

PROGRAM

MZANSI BALLET, 'THE NATIONS BALLET'
IN ASSOCIATION WITH THE SOUTH AFRICAN STATE THEATRE
AND THE KUCHEZA AFRICA FESTIVAL
PRESENTS

THE GOLD RHINO OF MAPUNGUBWE BALLET



MZANSI
Ballet
THE NATION'S BALLET
DIRECTOR: DIRK BADENHORST



David Tlale

OPERA THEATRE



26-30 APRIL 2023



an agency of the

Department of Sport, Arts and Culture



sport, arts & culture

Department:
Sport, Arts and Culture
REPUBLIC OF SOUTH AFRICA



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“I am a proud South African, I am a proud African!”

Dirk Badenhorst



Acting Director General, CN Khumalo

1. Ballet, a genre within the classical contemporary dance genre, is one of the most sophisticated and significant expressions of situations through the arts. The art form with its rich history and origins stated as from the Italian renaissance times in the 15th century – the art form was mostly made popular at wedding settings of the times therefore created an elaborate spectacle. History also tells us that the dancing masters taught steps to the nobility and eventually have the courts and/or audience participate to the performance. This provides us with the understanding of the art forms stature as it is still re-instilled today.

2. It is pivotal to note that the classical style of learning is one of the most stringent and strict, therefore instilling discipline in how the techniques are to be mastered and presented with much precession – this allowing the students to have a certain manner of carrying themselves and with a sense of utter respect for their craft – Ballet is one form of the arts that sets a tone for prestige and distinguished expression.

3. The Department acknowledges the efforts that the South African Ballet Competition has put ensuring that no talent is missed from the historically disadvantaged, side lined and unprivileged society. The organisation has set a very rare and special tone to the masses of the norms of prestige, this has moved the Department in that, the organisation has identified the side – lined talent which has potential to make contributions to the well – known high levels represented by this craft. While the dance style carries a rich manner of conveying messages, telling a story of however the emotions and the way the presentations are arranged, this provides the audience an opportunity to understand the stories told through the craft. The opportunities granted to the young talent and the platforms set for the young aspirant dancers is remarkable and does not go unnoticed – the SA Ballet Competition, having managed staging a virtual event – which was reported as a success – this is evidence that the Competition has developed itself a footprint successfully both nationally and internationally.

4. Realising that once again this year there is ample participation from international countries – this only confirms that the organisation has established itself to an unimaginable magnitude, considering that recognition is also provided to the talent that is hidden and under – developed, but this initiative unravels the gem of the craft from areas not even thought – on, but the young, fresh talent is considered for the what would eventually become the world stages – which is every artists dream – this initiative truly proves that this is a possibility and the Department is enthusiastic with the program which the organisation has been under – taking and the inclusivity is acknowledged with much appreciation.

5. With the abovementioned, the Department is proud to have been a partner with the competition ensuring the success of the project, which ensures the development and growth of the craft. The Department is also pleased to see that the initiative also promotes the Department's part, mandate to develop, promote, and skill the young talent with exceptional knowledge that will be beneficial to the young artists. The Department has always acknowledged programs with most potential in providing livelihoods to the artistic community, not limited to the members of communities. The Department strives to continue supporting initiatives that ensure positive and sustainable livelihoods, through various programmes to name a few through the Department's Market Access objective, the Department ensures that the South African product reaches beyond the continental shores, and that the reach is outside the continent, therefore providing more opportunities for South Africa's talent exposure and possible extensive job creation. The Department's Mzansi's Golden Economy (MGE) fund is one of the responses to the holistic Government's National Development Plan (NDP) which through its various work streams that the Department is annually achieving its target of the objective of creating jobs and sustaining meaningful livelihoods, it is lastly with pride to mention among other achievements that the Department has managed achieving, as an introduction to you of one of the President's Stimulus programmes – the Cultural Industries Master – Plan's which is also a vehicle identified to assist and enhance the various arts programs.

6. On behalf of the Department, I would like to express my gratitude and extend my appreciation for having been considered to form part of this auspicious occasion. It is in good standing to mention that the Ballet Competition continues supporting the hidden talent which the organisation exposes and offers potential platforms, to this length.

7. The Department hereby wishes the South Africa Ballet Competition a successful competition. The best of luck with the entire programme and thank you.



Aubrey Sekhabi: Artistic Director: South African State Theatre

“It always humbles me when theatre presents a part of our history, heritage and culture that the majority of our citizens can connect with - when we become a true reflection of the society we live in. The Golden Rhino of Mapunguwe honours the ancient civilisations and in essence, rewrites our history, not as it was selectively narrated, but with the wealth, leadership and global impact that our past civilisations had on a geo-economic and political sphere. Having luminaries, who have shared in the creation of this production, such as Grammy-Award winning Wouter Kellerman on music, as well as the recent recipient of an honorary doctorate at TUT for his longstanding excellence in clothing design, David Tlale, on costume design, highlights the complete presentation of the Arts as a melting-pot of our diverse talents, and how we feed into each other. And of course Dirk, the brain behind this production, with his long standing passion for ballet and unearthing talent; a bastion of preserving the artform. All of this, presented on the stages of The theatre for Africa; We cannot help but celebrate our freedom, united in its diversity.

My plea to parents is: as you see this production and bring your children to the theatre, you are planting the seeds of the next generation that will be creatives of the near future. Nurture their gifts and their talents and expose them to the beauty that their gifts can articulate.

Kucheza - Let's dance!

The Golden Rhino - Shine on and Live on!”



Dirk Badenhorst: Idea Originator

Director Mzansi Ballet and CEO South African International Ballet Competition

“I am a proud South African, I am a proud African! Thanks are due to so many people that enabled the creation of this new ballet! Angela Revie, you jumped at the idea and concept with your typical energy, commitment, and passion, believing in my idea and becoming part of the vision. Without you this ballet would not have become a reality!

To Mark Cheyne, David Tlale, Andrew Botha, Mpho Molikeng, Xolelwa Kashe-Katiya, Dr Reuel Khoza, Wouter Kellerman, Matthijs van Dijk, Dr Cara Stacey, Prof Wally Serote, SJ Khosa and Mdu Nhlapo, your contributions to this process and its development has made our collective history become The Gold Rhino of Mapungubwe Ballet. I thank you all.

