



CAPE TOWN

Presented by Camerata Tinta Barocca

BAROQUE FESTIVAL

18 - 24 SEPTEMBER 2019







CAMERATA TINTA BAROCCA

PRESENTS

THE CAPE TOWN BAROQUE FESTIVAL

18 - 24 SEPTEMBER 2019

FOR THE CAPE TOWN BAROQUE FESTIVAL:

Artistic Director: Erik Dippenaar

Finance Director: Alrich Rooy

Administrative Coordinator: Alida van der Walt

FESTIVAL PROGRAMME

FOUR SEASONS RECOMPOSED

Wednesday 18 September, 20.00, Zeitz MOCAA, V&A Waterfront

with

Annie Shaw and Bonolo Kgaile (solo violins), the Flat Mountain Project
and Hans Roosenschoon (conductor)

FOLK101

Thursday 19 September, 20.00, Youngblood Gallery, 70-74 Bree Street

with

Here Be Dragons – Jan-Hendrik Harley (baroque violin/baroque viola/baroque guitar/arrangements),
Annie Shaw (baroque violin), Mariechen Meyer (double bass), Joshua Frank (recorders)
and John Pringle (percussion)

BIG BACH BONANZA! – CELEBRATING THE DIVERSE OUTPUT OF J.S. BACH

Friday 20 September, 20.00, Evangelical Lutheran Church, 98 Strand street

with

Erik Bosgraaf (recorder), Erik Dippenaar (organ, harpsichord), Lynelle Kenned (soprano),
Raphael Pouget (natural trumpet), Bridget Rennie-Salonen (baroque flute), Lutesong Duo, Cape Soloists
Choir, Cape Consort and Camerata Tinta Barocca. Directed by Erik Dippenaar.

RECORDER MASTER CLASSES WITH ERIK BOSGRAAF

Saturday 21 September, 10.00–13.00, St Andrew's Presbyterian Church, De Waterkant

CHAMBER BAROQUE

Saturday 21 September, 19.30, In collaboration with the Cape Town Concert Series

Baxter Concert Hall, Rosebank

Pre-concert talk by Anna Stoddard, 18.30, Baxter Concert Hall

with

Erik Bosgraaf (recorder), Raphael Pouget (natural trumpet), Ralitzia Macheva, Refiloe Olifant, Annie Shaw,
Jesse Groenewald (baroque violins), Emile de Roubaix, Petrus Coetzee (baroque violas),
Cheryl de Havilland (baroque cello), Roxane Steffen (double bass) and Erik Dippenaar (harpsichord).

MUSICA RUSTICA

Light vocal music from Renaissance Italy, Sunday 22 September, 15.00, 6 Spin Street Restaurant

with

Elsabé Richter, Lente Louw, Willem Bester, Keaton Manwaring (voices), Uwe Grosser, Vera Vuković
(lute, theorbo, baroque guitar), Kathryn Derksen (viola da gamba) and Ronan Skillen (percussion)

DEMONSTRATION OF THE CITY HALL CARILLON BY ALEXIOS VICATOS

Monday 23 September, 18.00-19.00

Cape Town City Hall, Darling Street

RECORDER WORKSHOP WITH ERIK BOSGRAAF

Tuesday 24 September, 09.00–13.00

Rustenburg Girls' Junior School, Rondebosch

MESSAGE FROM THE CAMERATA TINTA BAROCCA MUSIC CHARITABLE TRUST CHAIRPERSON

I am intrigued by the local and world-wide, ever-growing appeal of baroque music, a genre well over three hundred years old. I am intrigued that in our frenetic world driven by social media and selfie-time, we want to be in the moment of a live baroque performance.

And therein lies the appeal – we escape from the noise of our lives to a very different time and pace. I am very glad we choose to pause, to yield to music of exquisite ornamentation, ornate structure, requiring musicians and singers with great sensitivity and great technical skill -- gifted South African artists, playing on some familiar and some quite extraordinary musical instruments.

Conjured up in the intimacy of a baroque performance, we are offered calm and exuberance, sadness and delight, humour and wit. We respond to the musicians' rapport with each other and to baroque music's remarkable capacity to move us deeply and to uplift us joyfully.

Camerata Tinta Barocca is proud to present the third annual Cape Town Baroque Festival. We are very pleased to curate a world-class baroque fest presented by a rich diversity of talented South African musicians and singers, and in 2019 we are very pleased to add *international* as we warmly welcome highly acclaimed Dutch recorder player and musicologist Erik Bosgraaf and Austrian natural trumpeter Raphael Pouget.

