

Hans Roosenschoon was born in the Netherlands in 1952, and immigrated with his family to South Africa in 1953. He started piano with Fred Poetzch in Pretoria, and studied at the Conservatoire of Music from 1969-1971 and 1974-1975 respectively. He was taught the cello by Betty Pack, studied harmony and counterpoint with Klaas van Oostveen for a number of years, and received composition master classes from Jeanne Zaidel-Rudolph. A vital source of inspiration early in his career was Anton Hartman who, as conductor of the National Symphony Orchestra of the SABC, undertook the premières of a number of his works in Johannesburg.

In 1976 he won an Overseas Scholarship for Composers from the Southern African Music Rights Organisation (SAMRO), the equivalent to the PRS in the UK, which enabled him to study at the Royal Academy of Music in London under Paul Patterson. There he passed the highest examination, Division V (Composition), within one year, and was the recipient of both the Arthur Hinton Prize and the Harvey Lohr Scholarship. His composition *Palette* was chosen to represent the composition class of the RAM when students from Paris, Graz and Antwerp visited the Academy during an International Visitors Week.

Since Roosenschoon's return to South Africa in 1978, his music has been performed regularly throughout the country to wide public acclaim - winning the Standard Bank's "Young Artist of the Year Award" in 1987. In 1989 he obtained a MMus (Composition) cum laude from the Stellenbosch University, and in 1991 a DMus (Composition) from the University of Cape Town. In addition to winning a composition prize from the Department of National Education in 1975 and 1988 respectively, he was the recipient in 1998 of a Merit Award given by the Cape Tercentenary Foundation in acknowledgement for his contribution to music in the Western Cape.

In South Africa his works were featured at the SABC Conductor's Competition (1981), the SABC Contemporary Music Festival (1983), the Grahamstown National Arts Festival (1983, 1985, 1987 and 1996), the CAPAB Youth Music Festival (1988, 1990 and 1992), the 5th Unisa International Piano Competition (1990), the Stellenbosch Festival (1996), and the Stellenbosch International Chamber Music Festival (2005).

International platforms include the ISCM World Music Days, Warsaw (1992), the Festival 'Jugend und Musik' Vienna (1993), the Aberdeen International Youth Festival (1994), the Worcester Three Choirs Festival (1996) in the UK, the Fourth World Symposium on Choral Music, Australia (1996), the Oslo Chamber Music Festival, Norway (1996), the 1st Choir Olympiad held in Linz, Austria (2000), the 21st International Béla Bartók Grand Prix Choir Competition (2004), the 29th Paços de Brandão Summer Music Festival as well as the Centro Cultural Lagos, Portugal (2007).

But Roosenschoon's music was also presented at the Northwestern University at Evanston, Chicago (1990), the Tchaikovsky Conservatoire, Moscow (1998), the Mozarteum University, Salzburg (2004), where he was visiting professor in composition, and at the universities of Bristol and York (2007).

In addition to numerous broadcasts on SABC Radio and Television, BBC Radio 3 and 4 featured his work in 1994, 2004 and 2005 respectively. Other broadcasts took place on KPFA, San Francisco (1986), NCRV (1993) and NOS (1994), the Netherlands, Norwegian Broadcasting Corporation (1996), South West German Radio (2003), and Bavarian Radio (2006).

International performers of his music worth mentioning are the Warsaw National Philharmonic Orchestra, the Bournemouth Sinfonietta, the Kristiansand Chamber Orchestra, the Chillingirian String Quartet, the Camerata Chamber Choir of Copenhagen, the Zagreb String Quartet, the Filharmonica "Ion Dumitrescu", Romania and the Algarve Orchestra of Portugal.

Visiting conductors who have conducted his works in South Africa, and who should be mentioned, are John Arnold, Wolfgang Bothe, Riccardo Capasso, David de Villiers, Osvaldo Ferreira, Bramwell Tovey, Gerard Korsten, Otmar Maga, Gorge Mester, Brian Priestman, Ali Rahbari, Jon Robertson, Christian Tiemeyer, Arjan Tien and Omri Hadari – the latter, for instance, conducted no less than four works.

In the face of a changing stylistic orientation, creating projects which endeavour to bridge the gap between Western and African aesthetics, as is evident in his most prominent work of this genre, *Timbila*, for instance, will remain Roosenschoon's focal point. In this regard, the two chapters he contributed to the book *Composing the Music of Africa*, edited by Malcolm Floyd of the UK, continues to be a frame of reference in expressing his own credo and departure point for his creative output.