

K R O O N   V A N   W O N D E R S

' N   P I N K S T E R O R A T O R I U M



V O X   C H A M B E R   C H O I R

F R A N C O   P R I N S L O O



2 9   M E I   2 0 2 5   -   1 9 : 0 0

1   J U N I E   2 0 2 5   -   1 5 : 0 0





## VOX CHAMBER CHOIR

The Vox Chamber Choir, founded in 2017 by Franco Prinsloo, is an internationally acclaimed ensemble based in Pretoria, South Africa. Consisting of forty highly skilled and experienced choristers, handpicked by Prinsloo, the choir is dedicated to performing and recording his choral works. Their mission is to serve as the principal vehicle for Prinsloo's compositions, bringing to life a body of work that has significantly enriched South Africa's cultural landscape.

Under Prinsloo's visionary leadership, the Vox Chamber Choir has achieved remarkable success both locally and internationally. They have been awarded multiple gold medals at prestigious Interkultur events, including the World Choir Games (2018), and have released acclaimed albums such as *Fire Beast* and *Aeternum* on all major digital platforms. Their recordings have been widely playlisted and recognised with numerous accolades, including South African Music Award (SAMA) nominations and wins, and multiple Aitsa! and Afri-Indi Music Awards.

The choir's excellence has been recognised through awards such as "Best Classical Music Track of the Year" for *Ghoera Liedere: V. Wieglied* (2023) and *Deurgrond* (2024), and "Best Overall Artist of the Year" at the Afri-Indi Music Awards. Their innovative contributions to contemporary classical music continue to position them at the forefront of the South African and international choral scene.





## FRANCO PRINSLOO - COMPOSER AND CONDUCTOR

Franco Prinsloo (b. 1987), founder and conductor of the Vox Chamber Choir, is an internationally recognised composer and conductor. Specialising in choral and vocal composition, and music for theatre and film, Prinsloo has been celebrated for his innovative style and the breadth of his artistic achievements. He holds a Fellowship in Composition (FLCM) from the London College of Music, awarded with distinction, and studied music at North-West University, Potchefstroom.

Prinsloo's compositions are performed by leading South African choirs and have featured at national and international festivals and competitions. His extensive accolades include the ACT IMPACT AWARD for Young Professionals (2019), the Medal of Honour for Art from the South African Academy of Science and Art (2023), and multiple nominations and awards from the SAMAs, Aitsa! Awards, and Afri-Indi Music Awards. He is also a sought-after composer internationally, with commissions from ensembles such as The King's Singers, and publications through Helbling Verlag (Austria) and Beckenhorst Press (USA).

In addition to his concert work, Prinsloo composes for stage and screen, earning nominations for "Best Original Soundtrack" at the South African Film and Television Awards (SAFTA) and KykNET Silwerskermfees for his scores for Donkerbos and Retta Blom. He is also the composer of the acclaimed television series Nêrens Noord-Kaap.

Research on Prinsloo's work continues to grow, with several academic articles and doctoral theses dedicated to his compositions. His Easter oratorio, Kruis van Liefde, is the subject of particular academic focus.

Through the Vox Chamber Choir and his broader artistic endeavours, Franco Prinsloo remains a leading figure in contemporary classical music, promoting South African music on the world stage and inspiring further artistic and academic exploration.



## KROON VAN WONDERS

### 1 Kroon van Wonders: I. Prelude

(ORCHESTRAL)

### 2 Kroon van Wonders: II. Koor: Triomf, triomf op Golgota

Triomf, aanskou die kruisberg weer-  
Hy hang nie aan die vloekhout meer;  
reeds is die dood verslonde;  
daar waar die oog Hom soek en mis,  
daar is vir ewig uitgewis  
die skuldbrief van die sonde.

Triomf, Triomf, op Golgota  
ontspring daar strome van gena.  
In sagte suising, soos die wind,  
spreek God as Vader tot Sy kind.

*(Koraalboek van 1952: Lied 140. Vers 2)*

### 3 Kroon van Wonders: III. Resitatief: Die Opstanding

En laat ná die sabbat toe dit begin lig  
word, kom Maria Magdaléna en die  
ander Maria om na die graf te gaan kyk.

En kyk, daar was 'n groot aardbewing,  
want die engel van die Here het uit die  
hemel neergedaal.

Sy aangesig was soos weerlig, en sy klere  
wit soos sneeu.

En uit vrees het die wagte geskud en  
soos dooies geword.

### 4 Kroon van Wonders: IV. Koor: Bewe, doderyk, bewe!

Bewe, doderyk, bewe!  
Jesus die Redder lewe!  
Juig, mensdom, juig almal saam:  
die Heer het opgestaan!

### 5 Kroon van Wonders: V. Resitatief: Vrou, waarom ween jy?

Maar Maria het buitekant by die graf  
gestaan en ween; En die engel sê vir  
haar:

**ENGEL:** Vrou, waarom ween jy?

En Maria antwoord en sê:

**MARIA MAGDALÉNA:** Omdat hulle my  
Here weggeneem het

En toe sy dit gesê het, draai sy om en  
sien dat dit Jesus is.

**JESUS:** Vrou, waarom ween jy? Wie soek  
jy?

### 6 Kroon van Wonders: VI. Koor: Here, U is my God

Here, U is my God!  
Ek wil U altyd prys,  
en die wonders wat U doen  
vir die ganse wêreld wys.

Hoog in die Hemel se bors,  
heers lig en lewe daar bo.  
Onder sterf die donker dors  
vir dié wat in Hom glo!

Elke tong sal getuig:  
Dis ons God voor wie ons buig.

Here, U is my God!  
Ek wil U altyd prys,  
en die wonders wat U doen  
vir die ganse wêreld wys.



**7 Kroon van Wonders: VII. Resitatief:  
Wees Gegroet!**

En terwyl hulle op weg was om dit aan  
Sy dissipels te vertel, kom Jesus hulle  
meteens teë en sê:

**JESUS:** Wees gegroet!

Toe kom hulle nader en aanbid Hom.

**8 Kroon van Wonders: VIII. Resitatief:  
Daar sal julle My sien**

**JESUS:** Moenie vrees nie. Gaan heen,  
en gaan vertel vir My  
broers dat hulle na Galiléa moet gaan en  
daar sal hulle My sien.

**9 Kroon van Wonders: IX. Koor: Hy het  
opgestaan**

Verhef u hart en bid Hom aan!  
Die Lewensvors het opgestaan:

Ons lof en dank word Hom gewy  
wat was en is en ewig bly.

Hy leef, u deel sy heilryk' lot:  
Hy leef, u Here en u God!

Roem, aarde, roem Sy Naam!  
Juig, mensdom, juig nou saam!  
Roem, aarde, roem Sy Naam!  
My Heer het opgestaan!

**10 Kroon van Wonders: X. Resitatief:  
En toe dit aand word**

En toe dit aand word op daardie eerste  
dag van die week en die deure waar die  
dissipels vergader het uit vrees vir die  
Jode, gesluit was, het Jesus gekom en in  
hul midde gestaan en gesê:

**11 Kroon van Wonders: XI. Antifoon en  
Resitatief: Vrede vir julle**

**JESUS:** Vrede vir julle!

God stuur Sy Wonderkind  
sodat elkeen wat Hom vind,  
die hemel ewig tuiste maak  
en nooit weer kan verlore raak!

**12 Kroon van Wonders: XII. Resitatief:  
Soos die Vader My gestuur het, stuur  
Ek julle ook**

En nadat Hy dit gesê het, wys Hy hulle  
Sy hande en Sy sy. En die dissipels was  
bly toe hulle die Here sien.

