



*Honorary Patron*  
His Worship The Mayor of Cape Town

**CAPE TOWN SYMPHONY ORCHESTRA  
KAAPSTADSE SIMFONIE-ORKES**

Under the auspices of the Cape Town City Council  
Onder die beskerming van die Stadsraad van Kaapstad



*Ere-beskermer*  
Die Agbare Burgemeester van Kaapstad

Leader/Konsertmeester  
**HAIM HADAR**

**THURSDAY 27 & SUNDAY 30 SEPTEMBER 1990**

**WAR REQUIEM Op.66  
BENJAMIN BRITTEN (1913-1976)**

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Conductor/Dirigent

**OMRI HADARI**

Soloists/Soliste

**ALETTA LOOPUYT, ROUCHER DU TOIT, DAVID GRANT**

with the / met die

**CAPE TOWN SYMPHONY CHOIR / THE PHILHARMONIA CHOIR OF CAPE TOWN  
KAAPSTADSE SIMFONIE-KOOR / DIE FILHARMONIESE KOOR VAN KAAPSTAD**

trained by / opgelei deur

**KEITH MATTISON & RAYMOND HUGHES**

with members of / met lede van

**THE DIOCESAN COLLEGE CHAPEL CHOIR / DIE KAPELKOOR VAN DIE DIOCESAN COLLEGE**

Chorus Master/Koorleier

**GARMON ASHBY**

Organ/Orrrel

**BARRY SMITH**

No smoking in the auditorium.

The taking of photographs in the auditorium is not permitted.  
Members of the public are reminded that no tape recorder or other  
type of recording apparatus may be brought into the auditorium.

It is illegal to record any performance, or part thereof.

Rook verbode in die ouditorium.

Geen foto's mag in die ouditorium geneem word nie.  
Lede van die publiek word daaraan herinner dat geen bandopnemer  
of ander opnametoestel in die ouditorium toegelaat word nie.

Dit is onwettig om enige uitvoering of gedeelte daarvan op te neem.

# Don't miss tomorrow's 'Requiem'

**SYMPHONY CONCERT, Thurs 27th, City Hall; Cape Town Symphony Orchestra and Choir, Philharmonia Choir and Diocesan College Chapel Choir conducted by Omri Hadari, soloists Aletta Loopuyt (soprano), Roucher du Toit (tenor) and David Grant (baritone); Britten: WAR REQUIEM.**

THIS was the first of two performances of this hugely complex work. Those who were not able to attend are advised to do so tomorrow night; it is one of the great works of our times and one which, by its nature, is not frequently performed.

In describing this Requiem as "great", I was alluding to quality rather than quantity; but, on the latter axis too, it qualifies for the sobriquet, given the huge forces employed. The work is structured for large chorus with equally large accompanying orchestra; three soloists, the two male voices being accompanied by a separate chamber orchestra; and a choir of boys, with organ accompaniment.

Britten wrote the work on commission for the 1962 consecration festivities of Coventry Cathedral, the building which replaced the 15th-century structure destroyed by bombing during November 1940. The new cathedral was dedicated in a spirit of reconciliation, an object with which Britten, a convinced pacifist, could ful-

ly associate himself. By interpolating poems by Wilfred Owen, killed on the Flanders fields just a week before the 1918 armistice, into the traditional liturgical texts, Britten was able to achieve a very personal statement.

As to this performance, while it was a long shot from perfect, it did indeed capture the mood of the writing and convey the argument of the piece with satisfying accuracy. Hadari kept the disparate forces together with a fierce concentration; the important changeovers from one to another element of the musical groupings being achieved with fluency. Tempi were well-judged and the chief criticism lay in an occasional swamping of solo voices.

As to the soloists, all three acquitted themselves with distinction. Loopuyt's vocal quality is not to my personal taste but she sang, with conviction and facility, the haunting *Lacrimosa* and achieved the centrality of beauty demanded. The male soloists have a much more demanding task; that of conveying the deeply moving sense of the Owen poems while coping with Britten's sometimes unforgiving writing. They succeeded to an impressive degree.

They are both young

voices and lack sheer power; Hadari needs to bear this in mind with accompaniment, for even the chamber orchestra in full cry, as in the *Dies Irae* duet, can overshadow them. This apart, their contributions were splendid. Du Toit, at times, produced a quality so reminiscent of Peter Pears as to be uncanny; the *Agnus Dei* serving as prime example of this.

