

THE HISTORY OF THE CAPE TOWN ORCHESTRA: 1914-1997

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The Cape Town Orchestra photographed in Taipei Concert Hall during their visit to China in 1988 (Cape Town Orchestra Archives [uncatalogued])

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Summary

The Cape Town Orchestra has exerted a major influence on the development of orchestral music and musical culture not only in Cape Town but throughout South Africa. It was the first professional orchestra in South Africa and came into existence on 28 February 1914.

The Orchestra's history has been divided into two main periods. During the first period, from 1914 to 1968, the Orchestra was known as the Cape Town Municipal Orchestra. During the second period, from 1969 until its final performance in 1997, the Orchestra was known as the Cape Town Symphony Orchestra.

The Orchestra received financial support from the Cape Town Municipality throughout its existence. After receiving its final municipal grant in 1996 the Orchestra could not survive without financial assistance, and merged with the Capab Orchestra to become the Cape Town Philharmonic Orchestra. The Cape Town Philharmonic Orchestra gave its inaugural performance on 1 April 1997.

Key Terms: South African orchestras; Musical history; South African history; Performing artists; Orchestral music; South African personalities; South African musicians; Cape Town Orchestra; Cultural history; Orchestral development.

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INTRODUCTION

GENERAL

The Cape Town Orchestra was the first orchestra to come into existence in South Africa. Despite this, no complete authoritative history and evaluation of the Cape Town Orchestra is available. Although a brief account of the Orchestra's history up to 1964 has been written (Rosenthal, 1964) it only provides an introductory account of this subject. The main reason for the lack of literature is that much of the information pertaining to the history of the Orchestra is unavailable for public use. In addition, the Cape Town Orchestra Archives has a limited amount of information, especially on the early history of the Orchestra. Information is also scattered at various other institutions and libraries in Cape Town.

Thus, the purpose of this study is to

- (1) establish what research material is available on the subject, and where such material is kept
- (2) follow the historical development of the Orchestra from its early beginnings
- (3) consider the place and influence of the Orchestra in the cultural development of Cape Town and South Africa in general

A further objective of this study is to organise the information stored at the South African Archives, which is largely unavailable for public use at present. Access to this information was made possible by Marion George, Head of the State Archives. As part of the research process, the information in the State Archives had to be examined and organised. Much of the correspondence was still packaged. With the supervision and assistance of Marion George, the researcher was able to examine and organise the stored information. Although the information remains uncatalogued, it will become available to the general public in time to come as a result of this research.

PICTORIAL INFORMATION

In addition to establishing the availability of research material and organising it in a logical manner, photographic material, relevant to the Orchestra's history, also had to be located and ordered. A great deal of photographic material, which had been kept in the Cape Town Orchestra Archives, has been lost. The remaining photographs in the Cape Town Orchestra Archives were largely disorganised and unidentified. A number of these pictures were duly identified and included in this dissertation. Some photographic material, not evident among the collection at the Cape Town Orchestra Archives, was found in the State Archives. However, it was not possible to establish whether all photographic material is still in existence.

BROAD LAYOUT OF THE HISTORY IN THIS DISSERTATION

It must be emphasized that there is a vast amount of research material in existence and the facts relating to the history of the Orchestra, spanning eighty-three years, are extremely diverse. Orchestra members made valuable contributions and many guest artists and conductors, some prominent, performed with the Orchestra. It is not possible to acknowledge every contribution within the scope of this dissertation, however, and this leaves open the possibility for further in-depth study. Although the visits of the most noteworthy guest artists have been described and discussed, only those persons and events that have had a profound effect on the Orchestra's development have been taken into account and discussed in detail.

The history is covered in six chapters, each dealing with a certain period, documented mostly in chronological order. The history has also been divided into two parts: from 1914 to 1967, when it existed as the Cape Town Municipal Orchestra, and from 1967 when transformation began to take place and the Orchestra became known as the Cape Town Symphony Orchestra in 1969 until its final performance on 13 March 1997. For ease of readability, the full name of the Orchestra has been abbreviated to the Cape Town Orchestra or Orchestra throughout this dissertation.

REASONS FOR THE USE OF CHRONOLOGICAL ORDER

The history of the Orchestra could have been documented in various ways, such as a discussion of important main events and contributions of the main figures involved in the

historical development of the Orchestra. Although various possibilities were considered, taking into account the amount of material in existence on this subject and that it is the first time a detailed academic history of the Cape Town Orchestra has been written, chronological order is the most comprehensive manner of documenting the Orchestra's history. Since there is no single unifying factor to hold the diverse factual information together in a detailed logical and complete manner, chronological ordering provides a suitable solution to this problem.

STYLE

As this history is narrative rather than technical, the researcher chose a more simplistic writing style, in order to convey the historical events appropriately and to allow the history to unfold as concisely as possible. Photographs have been included throughout the work, where required, rather than in block sections.

RELEVANT INFORMATION INCLUDED

Conductors policies and dates

The visions and ideals of the various chief conductors and important changes in Orchestra policy, business and otherwise, are noted in the appropriate chapters. Dates of birth and death of prominent persons are also included. Where possible, dates of lesser figures are given, otherwise other relevant biographical details are included. Dates of birth and death of Orchestra members are mostly omitted. Many of the Orchestra members, especially those present during the early stages of its existence, were born in foreign countries or left the Orchestra and went overseas to unknown destinations. As a result, their dates of birth and death are not always traceable.

Factors influencing the Orchestra's development

From the outset, lack of finance and public support was a constant factor in the Orchestra's development. This problem, throughout the Orchestra's existence, has been taken into account in the writing of this history and its effects examined in detail. The

effects on the Orchestra of world affairs, such as World War I and World War II, as well as political developments in South Africa, especially in the 1960s and 1970s, have been considered and examined in detail.

CONCLUSION OF THE HISTORY

The writing of this history ends in March 1997. The question of whether a new Orchestra came into existence at this time or whether the original Orchestra still exists, is discussed at the end of this work. This is a difficult issue, and the evolution of the history of the Orchestra has been taken into account in discussing this matter. Although a solution to the problem has been provided, there is room for further debate.

FURTHER SOURCES

For further information on the history of the Cape Town Orchestra, the researcher referred to the following: The Cape Town Symphony Orchestra Archives and Library, South African Library, University of Cape Town Archives, back issues of newspapers, reminiscences of Orchestra members, and other miscellaneous sources, which are acknowledged in the dissertation.

CONCLUSION: PLACING THE HISTORY IN PERSPECTIVE

It became evident during the writing of this dissertation that, unknown to researchers, a large body of uncatalogued information existed in the State Archives. The discovery of this material made the writing of this history possible and a large amount of information, unavailable and unknown to the general public, has been discussed and placed in historical perspective with regard to the development of musical culture in Cape Town, and the general history of this City.

CHAPTER 1

1910-1927: Events leading to the creation of the Orchestra and its development to 1927

1.1 MUSICAL ACTIVITY IN CAPE TOWN BEFORE 1914

1.1.1 British military bands

During the early part of this century Cape Town was part of the British Empire. Following the Second British Occupation in 1806, the military bands, which accompanied the regiments to South Africa, exerted an important musical influence, especially in the Eastern Province. In 1856, the Royal Military School of Music was established in London for the training of military musicians. After this initiative, British military music in the British Empire became widespread (Malan 1984:235-241).

The military bands helped to preserve a strong British presence in the 'conquered territories' especially during and after the Anglo-Boer War (1899-1902). The British Government had also sent a number of military bands to Cape Town before the turn of the century, including a Royal Navy band. These bands provided most of the entertainment in the Cape Town Botanical gardens (Malan 1984:235-241; van der Post 1974:55; *Improvements Committee Minutes*, 21 October, 1910).

1.1.2 Music in the home

Although Cape Town had no orchestra or College of Music at the beginning of this century, there were a number of individuals who were teaching and performing on a full-time basis in Cape Town. Among these individuals were Jan Luyt Senior (1876-1935), Hans Endler (1871-1947), and Thomas Barrow-Dowling (1861-1926), who all pioneered



Jan Luyt Senior
(*Cape Times*, 25 October, 1935)

musical development in Cape Town. The piano was the most widely used instrument and there was a strong tradition of music-making in the home (*The Arts in Cape Town*, s.a: State Archives; Bouws 1965:4; Malan 1984:178-179).

1.1.3 Amateur music societies

Through immigration, mainly from Europe, a new population with an interest in music had come to live in Cape Town before World War I. As a result of this immigration, the culture of Western Europe influenced Cape Town's musical development. Luyt, Barrow-Dowling and many other musicians had been trained in Europe and had come to Cape Town to use their training. This also resulted in the emergence of various amateur musical societies, before and after 1900. Consequently, many amateur musicians had the chance to perform in concerts (*Cape Argus*, 24 October, 1935; *Cape Times*, 25 October, 1935; Malan 1984:178-179).

The main amateur musical societies from 1900 were the Cape Town Musical Society Orchestra, founded in 1864 and conducted by Barrow-Dowling, and the Philharmonic Society Orchestra, founded by Luyt shortly after 1900 (*Improvements, Entertainments and Baths Committee Minutes*, 16 August, 1912; Malan 1984:178-179).

1.1.4 Formation of the South African College of Music

Although a strong musical culture was developing in Cape Town from 1900, there were no facilities to train musicians effectively. In 1909 the South African College of Music, consisting of a number of teachers of music and elocution, was created by Appoline Niay-Darroll (1868-1920). There were many financial difficulties as initially it was an unsubsidised institution. In 1910, however, it received a government subsidy that helped to secure its future. The High Commissioner of Cape Town was Honorary President and the College also had an impressive list of patrons, including the Governor of Cape Town and W Duncan Baxter(1869-1960), Mayor of Cape Town from 1907 to 1908 (Robertson sa:2).

1.2 HISTORICAL EVENTS IN CAPE TOWN OF SIGNIFICANCE IN THE CREATION OF THE ORCHESTRA, 1867-1914

1.2.1 Creation of a municipal government (1867)

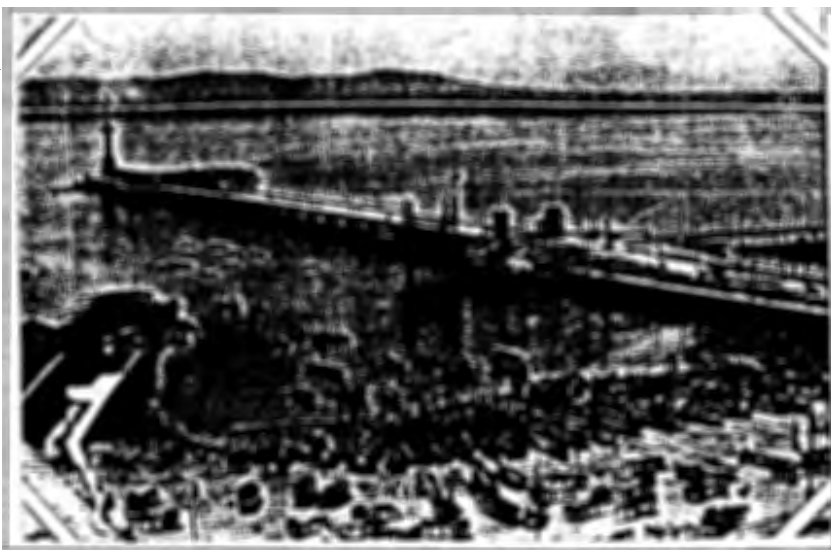
In 1867 the Cape Colonial Parliament passed the Cape Town Municipality Amendment Act, granting Cape Town a Municipal Council. Eighteen town councillors were elected, three for each of the six districts of Cape Town. A Chairman, who also became the Mayor of Cape Town, was elected as well. The first Mayor was inducted on 18 September 1867 (Slinger 1968:1).

1.2.2 Union of South Africa (1910) and establishment of a unified Cape Town Municipal Council (1913)

After the Union of South Africa was declared in 1910, the British Government, by agreement with the new Union of South Africa, started to withdraw all imperial garrisons, including the regimental bands. There was a strong feeling of progress and optimism in Cape Town after the unification of the six municipalities of Cape Town in 1913. Projects for the upliftment of the city were underway and ambitious plans proposed for providing amenities and entertainment, including suitable buildings (Henshilwood 1972: 67; van der Post 1974:55).

1.2.3 Construction of the pier and other buildings

One of the most ambitious projects of the newly amalgamated municipality was the construction of a pier at the lower end of Adderley Street, which was completed at the end of 1913. The Council needed to provide suitable entertainment on the newly constructed pier, and began to seriously consider creating its own Orchestra (*Improvements Entertainments and Baths Committee Minutes*, 18 July-8 August, 1913; Henshilwood 1972:67; van der Post 1974:55).

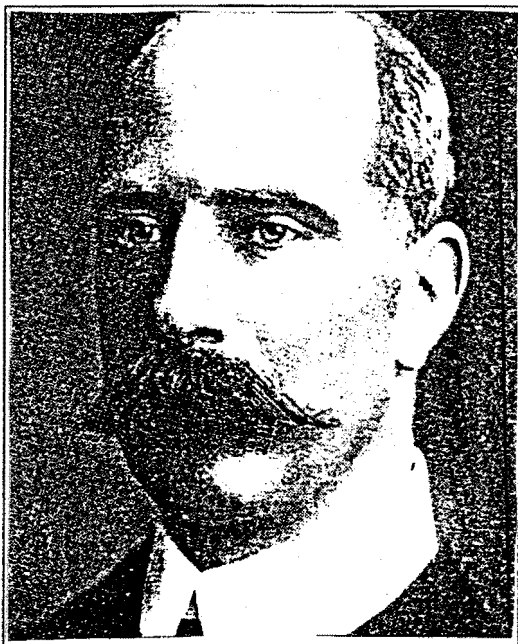


A view of the pier (Slinger 1969:4)

1.3 ORIGIN OF THE ORCHESTRA

1.3.1 First proposal for a municipal orchestra

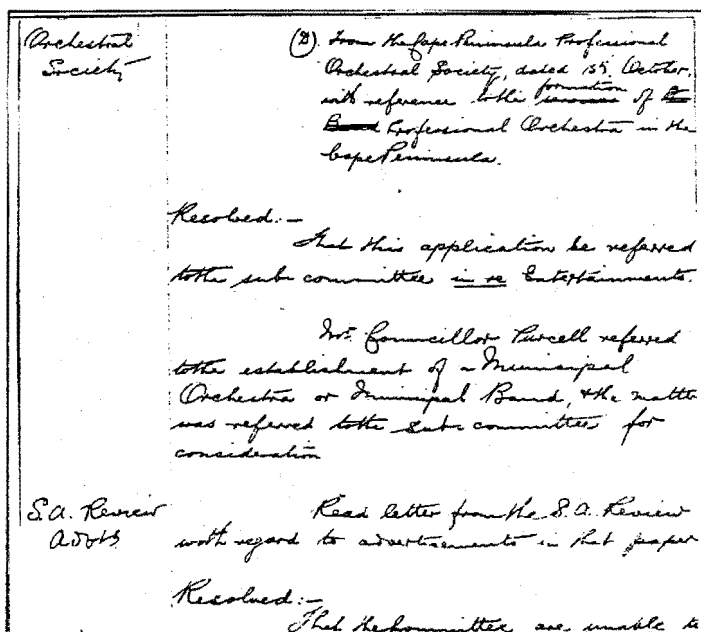
Walter Marshall (1867-1949), a prominent citizen and member of the City Council, was



the first person to propose that a local orchestra be created in Cape Town, on 21 October, 1910. Marshall was born in London in 1867 and had come to South Africa in 1892 to open up a branch of Hepworths, the English clothing company (*Improvements Committee Minutes*, 21 October, 1910; Rosenthal 1964:8).

Walter Marshall (Rosenthal 1964:11)

As a member of the Cape Town City Council, he had a strong interest in the



development of Cape Town.

This brought about his election as a member of the Improvements Committee of the Cape Town City Council. At the time he first proposed that an orchestra be established in Cape Town, he was Chairman of the Committee (*Improvements Committee Minutes*, 21 October, 1910).

Extract from Marshall's original proposal for the creation of a Municipal Orchestra
(*Entertainments, Improvements and Baths Committee Minutes*, 21 October, 1910)

1.3.2 Special Orchestra Sub-Committee formed

Marshall gradually persuaded the other Town Councillors by 1913, that the creation of an orchestra, in conjunction with the completion of the new pier, would raise the status of Cape Town and add to its business profits. A special sub-committee was appointed on 18 July 1913 to investigate and draw up a report on its findings for consideration by the Improvements, Entertainments and Baths Committee (*Cape Times*, 16 February, 1974; *Improvements, Entertainments and Baths Committee Minutes*, 18 July, 1913; Rosenthal 1964:8).

It was also decided that the sub-committee would permanently control the affairs of the Orchestra if the proposal was accepted. Members of the Orchestra Sub-Committee included Walter Marshall and Councillor David Bean (died 1940), who was a strong supporter of Marshall's ideas (*Cape Times*, 16 February, 1974; *Improvements, Entertainments and Baths Committee Minutes*, 18 July, 1913; Rosenthal 1964:12).



Councillor David Bean (Rosenthal 1964:12)

1.3.3 Support for the creation of a municipal orchestra grows

The activities of the Philharmonic Society Orchestra, consisting of fifty-five amateur players, the popularity of the concerts held by the city organist, Denholm Walker (1868-1917) in 1912, and the enthusiastic reception given to the great Polish pianist, Ignaz Paderewski (1860-1941) for his visit in the same year, proved that there was definite public support for a permanent orchestra (*Cape Times*, 16 February, 1974; *Improvements, Entertainments and Baths Committee Minutes*, 16 August, 1912, 6 June, 1913, 1-8 August, 1913).

1.3.4 Council resolution passed for the creation of an orchestra

On 1 August 1913, following the Orchestra Sub-Committee investigation and a verbal report by Marshall, the Improvements, Entertainments and Baths Committee finally agreed to recommend to the Council that a small Municipal Orchestra be created. On 8 August 1913, the final report was presented to the Council. The report referred in some detail to the practicalities of creating an orchestra and allowed for the employment of eighteen musicians at a total expenditure of £4.646. The report was accepted by the Council and a resolution was passed for the creation of a Municipal Orchestra on 14 August 1913 (*Improvements, Entertainments and Baths Committee Minutes*, 18 July, 1-8 August, 1913; *Cape Town Orchestra Programme*, 28 February, 1922).

<p>1 Aug 1913</p> <p>Municipal Orchestra</p> <p>Indexed 7/10/13</p>	<p>At a meeting of the Sub-Committee in re Municipal Orchestra, Friday 1st August 1913 at 3.30 p.m.</p> <p>Present:- Mr. Councillor Wilbarshall K. A. Baum L. C. Saurin</p> <p>Councillors J. Purcell, and W. J. Thorne were also present.</p> <p>The Chairman reads an exhaustive verbal report to the Sub-Committee in regard to his enquiries as to the possibilities of obtaining musicians locally and in South Africa to compose the suggested Municipal Orchestra, and gave details of the probable cost which would be involved.</p> <p>After considerable discussion it was Resolved:- That the Sub-Committee report to the Committee recommending that the Council should authorise the Committee to proceed with the organisation of a Municipal Orchestra at an estimated cost of £500 per annum.</p>
-------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Proposal for the creation of a municipal orchestra accepted

(*Improvements, Entertainments and Baths Committee Minutes*, 1 August, 1913)

1.3.5 Finding the first Musical Director (August-September 1913)

The Orchestra Sub-Committee's first task was to find an expert that they could consult regarding the creation of the Orchestra. William H Bell (1873-1946), who had been appointed Director of the South African College of Music in 1912, was chosen to assist them. He suggested that a suitable musical director be appointed. Bell recommended Theo Wendt (1874-1951), who was working in South Africa as the conductor of the South African Repertory Company. Bell had met Wendt before 1900, when they had



both attended the Royal Academy of Music in London (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:55).

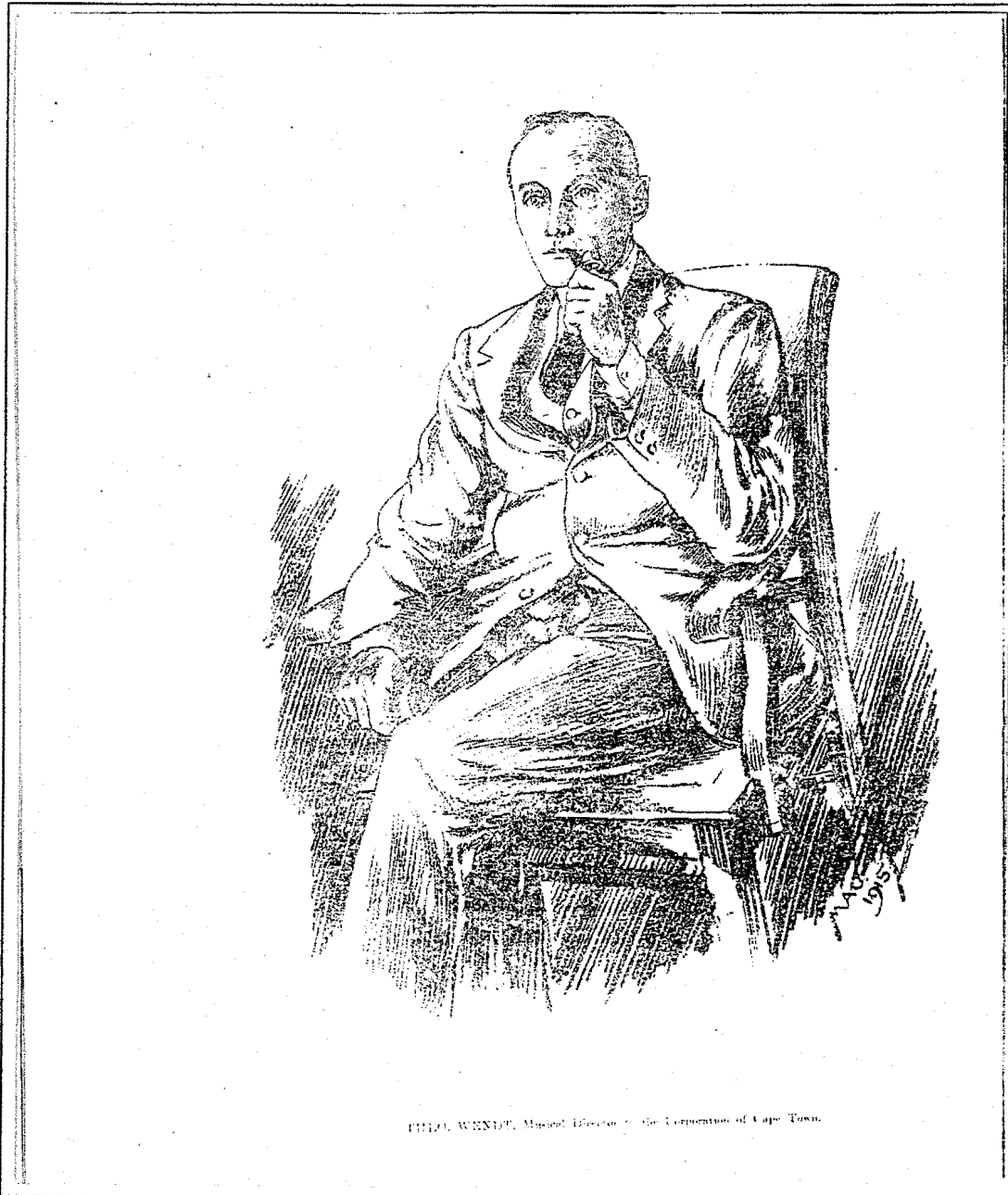
WH Bell (*Cape Times*, 26 October, 1925)

1.3.6 The appointment of Theo Wendt

In August 1913, a deputation of Cape Town musicians called on Wendt and asked him if he would accept the conductorship of the Cape Town Orchestra. Wendt was guarded in his response since no conditions had been set. Finally, in September 1913, the Orchestra Committee decided to advertise the position in all the principal newspapers in South Africa (van der Post 1974:56).

When the advertisement appeared, Wendt made further enquiries. Initially, he was not going to apply for the position as he felt that the proposed orchestra, consisting of seventeen players, was unsuitable (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:56-57).

Bell persuaded Wendt to officially apply and pointed out that the Council was prepared to negotiate with regard to the number of players. Wendt was finally convinced that the post was the right one for him and sent in a letter of application backed by several testimonials from eminent musicians. His application was accepted and his appointment confirmed by December 1913, and Wendt assumed his duties as Musical Director and Conductor of the Cape Town Municipal Orchestra on 1 January 1914 (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:56-57).



Theo Wendt (*Cape Times*, 16 December, 1915)

1.3.7 Theo Wendt: life and work

Wendt was born in London in 1874. His mother was born in England but of German descent, and his father was born in Germany. Wendt's interest in music first surfaced when he attended a Moravian school in Silesia, from the age of eleven. He was given piano lessons and his interest in music continued to grow (van der Post 1974:1-5).

As a young man, he returned to England before 1900 to study at the Royal Academy. There he met Ellie Marx (1874-1955) and Bell, with whom he formed a lifelong friendship. The years Wendt attended the Royal Academy were valuable to him as he met musicians, such as Bell and Marx, who were able to assist him in his post as Musical Director of the Cape Town Orchestra (van der Post 1974:25-27).

Wendt first visited South Africa in 1896. He had tried to find employment in London without success and had finally accepted an appointment as music master at the Diocesan School for Girls in Grahamstown. He returned to England in approximately 1904 to try and further his career. He was unsuccessful in finding permanent employment as a musician in London and after doing some editing, occasional conducting and accompanying, was offered the conductorship of the South African Repertory Company (van der Post 1974: 40, 54).

In 1911, Wendt once again arrived in South Africa. He spent two years touring with the South African Repertory Company, and it was during their visit to Cape Town that he first heard of the plans being made to form a municipal orchestra in Cape Town (van der Post 1974:54).

1.3.8 Wendt as Musical Director, 1914

1.3.8.1 Wendt's negotiations with the Council

One of the first duties of the newly appointed Musical Director was to meet the Orchestra Sub-Committee in charge of the formation of the Orchestra. The Orchestra Sub-Committee expected the new Orchestra to give symphony as well as educational and light music concerts. The Orchestra was also expected to play for opera, oratorio and festivals (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:57-58).

Wendt explained to the Orchestra Sub-Committee that an orchestra of eighteen players could not possibly carry out all the duties that the Council expected, especially

since the proposed salaries were very low (£16 per month). He was asked to submit his suggestions as to what he considered was more suitable (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:57-58).

Wendt submitted a proposal for thirty players at increased salaries of £24 per month, insisting that this was the minimum requirement, and made it very clear that it was only a start (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:57-58).

Wendt's suggestion for the new Orchestra

Proposed Cape Town Municipal Orchestra

6 first violins	2 flutes	2 horns
2 second violins	1 oboe	2 trumpets
2 violas	2 clarinets	3 trombones
2 celli	2 bassoons	2 percussion
2 basses		

(van der Post 1974:57)

Although it was expected that there would be opposition to Wendt's proposal from the City Council, the Orchestra Sub-Committee agreed to recommend it, despite the unforeseen expenditure of more than double the original estimate (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:57).

1.3.8.2 The procuring of players

After Wendt's plan was accepted, shortly after his appointment in January 1914, he began to form the Orchestra. The Orchestra Sub-Committee requested that Wendt engage South African musicians only. Wendt agreed to this as there were some excellent instrumentalists scattered over the country, many of whom were earning a precarious living by playing in theatres, tearooms and cinemas. Many of these musicians refused positions in the Orchestra as they were of the opinion that an orchestra run by a

municipality could not last more than six months (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:57-58).

1.3.8.3 Appointment of the first leader, Ellie Marx

In 1914 Wendt was living at Lloyds Chambers, 42 Burg Street, Cape Town. It was fortunate for Wendt that he had chosen to live there because Ellie Marx, who was then the leader of the Cape Town Philharmonic Society Orchestra, was living there as well. Ellie Marx had succeeded Percy Ould (1868-1913) as the principal violin teacher in Cape Town. He had been a pupil of Eugene Ysaye (1858-1931), the world famous violinist, and had a superb violin technique as well as a distinguished platform appearance (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974: 58).



Ellie Marx, 1926 (Marx 1961:72)

Wendt was aware that Marx was a skilled musician, and offered him the position of leader of the Orchestra. Marx initially refused as he also thought that the new orchestra would not last. Finally, with Bell's persuasion and the added inducement of the assistant conductorship, he accepted the position. He subsequently held this position for seven years (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974: 58).

1.3.8.4 Appointment of players from South Africa and abroad

Even after considerable effort, Wendt was unable to engage more than eighteen players in South Africa. As a result, the Orchestra Sub-Committee allowed him to search for players from abroad to fill the remaining twelve positions. Despite this, there were still some difficulties (van der Post 1974: 58-59).

The London agents cabled the Town Clerk in Cape Town and informed him that the Musician's Union in London had advised their members not to accept any positions in the new Orchestra as the salaries were too low. A reply by the City Council to the official journal of the London Musician's Union resolved the matter. Eventually the contracts of twelve musicians were signed and passages booked for their trip to South Africa (van der Post 1974:58-59).

The Capetown Municipal Orchestra.	
Violins and Violas:	
Mr. RUTH, M.A.	Leader and sub-conductor
..	ANDERSON, CHARLES
..	HARTMAN, CHARLES
..	HILL, J. HOWLAND
..	PARSONS, F. L.
..	PHILLIPS, JOHN
..	SPINK, JOHN
Miss DAWSON, MARG.	
..	MACKENZIE, OLIVE
..	THOMAS, H. MARY
Violoncelli:	
Mr. HUGHES, HERMAN	
..	COOPER, R. J.
Contrabasses:	
Mr. MILLER, ARNOLD S.	
..	WILKINSON, FRED
Flutes:	
Mr. LAMB, J. K.	
..	CLARK, J.
Oboe:	
Mr. DURRANT, H.	
Clarinets:	
Mr. DURRANT, H. C.	
..	SCHEFFELER, A.
Bassoons:	
Mr. PICKARD, W. J.	
..	BURTON, W. F.
Trombones:	
Mr. KEMP, W. T. C.	
..	KEMP, W.
Trumpets:	
Mr. DURRANT, G. C.	
..	JOHNS, J.
Timpani:	
Mr. DURRANT, S. H.	
..	HUNTER, W.
..	SWANSON, T.
Cymbals, Drums, etc.	
Mr. DURRANT, G. H.	
..	MORRIS, E. J.
Librarian:	
Mr. DURRANT, H.	
Conductor:	
Mr. CHES, WENDY.	
Municipal Director for the Corporation of the City of Cape Town	

Names of the foundation members as they appeared in the first programme, 28 February, 1914 (Cape Town Orchestra Programme, 28 February, 1914)

1.3.8.5 Preparations for the first rehearsals (January 1914)

The first rehearsals were scheduled to start with the eighteen players who were in the country. They were all drawing full salaries, and the Council wanted to see work being done. As the musicians engaged from abroad had still not arrived, Wendt had to find temporary substitutes (van der Post 1974:60-61).

1.3.8.6 Other difficulties

None of the councillors, officials and musicians had any experience of the management of an orchestra therefore they all relied on Wendt to advise them. Although he was experienced in the musical aspects, Wendt had never before experienced the problems of administration and finance. There were no stands, no library, no instruments, except the musicians' privately owned ones, and limited financial resources. In spite of this, many of the Councillors expected the Orchestra to show a profit. Wendt was warned, in fact, that if the Orchestra was not a financial success in the first year it would have to be disbanded (van der Post 1974:60-61).

Wendt argued vehemently with the Orchestra Sub-Committee that the parks and gardens cost the municipality several thousand pounds a year and could not possibly earn any revenue. Although many of the Councillors were opposed to the provision of music by the Municipality, there were some strong supporters, especially Councillors Marshall and Bean (van der Post 1974:60-61).

Wendt had a monumental task. Not only did he have to deal with matters musical and financial, he also had to attend to all other matters. He had a great deal of courage and determination and was not daunted by his task (van der Post 1974:60).

1.3.8.7 Wendt decides on the date for the first performance

Wendt had rapidly learned how to cope with the problems and complexities involved in creating an orchestra. Rehearsals were soon well underway, even though all the orchestra members had not yet arrived in Cape Town. The City Council was eager to show off the new Orchestra, and pressured Wendt to set a date for the first performance.

Although he required more time, Wendt finally decided on 28 February 1914. Considering the slowness of communications in 1914, that the Orchestra gave a concert

less than two months after its formation was an immense accomplishment (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:60-61).

1.4 THE FIRST PERFORMANCE, 28 FEBRUARY 1914

1.4.1 Dignitaries who attended

The Mayor and Councillors all received special invitations to the first concert ever given by this first professional Orchestra in South Africa. The Mayor, however, did not consider it worth the while to be present. All the members of the Union Cabinet had also received special printed invitations. General JC Smuts (1870-1950) was the only one who attended and he paid for his own ticket (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:61).



Front cover of the first programme

(Cape Town Orchestra Programme, 28 February, 1914)

General Smuts realised the importance of the undertaking. Thus the significance of the first concert given by the Cape Town Orchestra did not go unnoticed. Marshall was overseas and could not attend the concert but he sent a message of congratulations (*Cape Town Orchestra Programme*, 1922:5; Rosenthal 1964:13).


1.4.2 The works performed

On the evening of 28 February 1914, the Cape Town City Hall was filled with an excited audience. It was a particularly hot evening and the programme continued until very late in the evening (Rosenthal 1964:13).

For the first item on the programme, Wagner's *Meistersinger Overture*, Bell wrote a special programme note, explaining why it was chosen as the very first work that the Cape Town Orchestra performed: "For in just the same way as the City Fathers of the old-world city of Nuremburg looked upon it as one of their chief duties to foster art in the middle of the 16th century, so should this Orchestra stand as an outward and visible sign to the whole world that our community, from the Mayor down to its humblest member, is alive to its dignity as a great City and as a future Art Centre" (*Cape Town Orchestra Programme*, 14 February, 1914).

The concert was divided into two parts. The first part included a performance of Schubert's Symphony No.8 in B minor, *The Unfinished Symphony* and German's *Welsh Rhapsody*. In the second part, among the works performed were Nicolai's *Merry Wives of Windsor Overture* and two movements from Grieg's *Lyrical Suite Op.54* (*Cape Town Orchestra Programme*, 28 February, 1914).

In compiling the programme, Wendt chose works intended to appeal to as wide an audience as possible, as he was unsure of how the audience would respond (*Cape Town Orchestra Programme*, 28 February, 1914; *Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:62).



PART I.	PART II.
<p>650 SATS INC. BUDA.</p>	
<p>1. OVERTURE TO "THE MEISTERSINGERS OF NÜRNBERG" <i>R. Wagner.</i></p> <p>"The Meistersingers of Nürnberg," Wagner's one-act opera in the realm of comedy opera was first sketched in 1845; the music was not begun till 1862, whilst the score was finished in 1867. The overture, surely one of the Haydn-Mozart's most glorious works, commences with a broad theme of major 3rd significant of five pomp, which is followed by another one belonging to the Guild of Meistersingers. An impassioned bridge passage leads to a beautiful section in E, typical of the two young lovers of the piece, who are interrupted by the mischievous apprentices, whose theme is a diminution of the opening strain. The work is brought to a conclusion by a masterly combination of the three principal themes of the Overture.</p>	<p>4. OVERTURE TO "THE MERRY WIVES OF WINDSOR," <i>O. Nicolai.</i></p>
<p>2. UNFINISHED SYMPHONY ... <i>Franz Schubert.</i></p> <p>One of those works the popularity of which remains for all times and makes appeal to everyone by reason of the grace and charm of its thematic material and the pathos spirit of melancholy which pervades it. It is in two movements and since it is so well-known need hardly be described in detail.</p>	<p>5. TWO MOVEMENTS FROM LYRIC SUITE— (Op. 54.)</p> <p>(1) NOCTURNE ... <i>Edvard Grieg.</i></p> <p>(2) MARCH OF THE DWARFS ... <i>Grieg.</i></p>
<p>3. WELSH RHAPSODY ... <i>E. Gerstle.</i></p> <p>This genial and ebullient work was composed for, and first performed at the Cardiff Festival, 1904. The composer has made use of five of the best known Welsh songs: (1) "Loudly proclaim," (2) "Halls of Abercromby," (3) "Humping the Hare," (4) "David of the White Rock," (5) "Men of Harlech," which he develops with much resource.</p>	<p>6. (1) PRÆLUDIUM ... <i>A. Järnefelt.</i></p> <p>(2) VALSK TRISTE ... <i>J. Sibelius.</i></p>
	<p>7. TWO HUNGARIAN DANCES ... <i>J. Brahms.</i></p>
	<p>8. SELECTION—"THE ARCADIAN," <i>L. Munkton and H. Tulhau.</i></p>
	<p>9. WALTZ—"TOUJOURS DE JAMAIS," <i>K. Waldteufel.</i></p>
	<p>10. MARCH—"LORRAINE," ... <i>L. Ganne.</i></p>

Complete list of works performed at the first concert on 28 February 1914 (Cape Town Orchestra Programme, 28 February, 1914)

1.4.3 The first review

The first criticism, published on 2 March 1914, was not entirely favourable. The critic, not named, protested against "the inclusion of such things as a selection from *The Arcadians*, Waldteufel's Waltz and Ganne's *Lorraine*", stating that such music was "bad, senseless and trivial". Little emphasis was given to the work that had gone into the creation of the Orchestra or the circumstances surrounding its creation (*Cape Argus*, 2 March, 1914; van der Post 1974:62).

1.4.4 Aftermath of the first concert (March 1914)

The negative criticism did not discourage the orchestra members and the Orchestra began to rehearse with special energy for its forthcoming concerts. Since the arrival of many of the players had been delayed, the first time all the players worked together was at the first performance. Rehearsals were held every morning as much work needed to be done. Wendt not only had to train the Orchestra members, he also had to educate his audiences. Most of the Cape Town audiences in 1914 had not heard many of Beethoven's Symphonies and were unfamiliar with many of the works of Brahms, Glazounov, Debussy, Elgar and Wagner, among others (*Cape Town Orchestra Programme*, 28 February, 1922 ; *Theo Wendt Papers*, 1947, UCT Archives).

Wendt set about training his audiences by writing detailed programme notes and arranged a series of lecture concerts on Beethoven's Nine Symphonies with Bell's assistance. The lectures, took place between April and June 1914 (*Cape Times*, 22 April, 17 June, 1914; *Theo Wendt Papers*, 1947, UCT Archives).

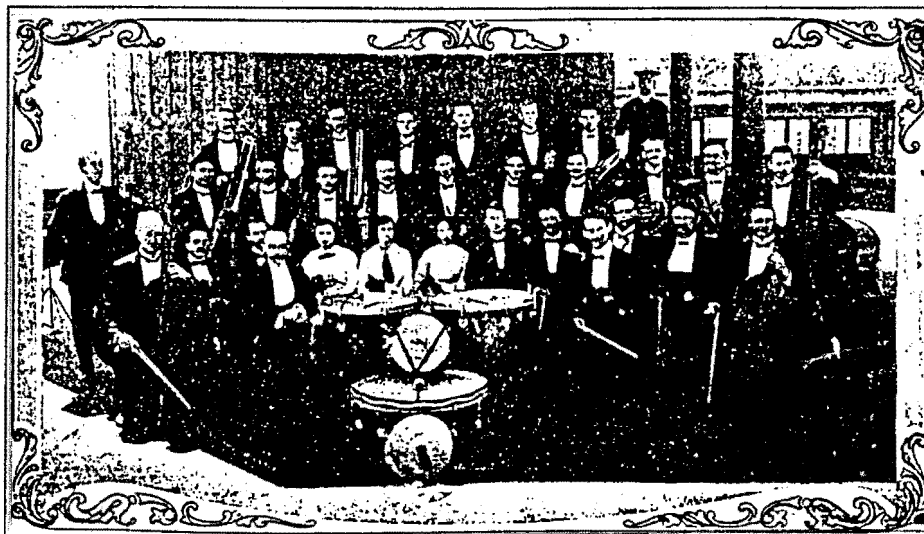
One Beethoven Symphony was discussed at each lecture. After the lecture, the Orchestra, under Wendt's direction, played the themes of the Symphony under discussion, and then the whole work was performed. The first lecture-concert was not well attended and Wendt decided to increase advertising to improve the audience attendance. Both Bell and Wendt felt that the effort was worthwhile as, by May 1914, interest in the lectures had grown (*Cape Argus*, 6 May, 1914; *Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:63).

During the first three months, 298 compositions were performed, including Beethoven's Nine Symphonies. The performance of Beethoven's Symphony No.9 in D minor Op.125, *The Choral Symphony*, excluded the last movement (van der Post 1974: 63; *Cape Town Orchestra Report*, 28 February, 1915; *Theo Wendt Papers*, 1947, UCT Archives).

1.4.5 The first tour

At the beginning of July 1914, four months after it had been formed, Wendt decided that the Orchestra was ready to go on a tour through South Africa. Several concerts were given in the larger towns, including Kimberley, Johannesburg, Pretoria, Pietermaritzburg and Durban. A favourite with audiences was a work called *The Rosary* (composer unknown) and it was often requested. Eventually Wendt felt that the work was overplayed and omitted it. This disappointed some of the audiences, and Wendt was

forced to include it again (*Bloemfontein Times*, 1 July, 1914; *Diamond Fields Advertiser*, 4 August, 1914; *First Tour of the Union of South Africa*, July-August, 1914; *Theo Wendt Papers*, 1947, UCT Archives).



A photograph of the Orchestra prior to the first tour
(*First Tour of the Union of South Africa*, July-August, 1914)

1.4.6 The end of the tour and the outbreak of World War I

The Orchestra reached Durban on 4 August 1914, the same day World War I broke out. People were too preoccupied with the war and did not attend concerts of any nature. Attendance at the opening concert was low and the few days spent in Durban were a financial loss. Despite this, the Orchestra was unable to leave Durban as no trains were available. Wendt did not want to stay in Durban any longer than was necessary since this would incur further expense. The railways could not accommodate the Orchestra, however, as the trains were needed for transport of troops (*Natal Mercury*, 6 August, 1914; *Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:66).

The Mayor of Durban realised the Orchestra's predicament and placed the Durban City Hall at the Orchestra's disposal for one week. New programmes were planned and printed and further advertising was done. Interest in the visiting Orchestra gained momentum and by the end of the week the hall was filled. The outbreak of war had undoubtedly spoiled the end of what would have been a very successful and rewarding tour, both financially and musically (*Natal Mercury*, 6-17 August, 1914; van der Post 1974:66).

1.4.7 The initial effects of World War I on the Orchestra

1.4.7.1 Scarcity of substitute players

As a result of the War, some of the Orchestra members were called to active duty in the army. In addition, the number of players began to decrease owing to illness and other problems. William J Pickerill (1892-1955), the first bassoon, had an acute attack of appendicitis and had to be left behind in Pietermaritzburg. He was only able to rejoin the Orchestra after several weeks. The war made it impossible for Wendt to find substitute players. The scarcity of transport also added to the difficulty of bringing in suitable players (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:66).

1.4.7.2 Anti-German sentiments affect choice of works performed

When the Orchestra returned after the first tour patriotism was at its highest. The announcement that a Liszt-Wagner concert was to be given on the pier in September 1914, was highly criticised. In London most German works had been eliminated from music programmes. Although Capetonians had heard very few works by composers such as Wagner, the Orchestra Committee advised Wendt not to include these works in his programmes. Wendt, however, was not prepared to let national enmity interfere with the running of the Orchestra (*Theo Wendt Papers*, 1947, UCT Archives; *Wagner and the Cape Town Orchestra*, 1946, UCT Archives).

The Liszt-Wagner concert took place towards the end of 1914, with Wendt's chosen programme, and the pier was filled to capacity. Each item was played accordingly and the concert turned out to be uneventful (*Theo Wendt Papers*, 1947, UCT Archives; *Wagner and the Cape Town Orchestra*, 1946, UCT Archives).

Immediately afterwards, however, Cape Town newspapers were filled with controversial letters. The dilemma over whether to include the works of German composers in concerts continued to concern critics and Capetonians for many weeks. Like most other controversies, it died down in due course, and Wendt continued planning programmes without interference (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:67).

1.4.8 Conclusion of the first year

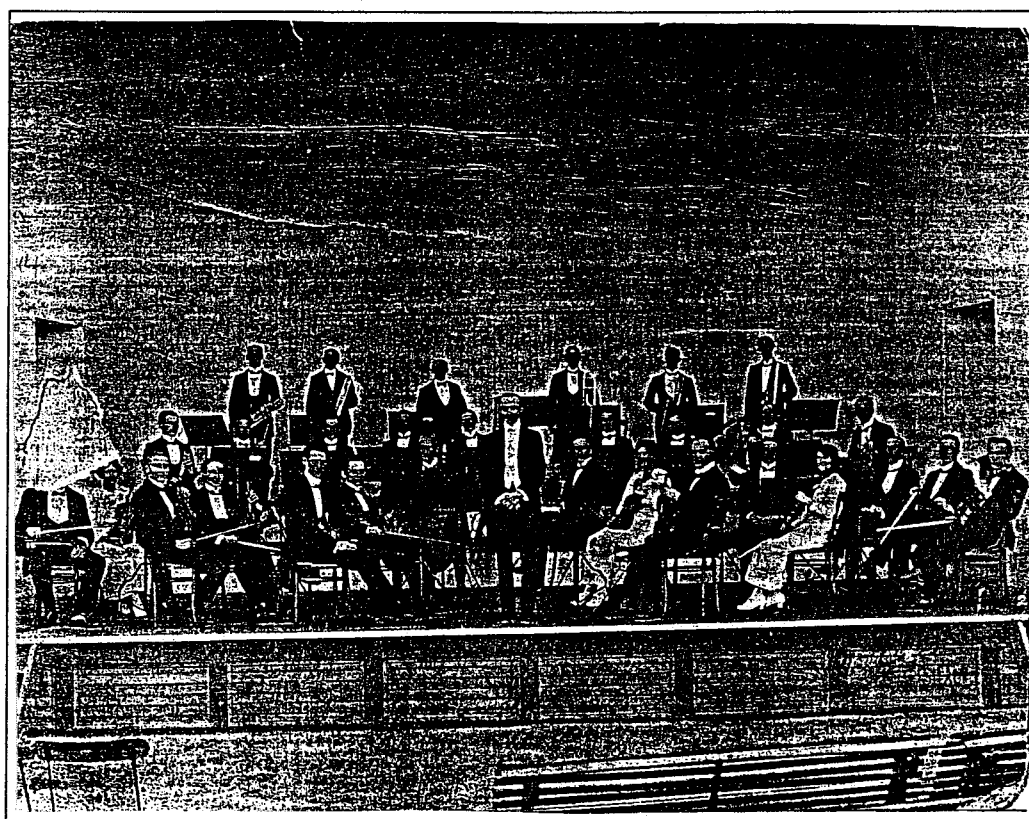
1.4.8.1 The case of unfair dismissal

While on tour from July to September 1914, Wendt had dismissed one of the Orchestra members, Edward Cameron Duncan, for frequently being intoxicated and

quarrelling with other players. Cameron Duncan subsequently sued the Orchestra for unfair dismissal in November 1914. The ensuing court case received much attention. Although Wendt's decision to dismiss Cameron Duncan was upheld by the court, the publicity was not to the Orchestra's advantage (*Cape Argus*, 18 November, 1914).

1.4.8.2 A brief assessment of the first year

Notwithstanding the court case and the war, the Orchestra had managed to survive a difficult first year. During its first twelve months, the Orchestra gave 354 concerts. Among the works performed were Rimsky Korsakov's *Scheherazade* Op.35, Liszt's *Tasso*, and Bell's *Arcadian Suite* (*Orchestra Correspondence*, 28 February, 1915; *Theo Wendt Papers*, 1947, UCT Archives).



Wendt with the Orchestra. Photograph taken between 1914-1921

(Cape Town Orchestra Archives [uncatalogued])

1.4. 9 Serious effects of World War I on the Orchestra, 1915

1.4.9.1 Further loss of Orchestra members

The Orchestra faced further problems in 1915 as a result of the war. There were many rumours that the Orchestra would have to disband because of an appeal for troops for the East Africa Campaign. Nineteen members of the Orchestra volunteered for active service, and eight were passed as medically fit, including Wendt and Marx. Two never returned; the second violinist, Rowland Hill, was killed in the trenches in France and Herbert Fellowes, the first cellist, died in East Africa (*Cape Argus*, 16 September 1916, 20 January, 1917; van der Post 1974:72).

Two casualties of World War I



Rowland Hill (died in France, 1916)



Herbert Fellowes (died in East Africa, 1917)

(*Cape Argus*, 16 September, 1916, 20 January, 1917)

1.4.9.2 Increased workload for Wendt, 1915

Management and organisation

All the personnel problems meant extra work to keep the Orchestra together in 1915. No business manager with the necessary experience was available and Wendt, with the help of a clerk and a stenographer, controlled all the management and organisation (*Theo Wendt Papers*, 1947, UCT Archives; van der Post, 1974:73).

Programme notes

Nearly every concert had an item that was a first performance in South Africa. Wendt wrote the programme notes for every performance. His programme notes were very full and informative, and took up a great deal of his time (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:73).

The programmes only cost one penny but later, when the war forced the cost of paper and printing up, threepence was charged. There were many complaints about the rise in cost but Wendt ignored them. He pointed out that the items on the programme were always advertised in the press, and those who could not afford to purchase programmes could look up the information (van der Post 1974:73).

Copying of orchestra parts

Another difficulty for Wendt was that orchestra parts had to be adapted for the number of players available. Since there were no funds from the Municipality for this, and no person other than Wendt was able to do the work, he had the added responsibility of doing it himself (van der Post 1974:74).

1.5 CONTROVERSY OVER THE THURSDAY CONCERTS, FEBRUARY, 1915

By the end of February 1915, tensions were high since there was the continued threat that the Council was going to abandon the Orchestra. Wendt complained to the Orchestra Sub-Committee that the Orchestra members found it difficult to continue under such circumstances and he could not effectively plan the Orchestra's future (*Orchestra Correspondence*, 24 February, 1915; *Theo Wendt Papers*, 1947, UCT Archives).

Although the Council did not ultimately withdraw its support, the Orchestra Sub-Committee did pressure Wendt, however, to disband the Thursday concerts at the

beginning of 1915. They were of the opinion that these concerts were too intellectual for Cape Town audiences. The Orchestra Sub-Committee felt that their view was justified since the Thursday concerts had not often been well attended in 1914 (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:78-79).

Wendt wished to make the Orchestra an institution of high repute, so that Cape Town would become the foremost centre for music in South Africa. From experiences in England and Germany, Wendt realised that an Orchestra's reputation rested ultimately on its serious repertoire. For this reason, he was determined to continue the Thursday concerts despite the opposition from the Orchestra Sub-Committee (*Theo Wendt Papers*, 1947, UCT Archives; *Orchestra Correspondence*, 24 February, 1915; van der Post 1974:78-79).

In February 1915, Wendt suggested to the Orchestra Sub-Committee that the Orchestra sell books of tickets for the various concerts, including Thursdays. With the help of Bell, Baxter and other prominent members of the Cape Town community, Wendt managed to build up public support by April 1915. Members of the public were encouraged to become subscribers by buying books of tickets. This brought in more revenue and helped secure the future of the Thursday concerts (*Cape Argus*, 7 April, 1915; *Orchestra Correspondence*, 24 February, 1915).

1.6 FIRST ANNIVERSARY, FEBRUARY 1915

The Orchestra's first anniversary, on 28 February 1915, was celebrated with a concert on the pier. Wendt was given a laurel wreath in appreciation of his services and approximately four thousand people gathered to hear the concert (*Cape Argus*, 2 March, 1915; *Orchestra Correspondence*, 28 February, 1915).

A special dinner to celebrate the first anniversary was held on 2 March 1915. Included among the special guests was the Mayor of Cape Town. There were many speeches and Wendt was congratulated on his achievements (*Cape Argus*, 5 March, 1915; *Orchestra Correspondence*, 2 March, 1915).



Front cover of the invitation for the dinner in honour of the first anniversary
 (Cape Town Municipal Orchestra Invitation, 2 March, 1915)

1.7 THE ORCHESTRA'S INCREASED CONTRIBUTION TO THE WAR EFFORT, 1915

1.7.1 Patriotic concerts

Wendt took note of criticisms in 1914 that not enough patriotic music had been performed. Accordingly, in July 1915, a series of patriotic concerts was arranged, consisting of works by English, French, Belgian and Russian composers. The aim of these concerts was also to raise funds for various war services and to increase public morale (van der Post 1974:70-71).

1.7.2 Wendt's composition *Botha's Boys* and its significance

Wendt composed a march for these patriotic concerts based on an old Afrikaans folk tune. He called it *Botha's Boys* and dedicated it to General Louis Botha (1862-1919). *Botha's Boys* gained immediate popularity and the Orchestra performed it frequently (*Cape Argus*, 26 July, 1915; van der Post 1974:70-71).

Historically, this setting of an Afrikaans folk song for orchestra was the first serious attempt in South Africa to give a simple folk song a more elevated musical setting. The Anglo-Boer War had ended more than ten years earlier, and this setting of an Afrikaans folk song by an Englishman for Orchestra was a step towards the recognition of Afrikaans culture and tradition (van der Post 1974:70-71).

1.8 THE ORCHESTRA'S DEVELOPMENT CONTINUES, 1915-1917

1.8.1 Students used as substitute players

The main problem that the Orchestra faced from 1915 was replacing members who had gone to the battle front. With Bell's co-operation, Wendt engaged young students from the South African College of Music and the Grahamstown Training College (*Theo Wendt Papers*, 1947, UCT Archives).



Alfred Gibbs

(*Cape Argus*, 5 May, 1934)

The students were competent solo performers but had no experience in ensemble work. They worked hard to improve their skills and some ultimately became permanent members of the Orchestra. One of these students was Alfred Gibbs (1901-1983), who became the leader of the Orchestra in 1927. A few wind players necessary to complete the Orchestra were imported from England in 1915. After this, however, it was impossible to bring out musicians from England and elsewhere (*Theo Wendt Papers*, 1947, UCT Archives).

1.8.2 The Orchestra builds up its reputation

Wendt worked hard to ensure the Orchestra's survival and the Orchestra continued to give many concerts. By 1917, holiday visitors from all over the Union and Zimbabwe (then Rhodesia) began to come to Cape Town on account of the Orchestra's growing reputation (van der Post 1974:85).

1.8.3 Community and Council support

Subscribers to the Thursday concerts by the end of 1917 included Baxter, EL Darter, who owned a popular music shop, and pianist Adolphe Hallis (1896-1986). Many of the City Councillors, including Marshall and Bean, also became subscribers. Wendt was encouraged by the public support, and put a lot of effort into devising challenging concert programmes to satisfy the subscribers and keep his audiences interested (*Cape Town Orchestra Programme*, 15 November, 1917; *Theo Wendt Papers*, 1947, UCT Archives).

1.8.4 Repertoire

1.8.4.1 Musical Switch

Although Wendt preferred to perform more challenging music, such as works by Beethoven and Wagner among others, he had to shift the emphasis to music of a less serious nature. The lighter music programmes were difficult to devise and needed a lot of planning. One feature of the Saturday night concerts during 1917 was known as a *Musical Switch*, which was often played as a finale. In the *Musical Switch*, different tunes were woven into one work, some based on the works of one particular composer while others were taken from different sources, such as popular tunes of the time (van der Post 1974:85).

1.8.4.2 Glazounov

The works of Glazounov frequently featured on the programmes during Wendt's years as Musical Director of the Orchestra. Wendt had a great respect for this composer and considered him unjustly neglected (van der Post 1974:94).

The Cape Town Municipal Choral Society, formed under the auspices of the Cape Town Municipal Council in the second half of 1918, gave its first performance on 20 August 1918. Among the works performed were Glazounov's *Scenes de Ballet*, Op. 52,

Coleridge Taylor's *Hiawatha's Vision* and *A Tale of Old Japan* (*Cape Argus, Cape Times*, 21 August, 1918; *Cape Town Orchestra Programme*, 20 August, 1918).