Madame Feng Ying, Director & Artistic Director of the National Ballet of China, thank you for having your beautiful dancers Long Ning and Ruxin Bi as part of this ballet. Ms Hyo Jung Jun, Director of Incheon City Ballet in South Korea, thank you for allowing your dancer Ji Won Hwang to travel to South Africa and also participate in this ballet production.

Thanks are also due to Mr Javier Monier Jr. from Cuba and living in Spain for your involvement. I thank all our South African dancers for being part of this production, in concert with the South African State Theatre Youth Choir and the Gauteng Chamber Orchestra.

This truly international collaboration forms the basis for Ballet Diplomacy, showcasing how bringing us all together to dance on one stage is a great space for governments to connect, and for companies to conduct their art of business. To the South African International Ballet Competition and Board, thanks for the commissioning of this ballet and for your unwavering support. To our funders, you are all amazing, showing how public, corporate and private funding can indeed be instrumental in creating much needed artistic endeavours such as this ballet, creating hope and positivity while inspiring our future generations. The media has also played a crucial role in publicising this ballet, and I am most grateful.

The volunteer parents have been the backbone of the Mzansi Ballet family, and your support on all levels is truly appreciated. Ms Anthea Joubert, thanks for all your incredible help with the invitations and so much more. You are a true balletomane.

Finally, Aubrey Sekhabi, your belief in me and this production by giving us a home at the SA State Theatre with access to your incredible team was the final support I needed to make this ballet a reality. It is my hope that this will become part of our South African culture, and part of the development of the AfroBallet that I have been wanting to create as the true style of Mzansi Ballet.

Thanks to all.”

"I have always loved working with our group of diverse dancers as they bring their own specific, spectacular style and performance."

Angela Revie

CREATORS OF THE GOLDEN RHINO OF MAPUNGUBWE BALLET

Dirk Badenhorst: Idea Originator

Director Mzansi Ballet & CEO of The South African International Ballet Competition

Founder & Chief Executive Officer of the South African International Ballet Competition, the only international ballet competition on the African Continent. Director of Mzansi Ballet Company.

In 2013 he hosted a gala in honour of Madame Alicia Alonso with many Cuban dancers and stars from around the world.

Mr Badenhorst became the South African to be on the Jury of ballet competitions in Cuba, China, Russia, South Korea and Mongolia.

With a deep passion and commitment to the art of dance in all forms, Mr Badenhorst has been instrumental in the growth of South African Dancers by exposing them to the world of ballet and dance.



Mdu Nhlapho: Co-Director & Assistant Choreographer

Award winning writer, dramaturge, choreographer, performer, theatre director as well as the Co-founder of Great Stone Productions and Executive Director of Leading Note.

At a young age, he formed a part of community groups performing traditional dances in township theatres. A strong desire to improve his art and turn his love into a career, he enrolled at the University of Pretoria and earned an Honours Degree in Drama and Film Studies, majoring in five areas which are, directing, acting, research, performance, and physical theatre. The University of Pretoria he obtained an Honours Degree in physical theatre, acting, directing and performance.

With Numerous years of appearances and producer for professional productions, as well as theatrical company manager for international theatre shows in 2016 such as Burn the Floor and Saturday Night Fever as well as Fela and the Kalakuta Queens. KIU for The South African State Theatre in 2017, "The National Arts Festival in Makhanda" in 2018.

His work explores spiritual and socio-political themes, while pursuing an avant-garde, ground-breaking theatre aesthetic as a means of resurrecting and reconstructing the performing arts. Mr. Nhlapho was Nominated & Awarded for the Naledi Awards Best Choreographer for Angola Camp 13 by Sello Maseko in 2019.

In the same year he choreographed a spectacle in the production titled Kwanele, commissioned by the Department of Arts and Culture for the Biennale Festival in Luyanda, Angola and curated by Aubrey Sekhabi in response to xenophobic attacks and gender-based violence.

The list goes on, and we are so proud to have Mr Nhlapho as an integral part of our creative team.



Angela Revie: Award winning Lead Choreographer

Extensive training & career in Ballet, Modern, Contemporary, Tap and Spanish Dance passing all RAD, AIDT and other examinations with distinction up to 8 level including Solo Seal and Solo Performance. Soloist Roles & Numerous international awards.

"From the first day Dirk mentioned doing a ballet about The Gold Rhino of Mapungubwe my excitement and ideas have not stopped growing. It has such a rich culture, connection to the spirit world and trading with foreign countries.

What more could a choreographer ask for to draw inspiration from?

I have always loved working with our group of diverse dancers as they bring their own specific, spectacular style and performance. It's been great to choreograph to each dancers' strengths and really push them beyond any limits they thought they had.

Our junior company bring a rawness with their youth that gives great energy, life, and a different dimension to our ballet. It has been an amazing journey from going to Mapungubwe, experiencing the culture with the people, learning from the historians, seeing the actual Gold Rhino and being a part of creating the story, the music, the sets, and the costumes.

Seeing our dancers bring the story to life in the studio has been a wonderful experience and I can't wait to share Mzansi Ballets The Gold Rhino of Mapungubwe Ballet with the rest of the world."

The list goes on, and we are so proud to have Mr Nhlapho as an integral part of our creative team.



Mark Cheyne: Composer, Music Arranger & Musical Director

"It has been fascinating to work on The Gold Rhino of Mapungubwe Ballet. Composing an orchestral score that would inspire great choreography as well as entertain the audience has been my artistic goal. This story about the lost civilisation of Mapungubwe from many centuries ago provided me with a unique opportunity to create a mystical musical landscape with enchanting themes that resonate with an African story.

Collaborating with composer and African percussion specialist Mpho Molikeng has been interesting as I was unfamiliar with many of the instruments he plays. From the Kudu Horn to the Rainstick, from the Umqangala mouth bow to the Cavixi shakers - the audience is going to hear sounds never heard before in a ballet. This is a true collaboration of a classical orchestra and African indigenous instruments that will provide a unique musical experience.

