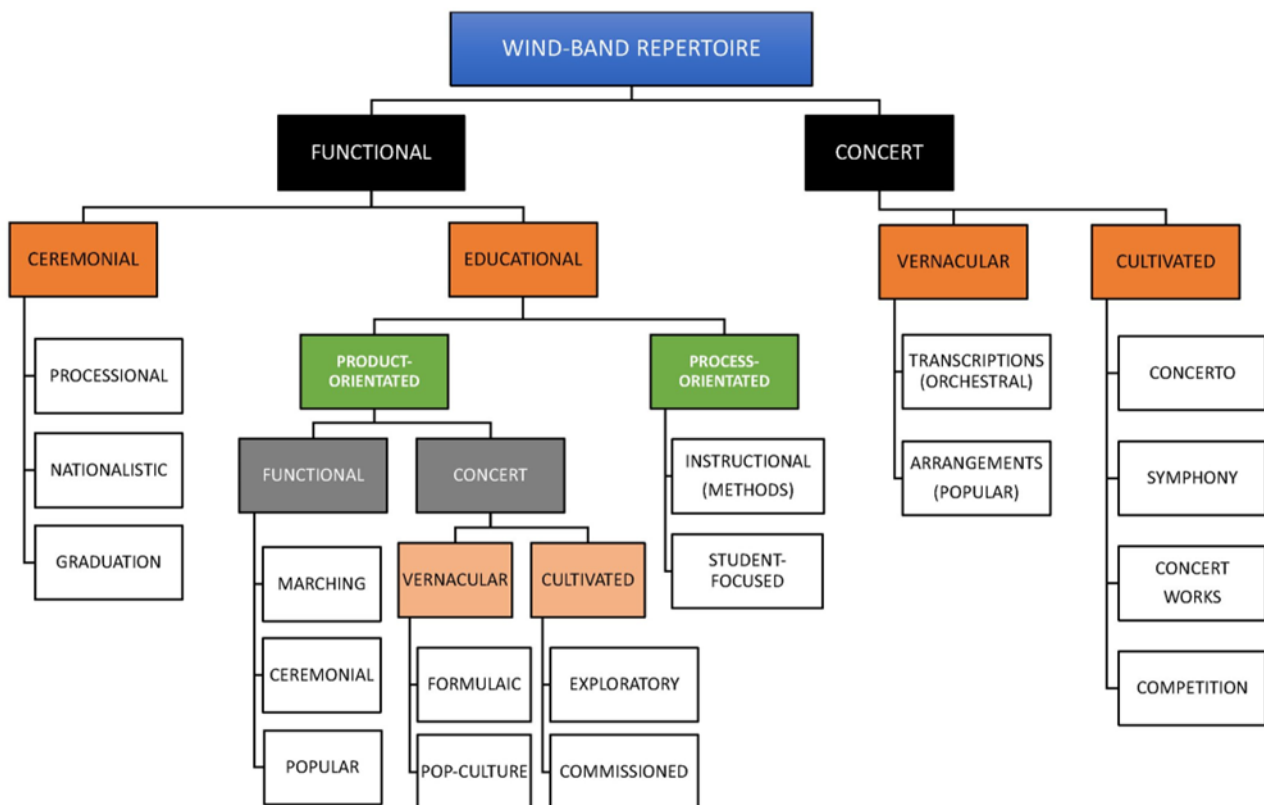


Figure 2: Genres of Wind Band Repertoire – (Blackshaw, 2022)

4.3.4. Repertoire and Orchestration

Poor orchestration is often the prime reason that many wind band works are not successful after their debut performance (Barnes, 2002:7). Orchestration is particularly important in wind band composition as it requires special attention to balance, colour, and texture. Extensive block scoring or static textures can lead to works sounding “boring” (Camphouse, 2002:87). Barnes (2002:8) notes that despite perceptions that the wind band lacks colour, it can be overly colouristic, necessitating significant orchestration skills to manage it effectively. Holsinger (2002:175) describes compositional colour as an integral part of a composer’s signature within a work. However, the educational role of wind bands contributed to an approach to orchestration that favoured extensive over-doubling of instruments. While this practice aimed to ensure that no musical lines were omitted, it often neglected timbral considerations, leading to the “grey” sound commonly associated with wind bands (Feder, 2024). Husa (2002:224) suggests that colour is an important aspect of wind band orchestration and that the wide range of colours and timbres available make the wind band one of the most vibrant ensembles for which to compose. It is often a lack of knowledge and understanding of the wind band’s colouristic nature that deters composers from composing for wind band.

4.3.5. Defining a Core Repertoire

Numerous studies have been undertaken to identify a core repertoire for the wind band to enhance its standing relative to the symphony orchestra, yet there is still no final consensus on the matter. Allen's (2001) list of core repertoire for band provides a selection of major works for wind band based on "the universal acceptance of the composer and the frequency the specific pieces are recorded and/or mentioned in other repertoire lists and surveys." This source is over 20 years old, however, and there are many more current works which could be considered 'core repertoire'.

Studies by Ostling, Gilbert, and Towner, included in Frost's (2024) comparative analysis, have attempted to define core repertoire. Frost (2024:32) suggests that the one major challenge to this endeavour is the subjectivity involved in the task. Orchestral core repertoire is often defined by a work's ability to 'stand the test-of-time'. The wind band medium, however, has a different approach, often evaluating artistic merit through set criteria or by assessing performance selections over a specific period, a rather arduous task, which does not consider new works in progress.

4.3.6. Modern Developments and Artistic Sophistication

While it is important to acknowledge that sources such as Stamp (2002:340) and Gillingham (2002:156) reflect a perspective from over two decades ago, their observations about wind band repertoire remain compelling. Stamp (2002:340) highlights the rapid growth of repertoire, due to the number of composers showing interest in composing for wind band and the volume of quality works in its repository. Similarly, Gillingham (2002:156) suggests that modern wind band compositions are achieving a level of artistic sophistication comparable to orchestral repertoire, an argument that, despite its age, could still be considered valid today. Kierman (P.E., 2024) further supports this view, emphasising that the continued expansion of the wind band genre through the addition of high calibre works by contemporary composers, affirms the ongoing relevance and validity of these earlier observations.

Dubois, Méon, and Pierru (2013:11) note that wind band music occupies a unique position in the cultural hierarchy as defined by Pierre Bourdieu. According to Bourdieu's framework, cultural production is often divided into "highbrow", associated with intellectual prestige and elite recognition, and "lowbrow", typically linked to popular, commercially successful music

(Dubois *et al.*, 2013:11). Wind band music does not fit specifically into either category. While it lacks the critical approval necessary to be considered “serious” or highbrow, it also does not have the mass popularity and commercial success associated with lowbrow music. Due to its historical associations with lower social classes and military or community functions, wind band music is often mislabelled as lowbrow, however, Dubois *et al.* (2013:22) note, that it lacks both the “creative spontaneity of emerging cultures” and “the beauty of the dead”.²⁰

4.4. Repertoire Selection

Many will agree with La Plante (2004:181) that selecting appropriate repertoire is time consuming, yet crucial in managing any ensemble. The selection process, and the comprehension of it, is critical in understanding why certain pieces are chosen and others are not, as it directly influences the success of the ensemble and the work. De Meij (2004:53) suggests that the wind band is gradually developing a repertoire similar to that of the symphony orchestra, which has been established for over 300 years. He further notes (2004:48) that students tend to enjoy more challenging works, emphasising the importance of selecting pieces that both challenge and engage performers. Despite the growth of contemporary works, Gillingham (2002:150) cautions that many compositions fail due to an over emphasis on “shocking” or “innovative” music, which may miss the mark in terms of audience connection. Hazo (2015) echoes this view, stressing the importance of viewing the music from an audience’s perspective rather than focusing solely on experimental ideas. He argues that music’s primary purpose is to be heard, and composers should be mindful not to alienate the audience in their contemporary wind band works. Kierman (P.E., 2024) supports this by suggesting that the use of orchestral transcriptions for wind band, unless for a specific purpose, is unnecessary as there is currently a substantial number of high calibre works by contemporary composers.

As the repertoire continues to expand, Ghesquière (2024) argues that works that are well-received by both musicians and the public are likely to succeed commercially. However, he also notes the tradition of performing well-known works from the past, illustrating the ongoing importance of balancing innovation with tradition. This balance between tradition and innovation plays a crucial role in ensuring the long-term success of an ensemble and

²⁰ Note: Further discussion of highbrow and lowbrow music is out of the scope of this study.

maintaining its relevance in the community. In line with this, Pope (2021) highlights the concept of community “buy-in” as an essential element of programming. Selecting repertoire that resonates with both the musicians and the community fosters support, engenders positive advocacy for the program, and ultimately contributes to the success and sustainability of the ensemble.

The process of selecting repertoire, however, is not without its complexities, as it involves various factors that extend beyond just the music itself. Figure 3 (Firkins, Barrett-Berg and Fourie, 2024:287-288) illustrate the elements of repertoire selection using colours to represent the following:

- Core elements: blue
- Influence of the conductor: orange
- Core external factors and barriers: green.

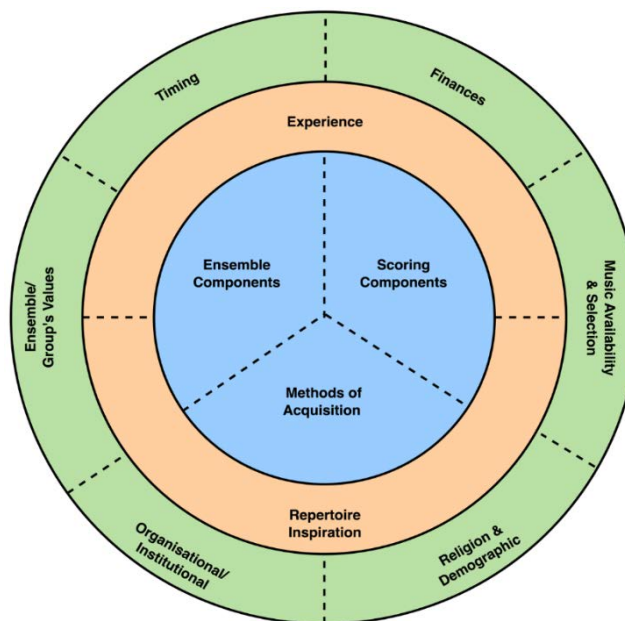
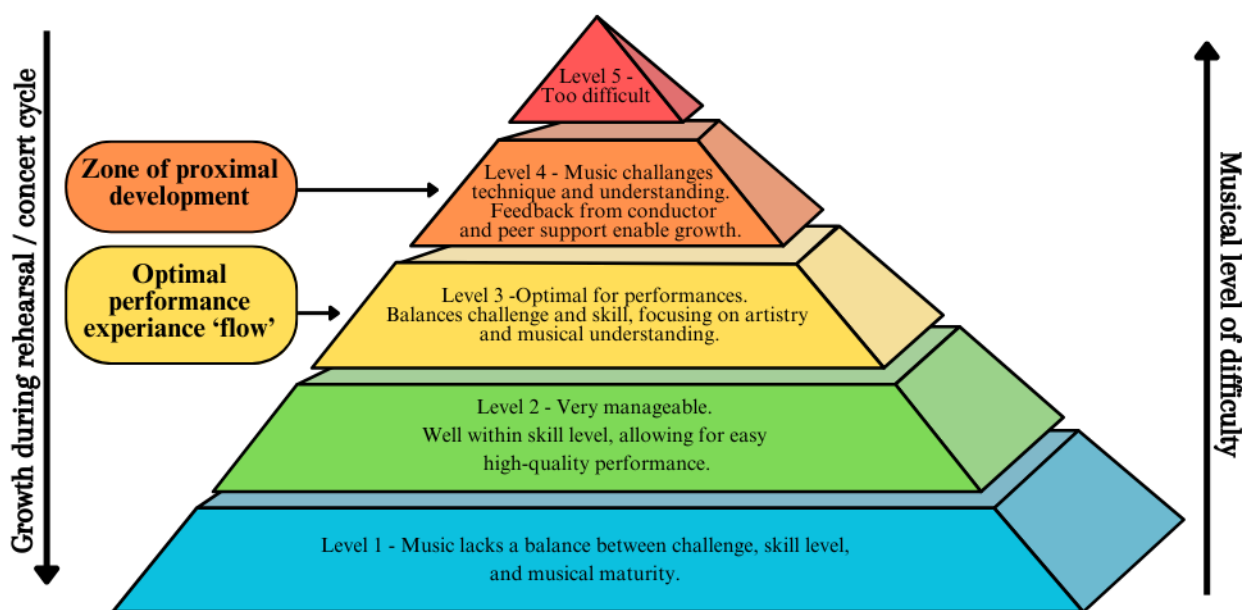


Figure 3: Core elements of repertoire selection
- Sourced (Firkins, Barrett-Berg & Fourie, 2024:288)

The process and method of repertoire selection, however, differs according to each respective conductor. The context, individual characteristics and experiences of conductors and external barriers all have an impact on the repertoire selected (Firkins, Barrett-Berg & Fourie, 2024: 288).

Hopkins (2013:69) notes that many directors programme a diverse selection of works, representing a balance between historical periods, tempi and styles. This diversity in programming further highlights the importance of a well-rounded selection process, ensuring the ensemble's growth while maintaining audience interest. Atchison (2015:18) recommends that conductors keep track of works performed to avoid repetition. According to Hopkins (2013:69-70), one of the most important tasks in programming is selecting repertoire that provides a variety of educational aspects while still maintaining achievable goals, so that players do not become frustrated and lose interest. He notes (2013:70) that there is educational value in performing 'easy' music, where players can focus on tone, phrasing and intonation, rather than attempting works far beyond the capabilities of the ensemble. He provides a pyramid representing the various levels of musical difficulty and understanding in Figure 4 below.

Levels of Musical Difficulty



* Derived from (Hopkins, 2013:71)

Figure 4: Levels of Musical Understanding

Atchison (2015:18) suggests that an optimal programme should include works below, above and at the grade level of the band. This balance of difficulty levels underscores the ongoing need for careful consideration in the selection process to maintain both educational value and player engagement. An example of potential programme is shown in Figure 5.

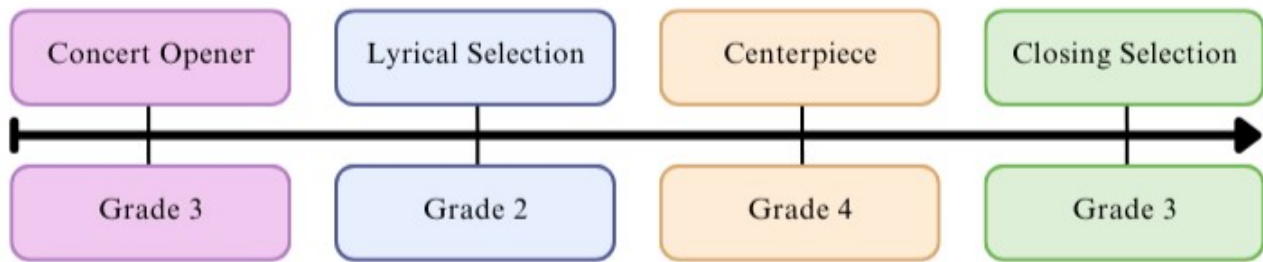


Figure 5: Example of a programme for Grade 3 level ensemble

4.5. Repertoire in South Africa

Repertoire for wind band by SA composers remains limited, a challenge that has been widely discussed as a part of the interviews for this study. Various experts have highlighted factors contributing to this, including the unfamiliarity of many SA composers with the wind band's diverse timbral possibilities (Feder, 2015) and the lack of exposure and marketing for existing works (Malan, 2024a). Additionally, challenges in sourcing SA wind band compositions and discrepancies in instrumentation compared to international standards have further hindered the repertoire's growth (Kierman, P.E., 2024).



Figure 6: Noel Stockton - Sourced: (USSWE Archive)

Feder (2015:ii) suggests that the reason for it being an underused composition medium is partially due to the unfamiliarity of SA composers in working with its heterogeneous timbral palette. The small pool of repertoire available receives limited or no marketing, both locally and internationally (Malan, 2024a) and there is little public knowledge of the works that do exist. USSWE's music repository contains several works by established SA composers including Van Zuilenburg, Stephenson and Stockton. There are also several works by student composers who have composed for USSWE over the years (Kierman, P.E., 2024). Sourcing SA wind band music is difficult; repositories are either donated to ensemble libraries or require direct contact with the composer (Kierman, P.E., 2024).

SA wind band compositions are often particularly challenging and therefore out of reach for most SA ensembles (Malan, 2024a). Smit commissioned two works during his tenure at Bellville High School: *Solar Winds* by Roosenschoon and *Icarus Premonition* by Van Dijk. Smit (2024) noted that, as compositions for wind band are so infrequent in SA, Van Dijk attended several rehearsals and performances to acquaint himself with the medium. Kierman (P.E., 2024) noted that SA works for wind band are not always aligned with international instrumentation. Schonken (2024) noted that, as many students are unfamiliar with wind band instrumentation and the combinational writing required, composing for this ensemble formation is often a challenging endeavour.

The Southern African Music Rights Organisation (SAMRO) was established in 1961 to protect the rights of composers and music artists both nationally and internationally. SAMRO was contacted, for the purpose of this study, for access to a list of works for wind band to include in a catalogue of South African wind band compositions. The collection was less extensive than anticipated, and most of the works categorised as compositions for wind band were, in fact, for smaller mixed wind ensembles.

Characteristics that classify compositions as South African have yet to be established as much of the repertoire composed locally focuses predominantly on American scoring practices (Schonken, 2024). As the perception of what classifies a composition as South African is unclear, Feder (2024) suggests that an increased output of wind band repertoire by SA composers would assist in defining this idiom.

As many wind bands tend to use repertoire for entertainment purposes, there is a high demand for arrangements of popular and film music (Schonken, 2024). There is, however, a lack of wind band arrangements of popular SA music styles such as Kwaito, Ghoema, Boeremusiek, Amapiano and SA Heavy Metal to name a few (Kierman, P.E., 2024). Kierman (P.E., 2024) suggests that SA composers incorporate indigenous music or SA musical genres into wind band compositions, to create a compositional idiom for wind band that is less similar to those composed for the American and European markets.

Standard texts generally used for orchestration modules at tertiary level often have minimal information on composing for the wind band and tend to focus on the symphony orchestra

(Roosenschoon, 2024a), hence the focus on orchestral compositions. Feder (2024) suggests that separating orchestration modules for orchestra and wind band could encourage the “othering” of the latter. He suggests that including arrangements for wind band in the current syllabus could provide student composers with experience in writing for this medium (Feder, 2024).

The composition division of SU-DoM has made a significant effort to encourage new works by SA composers, not only for orchestra and chamber ensemble, but also for wind band. *Komponiste van Stellenbosch* (KOMPOS) was launched at the end of 2009 by Antoni Schonken, Arthur Feder and Trica Theunissen with the aim of providing young SA composers with the opportunity to have their works workshopped and performed by large ensembles, namely: wind band and symphony orchestra (Schonken, 2024).

Despite SA wind band leaders being willing to work with composers and to workshop and perform new works, there is a general lack of new music commissioned, largely due to lack of funding (Kierman, P.E., 2024). Composition opportunities, such as the *Alexander South African Composers' Award* presented by CPO, allow for composers to create new music for symphony orchestra with the opportunity of having the work(s) performed (Schonken, 2024). Although this too has financial restraints, many composers are willing to participate so that a high-calibre performance of their work will be recorded after being workshopped with the composer and ensemble (Schonken, 2024). No such competitions have been established for the SA wind band, although there have been opportunities for the performance of new works for this medium. Two previous KOMPOS symposia and the 2024 SoSAC²¹, included the performance of newly composed works for wind band, which has considerably boosted the repository of works by emerging composers. These opportunities are important, as the composition and performance of high calibre works attract elite players to wind bands, while high-level performances encourage more composers to write for the ensemble (Giroux, 2004:90; Sparke, 2004:246; Schonken, 2024).

²¹ Note that the instrumentation was for a reduced wind band, with one oboe and no bassoons.

4.6. Conclusion

Wind band repertoire has evolved from its early military and functional origins to include works for artistic and entertainment purposes in the 20th and 21st centuries. Early wind band repertoire included military marches, orchestral transcriptions, arrangements of popular and light music and few, if any, original works. 20th century composers were encouraged to create original works for wind band resulting in a significant increase in repertoire, yet, despite this, many wind bands continue to perform popular music arrangements or orchestral transcriptions, particularly in the educational setting.

Despite efforts to encourage SA composers to write for wind band, through commissions and workshops, the body of repertoire remains extremely limited. A lack of financial support and limited or no knowledge of the wind band has impeded growth, and a distinct SA wind band idiom remains elusive. Access to funding, greater visibility of SA wind band repertoire, nationally and globally, and the re-establishment of an “umbrella” body, such as SAASBE, would raise the profile of the SA wind band movement, composers and the works they have composed for this medium.

CHAPTER 5: MAPPING THE SOUTH AFRICAN WIND BAND

5.1. Introduction

This chapter maps the SA wind band from the establishment of the first tertiary level wind band, until current day. The wind band in SA will be discussed in terms of three categories, namely, Educational, Professional and Community. In SA no professional²² civilian wind bands exist. All professional wind bands are military or service bands²³. However, many TEIs in SA have wind bands. The EC and WC have a proliferation of wind bands at both primary and high school level and most provinces have youth wind bands.

5.2. Educational Sector

5.2.1. Overview

Wind bands in this category have music education as their core function to a greater or lesser degree and will be classified according to:

- University Bands
- School Bands
- Music Centre Bands
- Youth Music Orchestral Programme Bands

5.2.2. University Bands

The first university-level wind band in SA was established by Sean Kierman at UOFS, Bloemfontein, in late 1972 (Kierman, S.A., 2024). This sparked a wave of wind band formations across various SA universities during the 1970s and 1980s. Van Zuilenburg's 1975 proposal for a wind band at SU (Departement Ontwikkeling, 1975b) mentions a wind band at the UP. Kierman (S.A., 2024) highlights the establishment of a wind band at UCT under the leadership of Jimmy Reinders and Leslie Craven.

In SA, wind bands have become an integral part of TEI-DoMs, serving as an educational tool for music students as well as a functional ensemble for the greater university. University ensembles often act as a role-model of which school-level bands can aspire to (Kierman, P.E., 2024). Many band members at school-level are not aware of the possibilities of wind band

²² Post-tertiary, full time, salary based.

²³ Military bands of SANDF, Services Bands of the SA and Metropolitan Police Services

performance until exposed to high calibre ensembles, such as university ensembles, with frequent performances of band Grade 5 level repertoire²⁴ in their programmes (Kierman, P.E., 2024; Malan, 2024a). In SA, depending on the TEI, wind bands serve as an educational tool for experiential learning for music students studying orchestral instruments and fulfil a functional role for the university performing at graduation and induction ceremonies and memorial services for high profile University staff (Kierman, P.E., 2024).

One of the major challenges for tertiary level wind bands in SA is the lack of access to resources such as high-calibre instruments, sheet music and far fewer students than their northern hemisphere counterparts. Instruments are generally not manufactured in SA and there are no large publishing houses of SA sheet music for wind band. The declining value of the rand significantly impacts the ability to purchase costly band instruments such as baritone saxophones, oboes, bassoons, French horns and tubas, making them unaffordable for most students who are not from affluent backgrounds (Kierman, P.E., 2024).

The large student enrolment in the USA allows for the establishment of wind ensembles of a very high standard, for example, the UNT wind ensemble, *North Texas Wind Symphony*, conducted by Eugene Corporon, which is comprised almost entirely of PhD students (Kierman, P.E., 2024; Kierman, S.A., 2024). This is one of the official recording bands for the sound recording which accompanies the *Teaching Music Through Performance in Band* series.

5.2.3. School Bands

During the 1990s, SA school bands transitioned from cadet bands to concert bands, marking a period of significant development in the country's wind band landscape. The dissolution of cadet bands led to spare instruments being stored and later distributed to schools. Despite some of these instruments being damaged, they provided the necessary resources for establishing functional wind bands (Smit, 2024). This transition was further facilitated by the solid foundations already in place at some schools with well-established cadet bands, allowing for a smoother and more effective shift to wind band programs (Kühn, 2024).

²⁴ E.g. Holst's *First Suite in E♭ for Military Band* and *Second Suite in F for Military Band* and Whitacre's *Ghost Train* and *Godzilla Eats Las Vegas!*

Smit (2024) suggests that the successful development of school music programs and wind bands can inspire new students to join. Due to incomplete instrumentation, some schools opt for mixed orchestras that play adaptations of wind band music while incorporating as many students as possible, including string players.

Wind bands have become a common feature in schools with financially robust music programs in the WC and EC (Malan, 2024a) at both primary and secondary level. These school bands generally perform popular music to engage both their members and the broader school community. Several high school bands have commissioned new works by SA composers, contributing to the national repertoire (Malan, 2024a).

School bands play a similar role at their respective schools to tertiary level winds bands, performing a functional role in addition to concert performances, where the cultural activities of the school are on display; valedictory services and awards functions often feature school wind bands.

5.2.4. Music Centre Bands

In the WC, the WCED music centres, namely, **Hugo Lambrechts** (Parow), **Beau Soleil** (Kenilworth) and **Frank Pietersen** (Paarl) each have several wind bands. The WCED centres draw students from several schools, resulting in a wide range of musical abilities, as some students come from well-established school music programmes, while others are beginners or have limited prior training. The large student base allows for multiple wind bands within their structure, often including beginner, junior and senior wind bands. As with all wind bands in SA, their numbers and abilities fluctuate yearly based on graduates and intake. The **CPO Academy** (Gardens), a part of the CPO Youth Development Programme, has several wind bands of various levels.

5.2.5. Youth Music Orchestral Programme Bands

The **Johannesburg Youth Orchestra Company** (JYOC) was formed in 1976. In 1998, after the demise of Apartheid, it was registered as a non-profit company in response to the government's closure of state-sponsored music centres at schools across the city (Güleş, 2021). The flagship ensemble of this organisation was the JYO. The **Johannesburg Youth Symphonic Wind Band**

(JYSWB), directed by Etienne Mecloen, was a very successful wind band but a lack of funding impacted the sustainability of this endeavour (Kierman, S.A., 2024).

The **South African National Youth Orchestra (SANYO) Foundation**, established 1965, is one of the oldest youth orchestra organisations in SA. Annual, and in later years, biannual courses took place in various centres across the country. Annual courses included the SANYO and a **National Youth Wind Ensemble (NYWE)** (Burden, 2021:23). The annual SANYO courses were for some time, sponsored by SASOL, and the wind band was named the **SASOL South African National Youth Wind Ensemble**. Feder (2024) described his time in the NYWE as “a striking experience to play in a band of such calibre”, and notes that its current absence is unfortunate. There are currently no national symphonic wind band courses running in SA.

The **Eastern Cape Wind Orchestra (ECWO)** was established in 2013, as a festival band which participates in a 5-day long wind band course ending with a performance, in East London. The course relocated to Gqeberha in 2019 and is currently managed by Hanlie Young. The ECWO recruits guest tutors and conductors from various locations in SA to oversee the festival band. Conducted biannually in March and December, the course hosts 60-75 young wind players. The minimum proficiency level of participants is Grade 2 for the junior course, Grade 4 for the main course and Grade 6 for the “All-Stars” program. The course functions without sponsorship and relies on fees paid by participants. Past guest conductors are Johan Pretorius, George Foster, Grant Snyman, Etienne Mecloen and Reghardt Kühn (ECWO, 2024).

The **Cape Town Philharmonic Youth Wind Ensemble (CPWYE)** is one of the two primary ensembles²⁵ of the CPO Youth Development Programme. It draws its members from various schools across the Cape Town metropolitan area. Initially, the ensemble was conducted by Sean Kierman, who elevated it to a Grade 4+ level, setting a high standard for young musicians. Faan Malan (2024a) took over after Kierman and he notes that the ensemble reached a level of playing that allowed them to play Grade 3+ repertoire. The ensemble is currently directed by Charlene Verster, the first female conductor of this ensemble (Voges, 2024).

²⁵ The other being CPYO.

The forerunner of the ***KwaZulu-Natal Youth Wind Band*** (KZNYWB) was established in 1977 by Werner Dannewitz in Pietermaritzburg, later known as the *Natal Youth Wind Band*. The name changed to the *KwaZulu-Natal Youth Wind Band* in 1995. Members are aged between 13-27 with many from historically disadvantaged backgrounds who have received mentorship from the Durban Music School (KZNYWB, 2015). Russel Scott took leadership of the ensemble in 2013 after the passing of Dannewitz. Scott's influence changed the performance repertoire to include traditional wind band music, orchestral transcriptions, popular arrangements and SA repertoire (KZNYWB, 2015). The ensemble has a substantial, largely digitised repository of music, allowing for a wide repertoire available for performance.

The ***Free State Youth Wind Ensemble*** (FSYWE) is a Bloemfontein-based wind band, managed by the Odeion School of Music, with over 30 members, including UFS students, learners from local primary and high schools, participants from community projects, and other community members. The FSYWE performs regularly at events such as rugby matches, community concerts, eisteddfods, UFS events, and undertakes tours. The ensemble's repertoire features traditional symphonic wind ensemble pieces, lighter classical works, marches, and jazz arrangements (FSYWE, 2024a, 2024b).

5.3. Military and Service Bands

5.3.1. Overview

Professional wind bands in South Africa consist of Military and Service Bands. These bands are integral to various high-profile government events, including the opening of Parliament and state funerals, where they provide ceremonial and formal music. Kierman (S.A., 2024) accredits a significant diminishment in size and quality of SA military bands to changes of command structures and a "major retirement phase", where many veteran musicians leave the bands. This has, to a degree, been offset by an influx of students joining military bands, attracted by the relatively stable income and benefits they offer (Kierman, S.A., 2024). There are 8 military and 10 police bands in SA, as can be viewed in Table 16.

Table 16: SA Military and Service Bands

South African Military and Service Bands	
5 Army Bands (SANDF)	National Ceremonial Guard South African Army Band – Kroonstad South African Army Band – KwaZulu-Natal South African Army Band – Limpopo South African Army Band – Western Cape
1 Airforce Band	South African Air Force Band
1 Navy Band	South African Navy Band
1 Military Health Services Band	South Africa Military Health Service Band
10 Police Bands (SAPS)	SAPS Band – Eastern Cape SAPS Band – Free State SAPS Band – Gauteng SAPS Band – KwaZulu-Natal SAPS Band – Limpopo SAPS Band – Mpumalanga SAPS Band – North West SAPS Band – Northern Cape SAPS Band – Tshwane (Head Office) SAPS Band – Western Cape

5.3.2. South African Army School of Military Music

The South African Army School of Military Music (SAA-SoMM) was established in 2000, at Youngsfield Support Base in Cape Town, to address the declining performance levels of SA military bands. Military bandsmen from all SA military bands attend the courses on offer to assist in upgrading their music literacy skills, allowing them to gain promotions (SAAB-CT, 2010). In previous years, military bandsmen from other African countries also received training at SAA-SoMM. An overview of SAA-SoMM is provided under professional bands as it serves to further the musical education of members of the SA Army bands.

Galloway's Doctoral thesis, *Towards an Equitable System of Musical Evaluation in South African Service Bands* (2006) delineates a system for the annual performance appraisal of band members. This system, known as IDMAC exams, was initially an internal assessment process within the SA Military, determining qualifications for improved rankings, promotions, and salary increases.

In 2005 a partnership with the SU-DoM was established and the SAA-SoMM became a satellite campus of SU-DoM's certificate programme (SUCPP, 2024). The evaluation of practical performance in SA service bands was previously based on the IDMAC system, but this has since expanded to include exams with external examination bodies such as ABRSM, UNISA, and TCL.

5.3.3. Citizen Force / Regimental Bands

The citizen force bands in SA were a significant aspect of the military and cultural landscape during the apartheid era, primarily existing from 1951, when national service conscription was introduced, until the early 1990s. These regiments were composed of local community members, including both men and women, who were conscripted into military service or volunteered to participate (de Jongh, 2020:82). Citizen force regiments often had their own bands (de Jongh, 2020:168).

The PAGCB, based in PE²⁶, conducted by Sean Kierman in the 1980s, is no longer functional and the regimental name has changed. The ensemble had a strong connection with UPE²⁷ as several UPE staff members were credited for each rehearsal they attended (Kierman, S.A., 2024). Kierman (S.A., 2024) notes that at one stage the band consisted of 85 players of a very high level.

The military band founded by Hans Endler in Stellenbosch in 1904 performed regularly on "Die Laan" and at Agricultural Shows. Endler, showing his dedication, even personally financed the construction of a bandstand on "Die Laan" (Grobbelaar in Imrie, 1976:73)²⁸. Information on this ensemble was very limited, and while there may be more available, further detail on the history of this ensemble, would require extensive archival research not readily accessible and beyond the scope of this study.

²⁶ Now Gqeberha.

²⁷ Now NMU.

²⁸ Upon locating the original article, it was found to be in *Die Burger* 4 January 1971 and not 1 January 1971.

5.4. Community Bands

5.4.1. Introduction

There are a limited number of community bands in South Africa, past and present. For the purpose of this study community bands are defined as ensembles that function as entertainment and life-long learning for its members, who are unpaid²⁹ for their participation in the ensemble.

5.4.2. Semi-Professional Community Ensembles

The *Cape Wind Ensemble*, which functioned in the 1980s and *Chiuso Symphonic Wind Ensemble*, meaning ‘closed’ or ‘by invitation only’ in the late 1990s, were the predecessors of WindWorx. The *WindWorx Symphonic Wind Ensemble* is SA’s highest-level community ensemble (Ghesquière, 2024). Established in 2005, by a group of former USSWE and *Chiuso* members, under direction of Sean Kierman, *WindWorx* (2024) serves as a platform for high-level wind band performance. In recent years, a partnership between USSWE and *WindWorx* has been established, and several collaborative performances have taken place.

The *Cape Town Philharmonic Wind Ensemble* (CPWE) was established in 2020 to create a vertical structure for wind bands in CPO’s wind band system. The ensemble was described as a path for musicians in CPYWE should they choose “not to make a career in music” (CPWE, 2020). It offered advanced amateur wind and percussion players and music teachers in Cape Town an opportunity to participate in a high-level ensemble (CPWE, 2020).

After Malan's departure from CPO in 2023, CPWE was disbanded and reestablished in January 2024 in his private capacity under the name *Cape Winds* (Malan, 2024b). *Cape Winds* is currently active with 60 members, hosting an array of concerts, including collaborations with the Nelson Mandela Artillery Pipe Band and the choirs of the DF Malan High School and South African College High School (FMR, 2024).

²⁹ Some may reimburse travel expenses or hire external players for a fee, hence the “semi-professional” categorisation.

5.4.3. Minstrel Troupes and Christmas Choirs

Many SA wind players have limited or no access to formal music education and receive their formative music training in church or community bands, and community music schools. In the Cape there are also three significant community groups, namely, the **Minstrel Troupes, Malay Choirs** and **Christmas Choirs**³⁰ (Martin, D., 1999:29). The Minstrels and Christmas Choirs can be classified as community bands as the Malay Choirs are vocal ensembles. These organisations participate in the New Year festivals annually from December until the end of January. Having moved away from string bands in the 1950s, Minstrel Troupes began taking the form of brass bands³¹ (Martin, D., 1999:13). Although sometimes described as brass bands, Christmas Choirs are currently comprised of strings, woodwind, brass and percussion instruments (Kierman, P.E., 2009:117). The name is suggested to have originated from its origins as a singing group, which gathered in the streets to sing carols on Christmas Eve (Martin, D., 1999:27).

There are approximately 80 Christmas Choirs in the WC, each with memberships ranging from 50 to 100 members, with few having a membership close to 200 (Bruinders, 2013:142). On competition days, bands are adjudicated in three categories: “prescribed piece”, “best-dressed band” and “grand march past” (Bruinders, 2013:149). Many extra musicians are hired to join the bands for the competitions (Kierman, 2009:105).

5.4.4. Church Bands

Kierman (2009:47) notes that there are several churches which utilise brass groups as an adjunct or alternative to the organ as an accompaniment to the musical activities of the church service. Ball (1979:186) suggests that the brass and wind groups are somewhat more mobile and are aptly described as a “peripatetic organ” or an organ that walks, by General Bramwell Booth, whose main functions were, as they are currently, to accompany congregational singing and lead “soldiers” on the march, in the case of the Salvation Army. These processional bands are associated with churches including the Uniting Reformed Church Boys' Brigade, Anglican Church Lads' Brigade, Calvinist Protestant, Methodist, Presbyterian Church Brigades and

³⁰ Due to the size of the study a detailed account of traditions and competitions is not in the scope of the study. A detailed synopsis of Community Ceremonial Groups can be found in Kierman's (P.E., 2009) *Community brass: its role in music education and the development of professional musicians in the Western Cape: Chapter 6 – Community Ceremonial Groups*. 106-119.

³¹ Including saxophones.

several others, and traditionally perform at weddings, funerals and other church activities (Kierman, 2009:47).

5.5. Organisations

5.5.1. Introduction

This section briefly explores the key organisations that have contributed to the development of wind band culture in SA, highlighting their roles in promoting and supporting the growth of symphonic bands and ensembles. These organisations have played a significant role in fostering a network of musicians, conductors, and composers, contributing to the evolution and expansion of SA wind band culture.

