



presents

**THE CAPE TOWN
BAROQUE FESTIVAL**

21 - 24 September 2017

For the Cape Town Baroque Festival:

Artistic director: Erik Dippenaar | **Finance director:** Alrich Rooy

Publicity: Wayne Muller | **Logistics coordinator:** Louise Howlett

FESTIVAL PROGRAMME

BAROQUE OPERA GALA

Thursday 21 September, 20.00

With Lynelle Kenned, Elsabé Richter,
Sandile Mabaso and Bongani Khubeka

Pre-concert talk by Anna Stoddard *'Baroque Divas'*
St Andrew's Presbyterian Church, Green Point

CHAMBER MUSIC FROM THE BAROQUE

Friday 22 September, 20.00

With Baroque2000

St Andrew's Presbyterian Church, Green Point

FROM BACH TO BACH

Saturday 23 September, 13.00

With John Reid Coulter (fortepiano)

St Andrew's Presbyterian Church, Green Point

HISTORICAL WALKING TOUR

Saturday 23 September, 14.30

Walking tour of historic city centre buildings

With heritage architect John Rennie

St Andrew's Presbyterian Church, Green Point

VOICES OF VOX

Saturday 23 September, 20.00

With VOX Cape Town Choir

St Andrew's Presbyterian Church, Green Point

THE BACHS – A FAMILY AFFAIR

Sunday 24 September, 11.30

With the Cape Consort, directed by Hans Huysen

Lutheran Church, Strand Street

SING FOR YOUR SUPPER GOES BAROQUE

Sunday 24 September, 13.00

With Monika Voysey, Nick de Jager and Erik Dippenaar

Welgemeend, 2 Welgemeend Street, Gardens

CAMERATA TINTA BAROCCA, founded in Cape Town by violinist Quentin Crida in July 2004, is the leading South African baroque ensemble playing on period instruments. Its name is derived from the musicians' passion for baroque music and red wine. The members include some of Cape Town's finest musicians who embrace a historically informed performance practice approach. CTB's concerts have been broadcast on Fine Music Radio and have received critical acclaim in the *Cape Times* and *Die Burger*. Mostly playing music from the 18th century, CTB has worked with leaders in their fields, such as baroque violinists Antoinette Lohmann and Pauline Nobes; violinists David Juritz, Darragh Morgan and Zoe Beyers; countertenor Christopher Ainslie; male soprano Philipp Mathmann; recorder player Stefan Temmingh; mandolin player Alon Sariel and conductor Arjan Tien. Apart from CTB's annual concert series in their home, St Andrew's Presbyterian Church in Cape Town, the ensemble regularly accompanies opera and oratorio performances and performs in festivals throughout South Africa. CTB also has an active outreach component, which includes an annual educational tour to the West Coast, the Sunshine Concerts (an outreach programme for people unable to attend concerts because they are elderly, indigent or disabled), as well as a regular collaboration with the Keiskamma Music Academy in the Eastern Cape. Since 2011, CTB has gradually moved towards playing on period instruments. Currently it is the only period ensemble in South Africa that regularly plays in orchestral format, performing most of its annual concerts on period instruments. In 2013, CTB, with the Cape Consort, gave the first South African period performance of Handel's *Messiah*. During November 2016, CTB played for Cape Town Opera's first production to use a period instrument orchestra: Monteverdi's *L'Orfeo*, directed by Jaco Bouwer and conducted by Erik Dippenaar. In December 2016 CTB was nominated for a KYKNET Fiesta award for a programme titled *Handel in the drawing room* presented during the 2016 Klein Karoo Klassique festival. In 2015 CTB set up a collaboration with the early music ensemble *Collegium Musicum* at the South African College of Music, University of Cape Town, through which two student cadets annually receive hands-on training in period performance in CTB projects. The cadet scheme is generously supported by the Claude Leon Foundation. In July 2015, Erik Dippenaar was appointed Artistic Director of CTB, Michael Maas (former CEO of the Artscape Theatre Centre) as Administrative Coordinator, and Cheryl de Havilland as Outreach Coordinator.