Creating three new musical arrangements of the celebrated works of Grammy Winner Wouter Kellerman has been a true privilege. He has been generous in sharing his music with us, which is now known worldwide. The haunting and beautiful melodies really do spark the imagination and were perfect to incorporate in the telling of our story which will be performed by the Gauteng Chamber Orchestra.

I have been collaborating with Dr Reuel Khoza since 2014, recording the music of the late composer SJ Khoza (8 albums to date have been released). Contributing lyrics in his native Shangaan, Dr Khoza has made a special contribution towards bringing our story to life. Three of SJ Khoza's most well known songs are included in the ballet, which will be performed by the State Theatre Youth Choir.

Collaborating with the creative team including Choreographer Angela Revie, Set Designer Andrew Botha and Director Dirk Badenhorst and has been an engaging experience. Turning their vision into music has been a challenge but also a very satisfying process. We have had to imagine a lost world from another age, which has made the creative process appealing. I cannot wait to see how it all comes together on opening night."

"A very atmospheric world. The mist, haze, dust, fire, smoke and storms will be an engaging immersive experience."

Andrew Botha

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David Tlale: Costume Designer

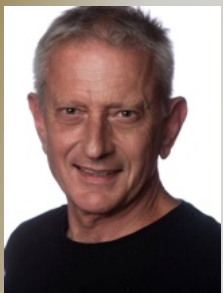
Fashion designer David Tlale born January 29 1975 in Vosloorus, Johannesburg South Africa Famous for his daring & bold designs, trademark showmanship and elegance that defies convention Dr. David Tlale received his Honorary Doctorate at the Tshwane University of Technology in 2022.

From the streets of Vosloorus in Gauteng South Africa, an individual destined to inspire fought his way to greatness. David Tlale is one of Africa's top fashion designers and has showcased his work at several New York Fashion Weeks. His journey to success was not an easy one; with humble beginnings and a realisation that he had a calling to be a fashion design and vigorously took on this design career.

With this passion he has amassed an innumerable diversity and amount of works and accolades that span across the world.

From The South African Mint approaching him to commemorate his "Climate Change" Collection, by minting a coin in his honor. This special collection was showcased in the South African Mint during Africa Fashion Week to being ecognized as one of the Top African Fashion Design global

brands, in 2017: Launched "The Intern" by David Tlale Reality Show on SABC 3, and Currently employs 47 full-time staff members. Tel: +27 83 583 2635 or +11 492 0430 E-mail: studio@davidtlale.com www.davidtlale.com



Andrew Botha: Set & Production Design

One of South Africa's most prodigious theatre-makers. The multi award-winning creative's work has brought distinction to countless production houses and collaborators, at home and abroad. Specializing in large scale production, Botha's artistic spectrum embraces the fields of Ballet, Opera, Musicals, Plays, Television Specials, Cruise Entertainments, Events, Animation, and Projection/Video Designs.

With these formidable credentials, 'The Botha Brand' has attracted commissions from virtually every production house in this country, as well as engagements in France, Greece, South Korea, Australia, China, The Philippines, Malaysia, Russia, and Holland. His boundless enthusiasm and passion for life shines through his art, winning Andrew Botha the devotion and loyalty of generations of colleagues, and of thousands of theatregoers who have had the joy of experiencing his work. +27829037651 / malvolio@icon.co.za

"Of course this music is breathtaking and guides the tone of the ballet. More than anything I want to create a very atmospheric world. The mist, haze, dust, fire, smoke and storms will be an engaging immersive experience with some breathtaking moments.

The landscape for the ballet is referenced from Mapungubwe, however I've taken poetic license and reimagined the landscape from a fantastical point of view. After all, this is a dream. The projections will form a kind of "underscore". I'd like this world to feel as if it breathes."



Dr Shalati Joseph Khosa: Co-Composer

From time to time nations get blessed with prodigies. In the year 1936 to 2012 South Africa hosted one such musical prodigy, Shalati Joseph Khosa (SJ). Born of a musical family SJ began arranging and embellishing hymns and traditional pieces at the age of six. By fourteen he had formally composed several songs that were performed by church and school choirs.

During his first year at University of the North (Now University of Limpopo) his musical talent shone so brightly that Prof. Lekhele could not resist to invite him as co-conductor of the University Choir and fellow adjudicator of high school Eisteddfods. His University Contemporaries remember him so consumed by music that he would occasionally conduct imaginary choirs whilst queuing for food in the dining hall.

His composition talent exploded onto the South African choral music scene with such songs as Giyani and Khindlimuka Caza and later Mintirho Ya Vulavula (Deeds Speak), Matimba ya Vuyimbeleri (The Power of Music).

By the age of seventy six he had composed in excess of 850 songs with such varied thematic messages such as historical, cultural, spiritual, philosophical, traditional, educational, motivational in praise of nature etc: spontaneous as well as commissioned. The twenty-four songs in his double disc are a selection of his better-known compositions. A delight worthy of savouring.

SJ chose to enrich and nourish his natural music talent through formal study. In 1971 he won a musical scholarship to study Brass Band Music at Lousanne in Switzerland. Later qualifications include BA, BA Honours and MA in Music Education. He later was awarded a doctorate in Music.

Dr SJ Khosa's explosive talent, prolific composer, artistic conductor, dedicated music educator, objective adjudicator and an embodiment of musical brilliance par excellence. May humanity continue to delight in his countless songs and derive inspiration from his autobiography, a life abundantly lived, talent brilliantly displayed. - Dr Reuel J Khosa: 7 April 2015



Mpho Molikeng: Co-Composer

A Lesotho born multi facet artist, who attended Bloemfontein College and did Fine Arts and furthered the craft of Dramatic Arts with Soyikwa Theatre Institute. Molikeng, has since been heavily involved in innumerable projects in both performance and visual arts. Also adding and assuming roles in managerial and strategic positions. He continues to test his limits in many facets of the arts in a quest to realizing a role of the arts in society.

Collaborating and challenging stereotypes. Molikeng is one of the few musicians who plays a host of indigenous musical instruments of Africa and continues find a new way to make them fashionable to younger generation in the era where technology seems to be taking over and instruments are relegated to just being ornaments.