Camerata Tinta Barocca, established in 2004, is absolutely an integral part of the dynamic performing arts culture we are all so very fortunate to enjoy in Cape Town. Our performances, education and development, and outreach programmes engage with audiences and communities far beyond the city.

The Trustees are very pleased and appreciative of the enjoyment and excitement with which the 2017 and 2018 Festivals were greeted and the keen anticipation of Festivals to come under the direction of Camerata Tinta Barocca Artistic Director Erik Dippenaar.

I thank the Festival donors Die Rupert Musiek-stigting, The Cape Town Theatre Trust, and Bill van Rensburg. Your foresight, interest and on-going, generous support is very much appreciated.

I thank the 2019 Festival Committee – your esprit de corps, dedication and meticulous attention to detail makes all the difference.

I invite everyone attending the 2019 Cape Town Baroque Festival to relish this specially designed programme, to be entranced by the musicians, and to continue strongly supporting Camerata Tinta Barocca.

SUSAN SMITH, CHAIRPERSON

NOTE FROM THE CAPE TOWN BAROQUE FESTIVAL ARTISTIC DIRECTOR

Now in our third year, the CTBF is happy to present a very diverse artistic programme featuring both local and international artists, with a variety of approaches to performing early music. The programme slots in with the aims of the festival as it was originally set out: to bring together early musicians from across South Africa in order to facilitate a creative exchange between local practitioners of a Historically Informed Performance approach, to offer high-quality performances of a variety of early repertoires to audiences from Cape Town and surrounds, to create a platform where internationally acclaimed early music performers can share their craft with local musicians and audiences, and to focus on skill transferal to young South African players and singers through the educational aspect of the festival.

Working in the musical, and broader artistic, landscape in South Africa, I am increasingly aware that the key to achieving a worthwhile artistic output is a collaborative spirit. The long list of collaborators with the 2019 CTBF is a testament to the generosity and camaraderie amongst practitioners and organisations working in the artistic sphere in Cape Town.

I would especially like to mention a first time collaboration between the CTBF and the Ronnie Samaai Music Education Project: we feel strongly about the importance and power of music education and we are fortunate to partner with an education project of this calibre.

A very special thank you to our generous donors for their loyal support: you make it possible for us to do the work we very deeply care about. Also a heartfelt thank you to the Cape Town audiences for their enthusiastic and continuous support.

Lastly, and on a slightly more personal note: the growth of interest in early music in South Africa is something I feel very passionately about, and I am extremely happy that I can make a career in early music in South Africa. The sheer pleasure of curating the artistic programme of the CTBF is definitely worth the sleepless nights! Here's to many more!

ERIK DIPPENAAR, ARTISTIC DIRECTOR

FOUR SEASONS RECOMPOSED

WEDNESDAY 18 SEPTEMBER, 20.00

ZEITZ MOCAA, V&A WATERFRONT

WITH

Annie Shaw (solo violin), Bonolo Kgaile (solo violin), the Flat Mountain Project and Hans Roosenschoon (conductor)

Hans Roosenschoon (1952 -)

3 – JS Bach's Brandenburg Concerto reimagined

Max Richter (1966 -)

The Four Seasons Recomposed

THE FLAT MOUNTAIN PROJECT

Violin 1:

Annie Shaw
Bonolo Kgaile
Lucia Di Blasio Scott
Petra Hofmeyr
Nicole D'Oliveira

Violin 2:

Refiloe Olifant
Matthew Stead
Renée van der Westhuizen
Maretha Uys

Viola:

Petrus Coetzee
Emile de Roubaix
Jan-Hendrik Harley

Cello:

Babette Roosenschoon
Dane Coetzee

Double bass:

Mariechen Meyer
Conroy Scott

Harp:

Jana van der Walt

Harpichord:

Erik Dippenaar

THE FLAT MOUNTAIN PROJECT is a team of skilled professional musicians, based mostly in Cape Town, who come together to collaborate on exciting projects, showcasing modern and experimental classical music.

