Thursday through Saturday, November 12–14, 2026, 7:30pm
Sunday, November 15, 2026, 3pm
Henry J. Kaiser Center for the Arts, Oakland

William Kentridge's *The Head & the Load*

With music composed and conceived by Philip Miller with Thuthuka Sibisi

ADDITIONAL BIOGRAPHIES

Catherine Meyburgh
Projection Designer & Video Editor and Compositor
Catherine Meyburgh works as a director, projection designer, editor, and producer in television and documentary/fiction films. As an editor, her work includes feature films and television series (*Heartlines*, *Taste of Rain*, *Gugu and Andile*, *Yizo Yizo*, *Soul City*, *When We Were Black*, *Zero Tolerence*, *Crossing the Line*), and more than 30 award-winning documentaries. Projects as a multi-projection designer include *Refusal of Time*, *Mining Bodies*, *Something This Way Comes*, *Phantom Hurt*, and *We Will Slam You With Our Wings* . Meyburgh is co-director, co-producer, and editor of the award-winning documentary *Dying for Gold* with Namibian filmmaker Richard Pakleppa. In addition to her work on *The Head & the Load*, production design in opera and theater includes *Nkoli:The Vogue-Opera*, *Lulu*, *The Nose*, *Wozzeck*, and *Die Zauberflöte*. As director and editor, her projects include *Viva Madiba, A Hero For All Seasons*; *Kentridge and Dumas in Conversation*; The Glow *of White Women*; and *Dying for Gold*. Her projection designs on Philip Miller's *Nkoli:The Vogue-Opera* and William Kentridge's *The Head & the Load* are currently touring internationally. Meyburgh is also active in several organizations supporting South African filmmakers.

Greta Goiris
Costume Designer
Greta Goiris studied costume design at the Royal Academy of Fine Arts in Antwerp and set design at the Theatre Institute of Barcelona in the early 1990s. She began her career designing costumes for Jacques Delcuvellerie in Brussels and Avignon.

From 2001 on, she collaborated with Johan Simons on music-theater productions including the *Leenane Trilogy* (McDonagh) for ZT Hollandia; *Sentimenti*, *Das Leben ein Traum* (Calderon), and *Vergessene Strasse* (Boon), for the Ruhrtriennale; *Die Perser* (Aeschylus) for the Münchner Kammerspiele; *Die Neger* (Genet) for the Wiener Festwochen; *Radetzky March* (Roth), *Woyzeck* (Büchner), *Richard II* (Shakespeare), *Geschichten aus dem Wiener Wald* (Horvath), *Damonen* (Dostoevsky), *Dantons Tod* (Buchner) for Burgtheater Wien; *Die Jüdin von Toledo* (Feuchtwanger), *King Lear* (Shakespeare); *Ödipus Herrscher* for Bochum Shauspielhaus; and *Der Idiot* (Dostoevsky) and *Alcestis* (Euripides) for the Athens Epidaurus Festival. Also with Simons, she designed the costumes for the operas *Fideleo* (Beethoven) for Opéra de la Bastille in Paris; *Herzog Blaubarts Burg* for the Salzburger Festspiele; *Alceste* (Gluck) for the Ruhrtriennale; *Don Carlos* (Verdi) for Opera Ballet Vlaanderen; and, together with Flora Kruppa, *Wozzeck* (Berg) for Opera Ballet Vlaanderen. With Johan Simons, she also designed the costumes for *Leben und Schicksal* (Schauspielhaus Bochum). In 2016, Greta designed the costumes for *Les Indes Galantes* (Rameau), directed by Sidi Larbi Cherkaoui. She also designed the costumes for *The Shell Trial* (Ellen Reid) together with Flora Kruppa for

the Dutch National Opera directed by Romy and Gable Roelofson. Goiris has also collaborated with directors Pierre Audi, Ivo van Hove, Karin Beyer, Josse De Pauw, and Peter Verhelst.

Goiris' long collaboration with William Kentridge began in 2005 with *Die Zauberflöte* (De Munt) and includes the operas *The Nose* (Metropolitan Opera), *Lulu* (DNO, Metropolitan Opera, English National Opera), and *Wozzeck* (Salzburger Festspiele, Metropolitan Opera, and Sidney Opera House), and the installations and music theater productions *Refuse the Hour* (Holland Festival/Festival d'Avignon), *Refusal of Time*; (Documenta Kassel), *Winterreise*; (Wiener Festwochen), *Paper Music* (Firenze), *O Sentimental Machine* (Istanbul Biennal), *The Head & The Load* (Tate Modern, Ruhrtriennale, Park Avenue Armory), *Waiting for the Sibyl* (Teatro dell Opera di Roma), and *L'Orfeo* (Glyndebourne). She designed costumes and puppets for the film *Oh, To Believe in Another World* (Luzern Sinfonieorchester, Konzerthaus Wien) and for *The Great Yes The Great No* (Festival d'Aix en Provence, ImpulsTanz Wien,).

Sabine Theunissen
Set Designer

Sabine Theunissen is a Belgian stage director and set designer. A graduate in architecture from La Cambre (Brussels), she began her career in Allestimento Scenico at Teatro alla Scala in Milan, before joining the Théâtre Royal de la Monnaie, where she worked for 17 years as a set design assistant within the design office.

In 2003, she met William Kentridge there, initiating a decisive collaboration. Together, they created *The Magic Flute* (La Monnaie, 2005), marking the beginning of a series of major productions: *The Nose* (Metropolitan Opera, New York; Opéra de Lyon; Festival d'Aix-en-Provence), *Refuse the Hour* and *Refusal of Time* (Documenta XIII, Kassel), *Winterreise* (Vienna, 2014), *Lulu* (Met, ENO, DNO, 2015), *Wozzeck* (Salzburg, Met, Sydney, 2017–2019), *The Head & the Load* (Tate Modern, Ruhrtriennale, Armory NYC, 2018), *Waiting for the Sibyl* (Opera of Rome, 2019), the film *Oh to Believe in Another World* (Lucerne Festival, 2022), and the sets for *The Great Yes, The Great No* (Luma Arles, 2024).

Her collaboration with Kentridge also extends to installations and exhibitions: Beijing and Seoul (2015); Gropius Bau (Berlin, 2015); Whitechapel, Louisiana, Salzburg, and Manchester (2016); Bruges (2017); Frankfurt (2018); Sydney and Adelaide (2018–2019); Cape Town, LaM (Villeneuve-d'Ascq, 2020); Mudam (Luxembourg, 2021); Kaunas, the Royal Academy of London, and the Broad Museum Los Angeles (2022); Luma Arles and Sharjah (2024); as well as the exhibition *Listen to the Echo* (Essen, Folkwang Museum, and Dresden, 2025).

She has also designed the scenography for major exhibitions such as *The Body in Indian Art* (Europalia, Bozar, 2013), *1000 m² of Desire* (CCCB, Barcelona, 2016), the Gwangju Biennale (2023), and Hermès' Christmas window displays (Paris, 2023). For the stage, she has created sets for works by Hélène Theunissen, Aurore Fattier, Michèle Noiret, Lillo Baur, and Rufus Wainwright.

In 2024, she made her debut as a stage director with *The Abduction from the Seraglio* for the tenth anniversary of the Marvão International Music Festival, followed by *White Box* (Stockholm, 2024), later presented at the Spoleto Festival USA and at the Théâtre Royal de la Monnaie (Brussels) in October 2025.

Author of the short film *White Box Jacket* (2021), supported by the Film Lab of the Fédération Wallonie-Bruxelles, Theunissen regularly teaches at art and architecture schools (La Cambre, Pavillon Bosio, Stockholm University, Eye Museum) and leads international master classes, notably at the Centre for the Less Good Idea in Johannesburg.

