

Programmes | 2025/2026

Florian Donderer | violin  
Annette Walther | violin  
Xandi van Dijk | viola  
Thomas Schmitz | violoncello

**„Bridge the chasms that divide“  
3 decades since the end of apartheid in South Africa**

**Bridge the chasms that divide I: “The Lark”**

Joseph Haydn (1732-1809)	String Quartet in D major Op 64 No. 5 Hob.III:63 “Lark Quartet”
Abel Selaocoe, Thandi Ntuli, Neo Muyanga ***	Newly commissioned works
Ludwig van Beethoven (1770-1827)	String Quartet No. 12 in E flat major Op. 127

**Bridge the chasms that divide II: “Spring”**

Wolfgang Amadeus Mozart 1756-1791)	String Quartet No. 14 in G major K 387 “Spring”
Abel Selaocoe, Dizu Plaatjies, Denise Onen ***	Newly commissioned works
Ludwig van Beethoven (1770-1827)	String Quartet Nr.14 in C sharp minor Op. 131

*The time for the healing of the wounds has come.  
The moment to bridge the chasms that divide us has come.  
The time to build is upon us.  
Nelson Mandela, zum Amtsantritt als Präsident, 10 May 1994*

The Signum Quartet is deeply connected to the history of South Africa. Xandi van Dijk, the violist of the internationally renowned ensemble, was born in South Africa and his family is an indispensable part of the local music scene. The four musicians of the Bremen-based string quartet have brought South Africa's history to Bremen to mark the 30th anniversary of the end of apartheid: this project will draw attention to the liberation of South Africa's non-white population.

The Signum Quartet awarded eight commissions to predominantly black South African composers for works of 5-12 minutes each, which will be presented together with a lecture at concerts (including the Kölner

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Philharmonie and Boulez Saal Berlin), recorded for ECM and will also be performed on a South Africa tour. From autumn 2024, the commissioned compositions can be heard in various European cities. Some of these compositions also include jazz and pop music as well as stylistic elements of traditional African music.

Composers such as Dizu Plaatjies, professor at the University of Cape Town and specialist in traditional African music, and Neo Muyanga from Cape Town will also be available for public rehearsals, as well as for lectures on the historical background of apartheid and its impact on the lives of black composers in South Africa today. After the concerts, the musicians will invite the audience to exchange ideas in discourse with the composers.