ANNIEN SHAW graduated from Stellenbosch University BMus.Hons in 2003 having studied with Louis van der Watt and Suzanne Martens. Subsequently she accepted a position as a member of the KwaZulu Natal Philharmonic Orchestra. In 2010 Annien returned to Stellenbosch to lead the Stellenbosch University String Quartet and University of Stellenbosch Symphony Orchestra as part of her MMus Degree in Chamber Music. During her term as leader, the quartet undertook two international tours and won the National Ensemble Competition category and overall prizes, as well as Best Chamber Music Group and Best Interpretation of a South African composition in the final round of the Musiq National Music Competition in 2011. In 2013 Annien completed her Masters Degree with distinction, while consecutively completing a Post Graduate Diploma in Solo performance (Cum Laude) under Jan Repko from the Royal Northern College of Music in Manchester UK. Annien is a PhD candidate at the University of Cape Town under the guidance of Farida Bacharova and Rebekka Sandmeier and is a member of the Cape Town Philharmonic Orchestra.

BONOLO KGAILE joined the Cape Town Philharmonic Orchestra at the age of 23 in 2019. She has been playing the violin since the age of 10. She was part of the Bochabela String Orchestra from 2006-2013 and tours with this orchestra regularly. In 2011, she participated at the Musica Mundi festival in Brussels. She has played as the concert master of the National Youth Orchestra as well as that of the Bochabela String Orchestra. She has also been part of the MIAGI Youth Orchestra since 2009-2012 and 2014. In 2010 Bonolo was the recipient of the National Sanlam Competition overall prize which is now known as the Hubert van der Spuy Competition. Bonolo has appeared as a soloist with the KZN Philharmonic Orchestra and at the Western Cape Youth Music Festival where she performed with the Cape Philharmonic Orchestra. In 2017 Bonolo completed her Bmus Performance at UCT under the tutelage of Prof. Farida Bacharova and in the same year she was part of the Bokamosho String Quartet who were the overall prize winners of the National Ensemble Competition.

The Dutch born composer **HANS ROOSENSCHOON** studied music in South Africa and in England. He holds postgraduate qualifications in composition from the universities of Stellenbosch and Cape Town, as well as the Royal Academy of Music, London. Accolades that Roosenschoon received for his creative work include an overseas scholarship from the Southern African Music Rights Organisation in 1976, the Standard Bank's "Young Artist of the Year Award" in 1987, and an award from the Cape Tercentenary Foundation in 1998 in acknowledgement for his contribution to music in the Western Cape. After nearly two decades in broadcasting, Roosenschoon embarked on an academic career that led to his appointment as Professor and Chair of the Department of Music at Stellenbosch University in 1998. From 2008 he spearheaded the composition specialist course at SU, and since 2018 he is an Emeritus Professor. Roosenschoon's music has been performed and broadcast in the USA, in several West- and East European countries, Scandinavia, Australia, Brazil and in the UK. But he is probably best known in South Africa for his multifaceted music - for the plurality of his eclectic voice.



FOLK101

THURSDAY 19 SEPTEMBER, 20.00

YOUNGBLOOD GALLERY, 70-74 BREE STREET

WITH

Here Be Dragons – Jan-Hendrik Harley (baroque violin/baroque viola/baroque guitar/arrangements), Annien Shaw (baroque violin), Mariechen Meyer (double bass), Joshua Frank (recorders) and John Pringle (percussion)

SCANDINAVIA

1. Bisonpolska
2. Polska efter Sven Donat
3. Polska ur Sven Donats Notbok
4. Vals efter Lasse i Lyby

BRITISH ISLES

5. Hadrian's Wall
6. Pavan & Triple
7. Mystical Forest
8. Rocky road to Dublin

INTERVAL

FRANCE

9. Le Corbeau et le Renard
10. Estampie
11. Tourdion

SPAIN

12. Canarias

ITALIAN

13. Zefiro Torna (Chaconne)

ROMANIA

14. Dragoste
15. Romanian Folk Dances

ZUGABE

16. Polska efter Gubben Kihlstedt

HERE BE DRAGONS makes music to the motto that has become their name. In the 15th Century cartographers would designate uncharted territory with these simple words – Hic Sunt Dracones – to warn explorers of the dangers that might await them. For the ensemble it is not so much a warning as it is an invitation: a reminder of the endless possibilities that lie beneath the surface of a musical score. Jan-Hendrik Harley founded the group under the auspices of Ensemble Je Ne Comprends Pas in 2018. They specialise in presenting music from the 17th Century (but also modern works) in a period-appropriate folk vernacular, and perform mainly on period instruments (or models thereof). The ensemble has had great success at several festivals including the Stellenbosch Woordfees, Greyton/Genadendal Classics For All festival and the Cape Town Baroque Festival, and has been featured on RSG and FMR. Folk101 is the first in a series of concerts that considers the concurrent evolution of folk and art music from a migratory perspective. The series also aims to promote a better understanding of context in music performance.