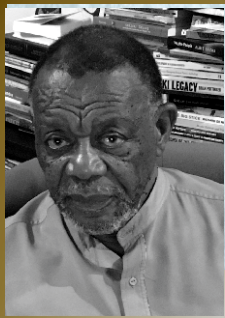
Upon realizing a need to preserve indigenous music of Africa, in particular that of Basotho/Lesotho he curates a Southern African musical instruments exhibition called "TATTOO" and contributed articles to some of the most reputable publications like SAGE International Encyclopedia of Music Culture (

Lesotho: History, Culture & Geography of Music) and Music In Africa (<https://www.musicinafrica.net/users/mpho-molikeng-0>) and soon to be released articles with University of Frankfurt and Rhodes University. He continues to compose music for theatre, yoga, new music and doing features on other musicians' studio and live projects.

"That 'hope' is innate to the history of Mapungubwe...no matter the odds, we will fetch it."

Wally Serote

CREATORS OF THE GOLDEN RHINO OF MAPUNGUBWE BALLET



Prof Mongane Walter Serote: National Poet Laureate

Mongane Wally Serote is South Africa's National Poet Laureate. He is a celebrated poet, author, ANC struggle stalwart and former member of MK; was a member of the Black Consciousness Movement, former MP, and he is a Ngaka (healer).

The National Order of Ikhamanga in Silver was awarded to him by President Thabo Mbeki, for his excellent contribution to literature, with emphasis on his poetry, and for putting his artistic talents at the service of democracy in South Africa.

He was the CEO of the Freedom Park Trust, He is the chairman of the Jacana Literary Foundation, he founded several NGOs; he was the chairperson of the Indigenous Knowledge Systems Trust of South Africa (IKSSA); the CEO of iARi with the aim to promote matters of arts, culture, indigenous knowledge, as a Pan African and African renaissance activist. He is the Chairperson of the Concerned African Forum (CAF). He sits on the Thabo Mbeki advisory board.

He received honorary doctorates from the University of Natal, Fort Hare and University of Johannesburg and also Honorary Professorships from the University of South Africa and the University of Johannesburg.



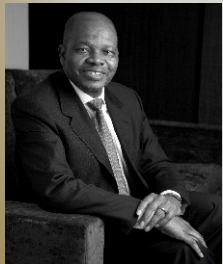
Xolelwa Kashe-Katiya: Content Advisor

With over twenty years worked as a researcher and project manager in donor-funded, public and academic environments. She joined the Mapungubwe Institute for Strategic Reflection (MISTRA) in 2013 as the Head of Consultancy Services and has since become the Director of Project Management, a position she currently holds. In this portfolio, Xolelwa is responsible for implementation, monitoring and evaluation of MISTRA's research projects, business development, and identification of new and relevant opportunities for commissioned research at MISTRA. She is also the Executive Committee member of the Indulamithi South African Scenarios 2030 project, and a Board member of South African History Online (SAHO).

She holds a Master of Philosophy(MPhil.) degree with specialisation in Heritage and Public Culture, from the Centre for African Studies at the University of Cape Town (UCT). With a Bachelor of Science (BSc), also from UCT, majoring in Archaeology.

Going on to complete an Honours degree in Physical Anthropology, at the University of Pretoria. In 2010, she was awarded a fellowship with UCT's Archives and Public Culture Research Initiative, with the support of the National Research Foundation(NRF).

Her academic interests are in the areas of knowledge production, heritage management, and the role of African Studies in problematising the political economy of the African past.



Dr Reuel Khosa: Lyricist

Dr Reuel Khoza, says, "A nation's soul finds its best expression through its arts and poetry. Song and dance are arguably the most creative and entertaining. Couple this with the quintessential African history of Mapungubwe and the Ancient Kingdom's most famous artifact, the Golden Rhino, the outcome is the Gold Rhino of Mapungubwe Ballet. Authentic, compelling, captivating, innovative, scintillating beyond description. Not to be missed."



Dr Cara Stacey: Co-Composer

Cara Stacey is a musician, composer and musicologist and a former Standard Bank Young Artist for Music (2021). She is a pianist and plays southern African musical bows (umrhubhe, uhadi, makhoyane).

She holds a doctorate in African music, specifically looking at the makhoyane musical bow from eSwatini (University of Cape Town/SOAS). Beyond her solo performance work, Cara collaborates with visual artist Mzwandile Buthelezi and jazz guitarist Keenan Ahrends in a project titled 'The Texture of Silence'.

Her debut album 'Things that grow' featured Shabaka Hutchings, Seb Rochford, Ruth Goller, and Crewdson (released in September 2015, Kit Records).

Her album, 'Ceder', is of her duo project with Peruvian flutist and composer Camilo Ángeles (2018) and her collaborative album 'Like the Grass' (with Galina Juritz, Beat Keller and Antonia Ravens) was released by Kit Records in July 2020. Her latest album is the product of new compositional work with the trio 'The Texture of Silence'. This album is titled 'As in the Sun, so in the Rain' and was released in 2021.

Cara has performed across southern Africa, in the United Kingdom, Brazil, Peru, the USA and Switzerland with the likes of Shabaka Hutchings, Sarathy Korwar, Dan Leavers, Galina Juritz, Natalie Mason, Beat Keller, Matchume Zango, Jason Singh and Juliana Venter. Cara is a Senior Lecturer in African Music at North-West University (South Africa).

CREATORS OF THE GOLDEN RHINO OF MAPUNGUBWE BALLET



Matthijs van Dijk : Co-Composer

a composer, arranger and violinist and has written several commissions for chamber ensembles and orchestras such as the Carnegie Hall-affiliated Decoda Ensemble, I Musicanti & Peter Donohoe, the LGT Young Soloists, and the Signum Quartet. Performances have taken place at the West Cork Chamber Music Festival, the Amsterdam String Quartet Biennale, St John's Smith Square, and the Pierre Boulez Saal among others. A performance of his quartet movement "(rage) rage against the" has been scheduled at Carnegie Hall for May 2023.