Grant has a voice which is nicely placed throughout its range, with quite superb diction. He got better and better during the performance and the final long solo contribution was truly moving. Together they combined with assured ease difficult passages such as "Offer the Ram of Pride" or the rhythmically tricky "half the seed of Europe" causing no apparent difficulty.

The choirs managed well, although the adult forces were better in the quieter passages. There was a lack of "gutsy singing" in *fortissimo* episodes; one certainly didn't feel that a really *physical* effort was being made. The boys' contribution was suitably evocative; their distant placing achieving just the right effect of dispassionate innocence. — DEON IRISH

ST GEORGE'S  
CATHEDRAL

**BACH**

**Christmas  
Oratorio**

December 16  
8 pm

Heidimarie Lubbe  
Hanneli Rupert  
Roucher du Toit  
De Wet van Rooyen

St George's  
Singers & Orchestra  
conducted by  
Barry Smith

Book at Computicket  
R12 and R8  
(AGC82546)

music

**St John's  
Passion**

THE *St John Passion* by JS Bach will be performed in its unabridged German version tomorrow at 8pm, in St Paul's Church, Rondebosch.

The St Paul's Chamber Orchestra and choir will be conducted by Jacobus van Soelen. The soloists are Annette Hamilton (soprano), Shauna Elkin (alto), Roucher du Toit (tenor), David Grant (bass) and John Hardie (bass).

Admission is by programme (R5).

CTSO CITY HALL Book at COMPUTICKET CAPE TOWN SYMPHONY

THURSDAY AND SUNDAY 20H15

**WAR REQUIEM**  
(BRITTEN)

One of the greatest choral masterpieces of all time!

Conductor:  
**OMRI HADARI**

Soloists:  
**Aletta Loopuyt, Roucher du Toit, David Grant**

CAPE TOWN SYMPHONY CHOIR  
PHILHARMONIA CHOIR OF CAPE TOWN  
THE DIOCESAN COLLEGE CHAPEL CHOIR

Reserved Seats R11,50, R15,50, R18,50  
NO PLATFORM TICKETS

(ACJ33677)

TONIGHT

ARTS & ENTERTAINMENT

**War Requiem on twice**

THE Cape Town Symphony Orchestra will present two performances of Benjamin Britten's *War Requiem*, on Thursday and Sunday.

A massed choir has been assembled comprising the Cape Town Symphony Choir, the Philharmonic Choir of Cape Town, members of the Diocesan Chapel Choir, trained by Keith Matison, Ray Hughes, and Garmon Ashby respectively.

The vocal soloists will be Aletta Loopuyt (soprano) Roucher du Toit (tenor) and David Grant (baritone) and with Barry Smith will be at the organ.

*War Requiem* one of the most important works of the 20th Century is a complex composition being a blend of poetry by war poet Wilfred Owen, liturgical elements and orchestral music. It will be the subject of a talk by Deon Irish before the Thursday performance at 19h15 in the Orchestra Office for CTSO Club members.

**'War Requiem'**

DIE KSO sal twee uitvoerings – op Sondag (27 September) en Sondagaand (30 September) – van Benjamin Britten se kragtige werk *War Requiem* gee.

Die massakoor vir hierdie werk bestaan uit lede van die Kaapstadse Simfoniekoor, die Filharmoniese Koor van Kaapstad en die Diocesan Chapel Choir, wat onderskeidelik deur Keith Matison, Ray Hughes en Gramon Ashby afgerig word. Die vokale soliste is Aletta Loopuyt (sopraan), Roucher du Toit (tenoor) en David Grant (bariton), met Barrie Smith aan die orrel.

'n Praatjie oor *War Requiem* sal Donderdagaand om 19:15 voor die uitvoering in die Orkeskantoor deur Deon Irish vir lede van die KSO-Klub aangebied word.)

# CTSO presents Beethoven

BEETHOVEN'S Mass in C, with vocal soloists Ingrid van Zweel, Roucher du Toit, Hanneli Rupert, John Eagar and the Cape Town Symphony Choir, forms part of the special Beethoven concert to be presented by the CTSO on Thursday.