**JESUS:** Soos die Vader My gestuur het,  
stuur Ek julle ook.

**13 Kroon van Wonders: XIII. Resitatief:  
Ontvang die Heilige Gees**

En nadat Hy dit gesê het, blaas Hy op  
hulle:

**JESUS:** Ontvang die Heilige Gees.

**14 Kroon van Wonders: XIV. Koor: Die  
Rots**

Kom, Laat ons jubel voor die Heer,  
laat ons Hom toesing lof en eer-  
die Rots van heil wat ons oordek het.

Laat ons met lof en eerbiedsgroet  
sy vriend'like gesig ontmoet  
wat nuwe vreug in ons gewek het.

Hy's onse God en Herder, Hy  
laat ons soos skape veilig wei  
en uittrek onder Sy beskerming.



As jul vandag Sy roepstem hoor,  
verhard jul nie, maar gee gehoor  
let op die roep van Sy ontferming.

Sing 'n nuwe lof aan God die Here  
Prys Sy wonderdade aan  
Sy heil'ge arm bring redding aan  
die Rots van heil wat ons oordek het.

Halleluja!

Kom, Laat ons jubel voor die Heer,  
laat ons Hom toesing lof en eer.

Halleluja!

### **15 Kroon van Wonders: XV. Resitatief en Koor: Die Ongelowigheid van Thomas**

En Thomas was nie saam met hulle toe  
Jesus gekom het nie. Die ander dissipels  
sê toe vir hom: Ons het die Here gesien!  
Maar hy het vir hulle gesê: As ek nie in Sy  
hande die merk van die spykers sien nie  
en my vinger steek in die merk van die  
spykers en my hand in Sy sy steek nie,  
sal ek nooit glo nie.

En agt dae daarna was Thomas saam  
met hulle en het Jesus gekom, en in hul  
midde gestaan en gesê:

**JESUS:** Vrede vir julle! Bring jou vinger  
hier, en kyk na My hande; en bring jou  
hand en steek dit in My sy.

En Thomas antwoord Hom en sê:

**THOMAS:** My Here en my God!

U leef, ek deel U heilryk' lot:  
U leef, my Here en my God!

Roem, aarde, roem Sy Naam!  
Juig, mensdom, juig nou saam!  
My Heer het opgestaan!

### **16 Kroon van Wonders: XVI. Resitatief: Die Verskyning van Jesus by die see**

Na hierdie dinge het Jesus weer aan sy  
dissipels verskyn by die see van Tibérias.  
En toe dit al dag geword het staan Jesus  
op die strand.

**JESUS:** Gooi die net daar regs van die  
skuit uit. Daar is vis.

Hulle het toe die net uitgegooi en deur  
die menigte van visse was hulle nie meer  
in staat om die net uit te trek nie.

Daarop sê die dissipel — die een vir wie  
Jesus liefgehad het — aan Petrus: Dit is  
die Here!

Na ete vra Jesus vir Petrus:

### **17 Kroon van Wonders: XVII. Resitatief en Antifoon: Simon, seun van Jona, het jy My waarlik lief**

**JESUS:** Simon, seun van Jona, het jy My  
waarlik lief?

**PETRUS:** Ja, Here, U weet dat ek U  
liefhet.

**JESUS:** Laat My lammers wei.

**JESUS:** Simon, seun van Jona, het jy My  
waarlik lief?

**PETRUS:** Ja, Here, U weet dat ek U  
liefhet.

**JESUS:** Pas My skape op.

**JESUS:** Simon, seun van Jona, het jy My  
waarlik lief?



Petrus het bedroef geword, omdat Hy hom 'n derde maal vra, en gesê:

**PETRUS:** Here, U weet alles, U weet dat ek U liefhet.

Jesus sê vir hom:

**JESUS:** Laat My skape wei.

### **18 Kroon van Wonders: XVIII.**

#### **Resitatief: Die Verskyning van Jesus in Galiléa**

En die elf dissipels het na Galiléa gegaan. En toe hulle Hom sien, het hulle Hom aanbid. En Jesus kom nader en sê:

**JESUS:** Aan My is gegee alle mag in die hemel en op aarde. Gaan dan heen, maak dissipels van al die nasies, en doop hulle in die Naam van die Vader, die Seun, en die Heilige Gees; En kyk, Ek is met julle al die dae tot aan die voleinding van die wêreld. Amen.

### **19 Kroon van Wonders: XIX. Koor: Die Hemelvaart**

Kom laat ons saam 'n loflied sing  
Kom laat ons sing, kom laat ons sing.

En Hy het Sy hande opgehef en hulle geseën. En terwyl Hy hulle seën, het Hy van hulle geskei en is in die hemel opgeneem.

### **20 Kroon van Wonders: XX. Koor: Seënbede**

Die Here is voor jou  
Die Here is langs jou  
Die Here is agter jou  
Die hand van die Here is onder jou  
Die Here is rondom jou  
Die Here is bokant jou  
Die Here is binne-in jou,  
Die Here is vir jou,  
Die Drie-enige God is met jou,  
Gaan in vrede.  
Amen.

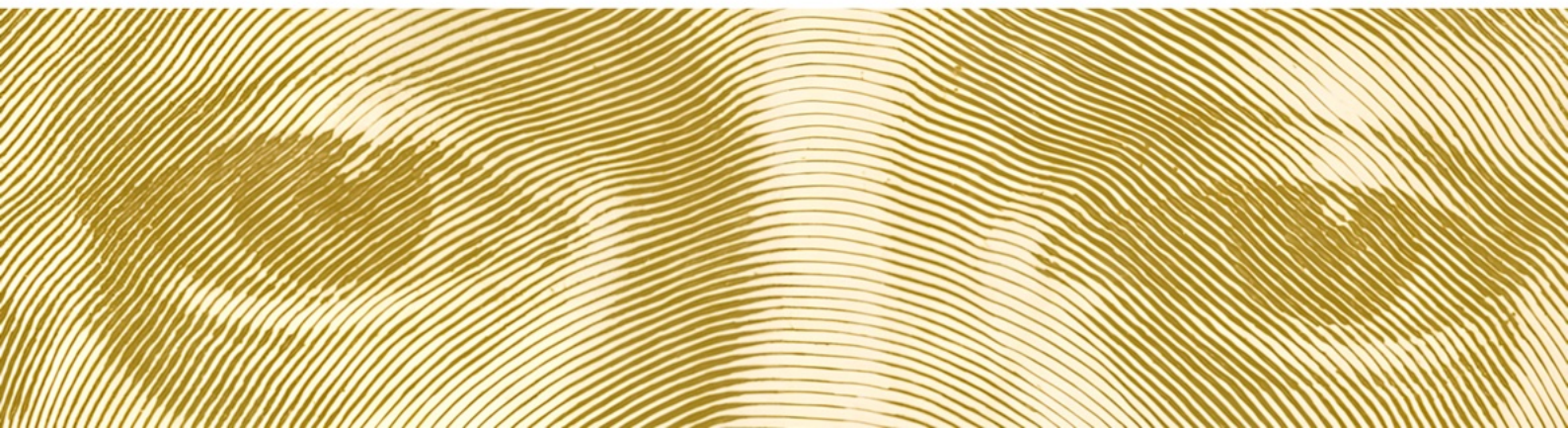
### **21 Kroon van Wonders: XXI.**

#### **Nabetragting: En 'n wolk het Hom aan hulle gesig onttrek**

1. Vrede vir julle
2. Laat My skape wei
3. Ontvang die Heilige Gees
4. Soos die Vader My gestuur het, so stuur Ek julle ook
5. Pas My lammers op
6. Moenie vrees nie
7. Gaan heen

*Opgedra aan Prof. Hans du Plessis  
† 1945 - 2024 †*

**"En daar is nog baie ander dinge wat Jesus alles gedoen het; maar as hulle een vir een beskrywe moes word, sou die wêreld self, dink ek, die geskrewe boeke nie bevat nie. Amen."**







## Kroon van Wonders - Programme Notes

An Afrikaans Oratorio by Franco Prinsloo

We are delighted to present the world première of Kroon van Wonders, the final instalment of Franco Prinsloo's acclaimed Afrikaans oratorio trilogy. Following the success of Kruis van Liefde and Lig van Waarheid, this newly composed work continues the trilogy's profound exploration of the life, death, and resurrection of Jesus Christ.