In 2003 van Dijk won the Priaulx Rainer Prize for composition, and in 2006 he was the recipient of the SAMRO Overseas Scholarship for Composition. In 2005 he received a Kanna Award nomination for his work with Karen Zoid and the Sontonga Quartet at the Klein Karoo Nasionale Kunstefees, and in 2020 was musical director for the award-winning show "Karen Zoid: 20 jaar pops" with the Cape Philharmonic Orchestra at the Toyota US Woodfees. His orchestral arrangements have been regularly featured since 2007 at symphonic pops concerts, such as Starlight Classics and South Africa's "Last Night Of The Proms".

Van Dijk's orchestral works include performances by the Eastern Cape Philharmonic Orchestra, the Free State Symphony Orchestra, the Johannesburg Philharmonic Orchestra, and the KwaZulu-Natal Philharmonic Orchestra, as well as several youth orchestras, including the University of Cape Town's Symphony Orchestra and String Ensemble, the Stellenbosch International Chamber Music Festival Symphony Orchestra, and the South African National Youth Orchestra. Among many other achievements, performances and collaborations

<https://mattvandijk.com/about/>.



Wouter Kellerman: Co-Composer

Globe-trotting flutist and composer Wouter Kellerman received a GRAMMY® Award for his album Winds of Samsara, also reaching #1 on the US Billboard Charts and peaking at #1 on the Zone Music Reporter Top 100 International Radio Airplay Chart. His following album Love Language was also nominated for a GRAMMY® for Best Contemporary Instrumental Album, and debuted at #1 on the Billboard World Music charts in its first week. Wouter's 2021 album Pangaea was nominated in the Best New Age album category at the 64th Grammy® Awards.

He received his 2nd GRAMMY® win for his song Bayethe with Nomcebo Zikode and Zakes Bantwini in the Best Global Music Performance category.

Kellerman thrives on experimenting with the shades, textures and colours of the flute, and creatively blending them with other instrumentation and vocal sounds. Over the course of nine albums, Kellerman has steadfastly built on the rigorous classical training of his youth, to create a signature sound that's earned him both critical praise and multiple awards.

He has won a total of eight SAMA's (South African Music Award, the equivalent to the American GRAMMY®), reinforcing his status as one of South Africa's foremost musicians.

Wouter has performed all over the world in places like Berlin, Shanghai, Delhi and Sydney, including three sold-out concerts at Carnegie Hall in New York. In 2010 he performed at the FIFA Soccer World Cup Closing Ceremony to a global audience of 700-million viewers. A 2016 highlight was a performance in Johannesburg for the Prime Minister of India Narendra Modi and a television audience of more than 200 million.

Passionate about teaching and empowering young people, Kellerman has sponsored the living costs for ten children in the SOS Children's Village in Ennerdale, South Africa for the past 18 years; he has also financed the building of a house in the SOS Children's Village in Rustenburg, South Africa. For his continued efforts in helping to give these children better lives, Kellerman was nominated by the SOS Children's Villages for the Inyathelo Special Recognition Award for Philanthropy.



Merle Gideon: Stage Manager

Merle holds a Diploma in Dance from the University of Cape Town. She also holds a Fitness Teaching Diploma from the Austrian Fitness & Aerobic School.

Since 2012 Merle has been a production stage manager and has worked on many national and international touring productions including: Chicago, the Musical – South Africa, New Zealand, Germany, Austria & China; Evita, the Musical - South Africa, New Zealand, Singapore, Taiwan, Hong Kong, Japan, China; Joseph and his Amazing Technicolor Dreamcoat – South Africa & New Zealand; Singing in the Rain – Hong Kong, Singapore, The Philippines; The Sound of Music – South Africa, China, Singapore, New Zealand; Dirty Dancing – South Africa, New Zealand, Singapore.

Most recently Merle stage-managed the European tour of Swansong, and the international touring production of We Will Rock You in The Philippines, Singapore and South Africa.



CAST - MZANSI BALLET SENIOR COMPANY



JOSHUA WILLIAMS: CROCODILE SPIRIT



MONIER JAVIER: FIRST CHIEF



MAHLATSE SACHANE: MOKWENA



SHANA DEWEY-LOUREIRO



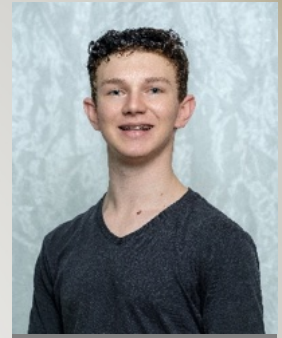
THAMI NJOKO: KING



THAMSANQA TSHABALALA: HEALER



VERONICA LOUW: BIRD SPIRIT

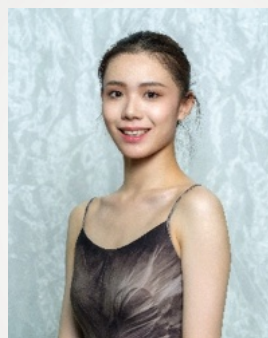


DONOVEN HAVENGA: (INTERN) FRIEND



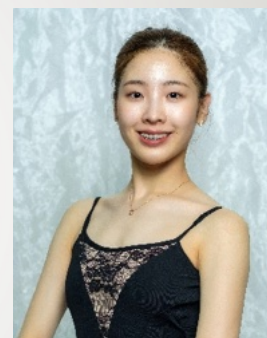
BI RUXIN: VAN GRAAN*

*with the kind permission of
The National Ballet of China



NING LONG*

*with the kind permission of
The National Ballet of China



JI WON HWANG**

**with the kind permission of
Incheon City Ballet

CAST - MZANSI BALLET JUNIOR COMPANY



AKINA CROESER



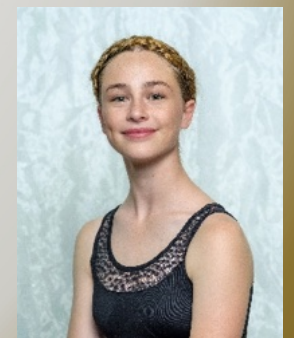
AOBAKWE MOKOENA



BLESSING MASETE



BULUMKO MDA



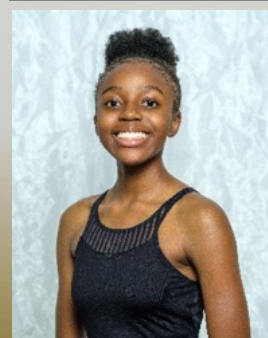
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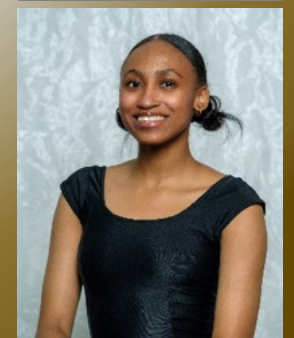
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The South African State Theatre Youth Choir was birthed in 2016 with the vision of offering upcoming and established musicians/creatives a platform where they are upskilled and given an opportunity to harness their craft and gain industry knowledge under a nationally recognized organisation. Today, SASTYC embodies a dynamic artistic vision with its charismatic outlook, industriousness and deeply rooted Afro-futuristic repertoire.