In 2016, she founded Le Squatelier, a studio dedicated to stage and scenographic cre-

ation and research. Conceived as a space for experimentation and transmission, it hosts young artists and students whom she trains in professional practice.

Urs Schönebaum
Lighting Designer
Urs Schönebaum is a lighting designer for opera, theater, dance, art installations, and performances. He has collaborate on more than 200 productions at major theaters with stage directors including Thomas Ostermeier, La Fura dels Baus, Sacha Waltz, Damien Jalet, Michael Haneke, Pierre Audi, Claus Guth, Laurent Pelly, Barbara Lluch, and Barry Kosky, Deborah Warner, and was a longtime collaborator with Robert Wilson.

Along with William Kentridge, his work also includes lighting designs for art projects with Vanessa Beecroft, Anselm Kiefer, Dan Graham, Taryn Simon, Soundwalk Collective, Anne Imhof and Marina Abramović.

Since 2012, he has also been working as a set designer.

Schönebaum's set and lighting designs include *Bomarzo* at Teatro Real, *Aus Licht* at Holland Festival Amsterdam, *Apocalypse Arabe* and *Ritorno de Ulisse in Patria* at Festival d'Aix en Provence, *Klangwolke 22* in Linz, *Inside Light* at New York's Park Avenue Armory, *Bastarda!* at La Monnaie Brusseles, *La Regenta* at the Matadero in Madrid, and *Tristan und Isolde* at the Gran Teatro del Liceu Barcelona.

Janus Fouché
Video Editor and Compositor
Janus Fouché is a systems artist working across interdisciplinary practices for performance and installation, combining moving image, sound, and computational processes. His practice includes video and sound design, generative animation systems, motion-capture performance, and the choreography of animatronic and mechanical elements.

Working and living in South Africa, he studied information science (multimedia) at the postgraduate (honors) level at the University of Pretoria.

Fouché primarily works as a collaborator and has contributed to projects with artists, composers, and filmmakers including William Kentridge, Philip Miller, Jason Mitcham, Nhlanhla Mahlangu, and Walter Murch.

From 2011, he has been a member of the Kentridge studio creative team, producing a wide range of stage productions, operas, films, and video installations presented internationally.

Žana Marović
Video Editor and Compositor
Žana Marović is a video editor and projection designer based in Johannesburg, working at the intersection of film, opera, and contemporary art. Born in Sarajevo, where she completed her medical school education, she developed a parallel practice in moving image alongside her scientific training, an unlikely convergence that continues to shape her precise yet intuitive approach to time, structure, and perception. A longstanding collaborator of William Kentridge, Marović works within a studio practice where drawing, erasure, and performance unfold through process. Her role as an editor extends beyond assembly, becoming a form of thinking: an act of composing time, where images are not fixed but continually shift, dissolve, and re-form. Her contributions span major works for stage and exhibition, including *Self-Portrait as a Coffee Pot*, *Oh To Believe in Another World*, *Waiting for the Sibyl*, *The Head & the Load, Wozzeck, Lulu,* and *L'Orfeo.* Across these projects, projection and film operate as structures of memory and movement that exist in dialogue with music, gesture, and space. Her practice also encompasses installations and films such as *O Sentimental Machine*, *Notes Towards a Model Opera*, *Second-hand Reading*, *Fugitive Words*, and *O Quickly Disappearing Photograph*. She is often involved in projects at the Centre for the Less Good Idea in Johannesburg, an incubator for experimental,

collaborative, and cross-disciplinary work, where ideas emerge through improvisation and the logic of making. Marović's work is grounded in a belief in process: meaning is not predetermined but discovered through iteration, failure is generative, and the less certain path may yield the most resonant form. In her editing, time becomes material, cut, layered, and reimagined until an internal rhythm begins to speak.

Luc de Wit
Associate Director & Actor
Luc De Wit is an actor, director and drama teacher. He began his career as an actor but later worked increasingly as a stage director and since 1995, he has focused mainly on directing operas. He also teaches regularly at theater and music theater colleges, and has given workshops for actors, singers, and directors.

De Wit has worked as a co-director with William Kentridge since 2005, and often revives Kentridge's productions in international opera houses and theaters. Among these productions have been *Die Zauberflöte* (Opera La Monnaie/De Munt, Brussels and revived in many opera houses), *Il Ritornno di Ulisse, The Nose, Lulu,* and Buchner's *Woyzeck*. He was associate director of Kentridge's production of *The Nose,* originally seen at the Metropolitan Opera House in New York in 2010 and revived there in 2013. This production was also seen at the Festival d'Aix en Provence and at the Lyon Opera in 2011. In 2012, De Wit worked with William Kentridge and composer Philip Miller on the chamber opera *Refuse the Hour.* The following year he worked as movement director on Guy Cassier's production of *Götterdammerung* at the Berlin State Opera and La Scala, Milan. That same year he co-directed *Die Zauberflöte* with Pierrick Sorin in Lyon.

In 2015, De Wit and William Kentridge once again worked together, this time on *Lulu,* a co-production between the Metropolitan Opera, Dutch National Opera in Amsterdam, Rome Opera, and English National Opera.

In 2017, De Wit was co-director with William Kentridge for *Wozzeck* at the Salzburger Festspiele in co-production with Sydney Opera and the Met. He also worked with William Kentridge as associate director and actor on *The Head & The Load,* performed at the Tate Modern in London, Ruhrtriennale Festival, Park Avenue Armory in New York City, Arsht Center in Miami, and Joburg Theatre in Johannesburg.

In 2022, De Wit directed the revival of *Wozzeck* in the Opéra de Paris (La Bastille) and the Gran Teatre del Liceu in Barcelona.

In 2024, De Wit directed Gluck's *Orphée et Euridice* at the School of Arts in Gent. In April 2025, he directed the revival of *Wozzeck* for the Opera House in Toronto.

Earlier this year, De Wit was the associate director with William Kentridge for Monteverdi's *L'Orfeo* in Glyndebourne. He later directed a revival of this production in Athens

Chris-Waldo de Wet
Studio Technical Director
Chris-Waldo de Wet, born in the small mining town of Ermelo, is an industrial designer by trade. Employing design techniques and principles, he finds practical solutions to integrate art's functionality and aesthetic.

De Wet has been working with William Kentridge since 2012. His responsibilities include design, fabrication, production and studio management, technical direction and exhibition installations.

Mark Grey
Sound Designer
Mark Grey is an Emmy Award-winning sound designer who made history as the first sound designer for the New York Philharmonic at Avery Fisher Hall (*On the Transmigration of Souls*, 2002, which also won the Pulitzer Prize in Music) and the Metropolitan Opera (*Doctor Atomic*, 2008; *Nixon in China*, 2011; *Death of Klinghoffer*, 2014; *The Merry Widow*, 2015; *Bluebeard's Castle/Iolanta*,

2015; *L'Amour de Loin*, 2016). He has collaborated closely with the composer John Adams, and several others, for nearly three decades. Grey's sound design creations have been seen and heard throughout most major international concert halls, HD simulcast theaters, and opera houses.

Michele Greco
Co-Sound Designer and Engineer
Michele Greco is a sound engineer, sound designer, and technical manager based in Florence, Italy. He has worked with William Kentridge since 2014, beginning with the world premiere of *Paper Music* at the Bargello Museum.

Greco's work focuses on acoustic music, from classical and contemporary to jazz and ethnic traditions, and on the dialogue between contemporary art and music. He has contributed to the creative and technical development of projects with artists and institutions including Erwin Wurm, Vanessa Beecroft, Iannis Kounellis, IRCAM, Ensemble Intercontemporain, and Klangforum Wien. Greco also collaborates with Michael Nyman and the Michael Nyman Band.