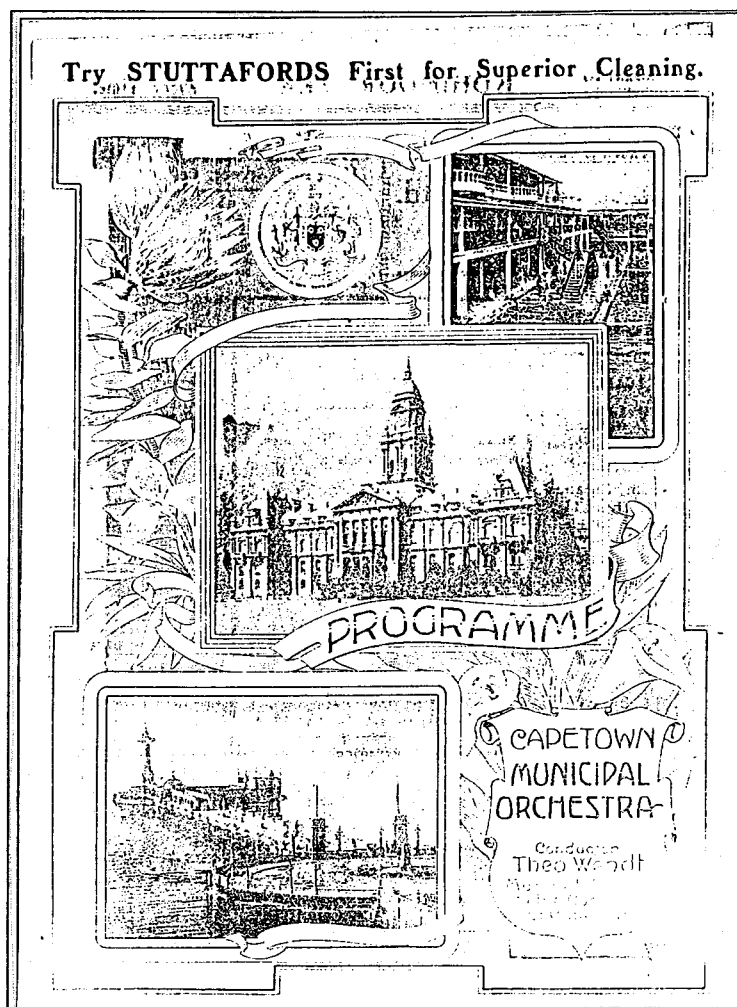


Illustration on the cover of the Orchestra Programme for the concert on 20 August 1918
(*Cape Town Orchestra Programme*, 20 August, 1918)

1.8.5 The end of the war and the reorganisation of the Orchestra, 1918

1.8.5.1 Influenza epidemic and its effects on the Orchestra

In Cape Town, the end of the war, on 11 November 1918, was overshadowed by an influenza epidemic believed to have been brought to Cape Town by the troopships. Business in Cape Town was paralysed as more people became infected (*Cape Argus*, 4 October, 1918).

The Orchestra was also seriously affected as many of the members were seriously ill. Some of them lived alone in boarding houses in various parts of Cape Town. Wendt attempted to look after every member. As the epidemic gradually subsided, Cape Town slowly returned to normal. Only then did people realise that the war was over. Many businesses and places of entertainment reopened, and the concert schedule of the Orchestra continued (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:94-95).

1.8.5.2 The Orchestra's second tour of the Union

In 1919, Wendt took the Orchestra on a second tour of the Union. Students of the South African College of Music took part for the first time in a tour. The tour was a success both musically and financially (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:97).

Several weeks were spent in Johannesburg and the Orchestra played at all the towns on the Reef. Concerts were given in town halls, school halls, hotel dining rooms, cinemas and any place large enough, regardless of acoustics, comfort or beauty of the surroundings. The highlight of the Johannesburg season was the first performance of Brahms' *German Requiem* on 18 April 1919. John Connell, the Town Organist for the Johannesburg Municipality, was the organist and the Johannesburg Philharmonic Society, founded in 1909 by conductor Robert Glenton, provided the Chorus (*Theo Wendt Papers*, 1947, UCT Archives; Malan 1984: 50; van der Post 1974:97).

During the remainder of the tour, the principal towns in the Union of South Africa were visited. The tour was a great success and Wendt described it as "a triumph for all concerned" (*Theo Wendt Papers*, 1947, UCT Archives).

At the end of the tour Wendt became seriously ill; he caught a very bad chill and had to be hospitalised. The Orchestra returned to Cape Town on 13 June 1919 and Wendt was left in Kimberley hospital. Ellie Marx conducted the first concert following the Orchestra's return to Cape Town. Among the works performed were Bizet's *L'Arlesienne Suite* and Svendsen's *Norwegian Rhapsody*. By 20 June 1919, however, Wendt had returned and resumed his duties (*Cape Argus*, 6 June 1919; *The Cape*, 13 June 1919; *Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:97).

1.8.5.3 Formation of the Subscribers Committee (July, 1919)

Although more successful, the Thursday Concerts were nevertheless not secure in 1919 because the Orchestra Sub-Committee still wanted Wendt to abandon them. Wendt still believed that the reputation of the Orchestra and its continued survival depended on their continuation (*The Cape*, 25 July, 1919; van der Post 1974:98-99).

In July 1919, during a dinner at the Mount Nelson Hotel in Cape Town, the subject of the Thursday evening concerts was raised. Wendt suggested that all those present become regular annual orchestra subscribers and encourage others to become subscribers as well. The guests were serious in their intentions to help maintain the Thursday concerts as they realised the importance of the survival of the Orchestra. In this manner the Thursday Evening Subscribers Committee was formed, and its founder members included David Pargiter, Manager of the Union Castle Company, and James Dunn, Manager of Reuters at that time (*The Cape*, 25 July, 1919; van der Post 1974:98-99).

1.9 EVENTS OF NOTE, 1919

1.9.1 Debut of Elsie Hall



Elsie Hall (1877-1976), an internationally acclaimed pianist, who had settled in South Africa, gave her first performance with the Orchestra on 20 November 1919. This was the beginning of a long association with the Orchestra in Cape Town. She performed Rachmaninoff's Piano Concerto No.2 in C minor Op.18 and received a standing ovation (*Cape Argus, Cape Times*, 20 November, 1919).

Elsie Hall (*Cape Times*, 24 January, 1925)

1.9.2 Formation of the Orchestra augmentation fund

Although the Orchestra Sub-Committee had allowed for the employment of some players after World War I, Wendt wanted to increase the size of the Orchestra even further. After the Orchestra Sub-Committee denied Wendt's requests, he started the Orchestra augmentation fund. This was officially launched on 4 December 1919. Appeals for funds were included in concert programmes and substantial amounts were immediately offered. The extra revenue enabled Wendt to put his plans into effect (van der Post 1974:102-103).

1.10 EVENTS LEADING TO THE CAPE PENINSULA PUBLICITY

ASSOCIATION TAKE-OVER

1.10.1 Orchestra Sub-Committee unable to keep order among the players

Despite the availability of extra funds, the Council seriously considered the re-organisation of the Orchestra in 1920. Certain councillors were of the opinion that the Orchestra was a luxury that the Council could not afford. There was also trouble with the principal trombone player, SH Penrith, over unfair dismissal. This resulted in a court case, that also helped cause instability. Following rumours of a strike by the players, they were offered a small increase in salary in June 1920. Although this helped to restore stability, the Council felt that the Orchestra Sub-Committee no longer had the ability to run the Orchestra effectively (*Cape Argus*, *Cape Times*, March-May, 1920; *The Cape*, 11 June, 1920).

1.10.2 Publicity Association take-over: February, 1921

In February 1921, it was announced that the Cape Peninsula Publicity Association was to take over the running of the Orchestra. The Cape Peninsula Publicity Association, formed in 1908 by Baxter, then Mayor of Cape Town, was a non profit-making organisation aimed at promoting entertainments and amenities in Cape Town. It was also involved in matters relating to improvements. The secretary of the Cape Peninsula Publicity Association, AN Dickson (retired 1926), was to help directly with the running of the Orchestra (*Cape Argus*, 19 February, 1921; Slinger 1968:19).

1.11 WENDT'S LAST THREE YEARS

1.11.1 Wendt turns down an academic post, 1921

At the beginning of 1921 Wendt was also offered a position at the University of the Witwatersrand. Initially he accepted the position as it was financially more secure. However, he was persuaded by a deputation of Thursday concert supporters to continue his directorship of the Orchestra and an immediate crisis was avoided (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:114-116).

1.11.2 Tours

From 1921 to 1924, the Orchestra went on annual tours, which included a season of five weeks in Johannesburg. The tour in 1921 included a season in Durban as well. The tours were successful, artistically and financially. A direct result of the Durban season was the coming into being of the Durban Municipal Orchestra in 1922. This event temporarily upset the finances of the Cape Town Orchestra, as it put an end to further lengthy seasons in that city. Despite this, the Cape Town Orchestra had been a direct influence in the creation of a new orchestra and had helped to further orchestral playing in South Africa (*Theo Wendt Papers*, 1947, UCT Archives).

1.12 SUMMARY OF THE ORCHESTRA'S DEVELOPMENT, 1921-1923

The arrangement between the Council and the Cape Peninsula Publicity Association concerning the running of the Orchestra was working successfully. Between 1921 and 1923, despite concerns about finance, the Orchestra flourished. Wendt was able to build up the Orchestra's repertoire and increase the number of players to approximately forty. The number of subscribers also increased through Wendt's campaigning. The Orchestra was securely established despite various difficulties and there were no new threats of closure (*Theo Wendt Papers*, 1947, UCT Archives).

1.13 EVENTS LEADING TO WENDT'S RESIGNATION, 1924

1.13.1 Reduction in players' salary

In January 1924, the Cape Peninsula Publicity Association and the Council decided that the Orchestra members would have to accept a five percent reduction in salary owing to a shortage of funds. The Orchestra members were very unhappy and decided

to take action. Consequently they went on strike and did not appear at a concert in the Cape Town suburb of Rosebank during the first week in January 1924. Following this, the reduction in salaries was reconsidered (*Cape Argus*, 4-15 January, 1924).

Although financial trouble surfaced again at the end of January 1924, to ensure the Orchestra's survival, an urgent appeal was made for subscribers (*Cape Argus*, 19 January, 1924; *Theo Wendt Papers*, 1947, UCT Archives).

1.13.2 Tenth anniversary

The Orchestra celebrated its tenth anniversary with a Festival Week that started on 26 February 1924. The first concert opened with Wagner's *Meistersinger Overture* and included a performance of Debussy's *The Afternoon of a Faun*. Although the success of the celebrations was undoubted, they were marred by an announcement from the Council that the Orchestra's subsidy was to be reduced significantly (*Cape Argus*, *Cape Times*, 26 February -10 March, 1924).

1.13.3 Tour, 1924 and Wendt's resignation

Despite the uncertainty, Orchestra activities continued unabated. In March 1924, a contract with the Edison Bell record company was completed successfully. Prior to the annual Union tour, on 4 April 1924, however, Wendt handed in a letter of resignation (*Cape Argus*, 5 March-4 April 1924; *Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:132-133).

1.14 REASONS FOR WENDT'S RESIGNATION

1.14.1 Reduction in the number of players

Among the reasons for Wendt's resignation was the determination of the Cape Peninsula Publicity Association and the Council to reduce the number of players in the Orchestra from forty to thirty. It had been increased to forty through Wendt's efforts and determination. This retrograde step meant that, in spite of all the hard work, the Orchestra was in the same position as when it started ten years earlier (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:132-133).

1.14.2 Proposed overseas tour

The Orchestra had also been engaged to play in London at the Empire Exhibition in 1925. However, Wendt tried to persuade the Management to change their view as he was of the opinion that an Orchestra of forty players could not compare with the English Symphony Orchestras, which often consisted of over one hundred players. Musicians visiting the Union of South Africa at the time also tried to convince the Management against this venture, but were unsuccessful. The Orchestra ultimately suffered overwhelming financial loss as a result of the tour, which proved Wendt to have been correct (*Theo Wendt Papers*, 1947, UCT Archives; van der Post 1974:132-133).

1.14.3 Reduction in Wendt's salary

A further reason for Wendt's resignation was the proposed reduction in his salary by twenty percent. Despite the publicity and unhappy circumstances, the Management accepted Wendt's resignation, effective from July 1924. The Cape Peninsula Publicity Association was determined not to reopen the matter and Wendt had no opportunity to negotiate any further (*Cape Times*, 28 March, 4 April, 1924; *Rand Daily Mail*, 14 May, 1924; van der Post 1974: 133-134).

1.14.4 Wendt omits the national anthem in Potchefstroom, May, 1924

Matters were further complicated in May 1924 on a tour, when Wendt omitted to play the national anthem at one concert in Potchefstroom. This caused a considerable amount of ill-feeling and articles concerning the matter appeared in all the main newspapers in South Africa. Wendt publicly apologised immediately to the Potchefstroom Municipality for the omission and the matter was resolved satisfactorily (van der Post 1974:133-134).

1.15 REACTION TO WENDT'S RESIGNATION

Wendt's resignation was a protest against the actions of the Cape Peninsula Publicity Association and the Council. He did not believe that the Management would accept his resignation without further negotiation. Wendt had miscalculated the strength of his position. There was still hope at the time, however, that the Management would reverse

its decision and keep Wendt on in his position (*Cape Argus*, 15 May, 1924; *Rand Daily Mail*, 14 May, 1924).

1.16 A REVIEW OF WENDT'S CONTRIBUTION

Wendt was a dedicated and resourceful Musical Director, who had managed to create an Orchestra with very limited finances in a short period. The Cape Town Orchestra was the first professional Orchestra to be created in South Africa and Wendt set a good precedent for the furthering of orchestral music in other cities in the country. Wendt set a high standard and educated his audience to appreciate more challenging music (van der Post 1974:134).

At the last concert of the tour at the end of May 1924, Wendt took leave of the Orchestra. He did not have a farewell concert in Cape Town and it was a sad and abrupt end to ten years of hard work. Despite this, his achievement was a milestone in the history of music in Cape Town and South Africa (van der Post 1974:134).

1.17 THE LESLIE HEWARD PERIOD, 1924-1927

1.17.1 Leslie Heward appointed Musical Director (May, 1924)

The Cape Peninsula Publicity Association in conjunction with the City Council finally decided not to reinstate Wendt despite the controversy surrounding his resignation. The appointment of Leslie Heward (1897-1943) at the end of May 1924, as the new Musical Director, ended any further speculation. Heward's arrival was planned to coincide with the start of the new concert season on 17 July 1924 (*Cape Argus*, 14,18 July, 1924; *Cape Times*, 15 July, 1924).



Leslie Heward (*Cape Argus*, 15 July, 1924)

1.17.2 Leslie Heward: a brief biography

Leslie Heward was born in Bradford, Yorkshire in 1897. He studied at the Royal College of Music and taught at Eton College for two years. Heward's arrival in Cape Town was widely reported. He was described as serious and highly intellectual. Heward's first public appearance in Cape Town, on 14 July 1924, was at a luncheon given in his honour (*Cape Argus*, *Cape Times*, 15 July, 1924).

1.17.3 The first rehearsals and the first concert

Heward's progress was closely followed in the *Cape Argus* and the *Cape Times*. At his first concert on 18 July 1924, the City Hall was filled to capacity. The works performed at this concert included Wagner's *Meistersinger's Overture*, Mozart's *Magic Flute*

Overture K620 and Dvorak's *Symphony No.9 in E minor Op.95, From the New World*. The reviews of the concert were excellent and Heward was accepted by both the Orchestra members and the public. Heward's main aim initially was to uphold performance standards and maintain audience interest and attendance (*Cape Argus*, 18 July, 1924; *Cape Times*, 15,18 July, 1924).

1.17.4 Heward's first season

1.17.4.1 Orchestra Ball (August, 1924)

One of the high points of Heward's first season was the Orchestra Ball on 26 August 1924. Public interest was high and free tickets were given to members of the public a few hours prior to the event. The Ball was a financial and musical success and received excellent reviews (*Cape Argus*, 27 August, 1924; *Cape Times*, 26 August, 1924).



Scramble for tickets for the Orchestra Ball on 26 August 1924 (*Cape Times*, 26 August, 1924)

1.17.4.2 Broadcasting

Heward's appointment and the broadcasting of Thursday evening concerts from September 1924 started a new period in the Orchestra's history. Arrangements for the purchase and transport of broadcasting equipment were made by the Cape Peninsula

Publicity Association. Prior to the first broadcasts, many were concerned about whether attendances at concerts would decrease as a direct result of broadcasting. Heward was of the opinion that broadcasting would widen the scope of the Orchestra's activities and stimulate musical interest in Cape Town (*Cape Argus*, 26 September, 1924; *Cape Times*, 26 June, 1924).

1.17.4.3 The first broadcast

Difficulties with the operating of the broadcasting equipment were reported at the first broadcast on 26 September 1924. The audience found it difficult to be oblivious to the distracting noises that occurred throughout the concert. After the initial broadcast, however, the broadcasting of Thursday concerts was accepted without further controversy and there was even a certain amount of enthusiasm (*Cape Times*, 26 September, 1924).

1.17.4.4 Instrumental quartet for broadcasting

The Orchestra members were enthusiastic about broadcasting the concerts. Like Heward, they thought it opened up immense possibilities for them. Four of the female members of the Orchestra, Inger Boberg, Yvonne Nadaud, Mabel Lamb and Charlotte Leftwich formed an instrumental quartet, especially for broadcasting (*Cape Times*, 26 September, 1924).



Broadcasting Quartet: Left to right: I.Boberg, Y. Nadaud, M. Lamb and C.Leftwich

(*Cape Times*, 26 September, 1924)

1.17.4.5 Conclusion of 1924

Towards the end of 1924 public interest in the Orchestra was very high. Concerts on the pier were resumed for the summer from 19 October 1924 and widely advertised. The year 1924 was the most eventful in the history of the Orchestra thus far. The resignation of Wendt was followed by the appointment of Heward in a very short period (*Cape Argus*, 18 October, 4 November, 1924).

1.18 OVERSEAS TOUR, 1925

1.18.1 Decision to embark on the tour and the Farewell Concert

The first overseas tour undertaken by the Orchestra was another important milestone in its history. It was not an easy task to take a small provincial Orchestra overseas and there were many risks. The Cape Peninsula Publicity Association, however, managed to raise sufficient funds for the tour to take place (*Cape Argus*, 6 May, 1925; *Cape Times*, 7 May, 1925; *Nottingham Post*, 16 May, 1925).

The Farewell Concert on 8 May 1925, the night before the Orchestra's departure, was attended by the Governor General, a party from Government House and a Mayoral group. The items performed included Dvorak's Symphony No.9 in E minor Op.95, *From the New World*, Franck's Symphonic poem *Psyche*, and all four movements of Haydn's

Symphony No.45 in F sharp minor, *The Farewell Symphony*. It was the first time all four movements of this work were performed in South Africa (*Cape Argus*, 6 May, 1925; *Cape Times*, 7 May, 1925).



Headline announcing the Orchestra's departure (*Cape Argus*, 8 May, 1925)

1.18.2 Orchestra's arrival in London

The Orchestra arrived in London on 26 May, 1925. Initially, it appeared that they would be successful. Heward was interviewed by Reuters and the first concert, held at the British Empire Exhibition in Wembley Stadium, was favourably received. Five concerts were planned for the Aeolian Hall. Among the soloists accompanying the Orchestra were Raie da Costa (1905-1934), a talented piano student, and pianist Adolphe Hallis (1896-1986). Plans were also made to broadcast the concert on 3 June 1925, direct to Cape Town. There were many press appeals for support, and details of the tour were reported in Cape Town (*Cape Argus*, 1 June 1925; *Cape Times*, 2,4 June, 1925; *Daily Telegraph*, 1 June, 1925).

1.18.3 Command performance

On 4 June 1925, the Orchestra gave a Command Performance at Buckingham Palace. King George V (1865-1936) travelled to London especially for the occasion. Heward and Dickson, Secretary of the Cape Peninsula Publicity Association, were presented to the King. These events were reported in detail in London and Cape Town (*Cape Argus*, 4 June, 1925).



Headline from an article reporting on the Orchestra's appearance at Buckingham Palace
 (*Cape Argus*, 25 June, 1925)

1.18.4 The Orchestra returns to Cape Town earlier than planned

Many difficulties were encountered when the Orchestra left London. The unknown Orchestra could not have chosen a worse time to tour England. The good weather contributed to the problem since the public preferred to watch sports rather than attend anything indoors. On 20 June 1925, the remainder of the tour was called off and the players returned home immediately (*Cape Argus*, *Cape Times*, 20 June, 1925).

1.18.5 Consequences of the tour, July 1925

The tour was not considered a failure from a musical standpoint. The Orchestra had not received bad reviews nor a bad reception. It was unfortunate that the timing of the tour had not been more carefully considered. Financially, the overseas tour caused a crisis situation for the Orchestra. By the end of July there was no money for the players' salaries and the future of the Orchestra was threatened. Ultimately subscribers raised sufficient money to pay the debts and in October 1926, an Orchestra Ball was organised to raise funds (*Cape Argus*, 25 June, 25 September, 1925; *Orchestra Correspondence*, 26 August, 1925).

1.18.6 *Thé Dansants*

Following the tour and the ensuing financial crisis, it was left to Heward to revitalise the Orchestra. *Thé Dansants*, afternoon events where tea was served while informal dancing took place, were given in October 1925. At the *Thé Dansants*, the Orchestra played popular tunes while audiences either listened to the music or danced informally. These afternoons at the City Hall helped to increase the Orchestra's popularity. Although 1925 had been a difficult year after the tour, the Orchestra had managed to survive despite the financial losses (*Cape Argus*, 28 October, 1925; *Orchestra Correspondence*, 19 August, 1925).



Illustration from an article on the *Thé Dansants* (*Cape Argus*, 28 October, 1925)

1.18.7 Further financial problems, 1926

In February 1926, there were further financial problems. With Heward's assistance the Orchestra Society was formed in April 1926, to help raise funds. Heward continued in his duties and concerts were broadcast as scheduled. Despite the lack of funds, there was optimism about the future of the Orchestra since various measures to improve its finances were under consideration (*Orchestra Correspondence*, 9 April, 1926).

1.18.8 Heward's fund-raising campaign

Like Wendt, Heward realised that, in addition to the funds provided by the City Council, the Orchestra needed additional support to ensure its survival. He concentrated his efforts on devising schemes to raise money for the benefit of the Orchestra. One way of obtaining extra funds was through increasing the number of subscribers. A letter, stressing the need for further support, was sent to as many people as possible. Additional advertising was also arranged to increase public awareness of the Orchestra's activities (*Orchestra Correspondence*, April, 1926).

Although Heward's campaign for extra assistance from the public did achieve some success, the goal of raising the number of subscribers to five hundred was not attained (*Orchestra Correspondence*, April, 1926).

1.19 1926 TOUR

1.19.1 The train accident, August 1926

Heward and the Orchestra went on a countrywide tour in July, 1926. The Orchestra visited such towns as Krugersdorp, Harrismith, Mossel Bay, Standerton and Oudtshoorn, amongst others (*Cape Argus*, 9 December, 1939; *Orchestra Correspondence*, 26 April, August-September, 1926).

Initially, the tour was very successful, but disaster struck on 29 August 1926. The train that the Orchestra members were travelling on crashed near Volksrust. Although all the Orchestra members were on the train at the time, no one was seriously injured. Many of the instruments, however, were crushed beyond recognition (*Cape Argus*, 9 December, 1939; *Orchestra Correspondence*, 26 April, August-September, 1926).

Among the players who submitted claims for their respective instruments were Pickerill, and Leftwich. Lengthy insurance negotiations continued well into 1927 and a

Government enquiry was held into the cause of the accident as well (*Orchestra Correspondence*, August-September, 1926; *Orchestra Committee Minutes*, 23 August, 1927).

1.20 CONCERTS OF INTEREST, 1926-1927

1.20.1 Farewell concert for Wendt

A concert held on 6 December 1926 was of particular interest. Wendt, who was leaving for overseas permanently, gave a Farewell Concert. His portrait appeared in the programme and his programme note expressed concern over the Orchestra's financial future. A performance of Wagner's *Meistersinger Overture* was included on the programme and Hall as well as Marx also performed at the concert (*Cape Town Orchestra*

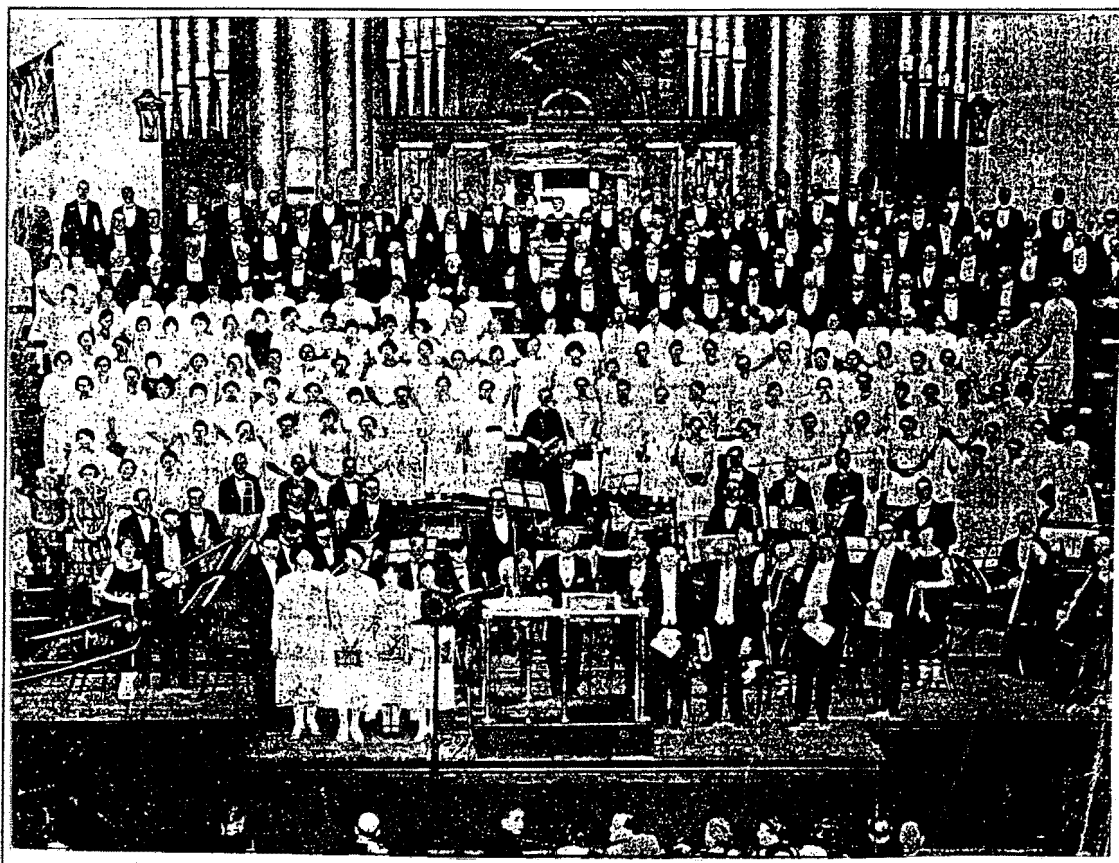
Programme, 6 December, 1926).



Portrait of Wendt as it appeared in the programme for his concert on 6 December 1926
(*Cape Town Orchestra Programme*, 6 December, 1926)

1.20.2 Heward and the Municipal Choral Society

When Heward became musical director, he also became associated with the Municipal Choral Society. In December 1926, a complimentary concert was arranged for Barrow-Dowling in appreciation of his contribution to music in Cape Town. A press photograph of the Orchestra together with the Municipal Choral Society and Cambrian Male Voice Choir, who were in existence in Cape Town at this time, appeared in the *Cape Argus* on 15 December 1926 in honour of the event (*Cape Argus*, 15 December, 1926).



Concert for Thomas Barrow-Dowling
(*Cape Times*, 15 December, 1926)

1.21 THE COUNCIL RESUMES CONTROL OF THE ORCHESTRA

The task of running the Orchestra together with fund-raising took up much of Heward's time and he found himself under increasing pressure. In January 1927, it was finally decided that the Council would resume control of the Orchestra and the

arrangement with the Cape Peninsula Publicity Association was cancelled without any objection. A great deal of reorganisation was needed, especially with regard to broadcasting, administration and finance. In order to run the Orchestra effectively, the Council formed a new committee to take up this task in January 1927 (*Orchestra Committee Minutes*, 24 January, 1927).

1.22 HEWARD RESIGNS FROM HIS POSITION, FEBRUARY 1927

In February 1927, Heward submitted a full report on the Orchestra to the new Orchestra Committee. In the report he stated that the Orchestra needed to increase the number of players in order to create a more balanced volume of sound. Heward also stated that he could not manage his duties single-handedly (*Orchestra Committee Minutes*, 4 February, 1927).

In a confidential letter, he expressed the wish to conduct only three concerts per week and no open-air concerts. Heward and the new management clashed on these matters. Ultimately, Heward felt that he could make no progress and resigned from his position on 11 February 1927, effective from 1 March that year (*Orchestra Committee Minutes*, 11 February, 1927).

1.23 HEWARD'S FAREWELL

Following his resignation, a Farewell Concert was organised in honour of Heward. This was advertised in the *Cape Times* so that members of the public could attend. More than 1 000 people were present at the concert that took place in May 1927, and Hall was one of the soloists (*Orchestra Committee Minutes*, 22 June, 1927).

1.24 AN ASSESSMENT OF HEWARD'S CONTRIBUTION

Heward's period as musical director was an important time for the Orchestra. The first overseas tour took place and Heward's fund-raising efforts helped overcome many financial difficulties. Heward was not afraid to try new ideas and introduced many lesser known works in his programmes. For instance, in one of his final concerts in Cape Town, on 28 April 1927, a concert version of Bell's opera, *Tsuneyo of the Three Trees* was performed (*Cape Town Orchestra Programme*, 28 April, 1927).

Although Heward only had a short association with the Orchestra, he did make a memorable impact on audiences in Cape Town (*Cape Argus*, 12 June, 1965; *Cape Argus*, 9 December, 1939).

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CHAPTER 2

1927-1946: William J Pickerill

2.1 IMPORTANT EVENTS — JANUARY TO JUNE, 1927

2.1.1 Pickerill appointed Acting Musical Director

The beginning of 1927 was a difficult time for the Orchestra in many respects. The new Orchestra Committee appointed by the Council made changes that affected all the members. This included the appointment of Pickerill as Acting Musical Director in February 1927 (*Orchestra Committee Minutes*, 23 February, 1927).



William J Pickerill

(*Fourteenth Anniversary Programme*, February, 1928)

Alfred Gibbs became the new leader from March 1927 and Walter Swanson (1903 - 1985) was made Acting Assistant Conductor in April 1927 (*Orchestra Committee Minutes*, 5 March, 14 April, 1927).



Alfred J Gibbs



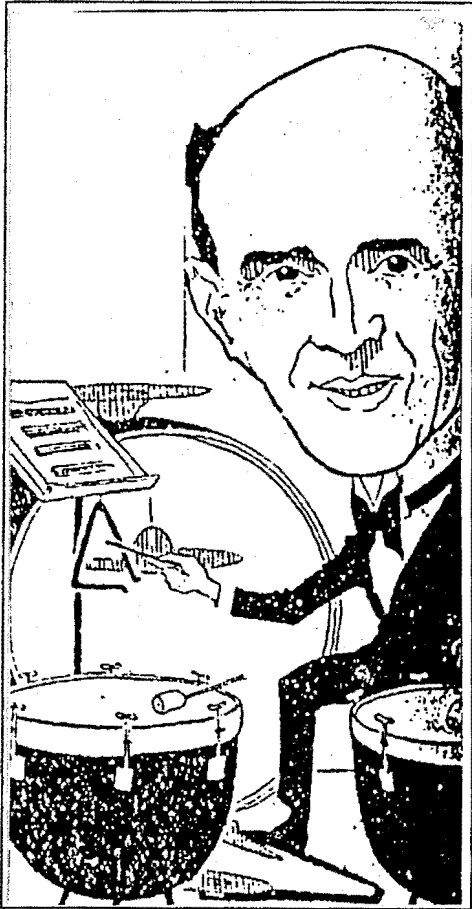
Walter H Swanson

(*Fourteenth Anniversary Programme*, February, 1928)

Initially Pickerill and the Orchestra Committee were responsible for the day-to-day running of the Orchestra. Crises were resolved and audience attendance was monitored. It was a difficult time, because no sooner was one problem solved than another became apparent. A crisis of particular interest occurred at the end of March when the Durban Orchestra management tried to entice Orchestra members to Durban (*Orchestra Committee Minutes*, March, 1927).

This situation required investigation as a similar situation had not occurred in the history of the Orchestra. The Orchestra Committee discovered that the Durban Orchestra had offered the players higher salaries and various other benefits. A few members resigned, including the percussionist, Israel Chosack. This was a great loss for the Orchestra as Chosack had excelled in his position. Pickerill did not have to look for a permanent replacement, however, as Chosack was unhappy in Durban and

returned some months later (*Cape Argus*, 26 June, 1963; *Orchestra Committee Minutes*, 22 March-14 April, 1927).



An artistic impression of Israel Chosack by cartoonist, Harold Pierce, 1929
(State Archives)

At about the same time as the Durban Orchestra crisis, a letter of criticism was received from the Orchestra Society. The Society, formed in February 1926 at Bell's suggestion, complained that performances were badly organised, and it wanted an assurance that the Thursday concerts would continue. Stanley Lewis, the business manager in 1927, gave the necessary assurances. Problems with the Musician's Union had suddenly surfaced, however, and required all the attention of the Orchestra Committee (*Orchestra Committee Minutes*, March-May, 1927).

2.1.2 Trouble with the Musician's Union (March-May 1927)

The Musician's Union, to which many of the Orchestra members belonged, monitored the actions of the Orchestra Committee very closely. They were opposed to the Orchestra providing music for the silent films showing in Cape Town. In March 1927, the Union sent a letter of protest to the Orchestra Committee, who informed them that the performances were not regular and needed the Council's approval (*Orchestra Committee Minutes*, March, 1927).

Despite this, the Musician's Union protested that a private concern (the cinema company) had hired the Orchestra contrary to an established rule. Although there were no grounds for further action, the Orchestra Committee responded appropriately and did not arrange any further concerts with the cinema company at this time (*Orchestra Committee Minutes*, March-May, 1927).

After the silent film incident, the Musician's Union wanted to undermine the Orchestra's management and believed they had found a way to do so. In May 1927, a member of the Orchestra, A Tilsley, instructed the players not to perform until A Mellor, a substitute second double bass player, had discharged his debts to the Musician's Union and rejoined it. The Orchestra Committee chairman explained to the Orchestra members that they had to perform in terms of their contracts with the Council, and performances took place as scheduled (*Orchestra Committee Minutes*, May, 1927).

2.1.3 Extended activities and various other matters (May 1927)

2.1.3.1 Revival of the Choral Society

The Musician's Union finally accepted that they had no further grounds for complaint and Pickerill focused his attention on widening the Orchestra's repertoire and improving performance standards. At his suggestion, arrangements were initiated for the revival of the Municipal Choral Society. Although this Society had been very active under Heward, Pickerill had not continued where Heward had left off. Alban Hamer (1882-1952) was given the position of conductor of the Choral Society, while Pickerill continued as Acting Musical Director (*Orchestra Committee Minutes*, 4 May, 1927).

At the first joint concert with the Orchestra, in October 1927, Edward German's (1862-1937) *Merrie England* was performed (*Cape Town Orchestra Programme*, 26 October, 1927).



Alban Hammer

(*Fourteenth Anniversary Programme*, February, 1928)

2.1.3.2 Establishment of scholarships (May, 1927)

Pickerill was also enthusiastic about an idea, advanced by Bell, that students from the South African College of Music should have further study opportunities. Bell hoped that further study would enable talented locally trained players to become part of the Orchestra, as they would then gain the required skills. Wendt had persuaded the Council to award a number of scholarships in 1919, but the arrangement had ceased through lack of funds (*Orchestra Committee Minutes*, 21 May, 1927).

After some consideration, the Council responded positively and in May 1927, founded twelve scholarships that allowed for three years' study at the South African College of Music. The Orchestra Committee also agreed that advanced students from the College could be used as additional players at Thursday concerts so that they could extend their experience in orchestral playing (*Orchestra Committee Minutes*, 21 May, 1927).

2.1.3.3 Broadcasting

The African Broadcasting Company, as it was then known, also had to negotiate a new contract with the Orchestra. Renee Caprara who played the clarinet, was responsible for the negotiations. By the end of June 1927, a reasonable agreement was reached. The Orchestra received a fee for each concert broadcast and Pickerill was given full control over the programming of works for the concerts (*Orchestra Committee Minutes*, 17 June, 1927).



Renee Caprara
(Rosenthal 1963:14)

2.1.3.4 Campaign for more subscribers

Pickerill and the Orchestra Committee had acted very decisively in order to keep the Orchestra running smoothly. However, there was a strong need to increase the number of subscribers and during the first part of 1927 special appeals were made at performances in order to expand public support (*Orchestra Committee Minutes*, 17 June, 1927).

Before the Orchestra's vacation in July 1927, the Orchestra Committee noted that audience attendances at concerts had improved, there were regular broadcasts and public interest in the Orchestra's activities had increased. During his brief time as acting musical director, Pickerill had persuaded the Orchestra Committee to take many useful steps and had demonstrated that he could be a very effective musical director (*Orchestra Committee Minutes*, 22 June, 1927).

2.2 PICKERILL AS MUSICAL DIRECTOR, SEPTEMBER 1927

After the Orchestra's vacation, the Orchestra Committee resumed its meetings. Although no specific reason was given, they were reluctant to appoint a new musical director and the matter was deferred. Pickerill was unhappy and, in a letter dated 17

August 1927, stated that he no longer wished to carry out his duties in an acting capacity. The Orchestra Committee did not want Pickerill to leave and was forced to appoint him musical director from 1 September 1927 (*Orchestra Committee Minutes*, 23 August, 1927).

2.2.1 William J Pickerill

Pickerill had come to Cape Town in 1914 as a founder member of the Orchestra, and had given many years of service to the Orchestra prior to his appointment as musical director. He was born in England of a musical family in 1892 and his father was Director of Music at St. Barnabas Cathedral in Nottingham. Pickerill had been Assistant Conductor to Wendt and Heward, and on being appointed musical director, was elected a Fellow of the Royal College of Music for his work in Cape Town. He was aware of the problems facing the Orchestra, and was popular with both audiences and Orchestra members (*Cape Times*, 7 May, 1955).



Pickerill with the Orchestra, 1927 (Photograph: Cape Town Orchestra Archives [uncatalogued])

2.3 Financial and other problems (October-December 1927)

After the position of musical director had been settled, the day-to-day running of the Orchestra continued. Audience attendance continued to improve and plans for 1928 were under consideration. A minor crisis occurred in October 1927, when Stanley Lewis,

the business manager, resigned. Pickerill suggested that he carry out Stanley Lewis's duties and he submitted a report to the Orchestra Committee (*Orchestra Committee Minutes*, 17 October, 1927).

Eventually the Orchestra Committee decided to abolish Lewis's position and agreed to let Pickerill carry out his former duties. The position of publicity manager was created in place of business manager and Alfred H Greenacre was appointed in November 1927 (*Orchestra Committee Minutes*, 14 November, 1927).



Alfred H Greenacre (*Fourteenth Anniversary Programme*, February, 1928)

2.4 A BRIEF ASSESSMENT OF EVENTS IN 1927

The year 1927 was an important one in the history of the Orchestra. The third musical director was finally appointed and other leading management and orchestra positions were settled as well. In addition, Pickerill had solved some serious problems in this short period.

2.5 1928: PICKERILL'S POLICIES AND THE FOURTEENTH ANNIVERSARY

Pickerill had a clear vision of how he wished to run the Orchestra. He was fully aware that it was short of funds, and he considered the direction it should follow carefully. A tour of the Cape Province, which had been proposed in 1927, was cancelled because the financial guarantees were not forthcoming. However, a week was set aside in

February 1928 for the fourteenth anniversary celebrations. The Orchestra Committee insisted on photographs of its members appearing in the festival programme, and a photograph was taken of Pickerill and the members of the Orchestra Committee (*Orchestra Committee Minutes*, 6 February, 1928).

Highlights of the anniversary festival included a performance of Bell's *South African Symphony*, and Gounod's *Faust* with the Municipal Choral Society conducted by Alban Hammer (*Fourteenth Anniversary Programme*, February, 1928).



Cape Town Municipal Orchestra Committee, 1928: Front row (left to right): HJC Stephan (Chairman), AB Reid (Mayor), EJ Hartley (Deputy Mayor), LC Serrurier (Councillor).

Back row (left to right): L Gradner (Councillor), WJ Pickerill, S Bernstein (Councillor) (*Fourteenth Anniversary Programme*, February, 1928)

After the anniversary, Pickerill proposed an ambitious plan to increase the Orchestra's revenue. He discovered that the Durban Municipal Orchestra sold tickets for their Sunday night concerts; in Cape Town, entrance was free! He suggested to the Orchestra Committee that a charge be made for a certain section of seats on Sunday nights. The Council did not accept the idea, as they felt it was improper to charge for concerts on a Sunday. Pickerill was well aware of the impracticalities, financial and otherwise, of offering free concerts, but he was unable to change the minds of the Councillors (*Orchestra Correspondence*, 16 April, 1928).

2.6 AN ACCOUNT OF SOME DISPUTES TOWARDS THE END OF 1928

2.6.1 Dismissal of Greenacre

The need to find extra revenue was temporarily ignored because of difficulties with Greenacre, the publicity manager. Some of the tickets printed could not be accounted for, and the number of tickets sold did not correspond with the number remaining. After further investigation, it was discovered that Greenacre had printed tickets at his expense after he had either lost or stolen the original tickets. Since the Orchestra did not need such adverse publicity, Greenacre was instantly dismissed and FJ Cooper was temporarily appointed as publicity manager (*Orchestra Committee Minutes*, 26 September, 1928).

2.6.2 Gibbs and the pier master

Another potentially embarrassing situation developed in November 1928, when Alfred Gibbs, the Orchestra leader, became involved in a dispute with the pier master. Sunday concerts were still held on the pier in 1928, and the Orchestra members used to telephone the pier master on the day of the concert, to ascertain whether weather conditions were suitable. Gibbs complained that the pier master had been very rude, but he denied this. Although Pickerill made no comment, both parties realised it was not worth pursuing the matter, and there were no further developments (*Orchestra Correspondence*, 17-23 December, 1928).

2.7 ABOLITION OF GREENACRE'S POSITION (DECEMBER, 1928)

As 1928 came to a close, the position of publicity manager had to be finalised. After much consideration, the position was abolished and the secretary, Elizabeth Mackay, agreed to take on the extra duties with the help of an additional typist (*Orchestra Committee Minutes*, December, 1928).

Pickerill finally controlled the Orchestra almost single-handedly. Although the Orchestra Committee authorised Pickerill's decisions, they trusted his judgement, and most of the responsibilities were left to him. This continued during the entire period that he was Musical Director, and this arrangement suited all concerned (*Orchestra Committee Minutes*, 2 November, 1928).

2.8 1929: GEOFFREY MILLER APPOINTED ASSISTANT CONDUCTOR

An important matter which had to be sorted out was the friction between the Choral Society and the Orchestra, due to claims that the Choral Society was obstructing the Orchestra's plans. A date for the performance of Handel's *Messiah* at the end of 1928 was not agreed upon, and in 1929 Pickerill considered running the Choral Society himself. He suggested this to the Orchestra Committee but they initially did not consider Pickerill's proposal as he brought a more urgent matter to their attention (*Orchestra Committee Minutes*, 1 January, 1929).

In a letter to the Council, Pickerill indicated that Walter Swanson, the assistant conductor, was not carrying out his duties adequately. Swanson resigned his position at the end of January 1929 without argument, and Geoffrey Miller (1898-1981) was appointed assistant conductor for a three-month trial period in February, 1929 (*Orchestra Committee Minutes*, 1 January -25 February, 1929).

Pickerill had a reliable assistant in Miller. He played the horn in the Orchestra and had also built up a considerable reputation as an accompanist. He assumed his new position in March, 1929 (*Cape Argus*, 22 October, 1953).



Geoffrey Miller

(Photograph: Cape Town Orchestra Archives [uncatalogued])

2.9 FIFTEENTH ANNIVERSARY FESTIVAL (28 FEBRUARY-2 MARCH 1929)

After Miller's appointment, Pickerill focused his attention on the fifteenth anniversary festival celebrations. Wagner's *Meistersinger Overture* was performed on 28 February, the night of the anniversary. Other works performed during the week-long festival

included Mahler's Symphony No. 4 in G major. It was the first time that this work was performed in South Africa (*Fifteenth Anniversary Programme*, 26 February-2 March, 1929).



The cover of the Fifteenth Anniversary Programme (*Fifteenth Anniversary Programme*, February, 1929)

2.10 PICKERILL'S FUND-RAISING EFFORTS AND ATTEMPTS TO ECONOMISE (March-June 1929)

2.10.1 Reduction in personnel

After the Anniversary festival, Pickerill decided that an assistant librarian was not necessary. George Dimmack, the principal trumpet, was promoted from assistant librarian to librarian in March, 1929. This resulted in a certain amount of reduced expenditure (*Orchestra Committee Minutes*, 25 March, 1929).



George Dimmack

(Photograph: Cape Town Orchestra Archives [uncatalogued])

2.10.2 Pickerill's unique fund-raising approach, 1929

Although the Orchestra's list of subscribers steadily increased as a result of Pickerill's hard work, times were hard for the Orchestra (*Fifteenth Anniversary Programme*, 26 February-2 March, 1929).

The finances were very unstable and it often looked as if the Orchestra was going to close. Pickerill bought a briefcase to hold tickets and various other documents and approached many large firms in Cape Town, persuading them to buy season tickets for the Orchestra's concerts. This practical approach was highly successful and his efforts contributed in no small degree to saving the Orchestra from financial ruin. Along with other cutbacks, Pickerill helped to restore the finances of the Orchestra to a certain degree in a few months (*Cape Argus*, 12 June, 1965).

2.10.3 The first tour under Pickerill's guidance (20 May to 17 June 1929)

The slightly improved financial position enabled Pickerill to take the Orchestra on tour by May 1929. According to a report submitted by Pickerill, the Orchestra visited Beaufort West, Kimberley, Burghersdorp, Graaff Reinet, Cradock, Grahamstown, Port Elizabeth and East London, amongst other towns. The only problem the Orchestra experienced was in Worcester, where a lack of publicity resulted in a poor audience attendance (*Orchestra Correspondence*, 2 August, 1929).

The Orchestra members enjoyed going on tours around the Cape Province, but often found conditions difficult. They had, however, to make the best of the situation since tours helped to publicise the Orchestra and brought in extra revenue (*Cape Argus*, 9 December, 1939).

2.11 A BRIEF SUMMARY OF PICKERILL'S FIRST YEARS (1927-1929)

In his first three years, Pickerill established a number of customs that he made traditional. The Orchestra's Anniversary was celebrated in February each year, and he endeavoured to take the Orchestra on a local tour once a year. Pickerill had developed a sound policy for running the Orchestra effectively with an emphasis on financial constraint.

2.12 1930: NEW VENTURES

2.12.1 *Don Pasquale*

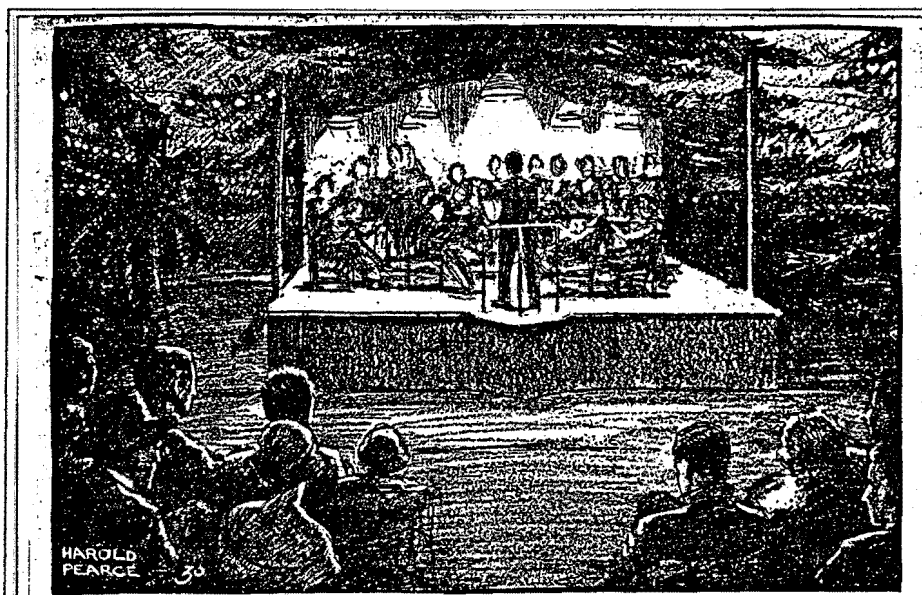
The introduction of an opera class at the University of Cape Town was an important development for the Orchestra. Guiseppe Paganelli (1882-1956) who had previously produced a successful performance of Rossini's *Barber of Seville* in 1929, was asked to produce Donizetti's *Don Pasquale* with members of the opera class. The Orchestra was asked to collaborate in the production at a fee of £250 (*Orchestra Committee Minutes*, 7 February, 1930).



Guiseppe Paganelli
(*Cape Argus*, 17 February, 1930)

2.12.2 Special concerts and performances

Besides the regular concerts and various other musical events, summer concerts were also given on Wednesday nights in the Cape Town Gardens. A sound board was specially installed at the back of the Orchestra to improve the volume of sound, and in February 1930, the concerts received considerable press attention. An artist's impression of the concerts appeared in the *Cape Argus*, together with a small article. The concerts were well supported, and the picturesque setting contributed to their popularity (*Cape Argus*, 4 February, 1930).



A Concert in the Cape Town Gardens
(*Cape Argus*, 4 February, 1930)

Performances were given in Cape Town itself, in the surrounding suburbs, and certain outlying areas around Cape Town as well. Those in Paarl, in particular, were widely advertised and received a favourable response (*Paarl Post*, October, 1930).

2.12.3 Onset of further financial problems for the Orchestra

Despite the Orchestra's full schedule towards the end of 1930, the number of subscribers had fallen sharply, and various other problems had to be resolved. A new state-run broadcasting authority had taken over from the African Broadcasting Company, and initially Pickerill and the Orchestra Committee believed there would be a crisis for them. To the relief of all concerned, arrangements were renegotiated with few difficulties arising, and broadcasting continued as before. Although the after-effects of the Great Depression of 1929 were partly to blame for the sharp drop in subscribers and attendances, an article in the *Cape Times* suggested that Pickerill and the Orchestra Committee could have done more to prevent this (*Cape Times*, 12 November, 1930; *Orchestra Committee Minutes*, September, 1930).

Pickerill responded by campaigning for new subscribers at the beginning of the next series of Thursday evening concerts, which started on 13 November 1930. He appealed to members of the public to become subscribers and pointed out that artists of world-

class stature had appeared with the Orchestra. Pickerill then channelled his efforts into arranging interesting performances (*Cape Times*, 12 November, 1930).

2.12.4 Albina Bini

On 19 December 1930, the first performance in South Africa of Brahms's Piano Concerto No.1 in D Minor Op.15 was given, with Albina Bini (1899-1998) as soloist. Bini was a talented performer, who appeared frequently with the Orchestra. Besides being a pianist of high standard, she was a singer of exceptional capability, and had taken one of the lead roles in the performances of Donizetti's *Don Pasquale* earlier that year (*Cape Times*, 19 December, 1930).



Albina Bini (*Cape Times*, 21 August, 1931)

2.12.5 Pickerill as composer: *Old King Cole*

The Orchestra also took part in a pantomime, *Old King Cole*, in December 1930. Pickerill composed the music, and the production received very favourable reviews. Despite all his Orchestra responsibilities, Pickerill was glad he had found the time to write the music (*Cape Times*, 15 December, 1930).

2.13 1931: VISIT OF SIR HENRY WOOD

There had been fewer problems in 1930 than in previous years, and in December it was reported that Sir Henry Wood (1869-1944), one of the great conductors of that time, was to give three concerts with the Orchestra in January 1931. Wood had founded and conducted the Promenade Concerts at the Royal Albert Hall in London for many years, and had played a major role in further educating the British public about serious music. It

was a great honour that he had agreed to conduct concerts in Cape Town (*Cape Argus*, 29 December, 1930).

Wood arrived in Cape Town on 29 December 1930, and the concerts took place on 3, 6 and 8 January 1931. Cecilia Wessels (1895-1970), the South African soprano, and Gibbs, the Orchestra Leader, were among the soloists who performed at the concerts (*Cape Times*, 29 December, 1930).

At the last concert Wood was presented with a laurel wreath. After the concert he praised both Pickerill and the Orchestra. Despite some initial apprehension, his visit was



a very positive experience for the Orchestra members (*Cape Argus*, 11 March, 1931).

Sir Henry Wood on his arrival in Cape Town
(*Cape Argus*, 29 December, 1930)

2.14 ENCOURAGEMENT FOR LOCAL MUSICIANS, 1931

2.14.1 Engagement of local artists

To have overseas artists such as Wood frequently as guests would have been expensive and impractical. Pickerill was able to add variety to his concerts by planning interesting programmes with local soloists. As the finances of the Orchestra were always a priority, he chose local artists whenever possible (*Orchestra Committee Minutes*, 11 September, 1931).

Hall and Bini made frequent appearances. Other talented artists, who either lived in or visited Cape Town, also performed with the Orchestra. Wessels had earned a tremendous reputation as a vocalist and gave numerous performances. Pickerill had a wealth of talent to draw on and maintained high musical standards (*Cape Argus*, 1 September, 1930, *Cape Times*, 6 March, 1935).



Cecilia Wessels
(*Cape Times*, 6 March, 1935)

2.14.2 Attention to local composers

The performance of local composers' works occasionally caused some inconvenience. In one instance, Bell's *Arcadian Suite* for the Malmesbury Music Society had to be postponed because further rehearsals were needed. There was a certain panic since the performance, scheduled for 12 March 1931, had been well advertised. This did not discourage Pickerill from giving local composers a chance to have their works performed, since he felt that the Orchestra needed to play a significant part in promoting local musicians (*Cape Argus*, 12 March, 1931).

2.15 WIDER PUBLICITY FOR THE ORCHESTRA (MARCH-SEPTEMBER, 1931)

2.15.1 Advertising

Pickerill realised the importance of advertising and closely monitored audience reactions and attendance. He took immediate steps to remedy the situation when he noticed a slight fall in attendance or any other problem. Regular notices appeared in many local newspapers and the different types of concerts were listed (*The South African Review*, 11 March, 15 April, 1931).

CAPE TOWN MUNICIPAL ORCHESTRA	
<i>"The Finest Orchestra in the World for its Size"—SIR HENRY J. WOOD</i>	
Plays to Uplift, Educate and Entertain You at the	
THURSDAY SYMPHONY CONCERT,	SATURDAY POPULAR CONCERT
THE FAMOUS SUNDAY CONCERTS and CHILDREN'S EDUCATIONAL CONCERTS	
<small>See Daily Press for Particulars or Ring Central 5801. Ex 221</small>	

An advertisement detailing some of the Orchestra's activities in 1931

(*South African Review*, 11 March, 1931)

2.15.2 Educational concerts

Besides advertising, Pickerill organised concerts to educate audiences on orchestral music and increase awareness of the Orchestra's activities and existence. In September 1931, he not only arranged educational concerts in schools, but also arranged a concert at the United Tobacco Company's factory in Kloof Street, Cape Town. A photograph of a second concert at the factory appeared in the *Cape Times*, and the factory workers appeared to enjoy the concerts immensely (*Cape Times*, 30 September, 1931).



One of the concerts held at the United Tobacco Companies Factory (*Cape Times*, 30 September, 1931)

2.16 THE RECONSTRUCTION OF THE ORCHESTRA COMMITTEE AND ITS EFFECTS (SEPTEMBER, 1931)

2.16.1 Cuts in expenditure and salaries

Pickerill had worked hard to gain support for the Orchestra, from the public and from the City Council as well. With the Orchestra Committee's approval, concerts were given to different audiences, including factory workers, children, and regular orchestra patrons. Initially it was hoped that the reconstitution of the Orchestra Committee, which took place in September 1931, would not seriously affect Pickerill's policies. There were, however, major policy changes which seriously affected the running of the Orchestra (*Orchestra Committee Minutes*, 11 September-21 October, 1931).