ERIK DIPPENAAR graduated from the Royal College of Music, London with a MMus (distinction) in 2007 and an Artist Diploma in 2008. His teachers included Margaret Phillips (organ), Terence Charlston and Jane Chapman (harpsichord) and Geoffrey Govier (fortepiano). Erik is currently Artistic Director of the Cape Town-based baroque orchestra Camerata Tinta Barocca, a member of the period ensemble The Cape Consort and a part-time lecturer in Western music history and historical performance practice at the University of Cape Town. He is now studying towards a PhD in music at UCT, focussing on the role historical domestic keyboard instruments played in the colonisation process in Southern Africa.

THE 2017 CAPE TOWN BAROQUE FESTIVAL KINDLY ACKNOWLEDGES:

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the festival: Jilly Cohen, Cecilia di Cecco, Louis Heyneman, Michael Maas, Elfriede Muller,
Kyle Paulssen, John and Tamara Rennie, Bill Robson, Marijke de Villiers Roos,
Michel Schneuwly, Sue Smith, Anna Stoddard, Barry Smith and John Woodland.

Baroque Opera Gala

Thursday 21 September, 20.00

Pre-concert talk by Anna Stoddard '*Baroque Divas*'

Lynelle Kenned (soprano), Elsabé Richter (soprano),
Sandile Mabaso (tenor) and Bongani Kubheka (bass-baritone)
The Cape Town Chamber Choir (director: Marijke De Villiers Roos)
Camerata Tinta Barocca. Directed from the keyboard by Erik Dippenaar

Overture to <i>Rinaldo</i> (1711) <i>Largo - Allegro</i>	George Frederic Handel (1685 - 1759)
<i>Lascia ch'io pianga</i> from <i>Rinaldo</i> (1711)	GF Handel
<i>Tornami a vagheggiar</i> from <i>Alcina</i> (1735)	GF Handel
<i>Love in her eyes sits playing</i> from <i>Acis and Galatea</i> (1739)	GF Handel
<i>Sempre in contrasti</i> from <i>La Serva Padrona</i> (1733)	Giovanni Battista Pergolesi (1710 - 1736)
<i>Se pietà</i> from <i>Giulio Cesare in Egitto</i> (1724)	GF Handel
<i>Endless pleasure, endless love</i> from <i>Semele</i> (1743)	GF Handel

INTERVAL

<i>Il tuo sangue, ed il tuo zelo</i> from <i>Ariodante</i> (1735)	GF Handel
<i>In these sweet groves</i> from <i>Venus and Adonis</i> (1683)	John Blow (1649 - 1708)
Dido and Aeneas (1688) <i>Thy hand, Belinda - When I am laid in earth -</i> <i>With drooping wings</i>	Henry Purcell (1659 - 1695)
<i>Thrice happy lovers</i> from <i>Fairy Queen</i> (1692)	H Purcell
<i>Fairest Isle</i> from <i>King Arthur</i>	H Purcell
<i>Forêts paisibles</i> from <i>Les Indes galantes</i> (1735)	Jean-Philippe Rameau (1683 – 1764)

LYNELLE KENNED, a UCT Opera School graduate, is no stranger to the stage. She regularly performs locally and abroad, more recently as Musetta in *La Boheme*, Julie in *Showboat*, Cherubino in *Le nozze di Figaro*, and Saartjie in the award-winning *Poskantoor*. 2013 saw her making her musical theatre debut in David Kramer's *Blood Brothers*, followed by Mattie Allen in *Orpheus in Africa* and Klara in *Heidi - The Musical*. August 2017 saw her as Grace in the world première of *Calling Me Home*. She was awarded a Fleur du Cap for her portrayal of Maria in *West Side Story* in 2015, reprising the role at the Joburg Theatre in 2017. A collaboration with Albert Combrink and Clint Lesch saw them walk away with a coveted Fiësta Award for the recital *Hunkering na die Ses - 'n musikale reis* in 2017.