Duško Marović
Cinematographer
Having settled in South Africa from Serbia in the early 1990s, Belgrade-born cinematographer Duško Marović has diversified his skills in local and international productions. His work on commercials, corporate films, documentaries, art installations, and featurettes for acclaimed projects with HBO, BBC Sport, National Geographic, Discovery Channel to name a few, have taken him across the globe. Born in 1969 and educated in the field of telecommunication studies, Marović is known for a variety of impressive works, including the award-winning feature documentary *The War Photographers*; featurettes for television series *The Passion*, *Generation Kill*, *The House of Saddam*, and *The No. 1 Ladies Detective Agency*, among others. Since 2011, he has filmed for William Kentridge's theater productions and art installations including *The Refusal of Time*, *More Sweetly Play the Dance*, *Notes Towards the Model Opera*, *O Sentimental Machine*, *Lulu*, *Wozzeck*, and *The Head & the Load*.

Michael Atkinson
Orchestrator
Michael P. Atkinson is a distinguished composer/arranger/orchestrator active in the USA and Europe. His orchestrations of the Stevens/Peck ballets *Everywhere We Go*, *Year of the Rabbit*, and *In the Countenance of Kings* have been widely performed by major companies. Atkinson has orchestrated music of Craig Taborn, Rufus Wainwright, Jakob Bro, Mikael Karlsson, and Keith Jarrett, among many others, for the Brussels Philharmonic, Netherlands Philharmonic, La Monnaie de Munt, The Knights, Vienna Opera Ballet, Swedish Radio Orchestra, Amsterdam Sinfonietta, Operaballet Vlaanderen, BBC Concert Orchestra, Pittsburgh Symphony Orchestra, and Norwegian National Ballet. With Mikael Karlsson, Atkinson composed two original ballets for Scottish Ballet: *Coppélia*, and *Mary, Queen of Scots*. Both works premiered to critical acclaim at the Edinburgh International Festival and have toured internationally.

Katlego Letsholonyana
Actor
Katlego Letsholonyana is an actor and Setswana writer with extensive experience in stage and screen productions and a proven track record of delivering outstanding performances in various genres, including drama, musical theater, and television.

Theater experience includes *Nailed* (Luthando Mgomezulu & Mpho Molepo); *Tsotsi: The Musical* (Dom Gumede and Neil Coppen); *Bantu The Biko Story* (Makhaola Ndebele); *Pepper's Ghost*; *House Boy*; *Lala Nge Qeba*; *Seperekisi* (writer and performer); *We Shall Sing for the Fatherland* (Zakes Mda); and *Darkie* (directed by Jacques de Silva). His tel-

evision credits include *Skeem Saam* (SABC 1), starring as Chef Kgosi, and *The Brave Ones* (Netflix).

Letsholonyana has toured internationally with *Dark Noon* (a Danish production) across Europe and in residency in Copenhagen under Tue Biering's and Nhlanhla Mahlangu's direction. With *House Boy*, directed by William Kentridge, he traveled to Brown University in Providence, Rhode Island, and Los Angeles. *Pepper's Ghost*, also directed by Kentridge, appeared in Milwaukee and at the Cartier Foundation, France.

Hamilton Dlamini
Actor
Hamilton Dhlamini, born in 1969, is a storyteller who produces, writes, and directs for his own Ndlondlo Productions, a company that specializes in theater, film, and television presentations including *Woza Albert!*, *Eletfu Maswati*, *Indabandaba*, *Zakata*, *Blood Psalms*, *Shaka Ilembe*, *Isithembiso*, *DiepCity*, *Magenta Coal*, *Bad Influencer*, and *Heavy Heart*. He is a 2018 SAFTA winner for Best Actor in a Soapie/Telenovela. Dhlamini has starred in the films *Faith Like Potatoes*, *Otelo Burning*, and *Five Fingers for Marseilles*. He is also a voice artist for Castle Milk Stout.

Nhlanhla Mahlangu
Actor, Featured Vocalist/Performer, and Dancer
Nhlanhla Mahlangu is a South African vocalist, composer, choreographer, and theater maker whose work has travelled across Africa, Europe, and the United States. He brings music, movement, and storytelling together to explore memory, history, and the expressive power of the body.

A collaborator of William Kentridge and Gregory Vuyani Maqoma, Mahlangu co-directs Song and Dance Works. His recent projects include the chamber opera *SELEMO* in Berlin, *Genesis* and *Isitha Sabantu* in South Africa, and *BELOVED*, which he co-created and performed at Via Nova Kunstfest Corvey in Germany. He is a creative collaborator on *When Our Time Comes* with the National Theatre of Scotland. Mahlangu's screen work includes directing *Shaka iLembe*, where he developed the term "Body Orchestrator" for his practice.

Joanna Dudley
Featured Vocalist/Performer
Joanna Dudley works internationally as a director, performer, and singer, creating performance, choreography, and installation. She studied music at the Adelaide Conservatorium, Australia and the Sweelinck Conservatorium, The Netherlands. Dudley also studied traditional Japanese music in Tokyo and traditional dance and music in Java.

Dudley has collaborated with the visual artist William Kentridge and composer Philip Miller since 2012 as a co-creator, singer, and performer. Works include the performance *Refuse the Hour,* produced by the Holland and Avignon Festivals, which toured internationally for six years. *Paper Music* premiered at Carnegie Hall and has appeared at major venues and festivals including ArtBasel, Paris Philharmonie, MartinGropius Bau Berlin, and Holland Festival. Kentridge invited Dudley to create a solo role for his production of *Lulu* for the Metropolitan Opera, English National Opera, and Dutch National Opera. Together they co-created and Dudley performed *The Guided Tour of the Exhibition: for Soprano and Handbag* for the Martin Gropius Bau in Berlin (also shown at major venues throughout the world, including at the Louisiana Museum and the Louis Vuitton Foundation in Paris). She developed her soloist role alongside Kentridge in *The Head & the Load*.

Dudley has created and is featured in the seven-screen video and sound operatic installation *We Will Slam You with Our Wings* for six girls between the ages of eight and 16 years old and herself. Each screen depicts a 19th-century colonial imperialistic portrait but with one noticeable difference. Instead of the lavish depiction of white powerful men,

a young girl stands in her own regalia and commands her own stance of power. These young girls combined are the leaders, the army, the chorus, the pack, the collective, and the future voice. *We Will Slam You with Our Wings* has been seen throughout Australia, where it took over Melbourne's Federation Square on giant billboards for its 20th anniversary celebrations coinciding with International Girl's Day and with the Australian Centre for Moving Image, and at the Victorian Symphonic Hall for the International Singapore Festival and Berlin's Fotografiska Museum.

Dudley has worked as a guest director and performer at Berlin's Schaubuehne. Other collaborators include Rufus Didwiszus, Seiji Ozawa, Damien Jalet, Sidi Larbi Cherkaoui, and Thomas Ostermeier.

Ann Masina
Featured Vocalist
Ann Masina is an acclaimed soprano singer from Witbank, Mpumalanga. A Naledi Award winner, she has had the privilege of collaborating with esteemed artists and companies, including William Kentridge's *Refuse the Hour* and *The Head & the Load;* Philip Miller's *Nkoli:The Vogue-Opera*, ; Grammy Award-winning Sowara Gospel Choir; Lebo Mashile's *Venus vs Modernity*; Dada Masilo's *The Sacrifice* and *Hamlet*; Dan Chiorboli's Solidarity Express COVID Relief Concert; Mbusa Khoza's *Shaka ILembe* album; and sharing a stage with Mbuso Khoza on his Amahubo Symphony concert at the Constitution Hill in Johannesburg.

She has also performed with the Mzansi National Philharmonic Orchestra on its national tour, alongside notable artists including Mbuso Khoza, Leo Gevisser, and Puno Selesho. In 2021, she made her solo concert debut at the Centre of the Less Good Idea.

Masina's impressive theatrical credits include her role as Simon Nkoli's mother in *Nkoli:The Vogue-Opera*, for which she received a Fleur du Cap nomination for Best Lead Actress.