Some of the Councillors, especially Councillor Louis Gradner (died 1955), maintained that economy of expenditure had to be emphasised. A special meeting was held to consider cuts in expenditure. Pickerill was authorised to sell any music not being used, at the best possible price, and the use of extra players was kept to a minimum. Advertising costs were reduced and, where possible, players' salaries were also reduced (*Orchestra Committee Minutes*, 11 September - 21 October, 1931).

2.16.2 Other minor changes and further financial cuts

Broadcasting arrangements continued as before; however, visiting artists were only considered if they were prepared to have their performances broadcast. In November 1931, the financial crisis deepened and the Mayor addressed the Orchestra members. He explained that the Orchestra was in a financial crisis and Pickerill's salary as well as those of all the players would have to be reduced. The Orchestra members complained bitterly because they considered the newly reconstituted Committee unsympathetic and the cuts unnecessarily severe (*Orchestra Committee Minutes*, 4 November, 1931).

2.16.3 Pickerill's efforts to improve the players' morale


Finally, Pickerill and the Orchestra members realised that little could be done to change their financial position and they had to make the best of the situation. Pickerill organised a Belgian night in honour of the Belgian Consul General, Charles Feguenne, who had arrived in Cape Town in October 1931 to take up his appointment. Pickerill

hoped that the event would persuade some of the guests to become subscribers (*Cape Times*, 16 October, 1931).

There was also considerable collaboration between the Orchestra and the various ballet schools in Cape Town, which helped to popularise ballet in the City to a certain extent. Pickerill was also provided with an inexpensive way of adding interest to Orchestra concerts as the local performers were less costly to engage (*Cape Times*, 2-7 November, 1931).

As 1931 drew to a close, Pickerill again realised that the Orchestra was not financially secure. Despite the Orchestra's financial problems, however, concerts continued unabated and in December a performance of Handel's *Messiah* with the Municipal Choral Society was given (*Cape Times*, 7 November, 1931).

The Cape Town Orchestra's
Christmas Gift



My friend William J. Pickerill
remember of my first visit to Cape Town & the great pleasure
his Orchestra gave me in the three concerts I directed.
with your continued success & the Municipal
Choral Society of South Africa is
all your splendid musical work

Sincerely yours
Henry T. Wood

1931.

Although a Christmas message from Wood appeared in the *Cape Argus* to encourage the orchestra members, the press did not mention the financial problems (*Cape Argus*, 21 December, 1931).

Despite opposition from Pickerill, the Orchestra Committee were not prepared to take any steps to remedy the situation until 1932 (*Orchestra Committee Minutes*, December, 1931).

Sir Henry Wood's Christmas message (*Cape Argus*, 21 December, 1931)

2.17 PICKERILL'S EFFORTS TO SAVE THE ORCHESTRA FROM FINANCIAL RUIN (1932)

Although it was hoped that the Orchestra's finances would improve, 1932 brought further cuts in expenditure. The Orchestra Committee decided to reduce the number of players to thirty-two and consequently eight players were given notice. Furthermore, Alban Hammer, the conductor of the Municipal Choral Society, was a luxury the Orchestra could no longer afford (*Cape Argus*, 26 January, 1932).

Pickerill was desperate to bring in more revenue for the Orchestra, and in January 1932 again launched an ambitious plan to raise funds. He decided to reduce concert prices in order to attract larger audiences, and proposed that books of unreserved tickets be sold for Thursday evening concerts (*Orchestra Committee Minutes*, 7 January, 1932).

By this time, the Orchestra's bid for more public support was given much coverage in the press. By March, 200 new subscriber applications were received and Pickerill was satisfied with this public response (*Orchestra Correspondence*, 22 March, 1932).

2.18 PICKERILL'S SPECIAL COMPOSITION FOR THE EIGHTEENTH ANNIVERSARY, FEBRUARY 1932

The Orchestra's eighteenth anniversary was celebrated once again with a performance of Wagner's *Meistersinger Overture* and Hall performed Schumann's Piano Concerto in A minor Op.54. Pickerill composed a work entitled, *Symphonic Memories*. He also used the occasion to continue campaigning for additional subscribers (*Cape Times*, 17 February, 1932).

Pickerill worked tirelessly to keep the Orchestra buoyant. In order to save money, he progressively assumed more administrative duties; this affected his health and he was taken ill. While recuperating he had time to speculate, and realised that there was no point in continuing with an Orchestra that could not develop musically. On his return in April 1932, after one month's leave, he decided to concentrate more on his duties as a musician and less on fund-raising (*Cape Argus*, April, 1932).

2.19 FAMOUS MUSICIANS AND THE ORCHESTRA, 1932

2.19.1 Elgar

At the beginning of 1932, Pickerill suggested to the Orchestra Committee that an Elgar Festival be held in honour of the composer during that year. He had heard through George Bernard Shaw (1856-1950), the playwright, that Elgar was to visit South Africa. The Orchestra Committee authorised Pickerill to negotiate in the matter. However, Elgar had become seriously ill and the hoped for visit never materialised (*Orchestra Committee Minutes*, 23 May, 1932).

2.19.2 Jascha Heifetz

Despite financial and other setbacks, some world famous musicians did perform with the Orchestra. In May, the world-renowned violinist, Jascha Heifetz (1901-1987) gave two concerts in the City Hall. There is however some discrepancy as to when Heifetz visited. According to Rosenthal (1963:34), Heifetz performed in 1931. This is incorrect, as according the *Orchestra Committee Minutes*, Heifetz arrived in Cape Town on 30 May 1932. His concerts were organised by the Cherniavsky Bureau, an artists agency, and the Orchestra received 60 guineas per concert (*Orchestra Committee Minutes*, 23 May, 1932).



Jascha Heifetz (Rosenthal 1963:33)

2.19.3 Paul Kerby

Paul Kerby, an eminent conductor in Vienna, also visited Cape Town in 1932. He conducted the Orchestra in a night of Viennese music to a full and enthusiastic audience. Kerby had conducted the Orchestra ten years earlier when Wendt had been the musical

director. In an interview, Kerby stated that he admired the way Pickerill ran the Orchestra in the face of tremendous financial difficulty (*Cape Argus*, 29 August, 1932).



Paul Kerby

(*Cape Argus*, 29 August, 1932)

2.20 NEW VENTURES WITH LOCAL MUSICIANS, 1932

2.20.1 Formation dancing

After the visits of Heifetz and Kerby, Pickerill focused his attention on local artists. In collaboration with the newly formed Kirsch School of Dance, founded by Elvira Kirsch, the Orchestra planned an evening of formation dancing. Pickerill composed a barn dance, entitled *Out of the Misty Ages*, especially for the occasion. The first five bars were published in the *Cape Argus* (*Cape Argus*, 17 August, 1932).



The first bars of "Out of the Misty Ages," the barn dance Mr. Pickerill has composed. This is probably the first barn dance that has been written during the past quarter of a century.

The first five bars of the barn dance *Out of the Misty Ages* composed by Pickerill
(*Cape Argus*, 17 August, 1932)

2.20.2 New work: *San Maratto*

The Orchestra also collaborated with Joseph Manca (1908-1985) in the production of a comic opera, *San Maratto*, which he had composed. The performance of a new work always caused some excitement and helped to increase audience attendance (*Cape Argus*, 29 August, 3 October, 1932).



Joseph Manca (*Cape Argus*, 3 October, 1932)

2.20.3 The String Quartet

Some of the Orchestra members also wanted to play chamber music and Pickerill encouraged them. Dorothy Macpherson, Ralph Koorland, John Spink and Granville Britton formed a string quartet. The public consequently became aware of the individual talents of the players, which encouraged further interest in the Orchestra. The string quartet also received attention when Sir George Bernard Shaw attended one of their concerts (*Orchestra Committee Minutes*, May, 1932).

2.21 INTERESTING CONCERTS, 1933

2.21.1 Nineteenth anniversary celebrations

As part of his policy for 1933, Pickerill continued to focus on the Orchestra's musical development and organised concerts accordingly. The Orchestra's Nineteenth Anniversary Festival was of particular interest. The first concert, on 28 February, was held in the Cape Town Broadcasting Studio, and the programme was exactly the same as that of the first concert in February, 1914 (see section 1.4.2). One of the most important events of this anniversary festival was the performance of Beethoven's Symphony No.9 in D minor Op. 125, *The Choral Symphony*, and an anniversary ball, entitled *A Night in Vienna*, which marked the conclusion of the celebrations (*South African Review*, 1 March, 1933).

2.21.2 An evening of Bach

The pianist, Cameron Taylor (1905-), who had made his debut in Cape Town in 1932, had settled in the City. Together with Hall and Alan Graham (1910-), Taylor performed Bach's Concerto in C for three Pianos and String Orchestra BWV 1064 in March 1933 as part of an all Bach evening. It was not often that a Concerto for three pianos was performed, and the City Hall was almost full for the occasion. This was a rare occurrence for a Thursday concert and it received excellent reviews (*Cape Argus*, 14 July, 1932; *Cape Times*, 31 March, 1933).



Cameron Taylor
(*Cape Argus*, 14 July, 1932)

2.22 PICKERILL TAKES THE ORCHESTRA FORWARD

2.22.1 The formation of a new Municipal Choir (May, 1933)

Encouraged by the success of the concerts in the early part of 1933, Pickerill decided that he could achieve more if he managed the Municipal Choral Society. Although, due to lack of funds, the services of Alban Hammer had been limited, he was still involved. There had been friction between the Municipal Choral Society and the Orchestra for some time, and Pickerill did not want a potentially troublesome situation to continue. With the approval of the Orchestra Committee, a new Municipal Choir was formed in May 1933. The necessary auditions were held and those accepted were informed by letter to avoid any embarrassment (*Orchestra Committee Minutes*, 3-15 May, 1933).

2.22.2 The Modern Homes Exhibition (December, 1933)

Pickerill also wanted to take the Orchestra in a new direction by broadening the scope of its activities. He was given the opportunity when the *Cape Argus* invited the Orchestra to perform at the *Cape Argus* Modern Homes Exhibition in December 1933. Publicity from the event increased public support for the Orchestra, and Pickerill composed a Festival March for the occasion. The *Cape Argus* agreed to publish the first five lines of Pickerill's composition to stimulate public interest in Orchestra performances at this event (*Cape Argus*, 29 November, 1933).

FESTIVAL MARCH

*Specially Composed for The Argus
Modern Homes Exhibition by
William J. Pickerill
Conductor of the Cape Town Orchestra*

March tempo, but with energy.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets in A, Bassoons) is at the top. The brass section (Horns in F I & II, Trumpets in A, Tenor Trombones, Bass Trombone, Tuba) follows. The percussion section (Drums) is below the brass. The string section (1st Violin, 2nd Violin, Viola, Cello, Bass) is at the bottom. The score includes various musical notations such as dynamics (pp, f, fpp), articulation (accents), and performance instructions like 'Soli' and 'f.D. solo'.

First five bars of Pickerill's composition
(*Cape Argus*, 29 November, 1933)

2.23 REORGANISATION OF PLAYERS (1933, 1934)

2.23.1 The crisis with Harry Durrant

Particularly difficult situations towards the end of 1933 forced Pickerill to focus attention on administrative matters once again. Harry Durrant (1881-1939), the second

oboe player, was suspended for being intoxicated at a performance in August, 1933.



Durrant had been in the Orchestra since the beginning and Pickerill did not want him to be dismissed after so many years of service (*Orchestra Committee Minutes*, 23 August, 1933).

Harry Durrant (Photograph: Cape Town Orchestra Archives [uncatalogued])

Pickerill mentioned to the Orchestra Committee that Durrant had trouble with his hearing. Under the circumstances Pickerill proposed that he be retired on pension. The Orchestra Committee was of the opinion that Durrant was guilty and did not deserve a pension. Finally, as the year drew to a close, Pickerill informed the Orchestra Committee that he was prepared to give Durrant a second chance since Durrant was a foundation member (*Orchestra Committee Minutes*, 24 August-1 December, 1933).

2.23.2 A difficult situation with Jan Luyt Snr (1934)

Another difficult situation with a player arose in January 1934. Luyt, the viola player, had become deaf, and was not able to play unless he followed another player's part. Since the Orchestra had been under the control of the Cape Peninsula Publicity Association before 1927, sufficient funds were not available for these contingencies and Luyt was dismissed without a pension (*Orchestra Committee Minutes*, 6 February, 1934).

The Orchestra Committee, however, realised that Luyt could not afford to lose his position as he had no other income, and it was suggested that he use a hearing aid. The hearing aid did enable Luyt to play reliably, and subsequently his notice was withdrawn (*Orchestra Committee Minutes*, 6 February, 1934).

Although the problem with Luyt was solved, the Council had to urgently address the matter of pensions. It was essential for the players to have a viable pension and the

Council realised that it was their duty to ensure that this was possible (*Orchestra Committee Minutes*, 6 February, 1934).

2.23.3 Appointment of a new librarian

Pickerill's problems were not entirely solved. When George Dimmack resigned as librarian in December 1933, Pickerill had to find a suitable replacement urgently. The position was an important one, since he had to make sure that the Orchestra members had the necessary music for each performance. Richard J Cherry was immediately appointed to the position (*Orchestra Committee Minutes*, 5 February, 1934).

2.24 HISTORICAL CONCERTS, 1934

2.24.1 A new broadcasting studio

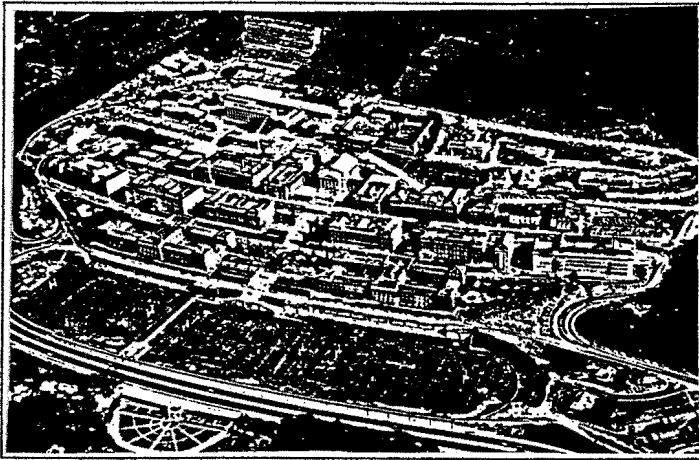
The Orchestra members had been affected by the crisis with Luyt and Durrant, and the completion of a new broadcasting studio in January 1934 helped to raise morale. The Governor-General opened the new studio at Radio House in Loop Street, and a special programme was broadcast. This featured the pianist, Cameron Taylor in a performance of Rachmaninoff's Piano Concerto No.2 in C. minor Op.18. Wagner's *Meistersinger Overture* was also performed. The broadcasting of concerts had helped to publicise the Orchestra not only in Cape Town, but also in the surrounding country towns. The opening of a new studio also improved broadcasting conditions to a large extent (*Cape Argus*, January, 1934).

2.24.2 Tribute to Elgar

Pickerill and the Orchestra also paid tribute to Elgar, who had recently died. At the twentieth anniversary concert, held on 28 February 1934, Elgar's *Enigma Variations* Op.36 were performed. The Orchestra's anniversary was celebrated with a limited number of concerts, since special celebrations were planned for 1935, when the Orchestra turned 21 (*Cape Argus*, 28 February-March, 1934).

2.24.3 Unveiling of the Rhodes memorial statue

The unveiling in March 1934 of the Rhodes memorial statue was also an historic occasion that had to be celebrated accordingly. The Orchestra was invited to perform at the unveiling ceremony and received £10 for their services. The statue was unveiled by



the Governor-General in the Groote Schuur grounds at the ceremony on 2 March, 1934 (*Orchestra Committee Minutes*, 2 March, 1934).

Overview of the Groote Schuur grounds where the Rhodes Memorial Statue was unveiled (Slinger 1968:65)

The Orchestra had played a significant role in a number of historic occasions during the early part of 1934. A new dimension had been given to its activities, and the possibilities of what the Orchestra could do in addition to its ordinary duties had been opened up (*Orchestra Committee Minutes*, March, 1934).

Consequently, in March 1934, concerts for the benefit of unemployed citizens were arranged. Following the successful collaboration between the *Cape Argus* and the Orchestra at the Modern Homes Exhibition, the management of the *Cape Times* was eager to work with the Orchestra. They sponsored the concerts and did the necessary advertising. There was no opposition from the Orchestra Committee since they approved of the Orchestra being used to raise funds for worthy causes. The concerts took place in June 1934 (*Orchestra Committee Minutes*, March, 1934; *Cape Times*, 16 June, 1934).

GIFT MATINEES START ON TUESDAY

Pleasant Hours at the Plaza
Concerts

An example of the press coverage the *Cape Times* gave for the benefit concerts (*Cape Times*, 16 June, 1934)

2.25 RESIGNATIONS AND REORGANISATION (1934)

2.25.1 Pickerill declines an offer to conduct the Bournemouth

Symphony

Due largely to Pickerill's efforts, the Orchestra was surviving in Cape Town and also managing to fulfil an important role. Pickerill's exceptional work was brought to the attention of the Bournemouth Symphony Orchestra. Subsequently in March 1934, he received an offer to conduct the Bournemouth Symphony Orchestra with a view to receiving the conductorship of that Orchestra (*Cape Times*, 1 March, 1934).

The Orchestra Committee in Cape Town realised that Pickerill was a dedicated Musical Director, and did not want to lose him. Pickerill, however, enjoyed living in Cape Town and declined the offer (*Cape Times*, 1 March, 1934).

2.25.2 Resignation of Caprara

Renee Caprara, a member of the Orchestra, whose services were of some importance, did resign, however. He decided to leave Cape Town to work at the head office of the South African Broadcasting Company in Johannesburg. Caprara was considered a pioneer of broadcasting in Cape Town, and had been responsible for all broadcasting matters which concerned the Orchestra. He also played the clarinet with the Orchestra, when necessary. The Orchestra Committee did not consider replacing Caprara as they wanted to further reduce expenditure. This forced Pickerill to negotiate all the broadcasting arrangements in addition to his other responsibilities (*Cape Argus*, March, 1934).

2.26 FURTHER EMPLOYMENT PROBLEMS IN 1934

2.26.1 The Russian Ballet tour and its effects

As finances were limited, not many musicians were able to find employment in Cape Town or, like Caprara, to change positions. The Orchestra Committee did not easily create new posts and when players resigned, their positions were often discontinued (*Cape Times*, 2 June, 1934).

The plight of unemployed musicians in South Africa, in general, was given public attention after the Russian Ballet Company's South African tour in May 1934. Although the Russians brought their own conductor, the Cape Town Orchestra accompanied all the ballet performances (*Cape Times*, 2 June, 1934).

2.26.2 No retaliation from the Musician's Union

The Musician's Union complained that unemployed musicians could have accompanied the dancers. The Orchestra Committee pointed out that this was not possible, since the Russian Ballet Company Management wanted an established Orchestra. The Orchestra Committee, however, informed the Musician's Union that they would give unemployed musicians a chance to perform whenever possible. They pointed out that they had limited finance and were struggling to survive. The Musician's Union realised that they would only make conditions more difficult if they pursued the matter (*Orchestra Committee Minutes*, 29 May, 1934).

The Orchestra Committee had succeeded in reducing the size of the Orchestra as there were a minimum number of players and personnel. When the Orchestra Committee tried to further reduce expenditure, Pickerill made it clear to the Committee that he personally would no longer accept any financial cutbacks (*Orchestra Committee Minutes*, May, 1934).

2.27 THE ORCHESTRA IN A PIONEERING ROLE, 1934

2.27.1 Educational concerts

Pickerill was also not prepared under any circumstances to discontinue educational concerts, although they resulted in increased expenditure. Illustrated programmes, containing information about the Orchestra, were specially printed and the concerts were presented free of charge. After initially opposing educational concerts, the Orchestra Committee decided to allow Pickerill to continue, as they realised that the Orchestra was fulfilling an important and worthwhile role within the community (*Orchestra Committee Minutes*, May, 1934; *Cape Town Orchestra Programme*, 13 June, 1934).

THE ORCHESTRA.

The instruments of the Orchestra are divided into four main groups or families, namely, STRINGS (1, 2, 3, 4 and 5), WOOD-WIND (6, 7, 8 and 9), BRASS (10, 11, 12 and 13) and PERCUSSION (14). All directed by the CONDUCTOR (15).

THE STRINGS

The String Family is composed of Violins (1 & 2), Viola (5), Violoncello (3) and Double Basses (4). The Violins are divided into two groups, the First Violins on the Conductor's left and the Second on his right.

THE WOOD-WIND

The Flute (6) is the most delicate of the woodwind instruments, and is played through a reed, the various tones being obtained by the manipulation of keys with the fingers.

THE BRASS

The Brass instruments are grouped through their common construction, the required tones being obtained by depressing valves of varying action.

THE PERCUSSION

In the action of the Orchestra sound is produced by striking the instrument.

THE VIOLIN (1)
The Violin (1), usually referred to as the "Cello," is much larger than the Violin. It is held by the player between the knees. The strings are tuned to C, D, E, A, and G, an octave or two above the Violin.

THE VIOLA (2)
The Viola (2) is the smallest of the stringed instruments, being smaller than the Violin. It is held by the player between the knees. The strings are tuned to C, D, E, A, and G, an octave or two above the Violin.

THE VIOLONCELLO (3)
The Violoncello (3) is a larger instrument, usually being played sitting on the floor. The strings are tuned to C, D, E, A, and G, an octave or two above the Violin.

THE DOUBLE BASS (4)
The Double Bass (4) is the largest of the stringed instruments, standing only the player usually in three positions or stances (erect, kneeling, or sitting). The strings are tuned to E, A, D and G.

THE FLUTE (6)
The Flute (6) is a woodwind instrument, usually being played sitting on the floor. The strings are tuned to C, D, E, A, and G, an octave or two above the Violin.

THE PICCOLO (7)
The Piccolo (7) is a woodwind instrument, usually being played sitting on the floor. The strings are tuned to C, D, E, A, and G, an octave or two above the Violin.

THE CLARINET (8)
The Clarinet (8) is a woodwind instrument, usually being played sitting on the floor. The strings are tuned to C, D, E, A, and G, an octave or two above the Violin.

THE BASSOON (9)
The Bassoon (9) is a woodwind instrument, usually being played sitting on the floor. The strings are tuned to C, D, E, A, and G, an octave or two above the Violin.

THE FRENCH HORN (10)
The French Horn (10) is a brass instrument, usually being played sitting on the floor. The strings are tuned to C, D, E, A, and G, an octave or two above the Violin.

THE TRUMPET (11)
The Trumpet (11) is a brass instrument, usually being played sitting on the floor. The strings are tuned to C, D, E, A, and G, an octave or two above the Violin.

THE TROMBONE (12)
The Trombone (12) is a brass instrument, usually being played sitting on the floor. The strings are tuned to C, D, E, A, and G, an octave or two above the Violin.

THE TUBA (13)
The Tuba (13) is a brass instrument, usually being played sitting on the floor. The strings are tuned to C, D, E, A, and G, an octave or two above the Violin.

THE DRUMS (14)
The Drums (14) are percussion instruments, usually being played sitting on the floor. The strings are tuned to C, D, E, A, and G, an octave or two above the Violin.

In order to illustrate as much detail as possible, the sketches of the instruments are not drawn to scale.

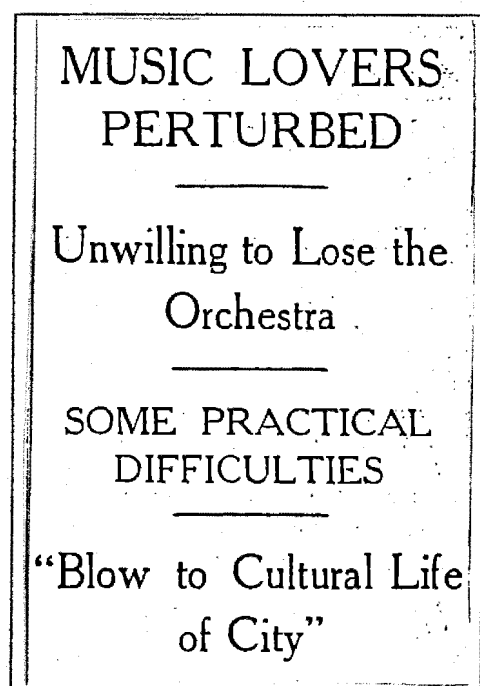
An example of some of the information found on the programmes for the educational concerts (Cape Town Orchestra Programme, 1934-1935 season)

Pickerill, was an excellent educator; however, he often disrupted a quiet audience of schoolchildren. At one concert the Orchestra performed Rimsky-Korsakov's *The Flight of the Bumblebee*. Pickerill explained to the children that during the performance, a bumblebee would fly in at a window, and then fly out. Before the Orchestra started playing, the children were already on their feet. Despite the disturbance, Pickerill was aware that the children were responding and this encouraged the Orchestra members that they were making a valuable contribution (Cape Argus, 12 June, 1965).

The Cape Town Orchestra had undisputedly established itself as an important part of the cultural life in Cape Town. A proposal by the management of the Durban Orchestra, in August 1934, to found a permanent South African Orchestra, combining the resources of the Cape Town and Durban Municipal Orchestras, was met with strong resistance (*Cape Times*, 1 September, 1934).

Bell was very much against the idea and made his opinions known in an article published in the *Cape Times* (*Cape Times*, 27 September, 1934).

After a demonstration, on 27 September 1934, the Council realised that the Orchestra would have to remain unchanged as a result of public opinion (*Cape Argus*, *Cape Times*, 28 September, 1934).



The headline of WH Bell's article
(*Cape Times*, 27 September, 1934)

2.27.2 The first production of *La Boheme* in Cape Town

The Orchestra also played a significant role in the development of Opera in Cape Town, as the total experience was incomplete without suitable orchestral accompaniment. Paganelli, who had already organised several opera productions, decided to stay in Cape Town permanently. With the help of the Orchestra, he had already made a significant contribution with his productions of Donizetti's *Don Pasquale* and Rossini's *The Barber of Seville*. In November 1934, the first Cape Town production of Puccini's *La Boheme* was staged. The Orchestra accompanied the singers and received excellent reviews. The production was described as "highly professional" and a high standard was set for further productions (*Cape Argus*, *Cape Times*, November-December, 1934).

2.28 IMPORTANT EVENTS, 1935

2.28.1 Twenty-first anniversary

The Orchestra turned 21 in February 1935. Pickerill and the Orchestra Committee arranged a festival week so that this achievement did not go unnoticed. A great deal of attention was focused on the Orchestra during the last week in February, and many illustrated articles were written, reviewing the Orchestra's history and achievements. A group photograph of the seven remaining foundation members, who had performed at the first concert, appeared in the *Cape Argus* on 22 February 1935. The Orchestra Committee arranged for the photograph to be taken to acknowledge the twenty-one years of unbroken service that these Orchestra members had given. Today, it is a valuable historical record (*Cape Argus*, 22 February, 1935; *Orchestra Committee Minutes*, February, 1935).



The foundation members of the Orchestra as photographed in 1935:

Seated: (Left to right) Harry Durrant, William J Pickerill, Mabel Dawson

Standing:(left to right) George Dimmack, John Lamb, William Hunter, and John Spink (Photograph: Cape Town Orchestra Archives [uncatalogued])

Pickerill also received publicity, and an article, entitled *A Twenty-First Birthday Record of the Cape Town Orchestra*, featured illustrations of the two previous Musical Directors as well as Pickerill (*Cape Times*, 23 February, 1935).

S.I.E. R.D. 25 1935

A TWENTY-FIRST BIRTHDAY

Record of the Cape Town Orchestra



(Above) Mr. Leslie Heward, the second Musical Director (1924-1927).

(Right) Mr. Theo Wendt, the first Musical Director, who served as his successor until 1924.





How many Cape Towners remember the many years ago, an every crowd thronged to cheer the Cape Town Orchestra of the Play and the... The incident is but one of many that have marked the eventful life of the orchestra since its inception in 1914. Ever since the devoted assistance on the night of the first concert included three municipal orchestras as one of the chief attractions of the Mother City, the orchestra has not many eyes and ears, many congratulations and many hearing contemporary artists. It is not to say that it has received more sustained praise and more intelligent criticism than any other municipal orchestra. And you, now that it has reached its majority, it is firmly established in the hearts of the Cape Town public as it ever was.

From the early years of the British occupation of the Cape, Cape Town has always been well served musically. The shades of the various military regiments gathered in the Castle from time to time the bands and German music was played by bands. "Pau Bann" "Polka", "Furor", "Bridal" and "Waltz" were the first of the "Ten" entered the fray, and day by day the more advanced in history.

Perhaps, at the present moment, when we are listening to the strains of music composed by Wagner, Bach or Beethoven, there is no perceptible sign of a surviving remnant of military music being subjected to the hands of these party members about their number, however. It was not that the orchestra would be dislodged as a result of the appeal for the East African campaign. Nineteen members of the orchestra volunteered for the front, eight of whom were present at yesterday's concert. Mr. Wendt and Mr. Ellis Munn (the well-known Cape Town musician, and the first leader of the Orchestra) were among those eight, but the Council refused to permit Mr. Wendt to leave his contract.

Our present Musical Director, Mr. W. J. Pickerill, in discharge has been conductor of the orchestra from 1927.

Illustration from the article entitled *A Twenty-First Birthday Record of the Cape Town Orchestra*: Left to right Leslie Heward, Theo Wendt and William J Pickerill (*Cape Times*, 23 February, 1935)

As part of their publicity campaign for the Twenty-first anniversary, the *Cape Argus* also acknowledged the important contribution made by the female members of the Orchestra by publishing a short article on them. Some of the women in the Orchestra, such as Mabel Dawson, principal second violin and Mary Underwood, second flute, were in leading positions and their work had not been brought to the attention of the public. On 1 March 1935, photographs of six of the female Orchestra members together with the

article appeared in the *Cape Argus*. This was the first acknowledgement of female orchestral musicians up to then (*Cape Argus*, 1 March, 1935).



Women with the Orchestra (*Cape Argus*, 1 March, 1935)

Among those who attended the anniversary concert on 28 February 1935, were the Governor-General, the Countess of Clarendon and a party from Government House. They also attended the Venetian Ball on 6 March 1935, that marked the end of the celebrations (*Orchestra Correspondence*, February-March, 1935).

Since public interest in the Orchestra's activities was very high, Pickerill decided to introduce Cape Town audiences to new works during the festival week. A large audience heard the first performance of Ravel's *Bolero* on 3 March, 1935. Other new works performed for the first time were Scriabin's *La Poeme de Extase* and Sibelius's Symphony No.1 in C minor. Educational concerts were also not neglected, and on 4 March 1935, the Orchestra gave a concert for more than one thousand schoolchildren.

Among the works performed were Strauss's *Till Eulenspiegels Lustige Streiche* Op.28 and Rossini's *William Tell Overture* (*Cape Times*, 4 -5 March, 1935).

Letters of congratulation were received from the Royal Academy, Trinity College and the Guildhall School of Music. The world famous conductor Sir Adrian Boult (1889-1983) and the playwright, Sir George Bernard Shaw, also sent letters acknowledging the Orchestra's achievement. The Orchestra had managed to survive twenty-one difficult years, and had received recognition in Cape Town and abroad (*Orchestra Correspondence*, February, March, 1935).



A copy of the letter sent by Sir George Bernard Shaw, congratulating the Orchestra (*Cape Times*, 23 February, 1935)

2.28.2 Farewell concerts for WH Bell

Bell had played a major role in the creation and development of the Orchestra during the first twenty-one years. In October 1935, Bell retired as Principal of the South African College of Music. In recognition of his services, the Orchestra participated in a number of concerts given in his honour. The Council granted special permission for the Orchestra to perform at the Little Theatre, a venue that Bell had founded some years earlier. Four concerts were given, devoted mostly to the performance of Bell's compositions (*Cape Argus*, 25, 26 October, 1935).

The twenty-first anniversary celebrations and Bell's retirement concert marked the end of an era in the history of the Orchestra. Although closure had often been threatened, the

support and publicity the Orchestra received on the twenty-first anniversary showed that Capetonians had come to appreciate it as a permanent feature of their cultural life.

2.29 HONOURS, VISITS AND ACHIEVEMENTS, 1936

2.29.1 First performance of Walton's music in Cape Town

As a result of all his work and dedication, Pickerill received both local and international recognition. Despite the many financial constraints, he had built up public support for the Orchestra, and this had strengthened its position. He was therefore able to arrange a variety of concerts with the support of the Orchestra Committee. Nevertheless, it was often difficult for him to attract large audiences for concerts featuring new works. On the Orchestra's twenty-second birthday, Pickerill introduced Cape Town audiences to the music of Walton. Since it was an Anniversary Concert, audience attendance was high and he succeeded in increasing awareness of Walton's music in Cape Town (*Cape Times*, *Cape Argus*, February, 1936).

2.29.2 Visit of Moiseiwitch

Other particularly memorable concerts were those given by the world-renowned pianist, Benno Moiseiwitch (1890-1963). In April 1936, he performed Beethoven's Piano Concerto No.5 in E flat major, *The Emperor Concerto* and Schumann's Piano Concerto in A minor Op.54. Although other internationally known pianists, such as Harold Samuel (1879-1937) and Hall, had performed in Cape Town, it was the first time that a pianist of



Moiseiwitch's stature had performed with the Orchestra and Cape Town audiences responded enthusiastically (*Cape Argus*, 30 April, 1936; *Cape Times*, 24 July, 1936).

Benno Moiseiwitch (Photograph: Cape Town Orchestra Archives [uncatalogued])

2.29.3 A concert of local composers' works

Pickerill continued his support of local artists, and, following the departure of Moisewitch, arranged a concert featuring works of South African composers. The concert, which took place in May 1936, included a performance of *Helias* by Blanche Gerstman, a member of the Orchestra. This brought her public attention as a composer and focused interest in her achievements. She continued to receive publicity for some time after the concert (*Cape Town Orchestra Programme*, 23 May, 1936; *Die Burger*, 24 October, 1936).

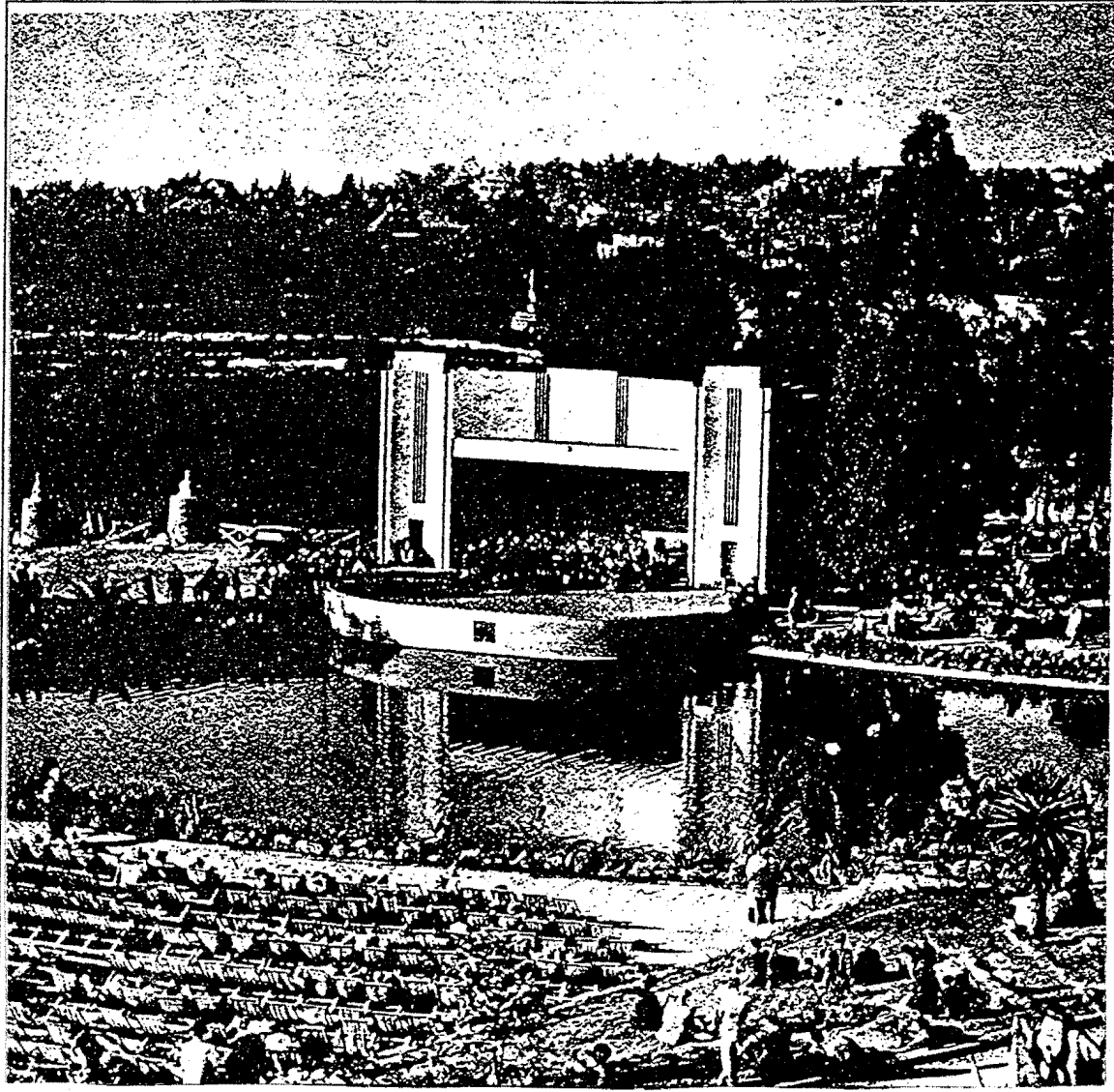


Blanche Gerstman

(*Die Burger*, 24 October, 1936)

2.29.4 Performances at the Empire Exhibition in Johannesburg

In the course of the year the Orchestra gradually extended its activities. It was reported on 5 October 1936, that the Orchestra, consisting of thirty-two players, gave its first performance in the bandstand before the lake at the Empire Exhibition in Johannesburg. Pickerill conducted and the programme opened with the *Meistersingers Overture*; Beethoven's Symphony No. 5 in C minor Op.67 was also performed (*Rand Daily Mail*, 5 October, 1936).



The bandstand at the Empire Exhibition where the Orchestra performed
(*Cape Times*, 26 September, 1936)

Although the Orchestra performed at the exhibition for two weeks, the Johannesburg Municipality did not invite the Orchestra to perform in the Johannesburg City Hall. Pickerill was very disappointed as he felt that it had been ignored (*Rand Daily Mail*, 5 October, 1936).

After the Orchestra returned to Cape Town, the *Cape Argus* made matters worse by running articles headed "Left out in the cold in Johannesburg" and "City Orchestra overlooked". The Johannesburg Municipality suffered embarrassment and eventually issued a statement, claiming that they were unable to intervene in arrangements

between the Empire Exhibition organisers and the Orchestra. Consequently they had not invited them to perform in any recognised concert hall (*Cape Argus*, 24-26 October, 1936).

Although not satisfied with this explanation, the Orchestra felt vindicated since the Johannesburg Municipality had been obliged to account for its actions. Further Orchestra visits to Johannesburg were not ruled out by the Orchestra Committee, however, despite the oversight by the Johannesburg Municipality (*Cape Argus*, 26 October, 1936).

2.30 FORMATION OF THE SOUTH AFRICAN GUILD OF ARTS, JANUARY 1937

It was hoped at the time, that the South African Guild of Arts, launched at the beginning of 1937, would make a positive contribution to the development of the Orchestra. It was a non profit-making organisation, aimed at raising funds and uniting all the existing organisations and individuals involved in promoting the arts in Cape Town and eventually throughout South Africa. The idea came about in October 1936, at a meeting, attended by Helen Webb (1911-1962), leading pioneer of dance in Cape Town, Alexander Rota (1900-1984) of the National Opera Company and other leading artists in Cape Town (*Cape Argus*, *Cape Times*, January, 1937).

Pickerill and the Orchestra Committee welcomed any support, provided there was no interference in the running of the Orchestra. The number of subscribers was increased with the help of such organisations; however their powers were limited. For instance, the Council could not be encouraged to improve working conditions at the City Hall. The Council claimed that it did not have the finances to make any changes, and the players had to manage despite having no curtains, no dressing rooms and bad electricity (*Cape Argus*, *Cape Times*, January, October, 1937; *Cape Town Orchestra Correspondence*, 1937, State Archives).

2.31 FAREWELL CONCERT ON THE PIER, 1938

An event of much greater significance, however, was the farewell concert held on the pier on 31 March 1938. It was to be demolished as part of the land reclamation process that was taking place. The pier had been completed in 1913, and the Orchestra had

given Sunday Concerts from 1914 onwards on the special bandstand erected for it (*Cape Times*, 7 May, 1965).

The farewell concert was an emotional event, since it was the end of an era in the history of Cape Town and of an important time in the Orchestra's history. The old pier had given Cape Town a distinctive character, and the Orchestra performances had helped to contribute to this (*Cape Times*, 7 May, 1965).

The pier concerts were very well supported, and audiences could not be compensated for their loss. The visit of internationally acclaimed violinist, Joseph Szegti (1892-1973), and a conducting competition, won by Michael Whiteman (1906-), helped to distract members of the public who had regularly attended concerts on the pier. The conducting competition was so successful, that it was followed by a conducting competition for ladies. This was won by Lucy Faktor Kreitzer (1922-), who later became a member of the

Orchestra (*Cape Times*, 24 April-7 May, 28 July, 2 December, 1938; *Cape Times*, 18 February, 1942).



Joseph Szegti

(*Jewish Chronicle*, 24 April, 1938)

2.32 THE SILVER JUBILEE AND EVENTS PRIOR TO THE OUTBREAK OF WORLD WAR II

The silver jubilee celebrations were also significant as they were the last anniversary celebrations before the outbreak of World War II. Wendt conducted the Orchestra for the Anniversary Concert on 28 February 1939, with Marx as guest leader. The concert began in the traditional manner with the *Meistersingers Overture*. Pickerill made a short

speech outlining Wendt's achievements. A photograph of Wendt together with Pickerill appeared in the *Cape Argus* (*Cape Argus*, 1 March, 1939).



William J Pickerill and Theo Wendt at the Silver Jubilee Concert on 28 February, 1939 (*Cape Argus*, 1 March, 1939)

After the Anniversary, Pickerill had planned to take a four-month holiday overseas. However, the responsibility of running the Orchestra and the extra pressure of organising the silver jubilee celebrations had already affected Pickerill's health and he became seriously ill (*Cape Times*, 16-28 February, 1939).

Miller, the assistant conductor, was given the responsibility of running the Orchestra while Pickerill was recuperating (*Cape Times*, 16-28 February, 1939).

Although Miller was only appointed for a short period, a controversy started when a letter, published in the *Cape Times* at the end of February 1939, suggested that a guest conductor should have been appointed in Pickerill's absence. The Orchestra Committee, believing Miller was the most suitable person, ignored any opposition to his appointment (*Cape Times*, 16-28 February, 1939).

Miller's task was not easy, since this was a particularly bad period for the Orchestra. The untimely death in a tram accident of foundation member, Durrant, who had still continued in his position despite the controversy in 1933, and the absence of Pickerill, lowered the morale of the Orchestra members once again. To complicate matters further,

the outbreak of World War II was imminent and created an air of uncertainty (*Cape Times*, 30 June-4 July, 1939).

Under Miller's guidance, concerts continued uninterrupted and international artists who were still able to travel prior to the start of the war performed with the Orchestra. In June 1939, pianist Arthur Rubenstein (1887-1982) performed Beethoven's Piano Concerto No. 4 in G major Op.58 and in July the well-known Spanish cellist, Gaspar Cassado (1897-1966) also played. Miller had managed to maintain stability and the Orchestra members were reassured that their positions were not under any immediate threat (*Cape Times*, 30 June, 4 July, 1939).

2.33 THE ORCHESTRA DURING WORLD WAR II

2.33.1 The difficulties of running an Orchestra during the war

On 1 September 1939, Germany invaded Poland and by 3 September 1939 war was declared in Europe. Pickerill returned from Europe in October 1939, and was given a warm welcome at his first concert on 19 November, 1939. Included on the programme was Wagner's *Meistersingers Overture*. Other works performed were Dvorak's Symphony No.9 in E minor Op 95, *From the New World* and Sibelius's Symphonic Poem *Tapiola*. It was the first time that this latter work was performed in South Africa (*Cape Times*, 17 November, 1939; Burns, Learner, Meacham 1980:887).



Bronislaw Huberman (*Cape Times*, 29 February, 1940)

After Pickerill's return the effects of the war became more apparent and fewer international soloists were able to travel. In February 1940, Bronislaw Huberman (1882-1947), the great Polish violinist, toured the Union. After his visit however, Pickerill had to rely largely on local talent (*Cape Times*, 28 February, 1940).

In an article on South African orchestras, Wendt wrote about some of the problems the Orchestra had experienced during both World Wars. The main difficulty during World War I had been to replace players who had left, enlisted or been killed in the war (*Theo Wendt Papers*, UCT Archives, 1947).

From the outset of World War II, the Orchestra immediately experienced the same problem. When John Lamb, the Principal flutist, retired due to ill health in 1939, it was not possible to replace him as many musicians had already been called for active service (*Cape Argus*, April, 1939; *Theo Wendt Papers*, UCT Archives, 1947).

2.33.2 The Orchestra's early contributions to the war effort

Despite having difficulty in replacing players and finding soloists, Pickerill believed that the Orchestra had to make a contribution to the "war effort" and he organised special concerts. These, however, did not always have a positive effect. In 1940, a performance of Verdi's *Requiem*, in honour of those who had already died in the war, was cancelled due to the possibility of an anti-Italian demonstration. Then an article in the *Cape Times* started a controversy over the performance of works by Wagner (*Cape Argus*, June, 1940; *Cape Times*, 29 February, 1940).

CAPE TIMES, SATURDAY, NOVEMBER 30, 1940.

Cape Town's Controversy over WAGNER


IT is no mere coincidence that Richard Wagner should have been the father-in-law of Houston Stewart Chamberlain, the English writer who in a volume of over 1,000 pages (prefaced by Lord Redesdale, father of Unity Mitford) endeavoured to prove the historical superiority of the Nordic races; when he had convinced himself of his own theory he applied for German citizenship. This fanaticism can be readily attributed to Wagnerian influence, for Wagner was a magnificent exponent of the spirit of Nazism.

In order to prove this it is necessary to answer two questions: Firstly, has National Socialism any concern with cultural and social activities? And secondly, can Wagner's music (or any music) be divorced from its cultural and social background?

The answer to the first question has been fully supplied by the Nazis themselves, who since coming to power have dictated every cultural and social move in Germany. It is therefore no accident that Wagnerism has received the official blessing of Hitler.

Immediately after he became Chancellor in 1933, Hitler, with Goebbels, planned a campaign of radio aims and objects, and in the official programme dated March 1, 1934, Article Point No. 5: "To persuade the youth of the merit of Wagnerian German music."

To the second question, can Wagner's music be divorced from its cultural and social background? The answer is No. To deny it, Wagner the messenger of a melodrama is to deny the very power on which his reputation rests.



HITLER in the Festival Theatre.

IN an attempt to reopen the battle for Wagner which had been fought and lost, the Germans reopened the Bayreuth Festival in 1924 with much Nationalist ballyhooing. But at that time few saw danger. During his exile, Wagner wrote "Mein Leben," an autobiographical account of his early life up to the time of the revolution, in which he sought to justify his actions. In true Hitler fashion he twisted the facts by including what was credited to him and suppressing what disgraced him. He also wrote a

— By —
Elsa Winckley

savage article attacking the Jewish deity of Shakespeare, the Jewish composer, and his race soon after the capture of the British outpost of Juba in the Middle East.

Hitler would not have felt the same if he had not been a Jew-hater. He was not a slave of the Jews but a Jew-hater and has a host of Jewish enemies.



"Wagner's brows in the *Ring* were lifted up to suit his peculiar sensitivity. He could not bow the neck of course when his hand, straight lines had to be preserved. He holds in his hand a staff of the gods, a staff of the gods."

Illustration from an article about the Wagner controversy (*Cape Times*, 30 November, 1940)

Pickerill was sensitive to anti-German sentiments and, unlike Wendt, who had ignored bans on performing Wagner's music in 1914, did not cause any controversies. Pickerill simply omitted all works by composers who were considered controversial (*Cape Argus*, June, 1940; *Cape Times*, 29 February, 1940).

In spite of the war, the demand for concerts grew steadily. As it progressed, people turned to music to take their minds away from the problems of war. The Orchestra also helped to raise money for various causes, such as the Polish relief fund, through Orchestra concerts. Orchestral performances also helped to boost the morale of servicemen and other concert goers (*Cape Argus*, *Cape Times*, March, 1940).

Regular radio broadcasts of Orchestra concerts were also given during the war to entertain listeners as well as to lift the spirits of the general public. Although the concerts were widely advertised, there was a significant increase in the number of radio listeners, since war news could regularly be heard on the radio and people tuned in more frequently. A wider audience was able to appreciate the Orchestra's performances and made aware of the important contribution Pickerill and the Orchestra were making (*Cape Argus*, 20 February, 1941).

2.34 FURTHER RECOGNITION FOR PICKERILL

Prior to the war, Pickerill had received recognition for his work from various institutions. The Royal College of Music made him an honorary member in 1936, as did the Trinity College of Music. He had not, however, received recognition in Cape Town for his services (*Cape Argus*, 26 March, 1936).

In 1941, the University of Cape Town awarded him an honorary doctorate. Among those who presided at the ceremony was General JC Smuts. Pickerill had been the musical director of the Orchestra for fourteen years, and in this time had turned it into a respected and valued institution, able to survive even the difficulties of war and make a contribution (*Cape Argus*, 12 December, 1941).

2.35 THE END OF THE WAR AND THE EFFECTS IT HAD ON THE ORCHESTRA

2.35.1 Low key thirtieth anniversary celebrations (February, 1944)

Throughout the war the Orchestra also gave 'patriotic' concerts. The Orchestra even entertained members of the Royal Air Force in 1943 as part of its wartime duties. A

different type of concert had to be given for the Orchestra's thirtieth anniversary, however, since there were no signs that the war was ending. At the time of the usual anniversary, in February 1944, the Orchestra was on a visit to Johannesburg. Although this event was still marked by special celebrations, they were limited to a single concert in keeping with the sombre mood of the time (*Cape Argus, Cape Times*, March, 1943; *Cape Argus, Cape Times*, February, 1944).

2.35.2 Shortage of players and its impact

According to Wendt, in an article on South African orchestras, when the war finally ended in July 1945, it had a serious effect on the development of the Orchestra. He noted that all South African orchestras that existed before World War II were handicapped when war broke out. Wendt mentioned that during the years of World War II, when he had conducted the Cape Town Orchestra as a guest, there was only one trombone player instead of the obligatory three. Instead of four horns there was only one, and the second horn part had to be played by the viola. Pickerill could not be blamed for this; during the war no players could be imported, and vacancies caused by deaths or enlistment could not be filled. Even after the war, transport difficulties caused the arrival of players engaged overseas to be delayed often for up to a year (*Theo Wendt Papers*, UCT Archives, 1947).

2.36 THE BEGINNING OF THE POST-WAR PERIOD

2.36.1 Rebuilding of the Orchestra

Despite the many difficulties, by November 1945, on Pickerill's recommendation, the Council agreed to increase the number of Orchestra members. It was announced that £4 000 would be made available for extra salaries, and eight new players (*Cape Argus*, 23 November, 1945).

By 1946, however, a further controversy arose. Although the Orchestra members were not under any threat of losing their posts, it was reported in the *Cape Argus* that they were poorly paid, and when they did reach pensionable age, they could not retire on the small pensions they received. The Council, although aware of this, could not afford to increase the salaries and the problem was not solved (*Cape Argus*, 3 January, 1946).

2.36.2 The retirement of Pickerill, the death of Bell, and other matters

The importance of improving players' salaries received even less attention when, at the start of 1946, Pickerill's health began to fail once again. In February, applications were invited for a new Musical Director at the salary of £1 025 per annum and a cost of living allowance. The Council were unsure about Pickerill's position as there was still a possibility of his continuing. His post was advertised as a contingency measure (*Cape Argus*, March, 1946).

Bell's death was reported in April 1946. A concert was held in his honour at the City Hall, and the Orchestra, conducted by Miller, played the *Nimrod* from Elgar's *Enigma Variations*, Op. 36. The audience stood in silence for a few moments as a mark of respect. Although saddened by the event, the Orchestra members were worried about Pickerill as his retirement seemed imminent (*Cape Argus*, 15 April, 1946).

In May 1946, it was announced that, in the light of Pickerill's doctors' medical reports, he would no longer be able to continue in his position. Although he was only 54, he was to receive a full pension. Bell's death and Pickerill's early retirement marked the end of an era in the history of the Orchestra (*Cape Argus*, *Cape Times*, 21 May, 1946).

The Council realised that it would be a difficult task to find a suitable successor. Pickerill had been the Musical Director for more than eighteen years and his retirement left a gap that was felt by musicians and audiences alike (*Cape Argus*, *Cape Times*, 21 May, 1946).

In November 1946, a civic luncheon was given in the City Hall in honour of Pickerill, and many musicians attended the event. In the *Cape Times* he was described as "a popular educator in music" and his achievements emphasised once again (*Cape Times*, 26 November, 1946).



William J Pickerill (centre) as photographed at the luncheon held in his honour.

Other musicians who appeared with him were (left to right) Margaret Fairless, Albina Bini, Ivy Philips, Cecilia Wessels. Back Row: Count and Countess Derevitsky and Walter Swanson
(*Cape Times*, 2 December, 1946)

2.37 PICKERILL'S CONTRIBUTION

Pickerill was a dynamic and versatile Musical Director. His policy was aimed at educating and entertaining, and his fund-raising efforts were commendable. He had also managed to increase the size of the Orchestra to a certain degree, developed a substantial repertoire, and built up a strong following. His highly approachable manner, tact and determination had helped in turning the Orchestra into a well-functioning musical entity. He had set a high standard for his predecessor to follow, but the task was that much easier because the Orchestra was firmly established.

CHAPTER 3

1946-1953: The first period of guest conductors and Enrique Jorda, followed by the second period of guest conductors

3.1 The Orchestra after Pickerill's departure, 1946

3.1.1 Geoffrey Miller

The Orchestra Committee did not appoint a new musical director immediately after Pickerill's retirement. Concerts had to continue, however, and Miller took charge from June 1946 until a new musical director was appointed (*Cape Argus*, 23 July, 1946).

Miller was extremely versatile. He conducted symphonic music, opera, ballet music and lighter music with equal skill. Although he did not have Pickerill's charisma or determination, he guided the Orchestra without difficulty. He kept the players' morale high and performances were given as planned. Although Miller hoped that the position would remain permanent, the Orchestra Committee wanted an overseas candidate. The appointment of a new musical director thus became controversial (*Cape Argus*, 23 July, 1946; *Cape Argus*, 12 June, 1965).

3.1.2 Renewed interest in the Orchestra

Pickerill's retirement and the need to appoint a new musical director increased public interest in the Orchestra's activities. The Orchestra's first promenade concert, in July 1946 after its vacation, drew a large audience to the City Hall. Miller conducted and the audience sat informally on the floor. A ballet performance was also given at the concert. Public attention was on the Orchestra and the Orchestra Committee announced that they would review the appointment at the end of July (*Cape Times*, 22-23 July, 1946).

3.1.3 The appointment of a new musical director deferred

The Orchestra Committee deferred appointing a musical director, however, despite public pressure. A petition for the immediate appointment of a new musical director was handed to the Orchestra Committee in August 1946. The Committee wanted to find the most suitable person and were determined not to give in to public demands (*Cape Argus*, 7 August, 1946).

3.1.4 Interim measures

3.1.4.1 The first period of guest conductors

As an interim measure, the Orchestra Committee engaged various guest conductors until a permanent musical director was appointed. This took the pressure off Miller to a certain extent and added interest to the concerts (*Cape Argus*, 31 August, 1946).

The first guest conductor was Wendt, who appeared with the Orchestra on 5 September 1946. Works by Wagner and Bach were performed at the concert, as well as Bell's *Symphonic Variations* (*Cape Argus*, 6 September, 1946).

