

# Baroque Project 2012

## 1. Overview of activities

The Netherlands baroque violin specialist Antoinette Lohmann, already a well-known visitor to the country and collaborator of several courses and projects in Historically Informed Performance Practice organised by the Dome Arts Retreat, visited South Africa between Thursday 27 September and Saturday 6 October 2012. Together with the South African baroque musicians John Reid Coulter, Hans Huyssen, Tanya Spiller, Elmarie van der Vyfer, Charles Ainslie and myself, she was involved in the following activities, all related to the promotion of historical performance practice in South Africa.

- 1.1. Master classes on 28 September in Pretoria and on 29 September in Johannesburg.
- 1.2. Performance of a solo violin recital (with continuo support) at the Dome Arts Retreat on Sunday 30 September.
- 1.3. Rehearsal phase with the full ensemble at the facilities of the Dome Arts Retreat between Monday 1 October and Wednesday 3 October.
- 1.4. Performances at the Aardklop Arts Festival in the Conservatory Hall on Wednesday 3 October and Thursday 4 October, at the Brooklyn Theatre in Pretoria on Friday 5 October, and at a privately funded house concert presented by the UBS (United Bank of Switzerland) representative in South Africa, Walter Bolliger, on Saturday 6 October.

## 2. The Project

The baroque music projects aimed at promoting Historically Informed Performance Practice and Early Music in South Africa at the Dome Arts Retreat have become a fixed institution, with master classes and concerts having been organised at least once yearly between 2008 and 2011. These projects have made a major contribution towards establishing Early Music in the country, in terms of public awareness and acceptance, performances, education of South African musicians, and support and encouragement of the few Early Music specialists in the country. It is very important that the momentum gained with these projects be maintained, to be able to reap the benefits of the increased exposure and awareness that have resulted from the numerous master classes and concerts.

The current situation of Early Music in the country is, firstly, that the small number of interested and equipped musicians limits the scope of musical activities and repertoire that is possible, and, secondly, that expertise in the field at this stage does not empower the musician to earn more income. We thus find ourselves still below the threshold of financial viability, in spite of the great advances that have been made in the last five years. One result is that few professional musicians find involvement in Early Music attractive. This makes it imperative that the educational work already done at university and school level to promote HIPP be maintained, to ensure a young and enthusiastic corps of musicians to carry Early Music in South Africa into the future.

After arriving in South Africa, Antoinette Lohmann gave master classes organised by Elmarie van der Vyfer in Pretoria and Tanya Spiller in Johannesburg for two days, with about 10 participants, mostly at university and school level. On the Sunday, she performed a solo violin recital in the Dome Classics Concert Series at the Dome Arts Retreat on the farm Deelfontein in the Vredefort Dome. On Monday, the rest of the ensemble arrived, and the rehearsal phase commenced. Two programmes of early baroque music, one consisting of solo violin repertoire with basso continuo, and another involving ensemble pieces, including two pieces for bass solo, were prepared. The participating musicians were Charles Ainslie (bass), Tanya Spiller (violin), Elmarie van der Vyfer (viola), Hans Huyssen (cello), John Reid Coulter (organ and harpsichord) and Gerhard Benade (baroque bassoon).

From Wednesday onwards, these programmes were performed at the Conservatory Hall in Potchefstroom at the Aardklop Arts Festival, in the Brooklyn Theatre in Pretoria, and at a private house concert in Johannesburg. The public concerts were well attended and received very positive resonance from the press (Paul Boekkooi). Due to engagements in the Netherlands in the ensuing week, Antoinette Lohmann flew back on Saturday evening already, after only 9 days, filled with 5 concerts and two days of classes.

### 3. Music Programmes

#### Programme of the solo concert at Potchefstroom and in Johannesburg

##### D. Castello (ca1590-ca1658)

*Sonata ottava a duo*

(vir viol, dulsiaan en basso continuo)

##### G.A. Pandolfi Mealli (ca1620-1669)

*Sonata Quarta, La Biancuccia Op. 4*

(vir viol en basso continuo)

##### H.I.F. von Biber (1644-1704)

*Die neerdaling van die Heilige Gees,*

Sonate 13 uit die Rosekrans-sonates

(vir viol en basso continuo)

##### A. Stradella (1644-1682)

*Sonata a violino solo e basso*

(vir viol en basso continuo)

##### A. Bonporti (1672-1749)

*Invenzione quarta in g mineur*

*Largo, Balletto Allegro, Aria Adagio,*

*Corente Presto*

##### J. Nozeman (1644-1682)

*Sonata III a violino solo e basso continuo, Op. 1*

(vir viol en basso continuo)