Bham Ntabeni
Featured Vocalist
Bham Ntabeni is a producer, music film score composer, director, multi-instrumentalist, and singer. He has worked and collaborated with William Kentridge, Philip Miller, Gibson Kente, DJ Mbuso Khoza, Thandiswa Mazwai, DJ Ganyani, Neil Kuny, DJ Emotionz, DJ Mickar S, and many others. Ntabeni has appeared on SABC TV 1 and 2, as well as eTV, and performed for President Thabo Mbeki.

Sipho Seroto
Featured Performer
Sipho Clerance Seroto was born in 1989 at Baragwanath Hospital in the Gauteng Province, Johannesburg, South Africa. He began school at the age of 6 at Ditshaba Primary School in Pretoria and completed his matric at Panorama Combined School in Newcastle, KwaZulu-Natal.

During high school, Seroto became part of school's drama sessions, where he participate in acting classes and drama sessions.

Between 2009 and 2011, he became an extra in a number of television series. In 2011, he joined the gumboots dance and musical theater group Amagoduka.

Seroto has completed a number of courses, including the basic call centre course in 2013 and the television presenting course in 2010. He has also been featured in a number of television commercials. His talents include script writing, directing, and conceptualization for content creation.

In 2014, Seroto auditioned for a William Kentridge's *The Head & the Load* and became part of the production as a stage actor. In 2021, he became a radio presenter for an online radio station called Radio Panache. Seroto is also an experienced photographer, videographer and video editor.

N`Faly Kouyate
Featured Performer, Kora
N'Faly Kouyaté is a Guinean artist rooted in the great tradition of Manding griots. A singer,

composer, arranger, *kora* player, and balafonist, he has developed a distinctive artistic practice at the intersection of music, theater, contemporary creation, and Manding cultural traditions.

Kouyaté's journey as a performer began in childhood, notably through his experience with the National Children's Theatre in Guinea and later with a university theater troupe. This early experience became the foundation for an international career spanning music, live performance, and contemporary artistic creation.

A member of Afro Celt Sound System since 1996, Kouyaté has performed internationally on major stages and participated in collaborations with leading artists from around the world.

Alongside his international career, he has developed his own artistic universe with N'Faly Kouyaté & His Band, through Afrotronix, a distinctive approach that brings together *kora*, balafon, percussion, voice, electronics, and contemporary musical languages.

His 2025 album, *Finishing*, continues this exploration of the relationship between heritage, contemporary creation, and intercultural dialogue.

In 2026, Kouyaté's career has taken him to the Stade de France in Paris, performing alongside Aya Nakamura, as well as to Ancienne Belgique in Brussels, where he presented his own project with several international guests. He has been a part of William Kentridge's *The Head & the Load* since 2018.

Dana Lyn
Viola

Multi-instrumentalist and composer Dana Lyn has worked with songwriting-team Stew and Heidi Rodewald, actor-directors Ethan Hawke and Vincent D'Onofrio, downtown theater-makers Taylor Mac and Heather Christian, as well as artists as varied as D'Angelo, Hank Roberts, Bruce Springsteen, Killer Mike, and Natalie Merchant. She has received commissions from Brooklyn Rider, the National Arts Council of Ireland, the Apple Hill String Quartet, A Far Cry, and Palaver Strings; Lyn has also written music for short films, documentaries, *New York Times* audio stories, musical theater, and dance. Her contributions to the Ken Burns documentary *American Holocaust* were called "sublime" by the *Boston Globe*.

Lyn's own musical projects include the sextet *Mother Octopus* and collaborations with D'Onofrio, guitarist Kyle Sanna, and poet Louis De Paor. She was an artist in residence at the Baryshnikov Arts Center in 2017, an awardee of the 2018 American Composers Forum Create Commission, a recipient of a 2020 NYFA Women's Fund Award for Media, Music, and Theater and a Sundance Composer Lab Fellow in 2021. Her radio play with De Paor received a Gold Award at the 2022 New York Festivals Radio Awards. Her most recent album, *A Point on a Slow Curve* (In-a-Circle Records, 2022) is a suite of music inspired by visual artist Jay DeFeo, scored for septet and four voices, "brilliantly capturing the rigours and abandon of creativity" (*A Closer Listen*).

Tlale Makhene
Featured Performer, Percussion

Soweto-born Tlale Makhene is a sought-after percussionist, composer, and collaborator who draws from traditional, world, and jazz music. He has performed locally and internationally, collaborating and working with artists ranging from Miriam Makeba to Corinne Bailey Rae and Johnny Clegg to Pharaoh Sanders. Makhene's collaboration with William Kentridge began seven years ago with *Refuse the Hour* and continues through his work with Kentridge's Centre for the Less Good Idea. He has released two original albums: *Ascension of the Enlightened* (2004), which won the highest accolade in South African music awards for Best Contemporary Jazz Album, and *Swazi Gold* (2017). In 2020, Makhene received the BVSM

Award for best percussionist. He also wrote music for Dada Masilo's *Sacrifice*. Other albums under his name are *SG2.0* (2020 SAMA Awards nominee for Best Adult Contemporary Jazz) and *Busuku Nemini*.

Vincenzo Pasquariello
Featured Performer, Piano
Vincenzo Pasquariello is an Italian musician and theater actor who has descended from a family of musicians that includes Gennaro Pasquariello, a famous singer in the early 1900s. His father, an orchestra conductor, gave him his first music lessons at the age of five, and he then continued his studies and graduated from Conservatorio G. Verdi of Milan under the guidance of Bruno Canino. In the late 1990s, Pasquariello was working in theater as a pianist and composer of incidental music. It happened accidentally that he had to play a role in a performance, and afterward, this became a more and more important activity. Pasquariello has participated in several festivals and has performed at the Teatro Argentina of Rome, Teatro Biondo of Palermo, and Piccolo Teatro of Milan.

Julia Zenzie Burnham
Dancer
Julia Zenzie Burnham's journey began in school and Alexandra Township's local community theater and dance organizations, evolving into further training and collaborations with Moving Into Dance, Vuyani Dance Theatre, Via Katlehong, Dance Factory, Robyn Orlin, Vincent Mantsoe, and Gregory Maqoma. A versatile practitioner, her work bridges "dance as education" and "dance for education" across Gauteng Dance Manyano, school projects, university training, commercial campaigns, and programs including community workshops for Pantsula My World and Gae projects. Her choreography includes noted works mentored by Adele Blank (staged at John Kani-Market Theatre), *Colour Blind* (America Dance Festival), *Something Black and Yellow*, *Bantu*, *Matlou*, *Battle of Colors*, *Fetch*, and Xabiso Vili's 360 VR work-*black boy meets boogeyman*. Distinct from her original choreography, she provided specialized choreography for Hae Lapeng, Artfair; movement direction for Lesedi Job's productions including *Brutal Legacy* (*Tracy*, *Going's Story*), *Meet Me at Dawn*, and, most recently, *Bitter Winer*.

Having earned a Wits Diploma in the Arts (studying applied drama, performance projects, and dance in education) and currently pursuing a degree in cultural policy and management, Burnham enriches her practice through traineeships with IDAA and ASSITEJ SA. Her global performance career features landmark works like William Kentridge's *The Head & the Load*, Dada Masilo's *Hamlet*, Robyn Orlin's *Beauty*, Gregory Maqoma's *Cion*, and *Dear Museum!* with Albert Ibokwe Khoza. Currently aspiring to combine performance, policy, and community arts, Burnham drives transformative movement through storytelling and holistic artistic expression.