BIG BACH BONANZA! – CELEBRATING THE DIVERSE OUTPUT OF J.S. BACH

FRIDAY 20 SEPTEMBER, 20.00

EVANGELICAL LUTHERAN CHURCH, 98 STRAND STREET

WITH

Erik Bosgraaf (recorder), Erik Dippenaar (organ, harpsichord), Lynelle Kenned (soprano), Raphael Pouget (natural trumpet), Bridget Rennie-Salonen (baroque flute), Lutesong Duo, Cape Soloists Choir, Cape Consort and Camerata Tinta Barocca. Directed by Erik Dippenaar.

Concerto for Recorder in G major BWV 215 and 32 (transcriptions by Thiemo Wind)
Allegro - Adagio - Vivace

Partita for Flute in A minor BWV 1013

Motets:

Jesu, meine Freude BWV 227

Komm, Jesu, Komm BWV 229

INTERVAL

Jauchzet Gott in allen Landen BWV 51

Prelude from Suite for lute in G minor BWV 995

Songs: Vergiss mein nicht BWV 505, Komm süßer Tod BWV 478

Schmücke dich, o liebe Seele BWV 654

Concerto for Recorder in D major BWV 1053R

[] - Siciliano - Allegro

ERIK BOSGRAAF (1980) is generally considered to be one of the world's leading and most adventurous recorder players. His repertoire extends from Vivaldi's Four Seasons to tomorrow's music. His recording of Jacob van Eyck's Der Fluyten Lust-hof sets a new standard and has led to his international breakthrough. Since then, he has recorded other hits, mainly for Brilliant Classics.

Around a hundred pieces have been composed for him, among which are twelve concertos. In 2011 Pierre Boulez gave him permission to adapt his clarinet composition Dialogue de l'ombre double for the recorder. The world premiere of this new version took place in the sold-out main auditorium of the Amsterdam

Concertgebouw; the CD was recorded in 2015. As a soloist, Bosgraaf has worked with the Dallas Symphony Orchestra under Jaap van Zweden, the Residentie Orkest The Hague, Dutch Radio Philharmonic, Hong Kong Philharmonic, the Netherlands Chamber Orchestra, Melbourne Symphony and the Helsinki Baroque Orchestra, among others. During the 2011/12 season he toured Europe as an ECHO Rising Star. He has performed with leading jazz musicians including saxophone player Yuri Honing and cellist Ernst Reijseger and is also known for his recordings for film makers Werner Herzog, Paul and Menno de Nooijer. Bosgraaf is a visiting professor at the Cracow Music Academy and teaches master classes all over the world. He received the Borletti-Buitoni Trust Award in 2009, and the Netherlands Music Prize in 2011.

LYNELLE KENNEDY graduate of the UCT Opera School under the tutelage of Prof Virginia Davids, is a Multidisciplinary Performing Artist, TV Presenter, Corporate MC, Actress and Media Personality. Her list of awards include the Kunste Onbeperk YOUNG VOICE 2019, as well as a 2018 Naledi Award 2018, 2017 Fiësta Award and Fleur du Cap Award in 2016. Classical productions include Musetta in "La Bohème", Julie in "Showboat", Cherubino in "Le nozze di Figaro", and Saartjie in the award-winning "Poskantoor". Classical performances as soprano soloist include The Messiah, Easter Oratorio, St Matthew Passion, Handel's Gloria and the Gloria by Vivaldi. Musical theatre credits include Maria in "West Side Story", Mrs Lyons in "Blood Brothers", Mattie Allen in "Orpheus in Africa", Klara in "Heidi - The Musical", Maria in "The Sound of Music" and Grace in "Calling Us Home". After finishing as runner-up in the Top Billing Presenter Search in 2012, she has presented on television show Pasella, and hosted Jý Geld and 123Fixit on KykNET and ViaTV respectively. Live broadcast performances include Dancing with the Stars and the KykNET Fiëstas.