Lynelle is a well-known media personality and TV Presenter, appearing on the lifestyle show "Pasella" after winning the runner-up prize in the Top Billing Presenter Search in 2012. Lynelle hosts "Jý Geld", a new kykNET show aimed at financial empowerment for women. A sought-after MC, her repertoire also includes voice over artist and motivational speaker. Her career highlights include performing with Katherine Jenkins, and master classes with Juilliard's Brian Zeger.

ELSABÉ RICHTER is a South African soprano bearing an M.Mus. degree in Vocal Performance from the North-West University, where she studied under renowned baritone Werner Nel. During her studies she was awarded several prizes and bursaries, most notably a Norwegian scholarship for a year's academic study in Oslo as part of her M.Mus degree. Here she studied at the Norwegian Academy of Music under the guidance of tenor Svein Bjørkøy, baritone Håkan Hagegård and soprano Mona Julsrud. She has received masterclasses from various singers including Kobie van Rensburg, Marcel Beekman, Maarten Koningsberger, Hanna van Schalkwyk, Mimi Coertse, Erica Eloff, Eric Müller, Patricia Misslin, Paul Kiesgen and Lawrence Zazzo.

Her repertoire encompasses a wide range of early music, art songs and opera as well as oratorio and other sacred works. Prominent operatic roles include Susanna- *Le Nozze di Figaro*, Galatea- *Acis and Galatea*, and most recently Belinda in Purcell's *Dido and Aeneas*. Her sacred repertoire includes Handel's Messiah, Vivaldi's Gloria, J.S. Bach's Christmas Oratorio and Passions, Keiser's St. Mark's Passion, Haydn's Little Organ Mass, as well as Mozart's Exultate Jubilate, Regina Coeli (K127) and several of his masses, including the Coronation Mass. Elsabé currently resides in Durbanville and teaches singing at St. Cyprian's School in Cape Town. She regularly performs as soloist with various ensembles and choirs and is a member of both the Cape Consort and The Cape Soloists Choir.

SANDILE MABASO is a tenor from Kwazulu-Natal, South Africa. He began his musical training as a chorister with the Drakensberg Boys' Choir, under the direction of Christian Ashley-Botha. In 2005 he obtained his Bachelor of Music, with singing as a major, from the University of Pretoria. At the University of Pretoria he sang the roles of Tamino in *The Magic Flute* and Alfredo in *Die Fledermaus*. His first professional engagement was with Opera Africa in 2006. With this company he sang the role of Inkos'Mathole in the opera *Princess Magogo*, with performances in both South Africa and the Netherlands. In July of the same year he was appointed member of the Cape Town Opera Vocal Ensemble. With the company he toured to Germany, France and Sweden in the productions of *Showboat* and *Porgy and Bess*. He was later promoted to the position of Assistant to the Chorus Master.

In 2008 he was accepted as a student of famous soprano Elizabeth Connell. In 2009 he began private studies with Prof. Werner Nel and was selected to participate in The International Baroque Symposium under the leadership of internationally renowned baroque specialist Kobie van Rensburg at the University of the North West. In 2010, he sang the role of Acis in *Acis and Galatea* under the direction of Kobie van Rensburg. In 2012 he has sung the role of Puck in *The Fairy Queen* for Umculo Cape Festival. Sandile Mabaso's repertoire includes oratorio and German, French, English and South African artsong.