3.1.4.2 Miller appointed associate conductor and business manager

At the end of September 1946 the Orchestra Committee appointed Miller associate conductor and business manager, and created the new post of conductor-in-chief. This post was widely advertised and the Orchestra Committee continued to engage guest conductors until it was filled (*Cape Argus*, 23 September, 1946; *Cape Times*, 1 November, 1946).

Professor Percival Kirby (1887-1970), of the University of the Witwatersrand, conducted the Orchestra in November 1946. He was given a good reception by audience



and players, and his concert was well reviewed by Beatrice Marx (1874-1968), the critic for the *Cape Argus* (*Cape Argus*, 25-30 November, 1946; Malan 1984:102).

Professor P Kirby (*Cape Times*, November, 1946)

The most popular guest conductor at this time, however, was Count Sascha Derevitsky. He and his wife, a well-known actress in Vienna before the war, had settled in Cape Town. Count Derevitsky was a member of the Russian aristocracy and was forced to leave Russia at the time of the Russian revolution. He was a composer as well as a conductor, and conducted his own work, *The Dream of the Infinite*, at one of his performances (*Cape Argus*, 20 November, 1946; *Cape Times*, 16-21 November, 1946).

At his first concert, on 21 April 1946, Derevitsky was given an overwhelming



reception and the City Hall was filled to capacity. He settled in Cape Town briefly and conducted the Orchestra frequently until his departure in September, 1947 (*Cape Argus*, 16 September, 1947; *Cape Times*, 16-21 November, 1946).

Count Sascha Derevitsky (*Cape Times*, 21 November, 1946)

The policy of employing guest conductors was very successful. Audiences enjoyed seeing different conductors, and attendances were high. The Orchestra benefited as this brought in increased revenue. Other guest conductors of note, who appeared with the Orchestra between October and December 1946, were Swanson, music critic and former associate conductor, and Jeremy Schulman (1896-1969), the musical director of the South African Broadcasting Corporation. The Orchestra Committee continued engaging guest conductors during 1947, but at the same time were reviewing applications for its conductor-in-chief (*Cape Argus*, 10 October, 1946-29 November, 1946).

3.2 1947: THE ROYAL VISIT

The British Royal family arrived in Cape Town on 17 February 1947 and left South Africa from Cape Town on 24 April 1947 (*Official Arrangements Brochure*, 1947). The Orchestra Committee temporarily halted the search for a conductor-in-chief, and



concentrated on planning the special celebrations. Since the royal visit coincided with the Orchestra's anniversary celebrations, the Orchestra Committee decided to combine the anniversary concerts with a special festival in honour of the royal visit (*The Monitor*, 28 February, 1947).

Albert Coates (*The Monitor*, 28 February, 1947)

The first concert of the festival, on 20 February 1947, was opened by Albert Coates (1882-1953), the eminent British conductor. He conducted Walton's *Crown Imperial March*, and Miller conducted the remainder of the concert. As it was Coates' first appearance in Cape Town, the event was of interest; however, the invited audience, members of the Orchestra and soloists were disappointed because the Royal family were tired, and decided not to attend (*Cape Times*, 21 February, 1947; *The Monitor*, 28 February, 1947).

The Orchestra performed for the Royal Family in April 1947 at a special concert for the Queen on 22 April 1947. Once again Coates and Miller conducted at the concert. This was not the first occasion the Orchestra had performed for the British royal family, having performed at Buckingham Palace on the first overseas tour in 1925 (*Cape Argus, Cape Times*, 12-23 April, 1947).

3.3 THE APPOINTMENT OF ENRIQUE JORDA AS CONDUCTOR-IN-CHIEF

3.3.1 Events leading to Jorda's appointment (August, 1947)

By August 1947, over a year after Pickerill had retired, a permanent conductor had still not been found. The Orchestra Committee finally announced that out of fifty-seven applications received, four candidates were under consideration. They included the South African musician, Gideon Fagan (1904-1980) and Enrique Jorda (1911-), who was of Spanish descent (*Cape Argus, Cape Times*, 1-21 August, 1947).

After considerable debate, Jorda was chosen as conductor-in-chief. His acceptance of the position was confirmed on 29 August 1947. Although some members of the public wrote to the *Cape Argus* and the *Cape Times* objecting to Jorda's appointment, it was generally accepted. His arrival in 1948 was keenly awaited by Orchestra members and all concerned (*Cape Argus*, 3 August-3 September, 1947).

3.3.2 Further engagement of guest conductors

Prior to Jorda's arrival in January 1948, the Orchestra Committee continued engaging guest conductors. Coates appeared as guest conductor on 21 September 1947 and negotiations were made with Edgar Cree (1914-) of the South African Broadcasting Corporation to conduct the Orchestra in November 1947 (*Cape Times*, 21 September-29 November, 1947).

A difficult year for those concerned with the Orchestra had finally come to a close. With the imminent arrival of Jorda, the need to appoint guest conductors came to an end (*Cape Times*, 29 November, 1947).

3.4 1948: THE ARRIVAL OF JORDA

3.4.1 A brief biography

The arrival of Jorda on board the *Warrick Castle* in January 1948 initiated a new era in the history of the Orchestra. At the first rehearsal, on 8 January 1948, Jorda made his presence felt and established his authority without question (*Cape Argus*, 5-9 January, 1948; *Cape Times*, 8-12 January, 1948).



Jorda conducting the Orchestra, 1948 (*Die Burger*, 13 January, 1948)

Jorda was born in St Sebastian, Spain in 1911. At 18 he went to Paris to study medicine and studied music at the same time. At the end of his studies, he devoted himself entirely to music and made his debut with the Paris Symphony Orchestra in 1938.

During World War II he became permanent conductor of the Madrid Symphony Orchestra. Although he was only 36 when he joined the Cape Town Orchestra, Jorda had already established himself as a conductor of note. After 1945, he had been appointed guest conductor of the Basque Ballet and had conducted the BBC Orchestra, the London Symphony Orchestra and the Halle Orchestra (*Grahamstown Mercury*, 12 October, 1948).

Jorda delayed giving his first concert for a number of weeks after his arrival to spend time rehearsing with the Orchestra and getting to know the players. There were also communication problems because Jorda did not speak English fluently (*Cape Argus*, 5-9 January, 1948; *Cape Times*, 8-12 January, 1948).

3.4.2 Jorda's proposals

Unlike his predecessors, Jorda did not have to run the administrative affairs of the Orchestra without assistance. The main responsibilities were shared between Jorda, Miller and the Orchestra Committee. Jorda could therefore concentrate on achieving his aims (*Cape Argus*, 2 February, 1948).

Jorda recommended that the Thursday concerts be given every second week, so that they could be more thoroughly rehearsed (*Cape Argus*, 2 February, 16 August, 1948).

There was no possibility of reducing the number of Thursday concerts, however, as the broadcasting contract was not negotiable. In terms of the contract, the Orchestra had to broadcast no fewer than 144 performances per year for five years from 1 July 1946. This amounted to approximately three concerts per week. Due to these contractual obligations, the Orchestra Committee could not approve Jorda's proposal (*Cape Argus*, 2 February, 1948).

Rather than try to find solutions to problems in his own way, as Pickerill had done before him, Jorda put considerable pressure on the Orchestra Committee to accede to his demands. He also expected an exceptionally high standard and put a great deal of pressure on the Orchestra. The Orchestra members consequently complained to the Orchestra Committee of strain due to increased rehearsals and Jorda's authoritarian approach (*Cape Argus*, 2 February, 1948).

Despite the excitement and interest, Jorda's arrival also brought with it many problems for the Orchestra Committee (*Cape Argus*, 2 February, 1948; *Cape Times*, 3 February, 1948).

3.4.3 Public support for Jorda

There was keen public interest in Jorda. Public support for his proposals put further pressure on the Orchestra Committee. Such public interest and support for a musician in Cape Town was unprecedented. Cape Town audiences felt that in Jorda they had a truly

dynamic conductor, who could take the Orchestra forward (*Cape Times*, 3 February, 1948).

Seats for the first Jorda concert were sold out two hours after booking opened on 2 February 1948. Even after all the seats were sold, many disappointed people had to be turned away. It was the highest number of seats ever sold for an Orchestral concert in the history of the Orchestra and expectations were high (*Cape Argus*, 2 February, 1948; *Cape Times*, 3 February, 1948).

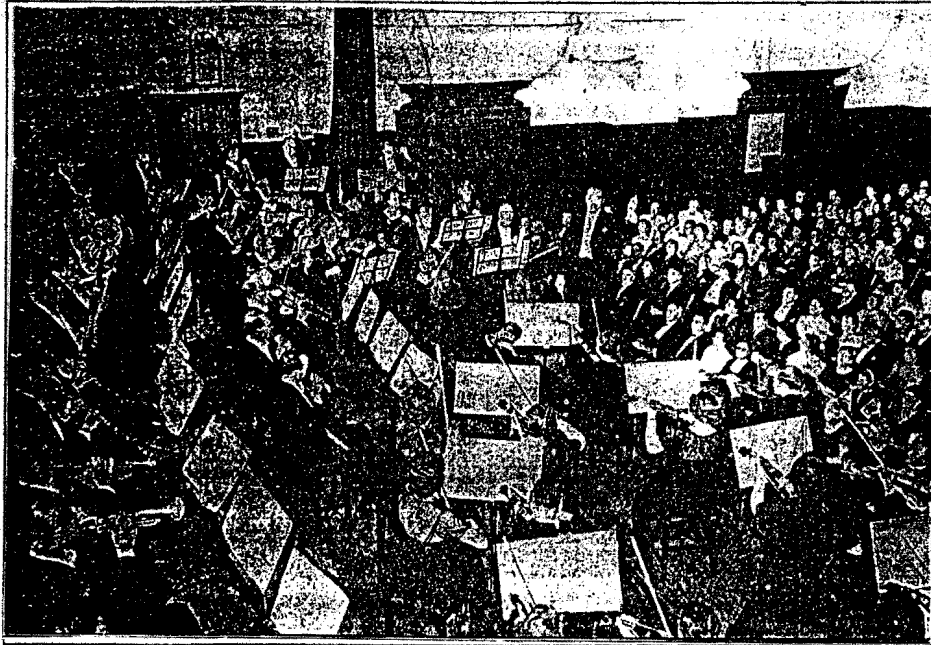
3.4.4 Jorda's first concert

Jorda's first concert was held on 19 February, 1948. Jorda mounted the rostrum to the enthusiastic applause of a capacity audience (*Cape Argus*, 12 June, 1965; *Cape Times*, 20 February, 1948; *Sunday Times*, 22 February, 1948).

Jorda waited a while, and then raised his left arm over his head with his fist clenched. This gesture, a characteristic one that the Orchestra members came to expect, had a dramatic effect on an audience. One moment there was a murmur of excited voices, and the next there was complete silence. Among the works performed were Beethoven's Symphony No.7 in A major Op. 92 and Mendelssohn's *A Midsummer Night's Dream* Overture (*Cape Argus*, 12 June 1965; *Cape Times*, 20 February, 1948; *Sunday Times*, 22 February, 1948).

The Orchestra were under a great deal of strain at the first concert and Alfred Gibbs remembered that he was so nervous, he had difficulty keeping his bow on the strings of his violin (*Cape Argus*, 12 June, 1965).

When the concert ended, the Orchestra received a standing ovation. The concert was described as "a milestone in South African music history" and was one of the most exciting concerts in the history of the Orchestra (*Cape Argus*, 12 June, 1965; *Sunday Times*, 22 February, 1948; *Cape Times*, 20 February, 1948).



Jorda's first concert (*Cape Times*, 20 February, 1948)

3.4.5 Reservations about Jorda

After the first concert the Orchestra members were exhausted and nervous. They had rehearsed morning and afternoon, six days a week for five weeks, and found this difficult. Although the public was excited about and approved of Jorda, the Orchestra members had serious reservations about him. Jorda's maxim that "there is no relaxing in music" and insistence on the five-week rehearsal period, with no regard for their needs, had antagonised the Orchestra members (*Cape Argus*, 12 June, 1965).

3.4.6 Jorda's second concert

Jorda's second concert attracted as much attention as the first. Audience attendance was equally high and the standard of performance was excellent. The two national anthems were played at the beginning of the programme rather than when the audience were leaving the auditorium. Among the works performed was Mozart's Concerto in D major for Flute and Orchestra K314, and the concert received excellent reviews. After the concert Jorda concentrated on persuading the Orchestra Committee to enlarge the Orchestra (*Cape Argus*, 23 February, 1948).



Ticket queues for Jorda's second concert (*Cape Argus*, 23 February, 1948)

3.4.7 Jorda's aim to enlarge the Orchestra (March-October 1948)

In his first year with the Orchestra, Jorda's main aim was to persuade the Orchestra Committee to increase the number of players. He had made this clear when he first arrived. Fearing that Jorda would leave, the Orchestra Committee seriously considered increasing the size of the Orchestra after its annual holiday in July 1948. They were also preparing for the visit of Sir Thomas Beecham (1879-1961), the esteemed British conductor, between 14-30 August 1948 (*Cape Argus*, 5-17 August, 1948).

3.4.7.1 Visit of Sir Thomas Beecham (August, 1948)

The visit of Beecham to Cape Town was highly publicised. It also required a larger orchestra, as a conductor of Beecham's stature was not expected to conduct an orchestra consisting of forty-five members. For the occasion, the Orchestra was increased to eighty, augmented by players from the Durban, Johannesburg and Cape

Town broadcasting studios. It was one of the biggest orchestras to perform in Cape Town (*Cape Argus*, 14 August, 1948).



Sir Thomas Beecham rehearsing with the Orchestra (*Cape Argus*, 14 August, 1948)

3.4.7.2 Jorda's further request to enlarge the Orchestra

During Beecham's visit, the issue of enlarging the Orchestra was still under debate. After Beecham's performances with a bigger Orchestra, Jorda again requested that the Orchestra be enlarged from forty-five to seventy players. In a report to the City Council, Jorda recommended that the Orchestra be permanently enlarged. The Orchestra Committee made no definite commitment. Although there was public support for Jorda's

proposal, he was busy preparing for the Orchestra's upcoming tour of the Cape Province and made no further comments (*Cape Argus*, 16 August, 1948).

3.4.7.3 First Tour with Jorda (7-27 October, 1948)

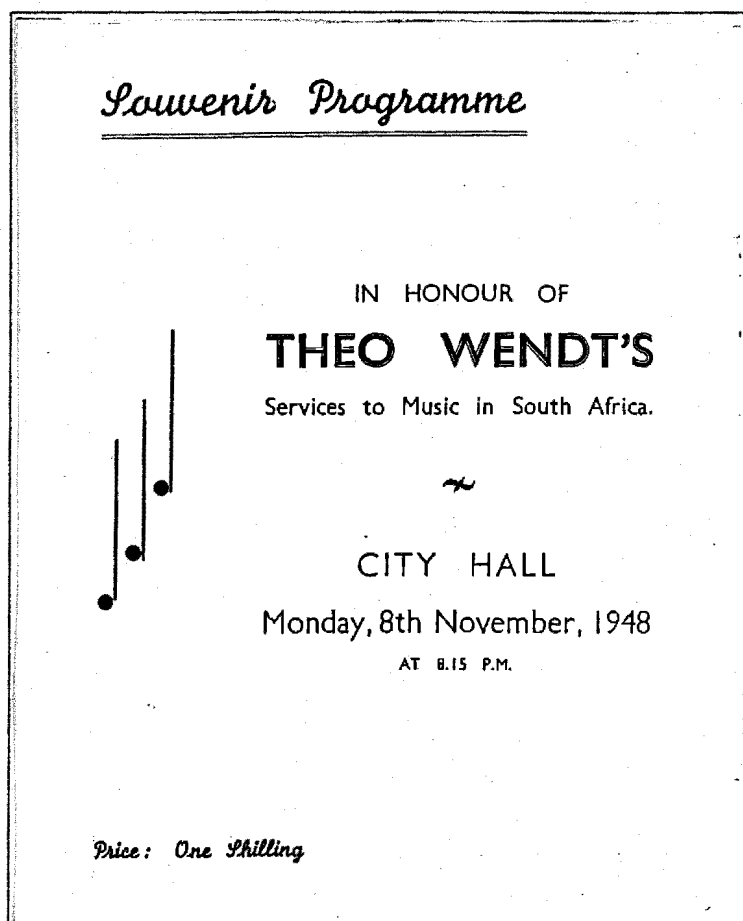
In appreciation for the annual £500 subsidy, which the Orchestra received from the City Council, the Orchestra made a three-week goodwill tour of the Cape Province in October 1948. Admission to most concerts was free and where admission was charged, it was minimal (*Cape Times*, 9 October, 1948).

Port Elizabeth, East London, King Williams Town and Grahamstown were among the towns visited and Jorda and the Orchestra were very well received. The tour also helped improve the relationship between Jorda and the Orchestra members. They had become accustomed to Jorda to a certain degree and he, in turn, gave them encouragement (*Cape Argus*, 9 October, 1948).

3.4.7.4 A tribute to Wendt

On 8 November 1948, directly after its tour, the Orchestra gave a concert of special interest. Wendt had just received an honorary doctorate from the University of Cape Town, and Jorda invited him to conduct the Orchestra. Coates and Jorda also took part in the concert. Among the works performed were Wagner's *Meistersinger Overture*, Mussorgsky's *Night on the Bare Mountain* and da Falla's Suite from the *Three Corners Hat*. It was the last time Wendt conducted the Orchestra prior to his death in 1951 (*Cape Town Orchestra Programme*, 8 November, 1948; *Cape Argus*, 10 November, 1948).

It was always a memorable occasion for the audience and the Orchestra when Wendt conducted it, especially for the members who had played under him. He was given a fine reception by the audience (*Cape Town Orchestra Programme*, 8 November, 1948; *Cape Argus*, 10 November, 1948).



Cover of the programme for Wendt's concert, 1948
 (Cape Town Orchestra Programme, 8 November, 1948)

3.4.8 Jorda's approach in the first year

Jorda stressed hard work and excellence in performance standards. His main aim however, was to convince the Orchestra Committee to make funds available to enlarge the Orchestra.

3.5 NOTABLE EVENTS BETWEEN 1949 AND 1950

3.5.1 Appearances of overseas artists

Although audience attendance was not as high as when Jorda first arrived, the Orchestra continued developing successfully in 1949. Overseas artists, such as the

pianists, Claudio Arrau (1903-1991) and Lilli Kraus, performed with the Orchestra. The appearance of such artists helped to improve audience attendance. The Orchestra also successfully completed a second local tour in September 1949 (*Cape Times*, August-September, 1949).

3.5.2 Public meeting to discuss Orchestra's enlargement

(November, 1949): a breakthrough for Jorda

After the second tour, the future of the Orchestra and its enlargement to at least sixty players once again came under discussion. In November 1949 a public meeting was held at the City Hall in Cape Town and a fund started to raise money for a bigger orchestra. The Orchestra Committee also made provision for the appointment of fifteen new players to bring the total number of players to sixty. Although Jorda wanted to enlarge the Orchestra to a minimum of seventy players, he had finally succeeded in convincing the Orchestra Committee of the need to enlarge the Orchestra (*Cape Times*, 1 November, 1949).

3.5.3 Appearance of world-acclaimed violinist, Yehudi Menuhin

Another significant event was the appearance of Yehudi Menuhin (1916-1999) with the Orchestra. The concert was held at the Alhambra Theatre on 7 March 1950 and Miller conducted. Although the venue was not suitable because of poor acoustics, it was a memorable concert of excellent standard (*Die Burger*, 8 March, 1950).

3.5.3.4 The one hundredth symphony concert

The appearance of artists like Menuhin maintained public interest in the Orchestra as well as in the concerts of a more serious nature. As a result, on 21 April 1950, the Orchestra gave its one hundredth symphony concert. It was an extremely important occasion because lack of public support had often threatened the symphony concerts. A review of the Orchestra's history was written especially for the occasion (*Spotlight*, 21 April, 1950).



Illustration from the article written for the occasion of the 100th Symphony Concert (*Spotlight*, 21 April, 1950)

3.5.5 Formation of the Citizen's Orchestra Society (May, 1950)

Following the 100th Symphony Concert, public interest remained high and, as a result, the Citizen's Orchestra Society was formed by concerned members of the public. This organisation aimed to protect non-subscribers in issues that were discussed with the Council and other bodies (*Cape Times*, 17 May, 1950).

3.5.6 Subscribers raise funds to enlarge the Orchestra

In June 1950, one month after its formation, the Citizen's Orchestra Society suggested that subscribers not able attend concerts should give 24 hours' notice so that the seats could be resold. The Orchestra Committee made no decision on the matter. Nevertheless, the organisation had highlighted an important issue because empty seats at concerts could be put to further use. Subscribers contributed a great deal, however, and in July 1950, prior to the Orchestra's third extensive tour of the Cape Province, had raised over £15 000 to help with increasing the size of the Orchestra (*Cape Argus*, 16 June, 24 July, 1950).

3.5.7 Jorda's first crisis (November 1950)

Although the public and subscribers continued to support Jorda and his ideas, some Orchestra members doubted his abilities. After a problem with discipline occurred in October 1950, it was decided that players could not leave rehearsals without the permission of the conductor. Furthermore, an orchestra member was appointed to enforce disciplinary measures. Despite these steps, the discipline problems were not satisfactorily solved and the Orchestra members remained defiant (*Cape Argus*, 19 October, 1950).

Finally, thirty-three players were suspended on instructions from the Mayor for not attending a rehearsal on 3 November, 1950. The Orchestra members concerned explained that they had already given two concerts on that day and should not have been expected to attend a rehearsal as well (*Cape Argus*, 3 November, 1950).

No concerts were given for two weeks while the enquiry took place. Eventually, although the Orchestra Committee were of the opinion that the players should have attended the rehearsal, they were reinstated with the loss of one salary increment. The International Federation of Musicians, aware of the problem, were alarmed at the penalty. The Orchestra Committee were not prepared to discuss the matter any further, however, and the Orchestra members consequently had no choice but to accept the decision (*Cape Argus*, *Cape Times*, 3-24 November, 1950; *Die Burger*, 18 November, 1950).

Although the musicians were now back in their positions, largely due to the fact that the Council could not have dismissed almost the entire Orchestra, the Orchestra members themselves were not happy. Even though Jorda had developed a reputation for overworking the musicians, the Orchestra Committee's decision was unsympathetic towards the Orchestra members. Morale among the Orchestra members was not high, but concerts continued without further interruption (*Cape Argus*, 24 November, 1950).

Jorda and the Orchestra members had experienced many difficulties during 1950, due largely to Jorda's insensitive attitude to the players' needs. In the three years that he had been conductor-in-chief, Jorda had succeeded in popularising the Orchestra to a large extent. Although he had many ambitious ideas, unlike his predecessors, he did not carry the complete support of the Orchestra members.

3.6 EFFECTS OF VARIOUS EVENTS ON THE ORCHESTRA, 1951

3.6.1 Death of Wendt

Although Wendt had also been a stern taskmaster, during his time as Musical Director, the Orchestra members were loyal supporters and respected his ideas. Wendt's death in February 1951 brought about the end of an era in South African music history as he had been a pioneering figure. The Orchestra paid tribute to him at a Thursday concert. Among the works performed was Hill's *Chinese Tone Poem*. As Jorda was overseas on his annual holiday, the concert was conducted by Miller (*Cape Times*, 6 February, 1951).

3.6.2 Attempts to enlarge the Orchestra despite a drop in subscribers

After Jorda returned from holiday in March 1951, the Orchestra Committee advertised twenty new orchestra posts. Despite this, a financial crisis had once again developed. In April 1951 the number of subscribers had reportedly dropped from 997 to 538 and no tour was planned until the end of 1952 (*Cape Argus*, 20 March-28 April, 1951).

Notwithstanding that the number of subscribers had dropped significantly by the end of April 1951, the Orchestra Committee still went ahead with the plan to enlarge the Orchestra. There were many difficulties in finding new players because the Orchestra had been blacklisted by the International Federation of Musicians after the incident in 1950 when the thirty-three players were suspended. The Orchestra Committee were not concerned as they realised that musicians worldwide needed employment and the Orchestra was able to provide this (*Cape Argus*, 4 April-30 May, 4 October, 1951; *Cape Times*, 4 April-30 May, 1951).

3.7 IMPORTANT EVENTS, 1952

3.7.1 Van Riebeeck Festival and the fourth tour with Jorda

Jorda spent a great deal of time and energy on his plan to enlarge the Orchestra and on increasing the number of Orchestra activities. This helped him justify his plans and maintain the high profile of the Orchestra. A festival in honour of the three hundredth anniversary of Jan van Riebeeck's arrival in Cape Town was held in March 1952. The

Orchestra was invited to participate in the Festival from 4 March to 1 April 1952, and Jorda accepted the invitation (*Cape Times*, 24 January, 1952).

The Governor-General attended the first concert of the festival on 1 March 1952. Plans were also underway for a tour of the Cape Province. The tour was scheduled to take place in September, 1952 and all the necessary arrangements were made some months before to ensure that the tour was a success (*Cape Argus*, *Cape Times*, 1-4 March, 1952).

The Orchestra's tour of the Cape Province in September 1952 was disappointing. The Orchestra received bad reviews in Port Elizabeth and several of the players fell ill in Kimberley, which caused delays in the arrangement of programmes. In addition, exceptionally bad weather conditions made the return trip to Cape Town unpleasant (*Diamond Fields Advertiser*, 1 September, 1952; *Evening Post*, 13 September, 1952; *Cape Times*, 17 September, 1952).

3.7.2 Appearance of Avril Coleridge Taylor

An event of interest, directly after the tour, was the appearance of Avril Coleridge



Taylor (1903-) on 18 September, 1952. The daughter of the composer, Samuel Coleridge Taylor (1875-1912), she was one of the few successful woman conductors in the world at the time. Although she was given press coverage, her appearance did not detract from the serious financial problems which had become apparent (*Cape Times*, 12, 18 September, 1952).

Avril Coleridge Taylor (Cape Town Orchestra Archives [uncatalogued])

3.7.3 Events leading to Jorda's resignation

3.7.3.1 Further deterioration of the Orchestra finances

The Orchestra lost a further £1696.00 through the tour and its finances continued to deteriorate. By the end of November 1952, audience attendance had dropped and more revenue was lost (*Cape Times*, 18 November, 1952).

Jorda had conducting arrangements overseas to fulfil, therefore he could not assist with fund-raising efforts at this crucial time. He had become increasingly unpopular amongst the Orchestra members, and his departure led them to believe that he was unconcerned about the future of the Orchestra (*Cape Times*, 18 November, 1952).

3.7.3.2 Severe criticism of Jorda's conducting skills

When Jorda returned on 7 December 1952, plans were announced for the 1953 season, which included opera and ballet performances, despite the Orchestra's continuing financial problems. The year 1953 did not start out well for Jorda either. His choral conducting, particularly a performance of Handel's *Messiah* given in December 1952, was severely criticised and relations between him and the Orchestra members were very strained (*Cape Argus*, 19 January, 1953).

3.7.3.3 Changes in management and administration

The serious financial problems facing the Orchestra led to far-reaching changes in the management and administration of the Orchestra in April 1953. Miller was retired and given a full pension, calculated to the age of sixty, and his position was abolished. Fritz Sonnenberg (died 1969), the Mayor of Cape Town, criticised the City Council's Finance Committee. He was opposed to the changes, believing that the Orchestra would deteriorate even further, and many arguments ensued (*Orchestra Committee Minutes*, April, 1953).

3.7.4 Jorda's resignation (July 1953)

By July 1953, the situation had deteriorated further due to disagreements among the Orchestra personnel. Jorda was extremely unpopular amongst the Orchestra members, most of whom wanted him to leave. Consequently, he could not maintain discipline. The situation did not improve and Jorda finally handed in his resignation on 8 July 1953 (*Cape Argus*, 8 July, 1953; *Cape Times*, 9 July, 1953).

3.7.5 Events following Jorda's resignation

After the Orchestra Committee's acceptance of Jorda's resignation, matters did not improve and Jorda found himself under still more pressure. Shortly before his resignation, Jorda had dismissed a player for leaving a rehearsal without permission. The player was foreign and had not understood that he could not leave the rehearsal without Jorda's permission. The Orchestra members used the opportunity to have the player reinstated and Jorda was further discredited (*Cape Times*, 17 July, 1953).

The Council was very concerned about the finances of the Orchestra, and the Orchestra Committee considered reducing the number of players as an emergency measure. Sir John Barbirolli (1899-1970), the eminent conductor, was asked to advise the Orchestra Committee on how to maintain an Orchestra that the Council could afford. The Orchestra Committee also had to find a new permanent conductor, which added to its problems (*Cape Times*, 6 August, 1953).

3.8 MILLER'S RETIREMENT AND JORDA'S FAREWELL CONCERT

On 29 October 1953, Miller gave his final performance as assistant conductor, marking the end of a thirty-year association with the Orchestra, twenty-four of them as assistant conductor. Miller made no secret of his sorrow at leaving the Orchestra to which he had devoted so many years of his life (*Cape Times*, 22 November, 1953).

Jorda's farewell on 30 December 1953 was also a sad occasion for all his supporters. A large audience gave Jorda an overwhelming reception and his last programme was identical to the one he had presented six years earlier. It included Mendelssohn's *A Midsummer Night's Dream Overture* and Beethoven's *Symphony No.7 in A major Op.92*.

At the end of the concert, Jorda thanked the audience for supporting him. Thus, an interesting period in the Orchestra's history was concluded. Jorda had gained the attention of Cape Town audiences and had filled the City Hall to capacity on many occasions (*Cape Times*, 31 December, 1953).

3.9 AN ASSESSMENT OF JORDA'S CONTRIBUTION

In his six years with the Orchestra, Jorda had achieved a great deal. He had increased the size of the Orchestra to a certain extent, taken the Orchestra on tours and improved the standard of the Orchestra's performances. However, although many

memorable concerts were given during his time as conductor, he had antagonised the Orchestra members and had miscalculated the effect of this on his position (*Cape Argus*, 12 June, 1965).

The Orchestra members had been used to Pickerill's approachable manner and were unable to accept some of Jorda's changes. One such change was Jorda's insistence that the Orchestra members stand up every time the conductor made his appearance on the platform. At Wendt's tribute on 8 November 1948, there were three conductors,



Jorda, Coates and Wendt, and the Orchestra members had to stand three times. Many of the musicians found this a humiliating experience as they were also professionals, and Jorda did not give them sufficient recognition. Had Jorda been more sympathetic in his relations with the Orchestra members, his association with the Orchestra could possibly have been longer (*Cape Argus*, 12 June, 1965).

Enrique Jorda acknowledges applause from the audience at his farewell concert on 30 December, 1953 (*Die Burger*, 31 December, 1953)

3.10 THE ORCHESTRA AFTER JORDA'S DEPARTURE

3.10.1 The second period of guest conductors

In January 1954, the Orchestra Committee, in the absence of a permanent conductor, had no alternative but to engage a series of guest conductors. They had already started doing so prior to Jorda's departure, and the first of these guest conductors was Walter Susskind (1913-1980), in November 1953 (*Cape Argus*, 27 November, 1953).

Among the other guest conductors who appeared with the Orchestra during the first half of 1954 were Frits Schuurman (1898-1972) from Johannesburg and Edward Dunn (1902-1973) from Durban (*Cape Argus*, 1 February, 6 March, 1 April, 1954).

3.10.2 The fortieth anniversary

The Orchestra's fortieth anniversary was another significant event that was celebrated with a special concert during the first half of 1954. Dunn conducted the Orchestra and Ellie Marx, the first leader, attended the concert. Among the works performed were Wagner's *Meistersinger Overture*, *South Easter* from Pickerill's *Cape Town Suite*, and the March *Botha's Boys* by Wendt. Dunn made a speech at the concert and paid tribute to the previous conductors of the Orchestra (*Cape Argus*, *Cape Times*, March, 1954).

3.10.3 Drop in performance standards and lack of discipline

Although Orchestra activities continued uninterrupted, the Orchestra Committee were under pressure because they had to cope with the day-to-day running of the Orchestra as well as organise the finance. A sharp decline in performance standards and lack of discipline among the players was reported in the *Cape Argus*, when one was noticed reading the newspaper during a performance. A permanent conductor was clearly required to run the Orchestra (*Cape Argus*, 6 March, 1954).

3.10.4 Tour with the Sadler's Wells Ballet Company

After Jorda's departure, the Orchestra Committee had arranged for the Orchestra to accompany the Sadler's Wells Ballet Company when it toured South Africa from April to June 1954. John Lanchbury (1923-), the eminent conductor of the Sadler's Wells Ballet Company, conducted the Orchestra. The Orchestra members gained valuable experience from working with him over a prolonged period. Discipline improved and the Orchestra members appreciated having one conductor for an extended period (*Cape Argus*, 20 April, 1954; *The Star*, 20 May, 1954).

The Orchestra Committee thus had an opportunity to decide on the future of the Orchestra while the members were away. This was not entirely to their advantage

because the members were unable to voice objections immediately (*Cape Argus*, 20 April, 1954; *The Star*, 20 May, 1954).

3.10.5 Reduction in the number of players

While the Orchestra was still on tour, the Orchestra Committee reduced the number of permanent players to forty-two. The Committee did, however, allow for the employment of fifteen extra players, on a temporary basis, to augment the Orchestra when required. These changes had a negative effect on the orchestra members and opinions were divided on whether they should have been implemented. Sonnenberg, Chairman of the Orchestra Committee, was strongly opposed to reducing the number of players but the Orchestra did not have sufficient funds to pay them all (*Orchestra Committee Minutes*, April-June, 1954).

3.10.6 Edward Dunn's appointment, June 1954

In addition to reducing the number of players, the Orchestra Committee also came to the decision that a permanent conductor was required despite the shortage of funds. Although the policy of guest conductors was successful, the Orchestra Committee needed a permanent conductor to guide them and organise the affairs of the Orchestra. Despite opposition from certain members of the public and some subscribers, Edward Dunn, the former conductor of the Durban Municipal Orchestra, was offered the position of Director of Music and Entertainments in June 1954 for fourteen months (*Orchestra Committee Minutes*, May-June, 1954; *Cape Argus*, 29 June-16 July, 1954).

3.10.7 Opposition to Dunn's appointment

A meeting attended by almost 700 people was held in protest. It was felt that the position had not been properly advertised, and a conductor from overseas should have been considered. After careful deliberation, the Council decided that Dunn was, indeed, most appropriate. Dunn had studied in England at the Royal Manchester College of Music and worked as an apprentice in the Halle Orchestra. He had also run the Durban Municipal Orchestra for approximately eighteen years. Dunn therefore had the necessary

experience, and was well acquainted with the problems that most South African Orchestras faced (*Cape Argus*, 29 June-16 July, 1954).

3.10.8 The first "non-European" to conduct the Orchestra

Prior to Dunn's first concert, an historically significant event took place. In August 1954, Dan Ulster, the first "non-European" to conduct the Orchestra, appeared with the Orchestra. Ulster was a talented musician, who came from a musical family, and had already made several public appearances. At the time, he was lecturing at the Batswood Training College. This historic occasion received substantial press coverage and his photograph appeared in the *Cape Times* the day before the concert (*Cape Times*, 19 August, 1954).



Dan Ulster, first "non-European" to conduct the Cape Town Orchestra
(*Cape Times*, 19 September, 1954)

3.11 EDWARD DUNN: FIRST CONCERT AS DIRECTOR OF MUSIC AND ENTERTAINMENTS

At his first concert as Director of Music and Entertainments, on 7 October 1954, the audience gave Dunn a good reception despite the initial opposition to his appointment (*Cape Argus*, 5 October, 1954, 12 June, 1965; *Cape Times*, 8 October, 1954).

Since Dunn had appeared as guest conductor on a number of occasions, the audience was familiar with his genial personality and his manner of conducting. There was an optimistic atmosphere and the concert received favourable reviews. Among the works performed were Wagner's *Meistersinger Overture*, and Tchaikovsky's Symphony No. 4 in F minor Op.36 (*Cape Argus*, 5 October, 1954, 12 June, 1965; *Cape Times*, 8 October, 1954).



Edward Dunn acknowledges the audience at his first concert as Musical Director
(*Cape Times*, 8 October, 1954)

3.12 DUNN'S POLICIES

3.12.1 A relaxed working atmosphere

The Orchestra members, who had been under constant strain during Jorda's years as permanent conductor, appreciated Dunn's friendly manner. Although Jorda had set a very high standard, many of the players felt that more could be achieved in the atmosphere that prevailed, and Dunn, unlike Jorda, did not experience any problems in

maintaining discipline among the Orchestra members. His policy of setting high standards in a relaxed working atmosphere was welcomed (*Cape Argus*, 12 June, 1965).

3.12.2 Audience education: "behind-the-scenes" tours

After Jorda's departure, the engagement of guest conductors had helped to prevent a significant decline in audience attendance. Dunn, however, encouraged more people to attend concerts, especially those who had previously shown little or no interest in serious music. A particularly successful idea that he put into effect in November 1954 was a "behind-the-scenes" tour. This allowed members of the public to see the Orchestra at work. More than eight hundred people went on the tour, and it was the first time in the Orchestra's history that members of the public saw the Orchestra in rehearsal (*Cape Argus*, 6 November, 1954).

3.12.3 Further audience education: musical workshops

Dunn continued to devote a substantial amount of time to devising ways of increasing audience attendance. In November 1954, as part of his policy, he also introduced a series of lecture demonstrations, that he called "musical workshops". These musical workshops were very instructive, even to people who had a basic knowledge of music. Dunn outlined the history and the role of each instrument in the orchestra, and had players give demonstrations. The success of these lectures encouraged Dunn to continue his educational policy and expand it further (*Cape Argus*, 12 June, 1965; *Cape Times*, 10 November, 1954).

3.12.4 Educational concerts in schools

During Pickerill's time as musical director, the Orchestra gave many concerts in schools, because Pickerill had emphasised the need to educate younger audiences. Dunn was also of the opinion that younger generations needed to be exposed to serious music and, immediately after the first concert, reverted to the policy Pickerill had followed some years before. This met with approval from the Orchestra Committee and the public (*Cape Argus*, 6 November, 1954, 12 June, 1965).

Dunn was an excellent lecturer and his school concerts were very informative. He managed to hold the attention of the schoolchildren in a way Pickerill had not been able to do years earlier. At the concerts, the children became so interested that they did not talk or misbehave, and clearly enjoyed learning about the Orchestra. Dunn enjoyed working with children and younger people. He emphasised the importance of educating the audiences of the future (*Cape Argus*, 11 November, 1954, 12 June, 1965).

3.13 A BRIEF SUMMARY OF DUNN'S ACHIEVEMENTS IN HIS FIRST THREE MONTHS

Dunn wanted the public to be aware of the difficulties the Orchestra faced and succeeded to a certain degree. Although audience attendance had improved greatly by the end of 1954, Dunn decided there was still a need to attract wider audiences. Accordingly, several concerts in schools and more educational concerts were planned for 1955. The Orchestra Committee also sanctioned the appointment of a public relations officer for 1955 as well (*Cape Argus*, 8 November, 1954; *Cape Times*, 30 December, 1954).

Despite scepticism at the outset, 1954 was a productive year for the Orchestra. During his first six months as Director of Entertainments, Dunn had guided the Orchestra without difficulty (*Cape Argus*, 8 November, 1954; *Cape Times*, 30 December, 1954).

3.14 VARIOUS ACTIVITIES, 1955 AND DEATH OF PICKERILL

The year 1955 started out positively. Dunn had arranged several interesting performances, including a concert at the Maynardville open-air theatre in Wynberg. At

the end of April, however, audience attendance fell sharply and the Orchestra Committee felt the need to take emergency measures (*Cape Argus*, 14 January, 1955; *Cape Times*, 1 April-7 May, 1955).

The Orchestra problems were temporarily ignored, however, following Pickerill's sudden death on 6 May, 1955. Many of the members, especially those who had been in the Orchestra when Pickerill was Musical Director, were saddened by his death. He had led the Orchestra through some difficult periods and the Orchestra performed outside the Maitland Crematorium before the service in his honour (*Cape Argus*, 7 May, 1955; *Cape Times*, 7 May, 1955).

3.14.1 Attempts to improve finances and performance standards

To resolve the financial problems, which had developed prior to Pickerill's death, the Orchestra Committee realised that expenditure would have to be cut and searched for an effective manner to do so. Sonnenberg, Chairman of the Orchestra Committee, proposed that the Orchestra disband and re-engage its members on a contractual basis as he believed this would increase the Orchestra's efficiency (*Cape Argus*, 7 May, 1955).

Sonnenberg held that engaging the Orchestra members on a contractual basis would improve playing standards as players past their prime would not be retained. The Council rejected Sonnenberg's proposal, however, and the Orchestra activities continued as before. More revenue became available in the second part of 1955 through a new type of radio broadcast in which broadcasts were sponsored (*Cape Argus*, 7 May, 1955; *Cape Times*, 8 July, 1955).

3.14.2 General Motors sponsorship

With the introduction of the commercial radio system into South Africa, the Orchestra took on a new role. General Motors sponsored twenty-six broadcasts from July, 1955. The Orchestra was directly under contract to General Motors and broadcasts were extensively advertised (*Cape Argus*, 23 July, 1955).

July 23rd HARGREAVE 114

GENERAL MOTORS

presents



The CITY of CAPE TOWN ORCHESTRA
Conductor: Edward Dunn
on
SPRINGBOK RADIO

PROGRAMME
for
SUNDAY
July 24th
7-0 p.m.

Introduction by His Worship the Mayor of Cape Town COUNCILLOR A. F. KEEN.

SLAVONIC DANCE IN C *Dvorak*
OVERTURE, "Marriage of Figaro" *Mozart*
LONDONDERRY AIR (Tune from County Derry) *arr. Grainger*
FIRST MOVEMENT FROM PIANO CONCERTO IN A MINOR *Grieg*
Soloist: **VIRGINIA FORTESCUE**
(distinguished Scottish pianist)

RHAPSODY, "España" *Chabrier*
JAMAICAN RHUMBA *Arthur Benjamin*
WALTZ from "The Sleeping Beauty" *Tchaikowsky*

THE GENERAL MOTORS PROGRAMME
presented by General Motors and their Authorised Dealers throughout Southern Africa.



EVERY SUNDAY EVENING AT 7-0 P.M. ON SPRINGBOK RADIO
CAPE TIMES, FRIDAY, AUGUST 5, 1955

An advertisement for the radio broadcasts in July, 1955

(Cape Argus, 23 July, 1955)

When the Orchestra undertook a tour, which included performances in Port Elizabeth, General Motors gave the members a tour of their factory and entertained them. The visit was widely advertised and the Orchestra was further publicised (*Port Elizabeth Post*, 8 September, 1955).

3.14.3 International music festival

Following the Orchestra's return to Cape Town, Dunn had arranged a full schedule of concerts. One of his ambitions had been to start a music festival in Cape Town and at the beginning of 1955, he made the preliminary arrangements. Despite some setbacks, due to lack of finance, Dunn was able to realise his ambition and to engage conductors

and soloists of world stature (*Natal Mercury*, 27 July, 1955; *Cape Times*, 25 August, 1955).

The event was described as the "greatest musical festival ever known in South Africa", and fourteen musicians, seven conductors and seven soloists were due to perform in Cape Town between September 1955 and June 1956. Prior to the start of the festival, Dunn, who enjoyed working with young musicians, also took part in a performance of massed youth choirs and instrumental ensembles arranged by the South African Society of Music Teachers. This event received substantial press coverage (*Natal Mercury*, 27 July, 1955; *Cape Times*, 5, 25 August, 1955).



Dunn conducting massed youth choirs and instrumental ensembles, 1955
(*Cape Times*, 5 August, 1955)

3.14.4 Arrival of the first festival conductor, Hugo Rignold

The first of the festival conductors who arrived in Cape Town was the noted British conductor, Hugo Rignold (1905-). He conducted a series of ten concerts and was enthusiastically received by Cape Town audiences. Among the works performed at his first concert were Beethoven's Symphony No.3 in E flat major Op.55, *Eroica* and Mozart's Piano Concerto in E flat major K271. Local pianist, Virginia Fortescue (1922-) was the soloist (*Cape Times*, 23 September, 1955)



Hugo Rignold

(*Cape Times*, 21 September, 1955)

3.15 DUNN RESIGNS HIS POSITION

Despite the initial success of the festival, prior to the arrival in Cape Town of the conductor, Willem van Otterloo (1907-), in October 1955, Dunn announced his resignation. It was reported that he was suffering from nervous strain, as the responsibilities of conducting and administrating were too great for him. Although Dunn was initially appointed for fourteen months, the Orchestra Committee had planned to extend his contract until 1957 (*Cape Argus*, 13 October, 1955; *Cape Times*, 7 May, 1955; *Die Burger*, 13 October, 1955).

The Orchestra Committee believed that Dunn had applied himself diligently to his task. The Orchestra's administration had been most disorganised and this he had changed, among other things, for the better. Dunn continued in his position until the end of 1955 (*Cape Argus*, 13 October, 1955; *Cape Times*, 7 May, 1955; *Die Burger*, 13 October, 1955).

3.16 DUNN'S ACHIEVEMENTS

Dunn had managed to put many of his ideas into effect. He had been very innovative in educating audiences to appreciate the concerts. He had not been able to achieve as much as the previous Musical Directors because he had only spent a brief period with the Orchestra.

3.17 1956-1960: SECOND PERIOD OF GUEST CONDUCTORS

3.17.1 Developments following Dunn's resignation

After Dunn resigned, the Orchestra Committee were unsure of the direction the Orchestra needed to follow. Although the Orchestra Committee delayed the appointment of a new Musical Director, between October and December 1955, many guest conductors and soloists from abroad appeared with the Orchestra (*Cape Argus*, 30 December, 1955; *Die Burger*, 13 October, 1955).

Guest conductors who visited Cape Town during these months included Rignold, van Otterloo and George Weldon (1909-1954). The American pianist, Eugene Istomin (1925-), appeared in October 1955 and the English pianist, Solomon (1902- 1988) in November 1955. A singing duo, Anne Ziegler and Webster Booth, also arrived in Cape Town in November 1955 (*Cape Argus*, 8 November, 30 December, 1955; *Cape Times*, 10 October, 1955; *Die Burger*, 14 October, 1955).

Local conductors who appeared with the Orchestra in November 1955 included Swanson and Erik Chisholm (1904-1965), who was the Dean of the South African College of Music. In this manner, the Orchestra continued to promote musicians active in Cape Town (*Cape Argus*, 28 November, 1955).

3.17.2 Orchestra Committee decisions, November-December 1955

3.17.2.1 Policy of guest conductors continued

By the end of 1955, the Orchestra Committee had made several decisions concerning the future of the Orchestra. They decided to continue indefinitely with the policy of employing guest conductors; this was less expensive than having a permanent Musical Director. Rignold, who had been well received by Cape Town audiences, was appointed guest conductor for seven months from August 1956 (*Cape Argus*, 28 November, 1955).

3.17.2.2 Abolition of the Subscribers Society

Although the Orchestra Committee's decisions on the running of the Orchestra were accepted without controversy, their decision to abolish the Thursday Subscribers Society in December 1955 was widely criticised (*Cape Argus*, 30 December, 1955).

The Thursday Subscribers Society was founded in 1924, when Wendt had still been musical director, and had played an important role in maintaining the popularity of the Thursday concerts. Although the Orchestra Committee refused to rescind the decision, the abolition of the Thursday Concerts Subscribers Society had a very negative effect on the Thursday concerts. Audience attendances fell sharply, immediately after the decision was put into effect. A performance by the Vienna Boys Choir and the prospect of an interesting and varied concert schedule in 1956 helped to restore audience support (*Cape Argus*, 30 December, 1955).

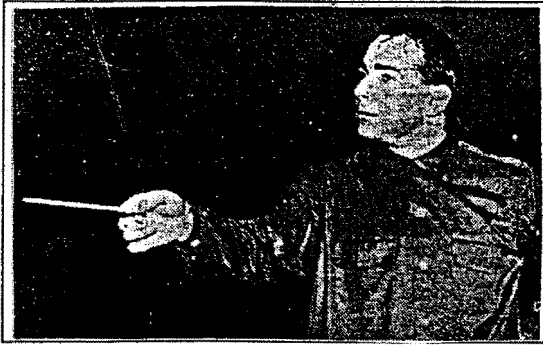
By the end of 1955, then, the Orchestra Committee, with Sonnenberg as Chairman, had clearly found a suitable direction for the Orchestra to follow, and the immediate future of the Orchestra was secure (*Cape Argus*, 30 December, 1955).

3.17.2.3 Lunch-hour concerts, January, 1956

The Orchestra Committee decided to broaden the scope of the Orchestra's activities by introducing regular lunch hour concerts once a week from January 1956. Miller, former associate conductor, was given the conductorship of these concerts. At the first concert, on 4 January 1956, Miller was enthusiastically welcomed by a large audience. Among the works performed at the concert were Borodin's *Dances from Prince Igor* and Gretry's *L'Épreuve Villageoise* (*Cape Times*, 5 January, 1956).

3.18 APPEARANCE OF GUEST CONDUCTORS: GEORGE HURST AND PIERINO GAMBA

The policy of engaging guest conductors continued successfully in 1956. In February 1956, George Hurst, who had been a Second World War evacuee and lived in Canada, appeared with the Orchestra. He was very popular with Cape Town audiences and filled the City Hall (*Cape Times*, 25 January, 2 February, 1956).



George Hurst photographed conducting the Orchestra
(*Cape Times*, 31 January, 1956)

Guest conductor Pierino Gamba (1936-), who visited Cape Town in March 1956, drew great attention. He was only nineteen years old at the time, and all his concerts were sold out. Gamba was an outstanding and talented performer, a skilled violinist, pianist and composer. At his first performance on 23 March 1956, among the works performed were Mendelsohn's Symphony No.4 in A major Op.90, *The Italian Symphony*, Mussorgsky's *Night on the Bare Mountain* and Tchaikovsky's *Cappriccio Italien* Op.45. Included on the programme at his second concert were Mozart's Serenade in G major K525, *Eine Kleine Nachtmusik* and Tchaikovsky's *Romeo and Juliet Overture* (*Cape Times*, 23, 30 March, 1956; *Die Burger*, 2 March, 1956).



Pierino Gamba conducting the Orchestra
(*Die Burger*, 23 March, 1956)

3.19 APPOINTMENT OF BARRIE IIFFE

Although concerts were continuing successfully and public interest was keen, the Orchestra Committee needed assistance to run the Orchestra more effectively. The post



of business manager had been advertised from December 1955, but the Orchestra Committee could not find a suitable person in Cape Town. Finally, on 28 March 1956, it was announced that Barrie Iiffe (1925-) had been appointed to the position from May 1956. Iiffe came from London, and had been specially brought to Cape Town to run the affairs of the Orchestra. Having been the manager of the Liverpool Philharmonic Orchestra and the London Philharmonic Orchestra, Iiffe had the necessary experience to run an orchestra successfully (*Cape Argus*, 30 January, 23 May, 1956).

Barrie Iiffe (*Cape Times*, 22 May, 1956)

3.20 IIFFE'S POLICIES

Between April and June 1956, many other internationally acclaimed artists appeared with the Orchestra, including the Russian conductor, Anatole Fistoulari (1907-), the



pianist Walter Klien (1928-) and the American violinist, Ruggiero Ricci (1918-). By June 1956, Iiffe knew how he wished to manage the Orchestra. He did not wish to enlarge the Orchestra, but concentrated instead on increasing audience attendance and advertising the Orchestra's existence and activities. Orchestra programmes were distributed throughout South Africa and Zimbabwe (then Rhodesia) (*Cape Times*, 22 May, 12 June, 1956).

Russian conductor, Anatole Fistoulari (Cape Town Orchestra Archives [uncatalogued])

3.21 CONTINUATION OF THE GUEST CONDUCTOR POLICY

Following Rignold's return for seven months from August 1956, the Orchestra's financial position was more stable. Rignold was anxious to improve the standard of Orchestral performance because internationally renowned soloists appeared with the Orchestra during this period. Between August and December 1956, Arrau, the cellist, Pierre Fournier (1906-1986), the guitarist, Andres Segovia (1893-1987) and Menuhin appeared with the Orchestra. It was the first time so many world famous artists had appeared with the Orchestra in such quick succession (*Cape Argus*, 6 August-30 December, 1956; *Cape Times*, 1 August-30 December, 1955).

The willingness of such artists to appear with the Orchestra was a strong indication of the high standard of Orchestral playing in Cape Town. At the same time, the Orchestra was becoming better known worldwide (*Cape Argus*, 6 August-30 December, 1956; *Cape Times*, 1 August-30 December, 1955).

3.22 GUEST CONDUCTOR POLICY CONTINUES, 1957

3.22.1 Rignold succeeded by Collins

In February 1957, Rignold gave his farewell performance with the Orchestra. He had accepted a permanent position as conductor at Covent Garden for the Royal Ballet Company. Anthony Collins was appointed guest conductor until June 1957. Between March and June 1957, international pianists such as Friedrich Gulda (1930-) and Paul Badura-Skoda (1927-) appeared with the Orchestra. Local pianists, including Yonty Solomon (1937-), were also given an opportunity to perform (*Cape Argus*, *Cape Times*, 1 March-30 June, 1956).



South African pianist, Yonty Solomon (*Cape Times*, 26 February, 1963)

Following the departure of Collins, Hurst once again took over as guest conductor until the arrival, in November 1957, of the esteemed British conductor, Charles Groves. He was appointed to direct thirteen symphony concerts, which took place from November 1957 until February 1958 (*Cape Argus*, *Cape Times*, November, 1957).

3.22.2 Iliffe's departure

In February 1958, Iliffe left for England and the future of the Orchestra was once again under debate. Although Iliffe was not replaced, concerts continued and ultimately his departure did not seriously affect the Orchestra's future (*Cape Argus*, November, 1957, 13 March, 1958; *Cape Times*, 1-30 November, 1957).

3.23 IMPORTANT ARTISTS, 1958

The policy of guest conductors continued successfully in 1958. Pierino Gamba made return appearances in April, and May 1958. Another highlight in 1958 was the appearance of the pianist, Rosalyn Tureck (1914-), a world famous exponent of Bach. Weldon conducted the concert on 25 September 1958. Among the works performed was Bach's Keyboard Concerto in D minor BWV 1063 (*Cape Argus*, 26 September, 1958; *Die Burger*, 22 September, 1958).



Pianist, Rosalyn Tureck (*Die Burger*, 22 September, 1958)

3.23.1 Return of Jorda and a short local tour

In September 1958, Jorda also made a return appearance. The controversy surrounding the former Musical Director's resignation was recalled in several newspapers, resulting in a great deal of publicity although he only made one appearance. After Jorda's concert, the Orchestra went on a short local tour in October 1958, with Weldon as guest conductor. The tour was not entirely successful, however, because the concerts were not well supported in some towns, such as Kimberley (*Cape Argus*, 18 October, 1958).

3.23.2 Appearance of Charles Mackerras

The last guest conductor who appeared with the Orchestra in 1958 was the Australian,

Charles Mackerras (1925-). He remained in Cape Town as guest conductor until February 1959 (*Cape Argus*, 6 December, 1958, 30 January, 1959).



Australian conductor, Charles Mackerras
(*Cape Argus*, 6 December, 1958)

3.23.3 Interesting performances with Mackerras

(1) *Works of Mahler and Janacek*

Mackerras was a very popular guest conductor with Cape Town audiences. On 24 January 1958, he *introduced* Cape Town audiences to Mahler's Symphony No.1 in D

major, and Janacek's *Sinfonietta* Op.7. The Orchestra was augmented for the occasion because both symphonic works require an unusually large number of wind instruments. A critic described the performance as "exhilarating" and Mackerras's conducting was highly praised (*Cape Argus*, 30 January, 1959).

(2) *Works by Vaughan Williams*

On 16 February 1959, Lionel Tertis (1876-1975), a world-renowned violist, performed Vaughan William's *Flos Campi* and Dale's *Romance* under the baton of Mackerras. The works of Vaughan Williams did not frequently appear on Cape Town Orchestra programmes and it was the first time that *Flos Campi* was performed in Cape Town (*Cape Argus*, 2 February, 1959).

A performance of a work by Vaughan Williams had previously taken place on 26 August, 1958, during one of Weldon's performances in Cape Town. He directed the Orchestra in Vaughan William's *Job*. At the performance, Weldon, who had been a close friend of Vaughan Williams, requested the audience to refrain from applauding as Vaughan Williams had passed away two days earlier (*Cape Argus*, 2 February, 1959).

