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CAPE TOWN MUNICIPAL ORCHESTRA. - KAAPSE STADSORKES.
CITY HALL, - STADHUIS.
CAPE TOWN. - KAAPSTAD.

4.12.66

Dear Mr du Toit,

Kindly forgive the long delay I was (and am) very busy indeed. It was a bit difficult to place you because the 2 Concertos you want to play had performances recently, however I promise you a date in March or April if that suits you. Perhaps you have a preference for a ^{particular} Sunday?

You don't need to come and play if all these splendid musicians recommend you so highly! But before you play I'd like to hear your interpretation to help the performance
yours sincerely George Trentner!

Musiek-eksamens

PIANIS LEWER LESING

DIE bekende konsert-pianis Roucher du Toit besoek Stellenbosch eerskomende Donderdag, 2 Junie, om 'n lesing-uitvoering van die voorgeskrewe werke vir die musieksamens van die Universiteit van Suid-Afrika te lewer.

Na 'n verblyf van meer as vyf jaar in die buiteland is hy nou aan die Mowbray-Opleidingskollege verbonde en lewer hy hierdie lesings in opdrag van die Kaaplandse Onderwysdepartement.

Mnr. Du Toit het reeds op skool aan Paul Roos-Gimnasium as jong pianis uitgeblink. Hy het o.m. as sestienjarige skoolseun met die eeufees van hierdie skool saam met die Kaapstadse Stadsorkes in die Stellenbosse stadsaal gespeel.

Daarna het hy aan die Koninklike Kollege vir Musiek in Londen studeer waar hy die A.R.C.M. behaal het. Sy leermeesters het

internasionaal-bekende musici soos Louis Kempner, Kendall Taylor en Roslyn Turech ingesluit.

Tydens sy verblyf in die buiteland het hy talle konsert-uitvoerings gelewer en o.m. ook in galakonserte voor die Engelse, Deense en Persiese Koningshuise opgetree.

Hy kom spesiaal na Stellenbosch omdat hier so 'n groot kring musiekonderwysers en -dosente is, asook talle musiekleerlinge en -studente.

Die lesing is om 19h30 in die saal van die Hoër Meisieskool Bloemhof. Alle belangstellendes is welkom.

Debut by young pianist with a fine technique

ROUCHER DU TOIT, a youthful Stellenbosch pianist, made his debut with the Cape Town Municipal Orchestra, conducted by Stanley Pope, at the City Hall on Sunday night. Playing Beethoven's Concerto No. 1 in C, Op. 15, he scored a success with both audience and orchestra.

A debut, no matter how modest, is always something of an ordeal, especially in a concerto which opens with a long orchestral introduction, but once the piano enters all obvious nervous tension disappears and soloist and audience can concentrate on the music.

Roucher du Toit has a fine technique, the result of solid training and preparation. He is exuberant in his youthful approach, which well suits this particular concerto.

SINGING TONE

His playing of the outer movements was crisp and decisive, while the middle *largo* produced some good singing tone. When it comes to cadenzas, I am fully on the side of Tovey, who wanted them treated like an appendix — cut out! Nevertheless, those played by Roucher du Toit, though rather on the long side, gave him the opportunity to shine by himself, for which purpose they were obviously created.

Stanley Pope and the orchestra supported the soloist expertly and contributed to the overall success.

SPLENDID FORM

Harty's arrangement of six movements from Handel's "Water Music Suite", which opened the programme, found all

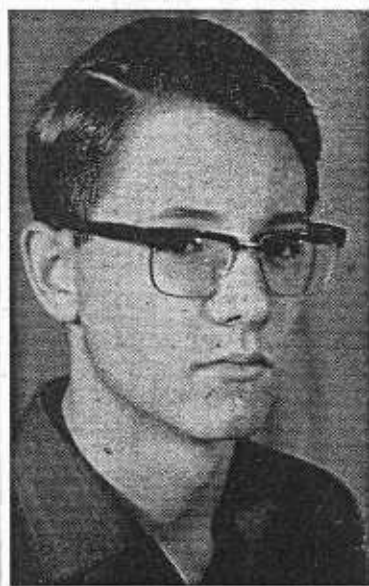
MUSIC

Hans Kramer

sections of the orchestra in splendid form, from the tricky horn passage in the *allegro* and air to the haunting flute solo of the *andante*.