5.5.2. SAASBE

In 1987, the **South African Association of Symphonic Bands and Ensembles** (SAASBE) was established by SA trumpeter and wind band conductor, Brendon le Page (Malan, 2024a). SAASBE organized the first National Wind Band Festival in April 1988, inviting international conductors and world-renowned conductors such as Fredrick Fennell and Frank Battisti to participate. Fennell conducted Stockton's *Mangaung Suite for Symphonic Wind Band* at the Gala Concert on April 9th in Bloemfontein (Potgieter, 2000:81). The presence of these influential figures significantly impacted the expansion and development of the South African wind band environment (Malan, 2024a). SAASBE established the National Wind Band Competition, with the first one taking place from 5-10 May 1992 and second on 20 March 1993.

5.5.3. WASBE-SA

After the dissolution of SAASBE, there were attempts to resurrect a similar organisation under the name **World Association for Symphonic Bands and Ensembles South Africa** (WASBE-SA)³² in the early 2000s (Leuvenink, 2003). WASBE-SA aimed to promote symphonic bands and ensembles to foster a network of South African wind band conductors, players, and composers with a vision of "inclusivity" and "free from personal agendas" (Leuvenink, 2005). The first WASBE-SA board, formed in August 2003, included Ina Leuvenink, James Slabbert, Leon Hartshorne, Michelle Pietersen, Sean Kierman, Pamela Kierman, and Faan Malan (Leuvenink, 2003). Council members in 2005 were Louis Botha, Adele Bate, Sean Kierman,

³² Affiliated with WASBE, the international organisation.

Henriette Weber, Arisa Voges, Rudi Engel, and Pamela Kierman (Leuvenink, 2005). Arisa Voges served on the WASBE board from 2004 to 2006 and was president of WASBE-SA from 2005 to 2008 (Voges, 2012). There is currently no organisation in SA operating in this capacity.

5.5.4. SASBA

Organisations such as the *South African School Band Association* (SASBA) aim to provide a platform for young SA musicians, at primary and secondary school level, to perform and compete in nationwide competitions (SASBA, 2017). The organisation was originally known as the *South African Marching Band Association* (SAMBA) from 1994, before its multiple name changes, *South African Concert and Marching Band Association* in 1999 and finally *South African School Band Association* in 2017.

5.6. Wind Band Festivals

5.6.1. Introduction

The establishment of various wind band festivals in the WC created new performance opportunities for school ensembles and introduced them to large-scale performance stages (Smit, 2024). These festivals not only gave school bands a new experience of performing on large stages but also helped to cultivate a sense of community and collaboration among wind ensembles, further strengthening the wind band tradition in South Africa (Smit, 2024). Due to the scope of the study, an in-depth analysis and detailed history of each wind band festival is not provided. Instead, a general overview of each festival, both past and present, is presented.

5.6.2. Stellenbosch Wind Band Festival

One of the first significant wind band festivals was the **Stellenbosch Wind Band Festival**, established by Van Zuilenburg, which ran from 1978 until 1999. This festival provided a vital platform for wind bands, especially at a time when the wind band tradition was still developing in SA schools.

5.6.3. Tygerberg Festival/Fanfare

Following this, the **Tygerberg Festival/Fanfare**, led primarily by Ina Leuvenink and Adele Bate, emerged as another key annual event, offering school ensembles the chance to perform in a collaborative and celebratory setting. The event included an eisteddfod style competition, which became a staple in the WC wind band calendar (Smit, 2024).

5.6.4. WASBE-SA International Orchestral Conference

WASBE-SA held its first **International Orchestral Conference** at the *ArtsCape Theatre* in Cape Town from 3-6 August 2005. This conference hosted wind band workshops and lectures with various guests from the international wind band community listed in Table 17 and Table 18 (WASBE-SA, 2005).

Table 17: WASBE-SA 2005 Orchestral Conference Lecturers

Lecturer	Institution	Lecture Title
Allan Stephenson	UCT, SA	"South African Composers and their Contribution to the Wind Band Literature."
Dr Corvin Matei	SU, SA	"Particularities on Intonation of the Woodwind Instruments in Ensemble Playing."
Dizu Plaatjies	UCT, SA	African Music
Jim Cochran	Shattinger Music Company, USA	"Resources and Repertoire for the Wind Band" & "Fueling the Repertoire Fire" – Lecture and demonstration with UCT-SWE.
Dr John Stanley	Sonoma State University, USA	"Beauty and the Beast. Artistry and Expression in the Wind Band."
Dr Leon Bly	Stuttgart Music School Symphonic Wind Orchestra, Germany	"German Band Music in the 20 th and 21 st centuries."
Dr Mark Whitlock	University of Minnesota Duluth, USA	"An Effective Band Rehearsal."
Nurimar Valssechi	Artistic Director of the "Guri" Project, Brazil	"The Art of the Outreach Project – A Programme of Social Inclusion having Music as means of Self Development."
Dr Paul Loeb van Zuilenburg Jr	Hilton College, KZN, SA	Lecture on "Baroque interpretation on Brass Instruments."
Dr Richard Greenwood	University of Central Florida, USA	"Hearing Music beyond the Printed Page."
Dr Richard Miles	Morehead University, Kentucky, USA	"Improving Performance through Sound Seating."
Sean Kierman	UCT, SA	"Acoustic Aspects of Brass Intonation."
Vicente Moncho	Freelance Argentinian Wind Band Composer	Composition lecture on "My experience on Wind Band."

Table 18: WASBE-SA 2005 Orchestral Conference Conductors

Conductor	Institution	Ensemble Conducted
Adri van Wyk	Tygerberg High School, SA	Tygerberg High School Wind Orchestra
Allan Stephenson	UCT, SA	Bellville High and Hugo Lambrechts Intermediate Wind Bands Combined & SA National Youth Wind Orchestra
Arisa Voges	Hugo Lambrechts Music School, SA	Hugo Lambrechts Intermediate Wind Band
Prof. David Antezana	Cordoba State Youth Wind Orchestra, Argentina	Hugo Lambrechts Symphonic Wind Orchestra (Guest) & UCT-SWE (Guest)
Gareth Williams	Alexander Road High School	Alexander Road High School Concert Band
Gert Visser	D.F. Malan High School, SA	D.F. Malan High School Wind Orchestra
Ian Smith	Kingswood College, SA	Kingswood College Concert Band
Dr John Stanley	Berkely & Sonoma State University, USA	Alexander Road High School Concert Band (Guest) & CPYWE (Guest)
Joseph Swatbooi	New Apostolic Church	New Apostolic Church Wind Orchestra
Dr Laszlo Marosi	University of Central Florida, USA	SA National Youth Wind Orchestra
Dr Leon Bly	Stuttgart Music School, Germany	Stuttgart Music School Symphonic Wind Orchestra
Leon Hartshorne	Hugo Lambrechts Music School, SA	Hugo Lambrechts Symphonic Wind Orchestra
Dr Mark Whitlock	University of Minnesota Duluth, USA	D.F. Malan High School Wind Orchestra (Guest) & UCT-SWE (Guest)
Monica Giardini	Sao Paulo State Youth Wind Orchestra, Brazil	Kingswood College Concert Band (Guest)
Pamela Kierman	SU, SA	USSWE
Paul Voet	Freelance Trumpet Player, Gent, Belgium	Brassband Panta Rhei Gent
Dr Richard Greenwood	University of Central Florida, USA	Hugo Lambrechts Symphonic Wind Orchestra (Guest)
Dr Richard Miles	Morehead University, Kentucky, USA	Tygerberg High School Wind Orchestra (Guest) & USSWE (Guest)
Rudolf Engel	Frank Petersen Music Centre, SA	CPYWE & Albert William Engel Moravian Trombone Consort
Sadao Shirakawa	Banda Sinfonica of Cubatao, Brazil	Tygerberg High School Wind Orchestra (Guest)
Sean Kierman	UCT, SA	UCT Wind Symphony

5.6.5. SU Band Extravaganza

In the early 2000s, the **SU Band Extravaganza** was established by Pamela Kierman, became an annual highlight to the present day, offering a formal stage for wind bands to present diverse repertoires. The event provides opportunity for school and community bands to perform and to “demystify” the Endler stage, in a concert hosted by USSWE (Kierman, P.E., 2024).

5.6.6. WindWorx Fanfare

Another significant addition was the **WindWorx Fanfare**, organised by the WindWorx committee, which continues to expand the festival circuit. *WindWorx* hosts the annual WindWorx Fanfare, where school and other bands around the WC participate in performances and eisteddfod-style competitions over a weekend. The first night of the Fanfare generally includes a gala concert with a performance by *WindWorx*, military bands³³, visiting international bands³⁴ and the band of the school hosting the Fanfare.

5.7. Conclusion

The SA wind band environment has developed significantly, evolving from its military origins to the establishment of wind bands in the educational, professional, and community sectors. In the educational sector, wind bands have succeeded in tertiary institutions, schools, and music centres, becoming a vital tool for music education and experiential learning. TEI ensembles have set a benchmark for quality, inspiring younger musicians and contributing to the growth of school-level bands. School wind bands have provided students with opportunities to explore music and perform, even with limited resources in some cases.

Professional wind bands in SA are found solely in military and service bands. However, the decline in the size and quality of these bands in recent years has been offset by the influx of younger musicians, thanks to military and service bands offering stable incomes. Community ensembles have played a key role in promoting the wind band idiom in the WC and beyond, while the various festivals have highlighted the potential of wind bands in connecting communities and elevating the standard of performance.

Despite the challenges faced by wind bands in SA, including limited access to resources, funds and instrumentation, their continued presence and growth in both educational and community settings show the resilience and importance of this medium.

³³ Sometimes military bands are invited to perform at the opening concert.

³⁴ Several international bands have collaborated with *WindWorx* over the years, and if the visits coincide with the Fanfare, they also perform at the opening concert.

CHAPTER 6: CASE STUDY: UNIVERSITY OF STELLENBOSCH

SYMPHONIC WIND ENSEMBLE

6.1. Introduction

This chapter explores the history and legacy of USSWE³⁵. Conductors, band members, its function, achievements and composers who have composed for the ensemble will be discussed. A catalogue of the ensemble's performances and collaborations with other wind bands, provided in the addenda, explores the evolution of wind band music in SA. Ensemble information as noted above will be arranged in chronological order according to the various conductors. The following tables provide a historical context for USSWE, illustrating and including timelines of conductors, the changing name of the ensemble over the years and SU-DoM chairperson.

Table 19: USSWE – Resident Conductors

USSWE Resident Conductors	
Name	Years
Paul Loeb van Zuilenburg	1976-1985
Faan Malan	1986-1990
Mervyn Solomon	1991-1997
Andries Smit	1998-1999
Albert Engel	2000-2003
Pamela Kierman	2004-Present (2024)

Table 20: USSWE – Name Changes

Name	Years
Universiteit van Stellenbosch Blassorkes University of Stellenbosch Wind Band	1976-1979
Universiteit van Stellenbosch Konsertblassorkes University of Stellenbosch Concert Band	1980-1989
Universiteit van Stellenbosch Simfoniese Blaasensmble University of Stellenbosch Symphonic Wind Ensemble	1990-Present
Universiteit van Stellenbosch Blaasensmble University of Stellenbosch Wind Ensemble	1994-1997
Stellenbosch Simfoniese Blasers Stellenbosch Symphonic Winds	2001-2010

³⁵ The abbreviation USSWE refers to the ensemble in all its name forms as listed in Table 20.

Table 21: SU-DoM – Chairpersons

SU Department of Music – Chairpersons	
Name	Years
Prof. Friedrich Wilhelm Jannasch	1905-1921
Prof. Hans Endler	1921-1937
Prof. Maria Fisser	1937-1951
Prof. George van der Spuy	1952-1960
Prof. Richard Behrens	1961-1988
Prof. Reino Ottermann	1988-1998
Prof. Hans Roosenschoon	1998-2006
Prof. Sandra Klopper	2006-2008
Prof. Winfried Lüdemann	2008-2017
Prof. Pieter Grobler	2017-2018
Prof. Mario Nell	2019-2024

6.2. Establishment

At 08:00 on 20 November 1975, a meeting was held in the office of P.J. Lombard in the Department of Development, to discuss the establishment of a SU wind band and the necessary funds required. A committee was formed with the attendees, namely, P.J. Lombard, J. Fletcher, J.J. Oosthuizen, H.P. van der Westhuizen, and P.O.E.F. Loeb van Zuilenburg. Their primary goals were to raise funds, create educational systems, and recruit players for the band (Departement Ontwikkeling, 1975a).

On 5 December 1975, a follow-up meeting focused on fundraising and promoting the band. Dr. Ronnie Belcher was appointed to manage publicity, and it was proposed that a fundraising concert be held at the Stellenbosch Town Hall on 23 March 1976, featuring a performance by the SA Navy Band. A statement was released which noted that band members needed to be musically literate but not necessarily proficient on an instrument. Instrumental lessons would be provided by the band’s conductor, Van Zuilenburg. Personnel from UP advised Van Zuilenburg to assess interest in the band before purchasing instruments (Departement Ontwikkeling, 1975b). Van Zuilenburg (1976a) sought permission from J.N. de Villiers, the rector of SU, to proceed with the fundraising efforts for the new wind band as he believed that the Rector’s involvement would garner community support. Permission for fundraising was

duly granted, but the Rector requested that the committee prepare a document for submission to the University management for official approval (de Villiers, 1976).

The first rehearsal of USSWE was held on Monday, 3 May 1976, at 19:00 in the *Ateljee* (C201) in the Conservatorium. 12 players³⁶ attended the first rehearsal on 5 May 1976, 16 the second and 22 the third (Van Zuilenburg, 1976b). According to Van Zuilenburg (1976b), most players had their own instruments, namely, 10 clarinets, 2 flutes, 2 horns and 2 trumpets. He requested the purchase of 4 cornets, 3 trombones, 1 euphonium, 1 B \flat tuba, snare-drum, alto saxophone and tenor saxophone, noting that there were players available to play all instruments except for two of the trombones. Players were required to pay a termly membership fee of R5 (Departement Ontwikkeling, 1976). In these early years one of the primary challenges was sourcing instruments for the ensemble. The ensemble at this time sometimes made use of cornets and E \flat horns, instruments usually found in the brass band.



Figure 7: USSWE in one of their first rehearsals – May 1976 – Sourced: (USSWE Archive)

³⁶ I was unfortunately not able to locate a complete instrumental break-down of these players.

6.3. Dr Paul Loeb van Zuilenburg (1976 -1985)

6.3.1. Background and Biography

Paul Enea Otto Francesco Loeb van Zuilenburg (1926-2017), born in Amsterdam, Netherlands, was a Dutch-South African composer, instrumental conductor, musicologist, clarinettist, recorder player and pianist. Van Zuilenburg completed his undergraduate and master's education at *Amsterdam Konservatorium* in piano and clarinet (1948-1952) and *École Normale de Musique*, Paris in musical pedagogy (1952-1953) respectively (Van Zuilenburg, 1969).



Figure 8: Paul Loeb van Zuilenburg – 1981 – Sourced: (USSWE Archive)

After immigrating to SA in 1954, he taught music at Ermelo High School from 1954-1956. From 1957-1960 he taught at several schools in Pretoria. He was the Deputy Director of Music and lecturer in recorder and aural training at the UP-DoM from 1960-1968 and completed his Doctorate in Music, in Composition at Wits from 1966-1969 (Van Zuilenburg, 1969). He was appointed at the SU-DoM in 1969 as aural and recorder lecturer. Van Zuilenburg established

and conducted USSWE from 1976-1985. He continued as a lecturer at SU until his retirement in 1991.

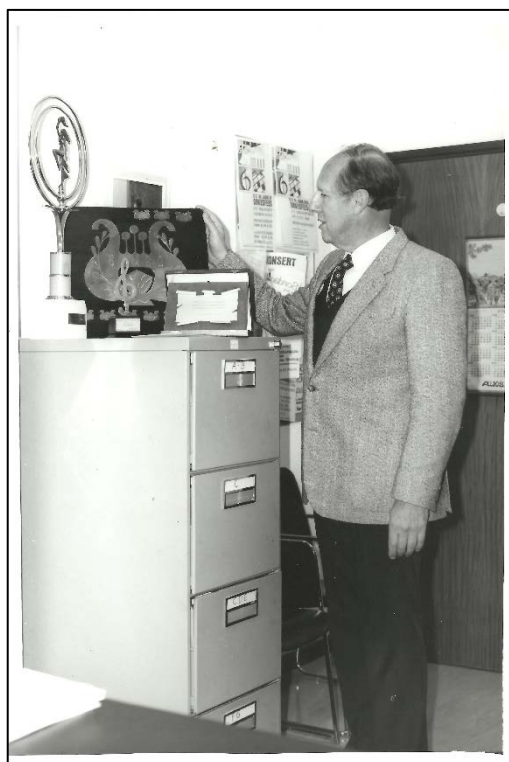


Figure 9: Paul Loeb van Zuilenburg in his office – Circa 1978 – Sourced: (USSWE Archive)

6.3.2. Players and Instruments

The administration, finances and planning for USSWE was managed by Van Zuilenburg and his wife Petra, along with departmental staff. USSWE at this time also had several assistant conductors, who were students at SU, one of whom was trumpeter, Brendon Le Page, who later founded SAASBE.

Many of the long-term players were “loyal followers” of Van Zuilenburg, predominantly drawn from students from outside of the SU-DoM and non-student musicians who were interested in playing in the wind band (Malan, 2024a). Participation in the ensemble was not

credit-bearing and it was thus difficult to convince music students of the SU-DoM to join (Malan, 2024a). In 1979 it was recommended that members of the band be reimbursed for travel expenses and receive a percentage of the profit from performances (BUSBO, 1979:6).



Figure 10: USSWE clarinets and horns – Circa 1978 – Sourced: (USSWE Archive)



Figure 11: USSWE clarinets and flutes – Circa 1978 – Sourced: (USSWE Archive)



Figure 12: USSWE horns – Circa 1978 – Sourced: (USSWE Archive)



Figure 13: USSWE bassoon, bass clarinet and euphonium – Circa 1978 – Sourced: (USSWE Archive)

6.3.3. Function

The limited funding available for the band restricted performances to local concerts at this stage, as most band members were non-music students and its educational function in the SU-DoM was not yet fully established. Over time the ensemble's responsibilities increased, and the band performed at graduation ceremonies and was the host ensemble for the annual Stellenbosch Band Festivals.

6.3.4. Repertoire and Programming

Smit (2024) described Van Zuilenburg's choice of repertoire as a mix of experimental and standard works. Composers who were approached to compose original works for the 2nd Stellenbosch Wind Band Festival in 1979 include: Gideon Fagan, Peter Klatzow, Noel Stockton, Richard Cherry, Roelof Temmingh and Hubert du Plessis (BUSBO, 1979:8). Although Van Zuilenburg composed various works for wind band, some of which were performed by USSWE in later years, during his tenure the ensemble only performed eight of his arrangements³⁷, namely: *Dalla Sua pace*, *Plaisir d'Amour*, *Ich liebe dich*, *The Floral Dance*, *Mars Op. 41*, *Festival March*, *Suite from Op. 41*, *Variations on "The Carnival of Venice"*.

An USSWE committee meeting held in 1979 recorded that despite being well advertised, including newspaper, poster and radio advertising, concert attendance was generally poor. The reported reason for this was that the wind band's concert repertoire was mostly unknown to the public. However, it continues by reporting that the programmes were well received by concert attendees and subsequent newspaper reportage was favourable (BUSBO, 1979:2).

6.3.5. Achievements and Legacy

SU hosted the first *Stellenbosch Wind Band Festival* in 1978, organised by Dr Paul Loeb van Zuilenburg and Dr Ronnie Kenneth Belcher, and continued to be held on an annual basis until 1999. Several professional and school bands played in allocated slots before performing together in a massed band with performances taking place in the *D.F. Malansentrum*³⁸ in Stellenbosch. The festivals' success attracted the attention of national businesses including South African Airways, who became a sponsor in subsequent years. Festival performances were recorded, and cassette tape recordings were available for purchase the following year.

Despite being held during Apartheid years in SA, the press release of the 1978 Stellenbosch Festival recorded that it would be the first time in SA that "white and brown" would play together in a massed ensemble of approximately 300 players. It also reports that the festival would be a "landmark event" with a mix of Afrikaans and English-speaking players (Departement Ontwikkeling, 1978). Donald E. McCathren (1978) described the festival as a "great success" with "proper administration and philosophy". He also commented on the quality


³⁷ According to the programmes and records surveyed.

³⁸ Now the *Coetzenburg Centre*.

of the ensemble, with special consideration to how new the ensemble was at the time. McCathren (1978) believed that these festivals would further the name and reputation of SU as well as develop music in SA.

*GPS (L) GC.188

Republiek van Suid-Afrika
 REPUBLIEK VAN GEMEENSKAPSBOU


 Republic of South Africa
 DEPARTMENT OF COMMUNITY DEVELOPMENT

54149

PERMIT

(Uitgereik kragtens artikel 21 van die Wet op Groepsgebiede, 1966 (Wet No. 36 van 1966)).
 (Issued in terms of section 21 of the Group Areas Act, 1966 (Act No. 36 of 1966)).

Léer No.
 File No. . . . 32/1/4525/21

1. Uitgereik aan
 Issued to **DIE REGISTRATEUR (AKADEMIES) UNIVERSITEIT STELLENBOSCH**
(BLANK)


2. Ten opsigte van die grond of perseel
 In respect of the land or premises **LANGENHOVEN STUDENTESENTRUM UNIVERSITEIT**
STELLENBOSCH (BLANKE GEBIED)

3. (a) Doel waarvoor uitgereik
 Purpose for which issued **OM MAGTIGING TE VERLEEN AAN 20 KLEURLINGE OM TE-**
'N VINGERETE
SAME MET BLANKES (LEDE VAN DIE ORKESTE) OP 4 AUGUSTUS 1979
BY TE WOON TYDENS 'N BLAASORKESFEES

(b) Onderworpe aan die voorwaardes
 Subject to the conditions

4. In die geval van 'n verkryging van onroerende goed of die okkupasie van grond of 'n perseel verval hierdie permit as die be-
 In the case of the acquisition of immovable property or the occupation of land or premises this permit will lapse if the in-
 trokke onroerende goed nie verkry of die grond of perseel nie ingevolge die permit geokkupeer word binne
 acquires or the land or premises occupied in terms of this permit within

DEPARTEMENT VAN GEMEENSKAPSBOU
 REPUBLIC OF SOUTH AFRICA
 1979 -07- 31
 KAAPSTAD/CAPE TOWN 8000
 THE REGIONAL REPRESENTATIVE
 DEPT. OF COMMUNITY DEVELOPMENT


 Gemagtigde Uitreikingsbeampte
 Authorised Issuing Officer.

/JDJ

Figure 14: RSA Department of Community Development- Permit allowing whites and non-whites to perform together in 1979.

Van Zuilenburg and Belcher were invited to attend the *Mid-East Instrumental Music Conference* at Duquesne University in Pennsylvania in 1979. Van Zuilenburg was described as a “member of the class” and one of the most outstanding conductors of the symposium (McCathren, 1979). He was invited to guest conduct the *Mid-East All Star High School Concert Band* and the *Duquesne University School of Music Wind Ensemble*, the latter in a performance of one of his own arrangements, described as “stirring in character” (McCathren, 1979). In 1979, Van Zuilenburg received the *Duquesne University School of Music’s* Mid-East Instrumental Music Conference Honor Award, a significant achievement at the time.



Figure 15: USSWE 1978 – Sourced: (USSWE Archive)

One of Van Zuilenburg’s lifelong legacies is as a pioneer of the SA wind band. Along with several others in SA, Van Zuilenburg laid the foundation for the SA wind band outside of the military (Malan, 2024a).

6.4. Faan Malan (1986-1990)

6.4.1. Background and Biography

Dr Stephanus (Faan) François Malan (b.1961) is a South African French horn player and conductor. His music education began at the Pro Arte school in Pretoria, and he graduated with a BMus in education in 1983 at SU. After completing mandatory military service from 1984-1985, he returned to SU where he was appointed as the resident conductor of USSWE in 1986, until 1990. He was Head of Brass at the Hugo Lambrechts Music Centre in Parow from 1986-1991 (Malan, 2024a; Stewart, 2022) and instrumental in the establishment of the *Cape Wind Ensemble*, for advanced amateurs, in the 1980s. Malan (2024b) completed his master's degree in brass teaching method in 1990 at UCT.

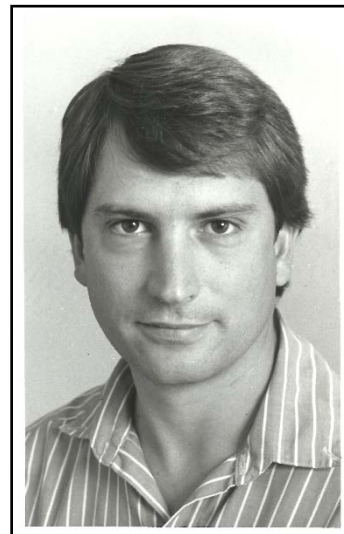


Figure 16: Faan Malan – Circa 1986 – Sourced: (USSWE Archive)

Malan move to the Free State where he worked for some time at the Musicon³⁹ before starting at the Mmabang Taung Music School in Bophuthatswana in 1990 and was Head of the Music Unit of the Mmabana Cultural Centre from 1990-1994 (Stewart, 2022). He was a board member and manager of SANYO from 2004-2009 (Malan, 2024a, 2024b). Due to political unrest in Bophuthatswana he moved to Kimberly in 1994, where he started a private music school called *The Kimberly Academy of Music*, which he headed until 2013 (Stewart, 2022). At the request of the provincial government at the time, Malan established the Mayibuye Academy of Music in Galeshewe (Stewart, 2022).

Malan (2024a) and his wife moved to Cape Town in 2013, where they established *Music Matters*, a music school, in Rondebosch. He is also director of D.F. Malan high school's extramural music programme and conducts their wind bands. Malan (2024b) completed a Doctor of Business Administration at CUT in 2016. He was the conductor of the CPYWE, their junior band, and the CPOMA wind band from 2014 (Stewart, 2022) and in 2020 established the CPWE, for advanced amateurs (CPWE, 2020). After leaving the CPO projects in 2023, CPWE

³⁹ The Free State Musicon is a music training institution originally established in accordance of the Education Act, currently under the control of the Free State provincial government (SACR-FS, 2024).

was discontinued by CPO, leading to Malan re-launching the ensemble under the name *Cape Winds*, in January 2024, with private funding and management (Malan, 2024b).

6.4.2. Players and Instruments

Recruitment of players during Malan's time as conductor of USSWE was challenging as music students preferred playing in the symphony orchestra, under Eric Rycroft. This ensemble was perceived, by some students, to be more prestigious than the wind band (Malan, 2024a). As it was not mandatory for wind and percussion players to participate in USSWE at the time, the ensemble was predominantly comprised of students from faculties and departments outside of the DoM. Regular auditions took place to make appropriate placements in the ensemble.

6.4.3. Function

During Malan's tenure, USSWE worked to establish itself in the calendar of SU (Malan, 2024a). At this time, Malan (2024a) notes that there was not a specific function for the ensemble but as concerts became more regular USSWE started to develop its own public profile.

6.4.4. Repertoire and Programming

During this time, USSWE did not have a budget for new music, thus repertoire was selected from music available in their repository and from bands who were willing to share their music (Malan, 2024a). Malan's aim was to perform a balanced repertoire including light music and classics. He selected the repertoire for performance, with the occasional work suggested by players in the ensemble.

USSWE's repository was relatively adequate at the time, although somewhat aged. Malan (2024a) believed that the availability of repertoire and sourcing of new music was not an issue at this time. SA wind band music was extremely limited during this period and the works that were available were too difficult for USSWE. Most SA wind band works were composed for and performed by the SANYWB. There were no funds to commission SA works for the ensemble and the lack of high-level players at the time influenced the repertoire selection, with music not being higher than grade 3 according to the ABA grading chart (Malan, 2024a). Once the ensemble was able to play more challenging works, they started to gain more audience appeal (Malan, 2024a).

6.4.5. Achievements and Legacy

Malan's (2024a) primary goal as the conductor of USSWE was to provide a positive image of wind bands. Players needed to be convinced to play in the ensemble. As a student himself while in charge of USSWE, Malan focused on his own development and knowledge as a conductor. He believed that it was important to learn new repertoire as well as develop a working understanding of the intricacies of arrangement and composition for wind band (Malan, 2024a).

The general perception at the time that wind bands were loud and out of tune, which was often true at the time, according to Malan (2024a), made it difficult to encourage SA to embrace this musical medium. Fighting for a position in the industry was a struggle for USSWE; rehearsal clashes saw USSO often take preference, in terms of venue and music stands, and it was a challenge to develop the ensemble into one that would contribute to changing the general perception of wind bands in the 1980s (Malan, 2024a).

Malan's tenure saw substantial growth in the size and technical ability of the ensemble and towards the end of his time as conductor, both the performance level and repertoire were at a much higher standard than previously (Malan, 2024a). Malan (2024a) suggests that this contributed to the changing public perception of the wind band.

6.5. Mervyn Solomon (1991-1997)

6.5.1. Background and Biography

Mervyn Solomon (1953-2021) was a South African trumpeter and conductor. Solomon studied music with Graham Coote before spending four years in the SA Navy Band from 1978-1982. His first teaching position was at Alexander Road High School in PE⁴⁰. His next appointment was at Pinelands High School, where he established the Pinelands High School Symphony Orchestra. His subsequent position was as Director of Music at the Western Province Preparatory School in Claremont, and he was a part-time lecturer at Stellenbosch University (Ivor-Pullin, 1995b).

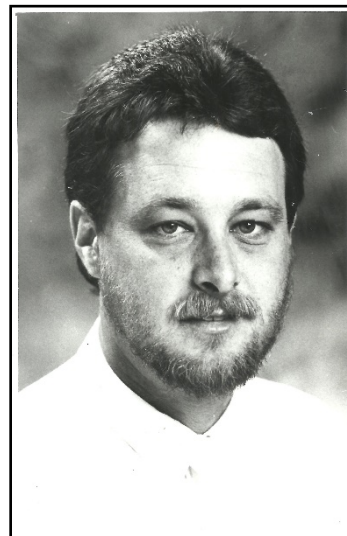


Figure 17: Mervyn Solomon
– Circa 1992 – Sourced:
(USSWE Archive)

A highly proficient trumpeter, Solomon played regularly with the CTSO, CAPAB and Gilbert and Sullivan Society Orchestras. In 1989 and 1990 he conducted CJWE at the Stellenbosch Wind Band Festival and was appointed as the resident conductor of USSWE in 1991. He led the ensemble on three successful tours to the United Kingdom in 1993, 1995 and 1997 (Ivor-Pullin, 1995b) and remained conductor of USSWE until the end of 1997 (Engel, 2001). Solomon established the wind band, Chiuso, a 'by invitation only' community wind ensemble in Cape Town, which he also conducted.

He moved to England in 1999, where he was the resident conductor of the *Derbyshire County Youth Wind Ensemble*. Upon returning to SA, he took up a post at Kimberly Boys' High School as Director of Music where he conducted the Kimberley Boys' High wind band and jazz band. His last post was as HoM at St Patrick's Christian Brothers' College in Kimberly. Mervyn Solomon passed away on 24 May 2021. USSWE's performance on 5 June 2021 was dedicated to him and USBE performed the work *Angels Watching Over Me*⁴¹ in his memory.

6.5.2. Players and Instrumentation

Smit (2024) highlighted Solomon's exceptional ability to unify individuals as a major strength of his leadership, fostering a strong sense of community and regular attendance among the

⁴⁰ Now Gqeberha.

⁴¹ Arranged by Joy Webb (1987), transcribed by Ray Steadman-Allen (1993)

ensemble members. Under Solomon's leadership, the ensemble quickly established itself as a prominent force in the SA wind band scene, growing to include over 50 regular members by 1991 (Ivor-Pullin, 1995b). The Times London (Tytler, 1993:31) published an article during the 1993 tour, commenting on the diverse demographics of the ensemble at the time.



Figure 18: USSWE – Conductor Mervyn Solomon – Endler Hall - Sourced: (USSWE Archive)

6.5.3. Function

USSWE was a performance-driven ensemble, actively engaging in various local and national events and performing at local shopping centres and national gardens (Ivor-Pullin, 1995a). In 1995, as part of fundraising efforts for a tour, USSWE hosted six concerts at the V&A Waterfront in Cape Town, one of which was attended by Queen Elizabeth II (Ivor-Pullin, 1995b). USSWE also conducted national tours in June 1993, visiting the Orange Free State and the former Bophuthatswana (Solomon, 1995a). The ensemble also actively collaborated with the *Bellville Civic Choir*.

6.5.4. Repertoire and Programming

Purchasing new music for USSWE remained problematic and Solomon was dependent on donations of music when the band was touring overseas (Tytler, 1993:31). He purchased a

significant body of music himself for use in the various ensembles he conducted. Solomon's repertoire choice included both classical and contemporary music. Many of his programmes included original works composed a few years prior to the performance and arrangement of popular music and film scores.



Figure 19: USSWE – Conductor Mervyn Solomon – Endler Hall – Sourced: (USSWE Archive)

6.5.5. Achievements and Legacy

USSWE was awarded second place in the *First National Wind Band Competition* in May 1992, winning the competition in March 1993 (Solomon, 1995a). The 1992 competition saw USSWE invited to the UK by the adjudicator of the competition, Tony Garton, from Repton College, to take part in the Repton College Christmas Concert (Solomon, 1995b). This led to invitations from many other schools across England and Scotland (Solomon, 1995b). The 1993 UK tour made USSWE the first SA university band officially invited to perform abroad (Solomon, 1995a). Solomon (1995a) believed that the international tours would establish USSWE, as well as SU, as one of the leaders in wind band performance, nationally and internationally. This led to further tours of the UK in 1995 and 1997.

Table 24: USSWE 1993 Tour Concert Venues

1993 Tour Concert Venues	
Venue	Location
Gordonstoun School	Gordonstoun, Elgin, Scotland
St Elphin's School for Girls	Darley Dale, Matlock, Derbyshire, England
Abbots Bromley School of St Mary and St Anne	Abbots Bromley, Staffordshire, England
Abbotsholme School	Rocester, Uttoxeter, England
Foremarke Hall – Repton Preparatory School	Foremark, Derbyshire, England.
Ockbrook School for Girls	Ockbrook, Derby, Derbyshire, England
Repton School	Repton, Derby, Derbyshire, England
The Buckinghamshire College of Education	High Wycombe, Buckinghamshire, England
The Godalming Open Air Music Festival	Godalming, Surrey, England

Table 24: USSWE 1995 Tour Concert Venues

1995 Tour Concert Venues	
Venue	Location
St Modwen's Parish Church	Burton-on-Trent, Staffordshire, England
St Peter's	Abbots Bromley, Staffordshire, England
Abbots Bromley School of St Mary and St Anne	Staffordshire, England
Abbotsholme School	Rocester, Uttoxeter, England
McLaren High School	Callander, Perthshire, Scotland
Burrel Collection Museum	Glasgow, Scotland
St John's Church of Scotland	Hamilton, Scotland
St Elphin's School for Girls	Darley Dale, Matlock, Derbyshire, England
Bushloe High School	Wigston, Leicestershire, England
The Grange School	Hartford, Northwich, England

Table 24: USSWE 1997 Tour Concert Venues

1997 Tour Concert Venues	
Venue	Location
The Grange School	Hartford, Northwich, England
Bushloe High School	Wigston, Leicestershire, England
Marischal College	Aberdeen, Scotland
Kelvingrove Museum	Glasgow, Scotland
Strathallan School	Forgandenny, Perth and Kinross, Scotland
McLaren High School	Callander, Perthshire, Scotland
St John's Church of Scotland	Hamilton, Scotland
Baxters Visitors Centre	Fochabers, Scotland
Clarendon College	Nottingham, England



Figure 21: USSWE 1997 Tour Programme Cover – Sourced: (USSWE Archive)



Figure 21: USSWE (side) – Conductor Mervyn Solomon – Neelsie – Sangfees 1995 – Sourced: (USSWE



Figure 23: USSWE (front) – Conductor Mervyn Solomon – Neelsie – Sangfees 1995 – Sourced: (USSWE Archive)



Figure 23: John Ivor-Pullin, Mervyn Solomon and Prof. Reino Otterman – Neelsie – Sangfees 1995 – Sourced: (USSWE Archive)

6.6. Andries Smit (1998-1999)

6.6.1. Background and Biography

Andries Smit (b.1965) completed his BMus and BMus Honours at SU, in piano and organ, in 1988 and 1989 respectively. As a student at SU-DoM, he was approached by Van Zuilenburg to join the wind band as there was a need for trombone players. Smit was provided with a trombone, encouraged to initiate lessons and soon thereafter joined the band (Smit, 2024).