Mackerras's visit was highly successful. The Orchestra members appreciated his genial personality, and his enthusiasm was recognised by both audience and players (*Cape Argus*, 30 January, 2 February, 1959).



Mackerras with Elsie Hall during his stay in Cape Town
(*Cape Argus*, 26 January, 1959)

3.24 THE INFLUENCE OF SOUTH AFRICAN POLITICS ON THE ORCHESTRA'S DEVELOPMENT

Up to the beginning of 1959, South African politics had not exerted a direct influence on the Orchestra's development. In March 1959, however, HE Parker, a City Councillor, called for more members of other races to be employed in the Orchestra. Certain posts were not reserved for whites by law, and Parker wanted to make these posts available. Although the issue did not receive further press attention, the Councillor had made public a significant issue (*Cape Times*, 7 March, 1959).

3.25 APPEARANCE OF FRANZ LITSCHAUER

The Austrian conductor, Franz Litschauer succeeded Mackerras as guest conductor for three months from 2 April 1959. He was also enthusiastically received by Cape Town audiences. Many interesting concerts were given during Litschauer's time with the Orchestra (*Die Burger*, 14 March, 1959; *Cape Times*, 16 March, 14 May, 1959).



Franz Litschauer (*Cape Times*, 16 March, 1959)

Under Litschauer's direction, Johanna Martzy, the celebrated Hungarian violinist, performed on 14 and 21 May 1959. Among the works performed at her second concert

were Mendelssohn's Violin Concerto in E minor Op.64 and Mozart's Violin Concerto in G major K216 (*Die Burger*, 14 March, 1959; *Cape Times*, 16 March, 14 May, 1959).



Johanna Martzy (*Cape Times*, 14 May, 1959)

3.26 APPEARANCE OF MINAS CHRISTIAN

The Orchestra had been without a permanent conductor for almost four years by the end of 1959. Minas Christian, the Greek-American conductor, replaced Litschauer as guest conductor for three months, from September to November 1959. Christian was the last imported guest conductor for 1959, and one of the last guest conductors prior to the appointment of a permanent musical director. Christian was well received by Cape Town audiences. One of the most memorable concerts he gave in Cape Town was with Fournier. Among the works performed at the concert on 29 September 1959 were

Rossini's *Thieving Magpie Overture* and Tchaikovsky's *Variations on a Rococo Theme Op.33* (Cape Argus, 29, 30 September, 1959).



Minas Christian (Cape Town Orchestra Archives [uncatalogued])

3.27 ORCHESTRA TOUR, 1959

On 18 November 1959, the Orchestra embarked on a tour of the Cape Province under Christian. Concerts were given in Port Elizabeth, East London and Grahamstown, among other towns. The tour was highly successful because the concerts were well supported and the Orchestra received excellent reviews. Despite the Orchestra's success,

however, the political policies in South Africa, especially the policy of separate development, had an impact on the Orchestra (*Cape Times*, 29 October, 1959; *Diamond Fields Advertiser*, 20 October, 1959; *Evening Post*, 23 October, 1959).

In October 1959, separate seating was proposed for the Cape Town City Hall. It was not introduced with immediate effect, however, due to the strong opposition of the Orchestra Committee and City Council (*Cape Times*, 29 October, 1959).

3.28 FURTHER IMPACT OF POLITICS ON THE ORCHESTRA

Christian gave his final concert on 26 November 1959. Mackerras, who had been scheduled to conduct the Orchestra from December 1959 to June 1960, cancelled his visit, and Edgar Cree (1914-) conducted the Orchestra in December. Although separate development (apartheid) policies were not followed in the City Hall, there was a strong suggestion that Mackerras had cancelled his visit for political reasons (*Cape Argus*, *Cape Times*, December, 1959).

3.29 A BRIEF ASSESSMENT OF THE GUEST CONDUCTOR PERIOD

By the end of 1959, the Orchestra had been without a permanent conductor for four years. Although the policy of engaging guest conductors had been most successful, no significant musical developments had taken place. Many of the players were of the opinion that the Orchestra could not develop effectively if it was continually changing conductors. The Orchestra Committee finally realized that, to improve performance standards, among other things, a permanent musical director was required. However, no definite plans to find a musical director were made until 1960 (*Cape Argus*, 13 June, 1960).

CHAPTER 4

1960-1967: David Tidboald and the third period of guest conductors

4.1 APPOINTMENT OF DAVID TIDBOALD AS MUSICAL DIRECTOR, 1960

By 1960, the political situation in South Africa because of the Government's policy of separate development made it increasingly difficult for the Orchestra Committee to engage guest conductors. Nevertheless, the British conductor, Lawrence Leonard



(1924-) appeared with the Orchestra in April 1960 (*Cape Argus*, 30 April, 1960; *Cape Times*, 27 July, 1960).

Lawrence Leonard (*Cape Times*, 30 April, 1960)

Leonard was very interested in the history of the Orchestra, especially in the previous conductors, and gave one concert in honour of Pickerill. Following Leonard's departure in July 1956, David Tidboald (1927-) was appointed Musical Director of the Orchestra (*Cape Argus*, 30 April, 1960; *Cape Times*, 27 July, 1960).

4.2 DAVID TIDBOALD — A BRIEF BIOGRAPHY

Tidboald was born in England in 1927 and showed an interest in music at an early age. His parents wanted him to pursue a career in the British Navy, but after completing his naval training, he decided to follow a career in music. During World War II he served in the navy. After the war, he studied conducting in Berlin. Upon completing his studies

Tidboald returned to England, where he made appearances with the London Philharmonic Orchestra, the Mozart Players and the Royal Liverpool Orchestra. He also conducted in South America (*Cape Argus*, July, 1960; *Cape Times*, 12 January, 12 February, 1960).

Tidboald first appeared with the Cape Town Orchestra in October 1957. Among the



works performed at his first concert was Brahms' Symphony No 2 in D major Op.73. He also toured extensively throughout South Africa during 1957, thereby becoming well acquainted with South African orchestras (*Cape Argus*, *Cape Times*, October, 1957).

David Tidboald (*Cape Times*, 22 January, 1965)

4.3 INCREASING EFFECT OF POLITICS ON THE ORCHESTRA'S DEVELOPMENT

South African political policies had an increasing effect on the Orchestra's development. Following his appointment, Tidboald had to decide how he would run the Orchestra effectively. Shortly after Tidboald's appointment, some artists who were scheduled to visit South Africa cancelled their arrangements. Tureck, cancelled a further visit to South Africa and the British Musicians Union imposed a boycott on South Africa until the policy of separate development was abandoned (*Cape Times*, 15 August, 1960; *Die Burger*, 2 August, 1960).

Some overseas artists did appear with the Orchestra, however, including the conductors Constantin Sylvestri (1913-) and Matyas Seiber (1905-1960). Shortly after his



appearance with the Orchestra, Seiber, also well known as a composer, died while visiting the Transvaal (*Cape Argus*, 28 August, 1960; *Cape Times*, 15 August, 15 and 26 September, 1960; Blom 1975:623).

Constantin Sylvestri photographed conducting the Orchestra
(*Cape Argus*, 20 August, 1960)

4.4 APPEARANCE OF HENRYK SZERYING AND PHILIPPE ENTREMONT

The Polish violinist, Henryk Szerying (1918-), appeared with the Orchestra in August 1960 and the French pianist, Philippe Entremont (1934-), in September 1960. Entremont's performance on 29 September 1960, under Tidboald's direction, was highly praised. Two piano concerti were included on the programme: Mozart's Piano Concerto in D minor, K466 and Prokofiev's Piano Concerto No. 3 in C major Op.26. In his performance of Mozart's Piano Concerto in D minor, K466 Entremont proved himself to be "a true interpreter of the music". A striking feature of his style was his strong rhythmic control (*Cape Argus*, 23, 28, August, 1960; *Cape Times*, 15 August, 30 September, 1960; Blom 1975:623).

Entremont excelled in his performance of Prokofiev's Piano Concerto No. 3 in C major



Op.26, and his playing was described as "a staggering example of power under absolute rhythmic control". Entremont's poise and technical command gave the impression that everything was accomplished with complete ease. Tidboald was also given credit for his accompaniment, which was described as "perfectly adjusted and controlled" (*Cape Argus*, 30 September, 1960; *Cape Times*, 30 September, 1960).

Phillippe Entremont (*Cape Times*, 6 August, 1960)

4.5 APPEARANCE OF DAME FLORA ROBSON

A concert on 4 October 1960, included a performance of Prokofiev's *Peter and the Wolf* Op.67 with the acclaimed British actress, Dame Flora Robson (1902-1984), as the narrator. On the night of the concert, there was such a rush for tickets that the doors of the City Hall had to be locked. This inadvertently led to Robson's being locked out for ten minutes. However, after that the concert proceeded without further incident (*Cape*



Argus, *Cape Times*, 3-5 October, 1960).

Dame Flora Robson

(*Cape Times*, 3 October, 1960)

4.6 TIDBOALD'S POLICY

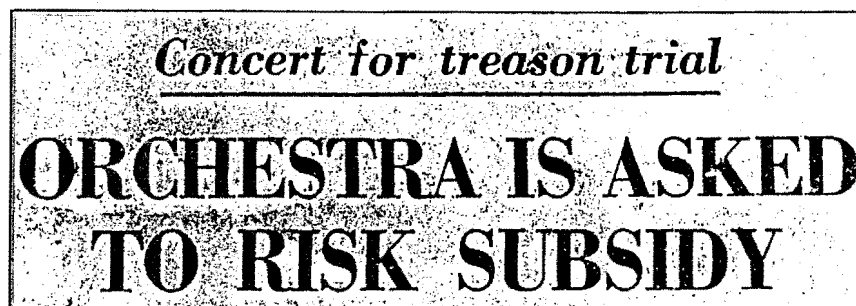
In October 1960, approximately three months after his appointment as Musical Director, Tidboald implemented some of his ideas. He decided to introduce a work by a twentieth century composer at every symphony concert and also introduced a series of lunch hour orchestral concerts (*Cape Times*, 20 October, 1960).

The Orchestra and the public accepted Tidboald enthusiastically. Although there was not the same level of public attention as when the previous musical directors had started out with the Orchestra, in a very short period, Tidboald had extended the Orchestra's activities to a certain extent (*Cape Times*, 23 November, 1960).

4.7 TREASON TRIAL CONCERT

Public support for the Orchestra increased dramatically however, as a result of political events taking place in South Africa in 1961. National attention was focused on the Orchestra when an event of major importance, not only in the history of the Orchestra, but also in the history of South Africa, occurred in January 1961. The Orchestra Committee in conjunction with the City Council, agreed to allow the Orchestra to perform in aid of the Treason Trial Defence Fund (*Cape Argus*, 21, 24 January, 1961; *Cape Times*, 25, 26 January, 1 February, 1961; *Die Burger*, 25 January, 1961).

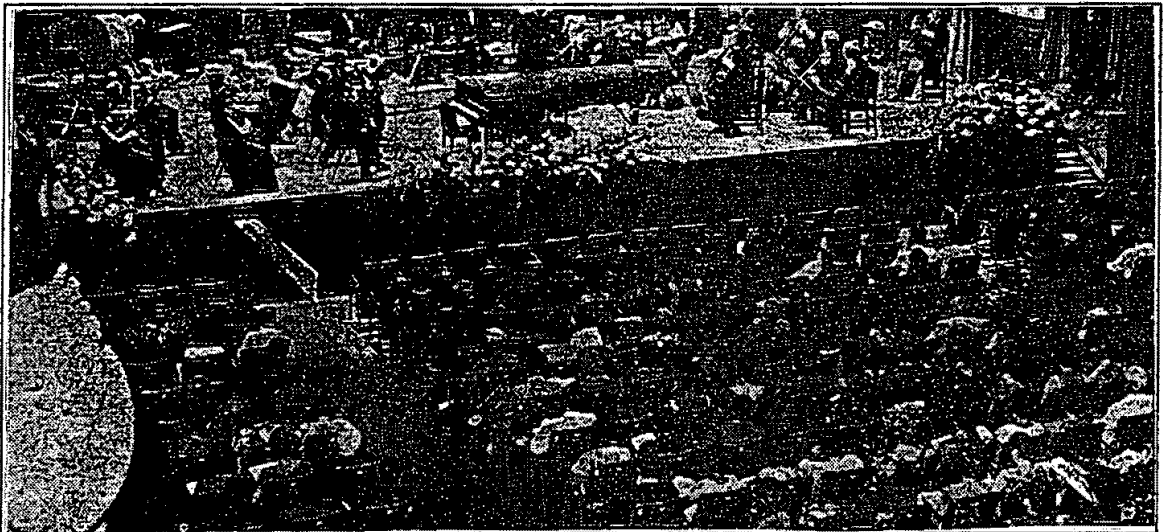
At the time, Nelson Mandela (1918-) and other members of the African National Congress, a banned organisation, were on trial for high treason against the South African Government and funds had to be raised for their defence. The Government threatened to withdraw the Orchestra's R15,000 annual subsidy if the concert took place (*Cape Argus*, 21, 24 January, 1961; *Cape Times*, 25, 26 January, 1 February, 1961; *Die Burger*, 25 January, 1961).



Headline from a report on the Treason Trial concert (*Cape Argus*, 21 January, 1961)

The Council stated in defence that it had hired out the Orchestra for the purpose of raising funds and could not discriminate between applications for the hire of the Orchestra. The Council pointed out that allowing the Orchestra to perform in aid of the Treason Trial Defence Fund did not imply that the Council supported the cause (*Cape Argus*, 24 January, 1961; *Cape Times*, 25, 26 January, 1 February, 1961; *Die Burger*, 25 January, 1961).

After much debate, the concert took place on 24 January 1961. Tension was high at the concert, and a tear-gas bomb, consisting of a wooden box with two canisters of gas, was discovered in a bay on the stage of the City Hall (*Cape Argus*, 24 January, 1961; *Cape Times*, 25, 26 January, 1 February, 1961; *Die Burger*, 25 January, 1961).



Photograph of the Orchestra and audience at the City Hall prior to the commencement of the concert in aid of the Treason Trial Defence Fund on 24 January 1961 (*Cape Argus*, 24 January, 1961)

Police would not allow photographs to be taken of the bomb and after the incident, the concert proceeded without further delay. The South African pianist, Harold Rubens, performed Rachmaninoff's Piano Concerto No. 3 in D minor Op.30 to a predominantly White (caucasian) audience (*Cape Argus*, 24 January, 1961; *Cape Times*, 25, 26 January, 1 February, 1961; *Die Burger*, 25 January, 1961).

The Orchestra did not lose its subsidy following the Treason Trial Concert. The critic of *Die Burger*, however, was most unhappy as he had not received a ticket to the concert. Although the concert was undoubtedly of historical significance, after the event the Orchestra suffered no consequences as a result of the actions of the City Council and the Orchestra Committee (*Cape Argus*, 24 January, 1961; *Cape Times*, 25, 26



January, 1 February, 1961; *Die Burger*, 25 January, 1961).

Cape Town pianist, Harold Rubens photographed at the rehearsal for the concert in aid of the Treason Trial Defence fund (*Cape Argus*, 24 January, 1961)

4.8 THE ORCHESTRA'S DEVELOPMENT, 1961-1962

Although South African politics made it difficult to engage overseas artists, concerts continued. The Orchestra Committee appealed to the British Musician's Union to lift the ban on British musicians performing in South Africa in September 1961, informing the Union that audiences in the City Hall were not segregated. The ban was not lifted, however, and the Orchestra Committee had to make alternative plans (*Cape Argus*, 22 September, 1961).

4.8.1 Visit of Igor Stravinsky

Notwithstanding the ban, some artists did continue to appear with the Orchestra. The main event of 1962 was the visit of Igor Stravinsky (1882-1971). Despite attempts by overseas sources to dissuade Stravinsky from coming to South Africa, he arrived in

Cape Town on 1 June 1962. He did not wish to give interviews and refused to be photographed. Stravinsky's concert in Cape Town was sold out a number of hours after booking opened on 18 May 1962 (*Cape Argus*, 18 May, 1962; *Cape Times*, 1 June, 1962).



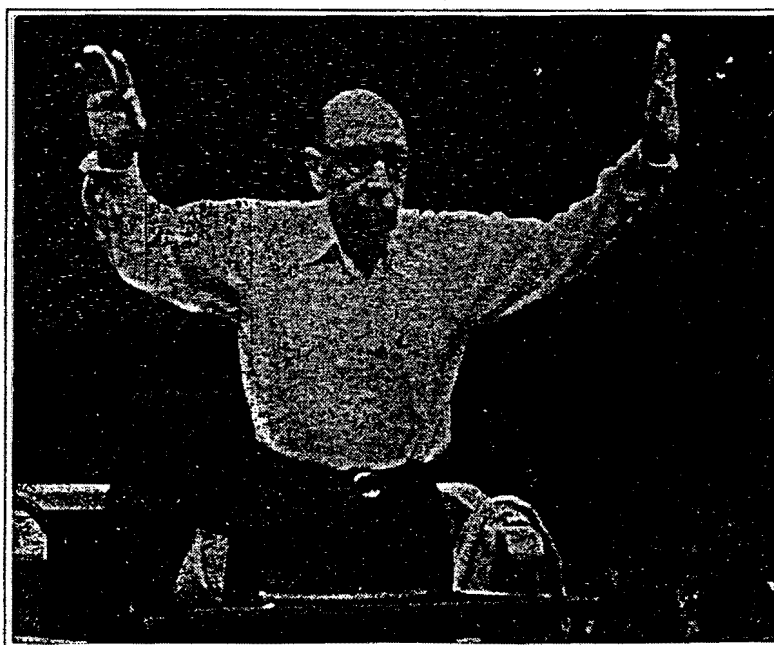
The public sat in queues waiting to purchase tickets to the Stravinsky concert (*Cape Argus*, 18 May, 1962)



Robert Craft (1923-), Stravinsky's assistant, meticulously prepared the Orchestra for the concert and was in charge of rehearsals. He also conducted the first half of the concert. Works performed in the first half of the concert included *La Baiser de la Fee* and the *Firebird Suite* (*Cape Argus*, 5 June, 1962; *Cape Times*, 5 June, 1962).

Stravinsky in Cape Town: He refused to be interviewed or photographed and photographers could only photograph him from the back (*Cape Argus*, 4 June, 1962)

In the second half of the concert Stravinsky conducted the Orchestra in a performance of *Appollo Musagete* and *Scherzo Fantastique*, Op. 3. According to the *Cape Argus* (5 June, 1962), Stravinsky conducted the Orchestra with a "vitality that belied his years ... without a baton, he coaxed a thrilling responsiveness out of the players". Stravinsky's appearance with the Orchestra was one of the most important musical events in its history (*Cape Argus*, 5 June, 1962).



Stravinsky conducting the Orchestra at the City Hall
(*Die Burger*, 6 June, 1962)

4.9 MAJOR EVENTS, 1962-1963

4.9.1 Second appearance of Minas Christian

After Stravinsky's departure, Tidboald went overseas for five months until November 1962. Christian, who had been appointed permanent conductor of the Evansville Orchestra in Indiana, was appointed guest conductor for a three-month period, from August to October 1962. Cape Town audiences had found him 'very charming' on his

previous visit, and the orchestra members enjoyed working with him because of his relaxed and calm manner (*Cape Argus*, 19 July, 1962; *Cape Times*, 12 June, 1962).

At a concert conducted by Christian on 30 August 1962, Hall performed Beethoven's Piano Concerto in E flat major Op. 73, *The Emperor Concerto*. She received excellent reviews and the concert was described as "one of the greatest triumphs of her long and distinguished career". Also on the programme was Hovhannes's Symphony No.2, *Mysterious Mountain*. The work was first premiered in 1955 and Christian was given full credit for introducing it to Cape Town audiences (*Cape Times*, 31 August, 1962).



An informal picture of Elsie Hall and Minas Christian
(*Cape Argus*, 29 August, 1962)

4.9.2 Further recognition of Pickerill's services

An event of note, in October 1962, was the handing over of Pickerill's portrait, by painter Frank Wiles (1881-1963), in recognition of the important part Pickerill played in the development of music in Cape Town. Although Pickerill had retired from the

Orchestra almost ten years before his death in 1955, his contribution had not been forgotten (*Cape Times*, 10 October, 1962).



The Town Clerk of Cape Town, Jan Luyt, with the portrait of William Pickerill (*Cape Times*, 10 October, 1962)

4.9.3 Appearance of Marian Friedman, May 1963

Tidboald returned to Cape Town in November, 1962, following his appearance with the London Philharmonic Orchestra at the Royal Festival Hall. Part of Tidboald's policy from 1960 onwards was to give talented students an opportunity to perform with the Orchestra. Among these students were Ella Smith (1939-) and Erica Gruber (1942-), who had both been students at the Stellenbosch Conservatoire of Music (*Cape Argus*, 5 October, 1962, 20, 21, May, 1963; *Cape Times*, 28 September, 1962; *Die Burger*, 30 November, 1962).

In May 1963, another talented young musician performed with the Orchestra. Marian Friedman was ten years old in 1963 and public interest in her appearance was unprecedented in Cape Town (*Cape Argus*, 20, 21 May, 1963).

Long queues formed at the City Hall on 15 May 1963, the day booking opened. On 21 May 1963, the night of the concert, approximately 5000 people tried to gain admission to the concert. Members of the public, who had not been able to purchase tickets, climbed through the windows and the Police had to be called in to control the crowds (*Cape Argus*, 15 May, 1963; *Cape Times*, 20, 21 May, 1963).



Members of the public attempting to gain entrance to Marian Friedman's performance
(*Cape Times*, 21 May, 1963)

Friedman, who performed Beethoven's Piano Concerto No.1 in C major Op.15, displayed composure and did not disappoint her audience. Nevertheless, the occasion was spoiled by the uncontrolled behaviour of the public (*Cape Times*, 20, 21 May, 1963).



Marian Friedman photographed during the rehearsal for her performance (*Cape Argus*, 20 May, 1963)

4.9.4 Appearance of overseas artists, 1963

Following Friedman's appearance, Tidboald had overseas engagements to fulfil and



guest conductors were again engaged until November 1963. Weldon was appointed guest conductor in Tidboald's absence. Shortly after his arrival in Cape Town, however, Weldon died unexpectedly. The Rumanian conductor, Edgar Cosma (1944-), was engaged in his place at short notice (*Cape Argus*, 17 August, 7, 21, October, 1963).

George Weldon (Cape Town Archives [uncatalogued])

At his first concert on 14 October 1963, Cosma immediately assumed control of the Orchestra. The soloist was the Italian 'cellist, Massimo Amfitheatrof. He performed Bocherini's 'Cello Concerto in B flat major and Bloch's Hebrew Rhapsody, *Schelomo*. The Orchestra gave a memorable performance (*Cape Times*, 15 October, 1963).



Edgar Cosma

(*Die Burger*, 12 October, 1963)

4.10 A BRIEF ASSESSMENT OF THE ORCHESTRA'S DEVELOPMENT, 1960-1964

The Orchestra made steady progress under Tidboald. Although overseas engagements took him away from Cape Town, he planned the Orchestra's activities very carefully. Tidboald was constantly looking for ways to improve the quality of Orchestral performance, and in January 1964, he immediately started to experiment. Tidboald tried to improve the balance of sound by moving the 'cellos to the left of the violins, which meant that the string section created a bigger volume of sound. Like the previous musical directors, Tidboald wished to enlarge the Orchestra. In February 1964, the Council announced that the Orchestra had a deficit of R84,804.00, thereby ruling out the possibility of doing so (*Cape Argus*, 17, 18 February, 1964).

4.11 FIFTIETH ANNIVERSARY (GOLDEN JUBILEE) CELEBRATIONS

Notwithstanding limited finances, a festival week of a special series of concerts was planned to celebrate the fiftieth anniversary, and the Orchestra was augmented to sixty-five players especially for the event (*Cape Argus*, 19 February, 1964; *Cape Times*, 20, 22 February, 1964).



Announcement of the Orchestra's fiftieth anniversary in February 1964
(*Cape Times*, 29 February, 1964)

Rosenthal wrote a brief history of the Orchestra entitled, *Fifty Years of the Cape Town Orchestra*, in honour of the occasion. This short history was written to make the public aware of the Orchestra's heritage and achievements, and proceeds from the sales were used to augment Orchestra funds. The *Cape Times* published a short article on the book and encouraged their readers to purchase it. All concerts were given wide press coverage and short articles, outlining the Orchestra's history, appeared in the *Cape Argus*, *Cape Times* and *Die Burger* (*Cape Argus*, 19 February, 1964; *Cape Times*, 20, 22 February, 1964; *Die Burger*, 18 February, 1964; Rosenthal, 1964).



The Orchestra rehearsing for the first anniversary concert, on 20 February, 1964, under the direction of Tidboald (*Cape Argus*, 19 February, 1964)

4.11.1 First concert of the fiftieth anniversary celebrations

Following tradition, the first concert, on 20 February 1964, opened with a performance of Wagner's *Meistersinger Overture*. This was followed by a performance of Brahms' Symphony No 4 in E minor Op.98. In the second half of the concert, *Masquerades*, a work written especially for the occasion by South African composer Arnold van Wyk (1916-1983), was performed for the first time. Van Wyk described *Masquerades* as "a birthday piece for the Orchestra". It is based on the Afrikaans folk tune *Ek soek na my Dina*, and consists of seven movements of free variations. A performance of Ravel's *Daphnis and Chloe* concluded the concert (*Cape Argus*, 21 February, 1964; *Cape Times*, 20 February, 1964).

Van Wyk's *Masquerades* did not make a lasting impression. According to the *Cape Argus* review, the link between the seven "utterly diverse pieces" was "too tenuous, at least for the ear, to make any overall whole" and the finale lacked "that special sparkle". Tidboald's interpretation of Debussy's *Daphnis and Chloe* however was highly praised (*Cape Argus*, 21 February, 1964; *Cape Times*, 21 February, 1964).

4.11.2 Local and overseas guest artists appear with the Orchestra

The first concert of the fiftieth anniversary celebrations emphasized the importance of including the works of local composers and during the anniversary week attention was given, among others, to John Joubert (1927-) and Hubert du Plessis (1922-), two noteworthy South African composers who had a long association with music in Cape Town. Du Plessis's *Slamse Beelde* Op 21 for choir and orchestra was among the works performed during the anniversary week (*Cape Argus*, 19, 21 February, 1964; *Die Burger*, 20 February, 1964).

South African soloists also took part in the celebrations and the Stellenbosch pianist, Ella Smith, performed Liszt's Piano Concerto No1 in E flat major (*Cape Argus*, 19, 21 February, 1964; *Die Burger*, 20 February, 1964).

Overseas guest artists were engaged to perform with the Orchestra during the anniversary week. The Hungarian pianist, Tamas Vasary (1933-) appeared with the Orchestra in a performance of Beethoven's Piano Concerto No.1 in C major Op.15 and Brahms' Piano Concerto No.2 in B flat major Op.83 (*Cape Argus*, 21, 26 February, 1964; *Die Burger*, 20 February, 1964).



Pianist, Tamas Vasary, who appeared with the Orchestra during the fiftieth anniversary celebrations (Cape Town Orchestra Archives [uncatalogued])

One of the main events of the anniversary was the appearance of the American conductor, Arthur Fiedler (1894-1979) (*Cape Argus*, 21, 26 February, 1964; *Die Burger*, 20 February, 1964).



Fiedler was the conductor and organiser of the Boston Pops Symphony Orchestra. Like the London Promenade concerts, the Boston Pops concerts featured standard repertoire and less challenging works, such as Sousa's *Stars and Stripes*. Fiedler made three appearances with the Orchestra on 27 February, and 3 and 5 March 1964. His final appearance concluded the anniversary week (*Cape Argus*, 26 February, 1964; *Cape Times*, 26 February, 1964).

Arthur Fiedler (*Cape Argus*, 26 February, 1964)

4.11.3 Impact of the anniversary celebrations

On the whole, the fiftieth anniversary celebrations were a great success. However, in his speech at a special anniversary dinner on 28 February 1964, the mayor failed to acknowledge Miller's role in the Orchestra's development. A press article brought Miller's contribution to the attention of the public and he did receive recognition (*Cape Times*, 29 February, 1964).

The fiftieth anniversary celebrations had the important effect on Cape Town audiences of arousing a strong determination to ensure the Orchestra's survival despite the financial constraints. The Orchestra had become a "national asset" and "an instrument of educative influence" (*Cape Argus*, 19 February, 1964; Rosenthal 1964:46).

4.12 PROPOSED NEW THEATRE COMPLEXES AND THE ORCHESTRA

In April 1964 it was announced that a new theatre complex was to be built on the foreshore in the central Cape Town area. The news was not well received initially by the Orchestra Committee and the players, who believed that the development could prove a threat to the Orchestra's popularity and ultimately its existence. However, the Administrator of Cape Town proposed that the Orchestra be invited to accompany the opera performances once the complex had been built (*Cape Times*, 17 April, 1964).

The land for the building of the new complex, which became known as the Nico Malan Theatre, was donated free of charge by the Government. The building of the Baxter Theatre in Rosebank was also proposed early in 1964. The building of new theatres had a major impact on Cape Town, which was becoming one of the main cultural centres in South Africa. The Orchestra, as the first professional orchestra in South Africa, had been significant in making this a reality, because it had become a role model for cultural development. Wendt's ambition of making Cape Town the main centre for music in South Africa was finally being realised almost fifteen years after his death (*Cape Times*, 17 April, 1964; *Theo Wendt Papers*, 1947, UCT Archives).

4.13 FIFTIETH ANNIVERSARY TOUR

As part of the fiftieth anniversary celebrations, the Orchestra embarked on a two-week tour of the Cape Province in May 1964 with Tidboald conducting. The concerts were well supported, especially in East London and Port Elizabeth. The South African violinist, Vincent Fritelli (1941-) appeared with the Orchestra as soloist during the tour. Among the works Fritelli performed were Brahms' Violin Concerto in D major Op.77 and Tchaikovsky's Violin Concerto in D major Op.35. The tour was well supported and the



performances were of a high standard (*Daily Despatch*, 16 May, 1964; *Evening Post*, 21 May, 1964).

Vincent Fritelli (*Evening Post*, 21 May, 1964)

4.14 VISIT OF GUEST CONDUCTOR PETER EROS, JULY- NOVEMBER 1964

Tidboald conducted the final concert of the Orchestra season, which ended in June 1964. After the concert he went overseas for five and a half months to fulfil various arrangements. In his absence, Peter Eros (1932-), second conductor of the Concertgebouw Orchestra in Amsterdam, was the main guest conductor. Eros was engaged to direct thirteen concerts between July and November 1964. The Orchestra Committee had agreed that the Orchestra be enlarged to fifty-seven for the duration of Eros's visit in order to strengthen the string section. Eros's first concert consisted solely of works of Beethoven, including his Symphony No.7 in A major Op.92 (*Cape Argus*, June, 28 July, 1964; *Die Burger*, 30 July, 1964).



Peter Eros photographed with the portrait of Pickerill in the City Hall
(*Cape Argus*, 28 July, 1964)

Although many people in Cape Town had a strong interest in music, they did not attend concerts. In an effort to increase audience attendance during Eros's visit, the *Cape Times* published an article, urging people to attend concerts and not to ignore one of the country's "great cultural assets" (*Cape Times*, 2 August, 1964).

4.15 THE START OF THE WOODMAN CONTROVERSY, OCTOBER, 1964

Interest in the Orchestra was always at its highest during a time of crisis. In October 1964 various vacant positions in the Orchestra were advertised including Sub-Principal Viola, Principal Horn and Principal Clarinet Player (*Cape Argus*, 14 October, 1964; *Cape Times*, 14 October, 1964).

David Woodman, the Principal Clarinet Player at the time, who believed his position was secure, had not been informed that his contract would be terminated. Tidboald, however, considered Woodman's manner on stage unacceptable and for this reason had recommended to the Orchestra Committee that his position be advertised. Woodman was subsequently given three months' notice and was to leave the Orchestra



by December 1964 (*Cape Argus*, 14 October, 1964; *Cape Times*, 14 October, 1964, 13 May, 1965).

David Woodman (*Cape Times*, 30 May, 1965)

The Musician's Union intervened to prevent the importing of players to fill the vacant positions, until the matter was acceptably resolved. Once again, the Orchestra's existence was under threat. Despite being faced with a possible boycott, the Orchestra Committee refused to change its position and rehire Woodman. Relations between the Orchestra Committee and the players, several of whom supported Woodman, became very strained. Although the controversy remained unsolved by the end of October 1964, concerts nevertheless continued uninterruptedly (*Cape Argus*, 14 October, 1964; *Cape Times*, 14 October, 1964).

Eros continued as guest conductor and his final concert, on 22 October 1964, was a memorable occasion despite the Woodman crisis. Jorge Bolet (1914-1990), the Cuban-American pianist, performed Liszt's Piano Concerto No.1 in E flat major. Eros had made



a lasting impression on Cape Town audiences during his visit. Despite the tensions on account of Woodman's dismissal, he had continued to give concerts unperturbed. Although he played no role in the controversy, his impartial manner had helped to keep the Orchestra together at the beginning of a difficult time (*Cape Times*, 28 October, 1964; *Die Burger*, 21 October, 1964).

Cuban-American pianist, Jorge Bolet
(*Die Burger*, 21 October, 1964)

The American conductor, Anthony Morss, followed Eros as guest conductor from 5 to 19 November 1964. One of the most noteworthy concerts during his short visit was the one on 12 November 1964, with Szerying. Throughout Morss's stay, Woodman's controversial dismissal continued to feature in the press (*Cape Argus*, 13 November, 1964; *Die Burger*, 27 October, 1964).



Anthony Morss (*Die Burger*, 27 October, 1964)

Although the Orchestra Committee had acted on Tidboald's advice, he had not been present to answer any questions concerning the matter. His return was eagerly awaited in the hope that a more amicable solution to the problem would be found (*Cape Argus*, 13 November, 1964; *Cape Times*, 12, 17, 21 November, 1964; *Die Burger*, 27, 30 October, 2 November, 1964).

4.16 TIDBOALD'S RETURN AND EVENTS LEADING TO HIS RESIGNATION

Tidboald's first concert upon his return to Cape Town was held on 20 December 1964. Included in the programme was Elgar's *Pomp and Circumstance* Op.39. Notwithstanding the success of the concert, many of the Orchestra members were still unhappy about Woodman's dismissal, and on 23 December 1964, a petition was handed to the Town Clerk by the Musician's Association, calling on the Mayor of Cape Town to convene a meeting to discuss Woodman's re-engagement. A group of Orchestra members also demanded that the Musicians' Association act against Tidboald. The matter was not resolved and continued into 1965 (*Cape Times*, 21,24 December, 1964).



Three members of the Musician's Association handing over a petition to the Town Clerk, on 23 December 1964, regarding Woodman's re-instatement, (*Cape Times*, 24 December, 1964)

4.17 A BRIEF COMMENT ON EVENTS IN 1964

The Orchestra had survived two World Wars and many financial crises in the fifty years of its existence up to 1964. The manner of Woodman's dismissal had provoked a controversy that threatened the future of the Orchestra and created instability among the players. As Tidboald and the Orchestra Committee were determined not to rehire Woodman despite pressure from the Orchestra members and the public, the matter continued into 1965 (*Cape Times*, 21,24 December, 1964).

4.18 CONCERTS IN JANUARY, 1965

4.18.1 First concert of the new season

Tidboald had planned a full schedule for 1965. He opened the 1965 concert season with his own transcription of a Prelude and Fugue from Bach's *The Welltempered Clavier*. This was followed by a performance of Beethoven's Piano Concerto No 4 in G major Op. 58 with the South African pianist, Sybil Whiteman (1938-), as soloist. The second half of the concert was devoted to a performance of Bruckner's Symphony No. 4 in E flat major. This was the first time this entire work was performed in Cape Town. Apart from "a few minor lapses", the performance was described as "brilliant", and it was evident that Tidboald and the Orchestra had taken great care to master the "long and exacting score" (*Cape Times*, 8 January, 1965; *Cape Town Orchestra Programme*, 7 January, 1965).

4.18.2 Second appearance of Marian Friedman

Friedman, the child pianist, once again drew a great deal of public attention when she appeared with the Orchestra in January 1965. She performed Mozart's Piano Concerto in D Minor K466 on 10 January 1965. After the concert, however, public attention again shifted to the Woodman controversy. A new principal clarinet player had to be appointed to replace Woodman and on 14 January 1965 it was announced that Kenneth Lee had been given the position. Woodman still wished to continue in his position and was not prepared to accept his dismissal without further negotiation (*Cape Argus*, 10, 17, 22 January, 1965; *Cape Times*, 6 January, 1965).

4.19 TIDBOALD'S RESIGNATION

Tidboald had guided the Orchestra with little difficulty in the five years that he had been the musical director. He had planned interesting concert programmes and given many local musicians a chance to perform with the Orchestra. At the end of January 1965, however, Tidboald handed in his resignation. Although the controversy with Woodman contributed to tension between Tidboald and the Orchestra members, Tidboald denied that he had resigned as a result of Woodman's abrupt dismissal. Tidboald agreed to continue in his position until June 1965 (*Cape Argus*, 17 January, 1965; *Cape Times*, 29 January, 20, 22 February, 1965).

4.20 A BRIEF COMMENT ON TIDBOALD'S ACHIEVEMENTS

Tidboald knew the limitations of having such a small orchestra to work with, but enjoyed working at the City Hall. Although aware that the City Hall "was not the most luxurious concert hall in the world", he considered the acoustics excellent. He believed strongly that to create greater audience attendance, better theatre facilities were required. Tidboald had also guided the Orchestra through a difficult time due to South African political policies. Shortly after his resignation, politics once again began to affect the Orchestra's development. Although not discussed, this could possibly also have influenced Tidboald's decision to resign from his position (*Cape Times*, 22 January, 20, 22 February, 1965).

4.21 SEGREGATION OF CONCERTS — FEBRUARY, 1965

After Tidboald's resignation, the Orchestra again faced an uncertain future. The Woodman controversy remained unsolved and during February 1965, the Government notified the Council that a permit was required for a multiracial audience. Although mixed audiences continued to attend concerts, the Government continued to pressure the Council and indicated that they were only in favour of granting the permit if audiences were segregated (*Cape Times*, 20 February, 1965).

CITY TOLD TO
SEGREGATE
AT CONCERTS
—
Permit if Seats and
Exits are Separate

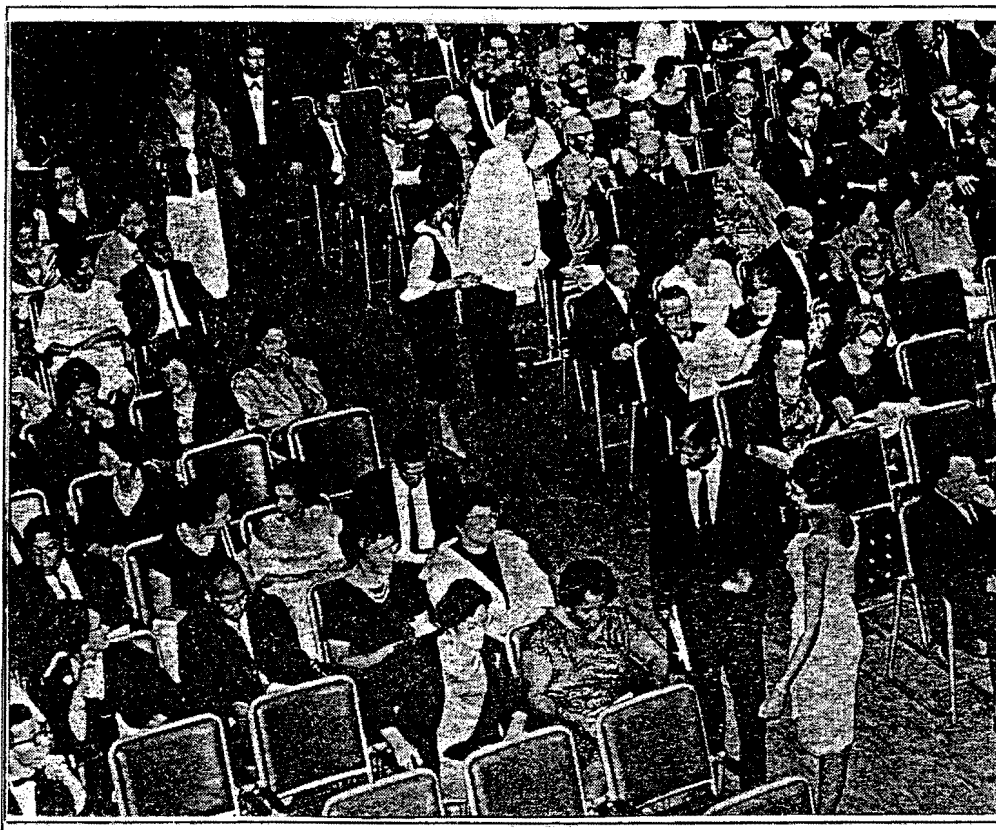
Headline from a report on segregation at the City Hall (*Cape Times*, 20 February, 1965)

4.21.1 Segregation enforced

The Council indicated their reluctance to segregate audiences because acceptance of the Government's conditions meant "the end of a long tradition of complete integration at orchestral concerts". The City Council's General Purposes Committee and the Orchestra Committee convened a special meeting to discuss the conditions for the granting of the permit. In order to meet the requirements, separate seating, facilities and entrances had to be provided (*Cape Times*, 20 February, 1965).

As they were under a great deal of pressure, the City Council at first tentatively agreed to segregate audiences. After considering the matter at length, the Council were very much against the idea and sought legal advice because, from an economic point of view, segregation was impractical. The Government were adamant, however, and the City Council had no alternative but to comply with the regulations (*Cape Argus*, 2,5 March, 1965; *Cape Times*, 1, 5 March, 1965).

Over the years, the Orchestra had collaborated with the Eoan Group on a number of occasions. The Eoan group, a racially mixed amateur company, were celebrating their sixth opera season, with a production of Verdi's *Il Travatore* at the City Hall. For the occasion, the Orchestra was conducted by the Eoan group director, Dr Manca. At the concert on 18 March 1965, the races were seated separately. It was the first time that audiences had been segregated in the Orchestra's history. There was a great deal of tension and resentment at the concert because Whites sat on one side of the City Hall and other races on the other (*Cape Argus*, 17, 19 March, 1965).



The first segregated concert, 18 March 1965 (*Cape Argus*, 19 March, 1965)

4.21.2 The Orchestra Committee and the Council against segregation

The Orchestra Committee and the City Council were opposed to the situation. At a meeting on 26 April 1965, the Orchestra Committee and the City Council, finally decided to continue with mixed audiences in defiance of Government regulations. Accordingly, the Orchestra performed for a non-segregated audience in the City Hall on 29 April 1965. The Town Clerk, Jan Luyt, risked arrest after the concert took place because non-segregation was illegal (*Cape Times*, 27 April, 1965).

The Council stated in defence that they had obtained legal advice in the matter and were not obliged to segregate their audiences. The Government, in turn, expressed a willingness to prosecute the Orchestra in a test case, but the Council refused to change its position. Despite this, the Government announced no definite plan to prosecute the Orchestra (*Cape Argus, Cape Times, 27 April, 1965*).

4.21.3 The City Council continue to defy Government regulations

At the concert in the City Hall on 29 April 1965, detectives took the names of people of all races in the audience and there were rumours that the Orchestra was to be sued by the Government. It was not known whether the Government intended to hold the Mayor, the Town Clerk or Tidboald responsible and it would have been a difficult case since no one person was directly accountable (*Cape Argus, 4 May, 1965; Cape Times, 4 April, 1965; Die Burger, 5 April, 1965*).

Although the Government did not make direct statements, they indicated that the people whose names were taken at the concert would not be charged. The City Council, however, was labelled "the rebel child of local government in South Africa" (*Cape Argus, 4 May, 1965; Cape Times, 4 April, 1965; Die Burger, 5 April, 1965*).



Political cartoon about non-segregation with the caption: "Himmel! I have been charged with having been performed to a mixed audience!" (*Cape Times, 1 May, 1965*)

4.21.4 The Council ordered to reinstate Woodman

A public enquiry into the controversial dismissal of Woodman had taken place while the Orchestra Committee and the City Councillors were dealing with the issue of segregation in the City Hall. The Minister of Labour directed the City Council to reinstate Woodman and appointed a conciliation board to consider a dispute over the Council's refusal to renew Woodman's contract at the end of December 1964. The Council opposed the application, contending that it had merely exercised its option of not renewing Woodman's contract. The Council also appealed against the Minister of Labour's decision and refused to reinstate Woodman until the matter was completely finalised. Tidboald and the Orchestra were not in Cape Town when the Minister of Labour had made his decision, as they had undertaken a tour of the Cape Province (*Cape Times*, 13, 14 May, 1965).

4.21.5 Plans to find a new musical director

Although the Orchestra Committee faced many serious problems in May 1965, they also had to find a new musical director. The Orchestra Committee finally decided to give four conductors trial periods with the Orchestra, and then choose the most suitable candidate. The four conductors whom the Orchestra Committee had decided on were Antonio D'Almeida (1928-), Derek Hudson (1934-), Georg Tintner (1917-) and Eros (*Cape Argus*, 25 May, 1965).

4.21.6 Segregation finally enforced

The Orchestra Committee faced enormous difficulty in keeping the Orchestra together. Although there were plans to find a suitable musical director, the issue of segregation still remained a constant threat. In June 1965, the Government finally forced the Council to segregate audiences in the City Hall. The Council were given no choice in the matter and were informed that if they did not comply the Orchestra would be disbanded. The Government did not intend to prosecute the Orchestra for having contravened the regulations in April 1965 (*Cape Times*, 14, 15 June, 1965).

The Council could not defend its actions in a court of law and nothing further could be done to prevent segregation of concerts. The Mayor finally announced that the Council

would have to adhere to Government requirements as the centre of Cape Town had been proclaimed a "white area" (*Cape Times*, 14, 15 June, 1965).

4.21.7 Tidboald's final concert as musical director

Although concerts were not immediately segregated, the Orchestra's morale was low. On 30 June 1965 Tidboald conducted the Orchestra in an all-Beethoven evening for his farewell performance. Included on the programme was Beethoven's Symphony No. 9 in D minor Op.125, *The Choral Symphony* (*Cape Argus*, 30 June, 3 July, 1965; *Cape Times*, 1-30 June, 1965).



Tidboald rehearsing for his final concert as musical director

(*Cape Argus*, 30 June, 1965)

Tidboald received a standing ovation at the end of his last concert as musical director. He was moved by the public show of support and after the concert stated that he would "never forget the last night". He was of the opinion that more public support for the Orchestra was needed (*Cape Argus*, 30 June, 2,3 July, 1965; *Cape Times*, 30 June, 1965).



Tidboald directing his final concert on 1 July, 1965 (*Cape Argus*, 2 July, 1965)

Tidboald's farewell concert was a sad occasion because of Tidboald's departure and also the Council's failure to keep non-segregated audiences in the City Hall. Although the City Council could do nothing further to prevent segregation, they had made their position clear (*Cape Argus*, 30 June, 3 July, 1965; *Cape Times*, 30 June, 1965).

4. 21.8 Permit for racially mixed audiences to attend concerts

In August 1965, PW Botha (1916-), then Minister of Community Development, issued a permit for racially mixed audiences to attend Orchestra concerts provided that Whites and other races had separate seating, entrances, ticket offices and other facilities. In terms of the permit, the City Council had three months to provide separate facilities. Besides Whites, only Coloured, Indian and Chinese groups were able to attend performances (*Cape Times*, 3 August, 1965).

MIXED-RACE PERMIT FOR CITY HALL

Apartheid Plan Approved

The headline of a *Cape Times* report announcing the introduction of permanent segregation at the City Hall (*Cape Times*, 5 August, 1965)

4.21.9 Orchestra leader resigns

No further steps could be taken after the Government finally imposed the policy of segregation on the City Hall. The Orchestra Committee realised this and once again attention shifted to the Orchestra's musical development. Artemisio Paganini (1926-), who had joined the Orchestra in 1952 and become the leader in 1961, resigned from his position in September 1965. He was due to take up a post with the Transvaal Orchestra, based in Pretoria. Paganini stated that he had resigned because "prospects of better pay were to be found in the Transvaal" (*Cape Argus*, 2 September, 1965).



Artemisio Paganini

(*Cape Argus*, 2 September, 1965)

Thus the two most senior positions in the Orchestra were vacant at the same time. A similar situation had occurred in 1927, when Pickerill and Gibbs were appointed in the same year. The second violinist, Monya Mindlin, who was of Russian origin and had been in the Orchestra for a number of years, was appointed temporarily until a suitable replacement was appointed permanently (*Cape Argus*, 2 September, 1965; *Orchestra Committee Minutes*, 5 March, 14 April, 1927).

4.22 THE ORCHESTRA AFTER TIDBOALD'S DEPARTURE

4.22.1 The Woodman controversy continues

After Tidboald's departure, the Orchestra Committee had to manage the affairs of the Orchestra without the assistance of a musical director. Although the Woodman matter had not reached a satisfactory conclusion, the Department of Labour could not force the City Council to reinstate Woodman, provided they continued to pay his salary. The Council had paid Woodman his salary for six months from 1 March to 31 August 1965, but had not reinstated him. The Minister's order was only valid for six months and after August 1965, the Council refused to reinstate Woodman or pay him any further. Finally the matter was referred to an industrial tribunal for arbitration (*Cape Times*, 14 October, 1965).

4.22.2 The first segregated concert

The Woodman controversy had not yet been concluded, when the first "apartheid" concert was given on 6 October 1965. The alterations to the City Hall had been completed and separate entrances and amenities for the races were in place (*Cape Times*, 7 October, 1965).

The absurdity of the situation was highlighted at the first segregated concert. A great deal of finance had gone into altering the City Hall and the concert was not well supported — only four members of other races attended. They sat in a block at the back and the concert had a subdued atmosphere. The Orchestra was continually in need of further funding and, among other things, the money spent on the alterations could have been put to more positive use. The stringent segregation discouraged other races from attending concerts (*Cape Times*, 7 October, 1965).

4.22.3 Engagement of guest conductors

Prior to the arrival of Antonio D'Almeida (1928-), the first conductor under consideration for the position of musical director, in November 1965, the Orchestra Committee employed other guest conductors. The English conductor, Christopher Slater, and local conductor from Diocesan College, a prestigious boys' school in Cape Town, Claude Brown, made brief appearances (*Cape Argus*, 5 November, 1965; *Die Burger*, 6 November, 1965).

After the first of the segregated concerts, David Wooldridge made his initial appearance as guest conductor with the Orchestra on 7 October, 1965. He received very favourable reviews at his first concert and remained in Cape Town for five weeks. At his final concert on 5 November 1965, Brahms' Symphony No 3 in F major Op.90 and Debussy's *Afternoon of a Faun* were among the works performed (*Cape Argus*, 5 November, 1965; *Die Burger*, 6 November, 1965).



David Wooldridge rehearsing with the Orchestra
(*Cape Argus*, 3 October, 1965)

4.22.4 Antonio D'Almeida and Derek Hudson

Shortly after Wooldridge's departure, D'Almeida gave his first concert in Cape Town on 9 November 1965. D'Almeida managed to improve performance standards in a very short period. He treated the Orchestra members with respect, but maintained firm control at all times. He began his music studies in Argentina and later graduated from Yale University. He then based himself in London while doing freelance work in Europe. Prior to his arrival in Cape Town he had been conductor of the Stuttgart Philharmonic

Orchestra and had held the position for three years (*Cape Argus*, 25 May, 1965; *Cape Times*, 22 November, 15 December, 1965).



Antonio D'Almeida

(*Cape Times*, 22 November, 1965)

Hudson, the British conductor, appeared in December 1965. Although not as popular as D'Almeida with Orchestra members and audiences, he was well received and made an impression on the Orchestra Committee. The Orchestra members were strongly in favour of D'Almeida's appointment. The Orchestra Committee however, refrained from making any decisions until all the remaining candidates, with the exception of Eros, who had already visited Cape Town, had performed with the Orchestra (*Cape Argus*, 25 May, 1965; *Cape Times*, 22 November, 15 December, 1965).

4.23 A BRIEF REVIEW OF 1965

Although some memorable performances were given, the Woodman controversy, Tidboald's resignation and the effect of politics on the Orchestra, which at one stage had threatened its future, had made 1965 a difficult year. By the end of 1965 a new musical director was being sought.

4.24 EVENTS BETWEEN JANUARY AND MARCH, 1966

4.24.1 Appointment of Georg Tintner and Vincent Fritelli

Guest conductor, Georg Tintner (1917-) arrived in Cape Town in January 1966. After his arrival, Fritelli, who had been the first recipient of the Ellie Marx Scholarship in 1958, and who had performed with the Orchestra on many occasions, was appointed leader of the Orchestra in February 1966. It was a busy period for the Orchestra. The acclaimed Spanish pianist, Alicia de Larrocha (1923-), appeared with the Orchestra in February and



her performance received wide press coverage (*Cape Argus*, *Cape Times*, 1-30 January, 10, 25 February, 1966; Marx 1961:219).

Alicia de Larrocha (*Cape Times*, 21 February, 1969)

By March 1966, the Orchestra Committee decided to appoint Tintner the new musical director from 1 September 1966 and should Tintner not accept, the position would be offered to Hudson. There were reservations about the choice of Tintner because it was feared that his approach was too authoritarian (*Cape Argus*, 8 March, 1966; *Cape Times*, 8 March, 1 April, 1966).

Tintner accepted the position and this was confirmed on 1 April 1966. He was most enthusiastic and indicated that he wished to give more local artists the opportunity to perform with the Orchestra. As Tintner was only due to take up his position in September 1966, the Orchestra Committee continued to engage guest conductors until his arrival (*Cape Argus*, 8 March, 1966; *Cape Times*, 8 March, 1 April, 1966).

4.24.2 Conclusion of the Woodman controversy

The Woodman controversy was finally resolved in March 1966, almost one and a half years after it had begun. The Industrial Tribunal found that the Orchestra Committee had dismissed Woodman unfairly. As Woodman had been under contract for one year, the Council were forced to pay him one year's salary. Although the Council had been at fault, they had not been obliged to reinstate him and the matter was finally concluded because the Industrial Tribunal made it clear to Woodman that he had no further claim (*Cape Times*, 6 March, 1966).

4.24.3 Guest conductors and performers, April-September, 1966

The Orchestra Committee continued to engage guest conductors until Tintner's



Frieder Weissman

(*South African Jewish Times*, 23 September, 1966)

arrival. Frieder Weissman conducted the Orchestra from 17 April to 16 June 1966. Shortly after Weissman's arrival in Cape Town, the American pianist, John Browning (1934-) appeared with the Orchestra (*Cape Argus*, 20 April, 1966; *Cape Times*, 22 April, 1966).

Browning performed Beethoven's Piano Concerto No.5 in E flat major Op. 73, *The Emperor Concerto* and Mozart's Piano Concerto in A major K488, among other works.



At the end of his performance, the audience called for an encore. This was an unusual occurrence at a symphony concert and Browning's playing had captured the attention of Cape Town audiences. The concert ended with a performance of Mahler's *Adagietto for Strings* from his Symphony No. 5 in C sharp minor (*Cape Argus*, 20 April, 1966; *Cape Times*, 22 April, 1966).

American pianist, John Browning (*Cape Argus*, 20 April, 1966)

In May 1966, the South African soprano, Mimi Coertse (1932-), then a leading singer at the Vienna State Opera, appeared with the Orchestra under the baton of Weissman. Among the works she performed were arias from Mozart's opera *Don Giovanni* K527 (*Cape Times*, 9 May, 1966).

4.24.4 Tintner as musical director, September 1966

Tintner gave his first concert as musical director on 1 September 1966. Among the works performed was Mozart's Symphony in C major, K.338. The concert was described as disappointing. In addition, within his first two weeks as musical director, Tintner had a disagreement with the Orchestra Committee and the running of the Orchestra was not progressing smoothly (*Cape Argus*, 31 July, 1 September, 1966; *Die Burger*, 1 September, 1966).