The libretto meticulously integrates sacred and poetic texts, principally drawn from Professor Hans du Plessis's Heilige Herfs – 'n libretto, and from selected hymns by Totius contained in the Koraalboek (1952). These are thoughtfully combined with recitatives from the Gospels of Matthew and John, carefully adapted from three distinct Afrikaans translations: the authoritative 1953 Afrikaans Bible, Die Boodskap, and Die Bybel vir die Dowes (2007). This nuanced intertextual approach provides a layered, contemplative reflection on the miraculous, redemptive, and transcendent aspects of Christ's journey.

*Performed by the distinguished Vox Chamber Choir under the precise and interpretative direction of the composer himself, Kroon van Wonders prominently features Dr Isabel van Rensburg on the organ. The oratorio's orchestral texture is enriched by a carefully balanced chamber ensemble consisting of strings, bassoon, two trumpets, French horn, trombone, marimba, timpani, and a variety of additional percussion instruments, ensuring a robust yet refined musical experience.*





## I: Prelude

The oratorio opens with a D drone in the organ pedals, evoking a sense of uncertainty and suspense that mirrors the beginning of *Kruis van Liefde*. This ambiguous tonality—neither clearly major nor minor—draws the listener into a contemplative sound world. An upward perfect fifth interval from D to A, introduced by the horn and echoed by the trumpets, emerges as a central motif, symbolising resurrection and triumph over death. Rooted in Baroque tradition, where D minor represents death and D major symbolises glory, this thematic interval ultimately blossoms into a triumphant proclamation. (*Kruis van Liefde* began in D minor and resolved in D major—death transformed into victory.)

As the movement unfolds, it modulates fluidly, weaving in a recognisable motif from *Lig van Waarheid* associated with the Immaculate Conception. This musical reference serves as a connective thread through the trilogy, suggesting miraculous birth, divine mystery, and the overcoming of death. The brass and strings, through crisp and confident staccato gestures, proclaim Christ's resurrection with radiant clarity.

The movement concludes with a resolute upward leap of a fifth, affirming not only the victory over death but also the miraculous, transformative nature of the narrative that will unfold in the oratorio.

## II: Koor – Triomf, triomf op Golgota

(Choir - Triumph, triumph on Golgotha)

The second movement introduces a new theme, set in G minor, announced by the organ and supported by the horn and trombone. This sombre, chant-like melody sets the stage for the choir's entrance, where the upward perfect fifth leap on the word "*Triomf*" echoes the trilogy's recurring motif of resurrection. The choir, accompanied by the organ, sings in a chant-like style, emphasising the solemnity and significance of the moment.

As the choir crescendos on the phrase "*dood verslonde*" ("death has been overcome"), a sudden forte moment marks the triumph over death. This is followed by lively movement in the strings, signifying the dynamic progression of the story.

In the chorus, the choir's triumphant "*Triomf*" is accompanied by majestic trumpet fanfares, reminiscent of royal proclamations. The strings add a staccato pattern, indicating forward motion, while the celesta—used extensively in *Lig van Waarheid*—adds a shimmering reminder of the innocence of the Christ child, connecting the past with the present (and also us as children of God, with our fragility as humans). The bassoon's solo at the end, with its gentle, childlike motif, reinforces this theme of innocence and divine connection. The movement concludes with a pedal point in G, grounding the listener in the triumphant yet reflective atmosphere of Golgotha.

## III: Resitatief – Die Opstanding

(Recitative - The Resurrection)

The third movement opens without pause from the preceding choral proclamation, sustained by a deep G pedal in the organ that establishes an atmosphere of expectancy and awe. A slow-moving chord progression in the celesta introduces a sense of mystery and quiet anticipation. This harmonic veil gradually begins to shimmer as tremolo patterns emerge in the strings, symbolising the rays of the rising sun and the dawning of Easter morning. A subtle modal shift from minor to major underscores the transformation from darkness to light.

As the narration recounts the events of Matthew 28:1–4, the music mirrors the sacred narrative with great sensitivity. The celesta, strings, and organ recall an angelic motif first heard in *Lig van Waarheid*, gently reinforcing the divine presence that accompanies the scene. The tremolo continues beneath the text, heightening the suspense as Mary Magdalene, the Mother Mary, and the other Mary approach the tomb.



The moment of the angel's descent is marked by a sudden shift: a majestic, dissonant chord cluster erupts across the full choir, organ, and orchestra, accompanied by a thunderous timpani roll and cymbal crash, vividly portraying the earthquake. This sonic eruption gives way to a powerful brass fanfare built on the now-familiar upward perfect fifth interval—here symbolising the shattering of death and the breaking open of the grave.

As the angel appears, his description is set to a radiant theme in G major, reminiscent of the annunciation motif “Wees gegroet, begenadigde” from *Lig van Waarheid*, now transformed to reflect triumph and divine intervention. The fear of the guards is represented through a tightly voiced, shimmering cluster chord in the choir, enriched by the ethereal tones of tubular bells and a low brass foundation.

The movement concludes with a climactic and extended fortissimo cluster chord, held by the full choir, organ, and strings, underscored by timpani and suspended cymbal. This final gesture creates a powerful sonic bridge, seamlessly ushering in the next movement while leaving the audience suspended in the awe and wonder of the Resurrection moment.

#### **IV: Koor – Bewe, doderyk, Bewe!**

(Choir - Tremble, Realm of Death, Tremble!)

Movement IV erupts with a powerful and triumphant proclamation on the words “Bewe, doderyk, bewe!” The choir, supported by the organ, introduces fortissimo tremolo notes in the marimba, linking back to *Kruis van Liefde* where the marimba signified Golgotha or clattering bones. Majestic trumpet fanfares, reminiscent of royal announcements, add grandeur, while the gong underscores the moment with a resonant crash.

On the phrase “Jesus die Redder lewe!” (“Jesus our Saviour lives”), the strings enter, marking this declaration with significance. Though brief, the movement's impact is heightened by its modal, chant-like harmonies. The bassoon then offers a serene solo, echoing the choir's theme in a calm manner, supported by pianissimo strings. The horn reintroduces the upward fifth theme, symbolising triumph over death, which is echoed softly by the first trumpet. The movement concludes with a timpani tremolo and a sustained C tremolo in the organ, leaving a sense of anticipation and hope for what is to come.

#### **V: Resitatief – Vrou, waarom ween jy?**

(Recitative - Mary Magdalene weeps at the empty grave)

This movement captures a moment of profound sorrow and divine revelation. At the grave, Mary Magdalene is overcome with grief. A sustained drone in the organ evokes a hollow, desolate space—death's silence. From within this stillness, a musical quotation from *Kruis van Liefde* surfaces in the strings: the theme associated with “'n Groot menigte”, specifically the lament “Ook vroue wat oor Hom getreur en gehuil het”. This recalls the mourning women and connects the moment of weeping at the cross to the weeping at the tomb.