Thulani Chauke
Dancer
Thulani Chauke is a South African-based performing artist, choreographer, and dancer based in Johannesburg. He began his performing arts career in community theaters across Soweto

Chauke joined Moving Into Dance Mophatong in 2009 as a trainer and later became a company member. In 2011, he joined Vuyani Dance Theatre as a company member. From 2012 to 2017, he was with Forgotten Angle Theatre Collaborative as Community Arts Engagement Officer, dancer, and choreographer. Since 2017, he has been working as a freelance artist.

Chauke created his first solo work, *Black Dog,* in 2013 while in residency at the CND (Centre National de la Danse) in Paris and at KLAP Maison Pour La Danse in Marseille, France. The work has since toured to several dance festivals. Other works include *Swan Late* and *The Letter that Never Reached the*

Receiver. In 2017, he co-founded Broken Borders Arts Project, a Johannesburg-based performing arts company.

Since 2017, Chauke has collaborated extensively with William Kentridge and the Centre for the Less Good Idea on *History of the Main Complaint* (2017), originally by Kentridge and reinterpreted by Chauke; *The Head & the Load* (2017–present), and *Sibyl* (2019–present). He has also worked with Kentridge on *Orfeo* and *The Great Yes, The Great No*.

In 2025, Chauke created the immersive film installation *The Shadow of Space*, transforming the tradition of shadow and silhouette theater into a living performance environment.

He is currently developing his new work *UM[LAND]O*, a one-hander contemporary dance-theater production tracing land dispossession and the 1913 Native Land Act in South Africa.

Chauke recently completed a two-week research residency at the Centre for the Less Good Idea and the University of Johannesburg.

Xolani Dlamini
Dancer

Xolani Sanele Dlamini is a theater practitioner born and bred in Soweto Emdeni North. He studied drama at the FUBA School of Dramatics and Visual Arts from 2009–2010, where he obtained a Certificate in Performing Arts and also received and award for dramatic acting. He then went on to study applied drama at Wits University through the Drama For Life arts center. He has been part of numerous theatrical productions and cartoon series as a voiceover artist.

Dlamini has worked as a drama facilitator for the Soweto Theatre youth development program, and his passion for the development of the talents of young people has led him to cofound the nonprofit organisation Bright Stars Majorettes, with which he works with the youth of his community.

Otto Nhlapo
Dancer

Otto Andile Nhlapo's passion for dance was ignited in 2004 when he joined the Juvenile Development Cultural Group, specializing in traditional Zulu dance forms. His journey into professional dance took shape in 2010 when he was accepted into Moving Into Dance, where he trained in various dance styles and gained valuable performance experience. One of his career-defining moments came when he performed in *Beauty*, a production by Robyn Orlin that toured 11 cities in France. Nhlapo's talent was further recognized in 2012, when he won the Pick of the Stepping Stones Award at the Dance Umbrella Festival in Johannesburg for his solo work *Dirty Hands*. During his time at MID, he also performed *Transformations*, choreographed by the organization's founder, Sylvia Glasser, solidifying his place on the contemporary dance scene.

Nhlapo joined Vuyani Dance Theatre in 2013 as a Junior Dancer and quickly rose through the ranks, earning a promotion to Senior Dancer. He has toured extensively with the company, performing on both local and international stages. One of his most memorable performances was at the 2014 Presidential Inauguration, a career highlight that saw him perform before dignitaries includingformer President Jacob Zuma, former President Thabo Mbeki, and former FIFA President Sepp Blatter.

Over the years, Nhlapo has worked closely with some of South Africa's most celebrated choreographers, performing in *Four Seasons*, *Full Moon*, *Kudu*, and *Wake Up* by Gregory Maqoma, as well as *Umnikelo*, *Dominion*, *Siva*, and *7 Pillars* by Luyanda Sidiya. In 2017, he toured internationally with Via Katlehong in *Via Kanana*, choreographed by Gregory Maqoma. Nhlapo's choreographic contributions to Vuyani Dance Theatre include *Interpellation* (2017), *Gister Maoba* (2018), and *Man Up* (2024), which premiered at the Joburg Theatre as part of a

triple bill. Now serving as a teacher, choreographer, and assistant artistic director at Vuyani Dance Theatre, Nhlapo continues to tour as the lead in *Cion: Requiem of Ravel's Bolero*, reinforcing his status as a leading force in contemporary dance.

Mhlaba Buthelezi
Ensemble Vocalist
Tenor Mhlaba Buthelezi is an academic, composer, director, performer, and practitioner who is currently a lecturer and producer at Tshwane University of Technology. With a master's degree in music from Southern Methodist University in the United States, he has performed on stages in Eswatini (South Africa), Sweden, France, Germany, and The Netherlands, UK, and US, collaborating with renowned creative artists across all disciplines. While in US, he was in the chorus for the Dallas Opera, where he performed several operas, the highlight being the premiere of the American opera *Moby-Dick* (music by Jake Heggie and libretto by Gene Scheer) at the Winspear Opera House in 2010.

Buthelezi has played roles including the Witch in *Hansel and Gretel*, Tony in *Master Class*, Belmonte in *Die Entführung aus dem Serail*, First Sailor in *Dido and Aeneas*, Alessandro in *Il re pastore*, and Ziyankomo in *Ziyankomo and the Forbidden Fruit*. As a tenor soloist, he sang with the KwaZulu-Natal Youth Orchestra in Mozart's *Requiem*, Bach's *Magnificat*, Handel's *Messiah*, and Khumalo's *uShaka kaSenzangakhona*. As part of the chorus with the Meadows School of the Arts, The Playhouse Company, Dallas Opera, and Fort Worth Opera.

Apart from being cast member in William Kentridge's *The Head & the Load* since 2018, Buthelezi has also been in the cast for Philip Miller's *Nkoli:The Vogue-Opera* since 2021 and *Caluza: The B-Side* in 2023.

Ayanda Eleki
Ensemble Vocalist
Born in Port Elizabeth, Ayanda Eleki grew up in the Eastern Cape Province, where he developed his music skills as a chorister. As a teenager, he performed as a baritone soloist in *Songs of Praise* under the baton of Richard Kok. He later moved on to Gauteng and performed with Opera Africa in Pretoria. Eleki then moved to join the equally successful Voices of the Nation, where he was a bass soloist and a freelance opera singer in Isango Ensemble Institution. He also went on to sing with this institution in highly successful opera tours to Italy, Japan, Australia, Austria, France, Germany, and the United States.

Eleki's repertoire includes the roles of Priest in *Die Zauberflöte*, Prince Mnyayisa in *Princess Magogo*, General in *Aida*, Alcindoro in *La bohème*, *Carmen*, and Britten's *Noye's Fludde*. Additionally, he has performed in the musicals *Venus and Adonis*, *Ragged Trousered Philanthropist*, and *Aesop's Fables*.

Eleki made his debut in *Die Zauberflöte* at the Tollwood festival in Nunich (Germany). He also performed a solo as Bangindawo in *Madiba the African Opera*. He performed a role of Peter Quince in *A Midsummer Night's Dream* and Escamilo in *Carmen* in London.

At present he is based in Pretoria as a freelance artist.

Nokuthula Magubane
Ensemble Vocalist
From choirs to solo work, theater, and performance, Nokuthula "Thuli" Magubane has had the opportunity to perform on many of the world's stages in a variety of different productions. Some of these productions include: Gregory Maqoma's *Broken Chord*, which was showcased at BAM in New York City in 2023; and William Kentridge's *The Head & the Load* at the Tate Modern in London, in 2018. Her opera debut came in 2022, when she played Zerlina in Mozart's *Don Giovanni*. The production was showcased at the Joburg Theatre in Braamfontein. Magubane

has also worked with Phillip Miller in his production *Nkoli:The Vogue-Opera* (premiered on the Market Theatre's John Kani Stage in 2023), about the life and times of the gay rights activist Simon Nkoli. In this production, she played the role of Simon Nkoli's longtime friend and fellow activist, Beverly Ditsie.