Figure 24: Andries Smit – Circa 1998 – Sourced: (USSWE Archive)

During his army conscription from 1990 to 1991, Smit played snare drum in the Oudtshoorn army band. In 1991, he was appointed at Bellville High School with the task of establishing a wind band. The principal, Adrian Lombard wanted a band to play at all official school ceremonies and to showcase the stature of the school. Smit led the ensemble to success in various competitions including the Roodepoort, where he received an award for best conductor, and Tygerberg eisteddfods. He took the Bellville High Concert Band to Zurich where the ensemble was runner up in the school category at the Zurich International Youth Music Festival, a significant achievement. Smit commissioned two works by SA composers for performance at these competitions, namely *Solar Winds* by Hans Roosenschoon and *Icarus Premonition* by Péter Louis van Dijk (Smit, 2024).

In 1998, Smit was appointed conductor of USSWE and served as a part-time brass lecturer at SU until his resignation at the end of 1999. He continued at Bellville High School until the end of 2000 and left the music industry in 2001 to become a Chartered Accountant. He relocated to Johannesburg in 2006 and Canada in 2018, where he currently resides (Smit, 2024).

6.6.2. Players and Instrumentation

Smit (2024) found his tenure with USSWE challenging. His style and approach were different to his predecessor, and it took time for the players to become accustomed to him. The ensemble at this time was comprised primarily of players from outside of the university, who saw the band as a “hobby” or a “community ensemble”, rather than an official ensemble of the SU-DoM. These players were loyal to USSWE and kept the ensemble alive, but Smit found it difficult to

attract students to rehearsals, and professional players were sometimes brought in for performances. There was a shortage of strong brass⁴² players at the time but the flute, clarinet and saxophone sections were strong. Alumni were core members of the band at this time, including Riaan van Wyk, Suretha Theron and Peter Catzavelos. Smit attempted to make participation mandatory for SU-DoM wind and percussion students, but was unsuccessful (Smit, 2024).

6.6.3. Function

Smit (2024) believed that his vision for the function of USSWE was building community and involvement within the ensemble. This was no easy task as players who were unsuccessful in auditioning for USSO, were required to play in the wind band. The wind band was clearly not the first choice of many of these players, which made them somewhat resistant to participation and made it difficult to create camaraderie and motivate players who really did not want to be there. Smit (2024) thus relied heavily on the sense of community from players outside of the SU-DoM to motivate him in taking the band forward.

As USSO drew all the strong wind and percussion players, the playing level of students was not ideal for advanced wind band repertoire, which put pressure on Smit to rebuild the level of ensemble performance. Additionally, as he was not a permanent member of the DoM, it was not easy to institute change. Smit (2024) was hesitant to travel with the band due to logistics and performances were held locally, generally drawing the same audiences, which were significantly smaller in number than those who attended USSO concerts.

6.6.4. Repertoire and Programming

During his career as a wind band conductor at Bellville High School he commissioned two works for wind band. This was not possible during his time as conductor of USSWE due to financial constraints (Smit, 2024). He believed that having a renowned composer such as Roosenschoon at SU, was an excellent opportunity to produce original music from Stellenbosch, with African “flavours” and a commentary on the political changes in SA at the time. Smit (2024) believed that the players wanted to play challenging repertoire rather than arrangements. Repertoire

⁴² Trumpet, horn, trombone and euphonium.

selection was a challenge due to the diverse player level of the ensemble, and not all had instruments available, which limited the literature to lower grade works.

As Smit (2024) had built a large repository of music at Bellville High School, he found that the limited library of wind band music available at SU made the selection of repertoire challenging. Smit (2024) preferred performing original music rather than photocopies from other bands, to support the composition community. However, due to the lack of funds for sheet music, he had to loan music from other Universities, namely UCT, where Sean Kierman was conductor at the time.

6.6.5. Achievements and Legacy

Smit (2024) notes that his time with USSWE was challenging, as concert dates were already set, and student commitment was not optimal at this stage. He emphasised the importance of community outreach in building support for the wind band. As he was not a full-time lecturer, he was presented with the challenge of running the ensemble while not on campus (Smit, 2024), which made matters rather complex. Nevertheless, he had a base of loyal players who ensured that the ensemble continued under his leadership.

6.7. Albert Engel (2000-2003)

6.7.1. Background and Biography



Figure 25: Albert Engel – Circa 2000 – Sourced: (USSWE Archive)

Albert William Engel (1968-2003) was a South African conductor, pianist and trombonist, with musical origins in the Moravian Church. Engel attended Heathfield High School, where he performed in the ensembles run by Felicia Lesch. He completed his BMus at UCT, where he studied trombone with Sean Kierman and piano with Helena van Heerden. After graduating he joined the CAPAB orchestra as the first person of colour in SA to occupy a full-time symphonic brass post in the country in 1990 (Lesch, 2024). He also played with other ensembles such as the *Cape Town Jazz Orchestra* and the *Cape Town Trombone Consort*.

Engel taught brass at UWC from 1997, where he conducted the UWC brass ensemble. He was appointed as the first full-time brass lecturer at SU (USSWE, 2024) and conductor of USSWE in 2000 (Engel, 2001). As a part of his vision of creating opportunities for all, he was involved in establishing the CP at SU (Lesch, 2024). He played a leading role in the music of the Moravian church and was a member of The Moravian Brass Band Union of South Africa. Albert Engel passed away tragically, with seven other musicians in a motor vehicle accident whilst travelling back from a Moravian brass festival in Namibia on 8 September 2003 (Boonzaaier, 2018:84).⁴³

Prof. Corvin Matei took interim leadership of USSWE in September 2003 after Engel's passing and guided the ensemble through the remaining period of the year programme, including the graduation ceremonies in December 2003. To fulfil Engel's vision for USSWE, Matei included De Meij's *Lord of the Rings*, the score of which Engel was studying at the time of his passing, in the final performance by the band in the Endler in 2003 (Lesch, 2024). Matei was appointed at SU-DoM in 2004 and took over as conductor of USSO in the same year (Matei, 2015:1).

⁴³ Note: It was mentioned that he was on the brink of studying conducting in the USA on a Fulbright scholarship before passing away. I, however, found no source to confirm this.

6.7.2. Players and Instrumentation

Engel integrated the broader community, including church and service band musicians, into USSWE (USSWE, 2024). There was an initial reluctance by students to play with USSWE at this time, for various reasons, so Engel turned to the communities where he was widely respected for support. These players became the most dedicated members of the ensemble (Lesch, 2024). Participation in the large ensembles became mandatory for music students at the SU-DoM at this time and after working under the baton of Engel, many students began valuing his insight and outlook on life. USSWE members were devastated by his passing and Matei had a challenging task in conducting the ensemble during this interim period when players were still grieving. Felicia Lesch (2024), ensemble manager at the time, navigated the sensitive situation to ensure that Engel's wishes for the band continued under Matei's direction.

6.7.3. Function

USSWE became a vehicle for outreach and transformation during Engel's tenure, with community and social justice at the forefront of his planning. Engel's dedication to "opportunities for all" drove the educational focus of his work with the ensemble (Lesch, 2024).

6.7.4. Repertoire and Programming

Engel's vision was to advance the playing ability of USSWE and the repertoire it performed. He created programmes that he believed would best suit the purpose of each specific concert, many of which included outreach concerts. USSWE performed in many less affluent suburbs of Cape Town, despite the reluctance of certain ensemble members who had safety concerns at the time. Engel, however, pursued his vision and the USSWE became the model of how a wind band should function in post-apartheid SA (Lesch, 2024).

6.7.5. Achievements and Legacy

Pamela Kierman (2024) notes that one of Engel's primary legacies was the contribution to promote diversity, equity and inclusion in the ensemble. He strove for social justice and worked tirelessly to provide everyone with opportunities (Lesch, 2024). Engel laid the pathway for "access to all" at SU-DoM.

"Music is all about love, and love is the only thing that matters"

- Albert Engel (Lesch, 2024)

6.8. Pamela Kierman (2004-Present)

6.8.1. Background and Biography

Pamela Elizabeth Kierman (b.1962) is a South African French horn player, pianist, conductor and brass pedagogue. She began piano lessons at the age four of with German professor Hermann Becker in Walmer, PE⁴⁴. She completed her BMus in 1983 at UPE⁴⁵, studying piano, French horn and flute (Kierman, P.E., 2024). She arranged music for Children's Theatre and was the musical director of several performances. Kierman was also an accompanist for the annual Royal Academy of Dance Ballet examinations. She was a member of the horn section of the PAGCB and was the principal horn of the former CAPAB orchestra (WindWorx, 2024). After graduating, she taught brass, piano and flute at Sunridge Park Primary School and Alexander Road High School, where she conducted their junior wind band.



Figure 26: Pamela Elizabeth Kierman – Circa 2005 – Sourced: (USSWE Archive)

After relocating to Cape Town in July 1987, Kierman began teaching brass at Hoërskool Voortrekker. She took up an appointment with the SACCB⁴⁶ in 1989, preparing the bandmen for IDMAC exams. In 1991, she was appointed to the brass position at Plumstead High School where she was promoted to the HoM in 1994 and took over the conducting of the wind band. She was appointed as Head of Brass at Beau Soleil Music Centre in 1998 and served as a part-time brass lecturer at the SA College of Music, UCT (Kierman, P.E., 2024; WindWorx, 2024).

In February 2004, Kierman was appointed as brass lecturer at SU-DoM and conductor of USSWE. Kierman completed her MMus in 2009 on *Community Brass: Its Role in Music Education and the Development of Professional Musicians in the Western Cape*. At SU, she serves as Head of Winds, conductor of USBE and USSWE, convener of the Service Learning, Orchestral Practice and Chamber Music modules and has been a member of the Faculty of Arts and Social Sciences Social Impact Committee since 2006, chairing it from 2012 to 2015 (WindWorx, 2024).

⁴⁴ Now Gqeberha.

⁴⁵ Now NMU.

⁴⁶ Now SAAB-WC.

Apart from her portfolio at SU, Kierman is the deputy-chairperson of WindWorx and the SA Horn Society and has a strong interest in community music. She is a UNISA examiner, and regularly adjudicates eisteddfods and competitions, hosts workshops and participates in numerous community projects (WindWorx, 2024). Her lifetime dedication to “community brass” has established her as one of SA’s top wind specialists alongside her husband, Sean Kierman.

6.8.2. Structure

One of the positive changes that Kierman implemented as conductor of USSWE was the introduction of a more structured approach, which included the appointment of assistant conductors, band librarians, and guest conductors. This has contributed to a more stable operation of the ensemble on a day-to-day basis and has established a formal hierarchy within USSWE. The current⁴⁷ hierarchy of USSWE can be seen in Figure 26, with student assistants and librarians generally changing annually due to the cycle of students in the SU-DoM.

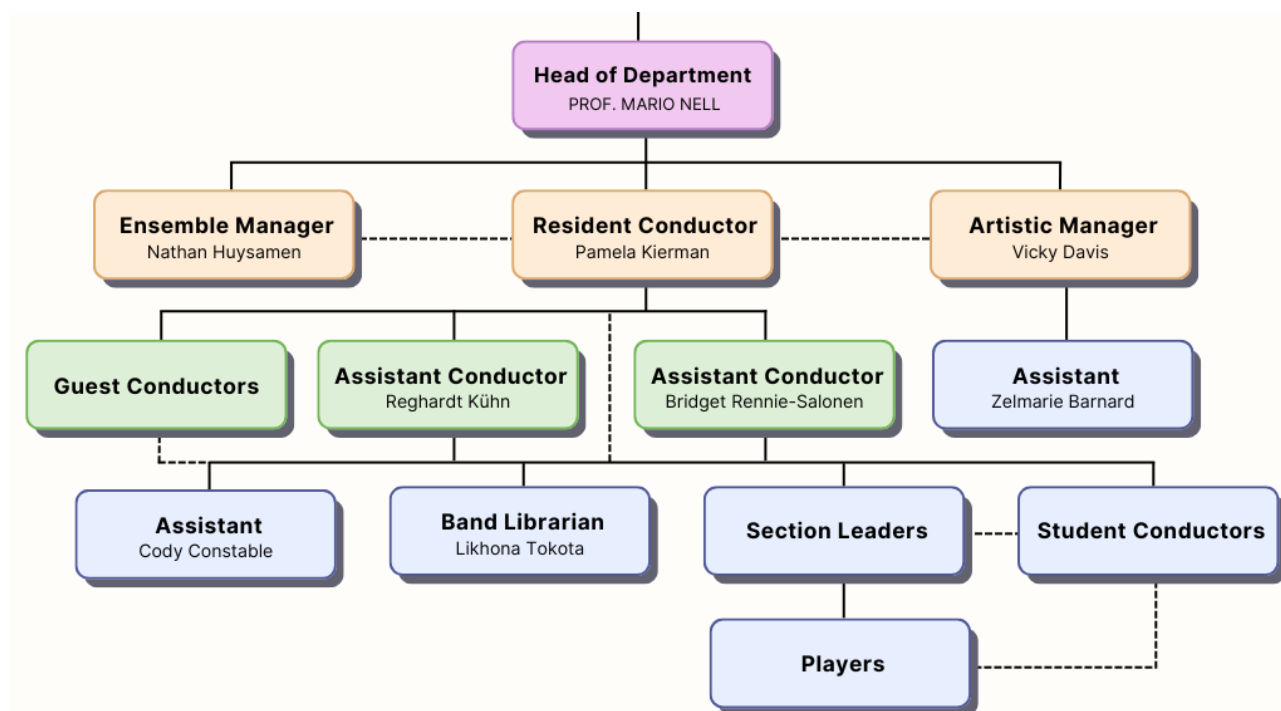


Figure 27: Managerial Hierarchy of USSWE 2024

⁴⁷ As of 2024.

Reghardt Kühn was a member of the trombone section of USSWE and conducted the ensemble as student conductor in his under-graduate years. During his post-graduate studies, from 2014, he assumed the role of assistant conductor of USSWE as his responsibilities with the ensemble grew. His primary responsibility is concert preparation at weekly rehearsals (Kühn, 2024). In 2023, Bridget Rennie-Salonen was also invited to conduct the ensemble. Band assistants and librarians are responsible for organising and preparing venues, taking attendance and preparing sheet-music and folders for rehearsals (Kühn, 2024).

Kierman (P.E., 2024) supports the use of guest conductors to acquaint players with the professional environment where conductors often change for each concert. During her tenure several conductors have worked with USSWE, as listed in Table 27, including Flemish conductor and trumpeter, Rik Ghesquière (2024). He became a regular guest conductor of USSWE after attending the SU International Chamber Music Festival as a trumpeter and was appointed as extraordinary professor in conducting and brass pedagogy from 2019 – 2022. He is currently in the process of being renominated for this position. He has a close relationship with WindWorx and its committee leading to more regular appearances with USSWE, WindWorx and other related ensembles, and regularly conducts master classes in the WC (Ghesquière, 2024). He has conducted CPO, the GPO and will be conducting the ECPO in September 2025.

Table 25: Kierman's USSWE Guest Conductors

Guest Conductors	
Name	Country
Levi Alexander	RSA
Rik Ghesquière	BEL
Phil Golson	USA/RSA
Sean Kierman	USA/RSA
Christian Köhler	GER
Faan Malan	RSA
Robert Maxym	USA
Allan Stephenson	RSA
Thomas Wubbenhorst	USA
Riaan van Wyk	RSA

German band and orchestra conductor, Christian Köhler, was recently appointed as extraordinary senior lecturer at the SU-DoM and conducted USSWE in the performance of 10 works by young South African composers at the SoSAC symposium which took place in September 2024 in the Ender Hall.

6.8.3. Players and Instrumentation

Throughout Kierman’s tenure, USSWE has maintained the “standard” wind band instrumentation. As the number of wind instrumentalist in the SU-DoM has grown, Kierman

has split the ensemble into a symphonic wind ensemble⁴⁸ and a concert band⁴⁹, accommodating large numbers of players while still maintaining challenging repertoire for advanced players (Kierman, P.E., 2024). One of USSWE's significant challenges regarding instrumentation is the "endangered" instruments in SA, such as the oboe and bassoon.

In recent years, USSWE has, at times, formed smaller, advanced groups to perform more challenging repertoire, but this is not a permanent solution as the pool of available players is limited. The same wind⁵⁰ students who perform in the symphony orchestra are generally also members of the wind and jazz bands.

Current day wind band repertoire calls for the alto flute, alto clarinet, contrabass clarinet, contrabassoon and tubular bells, instruments common in advanced wind band repertoire. The SU-DoM does not own some of these instruments, which is not unique to the SU ensembles, but a general issue in the country. These parts are thus omitted by USSWE. Due to the weak exchange rate in SA, many instruments are extremely expensive to purchase as none are manufactured in SA (Kierman, S.A., 2024). The Su-DoM has a pool of instruments available for hire, which ensures that some of the more expensive instruments are available for ensemble purposes. Many South Africans face financial difficulties preventing them from purchasing instruments, especially the oboe, bassoon, baritone saxophone, French horn and tuba (Kierman, P.E., 2024).

During Kierman's tenure, USSWE has become less dependent on external players for performances, mostly due to the expansion of the wind division at SU, as well as the addition of programmes such as the Higher Certificate, Diploma and Advanced Diplomas in Music, which were not available in 2004. The SU-DoM bridging and social impact programme, the CP, has students with a playing level which allows them to participate in the ensemble. In recent years, SU has developed a well sized horn studio compared to other SA tertiary institutions and in 2025 will have a full horn studio for ensemble purposes (Kierman, P.E., 2024).

⁴⁸ USSWE

⁴⁹ USCB

⁵⁰ Clarinet, oboe, flute, tuba, trombone, trumpet etc

6.8.4. Function

USSWE is one of SU’s major vehicles for ensemble performance⁵¹ and is one of the ensembles in which students studying orchestral and band instruments, who are enrolled in the Orchestral Practice module, are required to participate⁵² (Kierman, P.E., 2024). Due to the player allocation limits in the symphony orchestra, the wind band is the primary large ensemble for most wind players at SU. Other than functioning as an opportunity to play in a large ensemble, the wind band teaches wind and percussion students to acquire an understanding of blending, balance and sectional work (Kierman, P.E., 2024).

Table 26: Kierman's Student Conductors

Student Conductors	
Name	Years
Liam Burden	2009-2010
Xavier Cloete	2009-2011
Jason Rodrigues	2012-2014
Kristi Boonzaaier	2013-2015
Reghardt Kühn	2012-2017
Kim Johannes (née Haynes)	2019
Tyler Gibbons	2020-2022
Jaylin Cupido	2020-2022
Stuart Martin	2022-2023

Kierman (P.E., 2024) is a strong advocate of the wind band as an educational tool for aspiring instrumental conductors and USSWE and the USCB often serve as exam ensembles for orchestral conducting students at the SU-DoM. Under Kierman’s leadership the student conductors, listed in Table 28⁵³, have had the opportunity to conduct USSWE.

6.8.5. Repertoire and Programming

Kierman (P.E.,2024) aims to balance standard repertoire with audience-pleasing works in USSWE programming. She values educating wind players with standard wind band repertoire by composers such as Holst, Vaughan-Williams, and Grainger. These works are complemented by contemporary wind band repertoire by Whitacre, Hazo, Ticheli, Woolfenden, Gorb, Van den Roost and De Meij which offer opportunities to read advanced repertoire with high technical demands. Additionally, some performances include multimedia elements, such as a video during Whitacre’s *Godzilla Eats Las Vegas* and narrated works aimed at community audiences and performances in collaboration with SU’s drama department. During Kierman’s tenure, USSWE has advanced in playing level to be one of the best in the country (Kierman, S.A., 2024). Works performed are generally at a 3+ to 4 grading level, with occasional grade 5-level works performed by the symphonic wind ensemble. Kierman includes many second instrument

⁵¹ Orchestral Practice ensembles: USSO, USSWE, SUJB, USBE and USWE.

⁵² Excluding recorder

⁵³ Note that certain dates are either unavailable or may contain minor inaccuracies.

players in USSWE so that all wind players can experience large ensemble performance (Kierman, P.E., 2024).

Kierman (P.E., 2024) notes that there is generally greater freedom in repertoire choice for wind band which allows for diverse and exploratory programming. USSWE has performed works by both established and student SA composers such as like Zaidel-Rudolph, Stockton, Boonzaaier, Feder and many more composers at conferences and symposia such as KOMPOS and SoSAC. SU has a moderate sized music repository, although significantly less than that of UCTSWE and personal collections of several wind band conductors in SA (Kierman, P.E., 2024). Several pieces scored for the European Harmonie Band, have been introduced since the advent of Flemish guest conductor, Ghesquière (Kierman, P.E., 2024). The music library's budget is extremely limited and there is no exclusive budget in the DoM for ensemble repertoire. Often, the purchasing of new music is included in concert budgets, where costs are already constrained, which makes it difficult to update USSWE's repository of music (Kierman, P.E., 2024).

Kierman (P.E., 2024) believes collaboration with the other arts is important and included a joint production with the Drama Department one of the ensemble's performances in 2016, titled "*Eendag lank gelede...*". The annual Band Extravaganza sees USSWE share the Endler stage with several school and community bands. USSWE was also involved in the SA National Saxophone Symposia in 2019 and 2024, performing demanding works with saxophone soloists Liam Burden, Kurt Bertels and Matthew Lombard (Kierman, P.E., 2024).

In 2010, Kierman was approached by Austin Jackson, student chaplain for the Anglican Church at SU at the time, about the possibility of setting the true story of two Anglican priests in Stellenbosch during the apartheid years into musical format. The text and libretto were written by the late SA playwright, Peter Krummeck, with music arranged for reduced ensemble by Arthur Feder. Feder arranged two pieces for wind band from this score, performed by USSWE under the baton of Liam Burden, to advertise the musical (Feder, 2024; Kierman, P.E., 2024).

USSWE has collaborated and continues to collaborate with WindWorx in festival performances and Carol services including: The Tankwa Festival: Place of Dreams – Tankwa, Karoo; The Hessequa Harmonie; Greyton Classics-for-All Festival; as well as Blaauwklippen Wine Estate. Further collaborative performances include USSWE, WindWorx and the SCCT together

with the SACS, Herschell and St Cyprians high school choirs, under the baton of Levi Alexander, resident conductor of the SCCT.

6.8.6. Achievements and Legacy

Kierman's (P.E., 2024) foremost achievements with USSWE fall into three categories: high level performance, education and social impact. She strongly believes in providing wind players with the opportunity to perform repertoire that is technically and musically challenging. Social cohesion was and continues to be one of Kierman's (P.E., 2024) primary goals with USSWE.

As conductor of USSWE, Kierman is, as her predecessor, Engel, dedicated to ensuring diversity, equity and inclusion in all ensemble activities. This includes diverse player demographics, and audience development. She believes that a young audience is important and local community music projects are invited to all performances to ensure that the Endler Hall is a culturally inclusive space. Kierman (P.E., 2024) also suggests that the inclusion of the community bands in concerts on the Endler stage at events such as the Band Extravaganza assists in demystifying the Endler and SU in general ensuring "access to all".

6.9. Logistical Overview

Since establishment, wind band rehearsals have taken place on Monday evenings (Malan, 2024a). Previously, USSWE rehearsals have had to relocate to less suitable venues as other ensembles were prioritised which impacted rehearsal quality and player commitment (Malan, 2024a; Smit, 2024). These issues are much less frequent currently. Smit (2024) describes SU-DoM's facilities as world-class, particularly the concert venue, the Endler Hall, where USSWE rehearses and performs. Wind players not selected for USSO, often feel disappointed. In recent years, however, several students have begun to express a preference for wind band during ensemble auditions, requesting exclusion from USSO auditions (Lesch, 2024).

6.10. Conclusion

Since its establishment, USSWE has not only been a pioneer in the SA wind band environment but has also played a central role in promoting diversity, equity, and inclusion among conductors, players, and audiences. As one of the earliest university wind bands in SA, it serves as an example of the development and evolution of tertiary wind bands in the country. Through its performances, collaborations, and commissions, USSWE has contributed to the growth of wind band repertoire while providing a platform for young musicians to develop their skills in a professional setting. Its enduring presence continues to shape the landscape of wind band music in SA, influencing both university and community ensembles.

CHAPTER 7: ANALYSIS AND CONCLUSION

7.1. Overview of the key factors emerging from study

Much of the information required for the case study of USSWE and other bands was drawn from primary sources, including newspaper articles, personal letters, event programmes, official reports, and meeting minutes. These documents provide direct, detailed insight into events, experiences, and organisational activities, forming a comprehensive foundation for understanding the development and significance of wind bands in SA. Information on former SA wind band organisations, including SAASBE and WASBE-SA, was drawn from similar primary sources. The compilation of a comprehensive, in-depth history, however, was challenging due to the loss of information following the dissolution of these organisations. Where possible, data was sourced directly from former committee members.

This research has highlighted the lack of information available on the SA wind band in the latter part of the 20th century until current day.

This research has revealed the following key points:

- A significant shortage of SA-composed wind band repertoire available for performance, limiting the representation of local composers in wind band programs.
- A widespread lack of understanding about the wind band among SA audiences, composers, and even musicians, contributing to its underrepresentation in the musical landscape.
- Ongoing financial constraints that hamper the effective management, development, and sustainability of wind bands in SA.
- A limited comprehension of the core educational value and purpose of wind bands at tertiary level, which impacts their integration into higher education music programs.
- Little recognition of the wind band's crucial role in providing employment opportunities for professional musicians, impacting the visibility and support of the wind band sector.
- The pivotal role that the wind bands at SU have played in advancing and promoting the wind band idiom within SA, contributing to its growth and acceptance.
- The importance of establishing community bands as a means of fostering broader participation and support for wind bands across SA communities.
- A consistent lack of adequate funding for wind bands, which limits their capacity to grow, perform, and commission new works.

7.2. Shortage of South African Wind Band Repertoire

In the SA wind band composition idiom, there is a need for greater understanding of the genres within SA music and what qualifies a work as distinctly South African. Internationally, African music is often grouped together under one category, which creates a misleading narrative about the diversity and complexity of music produced by SA composers. While certain elements may indeed be symbolic of African music, this generalisation limits the broader spectrum of what SA can offer musically. Such categorisation can be viewed as a form of tokenism or cultural appropriation, as it overlooks the differences within the continent's compositional output. A more effective approach may be to establish specific categories that better reflect the uniqueness of South African music, allowing for a deeper appreciation of works based on their purpose and origin. This would avoid the broad labelling of works as African music, which often excludes many pieces from being recognised as African.

This research has also heightened awareness of the SA wind band composition landscape and that the available wind band repertoire is being under-utilised and not fully appreciated. While there may not be an abundance of original works for wind band, there are significantly more than hypothesised, including a steadily growing collection of arrangements of SA pops, arranged for several school bands. The limited attention to this repertoire can largely be attributed to the direct commissioning process or self-arrangement in SA, where they are not as readily available online or through publishing houses, unlike in the USA and Europe. This explains the lack of awareness surrounding the potential volume of SA wind band compositions.

Since the wind band movement is far larger, more disparate, and does not have the simple vertical structure of the symphony orchestra in SA, there is no guarantee that composers will have their works performed (Schonken, 2024). Formal structuring of the SA wind band environment could encourage greater interest in composing for this medium. Since, however, the professional wind band sphere in this country is confined to military and service bands, the performance of new high-calibre repertoire cannot be guaranteed due to the many functional obligations of these ensembles. Figure 27 outlines a potential national structure for civilian wind bands.

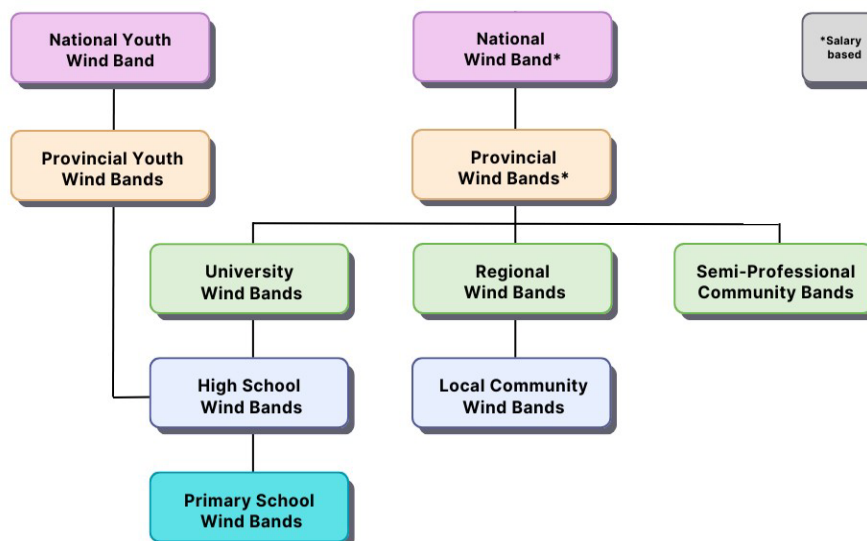


Figure 28: Potential National Wind Band Structure

7.3. Limited Understanding of Wind Bands in South Africa

This study has highlighted the inconsistency in the historical preservation of the SA wind band. It is hoped that in the future, wind band enthusiasts will continue to contribute to the creation and documentation of historical accounts of the SA wind band as this environment evolves.

Many correspondents in this study have emphasised the critical role that programming plays in shaping public perception of wind bands, including potential players and sponsors. Just as the symphony orchestra had to establish itself as a serious musical medium, wind bands too face the challenge of overcoming negative perceptions. Part of this negativity stems from negative perceptions some wind band enthusiasts may hold toward the ensemble, as apparent in interviews and literature. Although not an easy task, it is up to those who lead and manage these ensembles to rethink their programming strategies, reshape the ensemble's output, and present a more professional image that can attract audiences and foster greater recognition.

While several organisations have been active in supporting the wind band idiom nationally in the past, a recurring theme in this study is the call for the reestablishment of a national support organisation for wind bands. Such an organisation could provide critical financial support, including the establishment of a national wind band library, creating funding opportunities, and organising events. It could also encourage collaboration through community outreach and event planning, like the WASBE-SA conferences in the early 2000s. These gatherings brought together conductors, composers, and players for networking and professional development.

Financial limitations remain a significant obstacle for many wind bands, and the creation of a national body would help address issues related to sponsorships, government and local support, concert planning, and networking opportunities within the wind band community.

7.4. Impact of Financial Constraints on Wind Bands

SA wind bands fall behind their European and American counterparts in resources and abilities (Kierman, P.E. 2024; Kierman, S.A., 2024; Malan, 2024a; Schonken, 2024). Despite this, leaders remain committed to raising standards and enabling international competition. A key factor in the success of wind bands abroad is the quality of facilities and instruments, which attract participants and support overall excellence (Ghesquière, 2024). However, financial constraints have created significant barriers for many SA wind bands, limiting growth and sustainability.

In SA, the wind band environment is largely driven by passionate individuals like Riaan van Wyk, who are dedicated to advancing the wind band idiom within the country (Kierman, P.E., 2024). However, there is a notable disparity in wind band activity across the country, with less activity reported outside of the WC, which maintains a more established wind band presence (Kierman, S.A., 2024; Malan, 2024a). Note should be made of the bands in the EC, Kimberly Bloemfontein and Pretoria. However, this imbalance underlines the need for further development and financial support nationally to ensure that wind bands can flourish throughout SA.

As an example of a wind band at a TEI, financial challenges have been a persistent issue for USSWE, particularly when it comes to purchasing or commissioning of new music. Allocation of funds to hire additional players for concerts is often treated as an immediate solution, but this fails to address the long-term operational problems these ensembles face. This financial constraint has affected USSWE's growth for nearly 50 years and is likely to continue unless significant investment is made. By investing in instruments in underrepresented sections, such as the double reeds, and working towards a more balanced brass division⁵⁴, SU-DoM could encourage sustainable growth.

⁵⁴I acknowledge that in recent years SU-DoM has seen an increase in French horn players, but still relies heavily on the same trombone and tuba players for most activities, with very little presence of euphoniums.

7.5. Educational Role of Wind Bands at Tertiary Institutions

One of the easily available changes that could positively impact the image of wind bands is through education, focusing on both players and composers. Wind band players should not be viewed as second-choice musicians, filling positions only because they are deemed “not good enough” for the symphony orchestra.⁵⁵ It is important to recognise and prioritise the abilities of players, encouraging the formation of smaller, ability-defined ensembles rather than larger groups that may dilute the overall skill level, something that USSWE has successfully implemented on occasion in recent years. Overly large ensembles often require simpler repertoire to accommodate weaker players, which can hinder the musical growth of more skilled musicians. It remains a challenge to balance performance-based selection with inclusion and opportunity.

Furthermore, wind band composition should be a more prominent focus in composition and orchestration courses at schools and universities. Many composers involved in this study cited their lack of works for wind bands as stemming from a limited understanding of the idiom, despite having received extensive tertiary education in composition—some even at the PhD level. In some places this is accredited to the lack of literature on composing for wind band, however, in recent years literature is becoming more readily available, some of which has been purchased by the SU Music Library. Wind bands remain open to workshopping new works with student composers, as it presents educational opportunities for composers, conductors and players.

Despite challenges, wind bands in the WC provide unique opportunities for student conductors to gain valuable experience leading professional or tertiary-level ensembles, a practice that is relatively uncommon globally (Ghesquière, 2024). Among these, USSWE and the SAAB-WC are particularly active in presenting such opportunities. These initiatives are crucial for developing new talent and sustaining the wind band tradition in SA.

⁵⁵ This is not to say that this is done by those making the placements, but rather as self-reflection or comments by peers.

7.6. Wind Bands and Professional Musician Employment

Tertiary wind bands in SA play an essential role in training professional wind players, with many of the country's leading musicians having honed their skills in these university ensembles. Wind bands are the largest employers of musicians in SA, primarily through various, though limited, military and service bands (Malan, 2024a). Outside of military and service bands, professional ensembles in SA are limited to orchestras, with very few available positions for wind players. These include CPO, JPO, KZNPO, and MNPO. Notably, several professional ensembles are no longer in existence, leading to a decrease in available positions in salary-based ensembles. These include the CAPAB and PACT orchestras, and the NSO of the SABC. Most professionally trained wind players rely on teaching for financial survival, primarily through a series of part-time positions at schools. There is also potential employment as ad-hoc players in the various SA orchestras.

7.7. The Role of SU Wind Bands in Advancing the Wind Band Idiom

SU wind bands have played a pivotal role in advancing the wind band idiom in SA since establishment in 1976. These ensembles contribute significantly to musicianship, providing students with practical experience that facilitates their transition into professional roles. Several former players have gained valuable knowledge through performance in USSWE and established their own school wind bands, promoting the tradition further.

SU wind bands have also engaged in expanding wind band repertoire through performances of original compositions and arrangements of works by SA composers. USSWE's involvement in initiatives like KOMPOS and the SoSAC have shown the wind band's willingness to collaborate in the development of SA music.

Annual events such as the Stellenbosch Wind Band Festival and the Band Extravaganza, directly tied to USSWE, provided and continue to provide opportunities for school-level wind band players to hear high-calibre wind band performances. This fosters the growth of local ensembles as they can aspire to perform at such a level. Community engagement initiatives have encouraged diverse audiences and provided opportunity for many to perform on a "state of the art" concert stage to which they would otherwise have had access.

USSWE actively promotes diversity, equity, and inclusion. By providing opportunities for underrepresented groups, they help to ensure that the wind band community reflects the rich diversity of SA. This commitment to inclusivity not only enriches the musical experience for all involved but also fosters a sense of belonging, encouraging broader participation in the wind band idiom as an inclusive medium.

7.8. The Importance of Establishing Community Bands

Establishing community bands is important for the growth and sustainability of the wind band idiom in SA. Community bands serve as accessible entry points for musicians of all skill levels. They provide opportunities for musicians to develop their skills and collaborate with others, often providing opportunities for those who otherwise may live a life of crime. This grassroots involvement helps to bridge the gap between formal training and community engagement. Moreover, community bands contribute significantly to the musical culture in their local areas through performance at local events, festivals, and celebrations. These performances enhance public visibility of wind band music, enabling greater appreciation and understanding of the medium among diverse audiences. As community bands grow, they can also serve as feeders for more advanced ensembles, creating a pathway for musicians to progress from local to professional levels, as seen often seen with the CP at SU.

Additionally, community bands promote diversity and inclusivity within the wind band community. By including musicians from different backgrounds, these bands enrich the musical experience of players and audiences and encourage the sharing of different cultural perspectives. This inclusivity not only strengthens community ties but also ensures that the wind band idiom evolves in response to the diverse cultures within SA.

7.9. Further Studies

Further research is crucial for the development of SA wind bands and their players. This could include an ethnological and demographic study of wind players in SA, as well as a comprehensive headcount and categorization of these musicians (Malan, 2024a). Additionally, research on the principles and procedure behind establishing new wind bands in schools, universities, and communities, especially professionally, is essential, particularly given the lack of established civilian-based professional wind bands internationally. The future of the wind

band is particularly reliant on four groups of people: educational band leadership teams, military bands, community bands and composers (Stamp, 2002:340).

In conclusion, the wind band idiom in SA has the potential to thrive on an international level, but it requires further support and understanding from those outside this musical tradition. Moreover, it needs a new group of passionate leaders to continue the work that the previous generation has dedicated to this field over the past 50 years.

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ADDENDA A & B

A. USSWE TIMELINE

Lengthy, thorough research was undertaken to document all concerts, events and repertoire performed by USSWE since establishment in 1976. Both the “USSWE Timeline” and “USSWE Wind Band Performances” tables draw information from documents and concert programmes sourced from the USSWE archive. The researcher acknowledges that the tables are incomplete, primarily due to the limited sources located.