BONGANI J. KUBHEKA was born and raised in Newcastle, a developing town of KwaZulu Natal province in South Africa. In 2010 he enrolled to study his Performers Diploma in Opera at the University of Cape Town, training with baritone Patrick Tikolo while receiving opera coaching from Professor Kamal Khan. He

graduated in 2014 with 4 Distinctions and continued with post graduate studies in 2015. During this time Bongani has developed as a young artist through a number of university productions and collaborations with Cape Town Opera most notably as Figaro in a production of *Le Nozze di Figaro*. Bongani was chosen to perform with Bryn Terfel during his tour to South Africa and in 2014 he was invited to take part in a short course at Houston Grand Opera's Young Artist Programme (YAVA). He has participated in a number of master classes and competitions and prizes include winning the Schock Foundation Prize for Singing, the Ian Renner Competition and the Amazwi Omzansi Competition founded by Njabulo Madlala. He was a finalist of the 2015 Operalia Competition held in London.

Bongani moved to Cardiff to continue his studies with a Master's Programme in Vocal Studies at the Welsh International Academy of Voice under the tutorship of Dennis O' Neill sponsored by the Wales Millennium Centre for 15/16 season. During his studies in Cardiff, he has been fortunate to work with the world famous singers, conductors, teachers and coaches. He has participated in master-classes conducted by Dame Kiri Te Kanawa, Della Jones, Susan Bullock, the baritone John Rowsley and Ryland Davis. Bongani has also received coachings with major conductors of the opera stage like Richard Bonyngge, Julian Smith, Gareth Jones and Anthony Negus. He performed as part of the collaborated gala concert between WMC and WIAV which had Bryn Terfel and Julia Lehnzev as guest artists, and accompanied by the Cardiff Sinfonietta under the baton of Mr Jonathan Mann and he performed the Petite Messe Solenelle conducted by Gordon Kilby in Llandeilo. He also participated in 2016 prestigious Stuart Burrows International Competition and won the 1st prize along with the audience prize. Bongani's most recent highlight was in the role of Don Magnifico in *La Cenerentola* as part of his last year postgraduate studies at the University of Cape Town under the baton of maestro Jochen Rieder. Bongani also has a keen interest in giving back to the community and participated in a prestigious local outreach music programme "Kunstreffers" which toured around local schools and communities.

The **CAPE TOWN CHAMBER CHOIR**, founded in 2010 by Leon Starker, consists of experienced choristers who find time in their busy schedules to share the joy of music making. In this spirit the choir, under its present conductor **MARIJKE DE VILLIERS ROOS**, has shared the stage with choirs from the United States, Zimbabwe and elsewhere in South Africa. Guest conductors and workshop presenters include Awie van Wyk, Acáma Fick, Scott Leithead and Frank Havrøy. Under the renowned Norwegian maestro Kåre Hanken two repertoire projects were undertaken: in 2015 a programme of Bach motets was presented (in cooperation with the Cape Soloists Choir), and in 2016 a concert with choral compositions by Brahms and Mendelssohn. In 2016 the CTCC took part in a programme of large-scale Baroque motets with the Cape Consort and other groups in the Lutheran Church in Strand Street. The choir has presented gala concerts in venues like the Hugo Lamprechts Music Centre and the St. George's Cathedral. Working with the Camerata Tinta Barocca in performing Baroque opera excerpts add to the choir's versatility and exploration of music.

CAMERATA TINTA BAROCCA

Baroque violin 1

Annie Shaw (Concert Master)

Nicole D'Oliveira

Jesse Groenewald

Baroque violin 2

Ralitza Macheva

Refiloe Olifant

Jan-Hendrik Harley

Baroque viola

Emile de Roubaix

Baroque cello

Cheryl de Havilland

Cecilia di Cecco

Baroque double bass

Henrike Kovats

Theorbo/baroque guitar

Uwe Grosser

Baroque flute

Bridget Rennie-Salonen

Chamber music from the Baroque

Friday 22 September, 20.00

Members of Baroque2000 (Durban): Ralitza Macheva (violin),
Refiloe Olifant (violin), Cecilia di Cecco (cello), with Erik Dippenaar (harpsichord)
and Uwe Grosser (theorbo and baroque guitar)

Bergamasca

Marco Uccellini
(c.1610 - 1680)

Orpheus Caledonius (1733)