Its holistic vision comes from the Education, Youth and Children's Theatre (EYCT) department, where young people are developed and offered zealous platforms to contribute to the arts sector.

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Nomacebo Fetile (Alto)
Zintle Soga (Soprano)
Yulender Motha (Soprano)
Thembehle Fumba (Alto)
Intle Mxego (Soprano)
Phumela Ngqasa (Soprano)
Asande Maphisa (Bass)
Lehlohonolo Sehowa (Soprano)
Minenhle Crystal Kasaselihle Bengane (Soprano)
Lerato Shlengiwe Sympathy Dlamini (Alto)
Boitshoko Matlhogonolo Rafedile (Alto)
Ondla Zamazangwa Qikila (Alto)

Jean-paul Job (Tenor)
Tebogo Creaswell Masilela (Tenor)
Vuyolwethu Cwele (Tenor)
Lethabo Modipa (Tenor)
Madumetsa Joey Mabusela (Tenor)
Thobela Vili (Tenor)
Omphemetse Victor Tselane (Bass)
Ithabisheng Isaac Poto (Bass)
Nkululeko Blessing Nkambule (Bass)
Poland Sadick (Bass)
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Lethukuthula Thulani Solontsi (Tenor)
Fulufhelo Shamain Ratheko (Soprano)
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Violin I: Nathali Schutte
Violin I: Maria du Toit
Violin I: Lizette Vosloo
Violin I: Frederick Annandale
Violin II (Principal): Linnet Labuschagne
Violin II: Lebogang Ledwaba
Violin II: Pascali Mokadi
Violin II: Pierre Bruwer
Viola (Principal): Ken Craig
Viola: Vladimir Ivanov
Viola: Ruan van Dorsten
Viola: Kgaugelo Mpyane
Cello (Principal): Toni Ivanova

Cello: Nathalie Roue
Cello: Wernd van Staden
Double Bass I: Jurgens H de Lange
Flute I: Laetitia de Lange
Trumpet I: Alex Urban
Trumpet II: Andrew Strugnell
Trombone I: Hendri Liebenberg
Trombone III: Jeffrey Wiseman
Keyboard: Ilse-Louise Herholdt
Piano: Jannie le Roux
Harp: Gaylen Sales
Horn I: Antonio Lottering
Timpani: Matthew Downey
Marimba: Motswane Pege

“COME AND HOPE WITH ME”
BY PROF MONGANE WALTER SEROTE: NATIONAL POET LAUREATE

Ah

We must return to the dream and the desire
We must go back
To know
Believing in the wisdom of time and
generations
This wisdom
Which like a large rough rock
Rolls and rolled
Floats and is bashed against bank and time
Is washed by the river. Is struck by heat.
Is caressed by wind in the roll and ebb
In the heat and cold of time and river
Is shaped and smoothed
And stands with time to say Here we are
Here we are
Of time and of generations which flowed in
the banks
And the heat and cold
We have rolled and still roll
Shaped by time and we shape it
We shine the spear against the full moon
And the shining sun
To shield peace in the time of our life
We spent the wisdom of time and generations
In depth of our death life must be found

We must return

To dreams of dreams
To the break of dawn and its shimmering
sounds
Of the cock and the hyena and the lion and
the elephant
When they scream to the joy of a new day
With its splashed colours of red and yellow
and mauve
And silver horizon
We must replace the hope and dream
To life and peace
We must to tell the tall serene of the giraffe
We must return to carry the peace with the
strength of a buffalo
The lion and the rhino
The cheetah and the elephant
And glide with it on our shoulders and legs
We must carry it
For peace like freedom is heavy

Here

We want peace
There has been carnage here
The air smells of blood and water and the
stench of lost life
Like a mirage hangs in the wind
The souls of those who never lived life
Cries in the air
Their eyes stare at us in want and disbelief
And their footsteps echo in time
Here
The gunshot
The grenade
Fire
They rage pounding life down
The blacks are dying
The whites are rich and fearful
Here
There is no peace

We must return

Like rain
After a drought
Like the smell if the soil after rain
We must return like summer after winter
No
We do not want any civil war
We will not become bereft of vision
That hope
That courage
That passion
That desire must reside in wisdom
We cherish that noble through civilisation
That life must be lived in full
We must now seek this

We must return

To the rainbow of our land
This nation of shimmering colours and shades
Let us glide and stride and straddle
Like a rainbow across the sky
Look and watch
Like a rainbow after the rain
In the sky
In the sun
Call
Hail and chime
Sing and ring

Like the shimmering rainbow in the wind
Let's whisper and whistle
Let's ululate
Call on peace to come to our land in our life
We must
Like the ant return to work
We must like game migrate back to life
In multitudes we must now return
We do not want any civil war

We must return

Like the sun and the moon
Like the seasons
To replenish life for it to be lived
We do not need any civil wars when
history repeats itself
In life
We must return
With time with the seasons with history
Like the sea waves when they climb and
fall and ebb
We must return
Inside history and with it
Ah africa
What have the multitudes not built
What is it they are not ready for
Come
Come and see their eyes and faces
Come and touch their hard hands
Come and hear their voices
Come and listen
Come and be with us in the day and
night
Come and take hope with you
Because here you will know those tales
which incriminate
Come
If the truth does stalk us
We will befriend wisdom
You and i
Come
Let us return
Come
Come and be with me
Come and hope and dream with me
when the dream dawns

SYNOPSIS OF THE GOLD RHINO OF MAPUNGUBWE

PROLOGUE

In the distant past at the heart of the majestic Mapungubwe hill, a joyous celebration comes to an abrupt end when the kudu horn announces the unexpected death of the beloved king. The village healer performs the burial ritual over the dead king, while his people mourn beside his lifeless body. The royal family procession is carried along by the lamentation song of the choir and a young princess is left alone to grieve for her father and her sovereign.