An energetic account of the overture "Prometheus", by Beethoven, concluded an enjoyable concert, which, as usual attracted a large and appreciative audience.

18 FEBRUARIE 1966



ROUCHER DU TOIT

st. 10-leerling aan die Paul Roos-Gimnasium wat as solis saam met die Kaapstadse Stadsorkes sal optree by die Gala-Simfoniekonsert op 25 Februarie. Roucher speel Beethoven se eerste klavierkonsert.

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Sydens konsert i Stadsaal Stellenbosch



Konfrans Donald van Wyk

**CAPE TOWN MUNICIPAL ORCHESTRA
KAAPSE STADSORKES**



GUEST CONDUCTOR / BESOEKENDE DIRIGENT

STANLEY POPE

SOLOIST/SOLIS

ROUCHER DU TOIT

City Hall, Sunday, 19th March, 1967, at 8.45 p.m.

Stadsaal, Sondag, 19 Maart, 1967, om 8.45 nm.

Fine piano recital

ROUCHER DU TOIT, the young Cape Town pianist, celebrated his 19th birthday by giving a most enjoyable recital of music from the last century at the Huguenot Memorial Hall on Friday.

The first half of the programme consisted of two Beethoven Sonatas, the F major Op. 10 No. 2, and the well-known 'Pathétique'.

Mr. du Toit immediately displayed a sure sense of rhythm and touch, and if some of his early runs showed signs of nerves, his tone in the slow movements was rich and warm. The 'Pathétique' gave him scope for a wide range of expression, and his interpretation was both strong and moving, without descending to the sentimental.

His sincerity and warmth were further exhibited after the interval in the more spontaneous music of Schumann and Chopin, where Mr. du Toit is clearly most at home.

SECTIONS GLOWED

He gave a memorable performance of Schumann's 'Faschingschwank aus Wien,' with a most sensuous intermezzo and a dazzling finale.

After this Chopin's B flat minor Scherzo Op. 31, was child's play; again the fast passages twinkled and the slow sections glowed.

The performance was all the more creditable in view of certain unnecessary obstacles. The audience came in late and fidgeted during the first piece, the platform creaked under the soft pedal, and the higher registers of the piano clearly needed a tuner's key.

The pianist is to be commended in not allowing such irritations to disturb his composure. We shall undoubtedly hear a lot more of him in the future.

D. G. P.

Jeugdige pianis beïndruk met sy suiwer spel

Onder beskerming van die Bloemfonteinse tak van die Suid-Afrikaanse Vereniging van Musikonderwysers het die agttienjarige Roucher du Toit van Kaapstad gisteraand in die Odeion 'n klavieruitvoering gelewer waaroor 'n mens nie maklik uitgepraat sal raak nie.

Dit was 'n intieme, geslote konsert en die skitterende jong pianis het nie net met sy suiwer en deurtastende spel indruk gemaak nie, maar aan die einde van die formele program 'n mens versteld laat staan deur sy merkwaardige improvisasies. Dit is baie seker dat die groep bevoorregtes wat na gisteraand se uitvoering geluister het, nie gelukkig sal voel voordat 'n openbare konsert vir hom gereël is nie.

Hierdie jong pianis het 'n ingeskerpte beeld van die struktuur van elke stuk wat hy voordra en 'n mens kry die indruk dat hy na willekeur kan voortborduur in ooreenstemming met die basiese konsepsie van die komposisie.

Hy speel met geweldige selfvertroue en aplomb, sy tegniek is uitstekend en sy vertolking deurslaggewend. Die bygewendste indruk is egter sy absolute musikaliteit.

Na 'n vlot en boeiende vertolking van 'n lieflike Solfeggietto van C. P. E. Bach, het hy Beethoven se Sonate in F-majeur met smaak en insig vertolk. Dit was egter die Faschingschwank aus Wien van Schumann wat geleentheid gebied het vir spel wat met tye speels en uitgelate en dan weer groots en gloedvol was. Dit was 'n heerlike weergawe van die pret van 'n Weense karnival, van die ongedwonge volksmelodieë en -ritmes, van 'n opwindende

Scherzo, 'n digterlik-melodieuse Intermezzo en 'n dinamiese Finale.