Cell colour key: Green: Change of leadership.
 Yellow: Missing information.

Red: Existing event with no further details.
 Blue: Performance by an ensemble other than a wind band.

Date	Event	Venue	Location
08:00 20 Nov 1975	Stellenbosch University Department of Development hold a meeting where Dr Paul Loeb van Zuilenburg establishes the “U.S. Blaasorkes”	Office of P.J. Lombard - Department of Development, Stellenbosch University	Stellenbosch
1976	SU Concert Band Established by Dr Paul Loeb van Zuilenburg		
23 Mar 1976	Fundraising Concert by SA Navy Band	Town Hall	Stellenbosch
1978	Inauguration of the New Conservatory Building in Victoria Street	Konservatorium	Stellenbosch
3 Mar 1978	Performance at Inter-Varsity Athletics		Stellenbosch
7 Mar 1978	Performance at Graduation Ceremony	D.F. Malan Gedenksentrum	Stellenbosch
29 Apr 1978	Rector's invitational concert for personnel	D.F. Malan Gedenksentrum	Stellenbosch
13 May 1978	Concert [Unnamed]	Academic Hall	Saldanha
24 May 1978	Lunch Hour Concert	Endler Hall	Stellenbosch
22 Jun 1978	Tour Concert		
23 Jun 1978	Tour Concert		
24 Jun 1978	Tour Concert		

19 Aug 1978	Concert [Unnamed]	Robertson High School	Robertson
21 Aug 1978	Concert [Unnamed]	Hendrik Louw Primary School	Strand
28 Aug 1978	Concert [Unnamed]	Endler Hall	Stellenbosch
31 Aug 1978	Concert [Unnamed]	Totius Primary School	Bellville
Sep 1978	Concert for Senior Citizens	Endler Hall	Stellenbosch
Sep 1978	Concert for Senior Citizens	Endler Hall	Stellenbosch
6 Oct 1978	Dedication of restored church building	Rhenish Mission Church	Stellenbosch
10 Oct 1978	1st Wind Band Festival	D.F. Malan Gedenksentrum	Stellenbosch
28 Oct 1978	Concert [Unnamed]	N.G. Kerksaal	Stellenbosch
6 Dec 1978	Performance at Graduation Ceremony	D.F. Malan Gedenksentrum	Stellenbosch
9 Mar 1979	Performance at Graduation Ceremony	D.F. Malan Gedenksentrum	Stellenbosch
16-18 Mar 1978	Practice Camp		Stellenbosch
23 Mar 1979	Concert (Sarepta)		Stellenbosch
25 Mar 1979	Hottentots-Holland Festival	Helderberg Nature Garden	Stellenbosch
4 May 1979	Concert	Andries Hamman Nursing Home	Stellenbosch
5 May 1979	Concert	N.G. Nursing Home	Stellenbosch
11 May 1979	Concert with UCT SWE	Baxter Hall	Stellenbosch
12 May 1979	Concert with UCT SWE	Endler Hall	Stellenbosch
19 May 1979	Eisteddfod - by invitation		Stellenbosch
22 Jun 1979	Concert - Music Association		Stellenbosch
23 Jun 1979	Concert - Voortrekkers		Stellenbosch
10-11 Aug 1979	2nd Wind Band Festival	D.F. Malan Gedenksentrum	Stellenbosch
10 Oct 1979	Performance at F.A.K. Gathering	Language Monument	Stellenbosch
27 Oct 1979	Performance at Southern Cross Fund		Stellenbosch
11 Dec 1979	Performance at Graduation Ceremony	D.F. Malan Gedenksentrum	Stellenbosch
03 May 1980	Concert with Deon van der Walt	Endler Hall	Stellenbosch
10 May 1980	Concert [Unnamed]	N.G. Kerksaal	Stellenbosch
16 Aug 1980	3rd Wind Band Festival	D.F. Malan Gedenksentrum	Stellenbosch
18 Sep 1980	Concert [Unnamed]		Stellenbosch
15 Aug 1981	4th Wind Band Festival	D.F. Malan Gedenksentrum	Stellenbosch
Dec 1981	Tour		
1982	5th Wind Band Festival	D.F. Malan Gedenksentrum	Stellenbosch

10 Oct 1982	Sunday Night Performance - Conducted by Faan Malan	Endler Hall	Stellenbosch
06 May 1983	Concert [Unnamed]		
1983	6th Wind Band Festival	D.F. Malan Gedenksentrum	Stellenbosch
11 Aug 1984	7th Wind Band Festival	D.F. Malan Gedenksentrum	Stellenbosch
11 May 1985	Concert with Ansi Verwey (Piano)	Endler Hall	Stellenbosch
17 Aug 1985	8th Wind Band Festival	D.F. Malan Gedenksentrum	Stellenbosch
3 Nov 1985	Sunday Series Concert	Endler Hall	Stellenbosch
Dec 1985	Dr Paul Loeb van Zuilenburg retires as Resident Conductor of USSWE		
Jan 1986	Faan Malan appointed as Resident Conductor of USSWE		
17 May 1986	9th Wind Band Festival		
18 May 1986	Sunday Series Concert	Endler Hall	Stellenbosch
11 Oct 1986	Farewell Concert for Dr Paul Loeb van Zuilenburg		
2 May 1987	10th Wind Band Festival	Endler Hall	Stellenbosch
Apr 1988	SAASBE National Wind Band Festival		Bloemfontein
7 May 1988	11th Wind Band Festival	Endler Hall	Stellenbosch
20 May 1988	Concert with UCT SWE	Endler Hall	Stellenbosch
28 Aug 1988	Sunday Series Concert	Endler Hall	Stellenbosch
29 Aug 1988	Groot Trek Herdenkingsfees	D.F. Malan Gedenksentrum	Stellenbosch
22 Apr 1989	Concert [Unnamed]		
20 May 1989	12th Wind Band Festival	Endler Hall	Stellenbosch
11 Mar 1990	Concert [Unnamed]		
3 May 1990	Concert [Unnamed]		
19 May 1990	13th Wind Band Festival	Endler Hall	Stellenbosch
9 Sep 1990	Concert [Unnamed]		
28 Oct 1990	Concert [Unnamed]		
Dec 1990	Faan Malan retires as Resident Conductor of USSWE		
Jan 1991	Mervyn Solomon appointed as Resident Conductor of USSWE		
08 Mar 1991	Concert [Unnamed]	Endler Hall	Stellenbosch
3 May 1991	15 Year Anniversary Concert	Endler Hall	Stellenbosch
16-18 May 1991	14th Wind Band Festival	Endler Hall	Stellenbosch
23 Aug 1991	Concert [Unnamed]	Endler Hall	Stellenbosch
27 Oct 1991	Concert [Unnamed]	Endler Hall	Stellenbosch

19 Sep 1992	Concert with Bellville Civic Choir	Endler Hall	Stellenbosch
25 Oct 1992			
27 Mar 1993	Concert - "Gospel to Seamen"	City Hall	Cape Town
4 Apr 1992	15th Wind Band Festival	Endler Hall	Stellenbosch
5-10 May 1992	2nd Place - 1st National Wind Band Competition	Endler Hall	Stellenbosch
20 Mar 1993		Endler Hall	Stellenbosch
19-20 Mar 1993	16th Wind Band Festival	Endler Hall	Stellenbosch
20 Mar 1993	1st Place - 2nd National Wind Band Competition	Endler Hall	Stellenbosch
28 May 1993	Concert [Unnamed]	Endler Hall	Stellenbosch
23-27 Jun 1993	Tour of RSA (Orange Free State and former Bophuthatswana)	Odeion Theatre (Bloemfontein), Mmabana Thaba 'Nchu Theatre, Mmabana Taung Theatre	RSA Tour
31 Oct 1993	Concert with Bellville Civic Choir	Endler Hall	Stellenbosch
Nov/Dec 1993	Tour of United Kingdom		United Kingdom
12 Mar 1994	Gala Concert	Endler Hall	Stellenbosch
28-29 May 1994	17th Wind Band Festival	Endler Hall	Stellenbosch
24 Sep 1994	Concert - Endler Concert Series	Endler Hall	Stellenbosch
23 Oct 1994	Gala Concert	Civic Centre	Bellville
29 Oct 1994	Concert [Unnamed]	Endler Hall	Stellenbosch
5 Nov 1994	Concert - Endler Concert Series	Endler Hall	Stellenbosch
25 Feb 1995	Concert - "The show must go on"	City Hall	Cape Town
26 Feb 1995	Concert - Summer Sunset Concert Series	Kirstenbosch Botanical Gardens	Cape Town
19 Mar 1995	Concert [Unnamed]	Endler Hall	Stellenbosch
21 May 1995	Concert [Unnamed]	Endler Hall	Stellenbosch
26 Aug 1995	Song Festival - 95	Neelsie	Stellenbosch
21 Oct 1995	US Blaasorkes concert at N1 City Mall	N1 City Mall	Goodwood
5 Nov 1995	Concert [Unnamed]		
1995	6 Concerts at V&A Waterfront, 1 attended by Queen Elizabeth II	V&A Waterfront	Cape Town
30 Nov-15 Dec 1995	Tour of United Kingdom		United Kingdom
10 Mar 1996	Concert [Unnamed]	Endler Hall	Stellenbosch

25-26 May 1996	19th Wind Band Festival	Endler Hall	Stellenbosch
3 Aug 1996	Tygerberg Band Festival	Tygerberg High School	Parow
5 Aug 1996	Concert with Kingswood College Band	Endler Hall	Stellenbosch
30 Sep 1996	19th Wind Band Festival	Endler Hall	Stellenbosch
3 Nov 1996	Concert [Unnamed]	Endler Hall	Stellenbosch
16 Mar 1997	Song Evening in the Endler	Endler Hall	Stellenbosch
1 Jun 1997	Song Evening in the Endler	Endler Hall	Stellenbosch
9-10 Aug 1997	20th Wind Band Festival		Stellenbosch
26 Oct 1997	Song Evening in the Endler	Endler Hall	Stellenbosch
1-16 Dec 1997	Tour of United Kingdom		United Kingdom
Dec 1997	Mervyn Solomon retires as Resident Conductor of USSWE		
Jan 1988	Andries Smit appointed as Resident Conductor of USSWE		
15 Mar 1998	Sunday Morning Concert	Endler Hall	Stellenbosch
7 Jun 1998	Sunday Morning Concert	Endler Hall	Stellenbosch
29-30 Aug 1998	22nd Wind Band Festival	Endler Hall	Stellenbosch
25 Oct 1998	Sunday Series Concert	Endler Hall	Stellenbosch
31 Jul 1999	23rd Wind Band Festival		
Dec 1999	Andries Smit retires as Resident Conductor of USSWE		
Jan 2000	Albert Engel appointed as Resident Conductor of USSWE		
10 May 2000	Concert [Unnamed]		
22 May 2000	Concert with USSO	Endler Hall	Stellenbosch
7 Oct 2000	Picnic Concert	Konservatorium Amphitheatre	Stellenbosch
20 Oct 2000	Gala Concert		
28 Oct 2000	Concert with City of Tygerberg Choir		
2-4 Mar 2001	Band Camp	Elgin Grabouw Country Club	Grabouw
7 Mar 2001	Carnival	Konservatorium Amphitheatre	Stellenbosch
11 Mar 2001	Dusk Concert	Oude Libertas Amphitheatre	Stellenbosch
18 May 2001	Concert [Unnamed]	Endler Hall	Stellenbosch
5 Aug 2001	Velddrif Arts & Culture Festival		Velddrif
1 Sep 2001	Outreach Concert	John Wycliffe School	Wynberg
5 Oct 2001	Outreach Concert		Kayamandi
6 Oct 2001	25th Anniversary Beer Festival	Konservatorium Amphitheatre	Stellenbosch

12 Oct 2001	25th Anniversary Gala Concert	Endler Hall	Stellenbosch
14 Oct 2001	Concert with Tygerberg Choir	Durbanville High School	Durbanville
11-13 Dec 2001	Performance at Graduation Ceremony	D.F. Malan Gedenksentrum	Stellenbosch
1-3 Mar 2002	Band Camp	Hester Dorothea Conference Centre	Grenadendal
9 Mar 2002	Frank Pietersen Music Centre Orchestra Festival	Frank Pietersen Music Centre	Paarl
23 Mar 2002	Hottentots-Holland Wind Band Festival	Hottentots Holland High School	Somerset West
10 Apr 2002	Performance at Installation of Chris Brink as Rector of SU	Student Church	Stellenbosch
19 May 2002	Outreach Concert	Cloeteville High School	Cloeteville
19 May 2002	Outreach Concert		Kayamandi
21 May 2002	Lunch Hour Concert	Endler Hall	Stellenbosch
25 May 2002	Classics to Jazz	Endler Hall	Stellenbosch
1-4 Aug 2002	Tygerberg Fanfare	Tygerberg High School	Parow
1 Sep 2002	Outreach Concert	Lückhoff High School	Idasvallei
11 Oct 2002	Gala Concert		
7-9 Mar 2003	Band Camp	Hester Dorothea Conference Centre	Genadendal
3 Apr 2003	From Classics to Jazz	Burgersentrum	Oudtshoorn
24 May 2003	"Klas <sonder> siek"		
30 May 2003	Fanie Smit's Jubilate Festival Concert	Groote Kerk	Cape Town
8 Sep 2003	Albert Engel passes way		
	Dr Corvin Matei appointed as Interim Resident Conductor of USSWE		
17 Oct 2003	Gala Concert	Endler Hall	Stellenbosch
Feb 2004	Pamela Kierman appointed as Resident Conductor of USSWE		
22 May 2004	Concert		
3 Sep 2004	Concert with CPYWE & Erub Children's Choir	Endler Hall	Stellenbosch
11 Sep 2004	Concert for the Bible Institute of South Africa with Erub Children's Choir	St James Church	Kenilworth
15 Apr 2005	Autumn Band Festival	Endler Hall	Stellenbosch
27 May 2005	Gala Concert with variety of guest conductors	Endler Hall	Stellenbosch
27 Sep 2005	Stellenbosch Music Festival - Sundowner Concert	Endler Hall	Stellenbosch
9 Oct 2005	Gala Concert	Hugo Lambrechts	Parow

5 May 2006	Verso Gala Concert - 30th Anniversary	Endler Hall	Stellenbosch
26 Aug 2006	Concert for the Bible Institute of South Africa and John Wycliffe Christian School	King of Kings Centre	Sun Valley
25 Feb 2007	Cape Winelands Sunset Concert	Nelson's Creek Wine Estate	Paarl
11 Apr 2007	Installation of Prof. Russel Botman as Rector and Vice-Chancellor	Kruiskerk	Stellenbosch
20 Apr 2007	Band Extravaganza	Endler Hall	Stellenbosch
3 Aug 2007	Fundraiser Concert for the Bible Society of South Africa	Baxter Hall	Cape Town
6 Sep 2007	Verso Gala Concert		
14 Apr 2008			
20 Sep 2008			
28 Mar 2009	Band Extravaganza	Endler Hall	Stellenbosch
19 Sep 2009			
27 Mar 2010	Endler Concert Series: Bishop's Concert	Endler Hall	Stellenbosch
17 Sep 2010	Endler Concert Series	Endler Hall	Stellenbosch
2 Apr 2011	Band Extravaganza	Endler Hall	Stellenbosch
16 Sep 2011	Endler Concert Series - With WindWorx	Endler Hall	Stellenbosch
20 Apr 2012	Band Extravaganza	Endler Hall	Stellenbosch
21 Sep 2012	Concertos for Band - with WindWorx	Endler Hall	Stellenbosch
19 Apr 2013	Band Extravaganza	Endler Hall	Stellenbosch
20 Sep 2013			
9 May 2014	Band Extravaganza	Endler Hall	Stellenbosch
19 Sep 2014	Endler Concert Series	Endler Hall	Stellenbosch
29 Apr 2015	Inauguration of Prof. WJS de Villiers as Record and Vice-Chancellor	Ou Hoofgebou	Stellenbosch
8 May 2015	Band Extravaganza	Endler Hall	Stellenbosch
19 Sep 2015	KOMPOS Symposium	Endler Hall	Stellenbosch
6 May 2016	Band Extravaganza	Endler Hall	Stellenbosch
16 Sep 2016	"Eendag lank gelede..."	Endler Hall	Stellenbosch
21 Oct 2016	KOMPOS Concert: "Dream"	Endler Hall	Stellenbosch
5 May 2017	Band Extravaganza	Endler Hall	Stellenbosch
15 Sep 2017	Concert with SUJB	Endler Hall	Stellenbosch

4 May 2018	Band Extravaganza	Endler Hall	Stellenbosch
22 Sep 2018	Heritage Day Celebration Concert	Endler Hall	Stellenbosch
4 May 2019	Band Extravaganza	Endler Hall	Stellenbosch
31 Aug 2019	National Saxophone Symposium	Endler Hall	Stellenbosch
27 Oct 2020	Lunch Hour Concert	Endler Hall	Stellenbosch
5 Jun 2021	SU Ensembles Concert	Endler Hall	Stellenbosch
2 Oct 2021	Band Extravaganza	Endler Hall	Stellenbosch
19 Dec 2021	Symphonic Xmas	Blaauwklippen Wine Estate	Stellenbosch
1 Apr 2022	Tankwa Classics	Place of Dreams, Tankwa-Karoo	Ceres
13 May 2022	Concert with WindWorx	Endler Hall	Stellenbosch
27 Aug 2022	Band Extravaganza	Endler Hall	Stellenbosch
8 Nov 2022	Symphonic Blues	Blaauwklippen Wine Estate	Stellenbosch
10 Dec 2022	Christmas Carols	Pinelands Club	Pinelands
6 May 2023	Band Extravaganza	Endler Hall	Stellenbosch
13 May 2023	Classics for All Festival	Moravian Church	Genadendal
19-20 Aug 2023	A Celebration in Song	City Hall	Cape Town
1 Sep 2023	Lunch Hour Concert	Endler Hall	Stellenbosch
17 Dec 2023	Christmas Carols	Pinelands Club	Pinelands
13 Apr 2024	Saxophone Symposium	Endler Hall	Stellenbosch
27 Apr 2024	Band Extravaganza	Endler Hall	Stellenbosch
16-17 Aug 2024	A Plea for Peace	City Hall	Cape Town
9 Sep 2024	New Voices for Symphonic Wind Ensemble - Symposium of South African Composers	Endler Hall	Stellenbosch
2 Oct 2024	Templeton Prize	Webersburg Wine Estate	Stellenbosch

B. USSWE Wind Band Performances

Title	Year	Composer	Arranger	Country of Origin	Ensemble ⁵⁶	Concert Name	Performance		
							Date	Venue	Location
					SANB	Fund Raising Concert	23 Mar 1976	Town Hall	Stellenbosch
						Rector's Invitational Concert for Personnel	29 Apr 1978	D.F. Malan Gedenksentrum	Stellenbosch
							13 May 1978	Academic Hall	Saldanha
						Lunch Hour Concert	24 May 1978	Endler	Stellenbosch
						Tour Programme	22-24 Jun 1978		WC
							19 Aug 1978	Robertson High School	Robertson
							21 Aug 1978	Hendrik Louw Primary School	Strand
							28 Aug 1978	Endler	Stellenbosch
							31 Aug 1978	Totius Primary School	Bellville
						Concerts for Senior Citizens	Sep 1978	Endler	Stellenbosch
Pimprenelle Overture		Robert Martin	-	USA	USSWE		N.D. 1978	Endler	Stellenbosch
Kroningsmars		Giacomo Meyerbeer			USSWE		N.D. 1978	Endler	Stellenbosch
Concerto for Trumpet	1796/1948	Joseph Haydn	William James Dutoit	AUT (ENG)	USSWE		N.D. 1978	Endler	Stellenbosch

⁵⁶ Ensemble names and abbreviations for this table are listed on page 211.

Kije se huwelik		Sergei Prokofiev	Harold Laurence Walters	RUS (USA)	USSWE		N.D. 1978	Endler	Stellenbosch
Troika Op. 60	1933/ 1956	Sergei Prokofiev	Harold Laurence Walters	RUS (USA)	USSWE		N.D. 1978	Endler	Stellenbosch
Zirkuspremiere		Ernest Majo			USSWE		N.D. 1978	Endler	Stellenbosch
Jungle Magic Overture		Harold Laurence Walters	-	USA	USSWE		N.D. 1978	Endler	Stellenbosch
Spiritual Rhapsody		Harold Laurence Walters	-	USA	USSWE		N.D. 1978	Endler	Stellenbosch
Etude in Boogie		Harold Laurence Walters	-	USA	USSWE		N.D. 1978	Endler	Stellenbosch
Keur uit Show Boat		Jerome Kern	Mellema	USA (RSA)	USSWE		N.D. 1978	Endler	Stellenbosch
Amparito Roca (Spanish March)	1925/	Jaimie Texidor	Aubrey Winter	ESP (ENG)	USSWE		N.D. 1978	Endler	Stellenbosch
Blue Tango	1951	Leroy Anderson	-	USA	USSWE		N.D. 1978	Endler	Stellenbosch
The Trumpeter's Lullaby	1950/	Leroy Anderson	Philip Joseph Lang	USA	USSWE		N.D. 1978	Endler	Stellenbosch
The High School Cadets	1890	John Philip Sousa	-	USA	USSWE		N.D. 1978	Endler	Stellenbosch
El Capitan	1896	John Philip Sousa	-	USA	USSWE		N.D. 1978	Endler	Stellenbosch
Hinaus in die ferne		Meisel/Kleve			USSWE		N.D. 1978	Endler	Stellenbosch
Old McDonald and his musical farmyard		Paul Yoder			USSWE		N.D. 1978	Endler	Stellenbosch
March Selection		Kenneth Alford			CTRB	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
On the track		J Simpson			KKO	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
Fantasia for three			Harold Laurence Walters	(USA)	KKO	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
Mexican Trumpet			R Beck		KKO	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch

Trafalgar (Mars)		W Zehle			KVO	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
Imperial Echoes		Safron i			KVO	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
William Tell Overture		Gioacchino Rossini			UCTWB	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
Troika Op. 60	1933/ 1956	Sergei Prokofiev	Harold Laurence Walters	RUS (USA)	USSWE	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
Happy-go-lucky		W. B Course			USSWE	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
Voodoo		Harold Laurence Walters	-	USA	USSWE	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
Entrance and march of the peers (from lolanthe)		Arthur Sullivan			Mass Band	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
The blue and the gray (Civil war suite)		Clare Grundman			Mass Band	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
Scotland and the brave		Traditional			Mass Band	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
Bideawa		Traditional			Mass Band	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
South African Folk Songs		L.P. Bradley			Mass Band	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
Evening Chimes		L Stanely			Mass Band	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
Jubilee - March	1937	Edwin Franko Goldman	William Gustav Erik Leidzén	USA (SWE)	Mass Band	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
Nightfall in camp		D A Pope			Mass Band	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
Die Stem			Donne		Mass Band	1st Stellenbosch Wind Band Festival	10 Oct 1978	D.F. Malan Gedenksentrum	Stellenbosch
La Cumparsita		G.H. Matos Rodrigues			USSWE	De Doorns-Konsert	05 May 1979		

Baby Elephant Walk		Mancini			USSWE	De Doorns-Konsert	05 May 1979		
1st Suite for Military Band in E-Flat	1909	Gustav Holst	-	ENG	USSWE	De Doorns-Konsert	05 May 1979		
						Concert with UCT SWE	08 May 1979	Baxter Theatre	Cape Town
						Concert with UCT SWE	11 May 1979	Endler	Stellenbosch
						2nd Wind Band Festival	11 Aug 1979	D.F. Malan Gedenksentrum	Stellenbosch
Barber of Seville - Overture	1816/1927	Gioacchino Rossini	Mayhew Lester Lake	ITA (USA)	USSWE	Concert with Deon van der Walt	03 May 1980	Endler	Stellenbosch
Dalla Sua pace		Wolfgang Amadeus Mozart	Paul Loeb van Zuilenburg	AUT (RSA)	USSWE	Concert with Deon van der Walt	03 May 1980	Endler	Stellenbosch
Plaisir d'Amour		Giovanni Battista Martini	Paul Loeb van Zuilenburg	ITA (RSA)	USSWE	Concert with Deon van der Walt	03 May 1980	Endler	Stellenbosch
2nd Suite for Military Band in F Major	1911	Gustav Holst	-	ENG	USSWE	Concert with Deon van der Walt	03 May 1980	Endler	Stellenbosch
Academic Festival Overture	1880/1906	Johannes Brahms	Dan Godfray	GER (ENG)	USSWE	Concert with Deon van der Walt	03 May 1980	Endler	Stellenbosch
March "Valdres"		Johannes Hanssen	Glenn C. Bainum	NOR (USA)	USSWE	Concert with Deon van der Walt	03 May 1980	Endler	Stellenbosch
Ich liebe dich		Edvard Grieg	Paul Loeb van Zuilenburg	NOR (RSA)	USSWE	Concert with Deon van der Walt	03 May 1980	Endler	Stellenbosch
The Floral Dance		Kate Moss	Paul Loeb van Zuilenburg	ENG (RSA)	USSWE	Concert with Deon van der Walt	03 May 1980	Endler	Stellenbosch
March Op. 99 for Band	1944/1946	Sergei Prokofiev	Paul Yoder	RUS (USA)	USSWE	Concert with Deon van der Walt	03 May 1980	Endler	Stellenbosch
Carmina Burana	1937/1958	Carl Orff	Jos Moerenhout	GER (BEL)	USSWE	Concert with Deon van der Walt	03 May 1980	Endler	Stellenbosch
Amparito Roca (Spanish March)	1925/1935	Jaimie Texidor	Aubrey Winter	ESP (ENG)	USSWE	Concert with Deon van der Walt	03 May 1980	Endler	Stellenbosch

Mars Op. 41		Hubert du Plessis	Paul Loeb van Zuilenburg	RSA	USSWE	Concert with Deon van der Walt	03 May 1980	Endler	Stellenbosch
South African Folk Song Rhapsody No. 2	1979	Noel Desmond Stockton	-	RSA	USSWE	Concert with Deon van der Walt	03 May 1980	Endler	Stellenbosch
Blue Tango	1951/	Leroy Anderson	James D. Ployhar	USA	USSWE		10 May 1980	N.G. Kerksaal	Stellenbosch
March "Valdres"		Johannes Hanssen	Glenn C. Bainum	NOR (USA)	USSWE		10 May 1980	N.G. Kerksaal	Stellenbosch
Plaisir d'Amour		Giovanni Battista Martini	Paul Loeb van Zuilenburg	ITA (RSA)	USSWE		10 May 1980	N.G. Kerksaal	Stellenbosch
Knightsbridge March		Eric Coates			USSWE		10 May 1980	N.G. Kerksaal	Stellenbosch
Londonderry Air		Anon			USSWE		10 May 1980	N.G. Kerksaal	Stellenbosch
Come back to Sorrento		de Curtis			USSWE		10 May 1980	N.G. Kerksaal	Stellenbosch
South African Folk Songs		L.P. Bradley			USSWE		10 May 1980	N.G. Kerksaal	Stellenbosch
National Emblem		E.E. Bagley			USSWE		10 May 1980	N.G. Kerksaal	Stellenbosch
South African Folk Song Rhapsody No. 2	1979	Noel Desmond Stockton	-	RSA	USSWE		10 May 1980	N.G. Kerksaal	Stellenbosch
Processional Fanfare		Philip Jones / Elgar Howarth			HJPB	3rd Wind Band Festival - Promenade Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
Blue Tango - "Hello Dolly"			Piet Pollen		HJPB	3rd Wind Band Festival - Promenade Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
March for an Anniversary		Sergi Lancen			HJPB	3rd Wind Band Festival - Promenade Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
Trumpet Voluntary		Jeremia Clarke			BPSB	3rd Wind Band Festival - Promenade Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
Russian Folk Song					BPSB	3rd Wind Band Festival - Promenade Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch

Two Beatle Melodies					BPSB	3rd Wind Band Festival - Promenade Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
St. Anthony Chorale		Johannes Brahms			BPSB	3rd Wind Band Festival - Promenade Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
West Side Story		Leonard Bernstein			HDB	3rd Wind Band Festival - Promenade Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
Feldparthie in C Major		Joseph Haydn			UCTJWB	3rd Wind Band Festival - Promenade Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
English Folk Song Suite		Ralph Vaughan Williams			PAGCB	3rd Wind Band Festival - Promenade Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
The Entertainer		Scott Joplin			PAGCB	3rd Wind Band Festival - Promenade Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
Mozart Festival			Clair Johnson		SAPBBL	3rd Wind Band Festival - Promenade Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
Mediterranean Honeymoon		Brian Reynolds			SAPBBL	3rd Wind Band Festival - Promenade Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
La boutique fantasque		Rossini-Respighi			UCTWE	3rd Wind Band Festival - Evening Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
1st Suite for Military Band in E-Flat	1909	Gustav Holst	-	ENG	PAGCB	3rd Wind Band Festival - Evening Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
Irish Rhapsody		Clare Grundman			PAGCB	3rd Wind Band Festival - Evening Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch

Finlandia		Jean Sibelius			USSWE	3rd Wind Band Festival - Evening Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
March: Valdres		Johannes Hanssen			USSWE	3rd Wind Band Festival - Evening Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
Concert March		Gordan Jacob			SANB	3rd Wind Band Festival - Evening Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
Overture "Tantalusqualen"		Franz von Suppé			SANB	3rd Wind Band Festival - Evening Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
Concertino for Clarinet		Carl Maria von Weber			SANB	3rd Wind Band Festival - Evening Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
Scherzo "Till Eulenspiegel's Merry Pranks"		Richard Strauss	Harold Laurence Walters	GER (USA)	SANB	3rd Wind Band Festival - Evening Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
Fanfare and Soliloque for Band		Trevor L. Sharpe			SANB	3rd Wind Band Festival - Evening Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
Hootenany	1963	Harold Laurence Walters	-	USA	SANB	3rd Wind Band Festival - Evening Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch
H.M. Jollies		Kenneth Alford			SANB	3rd Wind Band Festival - Evening Concert	16 Aug 1980	D.F. Malan Gedenksentrum	Stellenbosch

Fanfare		William Walton	Malcom Sargent		USSWE		18 Sep 1980		
Trombone Concerto		Nikolai Rimsky-Korsakov	Otto Zurmuhle		USSWE		18 Sep 1980		
English Folk Song Suite	1924	Ralph Vaughan Williams	-	ENG	USSWE		18 Sep 1980		
Variation 1 from Variations on a Theme from J Haydn		Johannes Brahms			HSCO	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Christus der uns selig macht		Boheems			HSCO	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Waar die koop van Tafelberg		Tysen			HSCO	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Tunbalalaika		Jewish Folk Song			HSCO	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Peace Canon		Ludwig van Beethoven			HSCO	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Bohemian Rhapsody		Queen			HDB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Our Director		Bigelow			HDB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Songs of the Sea		Kinyou			HDB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Scotland the Brave					HDB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Neapolitan Dance Tune		Pyotr Ilyich Tchaikovsky			HDB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
March of Symphony No. 4		Pyotr Ilyich Tchaikovsky	Harold Laurence Walters	RUS (USA)	ARHSB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Star Wars Plus			M.J. Oldham		ARHSB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch

Instant Concert	1970	Harold Laurence Walters	-	USA	ARHSB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Bourree Sarabande and Gavotte		Johann Sebastian Bach			UCTJWB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Eine Kleine Nachtmusik		Wolfgang Amadeus Mozart			UCTJWB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Finale From New World Symphony		Antonín Dvořák		CZE	GJSB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
The Sloop "John B"			Kinyon		GJSB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Slaughter on Tenth Avenue		Richard Rodgers	John Tatgenhorst		GJSB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Kaiserwaltz		Johann Strauss			UCTWB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
1812 Overture		Pyotr Ilyich Tchaikovsky			UCTWB	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Orpheus in die Onderwereld		Offenbach			SAPBBL	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Humoreske		Antonín Dvořák	C. Phala	RUS (RSA)	SAPBBL	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Jupiter From "The Planets"		Gustav Holst		ENG	USSWE	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Marche Heroïque	1871/1906	Camille Saint-Saëns	Frank Winterbottom	FRA (ENG)	USSWE & UCTWE	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Overture for Band		Felix Mendelssohn	-	GER	USSWE & UCTWE	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Circus Polka		Igor Stravinsky			USSWE & UCTWE	4th Wind Band Festival	15 Aug 1981	D.F. Malan Gedenksentrum	Stellenbosch
Festival March		Gideon Fagan	Paul Loeb van Zuilenburg	RSA	USSWE	Tour Programme	Dec 1981		UK

Fanfare to Israel		P. Ben Haim			USSWE	Tour Programme	Dec 1981		UK
Procession of the Nobles	1870/ 1938	Nikolai Rimsky-Korsakov	William Gustav Erik Leidzén	RUS (USA)	USSWE	Tour Programme	Dec 1981		UK
Panis Angelicus		Cesar Frank	A. van Leeuwen		USSWE	Tour Programme	Dec 1981		UK
Concerto for Trumpet	1796/ 1948	Joseph Haydn	William James Duthoit	AUT (ENG)	USSWE	Tour Programme	Dec 1981		UK
Slavonic Dances No. 6 and 8		Antonín Dvořák	P. Stalmeier		USSWE	Tour Programme	Dec 1981		UK
1st Suite for Military Band in E-Flat	1909	Gustav Holst	-	ENG	USSWE	Tour Programme	Dec 1981		UK
March of the Belgian Paratroopers		Pierre Leemans			USSWE	Tour Programme	Dec 1981		UK
Suite for Band		Heitor Villa-Lobos	Jerry H. Billik	BRA (USA)	USSWE	Tour Programme	Dec 1981		UK
Suite from Op. 41		Hubert du Plessis	Paul Loeb van Zuilenburg	RSA	USSWE	Tour Programme	Dec 1981		UK
Amparito Roca (Spanish March)	1925/	Jaimie Texidor	Aubrey Winter	ESP (ENG)	USSWE	Tour Programme	Dec 1981		UK
South African Folk Song Rhapsody No. 2	1979	Noel Desmond Stockton	-	RSA	USSWE	Tour Programme	Dec 1981		UK
March Op. 99 for Band	1944/ 1946	Sergei Prokofiev	Paul Yoder	RUS (USA)	USSWE	Tour Programme	Dec 1981		UK
Knightbridge March		Eric Coates			USSWE		10 Oct 1982	Endler	Stellenbosch
Lobe den herren (Ges. 136)		Meindert Boekel			USSWE		10 Oct 1982	Endler	Stellenbosch
English Folk Song Suite	1924	Ralph Vaughan Williams	-	ENG	USSWE		10 Oct 1982	Endler	Stellenbosch
An American in Paris		George Gershwin			USSWE		10 Oct 1982	Endler	Stellenbosch
Mama's Cookin'		Jerry Nowak			USSWE		10 Oct 1982	Endler	Stellenbosch
The Free Lance March	1906/	John Philip Sousa	Richard Goldman	USA	USSWE		10 Oct 1982	Endler	Stellenbosch
Fanfare		William Walton			USSWE		06 May 1983		
Koraalprelude "Komm, susser tod"		Johann Sebastian Bach			USSWE		06 May 1983		

Prelude from "L' Arlesienne" Suite No. 1		George Bizet			USSWE		06 May 1983		
Timpat		Robert L. Leiste			USSWE		06 May 1983		
Sleighride		Leroy Anderson		USA	USSWE		06 May 1983		
Four Contrasts for Wind		Trevor J Ford			USSWE		06 May 1983		
Flight of the Bumblebee		Nikolai Rimsky-Korsakov			USSWE		06 May 1983		
Horn Galop		Maurice Clark			USSWE		06 May 1983		
Trumpet Holiday		Harold Laurence Walters	-	USA	USSWE		06 May 1983		
Russiese Seemannsdans from the "Rooi Papawer"		Reinhold Gliere			USSWE		06 May 1983		
On the Mall - March	1923	Edwin Franko Goldman	-	USA	USSWE		06 May 1983		
76 Trombones - March		Meredith Wilson			USSWE		06 May 1983		
II Relicario		Jose Padilla	Frank Erickson		VTHSO	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
Marche Dynamique		Robert Washburn	-		VTHSO	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
March of the Peers		Arthur Sullivan	-		VTHSO	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
Radetzky March		Johann Strauss	Hans Kliment		DHB	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
March from Symphony No. 6		Pyotr Ilyich Tchaikovsky	Harold Laurence Walters	RUS (USA)	DHB	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
Songs of South Africa		W Hill	-		DHB	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
Irish Rhapsody		Clare Grundman	-		BSSB	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch

Choral and Rockout		Ted Huggens	-		BSSB	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
Greasy Kids Stuff		John Tatgenhorst	-		BSSB	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
A Promenade from Pictures at an Exhibition		Modeste Mussorgsky	Mark Hindsley		USSWE	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
March from Symphonic Metamorphosis		Paul Hindemith	Keith Wilson		USSWE	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
Panis Angelicus		Cesar Frank	Norman Edwards		USSWE	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
Aria from Les Kolies filles de Perth		George Bizet	Norman Edwards		USSWE	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
George Gershwin: A symphonic portrait for concert band		George Gershwin	Bruce Chase	USA	USSWE	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
Santa Lucia		Traditional	Norman Edwards		USSWE	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
Granada		D Dodd	Norman Edwards		USSWE	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
On Your Marks - March		Guurt van der Tas	-		USSWE	7th Wind Band Festival	11 Aug 1984	D.F. Malan Gedenksentrum	Stellenbosch
March of the Belgian Paratroopers		Pierre Leemans			USSWE		11 May 1985	Endler	Stellenbosch
1st Suite for Military Band in E-Flat	1909	Gustav Holst	-	ENG	USSWE		11 May 1985	Endler	Stellenbosch
Concerto de Paris		Serge Lacen			USSWE		11 May 1985	Endler	Stellenbosch
South African Folk Song Rhapsody No. 2	1979	Noel Desmond Stockton	-	RSA	USSWE		11 May 1985	Endler	Stellenbosch

The Dam Busters	1955	Eric Coates	William James Duthoit	ENG	USSWE		11 May 1985	Endler	Stellenbosch
Yellow Bird		Norman Buboff	Frank Cofield		BSJBE	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Gershwin Medley		George Gershwin	Andrew Balent	USA	BSJBE	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Raindrops keep falling on my head		Burt Bacharach	-		BSJBE	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Extracts from Symphony No. 3		Robert Schumann	Silver Burdett		VTHSO	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
The Blue and the Grey		Clare Grundman	-		VTHSO	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Intrada		Johan Pezel	Henk van Lijnschoten		BSIB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Huldigungsmarsch		Edvard Grieg	Clair Johnson		BSIB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Sailor's Song		Edvard Grieg	Albert Oliver Davis	NOR (USA)	BSIB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Greasy Kids Stuff		John Tatgenhorst	-		BSIB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Empire Salute March		Ted Peterson			GJSB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Solo Blues		T Giroux			GJSB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Moon River		Henry Mancini	Robert Powers		GJSB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Majestia	1983	James Swearingen	-	USA	GJSB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
With Sword and Lance		H Starke			HDB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch

Jamaican Folk Suite	1966	Harold Laurence Walters	-	USA	HDB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Instant Concert	1970	Harold Laurence Walters	-	USA	BSSB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Odyssey	1980	Jay Chattaway	-	USA	BSSB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
The Stars and Stripes Forever	1896	John Philip Sousa	-	USA	BSSB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Finale from Symphony No.5		Dmitri Shostakovich	Donald Hunsberger	RUS (USA)	PAGCB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Beatles Medley	1982	John Lennon & Paul McCartney	John Higgins	ENG (USA)	PAGCB	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Air from Suite No. 3		Johann Sebastian Bach	Frank Winterbottom	GER (ENG)	USSWE	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Pineapple Poll - Suite from the Ballet	1952	Arthur Sullivan	Charles Mackerras	ENG (AUS)	USSWE	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Amparito Roca (Spanish March)	1925/1935	Jaimie Texidor	Aubrey Winter	ESP (ENG)	USSWE	8th Wind Band Festival	17 Aug 1985	D.F. Malan Gedenksentrum	Stellenbosch
Air from Suite No. 3		Johann Sebastian Bach	Frank Winterbottom	GER (ENG)	USSWE	Sunday Series Concert	03 Nov 1985	Endler	Stellenbosch
Variations on "The Carnival of Venice"		Jean-Baptiste Arban	Paul Loeb van Zuilenburg	FRA (RSA)	USSWE	Sunday Series Concert	03 Nov 1985	Endler	Stellenbosch
2nd Suite for Military Band in F Major	1911	Gustav Holst	-	ENG	USSWE	Sunday Series Concert	03 Nov 1985	Endler	Stellenbosch
Pineapple Poll - Suite from the Ballet	1952	Arthur Sullivan	Charles Mackerras	ENG (AUS)	USSWE	Sunday Series Concert	03 Nov 1985	Endler	Stellenbosch
The Washington Post		John Philip Sousa	Pieter Jan Molenaar	USA (NLD)	USSWE	Sunday Series Concert	03 Nov 1985	Endler	Stellenbosch

No. 1 from 4 Contrasts		Trevor J Ford	-		VTHSO	9th Wind Band Festival	17 May 1986		Stellenbosch
A Trumpeter's Lullaby	1950/1978	Leroy Anderson	Philip Joseph Lang	USA	VTHSO	9th Wind Band Festival	17 May 1986		Stellenbosch
Jazzberry Jam		Dale Lander	-		VTHSO	9th Wind Band Festival	17 May 1986		Stellenbosch
Even Now		Barry Manilow	Robert Lowden		VTHSO	9th Wind Band Festival	17 May 1986		Stellenbosch
Creole Carnival		Arnold Freed	-		BSWE	9th Wind Band Festival	17 May 1986		Stellenbosch
Instant Concert	1970	Harold Laurence Walters	-	USA	BSWE	9th Wind Band Festival	17 May 1986		Stellenbosch
El Abanico - March		Javaloyes	-		HDB	9th Wind Band Festival	17 May 1986		Stellenbosch
Ouverture "Digter en Boer"		Franz von Suppé	-	AUT	HDB	9th Wind Band Festival	17 May 1986		Stellenbosch
Evita		Andrew Lloyd-Webber	Cacavas		BSCWE	9th Wind Band Festival	17 May 1986		Stellenbosch
Pavane		Morton Gould	-		USSWE	9th Wind Band Festival	17 May 1986		Stellenbosch
Blues from "Bacchus on Blue Ridge"		Joseph Horowitz	-		USSWE	9th Wind Band Festival	17 May 1986		Stellenbosch
Scenes from "The Louvre"		Norman Dello Joio	-		USSWE	9th Wind Band Festival	17 May 1986		Stellenbosch
Extracts from "Don Giovanni"		Wolfgang Amadeus Mozart			USSWE	Sunday Series Concert	18 May 1986	Endler	Stellenbosch
Petite Symphony		C Gounod			USSWE	Sunday Series Concert	18 May 1986	Endler	Stellenbosch
Voorspel en Koraal		Meindert Boekel	-		USSWE	Farewell Concert	19 Oct 1986	Endler	Stellenbosch
Concert Piece for two Trumpets and Wind Band		Antonio Vivaldi	Jack Ham		USSWE	Farewell Concert	19 Oct 1986	Endler	Stellenbosch

March from "Bon Esperanza Suite"		Paul Loeb van Zuilenburg	-	RSA	USSWE	Farewell Concert	19 Oct 1986	Endler	Stellenbosch
Scenes from "The Louvre"		Norman Dello Joio	-		USSWE	Farewell Concert	19 Oct 1986	Endler	Stellenbosch
Beguine for Band		Glenn Osser	-		USSWE	Farewell Concert	19 Oct 1986	Endler	Stellenbosch
On the Mall - March	1923	Edwin Franko Goldman	-	USA	USSWE	Farewell Concert	19 Oct 1986	Endler	Stellenbosch
Radetzky March		Johann Strauss			ISB	10th Wind Band Festival	02 May 1987	Endler	Stellenbosch
The Blue and The Grey		Clare Grundman			ISB	10th Wind Band Festival	02 May 1987	Endler	Stellenbosch
A Grand, Grand Overture	1956	Malcolm Arnold	-	ENG	EB	10th Wind Band Festival	02 May 1987	Endler	Stellenbosch
English Folk Song Suite	1924	Ralph Vaughan Williams	-	ENG	EB	10th Wind Band Festival	02 May 1987	Endler	Stellenbosch
Parade of The Tall Ships		Jay Chattaway			EB	10th Wind Band Festival	02 May 1987	Endler	Stellenbosch
						11th Wind Band Festival	07 May 1988	Endler	Stellenbosch
Processional Fanfare No.1		Elgar Howarth				USSWE with UCT SWO	20 May 1988	Endler	Stellenbosch
Suite for Band		Heitor Villa-Lobos	Jerry H. Billik	BRA (USA)	USSWE & UCTWE	USSWE with UCT SWO	20 May 1988	Endler	Stellenbosch
1st Suite for Military Band in E-Flat	1909	Gustav Holst	-	ENG	USSWE & UCTSWE	USSWE with UCT SWO	20 May 1988	Endler	Stellenbosch
Canticle: All creature of our God and King		Claude T. Smith				USSWE with UCT SWO	20 May 1988	Endler	Stellenbosch
Praetorius Suite - Dances from Terpsichore		Jan Bach				USSWE with UCT SWO	20 May 1988	Endler	Stellenbosch
An Irish Rhapsody		Clare Grundman				USSWE with UCT SWO	20 May 1988	Endler	Stellenbosch

Sinatra in Concert			Jerry Nowak			USSWE with UCT SWO	20 May 1988	Endler	Stellenbosch
Celebrated Air		Johann Sebastian Bach	Harold Laurence Walters	GER (ENG)	USSWE	Sunday Series Concert	28 Aug 1988	Endler	Stellenbosch
Concerto for Trombone and Band		Nikolai Rimsky-Korsakov	Zurmuhle		USSWE	Sunday Series Concert	28 Aug 1988	Endler	Stellenbosch
Nott'num Town		Allan Street			USSWE	Sunday Series Concert	28 Aug 1988	Endler	Stellenbosch
Whitewater Festival	1986	David Shaffer	-	USA	USSWE	Sunday Series Concert	28 Aug 1988	Endler	Stellenbosch
Volkspele					USSWE	Groot Trek Herdenkingsfees	29 Aug 1988	D.F. Malan Gedenksentrum	Stellenbosch
March					USSWE	Groot Trek Herdenkingsfees	29 Aug 1988	D.F. Malan Gedenksentrum	Stellenbosch
The National Anthem					USSWE	Groot Trek Herdenkingsfees	29 Aug 1988	D.F. Malan Gedenksentrum	Stellenbosch
A Copland Portrait	1986	Aaron Copland	Clare Grundman	USA	USSWE		22 Apr 1989		
Victory at Sea		Richard Rodgers	Robert Russell Bennett		USSWE		22 Apr 1989		
Neal Hefti Portrait		Niel Hefti	Bob Lowden		USSWE		22 Apr 1989		
March of the Belgian Paratroopers		P. Leemans			CJWE	12th Wind Band Festival	20 May 1989	Endler	Stellenbosch
Whitewater Festival	1986	David Shaffer	-	USA	CJWE	12th Wind Band Festival	20 May 1989	Endler	Stellenbosch
Greasy Kids Stuff		John Tatgenhorst			CJWE	12th Wind Band Festival	20 May 1989	Endler	Stellenbosch
Bacchus on Blue Ridge		Joseph Horowitz			CWE	12th Wind Band Festival	20 May 1989	Endler	Stellenbosch
Suite of Old American Dances	1949	Robert Russell Bennett	-	USA	CWE	12th Wind Band Festival	20 May 1989	Endler	Stellenbosch

Phantom		Andrew Lloyd-Webber			CWE	12th Wind Band Festival	20 May 1989	Endler	Stellenbosch
Hymn for a Festival	1989	David Shaffer	-	USA	USSWE		11 Mar 1990		
Variations on a Korean Folk Song		John Barnes Chance	-		USSWE		11 Mar 1990		
Serenade No. 10 for Thirteen Winds		Wolfgang Amadeus Mozart	-		USSWE		11 Mar 1990		
Victory at Sea		Richard Rodgers	Robert Russell Bennett		USSWE		11 Mar 1990		
Seagate Overture	1988	James Swearingen	-	USA	USSWE		11 Mar 1990		
Seagate Overture	1988	James Swearingen	-	USA	USSWE		03 May 1990		
A Trumpeter's Lullaby	1950/	Leroy Anderson	Philip Joseph Lang	USA	USSWE		03 May 1990		
West Side Story: Selection	1957/ 1959	Leonard Bernstein	William James Duthoit	USA (ENG)	USSWE		03 May 1990		
Suite of Old American Dances	1949	Robert Russell Bennett	-	USA	USSWE		03 May 1990		
Huldigungsmarsch		Edvard Grieg	-		CJWE	13th Wind Band Festival	19 May 1990	Endler	Stellenbosch
Theme from Polovetsian Dances		Alexander Borodin	John Cacavas		CJWE	13th Wind Band Festival	19 May 1990	Endler	Stellenbosch
Toccat for Band	1957	Frank Erickson	-	USA	CJWE	13th Wind Band Festival	19 May 1990	Endler	Stellenbosch
An Outdoor Overture		Aaron Copland	-		CWE	13th Wind Band Festival	19 May 1990	Endler	Stellenbosch
Concerto for Trombone and Band		Nikolai Rimsky-Korsakov			CWE	13th Wind Band Festival	19 May 1990	Endler	Stellenbosch
Finale from Symphony No.5		Dimitri Shostakovich	Charles Lighter		CWE	13th Wind Band Festival	19 May 1990	Endler	Stellenbosch
March Op. 99 for Band	1944/ 1946	Sergei Prokofiev	Paul Yoder	RUS (USA)	USSWE		09 Sep 1990		

Water Music Suite		George Frideric Handel	Frank Erickson		USSWE		09 Sep 1990		
The Stars and Stripes Forever	1896	John Philip Sousa	-	USA	USSWE		28 Oct 1990		
Water Music Suite		George Frideric Handel	Frank Erickson		USSWE		28 Oct 1990		
Concerto for Trombone and Band		Nikolai Rimsky-Korsakov			USSWE		28 Oct 1990		
Variations on a Korean Folk Song		John Barnes Chance	-		USSWE		28 Oct 1990		
Hymn for a Festival	1989	David Shaffer	-	USA	USSWE		28 Oct 1990		
Seagate Overture	1988	James Swearingen	-	USA	USSWE		28 Oct 1990		
Sinatra in Concert		Frank Sinatra	Jerry Nowak		USSWE		28 Oct 1990		
					USSWE		08 Mar 1991	Endler	Stellenbosch
Invicta Overture for Band	1981	James Swearingen	-	USA	USSWE	15 Year Anniversary Concert	03 May 1991	Endler	Stellenbosch
English Folk Song Suite	1924	Ralph Vaughan Williams	-	ENG	USSWE	15 Year Anniversary Concert	03 May 1991	Endler	Stellenbosch
Blaaskwintet in G minor, Op. 56		Franz Danzi			Quintet	15 Year Anniversary Concert	03 May 1991	Endler	Stellenbosch
Air for Band	1966	Frank Erickson	-	USA	USSWE	15 Year Anniversary Concert	03 May 1991	Endler	Stellenbosch
Overture in B-flat	1966	Caesar Giovanni	Wayne Robinson	USA	USSWE	15 Year Anniversary Concert	03 May 1991	Endler	Stellenbosch
Danse Celestiale	1989	Robert Sheldon	-	USA	USSWE	15 Year Anniversary Concert	03 May 1991	Endler	Stellenbosch

The Symphonic Marches	1984	John Williams	John Higgins	USA	WCWE	14th Wind Band Festival	18 May 1991	Endler	Stellenbosch
Theme from the Apartment		Charles Williams	-		WCWE	14th Wind Band Festival	18 May 1991	Endler	Stellenbosch
Procession of the Sardar		Michail Ippolitov-Ivanov	-		WCWE	14th Wind Band Festival	18 May 1991	Endler	Stellenbosch
A Copland Tribute	1986	Aaron Copland	Clare Grundman	USA	WCWE	14th Wind Band Festival	18 May 1991	Endler	Stellenbosch
Rienzi Overture		Richard Wagner	A Mokelli		WCSWE	14th Wind Band Festival	18 May 1991	Endler	Stellenbosch
Symphony No. 4 (Finale)		Pyotr Ilyich Tchaikovsky	Mark Hindsley	RUS (USA)	WCSWE	14th Wind Band Festival	18 May 1991	Endler	Stellenbosch
The Stars and Stripes Forever	1896	John Philip Sousa	-	USA	WCSWE	14th Wind Band Festival	18 May 1991	Endler	Stellenbosch
A Festival Prelude	1962	Alfred Reed	-	USA	USSWE		23 Aug 1991	Endler	Stellenbosch
Chesford Portrait	1982	James Swearingen	-	USA	USSWE		23 Aug 1991	Endler	Stellenbosch
Overture for Band		F. Mendelssohn			USSWE		23 Aug 1991	Endler	Stellenbosch
Theme from Polovetsian Dances		Borodin/Cacavas			USSWE		23 Aug 1991	Endler	Stellenbosch
Procession of the Nobles	1870/1938	Nikolai Rimsky-Korsakov	William Gustav Erik Leidzén	RUS (USA)	USSWE		23 Aug 1991	Endler	Stellenbosch
					USSWE		27 Oct 1991	Endler	Stellenbosch
Prince Igor - Overture		Borodin			WCSWE	15th Wind Band Festival	04 Apr 1992	Endler	Stellenbosch
Children's March		Percy Grainger			WCSWE	15th Wind Band Festival	04 Apr 1992	Endler	Stellenbosch
Ruslan and Ludmilla		M Glinka			WCSWE	15th Wind Band Festival	04 Apr 1992	Endler	Stellenbosch
A Moorside Suite		Gustav Holst		ENG	WCSWE	15th Wind Band Festival	04 Apr 1992	Endler	Stellenbosch

English Dances	1950	Malcolm Arnold	-	ENG	WCSWE	15th Wind Band Festival	04 Apr 1992	Endler	Stellenbosch
Andrew Lloyd Webber Symphonic Portrait					WCSWE	15th Wind Band Festival	04 Apr 1992	Endler	Stellenbosch
Procession of the Nobles	1870/1938	Nikolai Rimsky-Korsakov	William Gustav Erik Leidzén	RUS (USA)	WCSWE	15th Wind Band Festival	04 Apr 1992	Endler	Stellenbosch
Toccatà in D Minor		Johann Sebastian Bach			WCSWE	15th Wind Band Festival	04 Apr 1992	Endler	Stellenbosch
Festive Overture	1954/1965	Dmitri Shostakovich	Donald Hunsberger	RUS (USA)	WCSWE	15th Wind Band Festival	04 Apr 1992	Endler	Stellenbosch
						1st National Wind Band Competition	10 May 1992	Endler	Stellenbosch
Overture in C	1966	Caesar Giovanni	Wayne Robinson	USA	USSWE		19 Sep 1992	Endler	Stellenbosch
Symphonic Festival		Robert W. Smith			USSWE		19 Sep 1992	Endler	Stellenbosch
Children's March	1971	Percy Aldridge Grainger	Frank Erickson	USA	USSWE		19 Sep 1992	Endler	Stellenbosch
Celebration and Dance		James Swearingen	-	USA	USSWE		19 Sep 1992	Endler	Stellenbosch
Psalm: Old Hundredth			Ralph Vaughan Williams		USSWE & CSK		19 Sep 1992	Endler	Stellenbosch
This Nearly was Mine from "South Pacific"		Richard Rodgers & Oscar Hammerstein	J. de Meij / E. Aitchison	USA (NLD)	USSWE & CSK		19 Sep 1992	Endler	Stellenbosch
Some Enchanted Evening...		Richard Rodgers & Oscar Hammerstein	J. de Meij / E. Aitchison	USA (NLD)	USSWE & CSK		19 Sep 1992	Endler	Stellenbosch
The Free Lance March	1906/	John Philip Sousa	Richard Goldman	USA	USSWE		25 Oct 1992		
Overture in C	1966	Caesar Giovanni	Wayne Robinson	USA	USSWE		25 Oct 1992		
Symphonic Festival		Robert W. Smith			USSWE		25 Oct 1992		
Children's March	1971	Percy Aldridge Grainger	Frank Erickson	USA	USSWE		25 Oct 1992		
Celebration and Dance		James Swearingen	-	USA	USSWE		25 Oct 1992		

Cabaret - Selections for concert band	1966/1968	John Kander	Norman Leyden	USA	USSWE		25 Oct 1992		
						16th Wind Band Festival	19 Mar 1993	Endler	Stellenbosch
						2nd National Wind Band Competition	20 Mar 1993	Endler	Stellenbosch
March: The Jaguar		Goff Richards			USSWE	Gospel To Seamen	27 Mar 1993	City Hall	Cape Town
Miss Saigon	1989/1991	Claude-Michel Schönberg	Warren Barker	FRA (USA)	USSWE	Gospel To Seamen	27 Mar 1993	City Hall	Cape Town
Irish Tune from County Derry and Shepherds Hey		Percy Aldridge Grainger			USSWE	Gospel To Seamen	27 Mar 1993	City Hall	Cape Town
Psalm: Old Hundredth			Ralph Vaughan Williams		Mass Band	Gospel To Seamen	27 Mar 1993	City Hall	Cape Town
From the South Pacific: This Nearly was Mine, Some e Enchanted Evening		Richard Rodgers & Oscar Hammerstein	J. de Meij / E. Aitchison	USA (NLD)	Mass Band	Gospel To Seamen	27 Mar 1993	City Hall	Cape Town
Concert March: Tower Bridge		Robert Washburn			USSWE		28 May 1993	Endler	Stellenbosch
Symphonic Suite from Robin Hood Prince of Thieves		Michael Kamen	Paul Lavender		USSWE		28 May 1993	Endler	Stellenbosch
Birdland		Josef Zawinal	Bob Lowden		USSWE		28 May 1993	Endler	Stellenbosch
The Jaguar		James Swearingen	-	USA	USSWE		28 May 1993	Endler	Stellenbosch
Irish Tune from County Derry and Shepherds Hey		Percy Aldridge Grainger			USSWE		28 May 1993	Endler	Stellenbosch
Miss Saigon	1989/1991	Claude-Michel Schönberg	Warren Barker	FRA (USA)	USSWE		28 May 1993	Endler	Stellenbosch
Concert March: Tower Bridge		Robert Washburn			USSWE	Tour Programme	23-27 Jun 1993		UK
Symphonic Suite from Robin Hood Prince of Thieves		Michael Kamen	Paul Lavender		USSWE	Tour Programme	23-27 Jun 1993		UK

Birdland		Josef Zawinal	Bob Lowden		USSWE	Tour Programme	23-27 Jun 1993		UK
1st Suite for Military Band in E-Flat	1909	Gustav Holst	-	ENG	USSWE	Tour Programme	23-27 Jun 1993		UK
The Jaguar		James Swearingen	-	USA	USSWE	Tour Programme	23-27 Jun 1993		UK
Irish Tune from County Derry and Shepherds Hey		Percy Aldridge Grainger			USSWE	Tour Programme	23-27 Jun 1993		UK
The Light Eternal	1992	James Swearingen	-	USA	USSWE	Tour Programme	23-27 Jun 1993		UK
Miss Saigon	1989/1991	Claude-Michel Schönberg	Warren Barker	FRA (USA)	USSWE	Tour Programme	23-27 Jun 1993		UK
Third Suite		R Jager			USSWE	Concert with Bellville Civic Choir	31 Oct 1993	Endler	Stellenbosch
Concertante for Eb Alto Saxophone and Band		Clare Grundman			USSWE	Concert with Bellville Civic Choir	31 Oct 1993	Endler	Stellenbosch
In All its Glory	1989	James Swearingen			USSWE	Concert with Bellville Civic Choir	31 Oct 1993	Endler	Stellenbosch
Come, Sweet Death	1736/1976	Johann Sebastian Bach	Alfred Reed	GER (USA)	USSWE	Concert with Bellville Civic Choir	31 Oct 1993	Endler	Stellenbosch
The Light Eternal	1992	James Swearingen	-	USA	USSWE	Concert with Bellville Civic Choir	31 Oct 1993	Endler	Stellenbosch
Oklahoma Selection		Richard Rodgers & Oscar Hammerstein	William James Duthoit	USA (ENG)	USSWE & BSK	Concert with Bellville Civic Choir	31 Oct 1993	Endler	Stellenbosch
A Festival Prelude	1962	Alfred Reed	-	USA	USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
Birdland		Josef Zawinal	Bob Lowden		USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
Concertante for Eb Alto Saxophone and Band		Clare Grundman			USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
Celebration and Dance		J Swearingen			USSWE	Tour Programme	28 Nov-11 Dec 1993		UK

Come, Sweet Death	1736/ 1976	Johann Sebastian Bach	Alfred Reed	GER (USA)	USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
Hymn for a Festival	1989	David Shaffer	-	USA	USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
Irish Tune from County Derry and Shepherds Hey		Percy Aldridge Grainger			USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
In All its Glory	1989	James Swearingen			USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
Little English Girl (L'Inglesina)	1956/ 1960	Davide Delle Cese		ITA	USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
Miss Saigon	1989/ 1991	Claude-Michel Schönberg	Warren Barker	FRA (USA)	USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
Nott'num Town		Allan Street			USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
Overture in C	1966	Caesar Giovanni	Wayne Robinson	USA	USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
South African Folk Songs		L.P. Bradley			USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
South African Folk Songs Rhapsody No. 2	1979	Noel Desmond Stockton	-	RSA	USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
The Light Eternal	1992	James Swearingen	-	USA	USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
Third Suite		R Jager			USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
Whitewater Festival	1986	David Shaffer	-	USA	USSWE	Tour Programme	28 Nov-11 Dec 1993		UK
A Festival Prelude	1962	Alfred Reed	-	USA	USSWE	Gala Concert	12 Mar 1994	Endler	Stellenbosch
Odyssey	1980	Jay Chattaway	-	USA	USSWE	Gala Concert	12 Mar 1994	Endler	Stellenbosch
Little English Girl (L'Inglesina)	1956/ 1960	Davide Delle Cese		ITA	USSWE	Gala Concert	12 Mar 1994	Endler	Stellenbosch
Nott'num Town		Allan Street			USSWE	Gala Concert	12 Mar 1994	Endler	Stellenbosch
Overture in C	1966	Caesar Giovanni	Wayne Robinson	USA	USSWE	Gala Concert	12 Mar 1994	Endler	Stellenbosch

Pineapple Poll - Suite from the Ballet	1952	Arthur Sullivan	Charles Mackerras	ENG (AUS)	USSWE	Gala Concert	12 Mar 1994	Endler	Stellenbosch
South African Folk Songs		L.P. Bradley			USSWE	Gala Concert	12 Mar 1994	Endler	Stellenbosch
The Light Eternal	1992	James Swearingen	-	USA	USSWE	Gala Concert	12 Mar 1994	Endler	Stellenbosch
Third Suite		R Jager			USSWE	Gala Concert	12 Mar 1994	Endler	Stellenbosch
Whitewater Festival	1986	David Shaffer	-	USA	USSWE	Gala Concert	12 Mar 1994	Endler	Stellenbosch
					HLSWO	17th Wind Band Festival	28 May 1994	Endler	Stellenbosch
					USSWE	17th Wind Band Festival	28 May 1994	Endler	Stellenbosch
					USSWE	17th Wind Band Festival	28 May 1994	Endler	Stellenbosch
					UCTSWE	17th Wind Band Festival	29 May 1994	Endler	Stellenbosch
					ISBB	17th Wind Band Festival	29 May 1994	Endler	Stellenbosch
					USSWE	17th Wind Band Festival	29 May 1994	Endler	Stellenbosch
Barber of Seville - Overture	1816 /	Gioacchino Rossini	Mayhew Lester Lake	ITA (USA)	USSWE	Endler Concert Series	24 Sep 1994	Endler	Stellenbosch
Prelude and Fugue in B-flat Major	1852/1955	Johann Sebastian Bach	Roland L. Moehlmann	GER (USA)	USSWE	Endler Concert Series	24 Sep 1994	Endler	Stellenbosch
Kilimanjaro: An African Portrait		Robert Washburn			USSWE	Endler Concert Series	24 Sep 1994	Endler	Stellenbosch
Dave Brubeck: A Portrait in Time			Robert W Smith		USSWE	Endler Concert Series	24 Sep 1994	Endler	Stellenbosch
Dawn of a New Day	1992	James Swearingen	-	USA	USSWE	Endler Concert Series	24 Sep 1994	Endler	Stellenbosch
Selections from Aladdin			John Moss		USSWE	Endler Concert Series	24 Sep 1994	Endler	Stellenbosch

Barber of Seville - Overture	1816	Gioacchino Rossini	Mayhew Lester Lake	ITA (USA)	USSWE	Gala Concert	23 Oct 1994	Skouburg	Bellville
Selections from Aladdin			John Moss		USSWE	Gala Concert	23 Oct 1994	Skouburg	Bellville
Selections from South Pacific		Rogers & Hammerstein			USSWE & BSK	Gala Concert	23 Oct 1994	Skouburg	Bellville
Selections from Oklahoma		Rogers & Hammerstein			USSWE & BSK	Gala Concert	23 Oct 1994	Skouburg	Bellville
					USSWE		29 Oct 1994	Endler	Stellenbosch
A Festival Prelude	1962	Alfred Reed	-	USA	USSWE	Endler Concert Series	05 Nov 1994	Endler	Stellenbosch
Marche Militaire Francaise		Camille Saint-Saëns	Paul Desprey		USSWE	Endler Concert Series	05 Nov 1994	Endler	Stellenbosch
Prelude and Fugue in B-flat Major	1852/1955	Johann Sebastian Bach	Roland L. Moehlmann	GER (USA)	USSWE	Endler Concert Series	05 Nov 1994	Endler	Stellenbosch
Dawn of a New Day	1992	James Swearingen	-	USA	USSWE	Endler Concert Series	05 Nov 1994	Endler	Stellenbosch
Selections from Aladdin			John Moss		USSWE	Endler Concert Series	05 Nov 1994	Endler	Stellenbosch
Barber of Seville - Overture	1816	Gioacchino Rossini	Mayhew Lester Lake	ITA (USA)	USSWE	Endler Concert Series	05 Nov 1994	Endler	Stellenbosch
Kilimanjaro: An African Portrait		Robert Washburn			USSWE	Endler Concert Series	05 Nov 1994	Endler	Stellenbosch
Selection from 'South Pacific'		Richard Rodgers & Oscar Hammerstein	J. de Meij & E. Aitchison	USA (NLD)	USSWE & BSK	Endler Concert Series	05 Nov 1994	Endler	Stellenbosch
Selection from 'Oklahoma'		Richard Rodgers & Oscar Hammerstein	E. Aitchison		USSWE & BSK	Endler Concert Series	05 Nov 1994	Endler	Stellenbosch
A Festival Prelude	1962	Alfred Reed	-	USA	USSWE	The show must go on	25 Feb 1995	City Hall	Cape Town
Miss Saigon	1989/1991	Claude-Michel Schönberg	Warren Barker	FRA (USA)	USSWE	The show must go on	25 Feb 1995	City Hall	Cape Town

Selection from South Pacific for choir and band		Richard Rodgers & Oscar Hammerstein	Johan de Meij	USA (NLD)	USSWE & BSK	The show must go on	25 Feb 1995	City Hall	Cape Town
Birdland		Josef Zawinal	Bob Lowden		USSWE	The show must go on	25 Feb 1995	City Hall	Cape Town
Aladdin			John Moss		USSWE	The show must go on	25 Feb 1995	City Hall	Cape Town
Phantom of the Opera - Choir and band		Andrew Lloyd-Webber	Warren Barker		USSWE & BSK	The show must go on	25 Feb 1995	City Hall	Cape Town
						Summer Sunset Concert Series	26 Feb 1995	Kirstenbosch Botanical Gardens	Cape Town
A Festival Prelude	1962	Alfred Reed	-	USA	USSWE		19 Mar 1995	Ender	Stellenbosch
Marche Militaire Francaise		Camille Saint-Saëns	Paul Desprey	FRA	USSWE		19 Mar 1995	Ender	Stellenbosch
Cabaret - Selections for concert band	1966/1968	John Kander	Norman Leyden	USA	USSWE		19 Mar 1995	Ender	Stellenbosch
Little English Girl (L'Inglesina)	1956/	Davide Delle Cese		ITA	USSWE		19 Mar 1995	Ender	Stellenbosch
Miss Saigon	1989/1991	Claude-Michel Schönberg	Warren Barker	FRA (USA)	USSWE		19 Mar 1995	Ender	Stellenbosch
The Light Eternal	1992	James Swearingen	-	USA	USSWE		19 Mar 1995	Ender	Stellenbosch
Aladdin			John Moss	USA	USSWE		19 Mar 1995	Ender	Stellenbosch
South Pacific		Richard Rodgers & Oscar Hammerstein	Johan de Meij / Edward Aitchison	USA (NLD)	USSWE		19 Mar 1995	Ender	Stellenbosch
Prelude en Fuga in B minor		Johann Sebastian Bach			USSWE		19 Mar 1995	Ender	Stellenbosch
Dawn of a New Day	1992	James Swearingen	-	USA	USSWE		19 Mar 1995	Ender	Stellenbosch
March of the Mogul Emperors		Edward Elgar	Robert Longfield	FRA (USA)	USSWE		21 May 1995	Ender	Stellenbosch
Dance of the Tumblers	1882/1991	Nikolai Rimsky-Korsakov	Terry Vosbein	RUS (USA)	USSWE		21 May 1995	Ender	Stellenbosch

Where the River Flows	1994	James Swearingen	-	USA	USSWE		21 May 1995	Endler	Stellenbosch
Lion King: Soundtrack Highlights	1994	Elton John	Calvin Custer	ENG (USA)	USSWE		21 May 1995	Endler	Stellenbosch
Overture in B-flat	1966	Caesar Giovanni	Wayne Robinson	USA	UCTSWO		21 May 1995	Endler	Stellenbosch
Zueignung		Richard Strauss		GER	UCTSWO		21 May 1995	Endler	Stellenbosch
Fantasia in G Major		Johann Sebastian Bach	Richard Goldman	GER (USA)	UCTSWO		21 May 1995	Endler	Stellenbosch
Crown Imperial		William Walton			UCTSWO		21 May 1995	Endler	Stellenbosch
					USSWE	Song Festival - 95	26 Aug 1995	Neelsie	Stellenbosch
					USSWE		21 Oct 1995	N1 City Mall	Goodwood
Air for Band	1966	Frank Erickson	-	USA	USSWE		05 Nov 1995	Endler	Stellenbosch
Kilimanjaro: An African Portrait	1993	Robert Washburn	-	USA	USSWE		05 Nov 1995	Endler	Stellenbosch
Lion King: Soundtrack Highlights	1994	Elton John	Calvin Custer	ENG (USA)	USSWE		05 Nov 1995	Endler	Stellenbosch
Marche Heroïque	1871/1906	Camille Saint-Saëns	Frank Winterbottom	FRA (ENG)	USSWE		05 Nov 1995	Endler	Stellenbosch
March of the Mogul Emperors		Camille Saint-Saëns	Robert Longfield	FRA (USA)	USSWE		05 Nov 1995	Endler	Stellenbosch
Overture in B-flat	1966	Caesar Giovanni	Wayne Robinson	USA	USSWE		05 Nov 1995	Endler	Stellenbosch
Seagate Overture	1988	James Swearingen	-	USA	USSWE		05 Nov 1995	Endler	Stellenbosch
Variations on an African Hymn Song	1994	Quincy C. Hilliard	-	USA	USSWE		05 Nov 1995	Endler	Stellenbosch
Phantom of the Opera		Andrew Lloyd-Webber			USSWE, BSK & KJK		05 Nov 1995	Endler	Stellenbosch
Air for band	1966	Frank Erickson	-	USA	USSWE	Tour Programme	30 Nov-15 Dec 1995		UK

Aladdin		Alan Menken	John Moss		USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Birdland		Josef Zawinal	Bob Lowden		USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Danse Celestiale	1989	Robert Sheldon	-	USA	USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Dance of the Tumblers	1882/ 1991	Nikolai Rimsky-Korsakov	Terry Vosbein	RUS (USA)	USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Hymn for a Festival	1989	David Shaffer	-	USA	USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Kilimanjaro: An African Portrait		Robert Washburn			USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Lion King: Soundtrack Highlights	1994	Elton John	Calvin Custer	ENG (USA)	USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
March Op. 99 for Band	1944/ 1946	Sergei Prokofiev	Paul Yoder	RUS (USA)	USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Marche Heroïque	1871/ 1906	Camille Saint-Saëns	Frank Winterbottom	FRA (ENG)	USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Marche Militaire Francaise		Camille Saint-Saëns	Paul Desprey		USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
March of the Mogul Emperors		Edward Elgar	Robert Longfield	FRA (USA)	USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Nott'num Town		Allan Street			USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Overture in B-flat	1966	Caesar Giovanni	Wayne Robinson	USA	USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Prelude and Fugue in B-flat Major	1852/ 1955	Johann Sebastian Bach	Roland L. Moehlmann	GER (USA)	USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Seagate Overture	1988	James Swearingen	-	USA	USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Little English Girl (L'Inglesina)	1956/ 1960	Davide Delle Cese		ITA	USSWE	Tour Programme	30 Nov-15 Dec 1995		UK