SCENE 1 MEN'S ENTRANCE

Many years later, close to the Mapungubwe hill, adventurer and fortune seeker; Jerry Van Graan and his hunting party stumble upon a small village.

SCENE 2 MOKWENA'S HUT

In this village, a benevolent old man named Mokwena serves them water from an ornate antique vessel. Curiously Van Graan asks of its origin and Mokwena shares the legendary story of Mapungubwe, the tragic death of its king, the forging of the golden rhino in his honour and the eventual downfall of the entire magnificent and powerful kingdom. Sensing their greed, Mokwena refuses to tell Van Graan and his companions where the Rhino lies buried and angrily chases them from the village. However, unbeknownst to Mokwena his young niece points the fortune seekers to the burial site of the king and the sacred artefact.

SCENE 3 JOURNEY UP THE MAPUNGUBWE HILL

The men journey up the Mapungubwe hill, unsettling the ancestral spirits of the buried villagers who have become aware of the intruders and their intentions.

SCENE 4 DIGGING UP THE GRAVE

Heedlessly they dig for the treasured golden Rhino. Helpless and unable to stop the thieves from ransacking the ancient graves, the spirits go into a frenzied state, but again fall into a sudden deep sleep when the golden rhino is retrieved from its grave. In a dreamlike state, the spirits come alive.

SCENE 5 PAS DE DEUX

The princess appears to Van Graan, enticing him to journey with her to the glorious days of Mapungubwe.

PART 2: SCENE 1 THE GLORY OF MAPUNGUBWE

The princess and Van Graan arrive in the magnificent kingdom of Mapungubwe at dawn to see the thriving village and its people coming to life.

SCENE 2 THE ARRIVAL OF THE KING (DZUNDZE RA NDABEZITHA)

The magnanimous king walks amongst his people, appreciating their craftsmanship, laughing at the children's games and sharing in the joy and prosperity of his village.

SCENE 4 CHILDREN'S DANCE

SCENE 5 THE APPLE DANCE

SCENE 6 WOMEN'S DANCE

SCENE 7 TRADER'S DANCE

SCENE 8 FIRE SCENE

The day ends with the king partaking in the ritual of storytelling and dancing around the campfire at night.

SCENE 9 PAS DE TROIS

The king and the princess convince Van Graan to preserve the legacy of Mapungubwe by not destroying the golden rhino.

SCENE 10 RETURN TO THE GRAVE-SIDE

We travel forward in time to the 1930's, back to the grave-side.

SCENE 11 WAKE UP SCENE

Van Graan and his companions wake by the grave-side, where he tries to convince the hunters that the rhino must be preserved for posterity, but he greedily refuse. An argument ensues, but Van Graan successfully persuades them to preserve the gold Rhino, ensuring the remembrance of the mighty kingdom of Mapungubwe.

SCENE 12 FORGING OF THE RHINO

An epilogue which celebrates the culture by looking at when the Rhino was forged.



MUSICAL NUMBERS OF THE GOLD RHINO OF MAPUNGUBWE

Act 1

Overture

Music by Mark Cheyne, Dr. Cara Stacey, Mpho Molikeng, Matthijs van Dijk & SJ Khosa

Ntwanano

Music by S.J. Khosa Lyrics by Dr Reuel J Khoza

Prologue

Music by Mark Cheyne & Mpho Molikeng Lyrics by Reuel J Khoza

The King is Dead

Music and lyrics by Mpho Molikeng & Dikelo Mamiala

Transition to Scene 1

Music by Mark Cheyne

Men's Entrance

Music by Mark Cheyne

Mokwena Hut

Music by Mark Cheyne

Journey Up Mapungubwe Hill

Music by Mark Cheyne

Digging Up the Grave

Music by Mark Cheyne Lyrics by Dr Reuel J Khoza

Ungana

Music & Lyrics by Wouter Kellerman

Pas de Deux *

Music by Dr. Cara Stacey, Mpho Molikeng & Matthijs van Dijk

ACT 2

The Glory of Mapungubwe

Music by Mark Cheyne & Mpho Molikeng

Dance of Joy

Music by Wouter Kellerman

Dzundze ra Ndabezitha

Music & Lyrics by S.J. Khosa

Children's Dance

Music by Mark Cheyne & Mpho Molikeng

The Apple Dance

Music by Mpho Molikeng

Women's Dance

Music by Mark Cheyne & Mpho Molikeng

Desert Moon

Music & Lyrics by Wouter Kellerman

Fire Scene

Music by Mark Cheyne

Pas de Trois

Music by Mark Cheyne

Scene Change to Grave-side

Music by Mark Cheyne

Wake Up - Fight Scene

Music by Mark Cheyne

The Forging of the Gold Rhino*

Music by Dr. Cara Stacey, Mpho Molikeng, Matthijs van Dijk & Mark Cheyne

Lyrics by Dr. Reuel J.Khoza

Famban' Kahle

Music & Lyrics by S.J. Khosa

Musical Arrangements by Mark Cheyne

(*Arranged by Matthijs van Dijk & Mark Cheyne)

ABOUT THE GOLD RHINO OF MAPUNGUBWE



The Gold Rhino of Mapungubwe Copyright University of Pretoria Museums

**MORE ABOUT THE GOLD RHINO OF MAPUNGUBWE COURTESY OF THE UNIVERSITY OF PRETORIA
BY DR SIAN TILEY-NEL, SPECIALIST CURATOR OF THE MAPUNGUBWE COLLECTION AND HEAD OF THE UNIVERSITY OF PRETORIA MUSEUMS.**

The University of Pretoria is responsible for the care, protection, and curation of the famed gold rhino of the Mapungubwe Collection. One of the most well-known archaeological items in South Africa, it is a diminutive gold rhino figurine constructed of pure gold foil and measures only about 15 cm. The gold rhino is distinctive, and both the past and present are celebrated in its tale and disputed history.