The bush aboon tranquair

Trad. Scottish

A Collection of Old Scots Tunes (1742)

The bush aboon tranquair

Francesco Barsanti
(1690 - 1775)

A treatise of good taste in the Art of Musick (1749)

The bush aboon tranquair

Francesco Geminiani
(1687 - 1762)

Trio sonata in C major

Adagio – Largo – Allegro – Grave – Spirituoso

William Boyce
(1711 - 1779)

Six Concertos for the Harpsichord or Forte-Piano, Op 1 Nr. 5 (1771)

Concerto in D major

Andante - Rondo allegro

James Hook
(1746 - 1827)

Ciaccona

Tarquinio Merula
(1595 - 1665)

Folia, Op. 1 Nr. 12 (1705)

Antonio Vivaldi

BAROQUE2000 was founded by members of the KZN Philharmonic Orchestra who discovered a mutual love for Baroque Music. They are often invited as guests to Festivals including the National Arts Festival in Grahamstown, Hilton Festival, Music in the Mountains Festival hosted by the Drakensberg Boys Choir, HIFA Festival in Harare, and Kulungwana Festival in Maputo. In October they will celebrate their 20th anniversary with a series of concerts featuring singers and musicians from around South Africa.

CECILIA DI CECCO, born in Italy, graduated with a Degree in Music from the Conservatorium of Padova. She started to play with many different Symphonic Orchestras and Chamber groups from an early age, touring all over Europe and in 2004, she moved to South Africa as a Cellist in the KwaZulu Philharmonic Orchestra. Cecilia developed an interest in Baroque Music and had the opportunity to collaborate with many famous soloists including G.Carmignola, V.Paternoster and T. Koopman. In 2006, she joined The Baroque 2000 and took part in many festivals nationally and internationally including The Grahamstown Music Festival, The Hilton Festival, and The HIFA Festival in Zimbabwe.

RALITZA MACHEVA was born in Pleven, Bulgaria. She graduated with a Masters Degree in Music from the Music Academy in Sofia, studying under Prof. Boyan Lechev. She then furthered her studies at the Music Conservatorium in Enschede, Netherlands with Prof. A.Kramarov. Ralitza received first prize at

the Bela Bartok International Chamber Music Festival, followed by various radio and television solo recordings and performances. Previous positions held include principal violin in the chamber ensemble *Amadeus* in Seoul, South Korea and associate concertmaster of the Pleven Philharmonic Orchestra in Bulgaria. She joined the KwaZulu-Natal Philharmonic Orchestra in 2000 as co-principal second violin. As a result of her interest in baroque music and period performance, Ralitzka took up the position of leader of Baroque2000, the Durban-based baroque ensemble. She has had master classes with Chiara Banchini at the Schola Cantorum in Basel, Switzerland and worked with Antoinette Lohmann in South Africa. This will be her third collaboration with Camerata Tinta Barocca.

REFILOE OLIFANT started violin at the age of 8 at Bochabela Primary School in the rural town of Mangaung, Bloemfontein, under Ms Isabella Bonnet. In 1999, she became leader of the Bochabela String Orchestra conducted and directed by Peter Guy. She continued her studies with Prof Derek Ochse until 2001. She has participated in the Stellenbosch International Chamber Music Festival, Musica Mundi International Chamber Festival, Stift International Music Festival and South African National Youth Orchestra, where she had the privilege to work under batons of Arjan Tien, Jonas Alber, Daniel Raskin and Evgeny Bushkov. In 2007, Olifant was invited by Jan Repko to Chethams School of Music in Manchester for private lessons. She has received master classes and private lessons from Julia Bushkova, Daniel Rowland, Robert Waters, Evgeny Bushkov, Leonid Kerbel, Frank Stadler, and Priya Mitchell. She has performed as a soloist with the Odeion Symphony Orchestra, Johannesburg Philharmonic Orchestra, University of Stellenbosch Symphony Orchestra and Camerata Tinta Barocca. She also was invited as a soloist for the Hugo Lambrechts Concerto Festival and KZN Philharmonic Youth Concerto Festival. From 2008 - 2009 Refiloe studied at Stellenbosch University in the Certificate Programme. She returned to University of Stellenbosch where she graduated Cum Laude for the Diploma in Practical Music. Refiloe had the opportunity to perform J.S Bach Concerto for Two Violins with world renowned violinist Joshua Bell, accompanied by the University of Stellenbosch Camerata. Currently Refiloe is a member of the KZN Philharmonic Orchestra.