Magubane has also performed in William Kentridge's *The Great Yes, The Great No*, which premiered in France in 2023; in this production, she is boht a performer and a co-composer along with six other women in the cast. Magubane holds a bachelor's degree in music from Wits University and has the desire to further her education through music, expanding her understanding of performance, music history, and theater.

Ncokwane Lydia Manyama
Ensemble Vocalist

Lydia Manyama, born on August 23, 1982, in Soweto, South Africa, is an accomplished vocalist and creative professional whose work spans theater, studio recordings, community engagement, and faith-based performances.

During her undergraduate studies at the University of the Witwatersrand from 2015 to 2019, where she systematically refined her musical and vocal abilities, Manyama was an active member of the Wits University Jazz Ensembles and the Wits Choir under Ms. Dalene Hoogenhout, choir master at Wits at the time. Throughout this period, she regularly performed at university graduation ceremonies and participated in various jazz ensemble events, further consolidating her artistic development and performance experience. Her talent and dedication have led to ongoing invitations to perform in William Kentridge's internationally acclaimed production *The Head & the Load*. Lydia's involvement has included international tours, allowing her to contribute to the production's global impact and artistic legacy. She has performed in international tours of *The Head & the Load* at the Tate Modern, London (2018); Park Avenue Armory, New York (2018); Ruhrtriennale, Germany (2019); ArtBasel Miami (2019); Holland Festival, Amsterdam (2022); and Johannesburg Theatre (2022).

Manyama has also performed in the soundtrack *Mining for Gold*, composed by Philip Miller, and the documentary film *Dying for Gold*, directed and produced by Catherine Meyburgh and Richard Paklepa. She performed as an singer in *Reuben T. Caluza the B-Side*, which was released during Heritage week 2021 at the Market Theatre, in South Africa. *The B-Side* is an album produced by Philip Miller and Tshegofatso Moeng featuring new arrangements of songs by South African composer Reuben T. Caluza. The project was developed during the COVID-19 lockdown and brought together accomplished singers and musicians to reinterpret Caluza's historical repertoire with contemporary vocal styles.

Tshegofatso Moeng
Ensemble Vocalist

Tshegofatso Moeng is a versatile South African singer, arranger, composer, and music director, originally from Magong, South Africa. He holds a master's degree in music (opera performance) from the University of Maryland (2017), and received a Fulbright Scholarship in2014. Moeng's earlier career includes principal roles in operas by Mozart, Verdi, Puccini, Britten, Offenbach, and Blitzstein, as well as solo performances in Mahler's *Lieder eines fahrenden Gesellen*, William Kentridge's *The Head & the Load,* and Philip Miller's *Kaunas Kantata*. More recently, he has been a frequent collaborator with composer Philip Miller, co-arranging the album *Reuben T. Caluza the B-Side* and serving as music director for *Nkoli:The Vogue-Opera* (presented in Johannesburg and Cape Town). Moeng has also worked as a composer and music director at international cultural and literary festivals including Little Gig (2024) and African Imaginary (2025).

Mapule Moloi
Ensemble Vocalist
Mezzo-soprano Mapule Moloi is a 29-year-old professional alto vocalist from South Africa, Johannesburg with a qualification in vocal art and a major in performance. Her passion for music began early in life, shaping her artistic journey and commitment to the craft. Despite her extensive musical background, Moloi's breakthrough came when she was discovered by Philip Miller and Thuthuka Sibisi while studying at Tshwane University of-Technology (TUT). This pivotal relationship introduced her to the works of William Kentridge, with whom she continues to collaborate on his international theater productions. Notable works include *The Head & the Load* (2017–present) and *The Great Yes, The Great No* (2023–present).

To maintain her musical skills, Moloi actively participates at the Center for the Less Good Idea and took part in 2023 season, which featured exhibitions such as *This Death Here*, *Paper Women*, and *Umthandazo*. Prior to this, she performed in various productions at the Breytenbach Theatre in Tshwane (Pretoria), including *Falstaff* and *Così fan tutte* in 2015.

In 2023, Moloi recorded *Reuben T. Caluza the B-Side,* arranged by Tshegofatso Moeng and Philip Miller, showcasing her versatility and commitment to her art.

Beyond her performance career, Moloi is a qualified teacher with a postgraduate certificate in education. She gives back to her community as a youth vocal trainer and music tutor, nurturing the next generation of musical talent.

Xolisile Bongwana
Singer/Dancer
Eastern Cape born Xolisile Bongwana is an accomplished dancer who is also well-versed in singing, composing, directing, acting, and choreography. He has worked with UPhondo Lwe Afrika (2005–2010)and Vuyani Dance Theatre 2011–2017. Bongwana has had an impressive career as an artist over the past decade and a half and his involvement in the performing arts industry has seen him work with award-winning choreographers and directors such as William Kentridge, Robyn Orlin, Luyanda Sidiya, Gregory Maqoma, Angus Gibson, James Ngcobo, Makhoala Ndebele, and Nhlanhla Mahlangu. His impressive performance experience includes being part of the works such as the *100years ANC Celebration, Gibson Kente*, *Umnikelo*, *Dominion*, *Skeleton Dry*, *Beautiful Us*, *Four Seasons*, the *Music Tribute Hugh Masekela Celebration*, the Centre For The Less Good Idea), *Enyangeni*, *Requiem Request*, and Cion. Bongwana's music was for used for Luyanda Sidiya's *SIVA*, a Standard Bank Young Artist winner for dance in 2015. The work was performed at the National Arts Festival in Grahamstown and China; he has also composed for *Makwande*, *In Her Shoes*, and *Amawethu*, also by Luyanda Sidiya. An artist of note, Bongwana was named in 2016 as part of the *Mail* and *Guardian* "200 Young South Africans," and won an Eastern Cape Arts and Culture Award (2020) and a Bronze Standard Bank Ovation Award (2020. He as also worked with Market Lab Company "Kwasha" as a movement director in a production of Ionescu's Rhinoceros. Bongwana has been part of William Kentridge Sibyl and played on of the lead characters in *The Great Yes, The Great No*.

Makudupanyane Senaoana
Ensemble Vocalist
Makudupanyane Senaoana, a classically trained opera singer and composer, loves to write and tell stories. As a graduate of the South African College of Music at the University of Cape Town, he has ventured to living and working across Europe and in North America. Some of his mainstage credits as soloist include: Teatro Real Madrid, The Dutch National Opera and Ballet, Cape Town Opera, San Diego Opera, Carnegie Hall, as well as the Asia Cultural Center in Gwanju, South Korea.

Senaoana is a recipient of the first-prize award of the South African competition, Amazwi Omzansi, and a winner of the 2024 Fleur du Cap award in the category Best Male Opera Singer. The young composer has had some his work performed in Europe, North America, and South Africa.

Lubabalo Velebayi
Ensemble Vocalist
Lubabalo Velebayi, professionally known as "Lubba," is a South African freelance vocal artist, qualified actor, and opera singer with extensive performance experience across theater, opera, and interdisciplinary productions. Born in East London, Eastern Cape, he discovered his passion for music and stage performance during high school, where he frequently performed solo roles in choir competitions and demonstrated leadership by teaching and conducting the choir in the absence of a conductor.

He is a classically trained bass-baritone with international performance experience across Europe, Australia, and Africa. Known for his commanding stage presence, vocal depth, dramatic versatility, and strong theatrical interpretations, he has performed both principal and ensemble roles in opera and theatre productions.

Velebayi also has extensive theater performance experience, having performed in productions staged at the Market Theatre and Johannesburg Theatre. He has collaborated with internationally acclaimed creatives including William Kentridge andd composer Philip Miller on critically acclaimed productions and continues to build a diverse repertoire spanning traditional opera, theater, and contemporary works.