*Sarabanda poco adagio,*

*Allemanda Larghetto, Allegro assai,*

*Tempo di Gavotta, Tempo di Menuetto*

##### P. Hellendaal (1721-1799)

*Sonata a violino solo e basso, Op. 2*

(vir viol en basso continuo)

*Andante, Allegro assai, Allegro*

#### Programme of the ensemble concert in Potchefstroom

##### J.J. Fux (1660-1741)

*La Turcaria, Partita K 331*

(vir twee viole en basso continuo)

##### J. Rosenmueller (1619-1684)

*Sonate settima a 4*

(vir twee viole, altviol en basso continuo)

**H.I.F. von Biber (1644-1704)**

*Nise Dominus*

(vir bas, viool en basso continuo)

**J.H. Schmelzer (ca1620-1680)**

*Lamento sopra la dolorosa morte*

*Ferdinand III a tre*

(vir twee viole, altviool en basso continuo)

*Adagio, Todtenglockh, Canzona, Allegro, Adagio*

**N. Bruhns (1665-1697)**

*Mein Herz ist bereit*

(Kantate vir bas, viool en basso continuo)

**J.H. Schmelzer**

*Die Fechtschule: Balletto a 4*

(vir twee viole, altviool en basso continuo)

**Programme of the ensemble concert in Pretoria**

**J.H. Schmelzer**

*Die Fechtschule: Balletto a 4*

(vir twee viole, altviool en basso continuo)

**D. Castello (ca1590-ca1658)**

*Sonata ottava a due*

(vir viool, fagot en basso continuo)

**J. Rosenmueller (1619-1684)**

*Sonate settima a 4*

(vir twee viole, altviool, tjello en basso continuo)

**H.I.F. von Biber (1644-1704)**

*Die neerdaling van die Heilige Gees,*

Sonate 13 uit die Rosekrans-sonates

**J.H. Schmelzer (ca1620-1680)**

*Lamento sopra la dolorosa morte*

*Ferdinand III a tre*

(vir twee viole, altviool en basso continuo)

*Adagio, Todtenglockh, Canzona, Allegro, Adagio*

**A. Stradella (1644-1682)**

*Sonata a violino solo e basso*

(vir viool en basso continuo)

**J.J. Fux (1660-1741)**

*La Turcaria, Partita K 331*

(vir twee viole en basso continuo)

**4. Financial report**

With the aid of the sponsor funds and the concert income, most of the costs were covered. The South

African hosts were responsible for the majority of accommodation and meals.

**Income:**

Grant of the UNISA Music Foundation	10 000
Concert revenue Aardklop (Computicket, 80% of total)	5 418
Concert revenue Pretoria (Own collection)	4 582
Concert revenue Johannesburg	4 270
Programme sales	200

**Total** **24 470**

**Expenses:**

Flights (Overseas)	11 800
Flights (Local)	1 099
Artist fees	5 500
Accommodation	--
Administration	--
Transport	5 037
Printers fees	220
Diverse expenses	814

**Total** **24 470**

**5. Impact and results of the project**

For the fifth consecutive year, concerts and master classes in Historical Performance Practice were presented under the auspices of the Dome Arts Retreat, with collaboration between experts from Europe and South Africa. The activities of September and October 2012 built upon the successes of the previous four years, and, although some of the previous projects were on a much larger scale (for instance the full stage production of the baroque opera *Acis and Galatea* in 2010), the aims Early Music in South Africa are still well served by all of these projects, the latest one included. As with the project of 2011, the current project also bears witness to the fact that a very high standard of professionalism may be achieved with local musicians, which of course is an important aim of these projects.

The performances of the past two projects of 2011 and 2012 are ample proof of the fact that a viable kernel for a South African Baroque Orchestra already exists, and an important milestone has been reached this year by the formal launch of the South African Baroque Ensemble, who presented the ensemble programme. As mentioned above, it will be very important to maintain the momentum gained in the past five years, but assuming this, I have every reason to be confident of Early Music becoming ever more firmly established in South Africa.

From the financial report above it is evident that the Baroque Project of 2012 was presented on a very tight budget and with great sacrifices from all involved. Musically, the project was highly rewarding to all participants and was also very successful. Although no loss was made, and it was possible to pay the participants a small fee from the concert proceeds, all effort should be made to remunerate the musicians in a fair manner, not only as acknowledgement for their professional input, but, more importantly, to align these activities with common practice in the music scene in the country, to ensure future viability.