From Bach to Bach

Saturday 23 September, 13.00

John Reid Coulter (fortepiano)

Sonata in B flat, Op. 5 No. 1

Allegretto - Tempo di Minuetto

Johann Christian Bach

(1735 - 1782)

Rondo in A minor, Wq.56:3

Carl Philipp Emanuel Bach

(1714 - 1788)

Sonata in G minor, Hob.XVI:44

Moderato - Allegretto

Franz Josef Haydn

(1732 - 1809)

Rondo in C minor, Wq.59:4

Carl Philipp Emanuel Bach

Sonata in E flat, Hob.XVI:38

Allegro moderato - Adagio - Allegro

Franz Josef Haydn

JOHN REID COULTER is one of South Africa's leading exponents of historical performance practice. After completing his undergraduate studies at the NWU (PUCHE) under Pieter de Villiers, he was awarded the SAMRO overseas scholarship for composition and furthered his studies at Trinity College of Music in London. Whilst in London, he met Maria Boxall and studied harpsichord and early keyboard fingering under her guidance. He completed his studies in harpsichord and Historically Informed Performance Practice in the Netherlands with Jacques Ogg at the Royal Conservatory in The Hague.

John is well known as an adjudicator at music festivals and as a composer has won numerous awards. He has taught at various universities in South Africa and as soloist and continuo player, he has performed in the Netherlands, Sweden, Norway, Germany, Japan and Canada. His baroque ensemble 'Banda di Giovanni' has premiered a number of works in South Africa. John has an avid interest in early keyboard instruments and has built a number of harpsichords as well as a fortepiano based on a Stein model ca. 1780.

In 2015 & 2016 John was invited to teach and perform at the Summer School for the Solo Voice in Saskatchewan, Canada. In September through November 2016 John was involved in performances of Mozart's *Le Nozze di Figaro* (NW University) as well as *Lamento* (a pastiche opera based on music by Monteverdi inspired by the TRC directed by Kobie van Rensburg). Both of these projects were presented by Umculo Cape Festival.

In January 2017, John performed with the renowned Dutch tenor Marcel Beekman in a programme including a selection of songs from Schubert's *Winterreise*. He performs regularly with the South African soprano Deirdré Blignaut-Rautenbach in a programme of songs and solos by Mozart, Haydn, Schubert, JC & CPE Bach entitled *Abendempfindung*. John has also performed the three sonatas for viola da gamba and harpsichord by JS Bach (with 'cellist Berthine van Schoor) at the Wakkerstroom Music Festival and numerous other venues in Gauteng.

Historical Walking tour

Saturday 23 September, 14.30

Walking tour of historic city centre buildings with heritage architect John Rennie
Starting point: St Andrew's Presbyterian Church, Somerset Road

JOHN RENNIE. Architect John Rennie is a UCT graduate and former senior lecturer and has worked in general practice, with a bias towards conservation, in Cape Town and beyond. John graduated in 1966, assisted Gawie Fagan for four years and was with Revel Fox & Partners thereafter. 1973/4 was spent in York attending full-time post-graduate courses where John was the first South African to gain the University of York Conservation Studies Diploma. As compiler of the 1978 Cape Institute of Architects "Buildings of Central Cape Town" survey John has researched and become familiar with many local landmarks. John has been responsible for work on several important Cape homesteads as well as various city halls and the landmark Gilbert Scott Cathedral of St Michael and St George in John's birthplace Grahamstown.