The choir enters with another quotation from *Kruis van Liefde*, the section “By die Kruis van Jesus”, where the three Marys—Mary Magdalene, Mary the mother of Jesus, and Mary the wife of Clopas—stand in witness. This subtle recurrence honours their continued presence, linking crucifixion and resurrection in a shared continuum of faith and love.

An organ leitmotif symbolising Jesus's persecution and crucifixion returns—a reminder of suffering still echoing in this sacred space.



Then, an ethereal voice breaks through. The angel speaks. Tenors and basses sing in falsetto, suspended high above their natural register, conjuring a sound that is unearthly and luminous. This recalls the first recitative in *Lig van Waarheid*, when the angel greets Mary with “*Die Heer is met jou*”—a motif of consolation and divine proximity.

A powerful climax follows: Jesus, now risen, repeats the angel’s words—“*Vrou, waarom ween jy? Wie soek jy?*” The moment is transformative.

As Mary realises she is speaking to Jesus, the music shifts to a sound world of awe and disbelief. The orchestra quotes the theme from *Kruis van Liefde* — “*Sal sy graf ooit oop kan gaan?*”—now fully realised. The grave is open. He is risen.

## **VI. Koor - Here, U is my God**

*(Choir - Lord, You are my God)*

This movement serves as a radiant affirmation of the Resurrection, presented as a song of praise by Mary Magdalene — the first witness to the risen Christ. In *Lig van Waarheid*, a similar expression of devotion was voiced by Mary, the mother of Jesus when the angel appeared to her to announce the coming of Jesus. In *Kruis van Liefde*, this is represented in the movement *Vrou, kyk, daar is u seun*. This compositional symmetry links the trilogy through three perspectives of feminine devotion and divine revelation.

Musically, the choral writing recalls thematic and harmonic material from earlier oratorios in the trilogy but with new melodic material added and developed. The chordal framework shares its roots with *Sal sy graf ooit oop kan gaan* from *Kruis van Liefde*, and *Net soos 'n seldsaam skone blom* from *Lig van Waarheid*. While the former was set in compound duple time and the latter in 4/4, this movement unfolds in a lyrical 3/4 meter, imbuing it with a gentle, dance-like flow. The accompanimental figure also appears in *Vrou, kyk, daar is u seun* (*Kruis van Liefde*).

The text contrasts cosmic light and the resurrection glory with the anguish of death:

“*Hoog in die Hemel se bors, heers lig en lewe daarbo*” stands in stark opposition to

“*Onder sterf die donker dors*” – a new theme – a haunting reminder of Christ’s thirst and the darkness surrounding the Crucifixion. This poetic tension highlights the transition from suffering to exaltation, from death to ascension.

At the climactic moment, the strings echo a rhythmic figure first heard in *Vader, vergewe hulle* (*Kruis van Liefde*). However, this time the motif is harmonised in a major key, symbolising transformation — from forgiveness in suffering to forgiveness fulfilled. It is no longer a plea, but a triumphant declaration of hope and restored life.

In this movement, the music and text combine to celebrate resurrection not only as an event but as an eternal truth that lives on in praise.

## **VII. Resitatief - Wees Gegroet!**

*(Recitative - I greet you!)*

This short but poignant movement captures the first greeting of the risen Christ to the women on their way to tell the disciples. The simplicity of the biblical text is mirrored in the structure, yet the musical fabric is rich with symbolic recollection and triumphant transformation.

The harmonic material is directly drawn from *Lig van Waarheid*, specifically from the movement *Heil, daar is 'n Kind gebore*. In that earlier context, the music expressed awe and gentleness at the mystery of Christ’s birth. Here, those same harmonies return, now transformed and transfigured.



At the beginning of this movement, there are seven (7) strikes on the tubular bells, signifying the arrival of God, the number seven being symbolic of God. A triumphant trumpet declares an ascending fifth interval, symbolising the victory of resurrection. What was once tender and expectant is now glorious and fulfilled. The use of the celesta in this movement evokes the heavenly aspect of Christ's greeting here, and also refers back to a similar usage in *Lig van Waarheid*.

The choir enters with a motif reminiscent of *Laat ons dan na Betlehem gaan om te sien wat gebeur het*, imbuing the line "*En terwyl hulle op weg was...*" with a sense of purposeful movement and anticipation. This musical parallel evokes a journey – from Bethlehem to the empty tomb – underscoring the narrative continuity of the trilogy.

The moment of Christ's greeting, "*Wees gegroet!*", is set to a joyful forte climax, bursting with radiance and surprise. The music exclaims, rather than merely states, the significance of this moment.

As the text concludes with "*...en aanbid Hom*", the trumpets return – now joined by timpani – in a regal flourish that elevates the scene to one of majesty and reverence. It is both a musical coronation and a spiritual homecoming, honouring the Risen King.



### **VIII. Resitatief: Daar sal julle My sien**

*(Recitative - There you will see Me)*

This movement sets the words of the risen Christ as recorded in Matthew 28:10 (Afrikaanse Ou Vertaling, 1953):

*"Moenie vrees nie. Gaan heen, en gaan vertel vir my broers dat hulle na Galiléa moet gaan, en daar sal hulle My sien."*

The music opens with a sustained drone, evoking a sense of tension and mystery – an atmosphere of divine encounter. The celesta introduces delicate, glistening droplets of sound, propelling the rhythmic motion of the scene while capturing the otherworldly wonder of Christ's appearance.

A new theme introduced by the bassoon lays the foundation for introspective reflection, soon joined by the strings, which weave in thematic material from all three oratorios of the trilogy. The phrase "*Moenie vrees nie*" is set tenderly in the male voices, a gentle echo of reassurance, both musically and spiritually. This is the same comforting message the angel delivered – first to Mary, then to the shepherds – and the theme itself echoes throughout the entire trilogy, becoming a thread of divine consolation and continuity across the narrative arc. In *Lig van Waarheid*, the harmonic modality conveyed both consolation and a sense of mystery. In this movement, the theme is in a different modal setting, conveying a much deeper sense of comfort, without as much mystery.

Subtly, the organ introduces a melodic idea that will later blossom into the final *Seënbede* of the oratorio – thus planting the seed of benediction early in the musical narrative.

A shift in tempo marks the instructional urgency of Christ's command:

*"Gaan heen, en gaan vertel vir my broers..."*

This section recalls the musical language of *Na Galiléa* – a recurring motif that threads through all three oratorios, especially evoking “*Laat ons dan na Betlehem gaan*” from *Lig van Waarheid*. In that earlier context, it was the response of the shepherds to the angel’s message; now, it is the disciples’ commission to bear witness to the Resurrection.

Staccato string figures underscore a sense of regal dignity, suggesting Christ’s kingly authority in the instruction. The movement concludes with a resounding fanfare on the words:

“*En daar sal julle My sien.*”

This is not merely a promise – it is a triumphant declaration, rich with hope, certainty, and glory.



## **IX. Koor - Hy het opgestaan**

*(Choir - He has risen)*

This choral movement opens with a G drone in the lower strings, grounding the music in stillness and anticipation. Above this, the strings unfold an upward-moving motif, signifying a movement towards a sound world as yet unexplored in the entire trilogy. The harmony is based on horn fifth progressions, suggesting a pastoral character, but soon shifts to a modal mixture, alternating between major and minor with a distinct raised fifth – a harmonic colour that adds brightness and mystery.