Lieder ohne Worte van Mendelssohn is baie musikaal voorgedra en Intermezzo nr. 1 (op. 118) van Brahms, een van die pianis se lieflingskomponiste, is in 'n intieme sfeer uitgevoer. Besonder indrukwekkend was Chopin se Scherzo nr. 2 in B-molmineur, pragtig veral die stemmingskontraste.

Toe prof. Chris Swancoel besef het dat 'n toegifnommer 'n improvisasie van die pianis self was, het hy in ooreenstemming met die intieme en informele aard van die aanbieding versoek dat die begaafde jong klavierkunstenaar improviseer in die steyl van Bach, Mozart en Chopin. Selfs die toonaard is vooraf bepaal en toe 'n kort tematjie deur die voorsister van die Bloemfonteinse tak, mev. Henriette Pauw, op die klavier aangedui is, het hy net so oortuigend en skynbaar sonder inspanning daarop uitgebrei.

Vir my was hierdie improvisasies verbysterend. Elkeen kon net sowel 'n waardige item op 'n konsertprogram gewees het en ek hoop van harte dat Roucher Du Toit, 'n naam wat in die toekoms nog baie gehoor gaan word, spoedig 'n volwaardige uitvoering in Bloemfontein sal kom lewer.

LIBRETTO.

Roucher du Toit Improviseer in Londen

ROUCHER DU TOIT, oud-skolier van die Paul Roos-Gimnasium, het onlangs in Londen groot lof ingeoes na 'n klavierkonsert wat hy daar gelewer het. Roucher du Toit het voor sy vertrek na Londen aan die College of Music in Kaapstad onder Lamar Crowsen studeer.

Hy studeer tans aan die Royal College of Music in Londen onder prof. Reynolds en Kendall Taylor. Die 21-jarige Roucher du Toit het sy konsert in Albert Court, Londen, gelewer onder die beskerming van Haar Koninklike Hoogheid Prinses Asliri. Die konsert is onder andere bygewoon deur Koninklike Hoogheid Prins Carol van Roemenië en sy seun Kroonprins Paul, die Suid-Afrikaanse Konsul en verskillende Attachés, die bekende komponis Stanley Bridgewater en persoonlikhede van die Royal College of Music.

KENDALL TAYLOR

Du Toit het geïmproviseer op 'n tema wat deur Kendall Taylor gekomponeer is. Op 'n banket wat Haar Koninklike Hoogheid Prinses Asliri na die konsert aangebied het, het hy die hoogste lof ontvang. Dit is 'n seidsame en buitengewoon groot eer wat die belowende jong pianis te beurt geval het.



ROUCHER DU TOIT

'Bet you would rather walk
than ride if you were in a
cripple child's boots!

BUY EASTER STAMPS AND
HELP CRIPPLES TO HELP
THEMSELVES.

H.H. Princess Asliri

requests the pleasure of the company of

Mrs M. du Toit

at a Concert

given by the Pianist

Roucher du Toit

at 2 Albert Court, S.W.7

on 30th January

at 5.45 p.m.

**Jong pianis
behaal
welslae**

Rocher du Toit, 20-jarige Suid-Afrikaanse pianis wat nou aan die Royal College of Music in Londen studeer, het onlangs groot welslae behaal toe hy 'n uitvoering gegee het in die saal van Gonville and Caius College, Cambridge.

Voor sy vertek na Londen het Du Toit verskeie uitvoerings in die Republiek gegee. Hy het sy debuut met die Kaapse Stadsorkeles gemaak toe hy 15 jaar oud was.

Die klavieruitvoering in Cambridge is gereël in samewerking met die musiekdirekteur van die College, mnr. J. Denker. Mnr. Du Toit het werke van Bach-Busoni, Chopin en Schuman gespeel.

*Mr. James Denker
requests the pleasure of your company
at a Concert*

*given by the Pianist
Rocher du Toit*

*in the Parlour, Gonville & Caius College, Cambridge
on Saturday, May 9th
at 9.00 p.m.*

Black Tie

*R.S.V.P.
Caius College,
Cambridge.*

Roucher du Toit Excels In Piano Recital

THE piano recital by Roucher du Toit arranged by the Music Department of the Laerskool Groote Schuur in order to raise funds to acquire Orff instruments for the school, gave music lovers an opportunity of hearing this pianist before he returns to London for further study.