The Jaguar		Goff Richards			USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Variations on an African Hymn Song	1994	Quincy C. Hilliard	-	USA	USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Where the River Flows	1994	James Swearingen	-	USA	USSWE	Tour Programme	30 Nov-15 Dec 1995		UK
Air for Band	1966	Frank Erickson	-	USA	USSWE		10 Mar 1996	Endler	Stellenbosch
Hymn for a Festival	1989	David Shaffer	-	USA	USSWE		10 Mar 1996	Endler	Stellenbosch
Kilimanjaro: An African Portrait		Robert Washburn			USSWE		10 Mar 1996	Endler	Stellenbosch
Lion King: Soundtrack Highlights	1994	Elton John	Calvin Custer	ENG (USA)	USSWE		10 Mar 1996	Endler	Stellenbosch
March Op. 99 for Band	1944/ 1946	Sergei Prokofiev	Paul Yoder	RUS (USA)	USSWE		10 Mar 1996	Endler	Stellenbosch
Marche Heroïque	1871/ 1906	Camille Saint-Saëns	Frank Winterbottom	FRA (ENG)	USSWE		10 Mar 1996	Endler	Stellenbosch
Marche Militaire Francaise		Camille Saint-Saëns	Paul Desprey		USSWE		10 Mar 1996	Endler	Stellenbosch
March of the Mogul Emperors		Edward Elgar	Robert Longfield	FRA (USA)	USSWE		10 Mar 1996	Endler	Stellenbosch
Overture in B-flat	1966	Caesar Giovanni	Wayne Robinson	USA	USSWE		10 Mar 1996	Endler	Stellenbosch
Prelude and Fugue in B-flat Major	1852/ 1955	Johann Sebastian Bach	Roland L. Moehlmann	GER (USA)	USSWE		10 Mar 1996	Endler	Stellenbosch
Seagate Overture	1988	James Swearingen	-	USA	USSWE		10 Mar 1996	Endler	Stellenbosch
Little English Girl (L'Inglesina)	1956	Davide Delle Cese		ITA	USSWE		10 Mar 1996	Endler	Stellenbosch
The Jaguar		Goff Richards			USSWE		10 Mar 1996	Endler	Stellenbosch
Variations on an African Hymn Song	1994	Quincy C. Hilliard	-	USA	USSWE		10 Mar 1996	Endler	Stellenbosch
Prelude for an Occasion		Edward Gregson			USSWE		10 Mar 1996	Endler	Stellenbosch
Coral and Rock-Out		Ted Huggens			USSWE		10 Mar 1996	Endler	Stellenbosch

Serenade Op. 22		Derek Bourgeois			USSWE	19th Wind Band Festival	26 May 1996	Endler	Stellenbosch
Toccatina for a New Age	1995	Frank Erickson	-	USA	USSWE	19th Wind Band Festival	26 May 1996	Endler	Stellenbosch

The Girl with the Flaxen Hair		Claude Debussy	M. Brand		USSWE	19th Wind Band Festival	26 May 1996	Endler	Stellenbosch
Prelude for an Occasion		Edward Gregson			USSWE	19th Wind Band Festival	26 May 1996	Endler	Stellenbosch
Amazing Grace			Frank Ticheli		USSWE	19th Wind Band Festival	26 May 1996	Endler	Stellenbosch
Highlights from Pocahontas		Alan Menken	John Moss		USSWE	19th Wind Band Festival	26 May 1996	Endler	Stellenbosch
Coral and Rock-Out		Ted Huggens			USSWE	19th Wind Band Festival	26 May 1996	Endler	Stellenbosch
Lion King: Soundtrack Highlights	1994	Elton John	Calvin Custer	ENG (USA)	USSWE	19th Wind Band Festival	26 May 1996	Endler	Stellenbosch
Variations on an African Hymn Song	1994	Quincy C. Hilliard	-	USA	USSWE	19th Wind Band Festival	26 May 1996	Endler	Stellenbosch
March of the Mogul Emperors		Edward Elgar	Robert Longfield	FRA (USA)	USSWE	19th Wind Band Festival	26 May 1996	Endler	Stellenbosch
						Tygerberg Band Festival	03 Aug 1996	Tygerberg HS	Parow
Poet and Peasant Overture		F von Suppe			KCCB		05 Aug 1996	Endler	Stellenbosch
Trumpet Concerto - 2nd Movement Andante		F Haydn			KCCB		05 Aug 1996	Endler	Stellenbosch
Capriccio Espagnole		Nikolai Rimsky-Korsakov			KCCB		05 Aug 1996	Endler	Stellenbosch
English Folk Song Suite	1924	Ralph Vaughan Williams	-	ENG	KCCB		05 Aug 1996	Endler	Stellenbosch

An American in Paris		George Gershwin			KCCB		05 Aug 1996	Endler	Stellenbosch
Nimrod		Edward Elgar			KCCB		05 Aug 1996	Endler	Stellenbosch
The Washington Post		John Philip Sousa	Pieter Jan Molenaar	USA (NLD)	KCCB		05 Aug 1996	Endler	Stellenbosch
Highlights from Cats		Andrew Lloyd-Webber			KCCB		05 Aug 1996	Endler	Stellenbosch
MacArthur Park		Joy Webb			KCCB		05 Aug 1996	Endler	Stellenbosch
Pop and Rock Legends		E Clapton			KCCB		05 Aug 1996	Endler	Stellenbosch
Basin Street Blues		S Williams			KCCB		05 Aug 1996	Endler	Stellenbosch
Tuxedo Junction		E Hawkins / W Johnson			KCCB		05 Aug 1996	Endler	Stellenbosch
March of the Mogul Emperors		Edward Elgar	Robert Longfield	FRA (USA)	USSWE		05 Aug 1996	Endler	Stellenbosch
Serenade Op. 22		Derek Bourgeois			USSWE		05 Aug 1996	Endler	Stellenbosch
Chorale and Rock-Out		Ted Huggens			USSWE		05 Aug 1996	Endler	Stellenbosch
Prelude for an Occasion		Edward Gregson			USSWE		05 Aug 1996	Endler	Stellenbosch
Variations on an African Hymn Song	1994	Quincy C. Hilliard	-	USA	USSWE		05 Aug 1996	Endler	Stellenbosch
A Billy Joel Portrait		Billy Joel	Jay Bocook	USA	USSWE		05 Aug 1996	Endler	Stellenbosch
Lion King: Soundtrack Highlights	1994	Elton John	Calvin Custer	ENG (USA)	USSWE		05 Aug 1996	Endler	Stellenbosch
Sousa Spectacular		David Shaffer	-	USA	KAM SB	19th Wind Band Festival	30 Sep 1996	Endler	Stellenbosch
Chesford Portrait	1982	James Swearingen	-	USA	KAM SB	19th Wind Band Festival	30 Sep 1996	Endler	Stellenbosch
Aladdin		P Jennings			KAM SB	19th Wind Band Festival	30 Sep 1996	Endler	Stellenbosch
Chorale and Rock-Out		Ted Huggens			KAM SB	19th Wind Band Festival	30 Sep 1996	Endler	Stellenbosch

The Lion King		Elton John	Paul Lavender		USSWE	19th Wind Band Festival	30 Sep 1996	Endler	Stellenbosch
March of the Mogul Emperors		Edward Elgar	Robert Longfield	FRA (USA)	USSWE	19th Wind Band Festival	30 Sep 1996	Endler	Stellenbosch
Serenade Op. 22		Derek Bourgeois			USSWE	19th Wind Band Festival	30 Sep 1996	Endler	Stellenbosch
Prelude for an Occasion		Edward Gregson			USSWE	19th Wind Band Festival	30 Sep 1996	Endler	Stellenbosch
Variations on an African Hymn Song	1994	Quincy C. Hilliard	-	USA	USSWE	19th Wind Band Festival	30 Sep 1996	Endler	Stellenbosch
Norwegian March "Valdres"		Johannes Hanssen			USSWE	19th Wind Band Festival	30 Sep 1996	Endler	Stellenbosch
Overture to "Candide"		Leonard Bernstein	W. Beeler		USSWE	19th Wind Band Festival	30 Sep 1996	Endler	Stellenbosch
A Billy Joel Portrait		Billy Joel	Jay Bocook	USA	USSWE	19th Wind Band Festival	30 Sep 1996	Endler	Stellenbosch
Lion King: Soundtrack Highlights	1994	Elton John	Calvin Custer	ENG (USA)	USSWE	19th Wind Band Festival	30 Sep 1996	Endler	Stellenbosch
Overture to "Candide"		Leonard Bernstein	W. Beeler		USSWE		03 Nov 1996	Endler	Stellenbosch
Serenade Op. 22		Derek Bourgeois			USSWE		03 Nov 1996	Endler	Stellenbosch
Variations on an African Hymn Song	1994	Quincy C. Hilliard	-	USA	USSWE		03 Nov 1996	Endler	Stellenbosch
Norwegian March "Valdres"		Johannes Hanssen			USSWE		03 Nov 1996	Endler	Stellenbosch
A Mike Post Collection			Chuck Sayre		USSWE		03 Nov 1996	Endler	Stellenbosch
A Billy Joel Portrait		Billy Joel	Jay Bocook	USA	USSWE		03 Nov 1996	Endler	Stellenbosch
Coral and Rock-Out		Ted Huggens			USSWE		03 Nov 1996	Endler	Stellenbosch

Dancing on the Seashore		Jan Hadermann	-	BEL	USSWE		03 Nov 1996	Endler	Stellenbosch
Trombones on the Housetop			Mark Williams		USSWE		03 Nov 1996	Endler	Stellenbosch
Prelude for an Occasion		Edward Gregson			USSWE		03 Nov 1996	Endler	Stellenbosch
Highlights from Pocahontas		Alan Menken	John Moss		USSWE		03 Nov 1996	Endler	Stellenbosch
A Billy Joel Portrait		Billy Joel	Jay Bocook	USA	USSWE	Song Evening in the Endler	16 Mar 1997	Endler	Stellenbosch
A Mike Post Collection			Chuck Sayre		USSWE	Song Evening in the Endler	16 Mar 1997	Endler	Stellenbosch
Chorale and Rock-Out		Ted Huggens			USSWE	Song Evening in the Endler	16 Mar 1997	Endler	Stellenbosch
Overture to "Candide"		Leonard Bernstein	W. Beeler		USSWE	Song Evening in the Endler	16 Mar 1997	Endler	Stellenbosch
Dancing on the Seashore		Jan Hadermann	-	BEL	USSWE	Song Evening in the Endler	16 Mar 1997	Endler	Stellenbosch
Prelude for an Occasion		Edward Gregson			USSWE	Song Evening in the Endler	16 Mar 1997	Endler	Stellenbosch
Serenade Op. 22		Derek Bourgeois			USSWE	Song Evening in the Endler	16 Mar 1997	Endler	Stellenbosch
633 Squadron		Ron Goodwin			USSWE	Song Evening in the Endler	16 Mar 1997	Endler	Stellenbosch
The Symphonic Marches	1984	John Williams	John Higgins	USA	USSWE	Song Evening in the Endler	16 Mar 1997	Endler	Stellenbosch
Toccat for a New Age	1995	Frank Erickson	-	USA	USSWE	Song Evening in the Endler	16 Mar 1997	Endler	Stellenbosch
Trombones on the Housetop			Mark Williams		USSWE	Song Evening in the Endler	16 Mar 1997	Endler	Stellenbosch
Norwegian March "Valdres"		Johannes Hanssen			USSWE	Song Evening in the Endler	16 Mar 1997	Endler	Stellenbosch

Jesu, Joy of Man's Desiring		Johann Sebastian Bach	Calvin Custer	GER (USA)	HDFMW B	Song Evening in the Endler	01 Jun 1997	Endler	Stellenbosch
Marche		Prokofiev	F Erickson		HDFMW B	Song Evening in the Endler	01 Jun 1997	Endler	Stellenbosch
Entry March		Pyotr Ilyich Tchaikovsky	WJ Bellis		HDFMW B	Song Evening in the Endler	01 Jun 1997	Endler	Stellenbosch
The Stars and Stripes Forever	1896	John Philip Sousa	-	USA	HDFMW B	Song Evening in the Endler	01 Jun 1997	Endler	Stellenbosch
A Symphonic Portrait		Andrew Lloyd-Webber	Jerry Nowak	USA	HDFMW B	Song Evening in the Endler	01 Jun 1997	Endler	Stellenbosch
Selections from 'Les Misérables'		Claude-Michel Schönberg	W. Baker		HDFMW B	Song Evening in the Endler	01 Jun 1997	Endler	Stellenbosch
Overture to "Candide"		Leonard Bernstein	Walter Beeler	USA	USSWE	Song Evening in the Endler	01 Jun 1997	Endler	Stellenbosch
Norwegian March "Valdres"		Johannes Hanssen			USSWE	Song Evening in the Endler	01 Jun 1997	Endler	Stellenbosch
Symphony no 4 - Finale		Pyotr Ilyich Tchaikovsky	M. Hindsley		USSWE	Song Evening in the Endler	01 Jun 1997	Endler	Stellenbosch
						20th Wind Band Festival Day 1	09 Aug 1997		
						20th Wind Band Festival - Day 2	10 Aug 1997		
Show Boat Selections			CM Mellema		USSWE & BCC	Song Evening in the Endler	26 Oct 1997		
A Festival Prelude	1962	Alfred Reed	-	USA	USSWE	Song Evening in the Endler	26 Oct 1997		
Ye Banks and Brae O'Bonnie Doon		Percy Grainger			USSWE	Song Evening in the Endler	26 Oct 1997		
Winelands		David Blake			USSWE	Song Evening in the Endler	26 Oct 1997		
Symphony No. 4 (Finale)		Pyotr Ilyich Tchaikovsky	Mark Hindsley	RUS (USA)	USSWE	Song Evening in the Endler	26 Oct 1997		

Bandology		Eric Osterling			USSWE	Song Evening in the Endler	26 Oct 1997		
A Festival Prelude	1962	Alfred Reed	-	USA	USSWE	Tour Programme	1-16 Dec 1997		UK
Symphony No. 4 (Finale)		Pyotr Ilyich Tchaikovsky	Mark Hindsley	RUS (USA)	USSWE	Tour Programme	1-16 Dec 1997		UK
Serenade Op.22		Derek Bourgeois			USSWE	Tour Programme	1-16 Dec 1997		UK
Winelands		David Blake			USSWE	Tour Programme	1-16 Dec 1997		UK
Valdres March		Johannes Hanssen			USSWE	Tour Programme	1-16 Dec 1997		UK
Ye Banks and Brae O'Bonnie Doon		Percy Grainger			USSWE	Tour Programme	1-16 Dec 1997		UK
The Symphonic Marches	1984	John Williams	John Higgins	USA	USSWE	Tour Programme	1-16 Dec 1997		UK
Choral and Rockout		Ted Huggens			USSWE	Tour Programme	1-16 Dec 1997		UK
Dancing on the Seashore		Jan Hadermann	-	BEL	USSWE	Tour Programme	1-16 Dec 1997		UK
Odyssey		Jay Chattaway			USSWE	Tour Programme	1-16 Dec 1997		UK
A Billy Joel Portrait		Billy Joel	Jay Bocook	USA	USSWE	Tour Programme	1-16 Dec 1997		UK
A Christmas Festival	1950	Leroy Anderson	-	USA	USSWE	Tour Programme	1-16 Dec 1997		UK
Trombones on the House Top			Mark Williams		USSWE	Tour Programme	1-16 Dec 1997		UK
The Guitar Player		Paul Loeb van Zuilenburg	-	RSA	USSWE	Tour Programme	1-16 Dec 1997		UK
Bandology		Eric Osterling			USSWE	Tour Programme	1-16 Dec 1997		UK

Festive Overture	1954/ 1965	Dmitri Shostakovich	Donald Hunsberger	RUS (USA)	USSWE	Tour Programme	1-16 Dec 1997		UK
Christmas Sing-a-long			J D Ployhar		USSWE	Tour Programme	1-16 Dec 1997		UK
Tower Bridge - Concert March		Robert Washburn			USSWE	Sunday Morning Concert	15 Mar 1998	Endler	Stellenbosch
In All its Glory		James Swearingen			USSWE	Sunday Morning Concert	15 Mar 1998	Endler	Stellenbosch
Nott'num Town		Allan Street			USSWE	Sunday Morning Concert	15 Mar 1998	Endler	Stellenbosch
El Relicario		José Padilla	Robert Longfield	ESP (USA)	USSWE	Sunday Morning Concert	15 Mar 1998	Endler	Stellenbosch
Twins		Jan Hadermann	-	BEL	USSWE	Sunday Morning Concert	15 Mar 1998	Endler	Stellenbosch
Signature		Jan van der Roost	-	BEL	CSWE	Sunday Morning Concert	07 Jun 1998	Endler	Stellenbosch
Gallimaufry	1983	Guy Woolfenden	-	ENG	CSWE	Sunday Morning Concert	07 Jun 1998	Endler	Stellenbosch
Suite of Old American Dances	1949	Robert Russell Bennett	-	USA	CSWE	Sunday Morning Concert	07 Jun 1998	Endler	Stellenbosch
El Relicario		José Padilla	Robert Longfield	ESP (USA)	USSWE	Sunday Morning Concert	07 Jun 1998	Endler	Stellenbosch
Twins		Jan Hadermann	-	BEL	USSWE	Sunday Morning Concert	07 Jun 1998	Endler	Stellenbosch
"Kraal" from Intsholo Ye Afrika Suite		William Haubrich	-	RSA	USSWE	Sunday Morning Concert	07 Jun 1998	Endler	Stellenbosch
Pineapple Poll		Arthur Sullivan	Charles Mackerras		USSWE	Sunday Morning Concert	07 Jun 1998	Endler	Stellenbosch
Fanfare					USSWE	22nd Wind Band Festival	30 Aug 1998	Endler	Stellenbosch

The Dam Buster's March	1954	Eric Coates	-	ENG	USSWE	22nd Wind Band Festival	30 Aug 1998	Endler	Stellenbosch
Sort O'Gatsby			Hill		USSWE	22nd Wind Band Festival	30 Aug 1998	Endler	Stellenbosch
Selection: Fiddler on the Roof			Sharpe		USSWE	22nd Wind Band Festival	30 Aug 1998	Endler	Stellenbosch
The Happy Hippo		P.B. Smith	-		USSWE	22nd Wind Band Festival	30 Aug 1998	Endler	Stellenbosch
Stars and Stripes Forever	1896	John Philip Sousa	-	USA	USSWE	22nd Wind Band Festival	30 Aug 1998	Endler	Stellenbosch
Broadway Showstoppers			Warren Barker		USSWE	22nd Wind Band Festival	30 Aug 1998	Endler	Stellenbosch
Rag of the Jolly Good Fellows		Huggens			USSWE	22nd Wind Band Festival	30 Aug 1998	Endler	Stellenbosch
Selections from "Les Misérables"	1980/1987	Claude-Michel Schönberg	Warren Barker	FRA (USA)	USSWE	22nd Wind Band Festival	30 Aug 1998	Endler	Stellenbosch
Twins		Jan Hadermann	-	BEL	USSWE	Sunday Series Concert	25 Oct 1998		
Cervo a Primavera	1996	Riccardo Cocciante	Thijs Oud	ITA (NLD)	USSWE	Sunday Series Concert	25 Oct 1998		
El Relicario		José Padilla	Robert Longfield	ESP (USA)	USSWE	Sunday Series Concert	25 Oct 1998		
Intsholo Ye Afrika Suite		William Haubrich	-	RSA	USSWE	Sunday Series Concert	25 Oct 1998		
Pineapple Poll - Suite from the Ballet	1952	Arthur Sullivan	Charles Mackerras	ENG (AUS)	USSWE	Sunday Series Concert	25 Oct 1998		
Overture to a Winter Festival		James Curnow	-	USA	USSWE	Sunday Series Concert	25 Oct 1998		
Student Prince		Sigmund Romberg	C M Mellema		USSWE	Sunday Series Concert	25 Oct 1998		

Knightsbridge March		Eric Coates	-		USSWE	23rd Wind Band Festival	31 Jul 1999		
Shephard's Hey		Percy Aldridge Grainger	-		USSWE	23rd Wind Band Festival	31 Jul 1999		
Come, Sweet Death		Johann Sebastian Bach	Alfred Reed	GER (USA)	USSWE	23rd Wind Band Festival	31 Jul 1999		
Procession of the Nobles	1870/1938	Nikolai Rimsky-Korsakov	William Gustav Erik Leizén	RUS (USA)	USSWE	23rd Wind Band Festival	31 Jul 1999		
Symphonic Variations		Jacob de Haan	-		USSWE	23rd Wind Band Festival	31 Jul 1999		
Student Prince		Sigmund Romberg	C M Mellema		USSWE & CTC	23rd Wind Band Festival	31 Jul 1999		
John Williams in Concert	1992	John Williams	Paul Lavender	USA	USSWE		10 May 2000		
Jurassic Park Soundtrack Highlights		John Williams	Paul Lavender		USSWE		10 May 2000		
Selections from Aladdin		Alan Menken	John Moss		USSWE		10 May 2000		
"Spirit of Brass" Fanfare		Enrique Crespo	-		USSWE		10 May 2000		
Out of Africa			S Payne		USSWE		10 May 2000		
The Cowboys from the Cowboy and the Girl		Jo William	Jim Curnow		USSWE		10 May 2000		
Selections from Grease		Jim Jacobs & Warren Carey	John Higgins	USA	USSWE		10 May 2000		
John Williams in Concert	1992	John Williams	Paul Lavender	USA	USSWE	Concert with USSO	22 May 2000		
The Cowboys from the Cowboy and the Girl		Jo William	Jim Curnow		USSWE	Concert with USSO	22 May 2000		
Selections from Grease		Jim Jacobs & Warren Carey	John Higgins	USA	USSWE	Concert with USSO	22 May 2000		

						Picnic Concert	07 Oct 2000	Konservatorium Amphitheatre	Stellenbosch
Processional Fanfare		Elgar Howarth	-		USSWE	Gala Concert	20 Oct 2000		
Suite of Old American Dances	1949	Robert Russell Bennett	-	USA	USSWE	Gala Concert	20 Oct 2000		
John Williams in Concert	1992	John Williams	Paul Lavender	USA	USSWE	Gala Concert	20 Oct 2000		
Birdland		Josef Zawinal	Bob Lowden		USSWE	Gala Concert	20 Oct 2000		
Sinatra in Concert		Frank Sinatra	Jerry Nowak		USSWE	Gala Concert	20 Oct 2000		
Selections from Aladdin		Alan Menken	John Moss		USSWE	Gala Concert	20 Oct 2000		
Koraal: Gelobet sei dir Herr mein Gott		Johann Sebastian Bach	P Reave		USSWE		28 Oct 2000		
Sinatra in Concert		Frank Sinatra	Jerry Nowak		USSWE		28 Oct 2000		
Suite of Old American Dances	1949	Robert Russell Bennett	-	USA	USSWE		28 Oct 2000		
This Nearly Was Mine from "South Pacific"		Richard Rodgers & Oscar Hammerstein	Johan de Meij	USA (NLD)	USSWE & CTC		28 Oct 2000		
Some Enchanted Evening...		Richard Rodgers & Oscar Hammerstein	Johan de Meij	USA (NLD)	USSWE & CTC		28 Oct 2000		
						Carnival	07 Mar 2001	Konservatorium Amphitheatre	Stellenbosch
						Dusk Concert	11 Mar 2001	Oude Libertas Amphitheatre	Stellenbosch
Festive Overture	1954/ 1965	Dmitri Shostakovich	Donald Hunsberger	RUS (USA)	USSWE		18 May 2001	Endler	Stellenbosch
Trumpet Concerto		Johann Nepomuk Hummel	John Corley		USSWE		18 May 2001	Endler	Stellenbosch
2nd Suite for Military Band in F Major	1911	Gustav Holst	-	ENG	USSWE		18 May 2001	Endler	Stellenbosch

Variations on an African Hymn Song	1994	Quincy C. Hilliard	-	USA	USSWE		18 May 2001	Endler	Stellenbosch
Selections from "Les Misérables"	1980/1987	Claude-Michel Schönberg	Warren Barker	FRA (USA)	USSWE		18 May 2001	Endler	Stellenbosch
Lord of the Dance		Ronan Hardiman	Richard Saucedo		USSWE		18 May 2001	Endler	Stellenbosch
					USSWE	Velddrif Arts & Culture Festival	05 Aug 2001		Velddrif
					USSWE	Outreach Concert	01 Sep 2001	John Wycliffe School	Wynberg
					USSWE	Outreach Concert	05 Oct 2001		Kayamandi
					USSWE	25th Anniversary Beer Festival	06 Oct 2001	Konservatorium Amphitheatre	Stellenbosch
					USSWE	25th Anniversary Gala Concert	12 Oct 2001	Endler	Stellenbosch
					USSWE	Concert with Tygerberg Choir	14 Oct 2001	Durbanville High School	Durbanville
					USSWE	Frank Pietersen Music Centre Orchestra Festival	09 Mar 2002	Frank Pietersen Music School	Paarl
					USSWE	Hottentots-Holland Stellenbosch Wind Band Festival	23 Mar 2002	Hottentots Holland High School	Somerset West
					USSWE	Outreach Concert	19 May 2002	Cloetesville High School	Cloetesville
					USSWE	Outreach Concert	19 May 2002		Kayamandi
					USSWE	Lunch Hour Concert	21 May 2002	Endler	Stellenbosch

Procession of the Nobles	1870/ 1938	Nikolai Rimsky-Korsakov	William Gustav Erik Leidzén	RUS (USA)	USSWE	Classics to Jazz	25 May 2002	Endler	Stellenbosch
Suite Francaise	1945	Darius Milhaud	-		USSWE	Classics to Jazz	25 May 2002	Endler	Stellenbosch
Finale from Symphony No.5		Dmitri Shostakovich	Charles B. Richter		USSWE	Classics to Jazz	25 May 2002	Endler	Stellenbosch
Misty	1954	Errol Garner	Bill Prince	USA	USSWE	Classics to Jazz	25 May 2002	Endler	Stellenbosch
A Time for Love		Johnny Mandel	Bill Prince	USA	USSWE	Classics to Jazz	25 May 2002	Endler	Stellenbosch
Air Mail Special		Charlie Christian	Bill Prince	USA	USSWE	Classics to Jazz	25 May 2002	Endler	Stellenbosch
In a Sentimental Mood		Duke Ellington	Bill Prince	USA	USSWE	Classics to Jazz	25 May 2002	Endler	Stellenbosch
St. Thomas		Sonny Rollins	Bill Prince	USA	USSWE	Classics to Jazz	25 May 2002	Endler	Stellenbosch
I'm Confessin'		Doc Raugherty, A.P.K. Nelburg & Ellis Reynolds	Bill Prince	USA	USSWE	Classics to Jazz	25 May 2002	Endler	Stellenbosch
						Outreach Concert	01 Sep 2002	Lückhoff High School	Idasvallei
Scenes from "The Louvre"	1964	Norman Dello Joio	-		USSWE	Gala Concert	11 Oct 2002		
The Planets- Jupiter - Movement One		Gustav Holst	-		USSWE	Gala Concert	11 Oct 2002		
Manhattan Pictures		Jan van der Roost	-	BEL	USSWE	Gala Concert	11 Oct 2002		
From Feel the Spirit			John Rutter		BRASS	Gala Concert	11 Oct 2002		
From Maria Stuardo		G Donizetti			BRASS	Gala Concert	11 Oct 2002		
Santa Claus is Comin' to Town			Calvin Custer		USSWE	Gala Concert	11 Oct 2002		
Sinatra in Concert		Frank Sinatra	Jerry Nowak		USSWE	Gala Concert	11 Oct 2002		
Aida - The Grand March		Giuseppe Verdi			USSWE	Gala Concert	11 Oct 2002		

A Festival Prelude	1962	Alfred Reed	-	USA	USSWE	From Classics to Jazz	03 Apr 2003	Burgersentrum	Oudtshoorn
Manhattan Pictures		Jan van der Roost	-	BEL	USSWE	From Classics to Jazz	03 Apr 2003	Burgersentrum	Oudtshoorn
The Legend of Alibaba		Bert Oppelman & Frank van Baelen	-		USSWE	From Classics to Jazz	03 Apr 2003	Burgersentrum	Oudtshoorn
Deep Purple Medley		R Blackmore, J Lord, D Coverdale, I Paice, R Glover & I Gilian	Toshihiko Sahashi		USSWE	From Classics to Jazz	03 Apr 2003	Burgersentrum	Oudtshoorn
Misty	1954	Errol Garner	Bill Prince	USA	USSWE	From Classics to Jazz	03 Apr 2003	Burgersentrum	Oudtshoorn
A Time for Love		Johnny Mandel			USSWE	From Classics to Jazz	03 Apr 2003	Burgersentrum	Oudtshoorn
Air Mail Special		Charlie Christian			USSWE	From Classics to Jazz	03 Apr 2003	Burgersentrum	Oudtshoorn
In a Sentimental Mood		Duke Ellington			USSWE	From Classics to Jazz	03 Apr 2003	Burgersentrum	Oudtshoorn
St Thomas		Sonny Rollins			USSWE	From Classics to Jazz	03 Apr 2003	Burgersentrum	Oudtshoorn
I'm Confessin'		Doc Raugherty, A.P.K. Nelburg & Ellis Reynolds			USSWE	From Classics to Jazz	03 Apr 2003	Burgersentrum	Oudtshoorn
Sinatra in Concert					USSWE	From Classics to Jazz	03 Apr 2003	Burgersentrum	Oudtshoorn
Festive Overture	1954/ 1965	Dmitri Shostakovich	Donald Hunsberger	RUS (USA)	USSWE	"Klas <sonder> siek"	24 May 2003	Endler	Stellenbosch
A Festival Prelude	1962	Alfred Reed	-	USA	USSWE	"Klas <sonder> siek"	24 May 2003	Endler	Stellenbosch
1st Suite for Military Band in E-Flat	1909	Gustav Holst	-	ENG	USSWE	"Klas <sonder> siek"	24 May 2003	Endler	Stellenbosch

Manhattan Pictures		Jan van der Roost	-	BEL	USSWE	"Klas <sonder> siek"	24 May 2003	Endler	Stellenbosch
The Legend of Alibaba		Bert Oppeltman & Frank van Baelen	-		USSWE	"Klas <sonder> siek"	24 May 2003	Endler	Stellenbosch
Deep Purple Medley		R. Blackmore, J Lord, D Coverdale, I Paice, R Glover & I Gilian	Toshihiko Sahashi		USSWE	"Klas <sonder> siek"	24 May 2003	Endler	Stellenbosch
A Festival Prelude	1962	Alfred Reed	-	USA	USSWE	Fanie Smit's Jubilate Festival Concert	30 May 2003	Groote Kerk	Cape Town
Lofsing die Here					USSWE	Fanie Smit's Jubilate Festival Concert	30 May 2003	Groote Kerk	Cape Town
Kom Dank Nou Almal God					USSWE	Fanie Smit's Jubilate Festival Concert	30 May 2003	Groote Kerk	Cape Town
1st Suite for Military Band in E-Flat	1909	Gustav Holst	-	ENG	USSWE	Fanie Smit's Jubilate Festival Concert	30 May 2003	Groote Kerk	Cape Town
The Old Hundredth		Ralph Vaughan Williams	-	ENG	USSWE	Fanie Smit's Jubilate Festival Concert	30 May 2003	Groote Kerk	Cape Town
Glory and Triumph		Hector Berlioz	Robert Longfield	FRA (USA)	USSWE	Gala Concert	17 Oct 2003		
1st Suite for Military Band in E-Flat	1909	Gustav Holst	-	ENG	USSWE	Gala Concert	17 Oct 2003		
Solar Winds		Hans Roosenschoon	-	RSA	USSWE	Gala Concert	17 Oct 2003		
Ghost Train	1994	Eric Whitacre	-	USA	USSWE	Gala Concert	17 Oct 2003		
Renaissance Overture for Symphonic Wind Band		Paul Loeb van Zuilenburg	-	RSA	USSWE	Gala Concert	17 Oct 2003		

Gandalf - The Wizard from Symphony No.1: Lord of the Rings	1987	Johan de Meij	-	NLD	USSWE	Gala Concert	17 Oct 2003		
Fiesta Espagnole		Ernesto Lecuona	Michael Sweeney		USSWE	Gala Concert	17 Oct 2003		
2nd Suite for Military Band in F Major	1911	Gustav Holst	-	ENG	USSWE		22 May 2004	Endler	Stellenbosch
Praetorius Suite - Dances from Terpsichore		Michael Praetorius	Jan Bach		USSWE		22 May 2004	Endler	Stellenbosch
Capriccio		Frigyes Hidas	-		USSWE		22 May 2004	Endler	Stellenbosch
Chorale & Allelulia		Howard Hanson	-		USSWE		22 May 2004	Endler	Stellenbosch
Mannenbergh		Abdullah Ibrahim	Mike Campbell	RSA	USSWE		22 May 2004	Endler	Stellenbosch
Africa		David Paich & Jeff Porcaro	Mike Campbell	USA (RSA)	USSWE		22 May 2004	Endler	Stellenbosch
Light Cavalry		Franz von Suppé	-	AUT	CPYWE	USSWE with CPYWE & Erub Children's Choir	03 Sep 2004	Endler	Stellenbosch
The Dam Buster's March	1954	Eric Coates	-	ENG	CPYWE	USSWE with CPYWE & Erub Children's Choir	03 Sep 2004	Endler	Stellenbosch
Symphonic Marches		John Williams		USA	CPYWE	USSWE with CPYWE & Erub Children's Choir	03 Sep 2004	Endler	Stellenbosch
Festmusiek der Stadt Wien		Richard Strauss			USSWE	USSWE with CPYWE & Erub Children's Choir	03 Sep 2004	Endler	Stellenbosch
La Virgen de la Macarena "The Bullfighter's Song"		Traditional	Charles Koff		USSWE	USSWE with CPYWE & Erub Children's Choir	03 Sep 2004	Endler	Stellenbosch

Fantasia in G Major		Johann Sebastian Bach	Richard Goldman & Robert Leist	GER (USA)	USSWE	USSWE with CPYWE & Erub Children's Choir	03 Sep 2004	Endler	Stellenbosch
Prelude, Siciliano and Rondo	1979	Malcolm Arnold	John Paynter	ENG	USSWE	USSWE with CPYWE & Erub Children's Choir	03 Sep 2004	Endler	Stellenbosch
Variations on "The Carnival of Venice"		Jean-Baptise Arban	Donald Hunsberger	FRA (USA)	USSWE	USSWE with CPYWE & Erub Children's Choir	03 Sep 2004	Endler	Stellenbosch
La Virgen de la Macarena "The Bullfighter's Song"		Traditional	Charles Koff		USSWE	Bible Institute of South Africa	11 Sep 2004	St James Church	Kenilworth
Festmusik der Stadt Wien		Richard Strauss	Eric Banks		USSWE	Bible Institute of South Africa	11 Sep 2004	St James Church	Kenilworth
Prelude, Siciliano and Rondo	1979	Malcolm Arnold	John Paynter	ENG	USSWE	Bible Institute of South Africa	11 Sep 2004	St James Church	Kenilworth
Variations on "The Carnival of Venice"		Jean-Baptise Arban	Donald Hunsberger	FRA (USA)	USSWE	Bible Institute of South Africa	11 Sep 2004	St James Church	Kenilworth
Merry Wives of Windsor		Otto Nikolai			UCTWB	Autumn Band Festival	15 Apr 2005	Endler	Stellenbosch
Concerto for Trumpet	1950/1990	Alexander Arutiunian		ARM	UCTWB	Autumn Band Festival	15 Apr 2005	Endler	Stellenbosch
The Cowboys		John Williams			UCTWB	Autumn Band Festival	15 Apr 2005	Endler	Stellenbosch
Winter Games		David Foster	John Moss		USSWE	Autumn Band Festival	15 Apr 2005	Endler	Stellenbosch
Fiesta Espagnole			Michael Sweeney		USSWE	Autumn Band Festival	15 Apr 2005	Endler	Stellenbosch
Selections from "Aladdin"			John Moss		USSWE	Autumn Band Festival	15 Apr 2005	Endler	Stellenbosch
Hobbits from Symphony No.1: Lord of the Rings	1987	Johan de Meij	-	NLD	USSWE	Autumn Band Festival	15 Apr 2005	Endler	Stellenbosch
Tuba Concerto		Edward Gregson			USSWE	Autumn Band	15 Apr 2005	Endler	Stellenbosch

						Festival			
Renaissance Overture	2001	Paul Loeb van Zuilenburg	-	RSA	USSWE	Gala Concert	27 May 2005	Endler	Stellenbosch
Tuba Concerto	1984	Edward Gregson	-		USSWE	Gala Concert	27 May 2005	Endler	Stellenbosch
Majesty			Albert Engel		USSWE	Gala Concert	27 May 2005	Endler	Stellenbosch
Ghost Train	1994	Eric Whitacre	-	USA	USSWE	Gala Concert	27 May 2005	Endler	Stellenbosch
John Williams in Concert			Paul Lavender	USA	USSWE	Gala Concert	27 May 2005	Endler	Stellenbosch
Festa Espagnol			Michael Sweeney		USSWE	Gala Concert	27 May 2005	Endler	Stellenbosch
Symphonic Marches		John Williams	-	USA	USSWE	Stellenbosch Music Festival Sundowner Concert	27 Sep 2005	Endler	Stellenbosch
Sleep		Eric Whitacre	-	USA	USSWE	Stellenbosch Music Festival Sundowner Concert	27 Sep 2005	Endler	Stellenbosch
October	2000	Eric Whitacre	-	USA	USSWE	Stellenbosch Music Festival Sundowner Concert	27 Sep 2005	Endler	Stellenbosch
Neil Hefti Portrait		Niel Hefti	Bob Lowden		USSWE	Stellenbosch Music Festival Sundowner Concert	27 Sep 2005	Endler	Stellenbosch
October		Eric Whitacre	-	USA	USSWE	Gala Concert	09 Oct 2005	Hugo Lambrechts	Parow
Neil Hefti Portrait		Niel Hefti	Bob Lowden		USSWE	Gala Concert	09 Oct 2005	Hugo Lambrechts	Parow