Tintner proposed that the Orchestra be enlarged to approximately eighty players. Immediately after Tintner's arrival, the size of the Orchestra had been decreased due to lack of funds. Although the Orchestra's subsidy of R15,000 per year had not increased, the running costs had escalated. The Orchestra Committee were not prepared to consider Tintner's proposal due to limited finance (*Cape Argus*, 31 July, 1 September, 1966; *Die Burger*, 1 September, 1966).



Georg Tintner in rehearsal with the Orchestra for his first concert as Musical Director (*Die Burger*, 1 September, 1966)

Although Tintner had initially clashed with the Orchestra Committee, he continued in his position with more success. By the end of 1966, he had given many local artists the opportunity to perform with the Orchestra and continued with this policy into 1967. A concert in January 1967 featured a performance by Fritelli, who performed Brahms' Violin Concerto in D major Op.77. Fritelli's brother Christopher, who was seventeen at the time, also performed with the Orchestra in January 1967. He was a talented pianist and performed Liszt's *Hungarian Fantasia* for Piano and Orchestra R458 (*Cape Argus*, 4 January, 1967; *Cape Times*, 6 January, 2 February, 1967).



Christopher Fritelli (Cape Town Orchestra Archives [uncatalogued])

4.25 EVENTS AND DEVELOPMENTS, 1967

4.25.1 Tour, February, 1967

Under the conductorship of Tintner, the Orchestra also embarked on a tour of the Orange Free State and Kimberley. On 9 February 1967, at the final concert in Cape Town, prior to the tour, Haydn's Symphony No.45 in F sharp minor, *The Farewell*



Symphony was performed. The tour was successful and the Orchestra received good press coverage. Upon the Orchestra's return to Cape Town on 9 March 1967, Tintner went overseas to fulfil further commitments and the British conductor, Stanley Pope, was engaged as guest conductor from 16 March to 30 May 1967 (*Cape Times*, 7 February, 14 March, 1967).

Stanley Pope (*Die Burger*, 14 March, 1967)

4.25.2 Fritelli's resignation and Paganini's re-appointment

Pope received a very good reception from the Orchestra members at his first rehearsal. He found the Orchestra members "extremely well-disciplined and most attentive". After Pope's arrival, however, Fritelli announced his resignation as orchestra leader. The Orchestra Committee had to find a suitable replacement at very short notice. Fritelli wished to compete at the Queen Elizabeth Violin Competition in Belgium, and did not wish to lose this opportunity. Paganini, the previous Orchestra leader, was unhappy in the Transvaal and applied for the position. The Orchestra Committee accepted his application and he resumed his former position (*Cape Times*, 3, 18 March, 1967).

4.25.3 Tintner's resignation — May, 1967

Although it had not been difficult to find a suitable Orchestra leader, to find a suitable musical director was always a challenge for the Orchestra Committee. From 7-24 May 1967, the Orchestra went on a second tour, this time, under the leadership of Pope. The Orchestra gave concerts in towns such as George, Grahamstown, Queenstown as well as larger cities such as Port Elizabeth and East London. While the Orchestra was on tour, Tintner informed the Orchestra Committee that he did not wish to continue in his position. This was finalised by 25 May 1967, and the Orchestra had guest conductors once again until a successor was appointed (*Cape Argus*, 5 May, 1967; *Cape Times*, 20, 25 May, 1967).

Tintner had been musical director for approximately six months when he resigned. Unlike Dunn, who had also been with the Orchestra for a short period, Tintner had not achieved a great deal in the short period that he had been musical director. Although there had been reservations concerning his appointment, he had given some local musicians an opportunity to perform with the Orchestra (*Cape Argus*, 8 March, 5 May, 1967; *Cape Times*, 7 February, 8 March, 20 May, 1967; *Die Burger*, 7 February, 1967).

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CHAPTER 5

The last years: 1967-1997

5.1 Appointment of Derek Hudson as musical director,

June 1967

Prior to appointing Tintner, the Orchestra Committee had decided that if Tintner refused the position, they would offer it to Hudson. After Tintner's resignation, the Orchestra Committee offered the position to Hudson, who accepted. After Tintner's final concert in August 1967, Hudson took up his position in September 1967 (*Cape Argus*, 28 June 1967; *Cape Times*, 8 March, 1966, 28 June, 1967; *Rand Daily Mail*, May, 1967).

5.1.1 Derek Hudson: a brief biography

The *Cape Town Castle* arrived in Cape Town harbour on 20 August 1967 on its final voyage. Hudson was among the passengers on board and this was his fourth visit to South Africa. He had been a guest conductor of the Orchestra in 1965, and in 1966 for the University of CapeTown Ballet and PACT in the Transvaal (*Cape Argus*, 28 August, 1967; *Cape Times*, 29 July, 1969).

Hudson was born in England in 1934 and from an early age showed an interest in music. He studied for three years at the Guildhall School of Music in London and furthered his studies in Geneva. Herbert Menges (1903-), Director of the Brighton Philharmonic, engaged Hudson to help with the music arrangements for the Chichester Festival in 1961. He also later engaged Hudson for a series of concerts at Brighton and firmly established Hudson in his career (*Cape Argus*, 28 August, 1967; *Cape Times*, 29 July, 1969).

Hudson then worked as a freelance conductor and conducted the London Philharmonic and the English Chamber Orchestra. He had also been a conductor at the Royal Ballet at Covent Garden. When he accepted the position in Cape Town, Hudson was Musical



Director of the National Theatre in England (*Cape Argus*, 28 August, 1967; *Cape Times*, 29 July, 1969).

Hudson on his arrival in Cape Town (*Cape Argus*, 21 August, 1967)

5.1.2 The Orchestra under the conductorship of Hudson

When Hudson appeared with the Orchestra in December 1966, he had not been a popular choice with Cape Town audiences. Despite this, Hudson's first concert as Musical Director, on 7 September 1967, exceeded all expectations. During his first month with the Orchestra, he also received many favourable reviews (*Cape Argus*, 21 August, 20 October, 1967).

One of the more memorable performances given during Hudson's first three months with the Orchestra included an appearance by the American pianist, Lamar Crowson (1926-1998) in a performance of Beethoven's Piano Concerto in E flat major Op.73, *The Emperor Concerto* on 19 October 1967. Crowson had settled in Cape Town and was described as "the most outstanding pianist in the Republic". His interpretation of Beethoven's Piano Concerto in E flat major Op.73, *The Emperor Concerto* was described as "individual" and left the listener in no doubt of the "majestic character of this great work". The audience's reaction was spontaneous and enthusiastic (*Cape Argus*, 21 August, 1967; *Cape Times*, 20 October, 1967).

Also on the programme was Brahms' Symphony No.1 in C minor Op. 68, which was also well received with "much loud applause". It was the first big work Hudson had presented for critical appraisal. Although there were blemishes from the horns and oboe intonation, "there was much to enjoy in this particular performance". Hudson was commended for having chosen a well-balanced programme which had "sense and design" (*Cape Times*, 20 October, 1967).

5.1.3 Appearance of Tibor Varga

By choosing interesting concert programmes, Hudson made the concerts more memorable. The appearance of international soloists also helped Hudson with his task of keeping the public interested in the Orchestra. The celebrated Hungarian violinist, Tibor Varga (1921-) performed with the Orchestra on 26 October 1967. Among the works performed was Beethoven's Violin Concerto in D major Op.61 (*Cape Times*, 19 October, 1967).

5.1.4 Hudson's policy: improvement in standards

Hudson improved the standard of orchestral performance in a very short time. By the end of October 1967, there was a "new discipline in the City Hall". At performances, the doors of the City Hall were closed promptly at 8.15, to avoid disturbing the performance taking place. Hudson also encouraged the Orchestra members to be more disciplined and improve standards. His approach rejuvenated the Orchestra to some extent (*Cape Argus*, 20 October, 1967).

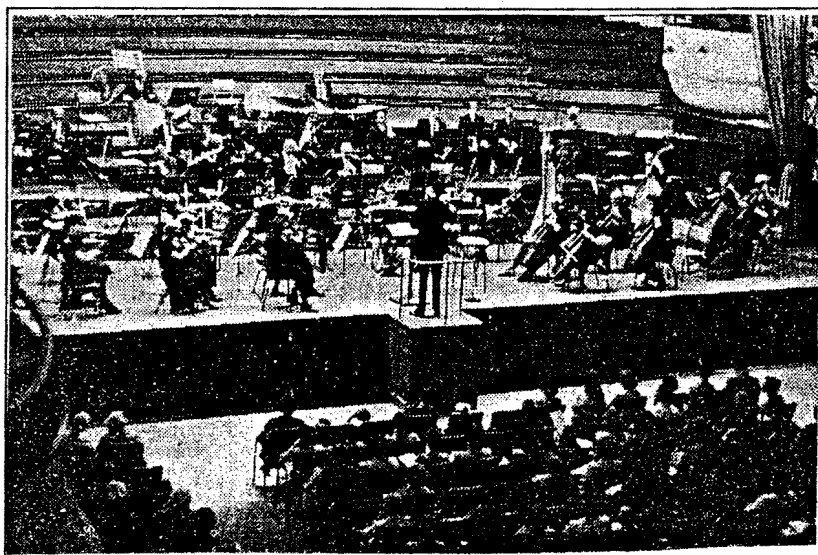
By the end of 1967, Hudson had put some of his ideas into effect. He had improved the Orchestra's ensemble so that they played as a musical whole, and in this way improved standards of performance. Although Hudson had not been the first choice for musical director, he had proved himself to the audience and the Orchestra members (*Cape Argus*, 21 August, 20 October, 1967; *Cape Times*, 19 October, 1967).

5.1.5 ORCHESTRA ACTIVITIES, 1968

5.1.5.1 Hudson plans various types of concerts

In January 1968, Hudson planned the Orchestra's activities. A new series of symphony concerts was started at the City Hall, and Sunday popular concerts were also

reintroduced. Hudson arranged a series of four midday 'Prom' concerts with programmes of a popular nature. The first midday concert at the City Hall, on 10 January 1968, was well supported and the idea proved to be very successful. Like previous Musical Directors, Hudson wished to increase the size of the Orchestra and began a campaign to achieve his aims (*Cape Argus*, 5,9,10 January, 1968; *Cape Times*, 30 January, 1968).



The first 'Prom' concert (*Cape Argus*, 10 January, 1968)

5.1.6 Enlargement of the Orchestra approved

In January 1968, there were forty-five players in the Orchestra. Hudson had requested its enlargement to seventy-one. Although this was a substantial undertaking, the Orchestra Committee did not refuse Hudson's request and referred it to the members of the City Council for financial approval. The Council did not object to the expansion of the Orchestra and authorised Hudson to look for the twenty-six musicians he required at the beginning of March 1968. This was a major breakthrough as no Musical Director in the history of the Orchestra had been successful in persuading the City Council to enlarge the Orchestra (*Cape Times*, 29 February, 29 March, 1968).

5.1.7 Death of Beatrice Marx

New players could not be found immediately and concerts continued while new players were being recruited. The death of Beatrice Marx in March 1968 temporarily shifted attention from the Orchestra's impending expansion. Marx had been a violinist in the Orchestra in 1914 and had married Ellie Marx, the first leader. In 1968, she was one of

the few remaining links with the early history of the Orchestra. Marx had also been the *Cape Times* music critic for more than twenty-five years and had played an important role in the Orchestra's development. As a skilled musician her criticisms and reviews had helped to provide the Orchestra management and players with an independent opinion on playing standards (*Cape Argus*, 4 March, 1968; *Cape Times*, 4 March, 1968).

Marx's reviews form an important part of the research material on the history of the Orchestra. They have been invaluable in the writing of the Orchestra's history because they provide insight into and first-hand descriptions of past performances and performance standards. For her contribution and service to music in South Africa, Marx was to have received an honorary doctorate from the University of Cape Town prior to her death (*Cape Argus*, 4 March, 1968; *Cape Times*, 4 March, 1968).



Beatrice Marx (*Cape Times*, 4 March, 1968)

5.1.8 Problems finding more players to enlarge the Orchestra

In order to find twenty-six suitable musicians to increase the number of players in the Orchestra to seventy-one, Hudson toured Britain and Europe prior to the end of March 1968. Due to a scarcity of string players, Hudson had been unable to recruit the full complement. There was no difficulty in filling the vacancies in the other sections of the Orchestra, but the maximum number of vacancies existed in the string section. Although the final recruitment figure depended on how many string players could be found, the full complement of string players was required to ensure a more balanced sound in Orchestral performance. It seemed highly unlikely, however, that all the positions for string players would be filled (*Cape Times*, 9 March, 1968).

5.1.9 Talented student performers with the Orchestra, April, 1968

Despite the continuing problems with the recruiting of new players, Hudson also concentrated his efforts on the Orchestra's activities. Local and overseas artists performed with the Orchestra, as well as talented student performers. A concert of particular interest on 10 April 1968, included a performance by South African pianist Steven de Groot (1953-1989) of Dohnanyi's *Variations on a Nursery Song* for Piano and Orchestra. He was 15 years of age at the time and was performing at Peninsula Schools in order to collect funds to further his studies overseas (*Cape Times*, 9,11 April, 1968).

Hudson also introduced Cape Town to another talented young performer, Minetta van Huysteen (1954-). She was only 14 in 1968, and made her debut with the Orchestra in a performance of Mozart's Piano Concerto in D minor K466 on 13 April 1968. Among the other works performed at the concert was Coates' *The Merymakers*. Van Huysteen's performance was described as having "natural self-assurance and musical insight" while the Orchestra under Hudson's direction, "provided support that inspired confidence in the young soloist" (*Cape Argus*, 11 April, 1968; *Cape Times*, 16 April, 1968).

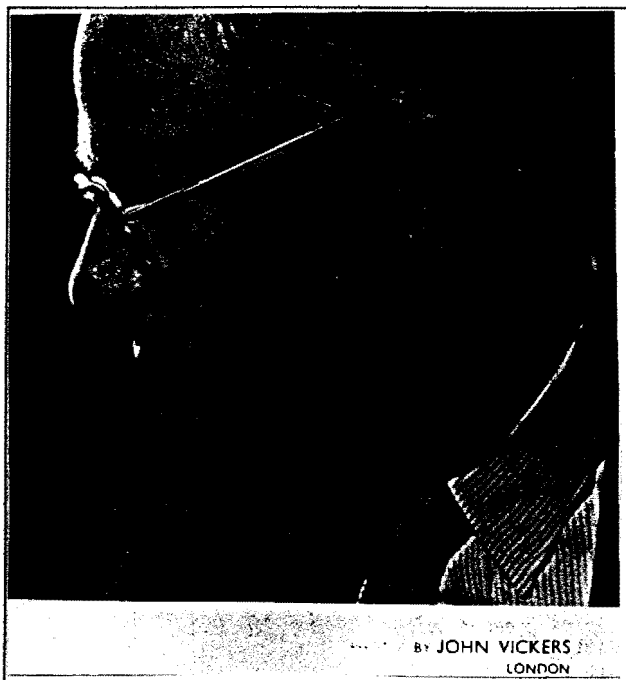


Minetta van Huysteen (*Cape Times*, 24 January, 1969)

5.1.10 Appearance of Herbert Menges

After a very successful three-month period, from April to June 1968, Hudson went on six weeks' holiday. Menges was engaged to conduct the Orchestra for a six-week period

from July 1968. At his first concert on 25 July 1968, Wessels, who was celebrating her fiftieth year as a professional singer, appeared with the Orchestra. Among the works she performed was the *Liebestod* from Wagner's *Tristan and Isolde*. Also included on the programme was Mozart's Symphony No.41 in C major K551, *The Jupiter* (*Cape Times*, 24 July, 1968).



Herbert Menges

(Cape Town Orchestra Archives [uncatalogued])

5.1.11 A brief assessment of Hudson's contribution at the end of 1968

5.1.11.1 Orchestra activities and development

Hudson had guided the Orchestra successfully. He had given local artists a chance to perform with the Orchestra, devised interesting programmes, improved standards of performance and contributed to the Orchestra's development by encouraging the City Council to provide funds for its enlargement.

5.1.11.2 Transformation of the Orchestra

Hudson was also instrumental in bringing to a close the first major part of the Orchestra's existence. By the end of 1968 significant steps had been taken to enlarge the Orchestra to seventy-one players. Consequently, the Cape Town Orchestra was finally becoming a fully-fledged Symphony Orchestra. The transformation from Municipal Orchestra to Symphony Orchestra had taken over fifty-five years to achieve and its completion was planned for 1969 (*Cape Times*, 1 January, 1969).

5.1.12 CAPE TOWN MUNICIPAL ORCHESTRA BECOMES CAPE TOWN SYMPHONY ORCHESTRA, JANUARY, 1969

On 1 January 1969, the Orchestra became known as the Cape Town Symphony Orchestra. The Council finally agreed to make provision for the employment of seventy-two players, and by the end of February 1969, although they were not all permanent, sixty-two players were performing in the Orchestra. The transformation of the Orchestra was a major undertaking and one of the most significant events in its development since its inception in 1914 (*Cape Times*, 1 January, 1969).

5.2 THE ORCHESTRA IN 1969

5.2.1 Appearance of Alicia de Larrocha, February 1969

The Orchestra's continuing transformation brought added responsibilities, yet Hudson nevertheless had a full schedule planned for the Orchestra in 1969. Many more overseas artists performed with the Orchestra, especially since its change of status from Municipal Orchestra to Symphony Orchestra. De Larrocha, the Spanish pianist, made a return appearance in a performance of Rachmaninoff's Piano Concerto No.3 in D minor Op.30 on 20 February 1969. De Larrocha's performance was described as having "tremendous power without any real visible effort" and she was given a "gigantic ovation by a capacity audience" (*Cape Argus*, 21 February, 1969; *Cape Times*, 21 February, 1969).

5.2.2 Audience misconduct comes to the public's notice

5.2.2 Audience misconduct comes to the public's notice

Despite the changes in the Orchestra's status, audiences were not always as attentive at concerts as they had been at de Laroche's performance. There were several complaints about the behaviour of the public at concerts in March 1969. Not only was there noise at the start of the performances, but in one instance there was a great deal of whispering, coughing and speaking throughout the concert. When Hudson had first appeared he had emphasized discipline at concerts and the doors of the City Hall were closed at 8.15 pm. It was evident that standards were not as high, in this regard, as when he first arrived and he was consequently negatively criticised (*Cape Argus*, 24 March, 1969).

5.2.3 Appearance of international pianists — April, 1969

5.2.3.1 Ingrid Haebler

Audience conduct improved when the Austrian pianist, Ingrid Haebler (1926-) appeared with the Orchestra on 10 April 1969. She performed Mozart's Piano Concerto in B flat Major K595 and Beethoven's Piano Concerto No 4 in G major Op. 58, with the Orchestra under the baton of Hudson. According to the review, the Mozart Piano Concerto in B flat Major K595 was played with "crispness, clear cut delicacy, a superbly maintained line and a singing tone" and the Orchestra, despite the brief rehearsal period, provided a competent accompaniment (*Cape Times*, 11 April, 1969).

Haebler's performance of the Beethoven Piano Concerto No.4 in G major Op.58



showed her skill as "a most persuasive interpreter" of Beethoven. Hudson and the Orchestra again gave her admirable support, which resulted in "overwhelmingly enthusiastic demonstrations of applause" from one of the largest audiences ever to fill the City Hall (*Cape Times*, 11 April, 1969).

Ingrid Haebler
(*Cape Times*, 5 April, 1969)

5.2.3.2 Bruno Leonardo Gelber

The appearance of the Argentinian pianist, Bruno Leonardo Gelber (1942-), on 22 April 1969 also drew capacity audiences to the City Hall. He performed Beethoven's Piano Concerto No 2 in B flat major Op.19 and the Orchestra, under the baton of Hudson, provided the required support throughout with equal skill. Also among the works performed was Bartók's *Concerto for Orchestra*. The performance of this work was described as "a most praiseworthy effort on the part of all concerned" (*Cape Argus*, 23 April, 1969; *Cape Times*, 24 April, 1969).



Bruno Leonardo Gelber (*Cape Argus*, 23 April, 1969)

5.2.4 Second appearance of Menges

During the first half of 1969 many noteworthy concerts had been given and concerts were proceeding without controversy. In July 1969, Menges was once again engaged to conduct the Orchestra, in Hudson's absence, for a period of seventeen weeks, from 30 July to 12 September 1969. Hudson respected Menges as a musician and was confident he could guide the Orchestra in a similar manner in his (Hudson's) absence (*Cape Times*, 29 July, 1969).

5.2.5 Increased advertising and its effects

After Menges' arrival, the City Council also decided to provide extra revenue for "experimental" advertising to build up further public interest. Between July and October 1969, attendance at Orchestra performances increased considerably compared to the attendance figures for the corresponding period in 1968. The increased attendance was attributed directly to the increased publicity which the Orchestra had been able to afford (*Cape Times*, 16 July, 8 October, 17-20 November, 1969).

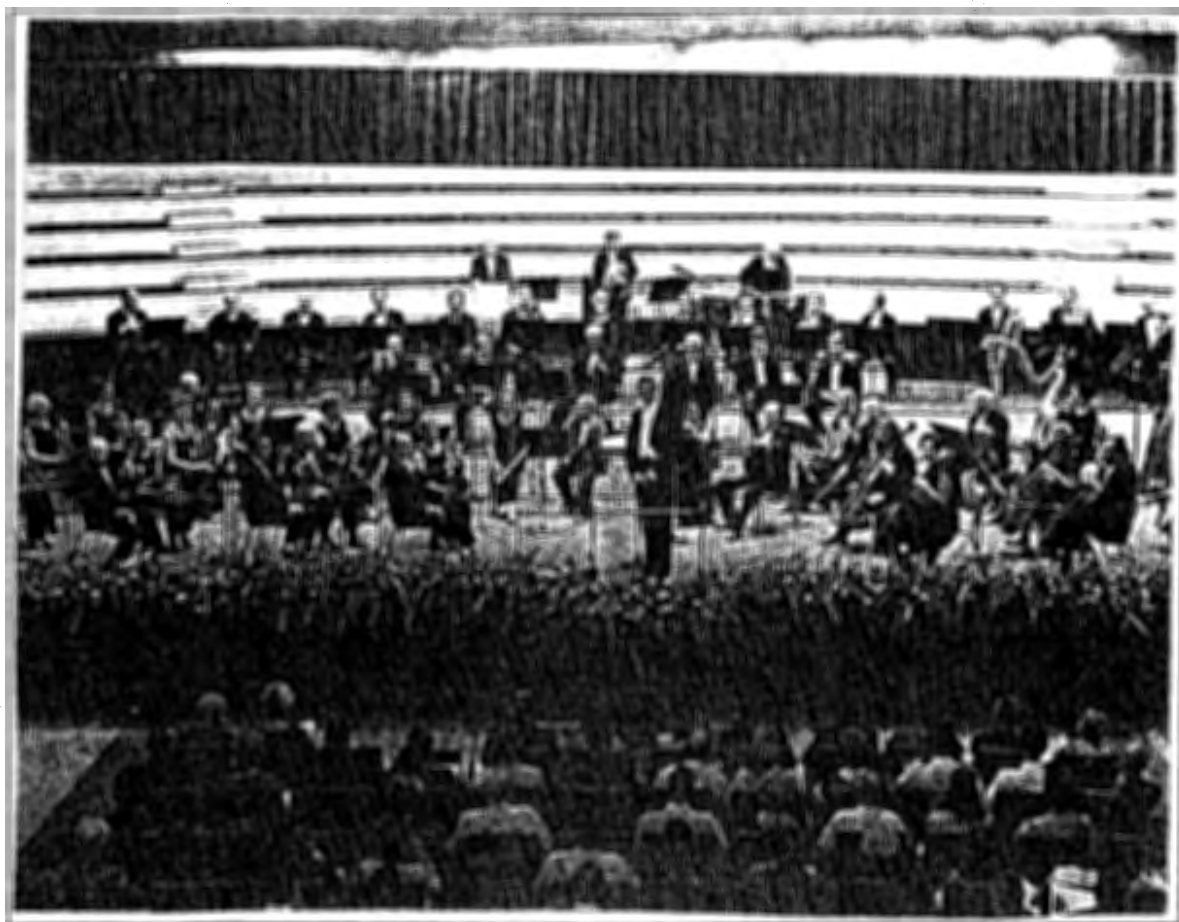
Bigger posters were printed, slides screened in cinemas and posters put up in all passenger liners coming to Cape Town. Although there was some disagreement over whether advertising had been directly responsible for the increased attendance at concerts, it had increased public awareness of the Orchestra's activities (*Cape Times*, 16 July, 8 October, 17-20 November, 1969).

5.2.6 A brief review of events in 1969

The transformation of the Orchestra from Municipal Orchestra to Symphony Orchestra was a turning point in its history. Although the status of the Orchestra had improved immeasurably and audience attendance increased with the help of additional advertising, the changes did not come without some negative effects. On 3 December 1969, it was announced that the Orchestra had lost R123,800 in 1969. Nevertheless, there was no change of plan for 1970 (*Cape Times*, 3 December, 1969).

5.2.7 Orchestra activities and developments, 1970

1970 was the bicentennial year of Beethoven's birth. With this in mind Hudson planned the first concert series of 1970. In a series of ten Thursday concerts at the City Hall, commencing in February 1970, the Orchestra performed Beethoven's Nine Symphonies and four of his Piano Concerti, among other works. Soloists who performed with the Orchestra between February and May 1970, included the Belgian pianist, Michael Block (1940-), on his third visit to South Africa, and the American violinist, Aaron Rosand (1927-) (*Cape Argus*, 7 March, 1970; *Cape Times*, 19 February, 1970).



Hudson with the Orchestra 5 February, 1970

(Cape Town Orchestra Archives, 5 February, 1970)

5.2.7.1 Benito Moni hires the Orchestra, February 1970

One of the most significant concerts of 1970, which was also influenced by Beethoven's bicentennial, took place on 7 March 1970. The concert was described as a "unique event in South African music history". The Cape Town businessman, Benito Moni (1927-), hired the Orchestra and the City Hall in order to conduct the Orchestra. Moni had conducted an orchestra in 1955, when he had been a student at the South African College of Music (*Cape Argus*, 7 March, 1970; *Cape Times*, 19 February, 1970).

Moni's enthusiasm for music had not diminished over the years. His musical activities, however, had been limited by business interests. During a visit to Rome in 1969, Moni

had attended a concert for which an amateur had hired both the orchestra and the hall for the evening. After attending the concert Moni decided to follow this example (*Cape Argus*, 7 March, 1970; *Cape Times*, 19 February, 1970).

On the night of the concert, Moni conducted the Orchestra in a performance of Beethoven's *Coriolanus Overture* Op. 62 followed by Beethoven's *Symphony No 5 in C minor* Op.67. Moni looked confident on the stage and the audience listened to the performance attentively. He was given a long and exuberant round of applause at the end of the concert. The proceeds of the concert were divided among four registered charitable organizations (*Cape Argus*, 7,11 March, 1970; *Cape Times*, 19 February, 1970).



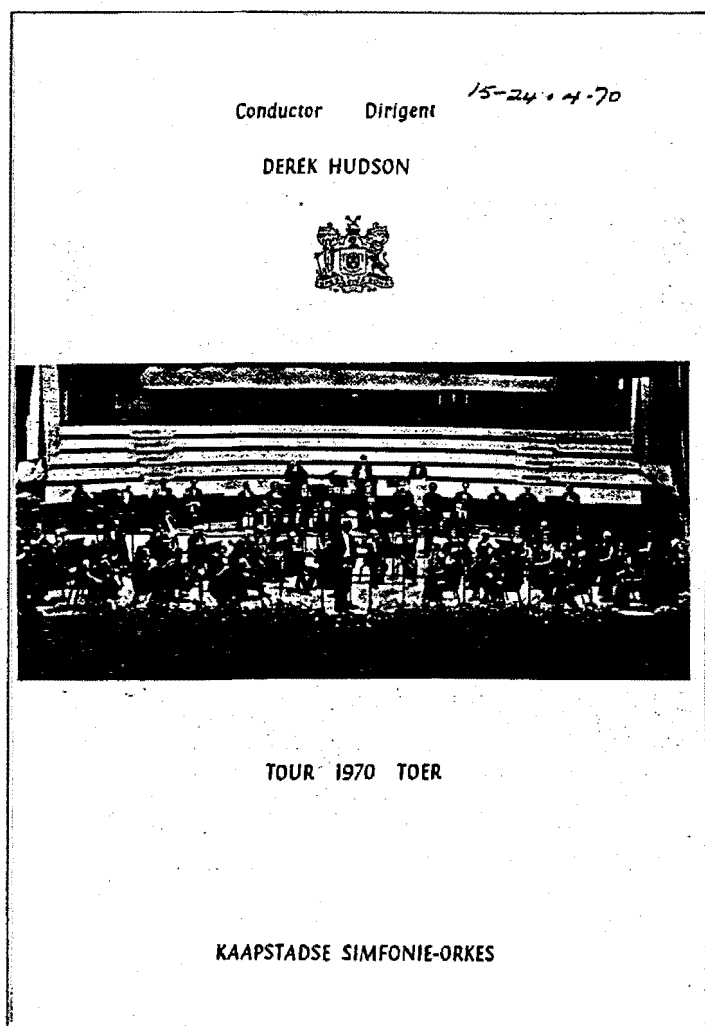
Benito Moni

(*Cape Argus*, 3 February, 1973)

5.2.7.2 Concerns over the Orchestra's future following the creation of the Capab Orchestra

Despite the interest in Moni's concert, there were concerns about the Orchestra's future. In January 1970, the Cape Performing Arts Board (Capab) announced their plans to create a full-time professional orchestra in 1971. The main role of the Capab Orchestra, consisting of forty-five members, was to provide suitable accompaniment for Capab's ballet and opera productions. In March 1970, there was growing concern over the

(possible) effect of the Capab Orchestra on the future of the Cape Town Orchestra, because it had greater financial resources and could offer musicians higher salaries.



Cover of the 1970 tour programme

(*Cape Town Orchestra Programme*, 15-24 April, 1970)

Notwithstanding these fears, the Orchestra continued its concert schedule. A local tour was successfully completed between 15 and 24 April 1970 and the search for extra players continued (*Cape Argus*, 12 March, 1970; *Cape Times*, 8 July, 1970).

5.2.7.3 Enlargement of the Orchestra continues

In July 1970 there were still twenty-six vacancies in the Orchestra. A report placed before the Amenities and Health Committee of the Cape Town City Council noted that extra players had been engaged to perform duties which would normally have been the responsibility of fully-fledged orchestra members. Although there was an urgent need to find suitable musicians to fill the vacant positions, this could only be effectively accomplished in an unhurried manner and continued into 1971 (*Cape Argus*, 8 July, 1970).

5.2.7.4 Appearance of guest conductor, Alberto Bolet, August 1970

After a break of two and a half months, the Orchestra resumed its duties on 20 August 1970. The concert, under the baton of the Cuban-born conductor, Alberto Bolet, opened with a performance of Brahms' *Academic Festival Overture* Op. 80. Crowson concluded the concert with a performance of Brahms' Piano Concerto No.1 in D minor Op.15 (*Cape Argus*, 20 August, 1970).



Alberto Bolet (*Cape Town Orchestra Programme*, 20 August, 1970)

5.3 HUDSON AND THE ORCHESTRA, 1971

Hudson guided the Orchestra into 1971 with a new series of nine symphony concerts, commencing in February of that year. The Austrian pianist, Jean Rudolphe Kars (1947-), who had been a finalist in the Leeds Piano Competition, made his debut in Cape Town at the first concert of the new series, on 4 February 1971, under the baton of Hudson (*Cape Times*, 3 February, 1971; *Cape Times*, 1 March, 1971).



Jean Rudolphe Kars

(*Cape Town Orchestra Programme*, 4 February, 1971)

Hudson had an enormous responsibility guiding the Orchestra. Single-handedly he arranged concerts, planned programmes and appeared at concerts. His responsibilities were increased when the business manager resigned in May 1970. The City Council's Executive Committee had not found a replacement immediately because the manager had to work on instructions from Hudson. Consequently, Hudson was burdened with even greater administrative duties, which proved too much for him (*Cape Times*, 3 February, 1971; *Cape Times*, 1 March, 1971).

5.3.1 Appointment of Moni as business manager, February 1971

In 1971, Moni gave up his business interests in his family's distilling and pasta business to devote his time to music. He established an office in Cape Town for Italy's International Centre of Music Studies, an organisation for discovering, encouraging and developing talented young musicians. Moreover, in August 1970, he had conducted the Rumanian Symphony Orchestra in Sicily (*Cape Times*, 26 February, 1 March, 1971).

The Council were looking for a suitable person, who had the ability to run the administration of the Orchestra and the musical knowledge to engage musicians, guest conductors and soloists. Moni appeared to be the ideal candidate as he had the musical knowledge to take over much of the administrative work from Hudson and a great deal of business experience (*Cape Times*, 26 February, 1 March, 1971).

Moni's appointment as business manager of the Orchestra was officially confirmed by the City Council on 25 February 1971. Moni was very ambitious and resourceful, with many plans to develop the Orchestra more fully. However, he did not initially reveal how he intended to achieve his plans (*Cape Times*, 26 February, 1 March, 1971; *Sunday Times*, 4 July, 1971).



Benito Moni (*Cape Town Orchestra Programme*, 1970)

5.3.2 Performance of the *Toy Concerto*

Following the announcement of his appointment as business manager, Moni received considerable press coverage. Once he had taken up his position, however, attention again shifted to Orchestra activities. A concert which attracted a great deal of public interest took place on 6 May 1971. Professor Christian Barnard (1923-), the eminent heart surgeon, was invited to take part in a performance of the Durban composer, Maurice Hettena's (1923-) *Toy Concerto*. Other prominent people who took part in the concert were the Deputy Mayor of Cape Town and the actor-director, Michael Atkinson. The concerto has parts for 24 soloists and the "guest artists" played solos on toy instruments, including toy trumpets and drums. One soloist had the honour of blowing up and bursting paper bags. Hudson arranged and conducted the concert (*Cape Times*, 12 May, 1971).



Durban composer, Maurice Hettena
(*Cape Town Orchestra Programme*, 6 May, 1971)

5.3.4 Increased ticket prices, Republic Festival

By May 1971 Moni convinced the Executive Committee of the City Council to increase the price of concert tickets by 20 to 30% as from July 1971. In a report to the City Council, Moni pointed out that the Orchestra was having difficulty filling certain sections of the City Hall, due to the seats being the same price as more popular sections. Moni rearranged the seating in relation to admission prices. He considered the admission prices too low by international standards and pointed out that tickets in London, Vienna and elsewhere cost three times as much. The local ticket prices had not been adjusted for six years and the price increase was justified by the rising costs of running the Orchestra. There was no public objection because public interest was focused on the upcoming Republic celebrations (*Cape Times*, 20 May, 1971).

In May 1971 South Africa had been a republic for ten years. In honour of the occasion celebrations took place throughout South Africa between 21-31 May 1971. The main celebrations were held in Cape Town and the opening ceremony took place at the Goodwood Showgrounds. The Orchestra was not however a major

participant in this ceremony as performing opportunities were given to the Prison Service Orchestra for this event. A great deal of attention was given to the arts at this time and special exhibitions were held in the Cape Town Castle and South African Art Gallery. The significance of the celebrations also helped to focus further public attention on the Orchestra's activities (*Republic Celebrations Brochure*, 21-31 May, 1971).

5.3.5 Public reassurance that the Capab Orchestra posed no threat to the Cape Town Orchestra

Certain sectors of the public considered the Capab Orchestra a serious threat to the existence of the Cape Town Orchestra. The issue centred on whether there was sufficient public support to sustain both orchestras. In an article, entitled *The city needs both orchestras*, Moni pointed out that the two orchestras could not replace each other. The Capab Orchestra was created for the performance of opera and ballet and did not devote itself to the performance of symphonic music. In addition, the Cape Town Orchestra could not accompany opera and ballet performances without sacrificing some of its symphonic concerts. Therefore, as neither orchestra could reasonably take over the functions of the other, the existence of each was justified (*Cape Times*, 16 April, 1971).

5.3.6 Benito Moni as business manager, 1971-1977

5.3.6.1 Hudson's position abolished as Moni assumes full control

On 2 June 1971, the Chairman of the Council's Amenities Committee announced that the post of Director of the Cape Town Orchestra, which had been held by Hudson since 1967, had been made redundant from 1 September 1971. All the work undertaken by Hudson with the business manager became the responsibility of Moni and the business staff. It was also decided to reintroduce the guest conductor system (*Cape Times*, 2 June, 1971).

5.3.6.2 Controversy over Hudson's dismissal

Hudson's dismissal became a controversial matter and it was hotly debated whether Hudson should have been retained. Many Capetonians voiced their opinion in letters to the *Cape Argus* and *Cape Times*. One writer, under the name Penman, severely

criticised Hudson for ceasing the practice of printing the names of the Orchestra members on the programme of every concert. When Hudson took over, this information was omitted and the leader's name was relegated to an inside page of the programme in small print. At the same time, another writer, under the name Puzzled Music-lover, praised Hudson for his work and felt that he should have been retained. Swanson, Assistant Conductor in 1927, also wrote a letter in Hudson's defence (*Cape Times*, 26 June, 1, 16 July, 1971).

Finally, at the beginning of July 1971, the City Council made it clear that they had no intention of reconsidering their position. Critics speculated that Moni had initiated a power struggle for control because "he had a passion for music and wanted an Orchestra of his own". However, exactly how Moni had been able to take over was not made clear. The City Council answered all questions on the subject by stating that Moni had been appointed in an effort to streamline the Orchestra's administration. It was clear, however, that Moni was single-handedly in full control of the Orchestra with Council approval (*Cape Argus*, 17 July, 1971; *Sunday Times*, 4 July, 1971).

Moni was to receive a part-time salary of R4 000 per year while Hudson's salary of R7,200 fell away. Despite this, Moni's guest conductor policy increased expenditure by 84 percent. Many of the players were concerned about the Orchestra's financial future and Hall was of the opinion that Hudson had been treated unfairly. Hudson was unable to comment as his contract prohibited him from discussing the matter (*Sunday Times*, 4 July, 1971).

5.3.6.3 No plans for Moni to conduct the Orchestra

Notwithstanding the introduction of the guest conductor system, there was speculation that Moni would be the conductor for the Sunday concerts. On 17 July 1971, Moni stated that he had no intention of conducting the Orchestra. As business manager, his duties were to engage guest conductors and soloists, arrange concert programmes, and attend to financial matters. Moni also had to find suitable musicians to fill the remaining vacancies in the Orchestra (*Cape Argus*, 17 July, 1971).

5.3.6.4 Moni's policy

(1) Commencement of the guest conductor system

In August 1971, the guest conductor policy was implemented. In appreciation for his service, Hudson was engaged as the first guest conductor, and negotiations with several guest conductors, including Carlo Zecchi (1903-1984) and Weissman, were underway (*Cape Argus*, 17 July, 1971; *Cape Times*, 24 August, 1971).

(2) Reduction of heavy financial losses

By November 1971, Moni had planned for the introduction of nine additional symphony concerts, held on Tuesday evenings, commercially sponsored broadcasts by the South African Broadcasting Association (SABC), special concerts in the City Hall for school children and more frequent concerts in schools. Moni also planned to raise extra funds by asking leading commercial institutions for an annual grant of at least R500 each (*Cape Argus*, 1 November, 1971).

(3) Formal dress for Orchestra members

Moni introduced more formal dress for all male members of the Orchestra at symphony concerts. From December 1971, the male players had to wear tail coats, white waistcoats and white bow ties in place of dinner jackets and black ties. The Council financed the purchase of some of the new clothing. Moni wanted the Orchestra to follow the dress code of orchestras in Europe. Less formal dress codes were applied at popular music concerts (*Cape Times*, 7 October, 1971; *Cape Argus*, 1 November, 1971).

Moni had improved artistic standards to a large extent from the time he had become business manager. He attended to all the artistic and financial details. The introduction of formal dress improved the overall impression the public had of the Orchestra (*Cape Times*, 6 October, 1971).

5.3.7 Interesting concerts, 1972

By 1972, Moni was accepted without further controversy and audience attendance had improved dramatically. Among the guest conductors who appeared with the Orchestra in 1972 was Hugo Rignold, who directed the Orchestra from December 1971 to February 1972. Rignold was recognised as one of Britain's leading conductors and

had taken both the London Philharmonic Orchestra and the London Symphony Orchestra on tours of Europe. Rignold had always been popular with Cape Town audiences. Weissman, who was also a popular conductor, spent six weeks with the Orchestra between March and April 1972. Moni had clearly arranged an impressive season (*Cape Times*, 25 November, 1971, 29 February, 1972).



Rignold conducting the Orchestra
(Cape Town Orchestra Archives [uncatalogued])

5.3.7.1 Appearance of Peter Perret

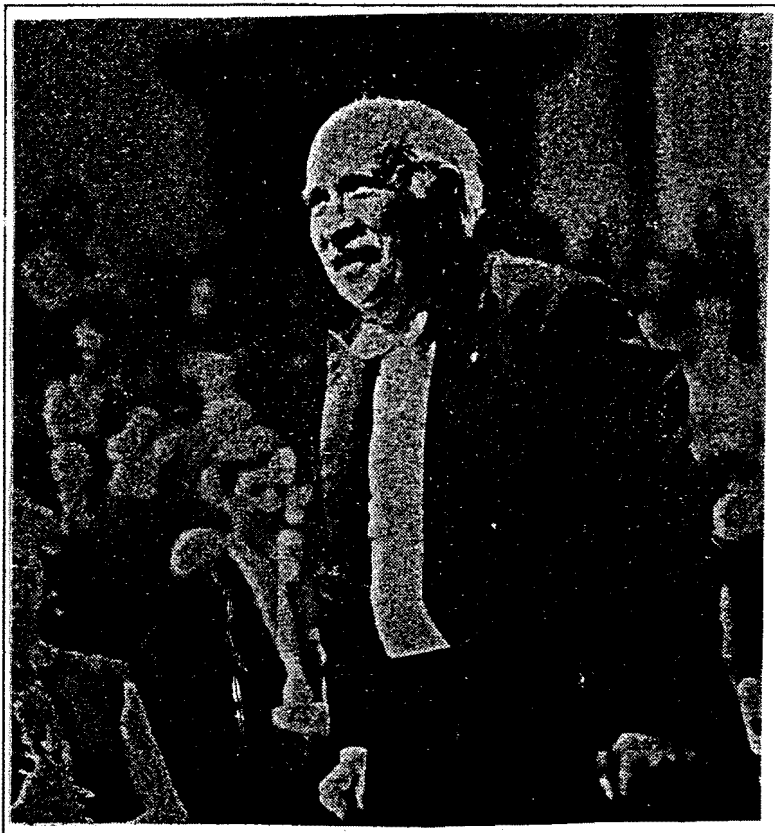
In March 1972, the Orchestra was augmented to eighty-four for a performance of Strauss's *Thus spake Zarathustra* Op 30. Extra players for the performance were not difficult to obtain, but Moni's aim of a permanent Orchestra of seventy players had not yet been achieved. On 18 April 1972, the Swiss conductor, Peter Perret (1940-), acknowledged as one of Europe's leading young conductors, inaugurated the first of the Tuesday night symphony concerts (*Cape Times*, 10 April, 1972).



Peter Perret conducting the Orchestra
(Cape Town Orchestra Archives [uncatalogued])

5.3.7.2 Appearance of Carlo Zecchi

The most important guest conductor to appear with the Orchestra in 1972 was the Italian conductor, Carlo Zecchi. It was a great honour for the Orchestra as well as an important learning experience because Zecchi was considered one of the greatest living interpreters of Mozart. The concert, in August 1972, was sold out and the audience responded enthusiastically. Among the works conducted by Zecchi was Tchaikovsky's Symphony No. 5 in E minor Op.64. Zecchi conducted without a baton and at the end of the concert received a standing ovation from the audience (*Cape Argus*, 19 January, 1974; *Cape Times*, 14 August, 1972, 29 January, 1977).



Carlo Zecchi (*Cape Times*, 23 February, 1974)

5.3.7.3 Appearance of Enrique Garcia Asensio

After Zecchi's departure, the Swiss conductor, Charles du Toit (1936-), then the Musical Director of the Berne Symphony Orchestra, appeared in Cape Town, as well as the Spanish conductor, Enrique Garcia Asensio. Asensio was recognised as the undisputed authority on the interpretation of Spanish music. On 30 November 1972, under the baton of Asensio, the Orchestra gave the first performance in South Africa of Turina's *Sinfonia Sevillana* (*Cape Times*, 18 October, 22, 30 November, 1972).



Enrique Garcia Asensio

(*Cape Town Orchestra Programme*, 28 January, 1974)

During his visit to Cape Town, Asensio also conducted works by Brahms, Bartók and Schumann. At a press conference after his second rehearsal, Asensio told reporters that the Orchestra had "a good musicality and understood quickly". The 1972 season closed with Asensio's final concert in December 1972. With performance standards high and audience attendance increased, Moni continued to make plans for 1973 (*Cape Times*, 18 October, 22, 30 November, 1972).

5.3.8 A brief assessment of the guest conductor system, 1972

Under Moni's direction, the guest conductor system was most successful. Having some of the world's foremost conductors work in Cape Town greatly enhanced the standard of the Orchestra's performance in a short period. Financially, however, the guest conductor system cost the City Council far more than it had budgeted for. Losses of over R300,000 were reported towards the end of 1972, but there was no mention of the guest conductor system being discontinued (*Cape Argus*, 28 September, 1972; *Cape Times*, 18 October, 22, 30 November, 1972).

5.3.9 Increased ticket prices, January, 1973

In an effort to increase Orchestra revenue, Moni once again raised ticket prices. Some members of the public, who were music lovers, complained that the Thursday Symphony concerts were being priced beyond their means. Ticket prices had to be increased, however, because players' salaries and fees for guest artists had to be increased as well (*Cape Times*, 12 January, 1973).

5.3.10 Establishment of a Chamber Choir and Chamber Orchestra

In February 1973, Moni announced that the City Council had agreed to the establishment of a Chamber Orchestra and Choir. Members of the Chamber Orchestra were recruited from the Orchestra and the choir was formed from public volunteers and the Cantata Singers, a choir active in Cape Town. Moni justified the formation of the Chamber Orchestra and Choir by stating that most well-known orchestras in the world had chamber orchestras and choirs. By having the chamber orchestra and choir, the repertoire of the Orchestra could also be broadened. Barry Smith (1939-), the organist at

St George's Cathedral in Cape Town, was appointed choir master of the new choir
(*Cape Times*, 3 February, 1973).



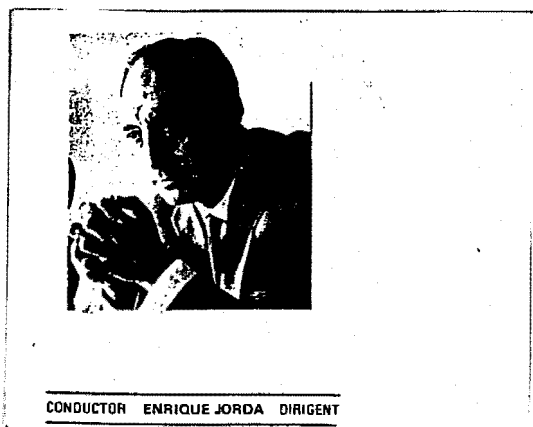
Barry Smith

(*Cape Town Orchestra Programme*, November, 1983)

5.3.11 Appearance of Jorda

Although there was no public objection to the formation of the Cape Town Chamber Choir and Chamber Orchestra, there were complaints about ticket prices. Nevertheless, concerts received strong audience support because Moni continued to provide interesting concerts. On 3 March 1973, twenty-five years after his appointment as Musical Director of the Orchestra in January 1948, Jorda again conducted the Orchestra. Jorda gave four concerts in Cape Town. Included on the programme at the first concert were Franck's Symphony in D minor and Strauss's *Till Eulenspiegels Lustige Streiche* Op. 28. Although he had tried to enlarge the Orchestra when he had been Musical

Director, Jorda had been unable to achieve his ambition. After his second rehearsal with the Orchestra, Jorda noted that great progress had been made (*Cape Times*, 12 January, 2 March, 1973).



Enrique Jorda reappearance

(*Cape Town Orchestra Programme*, 8 April, 1973)

5.3.12 Appearance of Rignold

Rignold, always popular with Cape Town audiences, was appointed resident guest conductor of the Orchestra from April to June, 1973. His first concert, on 29 April 1973, opened with a performance of Mozart's Serenade in G major K525, *Eine Kleine Nachtmusik*. The work was performed with "sensitive phrasing from the strings". The tempo was described as steady rather than scintillating, however, and produced a rather "staid" effect. The South African pianist, Lionel Bowman (1919-), was the soloist for the evening in a performance of Beethoven's Piano Concerto No 2 in B flat major Op. 19. The performance was described as "relaxed and yet vivacious with sensitive and alert



accompaniment by Rignold". Although the programme was described as "musically satisfying", the performance was marred by the noise of audience members walking into the City Hall after the concert had begun (*Cape Times*, 30 April, 1973).

Lionel Bowman (*Cape Town Orchestra Programme*, February, 1973)

5.3.13 Prevention of audience disturbance of concerts

Following complaints about disturbances caused by latecomers, renovations and modifications to the City Hall enabled audience members arriving late to listen to items on the programme without causing distraction. No persons arriving late were permitted to enter the City Hall prior to the completion of the work performed. This was in accordance with accepted practices in all major music centres and was strictly enforced after the Orchestra's annual holiday in June 1973 (*Cape Times*, July, 1973).

5.3.14 Performances for other races, 1973

5.3.14.1 Performance in a township

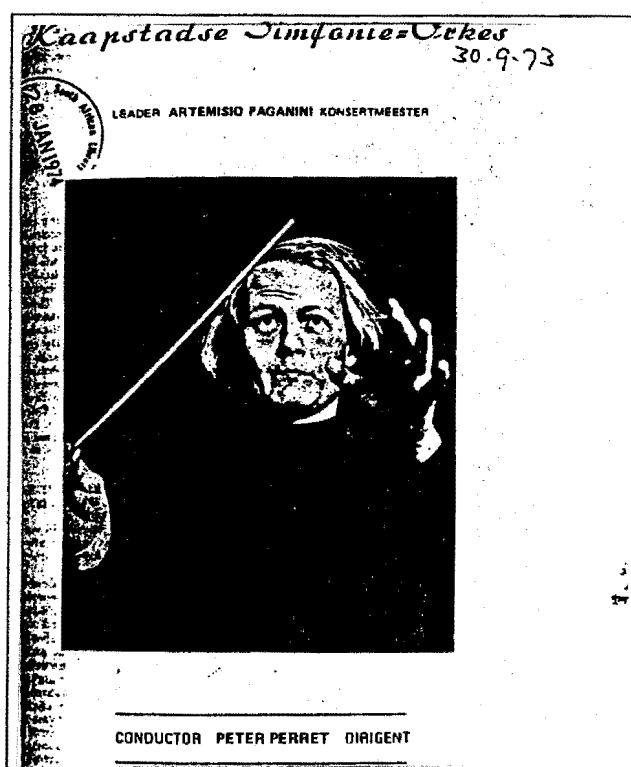
A significant event in September 1973, was a performance given in one of the township areas in Cape Town, in what was described as "a pioneering venture". The concert

was given in an effort to compensate the Coloured community in a small way for the deprivation of facilities at the City Hall. Owing to legislation, only twenty-eight seats were available to the Coloured community in the City Hall for concerts on week nights and only a slightly bigger number on Sundays (*Cape Argus*, 25 September, 1973).

5.3.14.2 First performance at the Joseph Stone Auditorium

In another pioneering venture, the Orchestra performed at the Joseph Stone Auditorium in Athlone for an audience of other races. Although the auditorium was not filled to capacity, there was substantial attendance (*Cape Times*, 4 December, 1973; *Cape Argus*, 15 December, 1973).

The concert, conducted by Perret, featured the pianist, Laura Searle (1928-) in a performance of Tchaikovsky's Piano Concerto No.1 in B flat minor Op.23. Included in the programme were Tchaikovsky's *Capriccio Italian* Op. 45 and Brahms' *Three Hungarian Dances*. The audience was highly appreciative and responded with



enthusiastic applause at the end of the concert. The performance, for a Black and Coloured audience, was a significant milestone not only in the history of the Orchestra, but in the history of Cape Town. Although Moni's attempt to bring music to as wide an audience as possible was considered successful, the Orchestra had many commitments, which made frequent performances difficult (*Cape Times*, 4 December, 1973; *Cape Argus*, 15 December, 1973).

Peter Perret (*Cape Town Orchestra Programme*, 30 September, 1973)

Moni continually strove to improve Orchestra standards. Visiting guest conductors praised the Orchestra highly. According to Perret, the resident guest conductor in the second half of 1973, the Orchestra was "without doubt the best in South Africa", and over

130 000 people attended concerts in 1973. In January 1974, however, major problems were brought to the attention of the public (*Cape Argus*, 19 January, 1974; *Cape Times*, 24 November, 1973).

There was no state subsidy or provincial subsidy. There were few donations from the private or business sector because there was no Government incentive, such as tax relief, for big commercial companies to donate money and only one out of every two hundred concerts was broadcast. The string section was still twenty players short, which made the Orchestra sound unbalanced. Consequently, the Orchestra was not in a position to tour overseas. Although Moni had helped to raise audience attendance immeasurably and brought international artists and conductors to South Africa, he could not achieve all his aims without further financial support (*Cape Argus*, 19 January, 1974; *Cape Times*, 24 November, 1973).

5.3.15 The Orchestra's sixtieth anniversary (diamond jubilee)

The main event of 1974 was the Orchestra's diamond jubilee. Preparations for the

Concert gems for diamond jubilee

The following list gives a number of the highlights of the Cape Town Symphony Orchestra's Diamond Jubilee Year. The date, name of conductor and soloist are listed:

DATE	CONDUCTOR	SOLOIST
February 28	Volker Schmidt-Gertenbach	Michael Ponti
March 14	Peter Perret	Uto Ughi
April 4	Octav Calleya	Kontarsky Brothers
May 17	Yuri Ahronovitch	Phillipe Entremont
July 25	Peter Eros	Lamar Crowson
August 8	Peter Eros	Theodore Lettvin
August 29	Janos Furst	Alberto Mozzati
September 5	Janos Furst	Radu Aldulescu
September 18 and 19	Carlo Zecchi	Pierre Fournier
October 3 and 8	Carlo Zecchi	Paul Badura-Skoda
October 15 and 17	Carlo Zecchi	Balint Vaszonyi
October 24	Janos Furst	Balint Vaszonyi
October 31	Janos Furst	Pascal Rogé
November 28	Benito Moni	Saschko Gawriloff
December 5 and 10	Michiyoshi Inoue	Ernesto Bitetti

Among the major works to be performed are:

- May 15 and 16: Dvorak Requiem conducted by Yuri Ahronovitch.
- May 28 and 29: Carmina Burana conducted by Garcia Asensio and featuring the Spanish soprano Josefina Cubeiro.
- June 11, 12 and 13: Beethoven's Choral Symphony, conducted by Uri Segal.
- August 22: Mahler's Fourth Symphony, conducted by Janos Furst and featuring soloist Virginia Oosthuizen.
- September 10 and 12: Verdi Requiem conducted by Janos Furst and featuring Joyce Barker, Giovanni Gibin, Evelyn Dalberg and Bruce Martin.
- November 12: The Elijah, conducted by Barry Smith.
- December 17: Handel's Messiah, conducted by Barry Smith.

event had commenced early in 1973 and special concerts were given throughout 1974 in order to commemorate the sixty years of the Orchestra's existence. Moni had engaged many renowned conductors and soloists for the celebrations and the Orchestra's concert schedule was most impressive (*Unknown Source*, 20 February, 1974, South African Library).

The concert schedule for the Diamond Jubilee
(*Cape Argus*, 28 February, 1974)

5.3.15.1 First of the sixtieth anniversary concerts

The tickets for the first of the anniversary concerts, on 28 February 1974, were sold out several weeks prior to the date. The performance was attended by the State President, the Mayor of Cape Town, Elsie Hall, the German ambassador and 1,200 audience members (*Cape Argus*, 1 March, 1974).