Voices of VOX

Saturday 23 September, 20.00

Elsabé Richter (soprano)*, Vox Cape Town (director John Woodland) and
Camerata Tinta Barocca, directed from the keyboard by Erik Dippenaar

Vesperae Solennes de Confessore, K.339 (1780)

Laudate Dominum

Wolfgang Amadeus Mozart

(1756 - 1791)

Eine kleine Nachtmusik (1787)

Allegro - Romanze: Andante - Menuetto: Allegretto - Rondo: Allegro

Wolfgang Amadeus Mozart

Missa Brevis St. Joannis de Deo (ca. 1775), Hob.XXII:7

Kyrie - Gloria - Credo - Sanctus - Benedictus - Agnus Dei

Joseph Haydn

(1732 - 1809)

*See **ELSABÉ RICHTER's** biography on page 5.

Continuing the choral legacy of the St George's Singers, led for over fifty years by Dr Barry Smith, a new singing group **VOX CAPE TOWN** formed under the direction of John Woodland in 2015. VOX Cape Town will span musical history in its focus on a cappella works, oratorios and local compositions to enrich the musical life of Cape Town. VOX intends to invigorate local choral music through imaginative programming and staging to create intimate, immersive sensory experiences. VOX is currently embarking on a series of "New Soundscapes" – concerts designed to expose Cape Town's audiences to fresh choral sounds. The first of these concerts featured music by two composers sharing the same name – John Tave(r)ner – but separated in time by 500 years in a juxtaposition of early polyphony and contemporary minimalism. VOX's second major performance, "Trust the Silences", comprised choral music written within the last three decades that represented a diversity of genres from Eric Whitacre to Radiohead. Besides performing in traditional choral spaces, VOX participates in the "In the Dark" series in the Youngblood Art Gallery and will be presenting a unique pairing of wine and choral music at Groot Constantia in August. VOX intends to match its live performances with a series of high-quality audio and video recordings to broaden the traditional audience of choral music. Outreach and community involvement are important aspects of VOX's musical and social vision and this includes fruitful collaborations with a number of local musical groups. www.voxcapetown.com

CAMERATA TINTA BAROCCA

Baroque violin 1

Ralitza Macheva (Concert Master)

Refiloe Olifant

Nicole D'Oliveira

Baroque cello

Cheryl de Havilland

Cecilia di Cecco

Baroque violin 2

Valentina Forster*

Jan-Hendrik Harley

Petra van Besouw^

Baroque double bass

Henrike Kovats

Baroque viola

Emile de Roubaix

Organ

John Reid-Coulter

^Student from the South African College of Music (UCT) *Collegium Musicum* cadet training scheme

*Period instrument sponsored by Jacobus van Soelen Violins

The Bachs – A Family Affair

Sunday 24 September, 11.30

The Cape Consort: Antoinette Blyth, Elsabé Richter (soprano), Nick de Jager, Marcelle Steinmetz (alto), Willem Bester, Xander Kritzinger (tenor), Patrick Cordery, Abonga Sithela (bass), Roland Johannes (organ), Hans Huyssen (baroque cello, musical direction)

Johann Sebastian Bach (1685 - 1750)	Der Geist hilft unserer Schwachheit auf <i>motet for double choir, BWV 226</i>
Johann Michael Bach (1648 - 1694)	Herr, wenn ich nur dich habe <i>motet for SATTB & bc</i>
Johann Christoph Bach (1642 - 1703)	Der Gerechte, ob er gleich stirbt <i>motet for SATTB & bc</i>
Johann Michael Bach	Wenn mein Stündlein vorhanden ist <i>Chorale Prelude for organ manualiter</i>
Johann Bach (1604 - 1673)	Unser Leben ist ein Schatten <i>motet for SSATTB & ATB & bc</i>
Johann Sebastian Bach	Ach wie nichtig, ach wie flüchtig <i>Chorale prelude from the Orgelbüchlein</i>
Johann Christoph Bach	Der Mensch vom Weibe geboren <i>motet for SSATB & bc</i>
Johann Sebastian Bach	Wer nur den lieben Gott lässt walten <i>Chorale prelude for organ manualiter</i>
Johann Christoph Bach	Herr, nun lässtest du deinen Diener in Frieden fahren <i>motet for double choir & bc</i>
Johann Sebastian Bach	Komm, Jesu, komm <i>motet for double choir, BWV 229</i>