The prevailing mode here – G Dorian  $\bar{6}$  (G, A, B, C, D, E $\flat$ , F, G) – imbues the music with a sense of archaic solemnity, both ancient and fresh. This is unlike any harmonic context yet heard in any of the three oratorios, and is indicative of the new spiritual context created by Jesus’ death and resurrection.

A solo cello introduces the central melodic idea, prominently featuring E $\flat$ , which is then echoed by the horns and bassoon. This melody is a development of the “*Kom, laat ons sing*” motif from *Kruis van Liefde*, originally presented in the style of Gregorian chant.

This development of the melody in both rhythm and mode also recalls “*U Heer vir ons gebore sy*” and “*U wat die groot Heelal regeer*” from *Lig van Waarheid*, drawing together the theological thread running through the trilogy. It reflects different facets of the Holy Trinity – God the Father, God the Son, and God the Holy Spirit. In *Kroon van Wonders*, the theme is clothed in awe, wonder, and divine transcendence.

The tenors and sopranos enter in unison, solemnly stating the theme. A striking harmonic shift to E minor on “*Ons lof en dank word Hom gewy*” adds emotional depth – a moment of intimate worship amid grandeur. This string motif recurs later in the oratorio, becoming a leitmotif of freedom and resurrection, symbolising release from the shadow of death.

The modal structure and horn fifths convey a sense of openness and spiritual vastness. As the choir expands into full harmony, a new choral theme emerges:

“*Roem aarde, roem sy Naam*” – a triumphant call to praise. This powerful choral climax, supported by driving timpani and soaring strings, becomes the musical embodiment of the joy of the resurrection. The energy propels the narrative forward, culminating in an exultant musical peak, declaring Christ’s victory over death with strength and splendour.



## **X. Resitatief - En toe dit aand word**

*(Recitative - And when evening came)*

This movement opens with a D minor drone, recalling the somber opening of *Kruis van Liefde* and immediately establishing an atmosphere of suspense and unease. The disciples, gathered in fear behind locked doors, are enveloped in anxiety and uncertainty – and the music reflects this internal turmoil.

The choral writing is deliberately dissonant and sparse, evoking the darkness of night and the emotional state of the disciples. A chant-like recitative narrates the events with dramatic intensity, mirroring the disciples' dread of persecution and their sense of abandonment in the aftermath of the crucifixion.

This movement stands in stark contrast to the jubilant triumph of the preceding choral proclamation, *Hy het opgestaan*. Here, we are reminded that the resurrection was not immediately understood – there was confusion, fear, and silence before recognition and joy.

The tension finds its resolution in a miraculous musical moment: as Jesus appears, despite the locked doors, the harmony shifts unexpectedly into B major. This key change acts as a musical illumination, a breaking of the emotional and physical barriers. A cluster chord in the organ symbolises the divine nature of Christ's arrival – surreal, overwhelming, and filled with holy awe.

This understated miracle gently leads the listener forward, seamlessly ushering in the next movement, as the risen Christ begins to speak.

## **XI. Antifoon en Resitatief - Vrede vir julle**

*(Antiphon and Recitative - Peace be with you)*

“Vrede vir julle” – the first words spoken by the risen Christ to His fearful disciples (John 20:19) – form the heart of this movement, both musically and spiritually.

The music opens with a passacaglia-like harmonic pattern in the organ, evoking familiar material from *Kruis van Liefde* (*Sal sy graf ooit oop kan gaan*) and *Lig van Waarheid* (*Net soos 'n seldsaam skone blom*). This grounding progression provides a contemplative and steady foundation.

A new motif is introduced by the tenors, gently voicing “Vrede vir julle.” One by one, each vocal part enters, creating an exquisite antiphonal canon, where the phrase is echoed and layered across the choir. The result is a tapestry of breathtaking harmonies, each voice responding to Christ's greeting as if awakening, slowly and individually, to the miracle of the Resurrection.

The mood shifts as the text moves to “*God stuur sy Wonderkind*”, with the harmony slipping into the minor. This section draws on thematic material from *Kruis van Liefde*, particularly the “persecution theme”, marked by dotted rhythms in the organ. It also incorporates the melancholic texture and melodic contours of “*Ons loot sy lewe uit*” from *Sal sy graf ooit oop kan gaan*, reminding us of humanity's role in Christ's suffering – and of His triumph over death.

Another transformation occurs with the line “*Die Hemel ewig tuiste maak*”, where shorter note values and rising harmonic energy build anticipation, leading to a final, powerful reprise of “Vrede vir julle.” This closing canon intensifies dynamically, representing the disciples' growing realisation and acceptance of the truth – that Jesus lives.

Triumphant brass enters, doubling and echoing the vocal lines, amplifying the message of peace and resurrection with majestic splendour. The antiphonal texture becomes not only a musical device, but a symbol of unity, as each voice joins in the eternal chorus of faith.

## **XII. Resitatief: Soos die Vader My gestuur het, stuur Ek julle ook**

*(Recitative - As the Father has sent Me, so I am sending you)*

This movement explores the profound turning point in the disciples' journey – from fear to joy, from being witnesses to being messengers.

It begins with a marimba pulse, echoing the ticking motif from *Kruis van Liefde*, where it symbolised the passing of time and the urgency of the crucifixion. Here, the repeated notes reflect the disciples' lingering fear and uncertainty, even as the risen Christ appears. When Jesus shows them His hands and side, the marimba underscores the tension of that moment – a haunting realisation of His suffering, the shock and horror of the cross, still raw and present.

As the disciples recognise Him and are overcome with joy, the music undergoes a powerful transformation: the harmony shifts to the major, and a passacaglia-like theme re-emerges, now associated with Christ's commissioning words:

*"Soos die Vader My gestuur het, stuur Ek julle ook."*

This musical gesture reflects divine continuity – a mission passed on.

An expansive instrumental interlude follows. The trumpet introduces the theme from *"Net soos 'n seldsaam skone blom"* (from *Lig van Waarheid*), linking the birth of Christ with His return after death – the eternal cycle of incarnation and resurrection. The celesta adds a shimmering, heavenly aura, evoking the presence of the Holy Spirit.

As the organ swells, the full ensemble enters in tutti, building towards a majestic climax. This marks the moment of commissioning – not only a musical culmination, but a spiritual ignition, as the disciples are sent forth to bear witness to the light of the resurrection.



## **XIII. Resitatief - Ontvang die Heilige Gees**

*(Recitative - Receive the Holy Spirit)*

This deeply spiritual movement captures the sacred moment of Christ breathing the Holy Spirit upon His disciples – a gesture of renewal, empowerment, and divine presence.

The movement begins with a drone in the organ, over which the strings create a shimmering, chromatic overtone glissando, performed *ad libitum*. This ethereal texture sets a tone of mystery and transcendence, as though time itself has paused.

The organ introduces the theme *"Dink aan my"* – first heard in *Kruis van Liefde* and deeply associated with Jesus' suffering and the promise of redemption. This theme, now gently woven into the string section, becomes a musical thread of mercy, drawing the listener into a moment of reflection and grace.

The choir enters in a chant-like recitative, continuing the scriptural narrative. As Jesus breathes on His disciples, the organ sustains an open fifth, a pure and timeless sonority that recalls the moment of death in *Kruis van Liefde*, now transformed into one of life and spirit.



Above this, the sopranos sing “*Ontvang die Heilige Gees*” ending with a delicate three-note cluster in the high tessitura, symbolising the Holy Trinity. The celesta then echoes the “*Dink aan my*” theme in high, glistening tones, evoking the mystery of the Spirit descending like light.

In a striking gesture, the choir audibly exhales — a symbolic breath that mirrors Christ’s own. This transitions into an aleatoric soundscape, where the choir sings freely and independently, creating a moving, shimmering texture that symbolises the indwelling of the Holy Spirit in all believers.