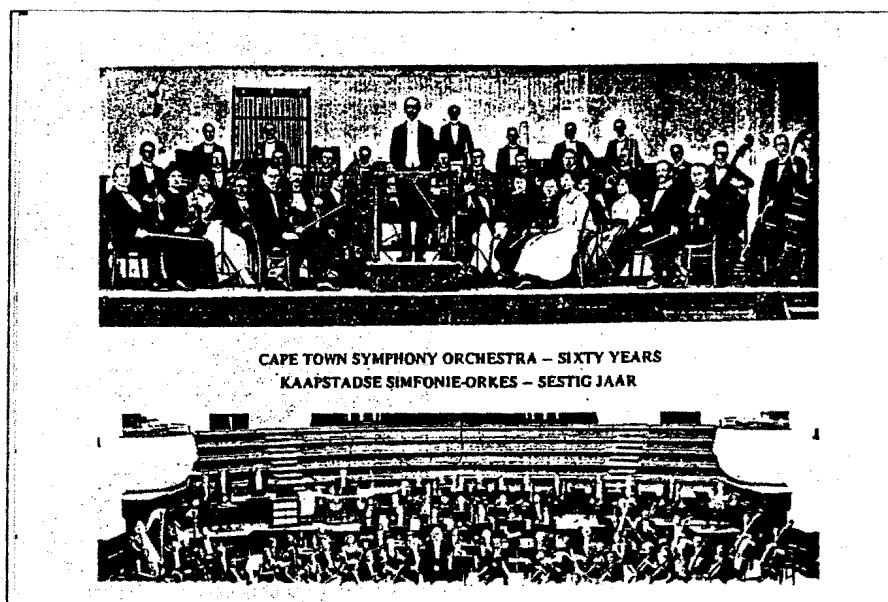


Illustration from the Sixtieth Anniversary Programme

(*Cape Town Orchestra Programme*, 28 February, 1974)

The Orchestra was conducted by the German guest conductor, Volker Schmidt-Gertenbach (1942-), and the first item on the programme was Wagner's *Meistersinger*



Overture. The other items performed were Brahms' Symphony No. 2 in D major Op.73 and Beethoven's Piano Concerto No. 5 in E flat major Op.73, *The Emperor Concerto*. The soloist at the concert was Michael Ponti (1937-), who had made his debut in New York the previous year (*Cape Argus*, 1 March, 1974).

Volker Schmidt-Gertenbach

(*Cape Town Orchestra Programme*, 28 February, 1974)

The standard of performance, however, was described as disappointing. Ponti's performance, although technically brilliant, lacked sensitivity and the volume of sound in the performance of Brahm's Symphony No.2 in D major Op.73 was inadequate, largely due to the lack of string players. This was strongly emphasized in the review which followed the concert (*Cape Argus*, 1 March, 1974).

5.3.15.2 Financial insecurity faced by Orchestra members

Although the first concert of the anniversary had been musically disappointing, that the Orchestra had managed to survive sixty years under a great deal of financial strain was a tremendous achievement. This fact was strongly emphasized in a number of articles, written especially for the sixtieth anniversary. Although much attention had been focused on Moni and his achievements, little had been given to the working conditions and salaries of the Orchestra members (*Cape Argus*, 28 February, 1974; *Cape Times*, 23 February, 1974).

Reporters took the opportunity to draw attention to the difficulties the Orchestra members faced. An article, entitled *The Orchestra's grievances*, pointed out that the musicians had no professional security. Each Orchestra member had a yearly contract with the City Council, who could terminate the contract without stating a reason. Because of this insecurity, musicians frequently left the Orchestra to find more secure employment. The Orchestra members also had to pay for the maintenance of their instruments. The insecurity lowered the morale of the players, but sufficient funds were not available to rectify the situation immediately (*Cape Argus*, 28 February, 1974; *Cape Times*, 23 February, 1974).

5.3.15.3 Council agrees to enlarge the Orchestra, April 1974

Although no steps were taken to improve the working conditions of the players, following criticisms that more string players were required to create a balanced sound in the Orchestra, the Amenities and Health Committee of the City Council, adopted Moni's recommendation that the Orchestra be raised to full symphonic proportions in two stages. In a report to the City Council, Moni stated that, in order to balance the string sections with the rest of the Orchestra, it was necessary to increase these sections from forty-four to sixty musicians. It was decided to implement an intermediate stage

immediately, whereby the string section would be increased to fifty-two players. This brought the total number of players in the Orchestra to seventy-nine (*Cape Argus*, 2 April, 1974).

In May 1974, Moni returned from Europe. During his stay he had engaged nine string players for the Orchestra and started negotiations with prospective guest artists and conductors for 1975. Moni had engaged five violinists, one violist, two cellists and a double bass player. He reported that in Europe the name of the Cape Town Orchestra was known and respected. With the exception of Britain, where some people were politically motivated against visiting South Africa, he found artists eager to play with the Orchestra (*Cape Times*, 13 May, 1974).

5.3.16 Controversies, 1974

5.3.16.1 Joan Carlyle

Moni had worked hard to build up the Orchestra's reputation and avoided all controversies. In May 1974, the Orchestra was scheduled to give a live broadcast of Dvorak's *Requiem* Op.89. The concert was important because it was the first live broadcast in many years and the first known performance of Dvorak's *Requiem* Op.89 in Cape Town. The English soprano, Joan Carlyle (1931-), was scheduled to sing the soprano solo. Moni replaced her, allegedly without her consent, because she had been



Joan Carlyle

(*Cape Times*, 14 May, 1974)

ill prior to the concert. In defence, Moni stated that he did not wish to cancel the performance and had replaced Carlyle to avoid this possibility. Moni changed his plans, as Carlyle did recover sufficiently to take part in the performance, and a controversy was avoided (*Cape Times*, 14 May, 1974).

5.3.16.2 Jacques de Vos Malan

A controversy, however, did start in June 1974, when Jacques de Vos Malan (1953-), a music student at the University of Cape Town, publicly criticised the Orchestra. He severely attacked Moni's statement that the engagement of ten extra musicians would

make the Orchestra comparable with other orchestras in the world. In response to Moni's statement, de Vos Malan pointed out that "the value of an orchestra lies not in its size, but in the quality of its members and conductors". De Vos Malan also severely criticised Moni for excluding the works of modern composers in his programmes. Attacking Moni's policies, de Vos Malan stated that "there is no world class orchestra that never plays modern music" and went on to describe the Orchestra as "a musical old age home". The letter is significant because de Vos Malan became General Director of the Orchestra in February 1993 (*Cape Argus*, 22 June, 1974; *Cape Town Orchestra Annual Report*, 1993).

Although some lecturers from the South African College of Music responded to de Vos Malan's letter, Moni made no direct comments. Instead, he campaigned for public support to engage the final players he needed to make the Orchestra one of the world's largest. He justified his campaign by stating that "with world size comes world quality" (*Cape Argus*, 29 June, 15 July, 1974).

5.3.16.3 Dismissal of flutist Peter Baxter

Moni had to face further controversy following the dismissal of the British flutist, Peter Baxter, in August 1974. Baxter had been auditioned twice by the Orchestra's overseas Auditioning Manager, Conductor Janos Furst (1935-). On Furst's recommendation, Moni invited Baxter to join the Orchestra. One week after his arrival, Baxter was dismissed from his position, but could not take action against the Orchestra because no contract had been signed. Moni was obliged, however, to pay for Baxter's return ticket to England. Moni was severely criticised for his actions because funds had been wasted, and the incident had resulted in negative publicity for the Orchestra. Moni defended himself by stating that Eros, had recommended Baxter be dismissed as his playing was not up to standard. Following Moni's statement, the matter was not debated further (*Cape Times*, 9, 10 August, 1974).

5.3.16.4 A brief comment on events in 1974

Notwithstanding the controversies in 1974, many important concerts had been given. By October 1974, however, the Orchestra's development was threatened by rising costs. Moni appealed to Capetonians to support the Orchestra, but emphasized that the income

from the Municipal Council and ticket sales was insufficient to maintain the Orchestra's standards. Despite the impending financial crisis, an ambitious concert was given on 8 November 1974, with the Orchestra augmented to ninety players. Furst appeared with the Orchestra in the first performance in Cape Town of Mahler's Symphony No 5. in C sharp minor. In addition, Moni continued to make wide-ranging plans (*Cape Argus*, 5 October, 7 November, 1974).



Janos Furst (*Cape Town Orchestra Programme*, 13 February, 1973)

5.3.17 Politics and the Orchestra's development, 1975

As part of his plan for 1975, Moni continued with his policy of bringing international artists to Cape Town. Although the political situation in South Africa made it difficult to engage overseas artists, Moni nevertheless brought some of the best soloists and conductors in the world to Cape Town, despite the cultural boycott. An important political development in February 1975 also made Moni's task easier (*Cape Times*, 9 December, 1974, 3 March, 1975).

5.3.17.1 Concerts desegregated, February 1975

In February 1975, the Government finally consented to lift the regulations confining non-Whites to sitting in a side section at the back of the City Hall and entering through separate entrances. On 27 February 1975, the Orchestra gave its first concert in front of a mixed audience, ten years after segregation was enforced. Initially, however, the desegregation of concerts did not appear to have any noticeable effect on the number of

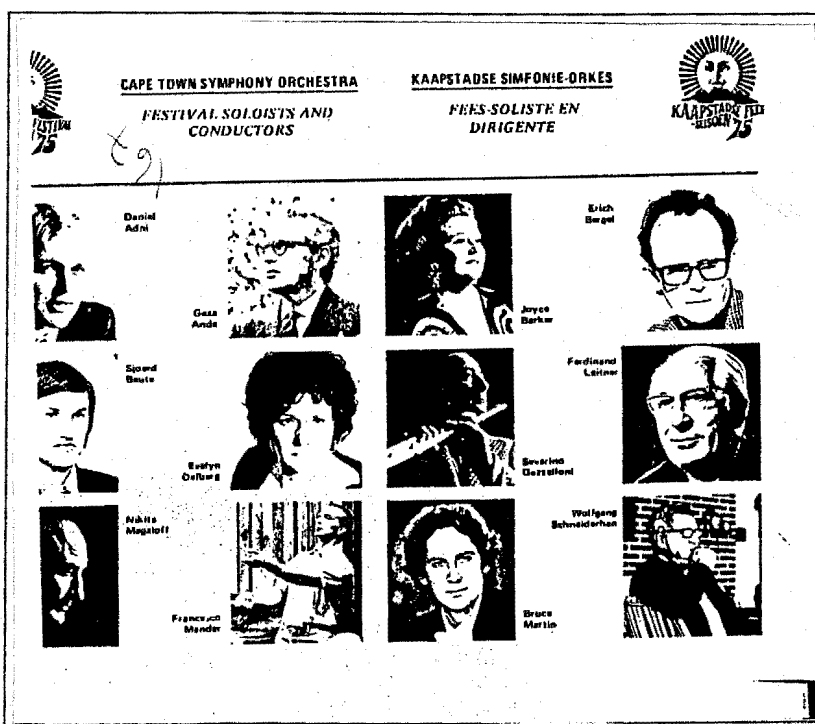
people of other races attending the performance and the first mixed concert had a disappointing outcome. However, it was a positive step in improving race relations (*Cape Times*, 3 March, 1975).

5.3.17.2 Appearance of world-renowned guest artists

Moni had succeeded in engaging some of the world's greatest conductors and soloists in 1975. Among the conductors who appeared with the Orchestra during 1975 were Asensio, Susskind, the Dutch conductor, Henri Arends (1921-), the French conductor, Louis Fremaux (1921-), and the Israeli conductor, Mendi Rodan (1929-) (*Cape Argus*, 16 August, 1975; *Cape Times*, 21 September, 1974, 6 March, 22, 24 July, 20, 28 August, 1975).

Among the soloists who appeared with the Orchestra in 1975 were pianists, Jeffrey Siegel (1942-) and Juliana Markova (1945-). Cape Town audiences were also privileged to attend a performance by the world famous pianist, Geza Anda (1921-1976) on 25 April 1975. In addition to appearing as soloist, Anda, who was described as one of the world's leading exponents of Mozarts music, conducted the entire concert. Among the works performed were Mozart's Piano Concerto in E flat major K482 and Beethoven's

Piano Concerto No.3 in C minor Op.37. The concert was publicised as early as September, 1974 (*Cape Argus*, 16 August, 1975; *Cape Times*, 21 September, 1974, 6 March, 22, 24 July, 20, 28 August, 1975).



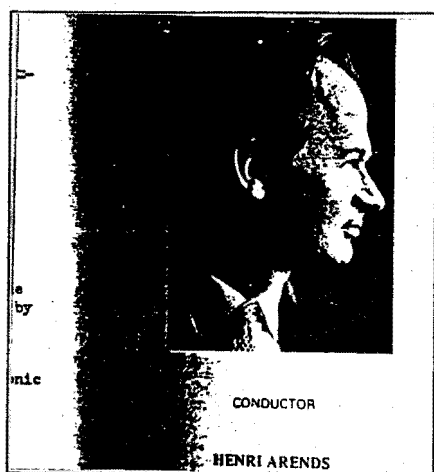
Some of the artists who appeared with the Orchestra in 1975, including renowned conductor, Ferdinand Leitner and pianist, Nikita Magaloff (*Cape Town Orchestra Programme*, 1975)

5.3.17.3 Admission fees to concerts raised

Ticket prices were increased by July 1975. Moni also increased the price of hiring the Orchestra. The collective salaries of Orchestra members amounted to over R500,000 per year and the running costs of the Orchestra were increasing. The revenue that the Orchestra brought in did not cover many of the costs and the Council was subsidising the Orchestra for over 50 percent. Despite this, no steps were taken to lower costs (*Cape Argus*, 17 July, 1975).

5.3.17.4 Opportunities for local artists

Although major international artists appeared with the Orchestra, Moni gave local artists the opportunity to perform at Sunday concerts as well. In July, 1975, Bowman appeared in a performance of Beethoven's Piano Concerto No.2 in B flat major Op.19 under the baton of the visiting Dutch conductor, Henri Arends (1921-). Bowman had previously performed this work with the Orchestra in 1973. The principal horn in the Orchestra, Peggy Walsh (1952-), also performed in November 1975. She had previously appeared as soloist in January 1975 and was a popular member of the Orchestra, having made herself known to audiences through her solo appearances (*Cape Times*, 30 April 1973, 24 July, 1975; *Cape Town Orchestra Programme*, November, 1975).



Henri Arends

(*Cape Town Orchestra Programme*, July, 1975)



Peggy Walsh

(*Cape Town Orchestra Programme*, 16 January, 1975)

5.3.17.5 Appearance of Gaetano Delogu, August, 1975

The renowned Italian conductor, Gaetano Delogu (1934-), who had worked with most of the major orchestras in Europe, appeared in Cape Town in August 1975. He conducted the Orchestra in the first performance in Cape Town of Respighi's *Feste Romane*. Beethoven's Symphony No.8 in F major Op. 93 was also included in the programme (*Cape Times*, 20 August, 1975).



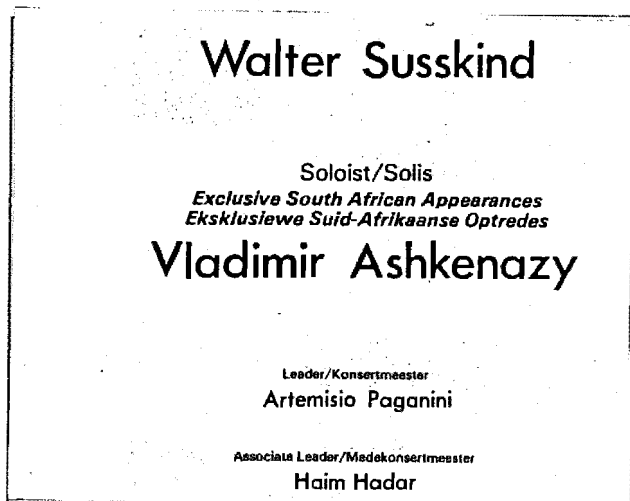
Gaetano Delogu

(*Cape Town Orchestra Programme*, August, 1975)

5.3.17.6 Appearance of Vladimir Ashkenazy, November, 1975

The main events of 1975 were the two appearances by the world-renowned pianist, Vladimir Ashkenazy (1937-) with the Orchestra in November 1975. Ashkenazy performed Rachmaninoff's Piano Concerto No.3 in D minor Op. 30 at a celebrity concert on 11 November 1975 and Beethoven's Piano Concerto No. 5 in E flat major Op 73,

The Emperor Concerto at a second concert on 13 November 1975. Both concerts were conducted by Susskind (*Cape Times*, 25 July, 28 August, 1975; *Cape Town Orchestra Programme*, 11,13 November, 1975).



Detail from the concert programme featuring Ashkenazy
(*Cape Town Orchestra Programme*, 11-13 November, 1975)



Guest conductor, Walter Susskind, who directed the concerts featuring Ashkenazy
(*Cape Town Orchestra Programme*, 11,13 November, 1975)

The appearance of Ashkenazy, one of the world's leading pianists, was a major event in the history of the Orchestra and was recognized accordingly (*Cape Town Orchestra Programme*, 11,13 November, 1975).

Ashkenazy's appearance in Cape Town not only had a huge impact on Cape Town audiences, but people even came from Johannesburg to attend the performance. That he had come to Cape Town at a time when many artists of his stature were reluctant to appear, because of South African politics, was largely attributed to Moni's organisational skills (*Cape Argus*, 30 August, 1979; *Cape Times*, 25 July, 28 August, 1975).



Vladimir Ashkenazy
(*Cape Town Orchestra Programme*, 11,13 November, 1975)

5.3.18 Moni's last year as business manager (1976)

5.3.18.1 Moni's first crisis in 1976

In January 1976, there was an immediate crisis for Moni. The Cuban-American pianist, Horratio Guttierrez, who was scheduled to appear with the Orchestra, became ill with pneumonia and his appearance had to be cancelled. It was difficult to replace Guttierrez, as artists of his calibre were not easily available at short notice. After much communication with his contacts in Europe, Moni arranged that the Uruguyan pianist,



Homero Francesh (1952-) would replace Guttierrez and the crisis was successfully resolved. Moni was continually under strain, however, because he had to make all the necessary arrangements for the visiting artists and the general running of the Orchestra (*Cape Times*, 9 January, 1976).

Homero Francesh (*Cape Town Orchestra Programme*, January, 1976)

5.3.18.2 Moni conducts the Orchestra

By March 1976, Moni had been in control of the Orchestra for five years. To celebrate his fifth anniversary, Moni conducted the Orchestra on 25 March 1976. He arranged a well-balanced programme which included Mozart's Violin Concerto in A major K219, Beethoven's Symphony No 7. in A major Op.92 and Mozart's *Impresario Overture*. The soloist at the concert was the Japanese violinist, Mayumi Fujikawa (1946-), who had been a prize-winner at the Tchaikovsky International Violin Competition in Moscow. Fujikawa, who performed Mozart's Violin Concerto in A major K219 brilliantly, received



full support from Moni's accompaniment. Moni conducted Beethoven's Seventh Symphony in A major Op.92 without a score and gave meaning to some sections in the Symphony which "sometimes seem disjointed or out of context in performance". Moni's interpretation of the *Impresario Overture*, was described as "finely graded and full of character" (*Cape Argus*, 26 March, 1976).

Mayumi Fujikawa (*Cape Town Orchestra Programme*, 25 March, 1976)

5.3.18.3 Moni gives Orchestra members a chance to appear as soloists

Besides conducting himself, Moni also gave Orchestra members a chance to appear with the Orchestra. In March 1976, the Israeli violinist, Haim Hadar, performed Tchaikovsky's Violin Concerto in D minor Op.35, under the baton of the British guest conductor, James Judd (1949-). Also performed at the concert was Tchaikovsky's 1812 Overture Op. 49. Hadar had been a prominent figure in Israeli musical activities prior to his emigration to South Africa in 1971 (*Cape Times*, 19 March, 1976).

Besides being a member of the Orchestra, Hadar had also appeared as the soloist with the National Orchestra of the South African Broadcasting Association, the Durban Orchestra and the PACT Orchestra (*Cape Times*, 19 March, 1976).



Haim Hadar

(*Season Ticket Subscription*, Cape Town Orchestra, July-December, 1989)

5.3.18.4 An assessment of Moni's achievements in his first five years

Despite the controversy following his appointment, in the five years Moni had been business manager of the Orchestra, he had earned the respect of the Orchestra members and the public. Moni had built up the Orchestra from sixty to over seventy players and raised it to international status. Soloists and guest conductors who appeared in the leading concert halls of the world regularly appeared in Cape Town. Moni had made this possible by establishing communication with these musicians on his biannual trips to Europe and cementing ties with orchestral administrations and agencies in London, Vienna, Rome, Geneva and Munich (*Cape Argus*, 26 March, 1976).

Although there had been many advances in its development, the Orchestra still had many challenges to face. Notwithstanding the installation of broadcasting equipment in

the City Hall, not many broadcasts were made. Although this had come to the public notice, steps were not immediately taken to increase the number of broadcasts (*Cape Argus*, 26 March, 1976).

5.3.18.5 Guest conductor, Marc Soustrot, breaks his contract with the Orchestra

In April 1976 Moni faced a minor crisis when he had to find a replacement for conductor Marc Soustrot (1947-), who had been engaged to conduct the Orchestra for seven Sunday concerts. Soustrot was the assistant conductor of the London Symphony Orchestra, and had been the winner of the Rupert Foundation Annual competition in 1974. Soustrot cancelled his performances, stating that he needed more time to rehearse with the Orchestra. At the same time it was rumoured that he had lost his temper in front of the Orchestra members and had treated them disrespectfully. Moni stated that Soustrot had been aware of the conditions under which he had been engaged, and had behaved in an unethical and unprofessional manner. Moni nevertheless indicated that, because Soustrot had promised to repay part of the airfare, he had decided not to take any steps against Soustrot (*Cape Argus*, 26 April, 1976).

5.3.18.6 Special concerts, July- December, 1976

Following Soustrot's departure, concerts continued without incident. On 29 July 1976, the Orchestra started a new series of concerts. Several guest conductors appeared with the Orchestra between July and December 1976, including Asensio, Zecchi and Delogu. On 5 August 1976, Delogu conducted the Orchestra in a performance of Cherubini's *Requiem*. It was the first time this work was performed in Cape Town and the performance was dedicated to Hall, who had died earlier in 1976 (*Cape Argus*, 29 July, 1976, 25 January, 1977).

Another concert of interest, on 26 August 1976, featured a performance of Prokofiev's cantata, *Alexander Nevsky*. It was sung in Russian by the Cape Town Chamber Choir under the direction of Asensio. Asensio first performed this work with the Orchestra in January 1974. The performance was described as "impressive" and "nobly sung", and was broadcast in January 1977 (*Cape Argus*, 25 January, 1977).

5.3.18.7 Concert cancelled due to political unrest, September 1976

During 1976 the political climate in South Africa was turbulent, and in September political riots broke out. As a result of political unrest, the concert on 5 September 1976 had to be cancelled. People who had purchased tickets were able to exchange them for the concert on 12 September 1976, which featured the violinist, Piet Koomhof, who was 15 years old. With the exception of the concert on 5 September, concerts were given as scheduled, despite political tension (*Cape Argus*, 4 September, 1976).

5.3.18.8 Appearance of Zecchi

Zecchi appeared with the Orchestra on 21 September 1976. The concert also featured the British pianist, John Ogdon (1937-1989) in a performance of Brahms' Piano Concerto No.1 in D minor Op.15. Ogdon was one of the world's foremost pianists, having won the Tchaikovsky International Piano Competition. Despite the appearance of major world artists, there was still great dissatisfaction among the Orchestra members regarding the working conditions and conditions of employment. The Council could not offer the players better conditions or an improvement in salary because finances were very low, but were debating steps to improve the financial position (*Cape Argus*, 2, 21, 25 September, 1976; *Cape Times*, 26 November, 1976).



John Ogdon

(*Cape Town Orchestra Programme*, 21 September, 1976)

5.3.18.9 Plans to merge the Capab Orchestra with the Cape Town Orchestra

At the end of 1976, the possibility of a merger of the Capab Orchestra and the Cape Town Orchestra was discussed in order to try and improve the financial position of the Cape Town Orchestra. No agreement was reached, however, and discussions continued into 1977 (*Cape Times*, 26 November, 1976).

5.3.19 Moni announces his retirement, January 1977

On 12 January 1977, Moni announced his retirement, effective from March 1977. After six years of controlling the Orchestra and trying to uphold artistic standards, the constant strain had taken its toll. Moni stated that he "simply wanted to have a rest". Moni emphatically denied the rumours that he had resigned because he was against the proposed merging of the Cape Town Orchestra and the Capab Orchestra. He emphasized that "there was nothing sinister about his retirement", he had achieved some of his ideals and felt that it was time for him to step down. Moni had wanted to retire at the end of 1976, but had postponed his retirement because of the advent of television. He believed that the Orchestra needed guidance because audience levels had to be maintained through this period when people were preoccupied with television (*Cape Times*, 12 January, 1977).

5.3.20 The Moni period in perspective

In 1977, the Orchestra had been in existence for sixty-three years and Moni had been its business manager for six years. During this time, Moni had taken some decisive steps to transform the Orchestra. The guest conductor system was the chief means whereby this transformation was brought about. In addition, the most talented players available were chosen to fill the vacant posts in the Orchestra and some of the world's best performers were engaged as solo artists, which contributed to the raising of standards. Although audience attendance had improved dramatically, there were also some failures. The Chamber Orchestra was disbanded in 1976 and Moni's failure to include more works by twentieth century composers was severely criticised. Despite this, after Moni's

retirement, the Orchestra again faced an uncertain future (*Cape Argus*, 29 June, 15 July, 1974; *Cape Times*, 29 January, 1977).



Benito Moni

(*Cape Town Orchestra Programme*, 13 July, 1972)

5.3.21 The Orchestra after Moni's departure

Moni took leave of the Orchestra on 31 March 1977. A farewell ceremony was given in his honour in appreciation for his work. Following Moni's departure, the Orchestra was at a crossroads. It was faced with the decision of either drastically reducing costs or merging with the Capab Orchestra. By August 1977, it was reported that the merger was impossible to implement. The Capab Orchestra and the Cape Town Orchestra had different functions and it proved to be too difficult to reconcile these functions. The City Council had wanted to run the Orchestra but Capab had wanted to control it. There were also disagreements over the size of the proposed amalgamated Orchestra. Capab and the City Council could not find a compromise and it was finally decided to disband all further discussion (*Cape Argus*, 1 April, 5 August, 1977; *Cape Times*, 1 August, 1977).

5.3.22 Concerts continue, 1977

Moni had placed the Orchestra on a firm footing. Despite the failure of the negotiations between Capab and the City Council, concerts continued as scheduled. Moni had planned most of the concerts for 1977 and the Council was fully aware of the need to maintain artistic standards and did not compromise the Orchestra's standards.

Internationally renowned conductors and soloists continued to perform with the Orchestra. Guest conductors who appeared with the Orchestra between January and December 1977, included Asensio, the Dutch conductor, Hubert Soudant (1946-), the



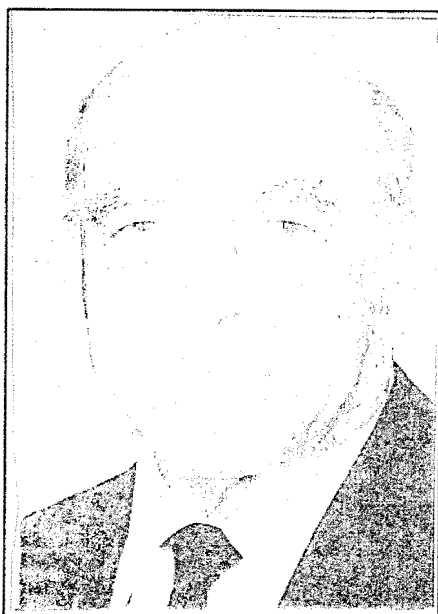
Israeli conductor, Pinchas Steinberg (1945-) and the British pianist, Michael Roll (1946-). Moni had been confident about the Orchestra's survival following his departure and he had not been mistaken (*Cape Argus*, 3, 4 February, 5 March, 22 July, 26 August, 1977).

Pinchas Steinberg

(*Cape Town Orchestra Programme*, August, 1977)

5.3.23 Open-air concerts, 1978

With the help of the City Council's Health and Amenities Committee Chairman, Emil Riese, the administrative staff, who had assisted Moni, continued to run the Orchestra in



1978. On 26 February 1978, the Orchestra performed outdoors for the first time in many years. The Orchestra presented a programme of three works at the Oude Libertas Amphitheatre near Stellenbosch. The concert was directed by the Russian conductor, Shmuel Friedman (1940-), who had visited Cape Town in 1977 to conduct the Orchestra. Among the works performed at the concert were Mozart's *Sinfonia Concertante* in E flat major K 364 and Tchaikovsky's *1812 Overture* Op. 49 (*Cape Argus*, 17 February, 1978).

Emil Riese

(Cape Town Orchestra Archives [uncatalogued])

5.3.24 Formation of the String Quartet, *I Musicanti*

The Orchestra continued to function successfully throughout 1978. Guest conductors Asensio, Soudant and Eros, among others, made return visits and there was much public interest. The Orchestra members were highly motivated to improve performance levels, and in February 1978 sixteen of the members decided to form a new string chamber orchestra, following the collapse of the chamber orchestra founded by Moni in 1976. The new String Chamber Orchestra, *I Musicanti*, gave their first performance at the Baxter Concert Hall on 25 February 1978 (*Cape Argus*, February, 1978).

5.3.25 Death of Inger Hunter

Since the Orchestra's inception there had been many dedicated Orchestra members who had made significant contributions to the Orchestra's development. The violinist, Inger Hunter (1916-1978) had joined the Orchestra in 1934 at the age of 18, and had remained in the Orchestra for fifty-two years. She was one of the few remaining foundation members still alive in 1978, and her contribution was acknowledged in the *Cape Argus* (*Cape Argus*, 2 April, 1978).



Inger Hunter (Cape Town Orchestra Archives [uncatalogued])

5.3.26 Appearance of Homero Francesh

In the second half of 1978, following the Orchestra's annual holiday, many leading conductors and soloists appeared with the Orchestra. From the end of July 1978, the British conductor, Maurice Handford (1929-), who had been the associate conductor of

the Halle Orchestra and was associated with some of the world's leading orchestras, conducted the Orchestra for a three-week period (*Cape Argus*, 24 July, 1978).

An interesting concert during the last week of July, 1978, under Handford's direction, included a performance by Francesch. Francesch performed Grieg's Piano Concerto in A minor Op.16. This work had not been performed with the Orchestra since world renowned pianist, Daniel Adni (1951-) performed it in January 1977. On 3 August, 1978 Francesch appeared again with the Orchestra in a performance of Mozart's Piano Concerto in D minor K466. David Tidboald, the former musical director, appeared with the Orchestra in October 1978. Under his direction, the Rhodesian pianist, Sylvia Schulman (1923-) performed Mozart's Piano Concerto in B flat major K450 (*Cape Argus*, 24 July, 10 October, 1978).

5.3.27 The Orchestra's television debut

The Orchestra first appeared on television during August 1978. The concert, on 17 August 1978, was recorded for broadcasting. In September 1978, three other concerts were also recorded for screening between October and December 1978. One of the concerts recorded for television during September 1978, was under the direction of Zecchi, and included a performance of Beethoven's Piano Concerto No. 3 in C minor Op.37, with South African pianist Yonty Solomon (*Symphony News*, Spring, 1978).



The Orchestra pictured during the first television recording on 17 August 1978
(*Symphony News*, Spring, 1978)

5.3.28 Bad working conditions at the City Hall brought to the public's notice

Although standards of Orchestral performance were high, the working conditions at the City Hall had deteriorated. The City Council acknowledged that working conditions were poor. Although improvements had been made, the enlargement of the Orchestra had made the situation more uncomfortable for the players due to a shortage of space. However, the Orchestra members had, for the most part, to make the best of the situation (*Cape Times*, 31 October, 1978).

5.3.29 Stephan Lindner appointed business manager, December 1978

Although little was done to improve the working conditions at the City Hall, the City Council realised that a business manager had to be appointed to guide the Orchestra. In December 1978, Stephen Lindner (1946-) succeeded Moni as the new business manager. Lindner had the double qualifications necessary for a position requiring a



knowledge of art and finance. He had attended the University of Cape Town and had qualified as a chartered accountant. He had joined the Cape Town Orchestra as an assistant to Moni in September 1974 and had gained much practical experience in the running of the Orchestra (*Cape Argus*, 20 December, 1978).

Stephen Lindner (*Cape Town Orchestra Programme*, 15 December, 1977)

Lindner was also a member of the St George's Cathedral Choir and had taken singing lessons for six years at the South African College of Music. He also frequently took part in broadcasts on radio and television as soloist, or as part of the St George's Cathedral Choir (*Cape Argus*, 20 December, 1978).

Following Moni's departure, Lindner had continued to run the Orchestra. As part of his duties as business manager, he had to engage conductors and soloists, compile programmes in consultation with conductors, recommend admission prices, supervise managerial staff and control their activities. Although Lindner was well aware of the

challenges of the position, he respected the ability of the musicians in the Orchestra and treated them accordingly. He had a special regard for Paganini, the Orchestra leader. In Lindner's opinion, Paganini had set a good example for the other Orchestra members. He never slackened in his work and had the respect of the players (*Cape Argus*, 20 December, 1978).

5.3.30 Lindner as business manager, 1979

Following his appointment, Lindner continued to organise the schedule for 1979. He immediately started negotiations to bring Zecchi to Cape Town for further concerts. Zecchi had been hospitalized at the end of 1978, and Lindner hoped he would be fit enough to travel to Cape Town at the end of 1979. Lindner was also sensitive to the requirements of Cape Town audiences (*Cape Argus*, 20 December, 1978; *Cape Times*, 26 February, 1979).

To make it easier for older people and families to attend concerts, it was proposed that Sunday concerts be held at 4 pm during the winter months, from May to August 1979. The Council agreed to the proposal in February 1979, and the change in performance times for Sunday concerts received much local support. Many parents with schoolgoing children approved of the earlier concerts because this meant that children could attend concerts. The visiting British conductor, Alun Francis (1943-) directed the first Sunday afternoon concert in May 1979 (*Cape Argus*, 2 May, 1979; *Cape Times*, 26 February, 1979).

5.3.30.1 Further plans to merge the Cape Town Orchestra with the Capab Orchestra

Despite his diverse responsibilities, Lindner guided the Orchestra effectively and performance standards were high. Lindner's main concern, however, was finance. Although Lindner had increased the Orchestra's revenue by raising ticket prices from March 1979, the Orchestra was continually short of funds. Attempts, at end of 1976, to merge the Cape Town Orchestra with the Capab Orchestra in order to improve finance, had failed. In August 1979, following a Government enquiry into the Performing Arts, which was tabled in Parliament, it was advised that the Cape Town Orchestra and the Capab Orchestra be amalgamated. Lindner was extremely cautious. Resistance from

Orchestra members further complicated the matter. Many members of the public were not in favour of the merger because it was feared that it would lead to a drop in standards (*Cape Argus*, 1 August, 1979).

5.3.30.2 Proposed merger plans unsuccessful

By the end of August 1979, the City Council finally spoke out against the merger. The members of the City Council were of the opinion that the Provincial Administration wanted to take over the combined orchestra, and provide the City Council with a season of half the number of symphony concerts on payment of a fee. This was of no advantage to the City Council and ultimately no agreement was reached between the management of Capab and the Cape Town Orchestra. Although attempts to merge the two orchestras in Cape Town had failed, and the Orchestra had to find another solution to improve funding, many people were of the opinion that, had the merger taken place, the Orchestra would have lost its identity in the process. Once again, despite the shortage of finance, no changes were made to the Orchestra's concert schedule (*Cape Argus*, 21 August, 26 October, 1979).

5.3.30.3 Effects of a British postal strike on the Orchestra

Although concerts had continued without major incident during Lindner's first months as business manager, at the beginning of September 1979, a crisis occurred with regard to the obtaining of Orchestral scores. As a result of a postal strike in Britain, orchestral scores did not arrive on time for performances. Concert programmes had to be altered and substitute programmes arranged. On 2 September 1979, despite the problem of obtaining orchestral scores, a substitute programme was offered. Mozart's Symphony in E flat major K543 was among the works performed under the direction of Tidboald. Although he secured a "generally excellent performance", the woodwind section was criticised for poor intonation. Tidboald, the Orchestra members and the management were nevertheless commended for giving a performance under rather difficult circumstances (*Cape Argus*, 3 September, 1979).

5.3.30.4 Further attempts to improve the Orchestra's finance

Since the merger had been unsuccessful, Lindner had to find another way to secure the Orchestra's future. In October 1979, ticket prices were revised once again, but the new charges were not implemented until 1980. The extra revenue from increased ticket prices could not solve the Orchestra's shortage of revenue and further steps had to be taken (*Cape Argus*, 26 October, 1979).

5.3.30.5 Special Action Committee formed to help raise funds

On 29 October, an official luncheon was given, hosted by the Mayor of Cape Town, in a bid to help the Orchestra overcome the problem of rising costs. Many prominent Cape Town businessmen were invited and Riese, Chairman of the City Council's Amenities and Health Committee, appealed to the public to help raise funds. Riese disclosed that the Orchestra had cost the Municipality R810,000 in 1979 and that costs were rising. He also emphasised that the Orchestra was in danger of losing members as other orchestras were paying higher salaries. As there was no government assistance, Riese pointed out that there was little prospect of financial relief unless strong measures were taken. A special action committee was formed at the luncheon and many businessmen agreed to contribute. The Mayor of Belville offered to sponsor four concerts, and further support was offered by the Chairman of the Cape Divisional Council and many industrial firms (*Cape Argus*, 29, 30 October, 1 November, 1979).

By December 1979 the action committee had launched a campaign to raise R250,000 for the Orchestra. The Mayor of Cape Town, Louis Kreiner, hosted a series of luncheons for businessmen. In return for their sponsorship, businesses would receive advertising in all advertisements for concerts, and could become more involved with Orchestra activities. It was hoped that this would help boost attendance. In addition, every business in Cape Town was asked to give a donation, and by 7 December 1979, R20,000 was raised (*Cape Times*, 7 December, 1979).

5.3.31 The Orchestra's development, 1980

5.3.31.1 First appearance of Elyakum Shapirra

Major steps had been taken in 1979 to improve the Orchestra's finances, and fund-raising efforts continued into 1980. Despite the shortage of finance, Lindner had planned

an impressive schedule of concerts for the Orchestra in 1980. The guest conductor system continued to be utilised, and the first guest conductor of 1980 was the Israeli conductor, Elyakum Shapirra (1926-) (*Cape Argus*, 16 November, 31 December, 1979).

Shapirra had won a conducting competition at a very young age, and had been the assistant conductor of the New York Philharmonic. During his stay in America, he had conducted most of the major American orchestras. At the time of his first visit to Cape Town in January 1980, he was Director of the Adelaide Symphony Orchestra. He directed the Orchestra in four concerts during January 1980. Among the soloists who appeared with the Orchestra during his visit were the French pianist, Pascal Roge (1951-) and the British organist, Gillian Weir (1941-) (*Cape Argus*, 16 November, 31 December, 1979).



Elyakum Shapirra

(*Cape Town Orchestra Programme*, 17 May, 1981)

5.3.31.2 Financial concerns, 1980

(1) City Councillors sponsor the sixty-sixth anniversary concert

Although the policy of engaging guest conductors continued into 1980, Lindner and the City Council concentrated on improving the Orchestra's finances. It was a formidable task to run the Orchestra without a State subsidy and the Orchestra had no prospects of receiving any form of government aid. As a goodwill gesture, thirty-four City Councillors each contributed between R50,00 and R100,00 to sponsor the concert on 28 February 1980, which marked the sixty-sixth anniversary. The City Councillors had set an example for Cape Town businessmen by sponsoring a concert and their action was given press coverage (*Cape Argus*, 20 March, 1980; *Cape Times*, 28 February, 1980).

(2) *Further sponsoring for the Orchestra*

The Mayor of Cape Town, Louis Kreiner, announced that the anniversary concert was also the start of a series of sponsored events, launched to help the Orchestra in its battle against rising costs. Forty sponsored concerts were planned in a bid to reach the goal of raising R250,000 (*Cape Argus*, 20 March, 1980; *Cape Times*, 28 February, 1980).

Many businessmen volunteered funds and pioneer sponsors included the prominent clothing company, Rex Trueform, the Board of Executors, the Mayor of Belville, Sanlam Insurance Company and the Cape of Good Hope Savings Bank (*Cape Argus*, 20 March, 1980; *Cape Times*, 28 February, 1980).

In return for their sponsorship, sponsors received, for approximately R2,000, advertising in connection with concerts which was tax deductible, had the use of the Mayoral Box for the evening, and additional advertising at the concert. Entertainment facilities were also provided. The City Council and the Orchestra management indicated clearly how the funds were being used. The extra funding contributed to an increase in players' salaries, so that salaries were equal to salaries in other South African orchestras. Other priorities which required extra funding were air conditioning and a dress allowance for the players (*Cape Argus*, 20 March, 1980).

Shortly after the anniversary concert in 1980, the Action Committee founded to raise funds for the Orchestra became known as the Cape Town Symphony Orchestra Development Committee. Together with the City Council and Orchestra management, this Committee succeeded in finding a large number of sponsors by March 1980. All concerts for the first half of 1980 were sponsored. Despite this, fund-raising efforts had to continue as extra funding was still a priority (*Cape Argus*, 20 March, 1980; *Cape Times*, 24 March, 1980).



Cape Town Orchestra Development Committee: (left to right) A Yuill, E Riese, L Kreiner (Mayor), D Binstead and M Weston (*Symphony News*, Autumn, 1980)

5.3.32 Concerts featuring local artists — April, May, 1980

With the help of the Development Committee, Orchestra activities increased. Plans were underway for the Orchestra to give concerts beyond the boundaries of the City Hall in order to make the Orchestra better known. An outreach programme was also planned to broaden the Orchestra's activities. As part of this programme, the Orchestra gave three concerts at the Good Hope Centre, an entertainment complex in central Cape Town. The concert given at the Good Hope Centre on 12 April 1980 was particularly noteworthy. Among the soloists who appeared at the concert was the South African singer, G* Korsten (1929-1999). Also included was a "karate ballet" to music by Stravinsky. The concert was attended by 2 627 people and it was one of the few concerts that showed a profit (*Cape Argus*, 7 May, 1980).

Sunday concerts were also popular, especially those held on Sunday afternoons during the winter months. The first Sunday afternoon concert of the season, on 4 May 1980, was moderately full due to lack of advertising. Many irate audience members arrived in the evening to find the City Hall locked. Despite this, the concert received favourable reviews (*Cape Argus*, 5 May, 1980; *Cape Times*, 1 May, 1980).

Among the works performed at the concert on 4 May, 1980, under the direction of Smith, were Tchaikovsky's *Nutcracker Suite* Op. 71a and Mozart's Concerto for Flute in D major K314. The soloist at the concert was Eva Tamassy (1936-). She was a lecturer in flute at the Stellenbosch Conservatoire, having left Hungary after the revolution in 1956, and her performance was well received. The performance of the *Nutcracker Suite* Op.71a, was described as competent "with good contrasts of mood" between the various sections. The Sunday concerts provided a good platform for local artists to make themselves known in Cape Town (*Cape Argus*, 5 May, 1980; *Cape Times*, 1 May, 1980).



Eva Tamassy

(*Cape Town Orchestra Programme*, May, 1980)

5.3.33 Recording released, July 1980

A venture also aimed at further popularising the Orchestra, as well as raising funds for the Orchestra's development, took place from May to July 1980. A recording was compiled, featuring works performed by the Orchestra. It was the first record released by the Orchestra since 1924, and consisted of a double album which was launched at the City Hall on 30 July 1980. It was also available on audio cassette tape. The recording was entitled *Festival 80* and had a running time of 90 minutes. The music was recorded at live concerts given during the Cape Town Festival held during April 1980. Among the works included on the recording were Tchaikovsky's Symphony No.5 in E minor Op.64, extracts from Beethoven's Symphony No.9 in D minor Op.125, *The Choral Symphony*, and extracts from Berlioz's *Symphony Fantastique* Op.14 (*Cape Argus*, 30 July, 1980; *Symphony News*, Spring, 1980).

The album and cassette were issued by the Reader's Digest Organisation, who agreed to make the entire proceeds available to the Cape Town Orchestra Development Fund, and guaranteed a minimum of R5,000. The City Council assisted with publicity for the recording by enclosing a pamphlet describing the record in all electricity bills. In this manner many Capetonians were made aware of the recording's existence (*Cape Argus*, 27 May, 30 July, 1980).



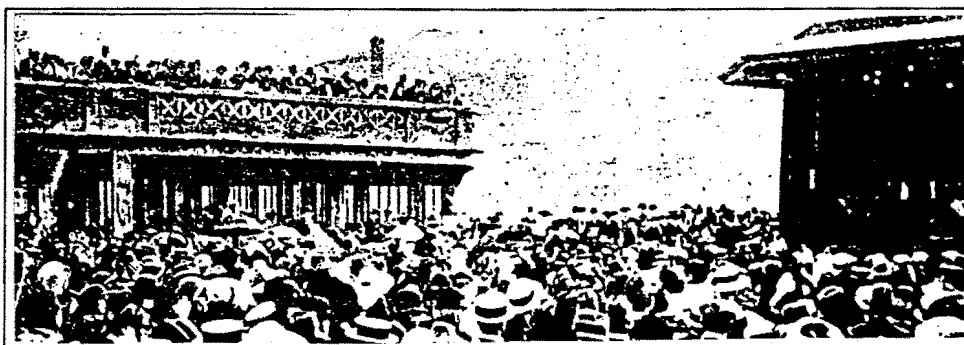
The Mayor of Cape Town at the launch of the album, July 1980
(*Symphony News*, Spring, 1980)

5.3.34 Television documentary

On 16 September 1980, a full-scale documentary on the Cape Town Orchestra was screened on SABC Television. The documentary, produced by the SABC and directed by Danie Botha, featured interviews with Tidboald, Paganini, Lindner, assistant manager

Anthony Kuhnert and steward Toni Thecke, the oldest surviving person present at the opening concert in 1914, as well as Swanson, the oldest surviving conductor (*Cape Argus*, 27 August, 20 September, 1980).

The documentary aimed at capturing the historical background of the Orchestra and its present-day activities. Among the background material used were old photographs and archival material of famous conductors and soloists who appeared with the Orchestra. Four conductors were featured, namely Cree, Tidboald, the American, conductor Robert Zeller and Asensio. The documentary helped to publicise the Orchestra throughout South Africa and received an excellent reception from viewers and critics (*Cape Argus*, 27 August, 20 September, 1980).



One of the archive pictures used in the television documentary
(*Symphony News*, Autumn, 1980)

5.3.35 A brief review of events in 1980

In November it was also announced that the Orchestra's recording had been taken overseas. Kreiner, the Mayor of Cape Town, gave souvenir copies of the recording to the Mayors of Nice and Haifa, who were visiting Cape Town, and the presentation was made at the City Hall (*Cape Argus*, 25 November, 1980).

Despite all the extra publicity from the television documentary and extra revenue from the recording, finance continued to be a problem. Running costs of the Orchestra continued to escalate and the extra funds received through sponsorships and donations, among other things, were insufficient to cover the running costs of the Orchestra (*Cape Argus*, 19, 25, 27 November, 1980; *Cape Times*, 27 November, 1980).

Although there was a shortage of finance, an impressive array of conductors and soloists were engaged for 1981, including Asensio, Fremaux, as well as the South African conductor David de Villiers (1944-), who was resident conductor of the Frankfurt Opera at the time. There was much optimism that the Orchestra would overcome its financial difficulties in 1981 (*Cape Argus*, 19, 25, 27 November, 1980; *Cape Times*, 27 November, 1980).

5.3.36 Interesting events with orchestra members and other musicians

The first Sunday concert of 1981 featured the first performance in South Africa of Martin's *Ballade for Trombone and Orchestra*. Robert van Eerde, principal trombone player in the Orchestra, was the soloist at the performance. The concert was under the direction of the Israeli conductor, Gabriel Chumura (1946-) (*Cape Argus*, 8 January, 1981).

Local artists continued to feature prominently during the first half of 1981. On 23 February 1981, a Spring concert was presented at the City Hall. In a programme

directed mainly at Afrikaans listeners, the South African musician, Gerry Bosman (1936-1995), conducted the Orchestra and the programme was recorded for broadcasting on television. Although there were some technical problems, with regard to the broadcasting during the concert, it was a memorable occasion for the audience and the Orchestra (*Cape Argus*, 25 February, 1981).



Illustration from the programme of the concert directed by Gerry Bosman
(*Cape Town Orchestra Programme*, 23 February, 1981)

5.3.37 Appearance of overseas artists, 1981

Overseas artists also continued to appear with the Orchestra in 1981. Among the soloists who performed was the pianist, Peter Frankl (1935-), and the Estonian cellist, Mischa Maisky (1948-). Maisky's performance in April 1981 was particularly memorable. He performed Haydn's 'Cello Concerto in D major Op.101 under the direction of Cree. The programme also featured a performance of Schumann's Symphony No.3 in E flat major Op.97 (*Cape Argus*, 16, 21 April, 1981).

5.3.38 Conductor's competition

The first national conducting competition in South Africa took place on 20 May 1981. It was not the first conducting competition ever to be held in Cape Town as a conducting competition had been held in 1938. Five semi finalists, including local musicians, Richard Cock, Gerard Korsten (1960-) and Allan Stephenson (1949-), were chosen from more than a dozen candidates. Only the judges were allowed to be present and this caused some concern to the public. The judging committee, however, headed by conductor, Brian Priestman (1927-), finally chose two finalists to compete for the first prize of R2,500: Cock, who had a church music background and was responsible for the SABC choir and chamber choir, as well as Korsten, who conducted the National Youth Orchestra in Switzerland and had won the Curtis Music Award in Philadelphia. The two candidates were diametrically opposed in style. Korsten impressed the judges with his determination and confidence, however, and he was chosen as the winner (*Cape Argus*, 20, 25 May, 1981).



Richard Cock

(*Cape Town Orchestra Programme*, May, 1981)



Gerard Korsten

(*Cape Town Orchestra Programme*, 1981)

The Orchestra continued to promote local talent. The student pianist, Hendrik Hofmeyr (1957-), made his debut with the Orchestra in a performance of Prokofiev's Piano Concerto No.3 in C major Op.26 in May 1981. Hofmeyr's platform manner was described as modest and his performance authoritative. The concert, under the baton of Shapirra, also included a performance of Copland's *Appalachian Spring* and Kodaly's *Galanta Dances* (Cape Argus, 21 May, 1981).



Hendrik Hofmeyr and Elyakum Shapirra
(Cape Town Orchestra Programme, May, 1981)

5.3.39 Conductors of note, 1981

Throughout 1981, overseas artists and conductors appeared with the Orchestra, including Priestman, Fremaux, Soudant and Christof Escher (1947-). The guest conductor system continued into 1982 and was highly publicised at the end of 1981, so that the maximum number of subscription tickets could be sold well in advance of the 1982 season (Cape Argus, 9 June, 9 September, 10 October, 11 November, 1981).



Swiss conductor Christof Escher
(Cape Town Orchestra Programme, 1981)

5.3.40 Death of Geoffrey Miller

At the time of his death, in November 1981, Miller's role in assisting the Orchestra through a difficult period in its history was mostly unknown to the younger generation of Orchestra audiences. The fact that the history of the Orchestra remained undocumented contributed greatly to this. The little recognition accorded to a key figure in the Orchestra's history after his death indicated that there was a lack of public knowledge about the Orchestra's heritage (*Cape Argus*, November, 1981).

5.3.41 Appearance of Mitsuko Uchida

For the remaining symphony concerts in December 1981, the Orchestra engaged as soloist the Japanese pianist, Mitsuko Uchida (1948-). Uchida had earned a reputation as one of the foremost pianists of her generation and she did not disappoint Cape Town audiences. Her performance of Mendelsohn's Piano Concerto No1 in G minor Op.25, under the direction of Fremaux, was highly praised (*Cape Argus*, 24 December, 1981; *Cape Times*, 16 December, 1981).



Mitsuko Uchida

(*Cape Town Orchestra Programme*, 28 February, 1980)

5.3.42 Orchestra Policies, 1982

At the end of 1981 the management had determined some of the policies they wished to develop in 1982. On 26 November 1981, Kreiner, the Mayor of Cape Town, announced the appointment of Priestman as principal guest conductor from 1982. Priestman had conducted the Orchestra in 1977, 1979 and 1980. For several years he was the principal conductor of the New Zealand Orchestra and had worked with all the

all the major orchestras in Britain and Canada as well as many orchestras in Europe. His appointment as Principal Guest Conductor of the Orchestra also coincided with his appointment as Dean of the South African College of Music (*Symphony News*, Summer, 1981).



Brian Priestman

(*Cape Town Orchestra Programme*, 19 July, 1978)

The policy of engaging guest conductors and soloists continued in 1982. Despite the absence of a permanent musical director, the Orchestra's activities had become very diverse. On 29 March 1982, more than 2,000 schoolchildren gathered at the City Hall for a 45-minute educational concert under the direction of Priestman. The Orchestra management, headed by Lindner, were aware of the need to educate audiences of the future and were taking the necessary steps to keep audience interest high. The concerts were regarded as an educational venture aimed at assisting education departments in bringing live symphony concerts to young people as well as broadening the base of musical culture in Cape Town (*Cape Argus*, 15, 30 March, 1982).

In a bid to increase audience support, the Friends of the Cape Town Orchestra Society was launched on 26 November 1981 by Esme Chait, who vigorously campaigned for members in 1982. Prior to the formation of the Society, in September 1981, a Ladies Committee, formed by some members of the Cape Town Orchestra Development Fund and headed by Chait, had raised R13,500 (*Cape Argus*, 4 September, 1981, 30 March, 1982; *Symphony News*, Summer, 1981).

The Friends of the Cape Town Orchestra Society had an important function with regard to fund raising. Members of the Society received special invitations to attend rehearsals and musical events, meet visiting artists and orchestra members. Not only were funds raised for the Orchestra's development, but audiences were further educated about the running of an orchestra. The contribution of the Friends of the Cape Town Orchestra Society was much appreciated by the Orchestra management, who urged the public to support it (*Cape Argus*, 4 September, 1981, 30 March, 1982; *Symphony News*, Summer, 1981).



Central figures involved in the development of the Friends of the Cape Town Orchestra with the Mayor of Cape Town (left to right): L Kreiner (Mayor of Cape Town), E Chait, E Sachar and D Binstead (*Symphony News*, Summer, 1981)

5.3.43 The need to preserve the Orchestra's history brought to the attention of the public— May, 1982

As early as 1982, the need to document the history of the Orchestra was becoming apparent. An article, entitled *Who is preserving this musical heritage?*, raised questions concerning what measures had been taken to preserve the Orchestra's history. The Orchestra had not only become an important cultural asset to Cape Town but a national asset as well, being the oldest orchestra in South Africa. Nevertheless, there were no prospects of the Orchestra's history being fully documented as, even at this stage, it was a difficult task to fulfil and the matter did not receive further publicity (*Cape Argus*, 9 May, 1982).

The musical heritage of the Orchestra was being preserved very effectively in the form of recordings. In May 1982, a further recording was released, entitled *CTSO 2*. The recording was available on record and audio cassette tape. It was available in record shops throughout Cape Town, and some of the proceeds of the sales were given to the Cape Town Orchestra's Development Trust (*Cape Argus*, 4 May, 1982; *Symphony News*, Summer, 1979).

5.3.44 Programming of works by twentieth century composers

Besides recording Orchestra performances, the Orchestra management were also of the opinion that the Orchestra had a role to play in the promotion of works by twentieth century composers. They continued to include these works on Orchestra programmes, although they did not attract large audiences to the City Hall. From 23 September 1982, five concerts, featuring works by twentieth century composers were given. Among the works performed at the concerts were Webern's *Six Pieces for Orchestra* Op.6, and Messaien's *Oiseaux Exotiques*. The concerts were fairly well supported but not all tickets were sold and advertising continued even on the day of each concert. Despite this, the Orchestra had added many important twentieth century masterworks to its repertoire (*Cape Argus*, 14, 21 August, 1982).