THE CAPE CONSORT is a Cape Town-based ensemble dedicated to stylish and historically informed performances of Early Music, co-founded and directed by the composer and Baroque cellist Hans Huyssen. Since its inception in 2011, the group has given more than 90 concerts with over 30 different programmes, exploring and presenting rarely performed Baroque and Renaissance repertoire. Conceived as a flexible group, the *Consort* adapts its core forces of five singers and *basso continuo* to the requirements of the repertoire. Individual singers may appear in solo programmes or the group may be extended to accommodate a double choir of 16 voices. Period instruments such as viols, violins, recorders and lute join forces as needed. To date the *Cape Consort* has released two CDs, both of which gained a SAMA nomination. It was awarded the WOORDtroFEE for Best Classical Music Production at the 2012 Stellenbosch Woordfees for which it also garnered a KykNet Fiësta Award nomination. With a dramatization of Purcell's *Dido & Aeneas* directed by Marí Borstlap the group presented its first fully staged opera production to great acclaim in 2016

Sing for your Supper goes Baroque

Sunday 24 September, 13.00

Monika Voysey (mezzo-soprano), Nick de Jager (tenor) and Erik Dippenaar (harpsichord)
Venue: Welgemeend, 2 Welgemeend Street, Gardens

SING FOR YOUR SUPPER combines food and opera in a unique entertainment experience. A chef and an opera singer tied the knot and decided to marry their passions. Monika Voysey wanted to make opera fun and accessible, rather than an outing that requires a ball gown and a bank loan. Marc Wassung believed that Shakespeare was onto something about music being the food of love, and that delicious rustic cuisine would be a fine addition to an evening of song. For more information contact: www.singforyoursupper.co.za

MONIKA VOYSEY is a classically trained mezzo-soprano, based in Cape Town. Towards the end of her Undergraduate degree Monika found her passion for Opera. She was awarded a scholarship to study at The Royal College of Music in Stockholm, and this is where her operatic training began. On her return to South Africa in 2008, she began developing a career as a classical singer. Monika competed and was a finalist in the SAMRO competition twice, and she was also given a bursary by The National Arts Council. In 2009, Monika was offered a prestigious position singing as a soloist in the Cape Town Opera Studio. During this time, she performed five lead roles in operas at Artscape and Baxter Theatre. Thereafter, Monika became a highly sought-after mezzo-soprano appearing as a soloist with the KwaZulu-Natal Philharmonic Orchestra, Cape Philharmonic Orchestra, and Johannesburg Festival Orchestra. Monika has a wide classical repertoire. She has performed as the alto soloist in over fifteen Oratorios, including a modern South African oratorio: Credo in which she appeared as a soloist alongside Sibongile Khumalo. In 2015, Monika sang a lead role in two productions: The Medium and The Mikado (for which she won a CATA award for Best supporting actress.) The Mikado toured to England to the International Gilbert and Sullivan Festival. She also spent time in Munich at the Bayerische Opern Studio, training and performing a concert with them.

NICK DE JAGER went to school at St Andrew's Preparatory School and St Andrew's College, Grahamstown, where he showed himself to be an exceptional treble from the age of 6. While reading law at the University of Cape Town he studied singing privately at the South African College of Music. He frequently performs oratorio and chamber music works, including most recently Handel's Theodora, Messiah and Bach's St Matthew Passion and Purcell's Dido and Aeneas. He has a particular interest in early and baroque music. Nick is a practicing member of the Cape Bar.

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