RAPHAEL POUGET born 1996 in Linz, Austria started to play the trumpet at the age of 7. He trained in Salzburg with Horst Hofer and Johannes Moritz before studying 2015 at Mozarteum University in Salzburg. Since 2016 he is continuing his studies at the University of Music and Performing Arts Vienna with Prof. Johann Plank. Performances as substitute in various orchestras (Vienna Radio Symphony Orchestra, Volksoper Vienna, Stage Orchestra of Wiener Staatsoper, Bruckner Orchestra Linz, Mozarteum Orchestra Salzburg, Camerata Salzburg). From February to April 2019 Raphael had a temporary contract at the Volksoper Vienna. Since 2013 he is specializing on the baroque trumpet, studying with Thibaud Robinne (Trumpeter of Cecilia Bartoli) and Wolfgang Gaisböck (Camerata Salzburg, Concentus Musicus Vienna) in addition to absolving masterclasses with conductor Alfredo Bernardini. Raphael performed as a soloist in Straßburg and Reims, France; Rome and Verona, Italy and Salzburg, Austria. As a baroque trumpeter, he is guest player in „L'Orfeo Baroque Orchestra" Linz , Austria, „Musica Florea" Prague, Czech Republic, „Akademie für Alte Musik Berlin", Germany.

Flautist, **DR BRIDGET RENNIE-SALONEN** lectures at Stellenbosch University (SU) and UCT. Whilst Solo Principal Flute of the CTPO, Bridget was the recipient of the prestigious Ben & Faye Carlin Award for Artistic Excellence. Recent awards include Fiesta, Silver Ovation, and Oppenheimer Memorial Trust awards. She has appeared as soloist with several South African (SA) orchestras, is principal flute of the Cape Town Festival Orchestra, permanent guest principal flute in the Free State Symphony Orchestra, and Baroque flautist in Camerata Tinta Barocca. Bridget is both a researcher and practitioner in performing arts health, with expertise in somatic learning, and her PhD focused on musicians' occupational health curriculum content, implementation, and assessment. As a Research Fellow at SU, she represents SA on the international Musicians' Health Literacy Consortium. She is highly sought after as a flute teacher, and many of her students have excelled nationally and internationally, several occupying positions in SA orchestras. Bridget's extensive experience as a music educator informs her research, and her ongoing performance output contributes valuable perspectives to both her research and pedagogy. www.bridgetrs.com

The **LUTESONG DUO** was founded in 2016 by well-known mezzo soprano Lente Louw and Uwe Grosse, respected German-born lute player with over thirty years of international experience in performing early vocal music. The Cape Town-based husband and wife duo create innovative programmes of English, Italian, German, Spanish and French song repertoire from the 16th and 17th centuries. Their expressive, text-driven performances of both novel and standard repertoire always feature a combination of Uwe's historical plucked string instruments, namely a set of Renaissance lutes, a chitarrone and a baroque guitar, and strike a fine balance between historical integrity and contemporary appeal. Whether on their own or collaborating with other soloists and ensembles, they maintain a regular performance schedule at

private functions, music societies and concert venues, and have been featured at Stellenbosch Wordfees, Hermanus Fynarts, the Cape Town Baroque Festival and the Mcgregor Poetry Festival. They have also performed at numerous concert venues in and around Munich, most notably at the eleven-eleven concert series and early music baritone Michael Schopper's annual Barocknacht. Their first CD, entitled Chiaroscuro, was released in 2017.

The **CAPE SOLOISTS CHOIR** is a specialist choir of soloist voices aimed at performing rewarding and challenging programmes in South Africa to introduce the South African audiences to the treasure of choral music not often heard in concerts. Founded in 2013 by Jaco Dippenaar (conductor) and Antoinette Huyssen, the members of this choir originally came from Cape Town and Stellenbosch areas, but are no longer limited to this region. The members are professionally trained, hand-picked singers who are potential soloists in their respective genres towards achieving the choir's overall objective: the best possible musical results. Since its inception, the Cape Soloists Choir has performed several programmes such as a series of tribute concerts to Norwegian composer, Knut Nystedt, funded by the Norwegian Consulate in South Africa; several JS Bach programmes such as the St John Passion under the direction of the late Kåre Hanke, as well as being the demonstration choir in advanced conducting masterclasses at national choral conducting seminars, and more recently, the complete JS Bach motets.