Gradually, this celestial soundscape fades into silence, preparing the way for the next section of the oratorio — the culmination of the journey from death to resurrection, from silence to song.



#### **XIV. Koor - Die Rots**

(Choir - The Rock)

This vibrant choral movement is a joyful declaration of faith, built on the powerful imagery of God as the Rock of Salvation. It marks the theological and structural centre of *Kroon van Wonders*, both musically and symbolically representing the fulfilment of the promise made in *Dink aan my* from *Kruis van Liefde*.

The movement opens a cappella in C major, mirroring the solemn unaccompanied section at the heart of *Kruis van Liefde*. This musical choice not only echoes tradition but serves as a contrast and completion, highlighting the oratorio’s narrative midpoint.

With the second verse, the organ joins the choir, doubling the vocal lines in the style of a traditional chorale. While the harmonies carry hints of classic cadential patterns, they are enriched with contemporary harmonic inflections, offering a fresh and unexpected dimension within a recognisably sacred framework.

As the third verse unfolds, the string orchestra enters, gradually building the texture and narrative momentum. This layering reflects the expanding theological scope of the text, moving from praise to contemplation of humanity’s relationship with God.

A striking shift occurs as the music modulates to E minor. Here, the sopranos and altos sing gently with celesta accompaniment, creating a reflective and intimate atmosphere. The tenors and basses then enter with assertive strength, supported by the full string orchestra, dramatically underlining the line:

“*Let op die roep van Sy ontferming.*”

The mood lifts as the music modulates to B major with renewed energy on

“*Sing 'n nuwe lof aan God die Here.*”

An extensive bassoon solo introduces a new thematic idea, grounding the harmony and guiding the transition back seamlessly to the original key.

The movement builds to a majestic climax on “*Halleluja!*”, sung in antiphonal echoing phrases, as the brass section joins the full ensemble. This exultant moment crowns the movement with power and praise.

Finally, the choir gently reprises the main chorale theme a capella, now softened, offering a meditative resolution. A final “*Amen*”, accompanied solely by the organ, closes the movement in reverent stillness — a sacred seal of thanksgiving and trust.

## **XV. Resitatief en Koor - Die Ongelowigheid van Thomas**

*(Recitative and Choir - The doubting Thomas)*

This movement presents one of the most emotionally charged moments in the oratorio: Thomas's confrontation with doubt, and his profound confession of faith – “*My Here en my God!*”

It begins with a drone in the organ, over which the celesta reintroduces a theme first heard in *Kruis van Liefde* during the movement “*Die volksleiers het aangehou om smalend te sê.*” In that earlier context, the theme symbolised the mocking disbelief of the Pharisees; here, it now reflects Thomas's inner struggle, his refusal to believe without proof. The music is quoted directly, with the marimba's pointed rhythms and the organ's rapid figures, underpinned by driving timpani beats, capturing the tension of disbelief.

The atmosphere erupts as the choir enters in dramatic unison (sopranos and tenors), then quickly expands into antiphonal polyphony, layered across six parts. On the words “*Ons het die Here gesien!*”, a triumphant E major chord rings out, only to be met by Thomas's doubt, voiced by tenors and basses in a stark, declamatory style.

His words are set to visceral music, capturing the brutality of the crucifixion through aggressive accents on “*merk,*” “*spykers,*” “*steek,*” and “*Sy sy.*” Here, dissonant harmonies – including tritone intervals and clashing minor seconds— reflect both Christ's suffering and Thomas's personal anguish. The music does not judge Thomas; instead, it reveals a man grieving deeply, torn between grief and belief.

On the word “*spykers,*” an augmented chord pierces the texture, heightening the emotional drama. As the narrative shifts eight days forward, an eight-part chord symbolises the passing of time. The return of the open fifth harmony recalls “*En toe dit aand word*”, linking Thomas's doubt to the disciples' earlier fear and isolation.

Then, a shift. The arrival of Jesus is marked by a soothing major key. Trumpets announce His presence with a variant of the “*Moenie vrees nie*” theme, and Jesus speaks: “*Vrede vir julle.*” This familiar motif now appears in a more inviting, compassionate form, accompanied by gentle strings that evoke divine presence. Hints of the “*Seënbede*” theme, which will return in the final movement, foreshadow the coming blessing.

A sudden change to 12/8 metre introduces the moment Christ invites Thomas to see and touch His wounds. The music becomes flowing, even tender. A G Dorian 6 mode (G, A, B, C, D, E, F) underpins this passage, imbuing it with mystery and resolution, suggesting that reality is becoming real for Thomas.

His response – “*My Here en my God*” – is sung in escalating repetition, each declaration more confident than the last, a progression from hesitation to unshakeable faith. He now echoes the very text of “*Hy het opgestaan*” from earlier in the oratorio, but from his own, personal revelation, completing his transformation.

A resounding reprise of “*Roem aarde, roem Sy Naam*” follows, now in a new key with rising arpeggios in the strings and triumphant brass, affirming glory, belief, and truth.

But just as this affirmation reaches its peak, a dramatic timpani roll interrupts – ushering in the tension and power of the next movement.





## XVI. Resitatief – Die Verskyning van Jesus by die see

(Recitative - The Risen Christ appears to His disciples on the shore)

This movement opens with a sudden tonal shift from E-flat major to B-flat minor, a jarring change that sets a mood of mystery and expectancy. The strings immediately begin to weave a flowing, undulating pattern, painting the movement of water and waves—the living, breathing ocean as the backdrop to the unfolding revelation.

A new theme emerges in the bassoon—fresh yet faintly familiar, echoing earlier bassoon motifs that have carried the dramatic thread throughout the trilogy. Its harmonic foundation subtly recalls the "*Vader, vergewe hulle*" theme from *Kruis van Liefde*, maintaining a link to the redemptive arc of the story.

As Jesus addresses the disciples—"Gooi die net daar regs van die skuit uit, daar is vis"—the tenors enter. The motion of casting the net is depicted vividly in the timpani and pizzicato basses, with rhythmic *do-soh-do* patterns that create a swaying, kinetic energy.

The miracle of abundance is portrayed through a canon in the choir, set in antiphonal style, suggesting the teeming multitude of fish. The celesta's delicate shimmer and the marimba's tremolo conjure images of schools of fish darting and sparkling beneath the surface of the water.

The dramatic motif, first introduced by the bassoon, is now passed to the strings, developing the dialogue between choir, solo lines, and instrumental textures, further intensifying the unfolding scene.

Suddenly, the motion halts—the disciples recognise that it is the Lord. The music shifts into a minor key, tinged with uncertainty and awe, as realisation dawns.

This is followed by a contrasting section of slow, chant-like reverence as the disciples eat with Jesus. The music grows more introspective as Jesus turns to Peter. A modulation to G minor signals the tension and emotional gravity of the moment. A familiar organ theme, heard throughout all three oratorios, reappears here—an emblem of uncertainty, inner questioning, and anticipation. This prepares the way for the final modulation to C minor, leading into the next movement.



## **XVII. Resitatief en Antifoon – Simon, seun van Jona, het jy My waarlik lief**

*(Recitative and Antiphon - Jesus restores Peter with three questions of love)*

This movement begins in a solemn new key—C minor—establishing a mood of introspection and gravity. The choir, chanting in unison, delivers the first question: "*Simon, seun van Jona, het jy My waarlik lief?*" The organ sustains a low C pedal point, anchoring the chant with a meditative stillness, while brass instruments solemnly announce the significance of the moment.