Playing to an appreciative audience he presented works by Mendelsohn, Bach, Schumann, Brahms and Chopin, all of which brought out the versatility of this gifted young pianist admirably.

He is endowed with great technical ability which he only uses as a means of expression and never to impress the listener. His extensive range of tonal gradation and shading, producing subtle nuances, is impressive as it varies from moments of wistfulness, tranquility and great depth of feeling, to heights of great strength and intensity.

Throughout the programme his tempi were well considered and evenly kept. His interpretations were sincere and showed rare insight into the character of the works he performed. He has moreover, an innate sense of musical structure which was evident in the way he gradually built up a composition from the opening theme, through the development to a semi-climax and ultimately to the climax.

Artistry

The programme opened quietly with a melodious rendering of Mendelsohn's *Song Without Words* (Duetto) in which it was obvious that the pianist was always supremely conscious of the melodic line which rang out clearly and well defined.

The Bach Prelude and Fugue No. 6 Bk II was notable for the player's artistry in the interpretation of the Fugue in which meticulous attention was given to the balance of polyphony.

Bach, however, found himself rather out of place sandwiched in between Mendelsohn and Schumann whose *Faschingswank Aus Wien* Op. 26 followed it.

The Allegro of the latter work was played with great verve (schwung) and Roucher succeeded in capturing the exuberant and gay carnival spirit of Vienna. The culminating point of this piece of course is Schumann's little jest to surreptitiously introduce the theme of the *Marseillaise*, which was forbidden to be played in Vienna at that time, into his music.

It was remarkable how quickly the artist's mood changed from abandoned gaiety to dignified majesty as he struck the opening chords of the French National

Anthem, thus splendidly conveying Schumann's little joke to the audience. The Romanze, Scherzino, Intermezzo and Finale of this work were all played par excellence in true Schumannesque style.

The highlight of the evening came after the interval when Roucher excelled himself in a magnificent performance of the Brahms's Sonata Op. 1 in which his powerful tone and the brilliance of his technique did justice to the demands of this great work.

He was at his best in the Andante, the sublime slow movement in which his artistic phrasing and his conception of Brahms showed a maturity beyond his years. In the Scherzo he displayed scintillating playfulness, whilst the Final sparkled into a brisk tempo.

A serene atmosphere was created in Chopin's *Berceuse* Op. 57 and his judicious use of Tempo Rubato here was most effective.

The programme closed with a highly commendable execution of Chopin's *Revolutionary Etude* Op. 10 no. 12, and in this work, Roucher showed his mastery of the style and mood of Chopin.

The Encore was quite an innovation. Roucher requested anyone in the audience to suggest a theme on which he would then improvise. He chose to develop the theme in the style of Bach. His natural gift for extemporization both amazed and enthralled his listeners. Incidentally Bach also had this great gift of being able to extemporize for hours on end.

Catherine Franken

Du Toit Speel Vanaand

ROUCHER DU TOIT, Stellenbosse pianis wat die afgelope drie jaar aan die Royal College of Music in Londen gestudeer het, lewer vanaand om 8-uur 'n uitvoering in die Laerskool Groote Schuur, Camp Ground Road, Rondebosch. Hy vertrek binnekort na Europa vir verdere studie.

Sy program sal bestaan uit werke van Mozart, Schumann, Brahms en Chopin. Die uitvoering is ten bate van die musiekafdeling van die skool en veral vir die aankoop van Orff-instrumente.

Roucher du Toit het op 'n jeugdige ouderdom getoon dat hy buitengewone talente as musikant het. Op 16-jarige leeftyd het hy sy debuut met die Kaapse Simfonie-Orkes gemaak. Twee jaar later het hy na Londen vertrek waar hy aan die Royal College of Music onder Lamar Crowson, Eileen Reynolds en Kendall Taylor gestudeer het.

In 1969 en 1970 het hy in verskeie stede in Europa opgetree, veral in Engeland waar hy in al die vernaamste konsertsale uitvoerings gelewer het.