The **CAPE CONSORT** is a Cape Town based ensemble exploring and presenting rarely performed Baroque and Renaissance repertoire from a historically informed perspective. Directed by the composer and Baroque cellist Hans Huyssen the group has performed well over a 100 concerts with almost 50 different programmes since its inception in 2011. Consisting of a flexible cast, the Consort adapts its forces according to the requirements of its repertoire. This includes solo programmes featuring individual singers and basso continuo, a capella performances or purely instrumental concerts, as well as large-scale choral works presented by an extended mixed ensemble of voices and instruments. Whenever possible period instruments appropriate to the repertoire are employed. 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 Wordfees for which it also garnered a KykNet Fiësta Award nomination. With its Monteverdi Project the Consort curates its own intermittent Early Music series of semi-staged performances at the Fugard theatre. Here it also presented its first fully staged opera production of Purcell's Dido & Aeneas to great acclaim.

CAMERATA TINTA BAROCCA

Baroque violin 1

Annie Shaw*
Ralitza Macheva
Valentina Vorster
Nicole D'Oliveira

Baroque violin 2

Refiloe Olifant*
Lucia di Blasio Scott
Paul van Zuilenburg

Baroque viola:

Emile de Roubaix*
Petrus Coetzee

Baroque cello

Cheryl de Havilland

Baroque double bass

Henrike Kovats

Harpsichord/organ/director

Erik Dippenaar

CAPE SOLOISTS CHOIR AND CAPE CONSORT

Soprano: Elsabé Richter, Antoinette Huyssen, Inês de Carvalho Tonkin, Madri Gerber

Alto: Marcelle Steinmetz, Ruthette du Toit, Rebecca Marshall, Philna Badenhorst

Tenor: Xander Kritzinger, Willem Bester, Kyle Rother

Bass: Emmanuel Pousset, Reinhardt Liebenberg, Keaton Manwaring

Continuo: Johan Swanepoel – organ;
Hans Huyssen – Baroque cello;
Henrike Kovats – Violone

Conductor: Jaco Dippenaar

RECORDER MASTER CLASSES

WITH ERIK BOSGRAAF

SATURDAY 21 SEPTEMBER, 10.00–13.00

ST ANDREW'S PRESBYTERIAN CHURCH, DE WATERKANT

CHAMBER BAROQUE

SATURDAY 21 SEPTEMBER, 19:30

IN COLLABORATION WITH THE CAPE TOWN CONCERT SERIES, BAXTER CONCERT HALL, ROSEBANK

Pre-concert talk by Anna Stoddard, 18.30, Baxter Concert Hall

WITH

Erik Bosgraaf (recorder), Raphael Pouget (natural trumpet), Ralitza Macheva, Refiloe Olifant, Annien Shaw, Jesse Groenewald (baroque violins), Emile de Roubaix, Petrus Coetzee (baroque violas), Cheryl de Havilland (baroque cello), Roxane Steffen (double bass) and Erik Dippenaar (harpsichord).

Unico Wilhelm, Count van Wassenaer Obdam (1692 - 1766)

Sonata terza

Grave - Allegro - Sarabanda - Giga presto

Joseph Boulogne Chevalier de Saint-Georges (ca. 1745 – 1799)

Sonata 3, Opus 1

Allegro - Rondo gracioso

Georg Philipp Telemann (1681 – 1767)

Intrada-Suite for 2 Violins 'Gulliver's Travels', TWV 40:108

Intrada - Lilliputian Chaconne - Brobdingnagian Gigue - Reverie of the Laputans and their attendant flappers - Loure & Wild Dance

INTERVAL

Johann Kuhnau (1660 - 1722)

Biblical Sonata nr. 1 - The Battle between David and Goliath (1700)

Georg Philipp Telemann (1681 – 1767)

Trio sonata in A-minor, TWV 42: a4

Largo - Vivace - Affettuoso - Allegro

Georg Philipp Telemann (1681 – 1767)

Concerto in D major for Violin, Cello, Trumpet and Strings, TWV 53:D5

Vivace - Adagio - Andante - Allegro

See biographies of ERIK BOSGRAAF and RAPHAEL POUGET above

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. Ralitzta 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, Ralitzta 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.