As Jesus speaks "*Laat My lammers wei*", the strings enter, enriching the texture and deepening the emotional resonance, highlighting the sacred weight of Christ's charge to Peter.

The structure of the movement mirrors the threefold questioning. Each repetition subtly varies:

- First, the sopranos and altos lead, with the tenors and basses echoing.
- The second time, the men begin, and the women respond.
- The third time, the sopranos and basses harmonise together, with altos and tenors echoing the plea.

These evolving choral textures symbolise not only the three questions Jesus poses but also Peter's earlier threefold denial—and now, his threefold opportunity for redemption.

A tonal shift to B-flat major follows as Peter grows distressed that Jesus asks him a third time. The music swells towards a hopeful climax as Peter cries out: "*Here, U weet alles, U weet dat ek U liefhet.*" In this moment, the tension gives way to redemption, forgiveness, and restoration.

The movement culminates with the powerful affirmation "*Laat My skape wei*", supported by the full ensemble, ending in a soaring, exultant climax—an image of reconciliation and renewed purpose.

## **XVIII. Resitatief – Die Verskyning van Jesus in Galiléa**

*(Recitative - The Great Commission)*

Following the triumphant climax of Peter's restoration, this movement opens with a stark contrast: a G minor drone establishes a grounded, sombre atmosphere. Over this stillness, the bassoon reintroduces a familiar theme from *Kruis van Liefde*—"n Groot menigte"—which once depicted the women following Jesus to the cross. Here, its restatement symbolises the disciples' journey to the sea of Galilee, carrying with them the weight of anticipation and devotion.

The choir chants the narration in measured, reverent tones. As Jesus appears and the disciples fall in worship, the music surges into a brass fanfare. Yet, despite its grandeur, the harmony remains mysterious and otherworldly, evoking awe and wonder at the divine revelation.

When Jesus speaks—"Aan My is gegee alle mag in die hemel en op aarde"—a motif from the finale of *Kruis van Liefde* is woven into the musical fabric. This echo binds the oratorio trilogy together, representing the fulfilment of Christ's earthly mission and the passing of His divine commission to His followers.

As Jesus instructs—"Gaan dan heen, maak dissipels van al die nasies"—the strings surge forward with radiant movement, embodying the glory and urgency of the moment. The choir builds towards a mighty climax at the command to "*doop hulle in die Naam van die Vader, die Seun, en die Heilige Gees.*"

After this triumphant culmination, a profound silence falls. Then, with simple, heartfelt reverence, the choir sings a cappella—"In die Naam van die Vader, die Seun, en die Heilige Gees"—bringing the movement to a calm, introspective close: a final benediction before the oratorio's culmination.



## **XIX. Koor – Die Hemelvaart**

*(Choir - The Ascension of Christ)*

The oratorio now returns full circle. The opening musical material is reprised: a D drone sounds once again, with horns and trumpets announcing broad, upward leaping fifths. This musical figure, which once evoked hope and proclamation, now takes on a new meaning as the Ascension draws near.

At the height of the orchestral climax, the choir enters for the first time on the familiar brass and string melody, singing the words "*Kom laat ons saam 'n loflied sing.*" Across the trilogy, these words have opened each oratorio—*Kruis van Liefde*, *Lig van Waarheid*, and now *Kroon van Wonders*—but here, for the first time, they are not merely proclaimed instrumentally: they are voiced in song, fully realised by the choir as a culmination of the entire narrative.

In *Lig van Waarheid*, this melody symbolised the immaculate conception. In *Kruis van Liefde*, it marked the overcoming of death. Now, in *Kroon van Wonders*, it proclaims the miracle of Christ's Ascension—the third and final miraculous act.

The musical language shifts subtly as Jesus blesses His disciples and ascends into heaven. A mysterious modulation, underpinned by a dominant seventh chord, prepares for a dramatic launch into the final movement. The music lifts, suspends, and points heavenward, as Christ is taken from their sight, blessing them even as He departs.



## **XX. Koor – Seënbede**

*(Choir - A Final Blessing)*

The final choral movement opens with a gentle drone in the organ, evoking a sense of grounded peace and stillness. The strings enter softly, presenting the *Seënbede* theme—an idea that has been subtly woven throughout *Kroon van Wonders* and now blossoms fully in its intended form.

The choir intones the blessing a cappella, offering a simple, profound benediction: "*Die Here is voor jou, Die Here is langs jou...*" Their voices move with tender assurance, as if wrapping the listener in the embrace of the divine presence.

On the second verse, the organ and strings rejoin, gently lifting the music forward. The texture grows in richness and anticipation, culminating in a triumphant climax on the words "*Gaan in vrede.*" Here, the full forces—choir, organ, and orchestra—unite in a majestic, radiant *Amen*, marked by a *rallentando* that magnifies the grandeur and finality of the moment.

After a resounding silence, the choir returns alone, closing the benediction in a soft, prayerful a cappella coda—an intimate and tender farewell.

The organ drone continues, seamlessly carrying the spiritual atmosphere into the final coda of the oratorio.



## XXI. Nabetrugting – En 'n wolk het Hom aan hulle gesig onttrek

(A Reflection - The Cloud of Departure)

The closing movement of *Kroon van Wonders* offers a gentle descent from the grandeur of the preceding climax into a space of deep reflection and peace. A sustained drone in the organ cradles the choir and listener, calming the energy that has built throughout the oratorio.

The bassoon and celesta softly introduce the "*Vrede vir julle*" theme, a tender motif that threads its way through this movement like a gentle mist. The title itself—"En 'n wolk het Hom aan hulle gesig onttrek"—evokes the image of the cloud into which Jesus vanished, slowly veiling Him from the sight of His disciples.

The choir sings seven phrases—seven commissions and reassurances given by Christ throughout the oratorio:

"Vrede vir julle,"

"Laat My skape wei,"

"Ontvang die Heilige Gees,"

"Soos die Vader My gestuur het, so stuur Ek julle ook,"

"Pas My lammers op,"

"Moenie vrees nie,"

"Gaan heen."

These themes, heard earlier in the oratorio, are now interwoven into a tapestry of sound. Organ drones and gentle pizzicato pulses from the lower strings support the voices, creating a meditative, floating atmosphere. Each string section quietly echoes fragments of the "*Vrede vir julle*" theme, reinforcing the sense of spiritual reflection.

The material gently repeats, tapering away until only the words "*gaan heen*" remain, softly dissolving into silence.

Near the end, church bells begin to toll, a timeless gesture from the Christian tradition, signifying resurrection, joy, and completion. As the final echoes fade, *Kroon van Wonders* closes not with grandeur, but with reverent stillness: Christ has risen, and peace reigns.





# LIG | KROON | KRUIS

## A TRIPTYCH BY FRANCO PRINSLOO AND JOHN ROBBERTSE AFTER THE ENGRAVINGS OF CLAUDE MELLAN (1598-1688)

This striking triptych is a contemporary reimagining of original etchings by the French Baroque master, Claude Mellan. By deliberately enlarging the original images and focusing on specific sections of the works, the visuals have been newly composed. The result captures, in a profoundly moving way, intense emotions of suffering, sacrifice, sanctity, and glorification. The original black-and-white prints have been reprinted in rich gold, creating an aura of sacred radiance that resonates with the themes explored in Franco Prinsloo's oratorio trilogy.

Each panel bears the wounds of Christ's Passion—inflicted with deliberate force using thorn branches. These branches were dipped in a resinous adhesive and applied to the surface to scar and "torture" it—an act symbolically mirroring Christ's own suffering. The lacerations were subsequently adorned with genuine gold leaf. In doing so, a powerful visual metaphor is formed: suffering made to shimmer, pain transformed into praise. The three panels—**LIG**, **KROON**, and **KRUIS**—invoke the Holy Trinity, rendered in a contemporary artistic style that remains reverent towards the tradition of medieval altarpieces.