Tiger Stroll		Paul Loeb van Zuilenburg	-	RSA	USSWE	Verso Gala Concert - 30th Anniversary	05 May 2006	Endler	Stellenbosch
Scenes from the Louvre		N. Dello Joio			USSWE	Verso Gala Concert - 30th Anniversary	05 May 2006	Endler	Stellenbosch
Les Misérables		Claude-Michel Schönberg			USSWE	Verso Gala Concert - 30th Anniversary	05 May 2006	Endler	Stellenbosch
Lincolnshire Posy		Percy Aldridge Grainger			WW	Verso Gala Concert - 30th Anniversary	05 May 2006	Endler	Stellenbosch
River Dance	1994	Bill Whelan	Carl Strommen	USA	WW	Verso Gala Concert - 30th Anniversary	05 May 2006	Endler	Stellenbosch
Cartoon		P. Part			WW	Verso Gala Concert - 30th Anniversary	05 May 2006	Endler	Stellenbosch
Pirates of the Caribbean (Soundtrack highlights)	2003	Hans Zimmer & Klaus Badelt	Ted Ricketts	USA	USSWE	Bible Institute of South Africa	26 Aug 2006	King of Kings Centre	Sun Valley
Adagietto for Flute		Ted Huggens			USSWE	Bible Institute of South Africa	26 Aug 2006	King of Kings Centre	Sun Valley
Les Misérables		Claude-Michel Schönberg			USSWE	Bible Institute of South Africa	26 Aug 2006	King of Kings Centre	Sun Valley
Sleep		Eric Whitacre	-		USSWE	Bible Institute of South Africa	26 Aug 2006	King of Kings Centre	Sun Valley
Godzilla Eats Las Vegas!	1996	Eric Whitacre	-		USSWE	Bible Institute of South Africa	26 Aug 2006	King of Kings Centre	Sun Valley

Eternal Father, Strong to Save		Claude T. Smith			WW	Bible Institute of South Africa	26 Aug 2006	King of Kings Centre	Sun Valley
Golden Light		David Maslanka	-		WW	Bible Institute of South Africa	26 Aug 2006	King of Kings Centre	Sun Valley
UFO Dreams: Concerto for Euphonium and Wind Ensemble		David Maslanka	-		WW	Bible Institute of South Africa	26 Aug 2006	King of Kings Centre	Sun Valley
Cartoon		Paul Hart	-		WW	Bible Institute of South Africa	26 Aug 2006	King of Kings Centre	Sun Valley
						Cape Winelands Sunset Concert	25 Feb 2007	Nelson's Creek Wine Estate	Paarl
Variations on an African Hymn Song	1994	Quincy C. Hilliard	-	USA	USSWE	Band Extravaganza	20 Apr 2007	Endler	Stellenbosch
Cloudburst	2001	Eric Whitacre	-	USA	USSWE	Band Extravaganza	20 Apr 2007	Endler	Stellenbosch
Gandalf - The Wizard from Symphony No.1: Lord of the Rings	1987	Johan de Meij	-	NLD	USSWE	Band Extravaganza	20 Apr 2007	Endler	Stellenbosch
Festive Overture	1954/1965	Dmitri Shostakovich	Donald Hunsberger	RUS (USA)	UCTWB	Band Extravaganza	20 Apr 2007	Endler	Stellenbosch
1st Suite for Military Band in E-Flat	1909	Gustav Holst	-	ENG	UCTWB	Band Extravaganza	20 Apr 2007	Endler	Stellenbosch
The Trombone Rag		John Higgins	-		UCTWB	Band Extravaganza	20 Apr 2007	Endler	Stellenbosch
Variations on an African Hymn Song		Quincy C. Hilliard			USSWE	Bible Society of South Africa	03 Aug 2007	Baxter Hall	Cape Town
Theme from "Schindler's List"	1993/1994	John Williams	Calvin Custer	USA	USSWE	Bible Society of South Africa	03 Aug 2007	Baxter Hall	Cape Town
Cloudburst	2001	Eric Whitacre	-	USA	USSWE	Bible Society of South Africa	03 Aug 2007	Baxter Hall	Cape Town
Flight of the Bumble Bee		Nikolai Rimsky-			USSWE	Bible Society of	03 Aug 2007	Baxter Hall	Cape Town

		Korsakov				South Africa			
Selections from Grease			John Higgins		USSWE	Bible Society of South Africa	03 Aug 2007	Baxter Hall	Cape Town
Festive Overture		Dmitri Shostakovich	Donald Hunsberger		WW	Bible Society of South Africa	03 Aug 2007	Baxter Hall	Cape Town
Concerto for Trumpet	1950/1990	Alexander Arutiunian		ARM	WW	Bible Society of South Africa	03 Aug 2007	Baxter Hall	Cape Town
Yiddish Dances		Adam Gorb	-		WW	Bible Society of South Africa	03 Aug 2007	Baxter Hall	Cape Town
Three Dances from "Henry VIII"	1975	Edward German	Dale Casteel	ENG (USA)	USSWE	Verso Gala Concert	06 Sep 2007		
Theme from "Schindler's List"	1994	John Williams	Calvin Custer	USA	USSWE	Verso Gala Concert	06 Sep 2007		
Ghost Train	1994	Eric Whitacre	-	USA	USSWE	Verso Gala Concert	06 Sep 2007		
La Virgen de la Macarena "The Bullfighter's Song"		Traditional	Charles Koff		USSWE	Verso Gala Concert	06 Sep 2007		
Selections from Grease		Jim Jacobs & Warren Carey	John Higgins	USA	USSWE	Verso Gala Concert	06 Sep 2007		
Miriam Makeba Medley		Miriam Makeba	M.J. Viljoen	RSA	USSWE	Verso Gala Concert	06 Sep 2007		
The Symphonic Marches	1984	John Williams	John Higgins	USA	USSWE		14 Apr 2008		
1st Suite for Military Band in E-Flat	1909	Gustav Holst	-	ENG	USSWE	Band Extravaganza	14 Apr 2008	Endler	Stellenbosch
Africa: Ceremony, Song, and Ritual	1994	Robert. W. Smith	-	USA	USSWE		14 Apr 2008		
Welcome to Cape Town		Taliep Pietersen	H. Steenkamp	RSA	SANDAF		14 Apr 2008		
Sway		Pablo Beltran Ruiz	H. Steenkamp	MEX (RSA)	SANDAF		14 Apr 2008		
Afrikaner			Hans Nel	RSA	SANDAF		14 Apr 2008		
Marching Safari			M. Pienaar	RSA	SANDAF		14 Apr 2008		

Variations on a Korean Folk Song	1965	John Barnes Chance	-	USA			20 Sep 2008		
Flight of the Bumble Bee		Nikolai Rimsky-Korsakov	Albert Oliver Davis	RUS (USA)			20 Sep 2008		
Lux Aurumque	2005	Eric Whitacre	-	USA			20 Sep 2008		
Robin Hood: Prince of Thieves	1991	Michael Kamen	Paul Lavender	USA			20 Sep 2008		
The Cowboys	2007	John Williams	James Curnow	USA			20 Sep 2008		
Whitewater Festival	1986	David Shaffer	-	USA	HBSB	Band Extravaganza	28 Mar 2009	Endler	Stellenbosch
Csárdás		Vittorio Monti	Riaan van Wyk	ITA (RSA)	HBSB	Band Extravaganza	28 Mar 2009	Endler	Stellenbosch
Medley from Carmen		George Bizet	James Curnow	FRA (USA)	HBSB	Band Extravaganza	28 Mar 2009	Endler	Stellenbosch
Toccata for a New Age	1957	Frank Erickson	-	USA	USSWE	Band Extravaganza	28 Mar 2009	Endler	Stellenbosch
Prelude, Siciliano and Rondo	1979	Malcolm Arnold	John Paynter	ENG	USSWE	Band Extravaganza	28 Mar 2009	Endler	Stellenbosch
Lux Aurumque	2005	Eric Whitacre	-	USA	USSWE	Band Extravaganza	28 Mar 2009	Endler	Stellenbosch
Miss Saigon	1989/ 1991	Claude-Michel Schönberg	Warren Barker	FRA (USA)	USSWE	Band Extravaganza	28 Mar 2009	Endler	Stellenbosch
Prelude and Fugue in B-flat Major	1852/ 1955	Johann Sebastian Bach	Roland L. Moehlmann	GER (USA)	CSCB	Band Extravaganza	28 Mar 2009	Endler	Stellenbosch
Gabriel's Oboe	2008	Ennio Morricone	Robert Longfield	USA	CSCB	Band Extravaganza	28 Mar 2009	Endler	Stellenbosch
Ceremony, Chant and Ritual	2002	David Shaffer	-	USA	CSCB	Band Extravaganza	28 Mar 2009	Endler	Stellenbosch
Eye of the Tiger	2006	Frankie Sullivan & Jim Peterik	Victor López	USA	CSCB	Band Extravaganza	28 Mar 2009	Endler	Stellenbosch
Procession of the Nobles	1870/ 1938	Nikolai Rimsky-Korsakov	William Gustav Erik Leidzén	RUS (USA)	WW	Band Extravaganza	28 Mar 2009	Endler	Stellenbosch
Four Scottish Dances	1957	Malcolm Arnold	-	ENG	WW	Band Extravaganza	28 Mar 2009	Endler	Stellenbosch
Cartoon	1991	Paul Hart	-	ENG	WW	Band Extravaganza	28 Mar 2009	Endler	Stellenbosch
Concerto for Cello and Wind Orchestra	1989	Friedrich Gulda	-	AUT			19 Sep 2009		
From Symphony No. 2		Felix Mendelssohn	-	GER			19 Sep 2009		

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Chester Overture	1957	William Schuman	-	USA			19 Sep 2009		
Children's March	1918	Percy Aldridge Grainger	-	USA			19 Sep 2009		
Festival Sanctus		John Leavitt	Arthur Feder	USA (RSA)			19 Sep 2009		
Awake My Soul		Kay Hawkes Goodyear	Arthur Feder	ENG (RSA)			19 Sep 2009		
Lead on, O King Eternal	2000	James Swearingen	-	USA			19 Sep 2009		
Cervo a Primavera	1996	Riccardo Cocciante	Thijs Oud	ITA (NLD)	USSWE	Bishops' Concert	27 Mar 2010	Endler	Stellenbosch
Sway		Pablo Beltran Ruiz	H. Steenkamp & Arthur Feder	MEX (RSA)	USSWE	Bishops' Concert	27 Mar 2010	Endler	Stellenbosch
Music of the Night		Andrew Lloyd-Webber	Arthur Feder	ENG (RSA)	USSWE	Bishops' Concert	27 Mar 2010	Endler	Stellenbosch
Africa		David Paich & Jeff Porcaro	Mike Campbell	USA (RSA)	USSWE	Bishops' Concert	27 Mar 2010	Endler	Stellenbosch
Fever		John Davenport & Eddie Cooley	Arthur Feder	USA (RSA)	USSWE	Bishops' Concert	27 Mar 2010	Endler	Stellenbosch
We are the world		Michael Jackson & Lionel Ritchie	Hans Nel	USA (RSA)	USSWE	Bishops' Concert	27 Mar 2010	Endler	Stellenbosch
White is Right		Peter Krummeck	Arthur Feder	RSA	USSWE	Bishops' Concert	27 Mar 2010	Endler	Stellenbosch
Changing of the Days		Peter Krummeck	Arthur Feder	RSA	USSWE	Bishops' Concert	27 Mar 2010	Endler	Stellenbosch
You'd Be So Nice To Come Home To		Cole Porter	Dave Wolpe	USA	SUJB	Bishops' Concert	27 Mar 2010	Endler	Stellenbosch
They Can't Take That Away From Me		George Gershwin & Ira Gershwin	Dave Wolpe	USA	SUJB	Bishops' Concert	27 Mar 2010	Endler	Stellenbosch
Alfie		Burt Bacharach	Johnny Warrington	USA	SUJB	Bishops' Concert	27 Mar 2010	Endler	Stellenbosch
A Nightingale Sang in Berkeley Square	1939	Manning Sherwin	Roger Holmes	USA	SUJB	Bishops' Concert	27 Mar 2010	Endler	Stellenbosch

Wesley Street		Errol Dyers	Darryl Andrews	RSA	SUJB	Bishops' Concert	27 Mar 2010	Endler	Stellenbosch
It Had Better Be Tonight		Henry Mancini	Darryl Andrews	USA (RSA)	SUJB	Bishops' Concert	27 Mar 2010	Endler	Stellenbosch
Funiculi, Funicula		Luigi Denza	Alfred Reed		HBSB	Endler Concert Series	17 Sep 2010	Endler	Stellenbosch
Flight of the Phoenix	2004	Carl Strommen			HBSB	Endler Concert Series	17 Sep 2010	Endler	Stellenbosch
Caruso		Lucio Dalla			HBSB	Endler Concert Series	17 Sep 2010	Endler	Stellenbosch
Eine Kleine Rockmusik		Wolfgang Amadeus Mozart	Paul & Tersea Jennings		HBSB	Endler Concert Series	17 Sep 2010	Endler	Stellenbosch
ABBA on Broadway			Michael Brown		HBSB	Endler Concert Series	17 Sep 2010	Endler	Stellenbosch
Y.M.C.A.		Morali, Beleco & Willi	Larry Norred		HBSB	Endler Concert Series	17 Sep 2010	Endler	Stellenbosch

Children of Africa Suite	2010	Jacqueline Martens	Robert Maxym	RSA	USSWE	Endler Concert Series	17 Sep 2010	Endler	Stellenbosch
Overture	2010	Arthur Feder	-	RSA	USSWE	Endler Concert Series	17 Sep 2010	Endler	Stellenbosch
Variations on an African Hymn Song	1994	Quincy C. Hilliard	-	USA	USSWE	Endler Concert Series	17 Sep 2010	Endler	Stellenbosch
Introduction and March Afrique	2004	Allan Stephenson	-	RSA	USSWE	Endler Concert Series	17 Sep 2010	Endler	Stellenbosch
Three Songs	2010	Todd Matshikiza	Robert Maxym	RSA	USSWE	Endler Concert Series	17 Sep 2010	Endler	Stellenbosch
Fanfare: Intrade		Valentin Housmann	-		SB	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch

Befiehl du Deine Wege		Johann Sebastian Bach			SB	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch
Majesty			Albert Engel	(RSA)	SB	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch
Irische Segenswünsche met Kanon		Johann Pachelbel			SB	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch
Can You Feel The Love Tonight		Elton John	Heiko Kremers	ENG (GER)	SB	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch
Got Rhythm		Doug Beach			SUJB	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch
Waiting for Phoebe		Douglas Armstrong			SUJB	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch
They Can't Take That Away From Me		George Gershwin & Ira Gershwin	Dave Wolpe	USA	SUJB	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch
Rio de Heusos		Douglas Armstrong			SUJB	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch
Flight of the Pegasus	1994	David Shaffer	-	USA	HBSB	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch
The Phantom of the Opera Medley	1989	Andrew Lloyd-Webber	Johnnie Vinson	ENG (USA)	HBSB	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch
We Will Baroque You		Brian May, J.S. Bach	Jay Bocook & Riaan van Wyk	USA (RSA)	HBSB	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch
Sway	2010	Pablo Beltran Ruiz	Michael Brown	MEX (USA)	HBSB	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch
ABBA on Broadway	2004	Benny Andersson	Michael Brown	SWE (USA)	HBSB	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch
Seagate Overture	1988	James Swearingen	-	USA	USSWE	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch
Suite for Band		Heitor Villa-Lobos	Jerry H. Billik	BRA (USA)	USSWE	Band Extravaganza	02 Apr 2011	Endler	Stellenbosch

Scenes from The Louvre [based on Ancient Airs]	1966	Norman Dello Joio	-		USSWE	Band Extravaganza	02 Apr 2011	Ender	Stellenbosch
Earth Song		Michael Jackson	Arthur Feder	USA (RSA)	USSWE	Band Extravaganza	02 Apr 2011	Ender	Stellenbosch
A Billy Joel Portrait		Billy Joel	Jay Bocook	USA	USSWE	Band Extravaganza	02 Apr 2011	Ender	Stellenbosch
The Olympics: A Centennial Celebration		John Williams & Leo Arnaud	John Moss	USA	USSWE	Ender Concert Series	16 Sep 2011	Ender	Stellenbosch
With Quiet Courage	1995	Larry Daehn	-	USA	USSWE	Ender Concert Series	16 Sep 2011	Ender	Stellenbosch
Sinfonietta for Wind Band	2001	Allan Stephenson	-	RSA	USSWE	Ender Concert Series	16 Sep 2011	Ender	Stellenbosch
The D.F. Overture	1999	Allan Stephenson	-	RSA	WW	Ender Concert Series	16 Sep 2011	Ender	Stellenbosch
Youth Concerto for Trombone	2003	Allan Stephenson	-	RSA	WW	Ender Concert Series	16 Sep 2011	Ender	Stellenbosch
English Dances	1950	Malcolm Arnold	-	ENG	WW	Ender Concert Series	16 Sep 2011	Ender	Stellenbosch

El Camino Real	1985	Alfred Reed	-	USA	WW	Ender Concert Series	16 Sep 2011	Ender	Stellenbosch
The Prince of Denmark's March		Jeremiah Clarke			USBE	Band Extravaganza	20 Apr 2012		
Two Brass Cats: Mr Jums - Black Sam		Christopher Hazell			USBE	Band Extravaganza	20 Apr 2012		
Four Brothers	1994	Jimmy Giuffre	Peter Blair	USA	SUJB	Band Extravaganza	20 Apr 2012		
Sermon		Mike Campbell	-	RSA	SUJB	Band Extravaganza	20 Apr 2012		
A Nightingale Sang in Berkeley Square	1939	Manning Sherwin	Roger Holmes	USA	SUJB	Band Extravaganza	20 Apr 2012		

Orange-Coloured Sky		deLugg & Stein	Deke Sharon		SUJB	Band Extravaganza	20 Apr 2012		
Take the A Train		Duke Ellington	Strayhorn		SUJB	Band Extravaganza	20 Apr 2012		
Sugar Shake		Errol Dyers	Darryl Andrews	RSA	SUJB	Band Extravaganza	20 Apr 2012		
Western One-Step from the Suite of Old American Dances	2005	Robert Russell Bennett	James Curnow	USA	HBSB	Band Extravaganza	20 Apr 2012		
Persis	2000	James L. Hosay	-	USA	HBSB	Band Extravaganza	20 Apr 2012		
The Symphonic Beatles	1992	John Lennon & Paul McCartney	John Cacavas	ENG (USA)	HBSB	Band Extravaganza	20 Apr 2012		
Sinatra in Concert	1981	Kander, Rodgers & Francois	Jerry Nowak	USA	HBSB	Band Extravaganza	20 Apr 2012		
Hawaii Five-0 Theme	2010	Mort Stevens	Sean O'Loughlin	USA	HBSB	Band Extravaganza	20 Apr 2012		
Three Dances from "Henry VIII"	1975	Edward German	Dale Casteel	ENG (USA)	USSWE	Band Extravaganza	20 Apr 2012		
1st Suite for Military Band in E-Flat	1909	Gustav Holst	-	ENG	USSWE	Band Extravaganza	20 Apr 2012	Endler	Stellenbosch
Cloudburst	2001	Eric Whitacre	-	USA	USSWE	Band Extravaganza	20 Apr 2012		
Parade of the Tall Ships	1976	Jay Chattaway	-	USA	USSWE	Band Extravaganza	20 Apr 2012		
Titanium		David Guetta	Ernst van Tonder	FRA (RSA)	USSWE	Concertos for band	21 Sep 2012	Endler	Stellenbosch
Serenade Op. 22	1980	Derek Bourgeois	-	ENG	USSWE	Concertos for band	21 Sep 2012	Endler	Stellenbosch

Adagietto for Flute	1983	Ted Huggens (Henk van Lijnschooten)	-	NLD	USSWE	Concertos for band	21 Sep 2012	Endler	Stellenbosch
Vesuvius	1999	Frank Ticheli	-	USA	USSWE	Concertos for band	21 Sep 2012	Endler	Stellenbosch
March from Symphonic Metamorphosis		Paul Hindemith	Keith Wilson		USSWE	Concertos for band	21 Sep 2012	Endler	Stellenbosch
Festive Overture	1954/ 1965	Dmitri Shostakovich	Donald Hunsberger	RUS (USA)	WW	Concertos for band	21 Sep 2012	Endler	Stellenbosch
Tuba Concerto		Edward Gregson			WW	Concertos for band	21 Sep 2012	Endler	Stellenbosch
Yiddish Dances	1997	Adam Gorb	-	WAL	WW	Concertos for band	21 Sep 2012	Endler	Stellenbosch
Fanfare for a Coming of Age	1974	Arthur Bliss	-	ENG	USBE	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Colonel Bogey March		Kenneth J Alford	Gore		HDB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Celebration for Winds and Percussion	1999	James Swearingen	-	USA	HDB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
The Hunger Games	2012	James Newton Howard	Jay Bocook	USA	HDB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Joseph and His Amazing Technicolor Dreamcoat		Andrew Lloyd- Webber	Michael Sweeney	ENG (USA)	HDB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Play That Funky Music		Robert Parissi	Victor López	USA	HDB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Captain America March	2011	Alan Silvestri	Paul Murtha	USA	WBH&W GHCB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Festival Procession		Richard Strauss	Douglas E Wagner		WBH&W GHCB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
The Thunderer	2010	John Philip Sousa	Jay Bocook	USA	WBH&W GHCB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch

The Great Locomotive Chase	2000	Robert W. Smith	-	USA	WBH&W GHCB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
I'm Shipping up to Boston		Alexander Barr, Ken Casey, Woody Guthrie and Matthew Kelly	Sean O'Loughlin		WBH&W GHCB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Stevie Wonder in Concert	2011	Stevie Wonder	Paul Murtha	USA	WBH&W GHCB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Odyssey	1980	Jay Chattaway	-	USA	HBSB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Seagate Overture	1988	James Swearingen	-	USA	HBSB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Bellville Feeslied		Allan Stephenson	-	RSA	HBSB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Instant Concert	1970	Harold Laurence Walters	-	USA	HBSB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Cry Me A River		Arthur Hamilton	Cy Payne		HBSB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Volare		Domenico Modugno	Jack Bullock		HBSB	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Prelude for an Occasion	1985	Edward Gregson	-	ENG	USSWE	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Illyrian Dances	1986	Guy Woolfenden	-	ENG	USSWE	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Fantasia in G Major		Johann Sebastian Bach	Richard Goldman	GER (USA)	USSWE	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Sinatra in Concert	1981	Kander, Rodgers & Francois	Jerry Nowak	USA	USSWE	Band Extravaganza	19 Apr 2013	Endler	Stellenbosch
Music for a Celebration		Dirk Brossé	-		USSWE	USSWE & WindWorx	20 Sep 2013	Endler	Stellenbosch
Benvenuta Suite nr. 1	2007	Frédéric Devreese	-	BEL	USSWE	USSWE & WindWorx	20 Sep 2013	Endler	Stellenbosch

Sleep	2003	Eric Whitacre	-	USA	USSWE	USSWE & WindWorx	20 Sep 2013	Endler	Stellenbosch
Gandalf - The Wizard from Symphony No.1: Lord of the Rings	1987	Johan de Meij	-	NLD	USSWE	USSWE & WindWorx	20 Sep 2013	Endler	Stellenbosch
Hobbits from Symphony No.1: Lord of the Rings	1987	Johan de Meij	-	NLD	USSWE	USSWE & WindWorx	20 Sep 2013	Endler	Stellenbosch
Gallimaufry	1983	Guy Woolfenden	-	ENG	WW	USSWE & WindWorx	20 Sep 2013	Endler	Stellenbosch
Gorcum	2013	Felix J. Ceunen	-	BEL	WW	USSWE & WindWorx	20 Sep 2013	Endler	Stellenbosch
The Cowboys	2007	John Williams	James Curnow	USA	WW	USSWE & WindWorx	20 Sep 2013	Endler	Stellenbosch
The Showstopper (Concert March)	1979	Eric Osterling	-	USA	WBH&W GHCB	Band Extravaganza	09 May 2014	Endler	Stellenbosch
Brahms Finale (from Symphony No. 1 in c minor)	1999	Johannes Brahms	Jay Bocook	GER (USA)	WBH&W GHCB	Band Extravaganza	09 May 2014	Endler	Stellenbosch
Palladio	2006	Karl Jenkins	Robert Longfield	WAL (USA)	WBH&W GHCB	Band Extravaganza	09 May 2014	Endler	Stellenbosch

Skyfall	2013	Adele Adkins & Paul Epworth	Jay Bocook	ENG (USA)	WBH&W GHCB	Band Extravaganza	09 May 2014	Endler	Stellenbosch
It Had Better Be Tonight		Henry Mancini	Roy Phillippe		WBH&W GHCB	Band Extravaganza	09 May 2014	Endler	Stellenbosch
St. Petersburg March		Johnnie Vinson	-	USA	HDB	Band Extravaganza	09 May 2014	Endler	Stellenbosch
Beyond the darkness	2013	James Swearingen	-	USA	HDB	Band Extravaganza	09 May 2014	Endler	Stellenbosch
Grease	1997	Warren Casey	John Moss	USA	HDB	Band Extravaganza	09 May 2014	Endler	Stellenbosch

Concerto for Cello and Wind Orchestra	1989	Friedrich Gulda	-	AUT	USSWE	Band Extravaganza	09 May 2014	Endler	Stellenbosch
Hymn for a Festival	1989	David Shaffer	-	USA	HLCWB	Band Extravaganza	09 May 2014	Endler	Stellenbosch
Manhattan Pictures 4 Mosaics for concert band	1994	Jan van der Roost	-	BEL	HLCWB	Band Extravaganza	09 May 2014	Endler	Stellenbosch
Ice Breaker	2009	James L. Hosay	-	USA	HBSB	Band Extravaganza	09 May 2014	Endler	Stellenbosch
Slavonic Rhapsody	2009	Antonín Dvořák	James Curnow	CZE (USA)	HBSB	Band Extravaganza	09 May 2014	Endler	Stellenbosch
Swords against the Sea	2001	James L. Hosay	-	USA	HBSB	Band Extravaganza	09 May 2014	Endler	Stellenbosch
Neil Hefti Portrait		Neil Hefti	Bob Lowden		USSWE	Band Extravaganza	09 May 2014	Endler	Stellenbosch
Godzilla Eats Las Vegas!	1996	Eric Whitacre	-	USA	USSWE	Band Extravaganza	09 May 2014	Endler	Stellenbosch
Orient Express	1986	Philip Spark	-	ENG	WW	Endler Concert Series	19 Sep 2014	Endler	Stellenbosch
New Azania Overture	1980	John Simon	Sean Kierman		USSWE	Endler Concert Series	19 Sep 2014	Endler	Stellenbosch

El Camino Real	1985	Alfred Reed	-	USA	USSWE	Endler Concert Series	19 Sep 2014	Endler	Stellenbosch
The Phantom of the Opera Medley		Andrew Lloyd-Webber	Keith Mattison		WW & CTC	Endler Concert Series	19 Sep 2014	Endler	Stellenbosch
Eternal Father, Strong to Save		Claude T. Smith	-		USSWE	Endler Concert Series	19 Sep 2014	Endler	Stellenbosch
Crossing Lines Crossing	2013	Grames Lees	-	RSA	USSWE	Endler Concert Series	19 Sep 2014	Endler	Stellenbosch
Senatus Populusque Romanus		Guy Woolfenden	-	ENG	WW	Endler Concert Series	19 Sep 2014	Endler	Stellenbosch

Va, Pensiero		Giuseppe Verdi	Hans Nel		WW & CTC	Endler Concert Series	19 Sep 2014	Endler	Stellenbosch
Duel of the Fates from Star Wars Prequel Trilogy		John Williams	Hans Nel	USA (RSA)	WW & CTC	Endler Concert Series	19 Sep 2014	Endler	Stellenbosch
The Crown of Castile	2010	Johnnie Vinson	-	USA	WBH&W GHCB	Band Extravaganza	08 May 2015	Endler	Stellenbosch
The Lost Lady Found (Dance Song)	1937/2011	Percy Aldridge Grainger	Michael Sweeney	USA	WBH&W GHCB	Band Extravaganza	08 May 2015	Endler	Stellenbosch
A Hymn for Band	1985	Hugh Stuart	-	USA	WBH&W GHCB	Band Extravaganza	08 May 2015	Endler	Stellenbosch
Thunderbolt (A P-47 Tribute)		Johnnie Vinson	-	USA	WBH&W GHCB	Band Extravaganza	08 May 2015	Endler	Stellenbosch
Instant Swing Concert			Eric Osterling		WBH&W GHCB	Band Extravaganza	08 May 2015	Endler	Stellenbosch
Ceremony, Chant and Ritual	2002	David Shaffer	-	USA	HDB	Band Extravaganza	08 May 2015	Endler	Stellenbosch
I'll be There	2001	The Jackson 5	Paul Murtha	USA	HDB	Band Extravaganza	08 May 2015	Endler	Stellenbosch
Swing the Mood			Michael Sweeney		HDB	Band Extravaganza	08 May 2015	Endler	Stellenbosch
Mannin Veen: Dear Isle of Man	1933/1936	Haydn Wood	William James Duthoit	ENG	USSWE	Band Extravaganza	08 May 2015	Endler	Stellenbosch
The Mask of Zorro	1998	James Horner	John Moss	USA	USSWE	Band Extravaganza	08 May 2015	Endler	Stellenbosch
Symphony No.1: Lord of the Rings	1987	Johan de Meij	Paul Lavender	NLD (USA)	HBSB	Band Extravaganza	08 May 2015	Endler	Stellenbosch
Theme from Schindler's List	1994	John Williams	Calvin Custer	USA	HBSB	Band Extravaganza	08 May 2015	Endler	Stellenbosch
Eine Kleine Rockmusik		Wolfgang Amadeus Mozart	Paul & Tersea Jennings		HBSB	Band Extravaganza	08 May 2015	Endler	Stellenbosch

October	2000	Eric Whitacre	-	USA	USSWE	Band Extravaganza	08 May 2015	Endler	Stellenbosch
Harry Potter and the Sorcerer's Stone	2002	John Williams	Robert W Smith	USA	USSWE	Band Extravaganza	08 May 2015	Endler	Stellenbosch
The Symphonic Marches	1984	John Williams	John Higgins	USA	USSWE	Band Extravaganza	08 May 2015	Endler	Stellenbosch
Step into the Light	2015	Kristi Boonzaaier	-	RSA	USSWE & WW	KOMPOS Symposium	19 Sep 2015	Endler	Stellenbosch
Praying Mantis - II	2015	Roché van Tiddens	-	RSA	USSWE & WW	KOMPOS Symposium	19 Sep 2015	Endler	Stellenbosch
We All Came from The Blue	2015	Kirsten Adam	-	RSA	USSWE & WW	KOMPOS Symposium	19 Sep 2015	Endler	Stellenbosch
The Sefirot Symphony	1992	Jeanne Zaidel-Rudolph	-	RSA	USSWE & WW	KOMPOS Symposium	19 Sep 2015	Endler	Stellenbosch
N.E.W.S	2015	Natali Frenz	-	RSA	USSWE	KOMPOS Symposium	19 Sep 2015	Endler	Stellenbosch
A Journey of Legends	2015	Kelsey Müller	-	RSA	USSWE	KOMPOS Symposium	19 Sep 2015	Endler	Stellenbosch
Festive Overture	2012	Piet Swerts	-		WW	KOMPOS Symposium	19 Sep 2015	Endler	Stellenbosch
Diptyque		Jan van der Roost	-	BEL	WW	KOMPOS Symposium	19 Sep 2015	Endler	Stellenbosch
Science Fiction		Guy Cuypers	-		WW	KOMPOS Symposium	19 Sep 2015	Endler	Stellenbosch
Broadway!	2014	Johnnie Vinson	-	USA	WBH&W GHCB	Band Extravaganza	06 May 2016	Endler	Stellenbosch
Salvation is created	2010	Pavel Chesnokov	Michael Brown	RUS (USA)	WBH&W GHCB	Band Extravaganza	06 May 2016	Endler	Stellenbosch
Roll Tide from Crimson Tide	2004	Hans Zimmer	Jay Bocook	USA	WBH&W GHCB	Band Extravaganza	06 May 2016	Endler	Stellenbosch

High Water mark: The third day	2002	Michael Sweeney	-	USA	WBH&W GHCB	Band Extravaganza	06 May 2016	Endler	Stellenbosch
Tijuana Taxi		Flamingo & Coleman	Michael Brown		WBH&W GHCB	Band Extravaganza	06 May 2016	Endler	Stellenbosch
Soul Bossa Nova	2012	Quincy Jones	Johnnie Vinson	USA	WBH&W GHCB	Band Extravaganza	06 May 2016	Endler	Stellenbosch
Flight of the Pegasus	1994	David Shaffer	-	USA	HBSB	Band Extravaganza	06 May 2016	Endler	Stellenbosch
Serenade Op. 22	1980	Derek Bourgeois	-	ENG	HBSB	Band Extravaganza	06 May 2016	Endler	Stellenbosch
The Symphonic Gershwin	1996	George Gershwin	Warren Barker	USA	HBSB	Band Extravaganza	06 May 2016	Endler	Stellenbosch
James Bond Returns	2005	Monty Norman & John Barry	Ken Dye	USA	HBSB	Band Extravaganza	06 May 2016	Endler	Stellenbosch
Highlights from Moulin Rouge	2004	-	Michael Brown	USA	HDB	Band Extravaganza	06 May 2016	Endler	Stellenbosch
1492: Conquest of Paradise		"Vangelis"	Groenewald		HDB	Band Extravaganza	06 May 2016	Endler	Stellenbosch
ABBA on Broadway	2004	Benny Andersson	Michael Brown	SWE (USA)	HDB	Band Extravaganza	06 May 2016	Endler	Stellenbosch
Persis	2000	James L. Hosay	-	USA	USSWE	Band Extravaganza	06 May 2016	Endler	Stellenbosch
At Morning's First Light	2004	David Gillingham	-	USA	USSWE	Band Extravaganza	06 May 2016	Endler	Stellenbosch
Concertino for Flute, Op. 107	1960	Cécile Chaminade	Clayton Wilson	FRA (USA)	USSWE	Band Extravaganza	06 May 2016	Endler	Stellenbosch
River Dance	1994	Bill Whelan	Carl Strommen	USA	USSWE	Band Extravaganza	06 May 2016	Endler	Stellenbosch
Themes from the Overture to The Magic Flute	2002	Wolfgang Amadeus Mozart	Mike Hannickel	AUT (USA)	USSWE	"Eendag lank gelede..."	16 Sep 2016	Endler	Stellenbosch

Sea Songs	1924	Ralph Vaughan Williams	-	ENG	USSWE	"Eendag lank gelede..."	16 Sep 2016	Endler	Stellenbosch
Eendag Lank Gelede		Jan van der Roost	-	BEL	USSWE	"Eendag lank gelede..."	16 Sep 2016	Endler	Stellenbosch
						KOMPOS Concert: "Dream"	21 Aug 2016	Endler	Stellenbosch
Themes from the Overture to The Magic Flute	2002	Wolfgang Amadeus Mozart	Mike Hannickel	AUT (USA)	USSWE		09 Mar 2017		
Eendag Lank Gelede		Jan van der Roost	-	BEL	USSWE		09 Mar 2017		
Fever		Davenport & Cooley	John Moss		MPWB	Band Extravaganza	05 May 2017	Endler	Stellenbosch
ABBA on Broadway	2004	Benny Andersson	Michael Brown	SWE (USA)	MPWB	Band Extravaganza	05 May 2017	Endler	Stellenbosch
Persis	2000	James L. Hosay	-	USA	MPWB	Band Extravaganza	05 May 2017	Endler	Stellenbosch
Excerpts from "Suite of Old American Dances"		Robert Russell Bennett	James Curnow	USA	HBSB	Band Extravaganza	05 May 2017	Endler	Stellenbosch
Keurspel: The Mamas and the Papas			Ted Ricketts		HBSB	Band Extravaganza	05 May 2017	Endler	Stellenbosch
The Last Centaur		Rossano Galante	-	USA	HBSB	Band Extravaganza	05 May 2017	Endler	Stellenbosch
Gloria	2011	Randol Alan Bass	-	USA	SACSCB	Band Extravaganza	05 May 2017	Endler	Stellenbosch
Fanfare and Flourishes (for a Festive Occasion)		James Curnow	-	USA	SACSCB	Band Extravaganza	05 May 2017	Endler	Stellenbosch
...Like a Mighty Stream	2016	Johnnie Vinson	-	USA	SACSCB	Band Extravaganza	05 May 2017	Endler	Stellenbosch
Walking to the Sky	2016	Robert Buckley	-	USA	WBH&W GHCB	Band Extravaganza	05 May 2017	Endler	Stellenbosch