REFILOE OLIFANT started violin at the age of 8 at Bochabela Primary School in the rural town of Mangaung, Bloemfontein, taught by Isabella Bonnet. In 1999, she became the leader of the Bochabela String Orchestra conducted and directed by Peter Guy. She continued her studies, in Bloemfontein with Prof. Derek Ochse until 2006. Refiloe studied violin with Suzanne Martens at Stellenbosch University where she accumulated her Diploma in Practical Music. After a successful audition, she was awarded a tutti violinist post with The KZN Philharmonic Orchestra and this is where Michel Schneuwly (Director of Baroque 2000) invited her to join the baroque ensemble (Baroque 2000). She performed J.S Bach Concerto for Two Violins with world-class violinist, Joshua Bell, accompanied by the University of Stellenbosch Camerata in 2012. At present, Refiloe resides in Cape Town and after a successful audition she has been awarded a tutti 1st violin position in Cape Town Philharmonic Orchestra, she is a baroque violinist of Camerata Tinta Barocca and performs as a guest with Baroque 2000 (Durban).



MUSICA RUSTICA

LIGHT VOCAL MUSIC FROM RENAISSANCE ITALY

SUNDAY 22 SEPTEMBER, 15.00

6 SPIN STREET RESTAURANT

WITH

Elsabé Richter, Lente Louw, Willem Bester, Keaton Manwaring (voices), Uwe Grosser, Vera Vuković (lute, theorbo, baroque guitar), Kathryn Derksen (viola da gamba) and Ronan Skillen (percussion)

Chi passa per sta strada

Filippo Azzaiolo (fl. 1557-1569)

La passacaglia della vita

Stefano Landi (1587-1639)

Quando la sera

Filippo Azzaiolo

Recercada

Diego Ortiz (1510-1576)

Che fai tu

Girolamo Kapsberger (1580-1651)

Chi la tagliarda

Giovanni Da Nola (1478-1559)

O bene mio fa

Adrian Willaert (1490-1562)

Ciaccona di paradiso e d'ell inferno

Anon.

Madonna mia famme

Adrian Willaert

INTERVAL

Vorria che tu cantasse una canzon

Antonio Scandello (1517-1580)

Su, su, leva alza le ciglia

Bartolomeo Tromboncino (c.1470-1535)

Calata

Joan Ambrosio Dalza (fl.1508)

Non e tempo d'aspettare

Marchetto Cara (c.1470-1525)

La bella noeva

Anon., arr. Marco Beasley

Canta la cicaletta

Stefano Landi

Capricciata à 3 voci

Adriano Banchieri (1568-1634)

Contraponto bestiale alla mente

Lirum billilirum

Rossino Mantovano (fl. 1505-1511)

Vecchie letrose

Adrian Willaert

DEMONSTRATION OF THE CITY HALL CARILLON

BY ALEXIOS VICATOS

MONDAY 23 SEPTEMBER, 18:00-19:00

CAPE TOWN CITY HALL, DARLING STREET

ALEXIOS VICATOS studied the organ at UCT under the tuition of Grant Bräsler as part of his B.Sc undergraduate degree. He is currently studying a PhD degree in Chemistry in the field of X-ray crystallography at UCT under the supervision of Professor Mino Caira. Throughout his tertiary education he received numerous prizes and awards: he received the Spong bequest for the best 2nd year chemistry student continuing to 3rd year chemistry; he was the recipient of the Merck Prize for the top 3rd year chemistry student; and then at the end of his Honours degree he was the top student and received the Gordon Percy Memorial Award and the James Moir Medal from the South African Chemical Institute. He received a distinction for his Master's dissertation and he was also one of six students worldwide, and the only student in Africa, to receive the Ludo Frevel Scholarship in 2019, which is an award to support the education and research program of promising graduate students in crystallography-related fields. Lastly, he is also a self-trained horologist and has a newly discovered passion for the carillon.

RECORDER WORKSHOP WITH ERIK BOSGRAAF

TUESDAY 24 SEPTEMBER, 09:00–13:00

RUSTENBURG GIRLS' JUNIOR SCHOOL, RONDEBOSCH

THE 2019 CAPE TOWN BAROQUE FESTIVAL KINDLY ACKNOWLEDGES:

- Bill van Rensburg, The Rupert Musiekstigting and the Cape Town Theatre Trust for their financial assistance.
- Rev Natalie Barnard, the elders and staff of St Andrew's for their support and generosity.
- The Cape Town Concert Series, Aleit Events, Zeitz MOCAA Events, Youngblood Africa Arts & Culture Development, Trinity College London (Jenny Seager), Stellenbosch University (Karin Maritz), Ronnie Samaai Music Education Project (Felicia Lesch), 6 Spin Street Restaurant and Fine Music Radio for their collaborative spirit.
- The South African College of Music at UCT for the loan of a harpsichord and a baroque viola.
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