Best described as comprising of several thin gold foil sheets, gold was used to create the 37.4g rhino were initially formed, turned, and moulded over a wooden sculpture. The hollow interior and rough inner surface indicate that gold was pounded onto stone to create the rough surface. The exterior of the object was burnished to finish, brilliant enough to reflect light, and shimmery as one might anticipate from precious metal. Even faint traces of ribs are folded into the gold foil to give the gold rhino's body a circular shape with a pronounced belly. The eyes are made with solid gold nails, and the two fluted ears are made by folding small gold foil sheets. The animal's shoulders are humped, with a sloping back, and its head is lowered as though it were grazing.

The figurative gold rhino, which is the only one of its type in the world has a rich history and symbolises one of our country's oldest civilizations known as Mapungubwe today. The Mapungubwe Collection has been designated as a national treasure. The gold rhino and other gold artifacts, along with a variety of pottery (ceramics and clay figurines), trade glass beads, ivory, bone, iron, copper, and other artefacts, which were first discovered in 1934 and subsequent archaeological excavations, testified to the wealth of the Mapungubwe civilization.

At the meeting point of the Shashe and Limpopo Rivers, Mapungubwe was a thriving civilization that existed between 1220 and 1290 CE, long before the arrival of White Settlers. Today, Mapungubwe is a magnificent national park, which spans the three countries of South Africa, Botswana, and Zimbabwe, and is recognised as both a national heritage site and a world heritage site.

It was here at the northern tip of South Africa, that the rise of complex Iron Age societies first developed and a hierarchical ruling class of southern Africa rose to prominence nearly a thousand years ago and later declined by 1300 CE. Mapungubwe is recognised for both its natural and cultural landscapes and is considered to be of outstanding universal value as declared by UNESCO.

Gold was mined, smelted and smithed at Mapungubwe. It was used for adornment, decoration and portrayed status and power among the elite of society. Gold was also used for trade purposes and for the Mapungubwe community, this precious metal serves as testimony to the indigenous metallurgical skills and techniques, and strengthened the economic standing of Mapungubwe before 1300. Gold was an exchange item, and an art medium yet held symbolic and sacred prestige to the elite of Mapungubwe's ruling class. Creatively and artistically formed, the gold rhino is an important marker for reclaiming history. Mapungubwe has shaped identity, narrative and a sense of national pride towards a greater more universal appreciation for conserved heritage and the transfer of knowledge for future generations.

Courtesy of the University of Pretoria by Dr Sian Tiley-Nel, Specialist Curator of the Mapungubwe Collection and Head of the University of Pretoria Museums.

XOLELWA KASHE-KATIYA

My collaboration with Mzansi Ballet started in 2021, with the intention of providing advice and to contribute towards resource mobilisation for a ballet based on The Gold Rhino of Mapungubwe as commissioned by the South African International Ballet Competition. I was asked to represent the Mapungubwe Institute for Strategic Reflection (MISTRA), in my capacity as an in-house expert on the Mapungubwe. My input was mostly informed by my Masters thesis on the human remains and artefacts that were excavated from Mapungubwe in the 1930s. In my enquiry, I found that research on Mapungubwe was the most prolonged research project in the history of South Africa – it began in 1933 and ended in 2000. The research project mutated as the broader political landscape shifted and as a result, Mapungubwe can be regarded as a microcosm of South Africa in the present. There are contested claims, a history of racial prejudice, land dispossession, repatriation, nationalism(s), tribalism etc.

I was very careful to pay attention to these themes as they appeared during the course of the development of the Gold Rhino of Mapungubwe ballet. Although this was a challenging task, it also provided an opportunity to animate what is a somewhat shrouded history of Mapungubwe. Not much is known about Mapungubwe, although it is a World Heritage Site and regarded as a key national symbol in South Africa, especially the Golden Rhino. Like most ballets, the writing of the storyline took on the format of a fairy-tale, a process that was challenging for me as a researcher because I had to ensure accuracy as much as possible. Classical music and the orchestra usually accompany ballet, and in this case, we had to ensure that authentic African instruments are also included. This provided an opportunity to make all musical instruments commensurate and equally important in animating the story. In addition, traditional African dancers were brought in to workshop with the ballerinas.

In exploring the conflict between good and bad (or light versus darkness), lengthy debates ensued as it was difficult to bring in that theme without othering and possibly offending. Oral tradition by way of folklore was considered, however, this limited the extent to which the traditional ballet formatting could go. The idea of mobilising costumes and set lighting to create a sense of presence for heroes and villains, became important. We trust that this will be clear to our audiences. This requires a lot of resourcing, and so the journey continues to ensure that the full ballet is delivered to audiences in South Africa and elsewhere. It is my hope that meaningful feedback will be given to the creators of the Gold Rhino of Mapungubwe so as to ensure the continuous improvement of the storyline, costumes, music and the choreography.

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CREDITS & SPECIAL THANKS

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THE TEAM

Idea, Originator & Director – Dirk Badenhorst
Co-Director & Assistant Choreographer – Mdu Nhlapo
Choreographer – Angela Revie
Composer, Music Arranger & Musical Director – Mark Cheyne
Co-Composer – Mpho Molikeng
Co-Composer – Dr. Shalati Joseph Khosa
Co-Composer – Matthus van Duk
Co-Composer – Dr. Cara Stacey
Co-Composer – Wouter Kellerman
Set & Projection Design – Andrew Botha
Costume Design – David Tlale
Content Advisor – Xolelwa Kashe-Katiya
National Poet Laureate – Prof. Mongane Wally Serote
Lyricist – Dr. Reuel Khoza
Conductor – Eddie Clayton
Stage Manager – Merle Gideon
Lighting Design – Renier du Toit
Sound Design – Fried Wilsenach

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Director: Dirk Badenhorst
Marketing & Graphic Design: Chantelle Franco-Green (chantelle@tangy.co.za)
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