Star Wars: The Force Awakens	2016	John Williams	Michael Sweeney	USA	WBH&W GHCB	Band Extravaganza	05 May 2017	Endler	Stellenbosch
By the Rivers of Babylon	2000	Ed Huceby	-	USA	WBH&W GHCB	Band Extravaganza	05 May 2017	Endler	Stellenbosch
Pirates of the Caribbean (Soundtrack Highlights)	2003	Hans Zimmer & Klaus Badelt	Ted Ricketts	USA	HDB	Band Extravaganza	05 May 2017	Endler	Stellenbosch
The Lord of the Dance	2007	Ronan Hardiman	Johnnie Vinson	IRE (USA)	HDB	Band Extravaganza	05 May 2017	Endler	Stellenbosch
Winter Games		David Foster	Ray Farr	CAN (ENG)	HDB	Band Extravaganza	05 May 2017	Endler	Stellenbosch
La Virgen de la Macarena "The Bullfighter's Song"		Traditional	Charles Koff	USA	USSWE	Band Extravaganza	05 May 2017	Endler	Stellenbosch
Caught by the Horns		Berton Hardin	-		USSWE	Band Extravaganza	05 May 2017	Endler	Stellenbosch
Fiddle Faddle		Leroy Anderson	John Ford		USSWE	Band Extravaganza	05 May 2017	Endler	Stellenbosch
The Symphonic Marches	1984	John Williams	John Higgins	USA	USSWE	Band Extravaganza	05 May 2017	Endler	Stellenbosch
Chesford Portrait	1982	James Swearingen	-	USA	USSWE	USSWE with SUJB	15 Sep 2017	Endler	Stellenbosch
Sinatra in Concert	1981	Kander, Rodgers & Francois	Jerry Nowak	USA	USSWE	USSWE with SUJB	15 Sep 2017	Endler	Stellenbosch
Concerto for Two Trumpets and Winds		Antonio Vivaldi	David Marlatt		USSWE	USSWE with SUJB	15 Sep 2017	Endler	Stellenbosch
Concerto for Alto Saxophone and Winds	1969	Ronald Binge	-	ENG	USSWE	USSWE with SUJB	15 Sep 2017	Endler	Stellenbosch
Rhapsody in Blue	1998	George Gershwin	Donald Hunsberger	USA	USSWE	USSWE with SUJB	15 Sep 2017	Endler	Stellenbosch
Where the River Flows	1994	James Swearingen	-	USA	HDB	Band Extravaganza	04 May 2018	Endler	Stellenbosch

Hallelujah	2010	Leonard Cohen	Michael Brown	USA	HDB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
La La Land		Hurwitz	Michael Brown		HDB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
The Best of James Bond	2018	-	Paul Murtha	USA	HDB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
The Victoria Peaks	2015	Satoshi Yagisawa	-	JAP	WBH&W GHCB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Sambeando (Samba Dancing)	2017	Victor Lopéz	-	USA	WBH&W GHCB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Parade of the Wooden Soldiers	2002	Leon Jessel	Ralph Ford	GER (USA)	WBH&W GHCB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Jump in the Line		Belafonte	Michael Brown		WBH&W GHCB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
The Great Steamboat Race	2005	Robert W. Smith	-	USA	WBH&W GHCB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
El Camino Real (A Latin Fantasy)	2013	Alfred Reed	Robert Longfield	USA	WBH&W GHCB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Juggernaut		Gary D. Ziek	Robert Longfield	USA	SACSCB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Apollo: Myth and Legend	2008	Rob Romeyn	-	USA	SACSCB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Music from Titanic	1998	James Horner	John Moss	USA	SACSCB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
The Magnificent Seven		Leonard Bernstein	Story		SACSCB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Sway	2010	Pablo Beltran Ruiz	Michael Brown	MEX (USA)	MPWB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
The Symphonic Beatles	1992	John Lennon & Paul McCartney	John Cacavas	ENG (USA)	MPWB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Uptown Funk		Bruno Mars	Michael Sweeney	USA	MPWB	Band Extravaganza	04 May 2018	Endler	Stellenbosch

Odyssey	1980	Jay Chattaway	-	USA	HBSB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Oblivion	2013	Astor Piazzolla	Robert Longfield	ARG (USA)	HBSB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Jesu, Joy of Man's Desiring	1981	Johann Sebastian Bach	Alfred Reed	GER (USA)	HBSB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
The Phantom of the Opera Medley	1989	Andrew Lloyd-Webber	Johnnie Vinson	ENG (USA)	HBSB	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Variations on an African Hymn Song	1994	Quincy C. Hilliard	-	USA	USSWE	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Concertpiece no. 2 for 2 Clarinets and Band		Felix Mendelssohn	Harold Ghee		USSWE	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Cloudburst	2001	Eric Whitacre	-	USA	USSWE	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Symphonic Suite from Star Wars: The Force Awakens	2016	John Williams	Jay Bocook	USA	USSWE	Band Extravaganza	04 May 2018	Endler	Stellenbosch
Colonial Song	2001	Percy Aldridge Grainger	Timothy Topolewski	USA	CPYWE	Heritage Day Celebration Concert	22 Sep 2018	Endler	Stellenbosch
Parade of the Tall Ships	1976	Jay Chattaway	-	USA	CPYWE	Heritage Day Celebration Concert	22 Sep 2018	Endler	Stellenbosch
Jitterbug!	2018	Robert Buckley	-	USA	CPYWE	Heritage Day Celebration Concert	22 Sep 2018	Endler	Stellenbosch
Serenade for Horn and Band	2015	Barry Milner	-	USA	USSWE	Heritage Day Celebration Concert	22 Sep 2018	Endler	Stellenbosch
Miss Saigon	1989/1991	Claude-Michel Schönberg	Warren Barker	FRA (USA)	USSWE	Heritage Day Celebration Concert	22 Sep 2018	Endler	Stellenbosch

Song for Mandela		Alun Francis	-	RSA	USSWE	Heritage Day Celebration Concert	22 Sep 2018	Endler	Stellenbosch
Festive Overture	1954/ 1965	Dmitri Shostakovich	Donald Hunsberger	RUS (USA)	WW	Heritage Day Celebration Concert	22 Sep 2018	Endler	Stellenbosch
Orient et Occident Op. 25 - Grande Marche pour Grande Harmonie	1869	Camille Saint-Saëns	Timothy Reynish & Bruce Parry	FRA (ENG)	WW	Heritage Day Celebration Concert	22 Sep 2018	Endler	Stellenbosch
Persis	2000	James L. Hosay	-	USA	WW	Heritage Day Celebration Concert	22 Sep 2018	Endler	Stellenbosch
March Op. 99 for Band	1944/ 1946	Sergei Prokofiev	Paul Yoder	RUS (USA)	USSWE	Heritage Day Celebration Concert	22 Sep 2018	Endler	Stellenbosch
Africa: Ceremony, Song, and Ritual		Robert W. Smith	-		USSWE	Heritage Day Celebration Concert	22 Sep 2018	Endler	Stellenbosch
Black Panther		Ludwig Göransson	Johnnie Vinson	SWE (USA)	MPWB	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Beauty and the Beast	1993	Alan Menken	Paul Lavender	USA	MPWB	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Into the Clouds	2007	Richard Saucedo	-	USA	MPWB	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Bandology	1963	Eric Osterling	-	USA	WBH&W GHCB	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Der Erbkönig	2015	Scott Watson	-	USA	WBH&W GHCB	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Accolade	2011	William Himes	-	USA	WBH&W GHCB	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Go Big or Go Home	2013	Zachary Barnett	Victor López	USA	WBH&W GHCB	Band Extravaganza	04 May 2019	Endler	Stellenbosch

Camino del Sol	2014	Stephen Hodges	-	USA	WBH&W GHCB	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Interstellar Fanfare	2018	Richard Saucedo	-	USA	SACSCB	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Mt. Everest	2010	Rossano Galante	-	USA	SACSCB	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Commemoration Overture	2013	Robert Sheldon	-	USA	SACSCB	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Themes An Outdoor Overture		Aaron Copland	James Curnow	USA	HBSB	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Slavonic Rhapsody	2009	Antonín Dvořák	James Curnow	CZE (USA)	HBSB	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Nastergal		Natali Frenz	-	RSA	HBSB	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Splashes of Gold	2009	James L. Hosay	-	USA	HBSB	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Festive Overture	1954/ 1965	Dmitri Shostakovich	Donald Hunsberger	RUS (USA)	USSWE	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Arabesque	2008	Samuel Hazo	-	USA	USSWE	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Ghost Train	1994	Eric Whitacre	-	USA	USSWE	Band Extravaganza	04 May 2019	Endler	Stellenbosch
John Williams in Concert	1992	John Williams	Paul Lavender	USA	USSWE	Band Extravaganza	04 May 2019	Endler	Stellenbosch
Fanfare for a New Institute	2018	Michael Blake	-	RSA	USSWE	National Saxophone Symposium	31 Aug 2019	Endler	Stellenbosch
Let the Good Times Roll (L'Apothéose de Berlioz)	2019	Michael Blake	-	RSA	USSWE	National Saxophone Symposium	31 Aug 2019	Endler	Stellenbosch
Saxflight	1990	Alain Crepin	-	BEL	USSWE & WW	National Saxophone	31 Aug 2019	Endler	Stellenbosch

						Symposium			
Domus	2007	Jan van der Roost	-	BEL	USSWE & WW	National Saxophone Symposium	31 Aug 2019	Enderl	Stellenbosch
Youth of Africa Suite	2019	William Haubrich	-	RSA	USSWE	National Saxophone Symposium	31 Aug 2019	Enderl	Stellenbosch
Dark Rain	2006	Andy Scott	-	ENG	USSWE	National Saxophone Symposium	31 Aug 2019	Enderl	Stellenbosch
Tubby the Tuba	1952	George Kleinsinger	George F. Roach	USA	USSWE	Lunch Hour Concert	27 Oct 2020	Enderl	Stellenbosch
						SU Ensembles Concert	05 Jun 2021	Enderl	Stellenbosch
Ride	2003	Samuel Hazo	-	USA	USSWE	Band Extravaganza	02 Oct 2021	Enderl	Stellenbosch
Bugler's Holiday	1954	Leroy Anderson	Michael Edwards	USA	USSWE	Band Extravaganza	02 Oct 2021	Enderl	Stellenbosch
Winter Games: 1988 Winter Olympic Theme		David Foster	John Moss	CAN (USA)	USSWE	Band Extravaganza	02 Oct 2021	Enderl	Stellenbosch
Serenade for Horn and Band	2015	Barry Milner	-	USA	USSWE	Band Extravaganza	02 Oct 2021	Enderl	Stellenbosch
October	2000	Eric Whitacre	-	USA	USSWE	Band Extravaganza	02 Oct 2021	Enderl	Stellenbosch
Concert piece no. 2 for 2 clarinets and Band		Felix Mendelssohn	Harold Ghee		USSWE	Band Extravaganza	02 Oct 2021	Enderl	Stellenbosch
Caravan	2001	Duke Ellington	Richard Saucedo	USA	USSWE	Band Extravaganza	02 Oct 2021	Enderl	Stellenbosch
Caravan	2001	Duke Ellington	Richard Saucedo	USA	USSWE	Tankwa Classics	01 Apr 2022	Place of Dreams Karoo	Ceres
Concerto for Cello and Wind Orchestra	1989	Friedrich Gulda	-	AUT	USSWE	Tankwa Classics	01 Apr 2022	Place of Dreams Karoo	Ceres
John Williams in Concert	1992	John Williams	Paul Lavender	USA	USSWE	Tankwa Classics	01 Apr 2022	Place of Dreams Karoo	Ceres
The Symphonic Beatles	1992	John Lennon & Paul McCartney	John Cacavas	ENG (USA)	USSWE	Tankwa Classics	01 Apr 2022	Place of Dreams Karoo	Ceres

The Symphonic Gershwin	1996	George Gershwin	Warren Barker	USA	USSWE	Tankwa Classics	01 Apr 2022	Place of Dreams Karoo	Ceres
Theme from "Schindler's List"	1993/ 1994	John Williams	Calvin Custer	USA	USSWE	Tankwa Classics	01 Apr 2022	Place of Dreams Karoo	Ceres
Valley Forge March		Karl L. King	James Swearingen		HDB		13 May 2022	Endler	Stellenbosch
Can't Help Falling In Love		George David Weiss	James Swearingen	USA	HDB		13 May 2022	Endler	Stellenbosch
Under the Cherry Blossoms		Randall D. Standridge			HDB		13 May 2022	Endler	Stellenbosch
Metrodance		Randall D. Standridge			HDB		13 May 2022	Endler	Stellenbosch
Festive Overture	1954/ 1965	Dmitri Shostakovich	Donald Hunsberger	RUS (USA)	WW		13 May 2022	Endler	Stellenbosch
Illyrian Dances	1986	Guy Woolfenden	-	ENG	WW		13 May 2022	Endler	Stellenbosch
Symphony No.1: Lord of the Rings	1987	Johan de Meij	-	NLD	WW		13 May 2022	Endler	Stellenbosch
West Side Story: Selection	1957/ 1959	Leonard Bernstein	William James Duthoit	USA (ENG)	WW		13 May 2022	Endler	Stellenbosch
Arabesque	2008	Samuel Hazo	-	USA	USSWE		13 May 2022	Endler	Stellenbosch
With Quiet Courage	1995	Larry Daehn	-	USA	USSWE		13 May 2022	Endler	Stellenbosch
Cajun Folk Songs	1990	Frank Ticheli	-	USA	USSWE		13 May 2022	Endler	Stellenbosch
Variations on a Korean Folk Song	1965	John Barnes Chance	-	USA	USSWE		13 May 2022	Endler	Stellenbosch
Symphonic Suite from Star Trek	2009	Michael Giacchino	Jay Bocook	USA	USSWE		13 May 2022	Endler	Stellenbosch
Celebration Fanfare	2019	Steven Reineke	Rob Romeyn	USA	SHSWE	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch

Alfie		Burt Bacharach	Johnny Warrington	USA	SHSWE	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
A Tribute to Whitney Houston		Whitney Houston	Michael Brown	USA	SHSWE	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
Treasure		Bruno Mars			SHSWE	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
Blinding Lights		The Weeknd	Michael Kamuf		HJPS	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
Swingin' on the Moon			Michael Kamuf		HJPS	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
Japanese War March	2021	-	Eric Rath	USA	HJPS	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
Persis	2000	James L. Hosay	-	USA	USSWE	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
At Morning's First Light	2004	David Gillingham	-	USA	USSWE	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
River Dance	1994	Bill Whelan	Carl Strommen	USA	USSWE	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
Godzilla Eats Las Vegas!	1996	Eric Whitacre	-	USA	USSWE	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
The Crown of Castile	2010	Johnnie Vinson	-	USA	WBH&W GHCB	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
Accolade	2011	William Himes	-	USA	WBH&W GHCB	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
Four South African Songs		-	Faan Malan	RSA	WBH&W GHCB	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
Camino del Sol	2014	Stephen Hodges	-	USA	WBH&W GHCB	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
The Thunderer	2010	John Philip Sousa	Jay Bocook	USA	FSYWE	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
Acclamations	1990	Ed Huceby	-	USA	FSYWE	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch

Second Waltz from Jazz Suite No. 2 for Variety Orchestra	1996	Dmitri Shostakovich	André Waignein	RUS (BEL)	FSYWE	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
Feel It		The Jackson 5	Jan van Kraeydonck		FSYWE	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
What a Wonderful World	2002	George David Weiss & Bob Thiele	Lorenzo Pusceddu	USA (ITA)	FSYWE	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
Pata Pata		Miriam Makeba & Jerry Ragavoy		RSA	FSYWE	Band Extravaganza	27 Aug 2022	Endler	Stellenbosch
						Symphonic Blues	08 Nov 2022	Blaauwklippen Wine Estate	Stellenbosch
						Christmas Carols	10 Dec 2022	Pinelands Club	Pinelands
Brookpark Overture		James Swearingen	-	USA	WPCB	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Hymn for a Child		James Swearingen	-	USA	WPCB	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Ballad		Vito Morra			WPCB	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Flourishes	2020	William Owens	-	USA	WPCB	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Three Ayres from Gloucester	1969	M. Stuart			SACSCB	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Fanfare for the Third Planet	2005	Richard Saucedo	-	USA	SACSCB	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Selections from Encanto		Lin-Manuel Miranda	Paul Murtha		HJPS	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Bahumba		Peter Scianino			HJPS	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Continuance		Michael Kamuf			HJPS	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch

Clarinet Rag		James D. Ployhar			HDB	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Cinema Paradiso	1968/2012	Ennio and Andrea Morricone	Robert Longfield	USA	HDB	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Celebration for Winds and Percussion	1999	James Swearingen	-	USA	HDB	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Lord of the Dance	2007	Ronan Hardiman	Jonnie Vinson	USA	HDB	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Seagate Overture	1988	James Swearingen	-	USA	HBSB	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Suite of Old American Dances	1949	Robert Russell Bennett	James Curnow	USA	HBSB	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
ABBA on Broadway	2004	Benny Anderson & Bjorn Ulvaeus	Michael Brown	USA	HBSB	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Overture to "Candide"		Leonard Bernstein	Walter Beeler	USA	USSWE	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Tubby the Tuba	1952	George Kleinsinger	George F. Roach	USA	USSWE	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
2nd Suite for Military Band in F Major – Movement 1 & 4	1911	Gustav Holst	-	ENG	USSWE	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
How to Train Your Dragon		John Powell	Sean O'Loughlin	USA	USSWE	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
Extraordinary Machines of Clockwork and Steam		Scott Watson			USSWE	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
John Williams in Concert	1992	John Williams	Paul Lavender	USA	USSWE	Band Extravaganza	06 May 2023	Endler Hall	Stellenbosch
						Classics for All Festival	13 May 2023	Moravian Church	Genadendal
Crown Imperial	1937/2014	William Walton	Paul Noble	ENG (USA)	USSWE	A Celebration in Song	19-20 Aug 2023	City Hall	Cape Town
Rohrauer Messe	2008	Shane Woodborne	-	AUT	USSWE & SCCT	A Celebration in Song	19-20 Aug 2023	City Hall	Cape Town

Look at the World	1996/ 2017	John Rutter	Paul Noble	ENG (USA)	USSWE & SCCT	A Celebration in Song	19-20 Aug 2023	City Hall	Cape Town
Magnificat	1991/ 2016	John Rutter	Paul Noble	ENG (USA)	USSWE & SCCT	A Celebration in Song	19-20 Aug 2023	City Hall	Cape Town
I Was Glad When They Said Unto Me	1902/ 2015	Charles Hurbert Hastings Parry	Paul Noble	ENG (USA)	USSWE & SCCT	A Celebration in Song	19-20 Aug 2023	City Hall	Cape Town
Caught by the Horns	1996	Burton E. Hardin	-	USA	USSWE	Lunch Hour Concert	01 Sep 2023	Endler Hall	Stellenbosch
Concertino	1902/ 1960	Cécile Chaminade	Clayton Wilson	FRA (USA)	USSWE	Lunch Hour Concert	01 Sep 2023	Endler Hall	Stellenbosch
Cinema Paradiso	1968/ 2012	Ennio and Andrea Morricone	Robert Longfield	USA	USSWE	Lunch Hour Concert	01 Sep 2023	Endler Hall	Stellenbosch
English Folk Song Suite	1924	Ralph Vaughan Williams	-	ENG	USSWE	Lunch Hour Concert	01 Sep 2023	Endler Hall	Stellenbosch
Horn-A-Plenty	1990	Ed Hucceby	-	USA	USSWE	Lunch Hour Concert	01 Sep 2023	Endler Hall	Stellenbosch
La Virgen de Macarena	1974	Traditional	Calvin Custer	SPA (USA)	USSWE	Lunch Hour Concert	01 Sep 2023	Endler Hall	Stellenbosch
						Christmas Carols	17 Dec 2023	Pinelands Club	Pinelands
Premier Concerto	1902	Paul Gilson	-	BEL	USSWE	National Saxophone Symposium	13 Apr 2024	Endler Hall	Stellenbosch
Saxflight	1990	Alain Crepin	-	BEL	USSWE	National Saxophone Symposium	13 Apr 2024	Endler Hall	Stellenbosch
Legend of a Giant	2021	Kevin Houben	-	BEL	USSWE	National Saxophone Symposium	13 Apr 2024	Endler Hall	Stellenbosch
Saxophone Rag	2007	James Ployhar	-	USA	USSWE	National Saxophone Symposium	13 Apr 2024	Endler Hall	Stellenbosch

Oblivion		Astor Piazzolla			WPCB	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Guardians of the Galaxy		Brian Tyler	Michael Sweeney	USA	WPCB	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Grazing in the Grass		Hugh Masekela		RSA	WPCB	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Sweet Caroline		Niel Diamond	Tim Waters		HJPS	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Tripwire		Jarod Hall	Michael Sweeny		HJPS	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Metal!			Sean O'Loughlin		HJPS	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Celtic Air and Dance		Traditional	Michael Sweeney		HDSB	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Horn-A-Plenty	1990	Ed Hucceby	-	USA	HDSB	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Highlights from Moulin Rouge			Michael Brown		HDSB	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
The Crown of Castile		Johnnie Vinson			WBH&WGHC	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Salvation is Created	1912/ 2016	Pavel Chesnokov	Michael Brown	RUS (USA)	WBH&WGHC	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Roll Tide		Hans Zimmer	Jay Bocook	USA	WBH&WGHC	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
St. Louis Blues		William Handy	Jay Bocook	USA	WBH&WGHC	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Highlights from the Jungle Book		George Bruns	Michael Brown	USA	WBH&WGHC	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Hobbits and Finale from The Lord of the Rings	1987/ 2001	Johan de Meij	Paul Lavender	NLD (USA)	HBSB	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Children's March "Over the Hills and Far Away"		Percy Grainger	Douglas Wagner	ENG (USA)	HBSB	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch

Eine Kleine Rockmusik		Wolfgang Amadeus Mozart	Paul & Tersea Jennings		HBSB	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
The Castle in the Highlands		Raphael Strasser	-		SACSCB	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Beyond the Stars	2018	James Curnow	-	USA	SACSCB	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
First Suite in Eb for Military Band: I – Chaconne	1909	Gustav Holst	-	ENG	USSWE	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Those Fabulous Flutes	2012	Jack Bullock	-	USA	USSWE	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Adagietto for Flute and Band	1983	Ted Huggens	-	NLD	USSWE	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
La Virgen de Macarena	1974	Traditional	Calvin Custer	SPA (USA)	USSWE	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Flights of the Flutes	2017	James D. Ployhar	-	USA	USSWE	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
Cloudburst	2001	Eric Whitacre	-	USA	USSWE	Band Extravaganza	27 Apr 2024	Endler Hall	Stellenbosch
The Olympics: A Centennial Celebration	1996	John Williams & Leo Arnaud	John Moss	USA	USSWE & WW	A Plea for Peace	16-17 Aug 2024	City Hall	Cape Town
The Pacific	2010	Hans Zimmer & Blake Neely	Ted Ricketts	USA	USSWE & WW	A Plea for Peace	16-17 Aug 2024	City Hall	Cape Town
The Planets – Mars	1916/1998	Gustav Holst	Jay Bocock	ENG (USA)	USSWE & WW	A Plea for Peace	16-17 Aug 2024	City Hall	Cape Town
The Planets – Jupiter	1916/2006	Gustav Holst	William Owens	ENG (USA)	USSWE & WW	A Plea for Peace	16-17 Aug 2024	City Hall	Cape Town
Hymn to the Fallen		John Towner Williams		USA	USSWE, WW, SACSBC, HGSC & SCCT	A Plea for Peace	16-17 Aug 2024	City Hall	Cape Town
Dam Busters	1954/2004	Eric Coates	Douglas Wagner	ENG (USA)	USSWE & WW	A Plea for Peace	16-17 Aug 2024	City Hall	Cape Town

Lead on, O King Eternal	1835/ 2000	Ernest W. Shurtleff	James Swearingen	USA	USSWE & WW	A Plea for Peace	16-17 Aug 2024	City Hall	Cape Town
The Armed Man: A Mass for Peace	1999/ 2010	Karl Jenkins	Martin Ellerby	WLS (ENG)	USSWE, WW, SACSBC, HGSC & SCCT	A Plea for Peace	16-17 Aug 2024	City Hall	Cape Town
Stellies	2024	Atlegang Milanzi	-	RSA	USSWE	New Voices for Symphonic Wind Ensemble - SoSAC	09 Sep 2024	Endler Hall	Stellenbosch
A New Journey Awaits	2023	Tyler Gibbons	-	RSA	USSWE	New Voices for Symphonic Wind Ensemble - SoSAC	09 Sep 2024	Endler Hall	Stellenbosch
Micromorphosis	2024	Reece Rivalland	-	RSA	USSWE	New Voices for Symphonic Wind Ensemble - SoSAC	09 Sep 2024	Endler Hall	Stellenbosch
Waxing/Waning	2024	Kerwin Petrus	-	RSA	USSWE	New Voices for Symphonic Wind Ensemble - SoSAC	09 Sep 2024	Endler Hall	Stellenbosch
Samsara	2024	Lusibalwethu Sesanti	-	RSA	USSWE	New Voices for Symphonic Wind Ensemble - SoSAC	09 Sep 2024	Endler Hall	Stellenbosch
The Legend of Iguaza	2019	Chico Munoz	-	RSA	USSWE	New Voices for Symphonic Wind Ensemble - SoSAC	09 Sep 2024	Endler Hall	Stellenbosch
Kuthwasa: Journey to the spiritual realm		James Geldenhuys	-	RSA	USSWE	New Voices for Symphonic Wind Ensemble - SoSAC	09 Sep 2024	Endler Hall	Stellenbosch
Esca's Fantasy	2019	Andrea Hobson	-	RSA	USSWE	New Voices for Symphonic Wind Ensemble - SoSAC	09 Sep 2024	Endler Hall	Stellenbosch
Vigour	2021	Owen Dalton	-	RSA	USSWE	New Voices for Symphonic Wind Ensemble - SoSAC	09 Sep 2024	Endler Hall	Stellenbosch

Choral and Dance of Hope	2024	Carl-Frederik Zeh	-	GER	USSWE	New Voices for Symphonic Wind Ensemble - SoSAC	09 Sep 2024	Endler Hall	Stellenbosch
Baba Yetu	2005/2015	Christopher Tin	Douglas Wagner	USA	USSWE	Templeton Prize	02 Oct 2024	Webersburg Wine Estate	Stellenbosch
Gratitude		Benjamin Hastings	Owen Dalton	IRE (RSA)	USSWE	Templeton Prize	02 Oct 2024	Webersburg Wine Estate	Stellenbosch
Weeping	1988/2016	Dan Heymann	Justin Wardle	RSA	USSWE	Templeton Prize	02 Oct 2024	Webersburg Wine Estate	Stellenbosch
What A Wonderful World	1967/2002	George Davis Weiss & Bob Thiele	Lorenzo Pusceddu	USA (ITA)	USSWE	Templeton Prize	02 Oct 2024	Webersburg Wine Estate	Stellenbosch

Ensemble Abbreviations

Ensemble	Abbreviation
Alexander Road High School Band	ARHSB
Beau Soleil Concert Wind Ensemble	BSCWE
Beau Soleil Intermediate Band	BSIB
Beau Soleil Junior Blaasensemble	BSJBE
Beau Soleil Senior Band	BSSB
Beau Soleil Wind Ensemble	BSWE
Bellville Civic Choir / Bellville City Choir	BCC
Bellville Stadskoor	BSK
Bishops Preparatory School Band	BPSB
Cape Junior Wind Ensemble	CJWE
Cape Philharmonic Youth Wind Ensemble	CPYWE
Cape Town Rifles Band	CPRB
Cape Wind Ensemble	CWE
Chiuso Symphonic Wind Ensemble	CSWE
Con Sonore Concert Band	CSCB
Elite Band	EB
Free State Youth Wind Ensemble	FSYWE
Grey Junior School Band	GJSB
Herschel Girls' School Chorale	HGSC
Hoër Jongenskool Paarl Blaasorkes	HJPB
Hoër Jongenskool Paarl Suonare	HJPS
Hoërskool Bellville Simfoniese Blaasorkes	HBSB
Hoërskool Calitzdorp Orkes	HSCO
Hoërskool DF Malan WB	HDFMWB
Hoërskool Durbanville Blaasorkes	HDB
Hoërskool Durbanville Senior Blaasorkes	HDSB
Hugo Lambrechts Concert Wind Band	HLCWB
Inter Schools Band	ISB
Kaapse Jugkoor	KJK
Kaapse Korps-Orkes	KKO
Kaapse Veldartillerie-Orkes	KVO
Kimberly Academy of Music - Senior Band	KAMSB
Kingswood College Concert Band	KCCB
Musica Perpetua Wind Band	MPWE
Prince Alfred's Guard Concert Band	PAGCB
Simply Brass	SB
South African National Defence Force Band (WC)	SANDAF
South African Navy Band	SANB
South African Police Band - Bishop Lavis	SAPBBL

Steenberg High School Wind Band	SHSWE
Symphony Choir of Cape Town	SCCT
The City of Tygerberg Choir	CTC
The South African College High School Boys Choir	SACSBC
The South African College High School Concert Band	SACSCB
University of Cape Town Junior Wind Band	UCTJWB
University of Cape Town Wind Band	UCTWB
University of Stellenbosch Symphonic Wind Ensemble	USSWE
Voortrekker Hoërskoolorkes	VTHSO
Western Cape Symphonic Wind Ensemble	WCSWE
Western Cape Wind Ensemble	WCWE
WindWorx Symphonic Wind Ensemble	WW
Wynberg Boys' High and Wynberg Girls' High School Concert Band	WBH&WGHC
Wynberg Progress Christmas Band	WPCB

ADDENDUM C

Ethical Clearance Approval Letter



CONFIRMATION OF RESEARCH ETHICS APPROVAL

REC: Social, Behavioural and Education Research (SBER) - Initial Application Form

4 December 2023

Project number: 29295

Project Title: The South African Wind Band: A case study of the University of Stellenbosch Symphonic Wind Ensemble

Dear Mr TM Gibbons

Identified supervisor(s) and/or co-investigator(s):

Ms PE Kierman

Your REC: Social, Behavioural and Education Research (SBER) - Initial Application Form submitted on 01/11/2023 19:45 was reviewed and approved by the Social, Behavioural and Education Research Ethics Committee (REC: SBE).

This approval is only valid until the end of the protocol approval period:

Protocol approval date (Humanities)	Protocol expiration date (Humanities)
4 December 2023	3 December 2026

GENERAL COMMENTS PERTAINING TO THIS PROJECT:

Title	Comment
8.1.1 Gatekeeper	Please submit the institutional permission letter once received.

INVESTIGATOR RESPONSIBILITIES

1. Please take note of the General Investigator Responsibilities attached to this letter.
2. Always use your project ID number (29295) in all correspondence with the REC: SBE concerning your project.
3. Please note that the REC has the prerogative to ask further questions, seek additional information, and monitor the conduct of your research and the consent process, where required.

List of documents approved by the REC: SBE:

Document Type	File Name	Date	Version
Research Protocol/Proposal	MMus Proposal_Tyler Gibbons - 5 September 2023	05/09/2023	1
Proof of permission	Institutional permission Proof - T Gibbons	27/10/2023	1
Informed Consent Form	Gibbons Tyler_SU HUMANITIES Consent form_Written	27/10/2023	1
Data collection tool	MMus_Tyler Gibbons - Questions - 27 Oct 2023	27/10/2023	1
Request for permission	Institutional permission Proof - T Gibbons	27/10/2023	1
Default	Gibbons_T - Ethical Clearance - RESPONSE LETTER - 1 Nov 2023	01/11/2023	1

If you have any questions or need further help, please contact the REC administrative officer, Mr Aden Williams at aden@sun.ac.za

ADDENDUM D

Interview Questions

SET 1: USSWE CONDUCTORS

1. Background and Biography

- 1.1. Full Name.
- 1.2. Date of Birth.
- 1.3. Where are you from?
- 1.4. Where and what did you study (degrees and years)?

2. Repertoire

- 2.1. Do you have a philosophical strategy towards repertoire selection? Can you elaborate on this?
- 2.2. Did/do you have access to South African wind band music?
- 2.3. How do you approach the idea if you want to perform South African wind band music?
- 2.4. Does the instrumentation of the ensemble (without additional forces) influence your choice of repertoire at all?
- 2.5. What role did you personally play in the repertoire choice for the ensemble?
- 2.6. Are there external factors that influence the repertoire choice such as funders/concert commitments/budget constraints etc.?
- 2.7. Did you try and incorporate works by South African composers into the ensemble's repertoire? If so, how much of this is from existing repertoire by established composers, how much is commissioned and how much works by up-and-coming composers?

3. Mapping the South African Wind Band

- 3.1. What role do you think USSWE has played in the development of the South African wind band idiom?
- 3.2. Can you describe the wind band world in South Africa during your time as the conductor of USSWE?
- 3.3. How would you describe the current wind band idiom in RSA?
- 3.4. What do you think the future is for South African wind band?
- 3.5. Do you have any information that you could share to help map the history of the South African wind band?

- 3.6. Based on your experience over the years, do you have any commentary on the path going forward regarding wind bands?
- 3.7. Have you conducted other wind bands? Namely?
- 3.8. How would you describe the function of South African wind bands?
- 3.9. How would you describe the technical ability of South African Wind bands?

4. USSWE

- 4.1. How would you describe the development of USSWE during your tenure?
- 4.2. What changes did you notice in USSWE from its previous era (conductor) to yours?
- 4.3. What was your vision for USSWE?
- 4.4. What function did USSWE have during your tenure?
- 4.5. How did you approach repertoire selection for USSWE?
- 4.6. What styles of music did you use?
- 4.7. Did you perform South African wind band compositions? Why/why not?
- 4.8. Did you play a lot of new music? – Why/not?
- 4.9. What were your biggest achievements with USSWE?
- 4.10. What do you believe to be your overall legacy in terms of the ensemble?
- 4.11. What, in your opinion, was the main function USSWE while you were the conductor? Can you provide me with some examples which highlight this?
- 4.12. How many concerts did USSWE perform per year?
- 4.13. How did rehearsal schedules work?
- 4.14. Did you have short- and long-term performance goals for the ensemble? What were these?
- 4.15. Did USSWE rely on professional musicians to assist in bolstering the ensemble for performance? If so, does this influence the repertoire choice at all?

SET 2: USSWE PARTNERS

1. Background and Biography

- 1.1. Full Name.
- 1.2. Year of Birth.
- 1.3. Where are you from?
- 1.4. Where and what did you study (degrees and years)?

2. Project

- 2.1. What projects are you involved in?
- 2.2. How long have you been/were you the conductor of this specific ensemble/project?
- 2.3. How are your projects related to USSWE?
- 2.4. What influence does USSWE have on your projects?

3. Mapping the South African Wind Band

- 3.1. How would you describe the current wind band idiom in RSA?
- 3.2. What do you think the future is for South African wind band?
- 3.3. Do you have any information that you could share to help map the history of the South African wind band?
- 3.4. Based on your experience over the years, do you have any commentary on the path going forward regarding wind bands?
- 3.5. Have you conducted other wind bands? Namely?
- 3.6. How would you describe the function of South African wind bands?
- 3.7. How would you describe the technical ability of South African Wind bands?

SET 3: USSWE GUEST CONDUCTORS

1. Background and Biography

- 1.1. Full Name.
- 1.2. Year of Birth.
- 1.3. Where are you from?
- 1.4. Where and what did you study (degrees and years)?

2. Mapping the South African Wind Band

- 2.1. How would you describe the current wind band idiom in RSA?
- 2.2. What do you think the future is for South African wind band?
- 2.3. Do you have any information that you could share to help map the history of the South African wind band?
- 2.4. Based on your experience over the years, do you have any commentary on the path going forward regarding wind bands?
- 2.5. Have you conducted other wind bands? Namely?
- 2.6. How would you describe the function of South African wind bands?
- 2.7. How would you describe the technical ability of South African Wind bands?

SET 4: WIND BAND COMPOSERS

1. Background and Biography

- 1.1. Full Name.
- 1.2. Year of Birth.
- 1.3. Where are you from?
- 1.4. Where and what did you study (degrees and years)?

2. Mapping the South African Wind Band

- 2.1. How would you describe the current wind band idiom in RSA?
- 2.2. What do you think the future is for South African wind band?
- 2.3. Do you have any information that you could share to help map the history of the South African wind band?
- 2.4. Based on your experience over the years, do you have any commentary on the path going forward regarding wind bands?
- 2.5. How would you describe the function of South African wind bands?
- 2.6. How would you describe the technical ability of South African Wind bands?
- 2.7. What role do you think wind bands in South Africa have in the development of South African repertoire?
- 2.8. Why do you think that more composers have not written for wind band? Or more works at least?
- 2.9. Do you find South African wind bands (conductors and players) accessible when wanting them to perform new music, especially by South African composers?

3. Composing for Wind Band

- 3.1. Have your works been performed? If so when and by who?
- 3.2. Have you had works performed by USSWE?
- 3.3. Have your works been transcriptions, arrangements, or original compositions?
- 3.4. Are you able to provide a list of your wind band works?
- 3.5. How did you find your experience writing for wind band?
- 3.6. Did you find it easy to find a South African wind band to perform your works? How did this work (commission, approach)?
- 3.7. How was your experience working with a wind band?