Bulelani Madondile
Ensemble Vocalist
Born and bred in Cape Town, Bulelani Madondile joined a choral training program (CTP) an initiative with Cape Town OPERA in 2002. A year after, he enrolled in the University of Cape Town, where he obtained a post-graduate diploma in 2009.

Madondile worked with Isango Portobello, directed by Mark Don Ford-May in 2009–2010. From 2014–2018, he joined Third World Bunfight, directed by Brett Bailey. In between those years he occasionally worked with Cape Town Opera until 2015. In 2019, he worked with Operatunity in a production of *Gianni Schicchi* directed by Xolani Marman. Then in 2020, he joined the production of William Kentridge's *The Head & the Load*.

He has worked with Petrus van Heerden, Danny Theron, and Brad Liebl under the baton of Professor Angelo Gobbato and under directors including Angelo Gobbato, Brett Bailey, Mark Dornford-May, Marcus Desando, Patricia Panton, Xolani Marman, Marcus Desando, and Christine Crouse. His roles have included Sciaronne in *Tosca*, Count Ceprano in *Rigoletto*, Antonio in *Le nozze di Figaro*, Peter Quince in *A Midsummer Night's Dream*, Masetto in *Don Giovanni*, Sarastro in *Die Zauberflöte*, and Simon in *Treemonisha*. He has performed in the chorus for works including *Lucia di Lamemoor*, *Nabucco*, *Macbeth*, *Aida*, *Idomeneo*, *Pagliacci*, *Cavalaria Rusticana*, *The Pearl Fishers*, *Porgy and Bess*, *Rigoletto*, *Dalinda*, *Mandela The Opera*, *Il Trovatore*, and *Gianni Schicchi*.

Siphiwe "Sip" Nkabinde
Ensemble Vocalist
Siphiwe "Sip" Nkabinde is a songwriter, vocalist, music producer, actor, and a businessman born in Bergville (Emoyeni), in the KwaZulu-Natal province of South Africa. He has studied music business, entertainment management, and applied drama techniques for Adolescents' and Project Management. Nkabinde's career took off in 2001, when he was introduced to a musical theater, where he became a triple-threat performer. Nkabinde has appeared in international productions including

The Head & the Load, *Sibyl*, *Hlakanyana*, *Let the Right One In*, *King Kong*, *Cion*, *Exit Exist*, and *Kwela Bafana*.

Nkabinde is a founder and a director at Amacusi Productions, a music publishing company that prides itself with its South African traditional compositions for radio, television, film, and documentaries. His music compositions and collaborations have been featured on several South African radio stations and featured on a variety of television series.

Nkabinde's screen work includes *Home Coming*, *Empini*, *Youngins*, *iThonga*, *Diepcity*, *Isibaya*, *Unmarried*, and *Generations*.

Khelsey Zarraga
Violin
Of African American and Venezuelan descent, Khelsey Zarraga is a violinist, curator, arranger, improviser, recording artist, and social justice advocate based in Chicago.

A 3Arts Make A Wave Award recipient, she performs a wide variety of genres including concerts of gospel, hip-hop, jazz, and classical music. Zarraga is a proud member of D-Composed, an all-Black chamber music collective celebrating the works of Black composers. She has collaborated with acclaimed artists and creatives such as Jamila Woods, Kris Bowers, Silkroad Ensemble, Jlin, Tricia Hersey, Cheryl Lynne Bruce, Pamela Z, Nathalie Joachim, Pauli the PSM, Angel Bat Dawid, and Plinio Fernandes. She has created original works and arrangements for D-Composed and Black Monument Ensemble and enjoys curating new, community-focused projects. She was also the founding violinist of Black Moon Trio, where she collaborated with artists such as poet/author Michael Tyler and composer Stacy Garrop.

Zarraga has enjoyed performing across Europe, South America, and the Caribbean and in venues such as the Chicago Theater, Kaufman Music Center, Sala São Paulo, Wilbur Theater, and Harris Theater. As a teaching artist, she has led workshops and panels on community engagement, representation in classical music, and composition, and she has been in residence and led master classes at the Jacobs School of Music, University of Wisconsin-Milwaukee, Civic Orchestra of Chicago, University of Louisville, and Denison University.

Shota Otaguro
Percussion
Shota Otaguro is a versatile percussionist based in San Jose, performing with several professional ensembles. He is the tuned percussionist for the Stinkfoot Orchestra, dedicated to touring the west coast with the music of Frank Zappa.

A decorated performer, Otaguro earned back-to-back first-place solo percussion awards at the 2023 and 2024 North American Brass Band Association competitions with the San Francisco Brass Band, and previously won the Fremont Symphony's Young Artist Competition and the SJSU Concerto Competition, and took third in the Australian Marimba Competition. An advocate for music education, he serves as conductor of the San Jose Youth Symphony Percussion Ensemble, guiding young musicians in ensemble performance and artistry. He holds a bachelor's degree in music performance from San Jose State University and is a Marimba One Discovery Artist.

Shane Cooper
Bass
Shane Cooper is a South African bassist and composer. His work traverses a broad range of styles, from jazz and experimental scores to deep South African grooves, left-field electronics, and more. Cooper is a collaborator and innovator within the vibrant Johannesburg music community.

Sam Jones
Trumpet
Trained as a musician in idioms both traditional and unorthodox, American trumpeter Sam Jones (b. 1993) has been praised by *The New York Times* for his "remarkable playing" and performances "rendered with panache." Moving to New York City to attend Juilliard at age 18, he quickly established himself as a go-to interpreter of new music, working with the likes of Charles Wuorinen, Liza Lim, John Zorn, Peter Maxwell Davies, La Monte Young, and many others. Notably, he performed in the Pierre Boulez Memorial Concert at the Lucerne Festival in Switzerland. Jones has been a guest at festivals including Lincoln Center, Leipzig Bach, the Stockhausen Courses, Darmstadt, Lucerne, Helsinki, Paris, London, and Ostrava, to name a few. In addition to a classically focused career, he was trained in historical Baroque performance and live electronic music composition. He is a member of Talea Ensemble.

Dilon Bryan
French Horn
Dilon Bryan is a British-born hornist from Birmingham, United Kingdom, currently residing in Atlanta, GA. He is a dedicated pedagogue and an accomplished performer, known for his approachable demeanor and fun-loving spirit.

Bryan is Adjunct Professor of Horn at the University of North Georgia and University of West Georgia where he helps train the next generation of musicians. His expertise and commitment to teaching have earned him a formidable reputation as a respected educator. Throughout his career, Bryan has had the privilege of performing with renowned ensembles around the country including the Colorado Symphony, North Carolina Symphony, Los Angeles Chamber Orchestra, Central City Opera, Sunriver Music Festival, and Detroit Symphony Orchestra, as well as in section and guest principal engagements with both the Atlanta Symphony and thee Savannah Philharmonic.

He continues to be in high demand with orchestras around the country. After an appearance as a guest artist at the Atlanta Horn Festival in 2024, Bryan has continued his relationship with the festival as a resident faculty member. Additionally, his skills were recognized when he was awarded first prize in the Pro-Mozart Society of Atlanta and Grand Prize Virtuoso Competition, granting him the opportunity to perform in the renowned Wiener Saal in Salzburg and study at the Mozarteum in 2019. Most recently, he was sponsored to present a full recital as part of the Nancy Frampton Rising Artists Series and performed a wide selection of solo horn music at the beautiful sanctuary of Morningside Presbyterian in June 2025.

Richard Harris
Tombone
Whether its performing on Oscar-winning soundtracks such as *Joker*, the Grammy Award-winning album *Twelve Little Spells* with Esperanza Spalding, or recording solo and chamber music CDs, Richard Harris has crafted an eclectic musical career. As a soloist, chamber musician, orchestral performer, educator, and advocate, his performances have taken him across North & South America, Europe and Asia.