The work was created in dialogue with Kroon van Wonders, the final part of Prinsloo's monumental Afrikaans trilogy on the life of Christ. It serves as both commemoration and culmination. In both scale and vision, the oratorio cycle represents a significant milestone in South African art music. This triptych pays visual homage to that achievement with reverence and spiritual depth.

Only three unique editions of the triptych are available for acquisition by private collectors or institutions. The work, consisting of three panels, will be sold exclusively as a complete set; no individual panel will be made available separately. Due to the distinctive technique involving the brutal application of thorn branches and the gilding with gold leaf, each of the three editions will yield a different result. Every artwork is thus entirely unique in its own right.

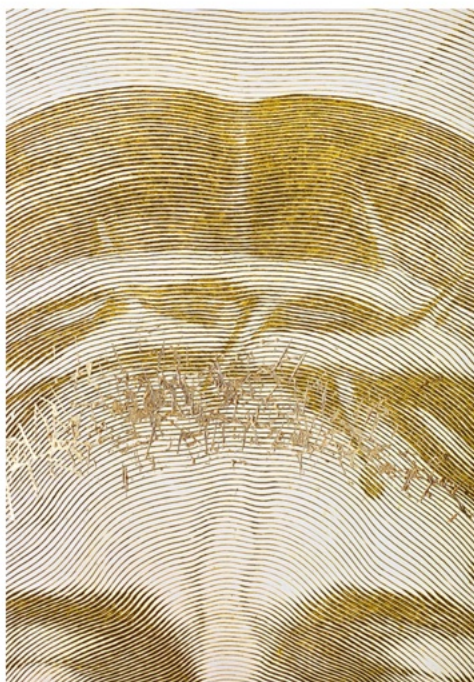
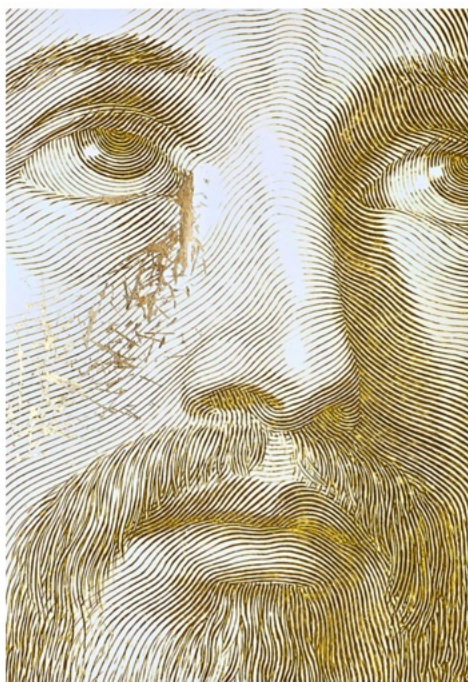
Dimensions: Each panel measures 84.5 cm × 59.5 cm

Medium: Digital print, archival ink with gold leaf on Hahnemühle museum-grade paper

**Price: R350,000 framed (for the full set of three panels)**

**Enquiries: John Robbertse – +27 83 990 9637 | [john.robbertse@francoprinslooproductions.com](mailto:john.robbertse@francoprinslooproductions.com)**

**Curated by: FPAC – Art Collection**





# SUPPORT VOX CHAMBER CHOIR

Vox Chamber Choir is dedicated to excellence, innovation, and the celebration of choral music. Your generosity enables us to continue performing, commissioning, and recording extraordinary music, while nurturing the next generation of vocal talent.

Productions such as Kroon van Wonders carry significant financial demands and would not be possible without significant funding or the generous support of passionate patrons of the arts. Your contribution helps us bring these ambitious and inspiring works to life – works that enrich our cultural landscape and make a lasting contribution to the South African classical music culture.

If you would like to support our ongoing projects, please consider making a donation. Every contribution, large or small, makes a meaningful difference.

For details on how to donate or provide funding, visit:  
[www.voxchamberchoir.com/donate](http://www.voxchamberchoir.com/donate) or contact us directly.

We deeply appreciate your support.



## **VOX CHAMBER CHOIR**

Soprano: Hanni van Zyl Beyers, Marilize Venter, Natalie Coetzee, Maryke Minnaar, Claudine Mochekele, Eloise Annandale, Elmirie Claassen, Lynni du Toit, Jenet Hall

Alto: Marelize Horne, Liesemarie de Wet, Engela Labuschagne, Anja Pollard, Ronet Viljoen, Genine Keys, Hilde Burger, Tirzah Strobos, Soané Ackerman, Mischké Fourie, Sumari van Niekerk, Mandi Kuun,

Tenor: Tiaan Ras, J.J. Roberts, Jaco Allers, Juan Taljaard, Chris Vale, John Robbertse, Stephen Taljaard, Alex Bignotti

Bass: Stefan Venter, Bern Groenewald, Jaco de Wet, Francois Pelser, Jacques Nortjé, Marinus Claasen, Andries Brümmer, Lucas Enslin, Ben Kunz



## CREDITS

*Composer and conductor:* Franco Prinsloo

*Organ:* Isabelle van Rensburg\*

*Organ Registrant:* Johan Deyssel

*Bassoon:* Esther Watkinson

*Trumpet 1:* Richard Kingon

*Trumpet 2:* Alex Urban

*Trombone:* Alex Hitzeroth

*French horn:* Jaco van Staden

*Marimba and percussion:* Magdalena de Vries\*

*Celesta:* Jannie le Roux

*Timpani:* Motshwane Pege

*Percussion:* Lesedi Maifadi & Elana Neethling

*Violin:* Waldo Alexander (concert master), Daline Mitchley, Olga Maraba, Evert van Niekerk, Bernard Madumo, Christopher Evans, Elizabeth Schaap, Siobhan Lloyd-Jones, Dieter Hendricks, Leonie Greyling, Lizelle le Roux, Camelia Onea

*Viola:* Tiisetso Mashishi, Kate White, Ntombifuthi Gloria Boyi, Esther Spies, Andrea Erasmus, Ryan Ketcha

*Cello:* Lindzi Moore, Carel Henn, Maren du Plessis, Gerrit Koorsen, Kerry Wisniewski

*Contrabass:* Regomoditswe Mosedi, Viwe Mkizwana, Christi-Louise Swanepoel

\*section leader

Live Recording: Ludwig Bouwer  
(One Big Room Studio)

Programme Design: Chris Vale

Triptych Artwork: Franco Prinsloo & John Robbertse

Libretto: Franco Prinsloo & Chris Vale

Programme notes: Chris Vale & Franco Prinsloo

Proof reading: Hanni van Zyl Beyers

Photographer: Alet Pretorius

Produced by FPP (Franco Prinsloo Productions)

Producer: Klaus-Louis Jansen van Vuuren

Choir Manager: Andries Brümmer

**KROON VAN WONDERS** has been made possible through the generous support of the following institutions:

Media Partner: **Maroela Media**

Wine Sponsor: **Arbeidsgenot Wines**

**ATKV:** For the production of video recordings of the work.

**Departement Afrikaans en Algemene Literatuurwetenskap, UNISA:** For providing the venue for the recordings of the work (ZK Matthews Concert Hall)

**WS Pianos:** For the transportation of the celeste

We extend a special word of thanks to our **principal collaborator, Raoul Capital**, whose valuable contribution has truly made this project possible.