Other works are the overture to *King Stephen*, and the Symphony No. 2 in D.

To give concert-goers a clearer understanding of the mass, Keith Mattison, the chorusmaster of the Symphony Choir, will give a lecture at the SA Museum lecture theatre two days before the concert (Tuesday, March 20).

Ingrid van Zweel, a B Mus graduate from the University of Stellenbosch, is a licentiate of the Royal School of Music.

With five Unisa music scholarships, Roucher du Toit studied at the Royal College of Music in London and the Salzburg Mozarteum. At 15, he made his piano soloist debut with the CTSO, but this concert marks his CTSO debut as a singer.

Contralto Hanneli Rupert has gained an enviable reputation in Europe in recitals and oratoria.

Baritone John Eagar is much in demand as an oratorio and has sung widely in opera throughout South Africa. He is principal baritone with Capab.

music

## CTSO do Mass in C

BEETHOVEN'S Mass in C, with vocal soloists Ingrid van Zweel, Roucher du Toit, Hanneli Rupert, John Eagar and the Cape Town Symphony Choir, forms part of the special Beethoven concert to be presented by the CTSO on Thursday.

The other works on the programme are the overture to *King Stephen*, and the *Symphony No 2 in D*.

Keith Mattison, chorusmaster of the CTSC, will give a lecture at the SA Museum on Tuesday.

# Magnificent Mass in C by CTSO

**CTSO CONCERT.** With the Cape Town Symphony Choir. Conductor: Omri Hadari. Soloists: Ingrid van Zweel, Hanneli Rupert, Roucher du Toit and John Eagar. City Hall.

"MIXED FARE" sums up this all-Beethoven concert from the CTSO: the evening evolved from

a low-key start, through a stylish middle section, to culminate in magnificence with the Mass in C.

Apart from the obvious suitability of an overture to open a concert, the choice of *King Stephen* (1811) was sound because, by its very nature — agreeable, lightweight, somewhat bland — it commends itself as a "warming-up" piece.

Having disposed of this lesser work, the orchestra proceeded to the *Symphony no 2 in D*, Op 36. And a handsome rendering they gave of it, from the long introductory movement in which strings and woodwind met the challenge of Beethoven's opulent ornamentation head-on, to the boisterous finale, performed with all the *brio* the composer could have wished.

After this symphonic brilliance, the mood was muted to solemnity as CTSO and CTSC joined forces for the *Mass in C*, Op 86, together with soloists Ingrid van Zweel, Hanneli Rupert, Roucher du Toit and John Eagar.

The opening bars of the *Kyrie* were not far short of disastrous, but what followed more than compensated for this inauspicious start. Helped by the power and sweetness of Van Zweel's solo soprano, singers and musicians retrieved the tempo and injected considerable warmth into their performance. By the time they reached the *Gloria*, any lingering tentativeness had given way to joyous conviction, and from the triumphant affirmation of the *Credo* to the gentle invocation

of the concluding *Agnus Dei*, there was little to censure and much to admire in the execution of this lustrous music. Especially noteworthy was superb vocal balance achieved by the four soloists in the *Benedictus*, and the pleasing contributions from Roucher du Toit, who made his debut as a vocal soloist on this occasion.

If one bears in mind the etymology of the term "concert", which suggests combination and togetherness, this was a successful concert in the true sense of the word.

BEVERLEY BROMMERT

FRIDAY and SATURDAY  
23 and 24 MARCH 1990

**MOVING VIES**

STUDENTS AND PERFORMANCES

MOVING AT COMPUTICKET  
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on Acre

3.30, 8.00, 10.15 pm  
Holiday Fun \*

7.5 pm



*Honorary Patron*  
His Worship The Mayor of Cape Town

## CAPE TOWN SYMPHONY ORCHESTRA KAAPSTADSE SIMFONIE-ORKES

Under the auspices of the Cape Town City Council  
Onder die beskerming van die Stadsraad van Kaapstad



*Ere-beskermer*  
Die Agbare Burgemeester van Kaapstad

**6.6.1991**

Guest Leader/Gaskonsertmeester  
**GÉRARD KORSTEN**

Conductor/Dirigent

**OMRI HADARI**

Soloists/Soliste

**RIALETTE REYNIERSE / INGRID VAN ZWEEL / ROUCHER DU TOIT / DAVID GRANT**

with the / met die

**CAPE TOWN SYMPHONY CHOIR ★ KAAPSTADSE SIMFONIEKOOR**

trained by / afgerig deur  
**KEITH MATTISON**

No smoking in the auditorium.