Harris is currently on the faculty at the University of Denver, is the former Assistant Principal Trombone of the Cincinnati Symphony Orchestra, and formerly an associate member of the Metropolitan Opera Orchestra. He is a regular guest with many of the US' top symphony orchestras, including the Boston Symphony, Seattle Symphony, Colorado Symphony, and Buffalo Philharmonic and is a former member of the Radio City Music Hall Orchestra in New York City, where he has also performed with many other Broadway productions.

Harris recorded with pop-star Sting on his first studio album in a decade and has performed and toured alongside a diverse range of musicians that includes Rza, Puff Daddy, Snoop Dogg, Vince Mendoza, Natalie Cole, Seth McFarlane, Boyz II Men, Megan Hilty, Roseanne Cash, Bryce Dessner, Chris Botti, and classical music stars Luciano Pavarotti and Andrea Bocelli.

Harris is a member of Decoda, a New York City-based chamber music collective that is the first-ever Affiliate Ensemble of Carnegie Hall and he is also a member of Summit Brass. As a chamber musician, he has been a guest artist at Chamber Music North West and has performed with the Canadian Brass, Empire Brass, Metropolitan Opera Brass Ensemble, Lincoln Center Trombone Ensemble, and Boston-based string ensemble, A Far Cry, and he appeared onstage at the Park Armory in New York with the Knights Chamber Orchestra in William Kentridge's *The Head & The Load*.

A native of Worcestershire, England, Harris was a scholarship student at the Royal Academy of Music in London. He completed his master's degree at Indiana University before spending three seasons with the New World Symphony Orchestra led by Michael Tilson Thomas. Harris is a former fellow of Ensemble ACJW, a program of Carnegie Hall and the Juilliard School. He has also worked for Carnegie Hall as a teaching artist.

Andrew Kershaw
Tuba
Andy Kershaw is a performer on Tuba and related historic instruments, conductor, and teacher, playing with symphony orchestras, on film and television recordings, and in a variety of theater productions and brass ensembles. His musical education was at the Royal Academy of Music and Trinity College of Music.

After graduating, Kershaw was appointed Principal Tuba of the Opera House in Santiago, Chile; he then returned to the UK in 2007 to build a freelance career. Kershaw has played with many of the country's top orchestras, including the Royal Philharmonic Orchestra, the Royal Opera House Covent Garden, The Hallé, and the London Philharmonic Orchestra. He also regularly played for the West End production of *Chicago* and has performed at the Royal Shakespeare Company and Shakespeare's Globe.

Kershaw has a keen interest in historical performance and runs Queen Victoria's Consort, he also plays for the Orchestra of the Age of Enlightenment, appearing on the BBC documentary *The Symphony*, and with the Gabrieli Consort, including at the BBC Proms. He enjoys the lighter side of music performance, as well, having toured the UK and US with pop legend Elton John and on European and UK concerts with rock stars The Queens of the Stone Age. Recent engagements have been with Chineke!, the Royal Ballet Sinfonia, BBC Philharmonic, and Longborough Opera.

Nathan Koci
Accordion and Additional Orchestration
Nathan Koci is a collaborative performer and music director working across disciplines including theater, folk music, jazz, contemporary classical music, dance, and karaoke singing. His music direction credits include *Illinoise* (Justin Peck/Sufjan Stevens), *Hadestown* (national tour; Anais Mitchel/Rachel Chavkin), Daniel Fish's *Oklahoma!* (Broadway, West End), *Most Happy in Concert* (Williamstown Theater Festival, Bard Summerscape), and Ted Hearne's *The Source* (San Franciscco Opera, LA Opera, BAM). Performance credits include William Kentridge's *The Great Yes, The Great No,* and *The Head & the Load;* Guy Klucevsek's *Bellows Brigade;* Maira Kalman and John Heginbotham's *The Principles of Uncertainty*; *The Solomon Diaries,* a multi-volume duo project with composer/clarinetist Sam Sadigursky; the chamber-improv-folk quartet The Hands Free, with Caroline Shaw, Eleonore Oppenheim, and James Moore; *And Friends* a collaborative oral history and music

project with Elena Moon Park and Brett Parnell; and the Charleston, SC-based trio The Opposite of a Train.

Kendra Grittani
Cello
Kendra Grittani is a dynamic and expressive cellist known for her "authority, grace, and artistry." A versatile performer across chamber, orchestral, and contemporary repertoire, she holds bachelor's and master's degrees in cello performance from McGill University, where she studied with Elizabeth Dolin.

Grittani has performed with orchestras including the Toronto Symphony, Hamilton Philharmonic, Thunder Bay Symphony, and Oakland Symphony Orchestra. She is a section cellist with the Kitchener-Waterloo Symphony and currently performs as an extra musician with orchestras across Canada and the United States. Her recent work includes serving as cellist for Emmit Fenn's *The Light We Leave Behind* performance series, as orchestra contractor for Digital Extremes' *Warframe*, and as Principal Cellist for the *Warframe* 2026 TennoCon Orchestra.

An avid chamber musician, Grittani is cofounder of Duo Thalia, a cello and violin ensemble dedicated to amplifying the voices of female and BIPOC composers. In August 2026, she also participated in a chamber music residency in Chicago with violist Alexandra Simpson as part of Duo Oursa, performing an entire program of contemporary viola and cello duets. She has also participated in international chamber residencies in California, British Columbia, France, and Austria.

Deeply committed to education and community engagement, Grittani maintains a private teaching studio and works with young musicians at the Crowden School in Berkeley. Her work is driven by a belief in making classical music accessible, relevant, and meaningful to modern audiences.

Myles Roberts
Flute
Dr. Myles Roberts is a South African flutist from Cape Town whose career spans three continents as a soloist and orchestral musician. A laureate of numerous prestigious competitions, his honors include the 2015 Sir James Galway Headjoint Prize, Second Prize at the CanAmerican Solo Artist Flute Competition (2022), Third Prize at the Colorado Flute Association Solo Artist Competition (2019), multiple first-prize awards in South Africa, and fellowships from the Oppenheimer Memorial Trust and the National Arts Council of South Africa.

He made his solo debut after only one year of study with the Cape Philharmonic Orchestra and has since appeared as soloist with leading orchestras in South Africa and the United States. Roberts' performances have taken him to major international venues and festivals including the Concertgebouw Amsterdam, Elbphilharmonie Hamburg, Verbier Festival, Young Euro Classic (Berlin), and the Mahler Festival.

Benny Vernon
Trombone
Benny Vernon is a freelance trombonist originally from Somerset, England. Since graduating from the Royal Academy of Music, he has taken part in the London Philharmonic Orchestra's *Future First* program as well as performed as an extra with the orchestra. Other professional engagements include performances with the Aurora Orchestra, Royal Philharmonic Orchestra, London Symphony Orchestra, BBC Symphony Orchestra, Royal Opera House Covent Garden, Luxembourg Philharmonic, BBC National Orchestra of Wales, BBC Scottish Symphony Orchestra, Opera North, and the Ulster Orchestra, as well as work in London's West End on *Hercules*, *Fiddler on the Roof,* and *The King and I*.

He has a passion for new and contemporary repertoire, taking part in the Lucerne Festival Academy 2019–2022, and running his trombone quartet, Slide Action, whose main focus is commissioning and performing new and groundbreaking repertoire. Vernon has worked with Explore Ensemble, The 12 Ensemble, and Uproar Ensemble. He is a long standing member of William Kentridge's *The Head & the Load* and has also performed in a rendition of *Ursonate* with William Kentridge at the Royal Academy of Art. Another recent solo appearance includes a recital at Folkestone New Music. Vernon has begun to dip his toe into composition, writing pieces for his quartet, notably his piece *sit*, which can ben heard on the album *RE:BUILD*.

Aside from music, Vernon is a keen photographer, running his own portraiture business on the side. He also loves film, art, walking, and cooking.