



11 December 2016

ARTISTIC REPORT FOR 2016

For Camerata Tinta Barocca, 2016 has been an exciting year. Our Cape Town audience numbers have been increasing consistently while we were also making a conscious effort to reach new audiences by touring and playing in festivals outside of Cape Town. We are committed to creating work with artistic integrity by following a historically informed performance approach.

Historically informed performances

Camerata Tinta Barocca is the only period-instrument ensemble in South Africa that regularly plays in orchestral format. We are passionate about the fact that we offer our audiences a unique concert experience through our historically informed performances on authentic instruments. In this regard we play an important part in the musical landscape of Cape Town and South Africa as a whole.

Management

Our management team as appointed in mid-2015 - Erik Dippenaar as Artistic Director, Michael Maas as Administrative Coordinator and Cheryl de Havilland as Outreach Coordinator – run activities on a day-to-day basis. The Camerata Tinta Barocca Music Charitable Trust, headed by Susan Smith, oversees operations with four meetings annually. We enjoy the continued support of our honorary patrons Antoinette Lohmann and Dr Barry Smith.

Collaborations

During 2016 we had very successful collaborations with the following line up of local and international soloists and specialists: Philipp Mathmann (male soprano), Dávid Budai (viola da gamba), Vanessa Heinisch (theorbo), Stefan Temmingh (recorder), Charlotte Berger (baroque flute, recorder), Bridget Rennie Salonen (baroque flute), Hans Huyssen (baroque cello), Uwe Grosser (lute and theorbo), Pauline Nobes (baroque violin), Suzanne Martens (baroque violin), Bettina von Dombois (baroque violin), Lynelle Kenned (soprano) and Elsabé Richter (soprano).

We've extended a collegial gesture to our sister ensemble in Durban, Baroque2000 and their leader, Ralitza Macheva, lead our March concert. In keeping with the past we've had collaborations with the Cape Consort in June (Handel's *Dixit Dominus*) as well as in December (Handel's *Messiah*).

During November 2016 CTB played for Cape Town Opera's production of Monteverdi's *L'Orfeo*, directed by Jaco Boucher and conducted by Erik Dippenaar. CTB's contribution was very well received and greatly beneficial in terms of exposure, as this was the first production that Cape Town Opera

put on with an orchestra of period instruments.

CTB on tour

During 2016, in addition to our Cape Town concert series, CTB has made an effort to bring our work to a wider audience base. We've had performances in the Klein Karoo Klassique festival in Oudshoorn, the Greyton Genadendal Classics for All Festival, we've played for the Helderberg Village Music Society and the Stilbaai Music Society and we collaborated with the akKOORd choir in Napier. Our annual outreach tour led us to do concerts in Vredendal and Vanrhynsdorp.

CTB has been nominated for a KYKNET Fiesta award for our concert in the Klein Karoo Klassique festival. Elsabé Richter (soprano), Bridget Rennie-Salonen (baroque flute) and Erik Dippenaar (harpsichord) presented a programme titled *Handel in the drawing room*.

CTB in Numbers

Number of performances during 2016: **21** (8 of them in our Cape Town concert series)

Number of musicians employed during 2016 (most of them multiple times): **57**

Number of venues outside of Cape Town played in: **8**

Number of musicians in our smallest setup during 2016: **2** (harpsichord and baroque flute)

Number of musicians in our largest orchestral setup during 2016: **21**

Training our regular players

In keeping with our goal to continually extending the skills of our players in period instrument playing, our year started off by several of our string players receiving coachings from baroque violinist Pauline Nobes (Germany), Extraordinary Professor of early music at the Stellenbosch University Konservatorium, in February.

Cadet training scheme

At the beginning of 2015 CTB has started a collaboration with the University of Cape Town. From the early music class (Collegium Musicum) at the South African College of Music at UCT two students are chosen to get 'side-by-side' training as a cadet from CTB players. For 2016 two baroque violinists have been chosen: Paul Loeb van Zuilenburg (2nd year BMus) and Petra van Besouw (4th year BMus).

CTB outreach

During April 2016 CTB once again undertook our educational tour of the West Coast, with the assistance of a private donor. This consisted of a full week of workshops, lessons, master classes and two concerts. Through this we have reached 10 schools and around 700 learners in the Vredendal-Vanrhynsdorp area, many of which are situated in previously disadvantaged communities.

We also had our annual 'Sunshine Tour' - reaching out through music to five institutions for the elderly, impoverished and disabled during December 2016. To us as musicians this type of work is immensely gratifying, as one can see the direct impact that music can have on people.

Feedback from our audiences, reviewers and concert organisers

Messiah - December 2016

Historically informed performance on period instruments is rapidly shaking off its image of boring, academic stiffness more suited to a museum than the concert hall. In fact, what I've heard from the Camerata Tinta Barocca has been utterly thrilling. They have surely managed to breath new life into old favourites. By abandoning the baggage of tradition, they have achieved freshness by going back to the source. **Rudolph Maré - reviewer for Whats on in Cape Town**

Handel in the Drawing, Oudshoorn - August 2016

Baie, baie dankie vir jul deelname gisteroggend aan Klein Karoo Klassique. Julle het daarin geslaag om jul program baie toeganklik en interessant vir die gehoor te maak en dit was 'n heerlike en genotvolle belewenis. Doe so voort! **Rhodé Snyman Uitvoerende Hoof Kunste Onbeperk NPC, Aanbieder van die Klein Karoo Klassique**

Handel *Dixit Dominus*, St Andrew's – June 2016

“the band” maintained its usual high standard of clean delivery and light youthfulness, playing on period instruments. The continuo section’s heartbeat was as one instrument, undeterred by its size: harpsichord, two celli, theorbo (bass lute), and double-bass. **Andy Wilding, #ClassicalReview**

CTB with Stefan Temmingh – March 2016

Thank you for bringing such a superb, top class performer to our country! These types of performances surely raises the “bar” for everyone! You are creating for the Cape Town audiences world class performances - certainly of this spectacular era of our music history. Well done AND keep up the excellent work that you and your talented musicians are producing. **Colin Clegg – audience member**

CTB with Philipp Mathmann – March 2016

Congratulations and many thanks for last night’s concert. It was a great occasion with such inspired and enthusiastic music-making – just as every concert should be! Plenty of variety and lovely new things to discover. All strength to you and your colleagues – you are giving Cape Town superb music making of the highest quality. – **Dr Barry Smith – CTB Patron**

Camerata Tinta Barocca acknowledges the kind support of the Rupert Musiek-Stigting for the cardinal role they play in keeping our work alive. This support enables us to do the work we really care about.

Erik Dippenaar

Artistic Director: Camerata Tinta Barocca