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type of recording apparatus may be brought into the auditorium.  
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Cape Town Symphony Orchestra Association  
Office: First Floor, City Hall, Darling Street, Cape Town  
P.O. Box 4040, Cape Town 8000  
Telephone: 462-1250, Fax no 461-6192  
Telegraphic Address: SYMPHONY CAPE TOWN  
Office hours: Mon.-Fri. 08h30-13h00; 14h00-17h00  
Closed for business on Friday afternoons  
Concert Bookings: COMPUTICKET

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Kaapstadse Simfonie-Orkes Vereniging  
Kantoor: Eerste verdieping, Stadsaal, Darlingstraat, Kaapstad  
Posbus 4040, Kaapstad 8000  
Telefoon: 462-1250, Faks nr 461-6192  
Telegrafiese adres: SYMPHONY KAAPSTAD  
Kantoor tye: Maan.-Vry. 08h30-13h00; 14h00-17h00  
Kantoor gesluit vir sake op Vrydagmiddag  
Besprekings: COMPUTICKET

4 Cape Times, Tuesday, December 19, 1989

## focus

# Musical wonder of Christmas

**CHRISTMAS ORATORIO** J S BACH. The St George's Singers and the St George's Orchestra conducted by Barry Smith. St George's Cathedral.

A JUBILANT flourish of drums and trumpets introduces the first chorus of Bach's *Christmas Oratorio* with a feeling of rejoicing, spiritual wonder and dignity — a chance to glimpse the enormity and wonder of the Christmas story.

The most significant aspect of the performance was the baroque quality of sound. The orchestra was made up of strings played against a band of five of the oboe family: oboes, oboe d'amore, cor anglais and bassoon. To this interplay of sounds was added two flutes, chamber organ, "harpsichord", timpani and, most important, three brilliant sounding high-noted trumpets — all resulting in an authenticity of sound.

The Christmas story is told by the tenor soloist (The Evangelist) whose narrative is woven among solo arias, choruses and "magnificent, strong, Lutheran chorales". This tenor solo requires an enormous range of voice and was ably handled by Roucher du Toit.

Bach had an affection for the low female voice and in this work he gave it arias of breathtaking beauty. Happily the task fell on Hanneli Rupert. She has a warmly rounded voice which she projects with effortless ease. In *Schliesse, mein Herze* she was accompanied in a tender violin solo by Jürgen Schwietering.

Due to Dewet van Rooyen's indisposition, Stephen Lindner took the baritone part at short notice. His performance was musical and he did a competent job. The baritone duet with soprano in a rich interweaving of the two voices.

The St George's singers gave a usual high standard of performance, the sopranos seemingly undaunted by the huge range required of them. Barry Smith's high quality of work and tireless enthusiasm was evident throughout. — ELSPETH JACK

ST GEORGE'S  
CATHEDRAL

BACH

## Christmas Oratorio

December 16

8 pm

Heidimarie Lubbe  
Hanneli Rupert  
Roucher du Toit  
De Wet van Rooyen

St George's  
Singers & Orchestra

conducted by

Barry Smith

Book at Computicket

R12 and R8

(CGCB2544)

## Full programme for cathedral

### Tonight Reporter

THERE is a full music programme at St George's Cathedral this Christmas season.

On December 16 at 8pm there will be a performance of the first three parts of Bach's *Christmas Oratorio* with the St George's Singers and Chamber Orchestra directed by Barry Smith.

The soloists will be Heidimarie Lubbe, Hanneli Rupert, Roucher du Toit and De Wet van Rooyen. Deon Irish will play the harpsichord and Mark Mitchell the organ. Booking is through Computicket.

On Christmas Eve at 6pm there is the service of *Nine Lessons And Carols*, which follows the traditional pattern sung at King's College, Cambridge.

On Christmas Day at 11am there is a liturgical performance of Haydn's *Little Organ Mass* for choir, orchestra, organ and soprano soloist.

Anneli Cilliers will sing the solo part and Mark Mitchell will play the elaborate organ solos.