5.3.45 Appearance of Marc Raubenheimer

Fremaux, directed a particularly memorable concert in October 1982. The South African pianist, Marc Raubenheimer (1952-1983), who had won first prize in the Paloma O'Shea International Piano Competition in Spain earlier in 1982, made an appearance with the Orchestra. Raubenheimer, under the direction of Fremaux, performed Rachmaninoff's Piano Concerto No.1. in F sharp minor Op.1. Fremaux directed the Orchestra with "insight and understanding". In the performance of Dvorak's Symphony No. 9 in E minor Op.95, *From the New World* the final work on the programme, the Orchestra displayed "superb quality of co-operation". The Orchestra were also commended for the quality of sound in the string section. It had taken many years to improve the string section and the Orchestra management with Lindner in charge had finally managed to achieve this (*Cape Argus*, 25 October, 1982).



Marc Raubenheimer

(Cape Town Orchestra Archives [uncatalogued])

5.3.46 Orchestra development, 1983

By the end of 1982, Lindner had started a campaign to significantly increase the number of subscribers. Subscription brochures were freely available containing details of the Orchestra's activities in 1983. Despite this, the Orchestra was expected to lose R2.2 million in 1983, as the Orchestra continued to battle against rising costs with no prospect of a State Subsidy. Although Lindner appealed for central government funds to help finance the Orchestra in April 1983, the Government were not prepared to assist the Orchestra (*Cape Argus*, 11 November, 1982; *Cape Times*, 19 November, 1982, 8 April, 1983).

Despite the Orchestra's financial difficulties, many guest artists and guest conductors appeared with the Orchestra in 1983, including Soudant, Priestman, Fremaux, Asensio, Tidboald and Mozart specialist, Harry Blech (1910-). Among the soloists who appeared

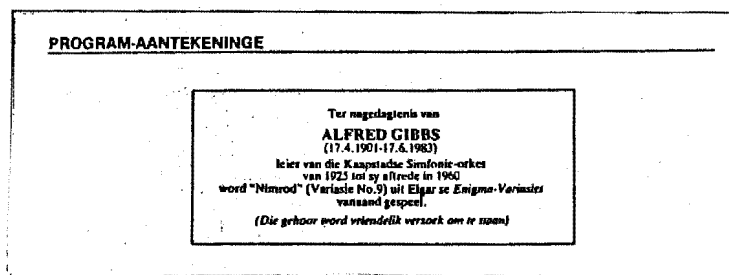


with the Orchestra were the British cellist, Colin Carr (1957-), American pianist, David Lively (1953-), French pianist, Pascal Roge and American virtuoso violinist, Aaron Rosand (1927-) (*Cape Argus*, 24 February, 7 June, 26 July, 4 August, 27, 30 September, 5, 17 October, 1983).

The eminent British conductor, Harry Blech (*Cape Town Orchestra Programme*, May, 1984)

5.3.47 Death of Alfred Gibbs and Marc Raubenheimer

Notwithstanding the appearance of many virtuoso performers and world famous conductors, the death of Gibbs, former Orchestra leader, at the age of 82 in June 1983, was not unacknowledged by the Orchestra. Gibbs had played an important role in the early years and the Orchestra paid tribute to him in June 1983. The Orchestra also paid tribute to Raubenheimer, who was killed in an air disaster in Spain. Raubenheimer had been scheduled to perform Beethoven's Piano Concerto No. 4 in G major Op.58 with the Orchestra in December 1983, and Crowson was engaged in his place. As a mark of respect, however, Beethoven's Piano Concerto No.1 in C major Op.15 was performed in place of Beethoven's Piano Concerto No. 4 in G major Op.58 (*Cape Argus*, 22 June, 16 December, 1983).



Tribute to Alfred Gibbs

(*Cape Town Orchestra Programme*, June, 1983)

5.3.48 Orchestra development, 1984

The Orchestra started out in 1984 with some optimism in spite of the financial difficulties in 1983. In January 1984, Zecchi directed the Orchestra to a capacity audience in the City Hall, while people unable to obtain a seat listened outside. The soloist at the concert was the pianist, Erik Heidsieck (1936-), who gave "a monumental performance" of Beethoven's Piano Concerto in E flat major Op.73, *The Emperor Concerto*. Also included was a performance of Mozart's Symphony No. 29 in A major K201. Zecchi, through his subtle and artistic approach, captured the attention of the audience. The standard of performance was raised to new levels when he conducted the Orchestra as the players responded to him and played to the best of their abilities. This was to be Zecchi's last appearance in Cape Town as he died in September, 1984 (*Cape Argus*, 23 January, 1984).



Tribute to Carlo Zecchi. He appeared with the Orchestra for the last time in January 1984

(*Cape Town Orchestra Programme*, September, 1984)

5.3.49 Changes in orchestra management

5.3.49.1 Formation of the Cape Town Symphony Orchestra Board

At a meeting on 31 January 1984, following Zecchi's final appearance, the Cape Town City Council established a new body known as the Cape Town Symphony Orchestra Board to deal with all matters relating to the Orchestra. The Board was granted delegated authority within financial limits imposed by the Council, and took over the functions of all other council committees and officials with regard to the Orchestra. By establishing a single governing body, more contact between the Orchestra members and the administration was established. The Board was constituted as follows: David Bloomberg was appointed Chairman, Riese was Vice Chairman, and RM Friedlander, P Muller and J Sonnenberg were members of the board. The Chairman of the Orchestra Development Committee and the Town Clerk were members of the Board with observer



Cape Town Orchestra Board with Chairman D Bloomberg centre

(Cape Town Orchestra Archives [uncatalogued])

status (*Cape Argus*, 2 February, 1984; *Cape Times*, 1, 17 February, 1984).

5.3.49.2 David Stone appointed to investigate the Orchestra's activities

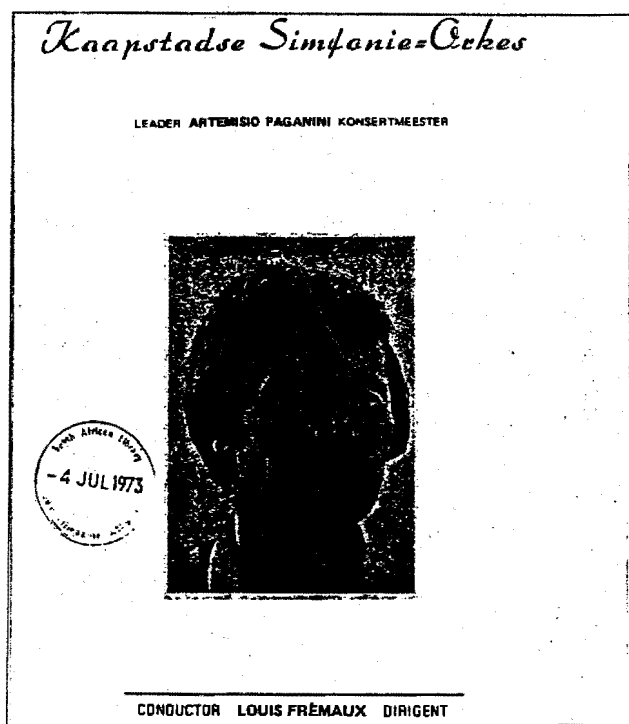
In February 1984, it was announced that David Stone (1936-), a leading international performing arts consultant, had been appointed to investigate and assess the function, activities and potential of the Orchestra, and recommend ways for the Orchestra to operate in a more efficient manner (*Cape Argus*, 2 February, 1984).

Stone's expertise was based on his distinguished career as a violinist and conductor. He had also been appointed artistic advisor to the Hong Kong Government, and his initiative, concepts and experience in finance, promotion, education and international exchange in the performing arts were widely sought (*Cape Argus*, 2 February, 1984).

The Council's decision to appoint Stone illustrated that they were serious in their intentions to ensure that the Orchestra maintained its international status (*Cape Argus*, 2 February, 1984).

5.3.50 Conductor Laureate: Louis Fremaux

Fremaux was appointed Conductor Laureate for 1984. The title had been conferred in October 1983, in recognition of his association with the Orchestra for over ten years. Fremaux had conducted all the major London orchestras as well as orchestras in Europe



and Australia. In July 1978, he received an Honorary Doctorate from Birmingham University and Membership of the Royal Academy of Music in London. In 1984, the Orchestra celebrated its seventieth anniversary and Fremaux was given the honour of directing the Orchestra for the occasion (*Cape Argus*, 28 February, 11 October, 1984; *Cape Town Orchestra Programme*, 28 February, 1984).

Louis Fremaux (*Cape Town Orchestra Programme*, 3 January, 1973)

A particularly memorable concert directed by Fremaux, prior to the Orchestra's seventieth anniversary concert, included a performance of Chausson's *Symphony in B flat major Op.20*. Fremaux captured the character of the work. His method of conducting, using economy of gesture to obtain maximum response, was highly effective. The performance received high praise from Stone, who noted that the Orchestra was capable of achieving very high standards (*Cape Argus*, 28 February, 4 April, 1984).

5.3.51 Seventieth anniversary celebrations

The Orchestra's seventieth anniversary celebrations were among the main events of 1984. An all-Beethoven programme had been compiled for the event. The Orchestra's rendering of the first work on the programme, Beethoven's *Coriolan Overture*, Op.62 was highly praised and Fremaux was commended for obtaining an impressive performance. The performance of Beethoven's *Symphony No.7 in A major Op.92* was equally well received. Although the first movement was taken at a moderate speed, the



Albert Markov

(*Cape Town Orchestra Programme*, 9 June, 1988)

main interest of the music was never lost. The *Allegretto* was taken at the pace indicated, and led to an ideal version of the finale. The soloist at the concert was the Russian violinist, Albert Markov (1933-), who performed Beethoven's *Violin Concerto in D major Op. 61* (*Cape Argus*, 1 March, 1984).

The concert was also broadcast live on the radio so that interested members of the public who were unable to attend the concert could also listen to the performance (*Cape Argus*, 1 March, 1984).

5.3.52 Seventieth anniversary violin competition

A violin competition was organised in honour of the Orchestra's seventieth anniversary. Four finalists were chosen to compete for the first prize of R4,500 and a University of Cape Town Scholarship for one year. SABC television recorded the

event, which took place in March 1984, and the finalists secured a dedicated accompaniment from Priestman, who directed the Orchestra. The winner of the competition was Ian van Rensburg, who was twenty years old in 1984. There was much public interest in the competition, which helped to increase audience attendance (*Cape Argus*, 13 March, 1984).

5.3.53 Release of further recordings

Recordings provided extra revenue for the Orchestra and for the seventieth anniversary, a double record album, entitled *Pops and Ops*, was launched by the Reader's Digest Organisation. Among the works included on the recording were Prokofiev's *Peter and the Wolf* Op.67 and Wagner's *Meistersinger Overture* (*Cape Argus*, 6 March, 1984).

5.3.54 A brief comment on the Orchestra's direction in 1984

The Orchestra's seventieth anniversary was highly publicised. Articles detailing the Orchestra's history appeared in the *Cape Argus*, and the *Cape Times*, and the celebrations were publicised on SABC television. Although the Orchestra had been in existence for seventy years and had become highly respected, it was still funded solely by the City Council. In 1984, the Orchestra's budget was R2.3 million and the gap between the amount of the subsidy and the Orchestra's financial requirements was growing. In order to perpetuate its existence and enable it to develop to its full potential,



the Cape Town Orchestra Board had to generate more revenue. From the beginning of 1984, Bloomberg, chairman of the Cape Town Orchestra Board, made urgent appeals to the citizens of Cape Town to support the Orchestra (*Cape Argus*, 29 March, 1984; *Cape Town Orchestra Brochure*, 1984).

The Orchestra rehearsing with Conductor Laureate, Louis Fremaux
(*Cape Town Orchestra Financial Appeal*, 1984)

5.3.55 Appointment of David Stone as Artistic Advisor, April 1984

In April 1984, Stone was appointed artistic advisor to the Orchestra. Bloomberg, chairman of the Cape Town Symphony Orchestra Board, announced that the Council was in full agreement with Stone's appointment. Stone, who took up his post in July 1984, was based in London, but his duties were to provide professional advice and direction to the Orchestra with regard to artistic and managerial policy. Stone had to work closely with Lindner, especially on the choice and engagement of overseas artists and conductors. Stone was of the opinion that the Orchestra was under no real threat financially in 1984. He noted that performance standards were high and the Orchestra members were very dedicated to their work. Stone helped to boost the morale of the players and created an optimistic atmosphere. An impressive schedule of concerts was planned for the remainder of 1984 (*Cape Argus*, 4 April, 1984; *Cape Times*, August, 1984).

Among the leading artists who appeared with the Orchestra during 1984 were the Russian pianist, Boris Bloch, who performed Tchaikovsky's Piano Concerto No.2 in G major Op.44, Russian virtuoso pianist, Mark Zeltser (1947-) and Japanese viola player Nobuko Imai (1943-) (*Cape Argus*, 27 March, 10, 14 May, 16 August, 1984).

5.3.56 Death of Harry Hamblin

There was always much sadness following the death of an Orchestra member, especially when the member had been in the Orchestra for many years. Harry Hamblin (1901-1984) died in August 1984. He had joined the Orchestra in 1947 as an oboist and remained in the Orchestra until 1969. His role in the Orchestra's development did not go unnoticed and an article on his life and work appeared in the *Cape Argus* (*Cape Argus*, 18 August, 1984).

5.3.57 Improvement of the Orchestra's finances, August 1984

In August 1984, the Orchestra's finances were again brought to the attention of the public. Although the City Council gave the Orchestra a subsidy of R2.3 million, this was not enough because the Orchestra needed more money than it could generate. Consequently, the Orchestra members' salaries were still below those of other orchestras

in South Africa. Appeals were once again made to the public and business sector to give additional support (*Cape Argus*, 7 August, 1984).

The Cape Town Symphony Orchestra Trust was launched at the beginning of August 1984. A good start was made to the fund-raising effort as pledges of R750,000 were received from the business sector and private industry. The aim of the trust was to raise R2.5 million over five years. The capital of the trust was to remain intact while the interest of the trust was to be capitalised (*Cape Argus*, 7 August, 1984).

Stone was of the opinion that the Orchestra required more aggressive marketing. He also wanted the Orchestra to be more involved in educating younger audiences. A short appeal for support was published and distributed throughout Cape Town, outlining the Orchestra's activities and requirements. This pamphlet helped to make the public aware

of the Orchestra's financial position and played an important role in attracting sponsors (*Cape Argus*, 30 August, 1984; *Cape Town Orchestra Appeal*, 1984).

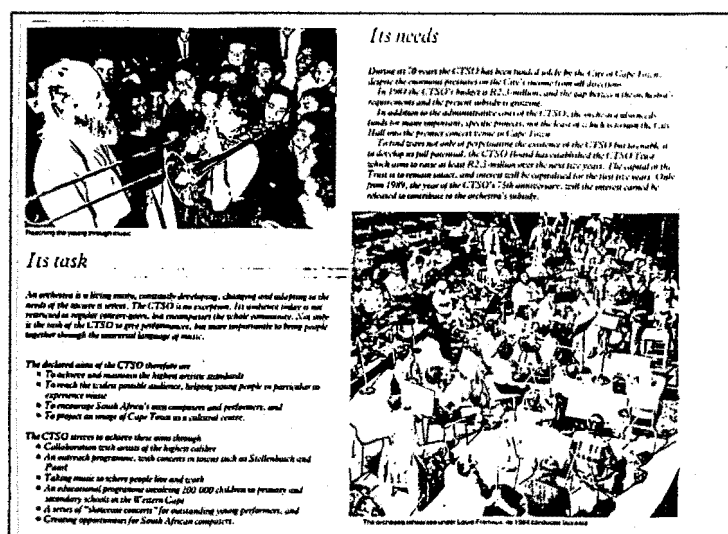


Illustration from the Cape Town Orchestra Appeal

(*Cape Town Orchestra Appeal*, 1984)

5.3.58 Appearance of Werner Andreas Albert, August- September, 1984

After the establishment of the Trust fund, the Orchestra management concentrated not only on fund raising, but on keeping performance standards high. In August 1984, the German conductor, Werner Andreas Albert (1935-), directed the Orchestra for a four-week season, ending in September 1984. It was Albert's sixth visit to Cape Town, having first appeared in 1976. In 1984, he was Chief Conductor of the Queensland Symphony



Orchestra and one of the more respected and experienced guest conductors who had appeared with the Orchestra (*Cape Argus*, 16 August, 5, 12 September, 1984).

Werner Andreas Albert
(*Cape Town Orchestra Programme*, 1980)

Albert was of the opinion that not enough twentieth century works were performed in Cape Town and that concert programmes were "not adventurous enough". It was also his view that the Orchestra did not repeat programmes sufficiently and, as a result, had to learn an immense repertoire (*Cape Argus*, 16 August, 5 September, 1984).

Albert's criticisms were not entirely unfounded, as the Orchestra had been criticised in the past for not including many works from the twentieth century repertoire in its programmes. At the final performance of his visit, on 13 September 1984, twentieth century repertoire was given some attention. Among the works on the programme was Webern's orchestration of Bach's six-part fugue from the *Musical Offering*. Albert's interpretation of Webern's work was not entirely persuasive, however, and the audience response to the performance of the work was described as "bemused". An additional factor was audience unfamiliarity with the work (*Cape Argus*, 5, 17 September, 1984).

The final item performed at the concert, Dvorak's Symphony No. 9 in E minor Op.95, *From the New World*, was more familiar to Cape Town audiences and was an improvement on the performance of the Webern. Albert's flexibility of tempi and powerful extremes in dynamics made for an impressionable performance, and his last concert ended positively (*Cape Argus*, 17 September, 1984).

World famous conductors and soloists continued to appear with the Orchestra throughout the remainder of 1984 — Shapirra, Priestman and the American conductor, Stephen Portman. Among the soloists who appeared was Uchida, who made a return appearance, and the South African pianist, Wessel Van Wyk (1955-), who had won first



prize in the 1981 International Bosendorfer Piano Competition in Vienna. Portman, who appeared with the Orchestra in November 1984, on his third visit to Cape Town, received much praise, especially for his direction of the Orchestra in a performance of Webern's *Passeccaglia Op.1* (*Cape Argus*, 2, 8 October, 6, 13, 19, 20 November, 1984).

Stephen Portman

(*Cape Town Orchestra Programme*, 1984)

5.3.59 Controversy concerning the Eoan Group

Many successful concerts were given during 1984 and public attention was focused on the Orchestra's activities because 1984 was the seventieth anniversary year. The extra publicity did not, however, always have the desired effect. On 11 November 1984, SABC television screened a documentary on the history of the Orchestra to 1984. No mention was made of the Eoan Group, who had collaborated with the Orchestra on many occasions in the seventy years of its existence. The Eoan group had been a great supporter of the Orchestra and its exclusion from the television programme was a grave omission. A letter from I Sydow, who had been in office as the Eoan Group's Chairman between 1963 and 1977, published in the *Cape Herald*, brought the matter to the attention of the public (*Cape Herald*, 24 November, 1984).

The letter was re-published on 30 November, 1984 and Lindner replied directly. He indicated that the programme was a rebroadcast of a documentary which had been made five years earlier and repeated in recognition of the seventieth anniversary, with no extra material added. Lindner made it clear that the Orchestra had not been responsible for the production of the documentary as the material had been selected by the SABC, and the matter received no further publicity (*Cape Herald*, 24, 30 November, 1984).

5.3.60 A brief review of 1984

Despite the controversy concerning the Eoan Group, 1984 was a most successful year for the Orchestra. The Orchestra management had taken a definite step to improve the Orchestra's administration and finances by engaging Stone to assist Lindner, and establishing the Cape Town Orchestra Trust Fund. By December 1984, two and a half months after the inauguration of the Trust fund, R1.25 million had been raised in cash and pledges. Although the goal of raising R2.5 million over five years still remained the ultimate objective, within a short period, the trust had acquired twenty patrons who had pledged R50,000 each and ten sponsors who were also committed for five years. Many private persons also donated sums of R1,000 and R500 (*Cape Argus*, 7 December, 1984).

As a result of the fund-raising campaign, it became very clear that Capetonians had a strong attachment to the Orchestra. The reality of Cape Town losing the Orchestra was an idea not contemplated by prominent members of the Cape Town community, who responded by supporting the fund-raising efforts. On 19 December, a few days prior to the final concert of 1984, it was announced that a further R150,000 had been donated by various leading businesses in Cape Town, including the Foschini group, Federale Volkshuis and Syfrets Trust (*Cape Argus*, 7, 19, 20 December, 1984)

The final concert of 1984, *Symphonic Carols for Christmas*, featured traditional Christmas carols. Barry Smith directed the concert, which also featured the St George's Cathedral Singers and the Cape Town Symphony Choir. It was an emotional finale to a varied and exciting year (*Cape Argus*, 7, 20 December, 1984).

5.4 ORCHESTRA POLICIES, 1985

5.4.1 Continuation of the guest conductor system

The guest conductor system continued in 1985. Asensio was appointed principal guest conductor and many other prominent conductors and soloists continued to appear with the Orchestra in the first half of 1985, including the American guest conductor, Harold Farberman (1929-) and the British pianist, Anthony Goldstone (1944-). Asensio directed some interesting concerts as well. Among the works performed at the concert on 3 March 1985 was Bartok's *Music for String Instruments, Percussion and Celesta* (*Cape Argus*, 5, 28, February, 5 March, 1985).



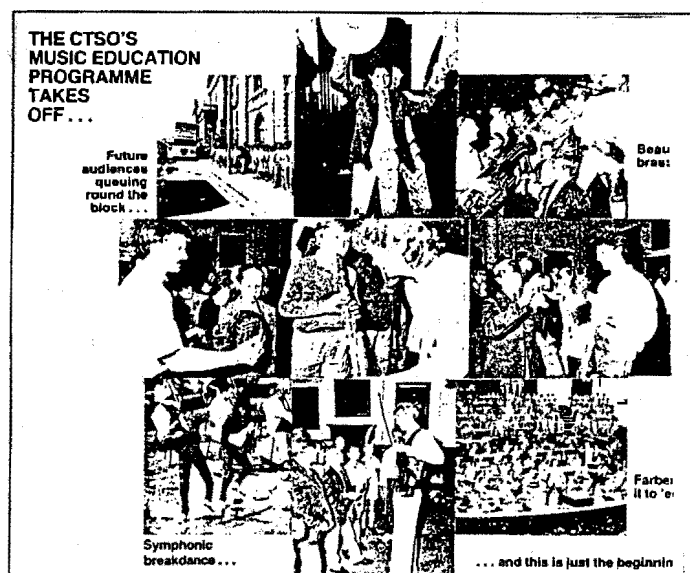
Harold Farberman

(Cape Town Orchestra Programme, March-April, 1985)

5.4.2 Educational concerts

Educational concerts were also given in schools during 1985 as the Orchestra began to play a more significant role in musical education throughout the Peninsula. The Orchestra management had organised a schools' concert programme, and the first of the educational concerts were given between March and April 1985, under the direction of Farberman. Children from about fifty schools across the Peninsula were driven to the City Hall to attend special multi-racial school concerts. Two concerts per morning were given on selected days and more than 10 000 scholars were privileged to attend concerts. There was much support and financial assistance from the private sector. City Tramways gave special rates for the transport of the children to and from the City Hall as well as for the Orchestra to outlying centres where concerts were also given. The Orchestra were commended for the role they played in bringing music to children,

especially those who came from underprivileged circumstances
(Cape Argus, 25 April, 1985).



Publicity for the education programme

(Cape Town Orchestra Programme, 1985)

5.4.3 Important works introduced: Mahler's *Resurrection Symphony*

The Orchestra's role in Cape Town had become very diverse. Not only were educational and symphony concerts given, but the Orchestra continued to be at the forefront of musical development in Cape Town. In April 1985, the first performance in Cape Town of Mahler's Symphony No. 2 in C minor, *The Resurrection*, was given. One of the largest orchestras ever to be assembled on the stage of the City Hall, consisting of one hundred players, and the full Cape Town Symphony Choir of one hundred and eighty members, trained by Smith, were directed by Farberman. Farberman was a noted interpreter of Mahler and had recorded Mahler's Symphony No. 2 in C minor, *The Resurrection*, with the Royal Philharmonic Orchestra in London, and was in the process of recording it with the London Symphony Orchestra (*Cape Argus*, 8 April, 1985).

5.4.4 Refurbishment for the City Hall

Prior to the start of a new concert season in July 1985, the City Hall was upgraded. The Orchestra management had decided to spend R45,000 from the development fund on improving conditions at the City Hall. The Main Hall was converted into a permanent home for the Orchestra and seating was fixed to the floor. The fabric-covered chairs and carpeting helped to improve the acoustics. The first concert of the new season was sponsored by the Mauberger Foundation. Soudant directed the Orchestra and among the works performed were Ravel's *Mother Goose Suite* and Boieldieu's Concerto for Harp and Orchestra in C major. The soloist was the world-renowned harpist, Marisa Robles (1937-). The concert was also the first of a series of concerts broadcast on radio (*Cape Argus*, 21 July, 1985).



Hubert Soudant

(*Cape Town Orchestra Programme*, 1985)



Marisa Robles

(*Cape Town Orchestra Programme*, 1982)

5.4.5 Opportunities for promising South African musicians

As before, promising South African artists were also given performing opportunities. De Groote and Raubenheimer were pianists of world standing and had both won international piano competitions. They had both given some of their early public performances in Cape Town with the Orchestra. Anton Nel (1962-), another promising South African pianist, also appeared with the Orchestra in August 1985. He performed Beethoven's Piano Concerto No. 4 in G major Op.58 under the direction of Soudant. Nel



played with sensitivity and delicacy, "revealing the poetry of the slow movement with striking eloquence and serenity", making the performance an "enriching experience" (*Cape Argus*, 26 August, 1985).

Anton Nel (*Cape Town Orchestra Programme*, August, 1985)

5.4.6 Other events 1985

5.4.6.1 Release of further recordings

During 1985 an interesting album, consisting of nine records, featuring recorded works from 1923 to 1985, was released. The album, entitled *The Symphony in Cape Town 1923-1985*, included some of the Orchestra's earliest recordings. The records form an important part of the Orchestra's heritage as listeners can have an idea of what the Orchestra sounded like in its formative years (*The Symphony in Cape Town 1923-1985*, 1985).

5.4.6.2 Death of Orchestra member, Franco Seveso

In October 1985, it was reported that Franco Seveso, who had joined the Orchestra in 1952 had died. He had been principal viola player and had conducted the Orchestra on various occasions over the years. He retired from the Orchestra in 1982. Many Orchestra members had become known to Cape Town audiences, especially those who had been in the Orchestra for many years. The death of a prominent Orchestra member



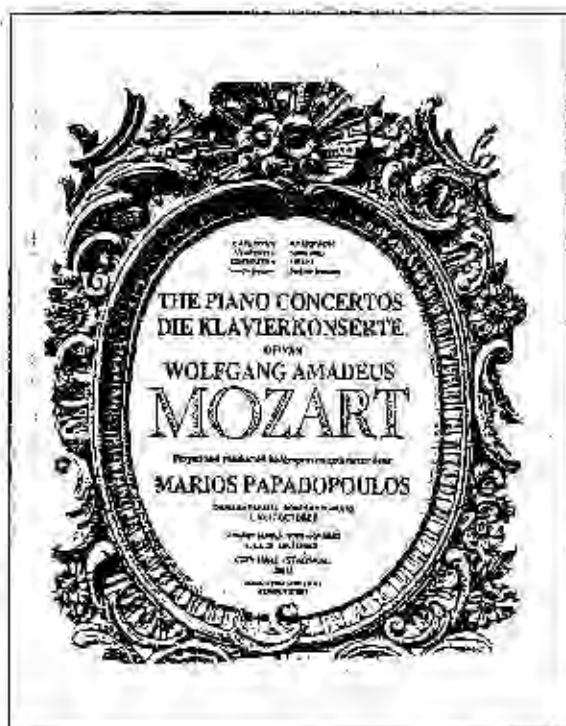
Franco Seveso (Cape Town Orchestra Archives [uncatalogued])

was often acknowledged in the press in recognition of years of service (*Cape Argus*, 4 October, 1985)

5.4.6.3 Project to perform all Mozart's Piano Concerti: Phase One

The performances given by the Greek-Cypriot pianist-conductor, Marios Papadopoulos, in October 1985, were positive events. He directed the Orchestra in eight of the Mozart concerti over a three-week period. The Orchestra was reduced to chamber proportions

and Papadopoulos directed the Orchestra from the keyboard. His performances although "not perfect" were described as "sincere and honest". The audiences throughout the three-week period were enthusiastic and attendance was high. They listened attentively and were extraordinarily quiet during the performance but were generous in their applause. The management had not anticipated that the concert series would be such a resounding success. Two further series were planned in 1986 (*Cape Argus*, 7, 21 October, 1985).



Advertising for the Mozart Piano Concerti series, October 1985

(*Cape Town Orchestra Programme*, October, 1985)

5.5 ORCHESTRA DEVELOPMENT, 1986

Despite the success of the guest conductor system and the appearance of international soloists, the financial position of the Orchestra continued to deteriorate and changes had to be made in 1986 (*Cape Argus*, 15 January, 27 February, 1986).

5.5.1 Plans for the privatisation of the Orchestra, February 1986

At the end of February 1986, it was announced plans had been made for the privatisation of the Orchestra. The City Council could not afford to continue subsidising the Orchestra single-handedly, therefore, in order to ensure the Orchestra's survival, plans were underway for the formation of a non-profitmaking company to run the Orchestra in February 1986. The Council agreed, however, to provide a subsidy of R38.5 million, which was payable over ten years (*Cape Argus*, 27 February, 1986).

5.5.2 First appearance of Omri Hadari

Although the future of the Orchestra was not entirely secure at the beginning of 1986, concerts continued mostly as scheduled. The Israeli conductor, Omri Hadari (1941-) made his first appearance with the Orchestra in February 1986. Hadari was born in Israel and had initially learned to play the trumpet. He performed in the Israeli Chamber Orchestra and the Jerusalem Symphony Orchestra before studying at the Guildhall School of Music in London. He had conducted most of the British Orchestras and had conducted in America and Australia. He had been engaged to replace Farberman who had cancelled his engagements with the Orchestra (*Cape Argus*, 20 February, 1986).



Omri Hadari

(*Cape Town Orchestra Programme*, 16 January, 1992)

5.5.3 Stone's contract terminated

During Hadari's visit plans for the privatisation of the Orchestra continued. In March 1986, Stone's appointment as artistic advisor was terminated by mutual consent. Due to South African politics, the cultural boycott and the deterioration in South African currency, it had become very difficult for Stone to fulfil his contract. Although they were reluctant, the Cape Town Orchestra Board were forced to agree to terminate the contract as a result of these factors. Stone, however, promised to continue to take an interest in the affairs of the Orchestra (*Cape Argus*, 11 March, 1986).

5.5.4 Privatisation plans, March 1986

By the end of March 1986, the City Council had given final and unanimous approval to the transfer of the Orchestra to a private company, called Cape Town Symphony Orchestra Incorporated. The decision, taken at a monthly meeting of the City Council on 28 March 1986, followed the acceptance of contracts with the new company by 83% of the Orchestra members. The musicians who refused to accept the new contract were paid in full for the remainder of their contracts, and it was further agreed that the Council would give R1.3 million in pension funds over twenty-three years so that the Orchestra members would have some of the benefits enjoyed by Council staff. The formation of the new company was a significant step, and there was much debate over whether it had been a move in the right direction (*Cape Argus*, 29 March, 1986).

5.5.5 Appearance of Harry Blech

As plans for the transformation of the Orchestra into a private enterprise were firmly in place, public attention was once again focused on the concert schedule. Much attention was given to the works of Mozart. In April 1986, Blech, the eminent British conductor, directed the Orchestra in four concerts. Blech, a foremost interpreter of Mozart, had founded the world-renowned Mozart Players in 1939. Included in the programme at his final concert, at the end of April, were Mozart's *Ave Verum Corpus* K 618 and *Kyrie* K 341 (*Cape Argus*, 29 April, 1986).

5.5.6 The performance of the Mozart Piano Concerti: Phase two

Papadopoulos returned in May 1986 to continue with the second phase in the project to perform all Mozart's Piano Concerti. Three concerts, featuring a number of Mozart's Piano Concerti, were given in this series. Among the concerti performed were the Piano Concerto in D major K537, *The Coronation Concerto*, and the Piano Concerto in C major K415. Although there was some public concern about the Orchestra's future during this period, the concerts received public support (*Cape Argus*, 7 May, 1986).

5.5.7 Transformation of the Orchestra Management, July 1986

A new board had been formed to run the Orchestra in May 1986, prior to the transformation of the Orchestra into a private enterprise in July 1986. Bloomberg was appointed Chairman and Riese was appointed Deputy Chairman (*Cape Argus*, 30 May, 1986).

On 12 June 1986, the Orchestra gave its last performance under the ownership and administration of the Cape Town Municipal Council. Both the Mayor of Cape Town and Bloomberg, Chairman of the Cape Town Orchestra Board, acknowledged the Orchestra's achievements. The Orchestra had always been at the forefront of musical development in Cape Town and South Africa. By running the Orchestra as a non-profitmaking company, the Orchestra had once again taken a leading initiative, because it had become the first independent Orchestra in South Africa (*Cape Town Municipal Bulletin*, 4 July, 1986).

The choice of programme for the first "free enterprise concert", in July 1986, was highly conventional. Among the works performed were Tchaikovsky's Piano Concerto No.1 in B flat minor Op.23 with de Groote as soloist, and Beethoven's Symphony No. 6 in F major Op.68, *The Pastoral Symphony*. The concert, directed by conductor Erich Bergel (1930-), was well supported. The change in management did not affect audiences because, initially, the policy of engaging guest conductors and soloists was maintained, and the management concentrated on increasing

audience attendance to bring in additional revenue (*Cape Town Municipal Bulletin*, 4 July, 1986; *Cape Argus*, 28 July, 1986).



Erich Bergel
(*Cape Town Orchestra Programme*, October, 1985)

5.5.8 The Orchestra as an independent enterprise —

Mozart Concerti Project: Phase three

In August 1986, Papadopoulos returned to direct the Orchestra in the final phase of the project to perform all Mozart's Piano Concerti. Public support was not as high as it had been during the first two phases, and Papadopoulos's performance was sharply criticised. It was a disappointing end to an ambitious venture (*Cape Argus*, 28 August, 1986).

5.5.9 Further effect of politics on the Orchestra's development

Although the final phase of the Mozart series had been disappointing, this was only a minor setback, because guest conductors and soloists continued to appear with the Orchestra until the end of 1986 and many other successful performances were given, including a performance of Mahler's Symphony No. 6 in A minor under the direction of Hadari in September 1986. Serious problems concerning the running of the Orchestra however, became apparent by December 1986 (*Cape Argus*, 24 September, 10 December, 1986).

Six soloists of international stature, including the cellist, Zara Nelsova (1918-), soprano, Mitsuko Shirai (1952-) and Russian pianist, Mikhail Rudy (1953-), cancelled

their appearances in South Africa as a result of the cultural boycott. It was difficult to find replacements since artists were reluctant to perform in this country as a result of its political policies. Although some replacements were found for those soloists that cancelled, the Orchestra management was under increasing pressure to find suitable guest conductors and soloists for 1987 (*Cape Argus*, 10 December, 1986).

5.6 OMRI HADARI AS PRINCIPAL GUEST CONDUCTOR, 1987

5.6.1 Project to perform Beethoven's five Piano Concerti

In January and February 1987, a series of concerts, featuring all five of Beethoven's Piano Concerti, was given under the direction of Hadari, who had been appointed Principal Guest Conductor in January 1987. A different South African soloist was featured at each concert and Crowson was among the soloists. The series of concerts was highly successful and performance standards were high. The Orchestra's policy of engaging local artists was always well received and was set to continue (*Cape Argus*, January, 2 February, 1987).

5.6.2 The Orchestra as a private enterprise: the first six months

By the end of February 1987, the Orchestra had operated as an independent corporation for six months, and had recorded a surplus income. Although the Council's R1.5 million remained as the main source of income, the Orchestra had managed to generate some revenue. The main expenditure was salaries and staff expenses. Although only fifty-six musicians had remained with the Orchestra following the change in management, more players were recruited to bring the Orchestra up to full strength (*Cape Argus*, 2 February, 1987).

5.6.3 Death of Joy Simpson

Despite the cultural boycott, some overseas artists of international standing did come to South Africa. An unfortunate incident occurred when the American soprano, Joy Simpson died during her visit after collapsing at a performance. The audience as well as the Orchestra members were saddened by her death, and had appreciated her coming to South Africa in spite of opposition from abroad. At the Orchestra performance on 26 March 1987, Barber's *Adagio for Strings* Op.11 was performed as

a tribute to her and the concert was dedicated to her memory (*Cape Argus*, 27 March, 1987).

Notwithstanding the cultural boycott, not all overseas artists were unwilling to come to South Africa. Shapirra directed the Orchestra in July 1987. Among the soloists who appeared under his direction was the Russian pianist, Boris Bloch (*Cape Argus*, 14, 27 July, 1987).

The Orchestra management also endeavoured to keep the Orchestra up to standard with other orchestras in the world. At the end of July 1987, Lindner returned from orchestral conferences in London and America, which centred on management, marketing, fund-raising and benefits of cultural exchange, which concerned orchestras worldwide. Lindner noted that the Orchestra's approach to management and marketing was similar to that of other orchestras in the world (*Cape Argus*, 31 July, 1987).

5.6.4 The Orchestra's finances, 1987-1988

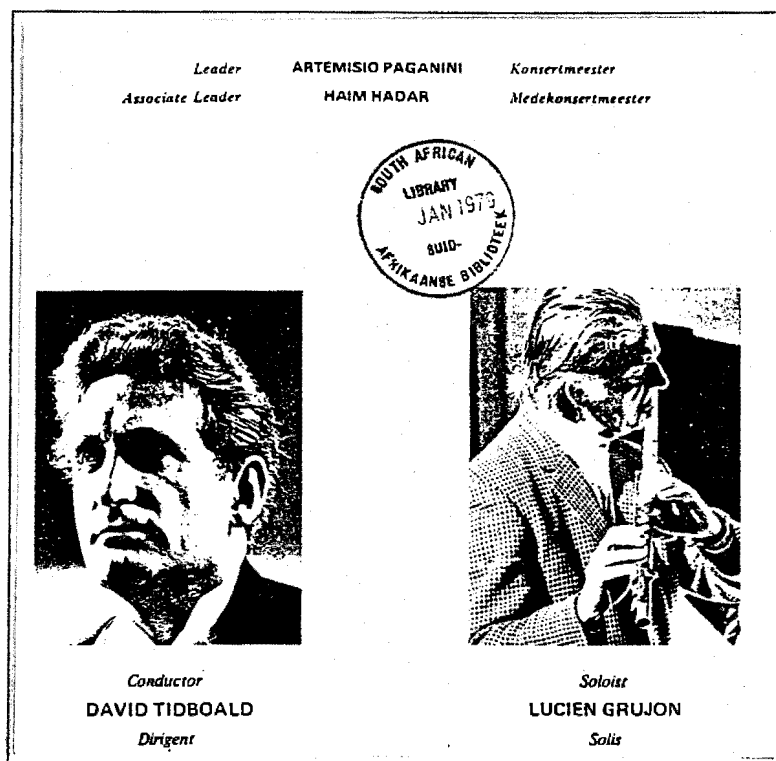
Throughout 1987, standards were maintained and the financial position of the Orchestra was more stable. At the end of its first year as a private corporation, in June 1987, the Orchestra had a surplus fund of R826.569. The surplus funds were the result of a conservative financial policy because, as the Council subsidy would not be increased and was to expire within nine years, the management budgeted carefully. Attendance had improved and this also helped to bring in further revenue (*Cape Argus*, 6 April, 14, 27 July, 26 August, 1987).

In January and February 1988, it was further reported that audience attendance had risen to an even higher level. Income from concerts between July 1987 and February 1988 had contributed substantially to the Orchestra's surplus. Despite this, the management still monitored the Orchestra's financial position very carefully (*Cape Argus*, 28 January, 1988).

5.7 DEATH OF LUCIEN GRUJON

The death of Orchestra member Lucien Grujon, who had been principal flutist with the Orchestra from 1975 until his retirement in 1985, was reported in May 1988. Grujon had

been a dedicated Orchestra member and had also appeared as soloist with the Orchestra on a number of occasions (*Cape Argus*, 4 April, 1988).



Lucien Grujon

(*Cape Town Orchestra Programme*, 22 October, 1972)

5.8 SECOND OVERSEAS TOUR, NOVEMBER, 1988: THE ORCHESTRA VISITS CHINA

The main event of 1988 was the Orchestra's visit to Taiwan in November 1988. It was the Orchestra's first tour since 1924 and was the result of twenty months of planning. The Orchestra had been invited to participate in an International Arts Festival in Taipei, following a visit to Taiwan at the beginning of 1987 of a Cape Town City Council delegation, led by the Mayor of Cape Town. Various cultural exchanges had been discussed and this had led to negotiations for Chinese musicians to visit Cape Town and the Cape Town Orchestra paying a reciprocal visit to China (CTSO to perform in Johannesburg and Taiwan, 1988:13).

The Orchestra's acceptance of the invitation was a defiant gesture against the cultural boycott and came at a time when cancellations were regularly received from overseas conductors and soloists, who had been pressured not to come to South Africa (*Cape Argus*, 2 February, 1987; CTSO to perform in Johannesburg and Taiwan, 1988:13).



Illustration from an article on the Orchestra's overseas tour
(CTSO to perform in Johannesburg and Taiwan, 1988:13)

5.8.1 Preparations for the tour

Preparing to take a full Symphony Orchestra to a foreign country was a difficult task. Not only did repertoire have to be chosen and rehearsed but transport and accommodation had to be arranged. A balanced repertoire, including Romantic and Twentieth century music was chosen by Lindner and Kuhnert in consultation with the Taipei City conductor, Chiu Sen Chen. Chen had visited Cape Town earlier in 1988 to conduct the Orchestra and assist with arrangements for the visit. De Villiers, who had



been appointed to direct the Orchestra on the tour, suggested that one work by a Chinese composer and one work by a South African composer be included. Accordingly, a work by the Chinese composer, Ko and the South African composer, Peter Klatzow's (1945-) *Incantations* were chosen (*Cape Argus*, 25 October, 4 November, 1988; *The CTSO in Taiwan*, 1988:20-21).

South African conductor, David de Villiers who accompanied the Orchestra on the tour of Taiwan
(*Cape Town Orchestra Brochure*, July-December, 1989)

5.8.2 Concerts given prior to the tour

At the end of October 1988, three farewell concerts, prior to the Orchestra's departure, were given in Cape Town, as part of the Orchestra's preparation for the tour. The farewell concerts featured some of the works chosen for the tour and in this manner the Orchestra managed to have sufficient rehearsal and performance practice prior to the concerts in China. Two of the concerts featured the soloists chosen to accompany the Orchestra. The first farewell concert featured the South African pianist Francois du Toit (1966-), one of the soloists who accompanied the Orchestra to Taiwan, in a performance of Tchaikovsky's Piano Concerto No.1 in B flat minor Op.23. Du Toit was the recipient of the Norman Nossel overseas scholarship and the Oude Meester overseas travel grant awarded to the most promising South African pianist at the Fourth Unisa International Piano Competition (*Cape Argus*, 25 October, 1988).

The second farewell concert featured de Groot, who performed Rachmaninoff's Piano Concerto No. 2 in C minor Op.18. Also in the programme were Weber's *Der Freischutz Overture* and Tchaikovsky's Symphony No. 5 in E minor Op.64 (*Cape Argus*, 25, 28 October, 1988).

Soloists who accompanied the Orchestra overseas, 1988



Steven de Groot



Francois du Toit

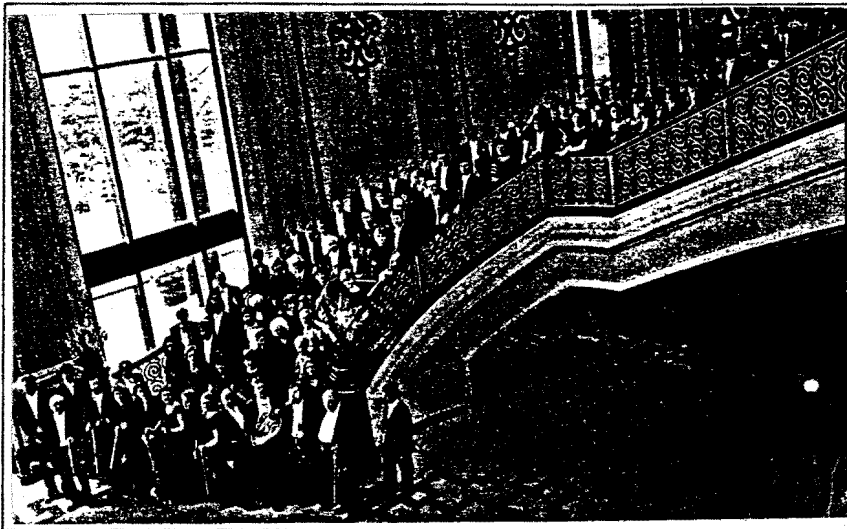
(*Cape Town Orchestra Brochure*, July-December, 1989)

The same programme was repeated in Johannesburg on 6 November 1988 on the eve of the Orchestra's departure for Taipei. The Orchestra gave a concert at the Lindner Auditorium in Johannesburg, under the auspices of the Transvaal Chamber Orchestra. It was the first time in many years that the Orchestra performed in Johannesburg and,

once again, de Groot appeared as the soloist (CTSO to perform in Johannesburg and Taiwan, 1988:13).

5.8.3 The Orchestra in China, November, 1988

The tour also heralded the start of the Orchestra's seventy-fifth anniversary celebrations, scheduled to take place in 1989. The first concert of the tour was attended by an audience of 2 000. De Villiers and du Toit, who made his international debut, received standing ovations. The Orchestra played to capacity audiences at all the concerts, and it was estimated that at the five concerts given on the tour, the Orchestra performed for more than 10 000 people. The Chinese audiences were very enthusiastic about the visiting Orchestra. All the Orchestra members were treated like celebrities and were sought after by autograph hunters (*Cape Argus*, 16, 22 November, 1988; CTSO to perform in Johannesburg and Taiwan, 1988:13).

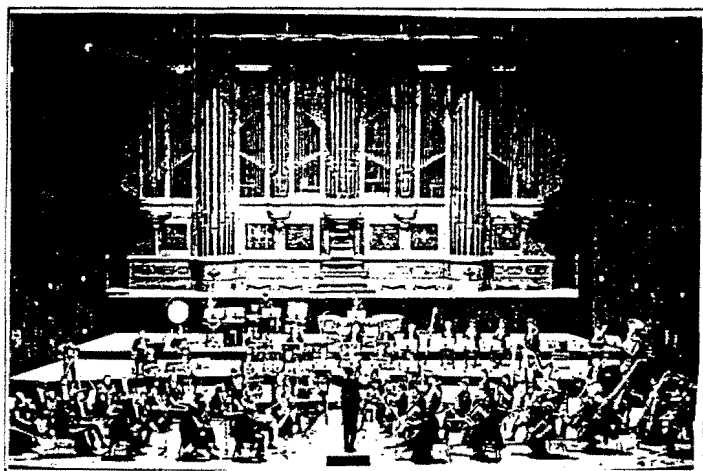


The Orchestra members in Taipei
(*Cape Town Programme*, 13 March, 1997)

In spite of careful programming, there was no doubt that Tchaikovsky's Symphony No. 5 in E minor Op.64 and Tchaikovsky's Piano Concerto No.1 in B flat minor Op.23 were better received by the "essentially youthful and highly enthusiastic audiences" than a contemporary Chinese work and Bartók's *Concerto for Orchestra*. There was an overwhelming response, however, to the performance of a Chinese folk song, which was played as an encore. The accolades which the Orchestra received were well deserved since the musicians had performed to the best of their abilities. Particularly appreciated

was the comparison of the Orchestra with the Cleveland Orchestra, which had opened the national concert hall in 1987 (The CTSO in Taiwan, 1988:20-21).

The only negative side of the tour was that five concerts were given in six days. The concerts were long and the Orchestra members were under immense strain with no relaxation time. Despite this, the Orchestra members were grateful for the opportunity they had to perform in a foreign country, and appreciated performing in the Taipei Concert Hall. Orchestra members were almost overawed by the Grandeur of the Hall with its wooden latticework, red wood panelling and organ pipes. The hall also had excellent acoustics, which was much appreciated by the Orchestra members (*Cape Argus*, 22 November, 1988).



The Orchestra in the Taipei Concert Hall
(CTSO to perform in Johannesburg and Taiwan, 1988:13)

5.8.4 The Orchestra's triumphant return to Cape Town after the tour

By 16 November 1988, the Orchestra had returned to Cape Town. The tour had been a resounding success and surpassed all expectations. The musical director of the Taipei Symphony had invited the Orchestra to make a second tour in 1990 (*Cape Argus*, 16, 18, 22 November, 1988).

The first concert after the tour, on 24 November 1988, was under the direction of the Russian conductor, Victor Yampolsky (1942-). Included in the programme was Mozart's *Serenade* in D major K320, *The Posthum*. A large and enthusiastic audience attended the concert (*Cape Argus*, 26 November, 1988).



Victor Yampolsky (Cape Town Orchestra Brochure, July-December, 1989)

5.8.5 The impact of the overseas tour on the Orchestra's development

The Orchestra's second overseas tour, in direct contrast with the first tour in 1924, was highly successful. The standard of performance was extremely high and public response in Taiwan had contributed in a large degree to its success. The SABC also sent a producer to work with a Chinese film crew, who compiled a documentary of the tour. This documentary, the property of the SABC, exists as a valuable record of this highly successful venture. 1988 had thus been a very successful year for the Orchestra and preparations were underway for the seventy-fifth anniversary celebrations in 1989 (*Cape Argus*, 7, 22 November, 1988, 1 January, 1989).

5.9 THE ORCHESTRA IN 1989

The Orchestra celebrated the start of its seventy-fifth year with a Rachmaninoff Piano Concerti series. The Russian pianist, Boris Bloch performed all the Rachmaninoff Piano Concerti and Rachmaninoff's *Rhapsody on a theme of Paganini* Op.43 in January 1989. The concerts, under the direction of Shapirra, were enthusiastically received by audiences and Bloch's performances of all the concerti were highly acclaimed. At the third concert in the series, Bloch performed both the Piano Concerto No.1 in F sharp minor Op.1 and *Rhapsody on a Theme of Paganini* Op.43. Both works were long and complex and to perform both of them in one evening was a difficult task. Bloch's artistry was unfaltering throughout the double performance and Shapirra obtained a level of commitment from the Orchestra, which did justice to Rachmaninoff's orchestral writing. The concert concluded with a performance of Stravinsky's *Firebird Suite*, which also



received high praise. The Orchestra had made a good start to an important year (*Cape Times*, 11, 17 January, 1989).

Boris Bloch

(*Cape Town Orchestra Programme*, 15 December, 1988)

5.9.1 Policy changes 1989: End of the guest conductor period

5.9.1.1 Appointment of Omri Hadari as musical director

Although international artists, such as Bloch, continued to appear with the Orchestra, as a result of the cultural boycott, the Orchestra management were finding it increasingly difficult to engage international guest conductors and soloists. The Orchestra had not had a permanent musical director since Hudson's position had been abolished in 1971, but there was clearly a need for a change of policy. On 10 January 1989, Hadari was appointed music director and principal conductor. Hadari signed a contract with the Orchestra for a three-year period. He had built up a good reputation in Europe and Australia and first appeared with the Orchestra in 1986. During the four seasons he had directed the Orchestra, he had built up a strong rapport with the orchestra members. In terms of his contract, Hadari also had to advise Lindner on artistic policy, long-term programming, artistic development as well as maintenance and improvement of artistic standards. It was arranged that Hadari would spend six months of the year in Cape



Town (*Cape Argus*, 12 January, 1989; *Cape Times*, 11 January, 1989).

Omri Hadari in rehearsal with the Orchestra (*Cape Town Orchestra Annual Report*, 1990)

5.9.1.2 First appearance of conductor Wolfgang Bothe

Guest conductors continued to appear with the Orchestra following the announcement of Hadari's appointment, because he was only due to take up his position after July 1989. He was, however, scheduled to direct the Orchestra for the anniversary celebrations in February 1989. Prior to this, the German guest conductor, Wolfgang Bothe appeared with the Orchestra for a three-week period, from the end of January 1989. Bothe, who directed the Gartnerplatz Theatre in Germany, left East Germany in 1982. Although well known in Eastern Europe, where he had appeared as a guest conductor in Poland, Hungary, Russia and East Germany, he was an unfamiliar name in the West. He had, since 1982 however, established himself especially in Europe and Japan (*Cape Argus*, 11, 24 January, 1989).

In his first appearance with the Orchestra at the end of January 1989, Bothe led the Orchestra in a performance of Mozart's *Così fan tutte* Overture. From the opening bars of the work it was evident Bothe and the Orchestra had an excellent rapport. In the performance of the second item in the programme, Brahms' Violin Concerto in D major Op.77, with Vanya Milanova as soloist, Bothe and the Orchestra once again rose to the occasion, providing a sensitive accompaniment to match Milanova's exemplary performance. The concert was highly successful and there was prolonged applause from the audience (*Cape Times*, 28 January, 1989).

Another concert of particular interest in January 1989, under the direction of Bothe, included the appearance of the 16-year-old South African pianist, Petronel Malan. Malan had won major awards, including the Young People's International Piano Competition in America. She had also made her international debut in Rome in 1987. Malan, under the direction of Bothe, performed Liszt's *Hungarian Fantasia* for Piano and Orchestra R458. She exhibited "an unflinching command of Liszt's writing" and the Orchestral playing was also of a high standard. The Orchestra established the mood with a well-focused opening passage and consistent attention was paid to accompanying textures, resulting in a fine sense of ensemble work between the soloist and the various orchestral elements (*Cape Argus*, 1 February, 1989; *Cape Times*, 7 February, 1989).



Petronel Malan

(*Cape Town Orchestra Programme*, 14 September, 1986)

Bothe enjoyed working with the Orchestra. He found working conditions pleasant and well organised. He also commented that it was enjoyable to practise in the auditorium rather than in a practice hall, and mentioned that he had built up a strong rapport with the Orchestra members. His gave the final concert of this visit with the Orchestra in February 1989 (*Cape Argus*, 6 February, 1989).

5.9.2 A review of the Orchestra's financial position prior to the seventy-fifth anniversary

It was also reported in February 1989, that attendance at concerts had steadily increased from the time the Orchestra had become an independent enterprise. The increased public support together with tight financial controls, the Cape Town City Council's grant and the interest on the cash reserves, had turned an operating deficit into a surplus. The Council grant, however, was only available until 1996, and Lindner started to take steps in 1989 to secure the Orchestra's future, because he was aware that the Orchestra would have difficulty surviving without this financial assistance. Lindner appealed to all patrons, sponsors, benefactors and friends to renew their pledges for a further five years. He also appealed to the public to assist the Orchestra. The advantages of having a professional Orchestra in Cape Town was emphasised at the seventy-fifth anniversary celebrations at the end of February 1989 (*Cape Argus*, 20 February, 1989).

5.9.3 The seventy-fifth anniversary celebrations

The first concert of the anniversary celebrations, on 23 February 1989, five days before the actual date of the anniversary, was directed by Hadari. The programme featured performances of music from Prokofiev's *Romeo and Juliet* Op.64 and Stravinsky's *Rite of Spring* (*Cape Argus*, 27 February, 1989).

5.9.3.1 Criticism of the anniversary concert

Notwithstanding praise in the press, there were many criticisms, especially concerning the choice of works featured in the anniversary concert. The closing scenes of *Romeo and Juliet* Op.64 which were selected, concentrating on the death of Juliet, were not considered appropriate for an anniversary celebration. The programming of Stravinsky's *Rite of Spring* was also criticised. Hadari and the management were accused of choosing "orchestral showpieces", in order to demonstrate the Orchestra's capabilities, rather than works which could have reflected the heritage of the Orchestra (*Cape Argus*, 27 February, 1 March, 1989).

The criticisms were not without substance. Hadari and the management had broken with tradition by choosing not to open the concert with a performance of Wagner's *Meistersinger Overture*. Lucy Bean, daughter of Councillor Bean (who had been involved in the creation and early development of the Orchestra), sharply criticised the Orchestra management for this omission. The seventy-fifth anniversary was an event of significance that also commemorated the very first concert. By including some of the works which were performed at the first concert, the occasion could have been more meaningful, especially to the younger members of the audience (*Cape Argus*, 1 March, 1989).


There was also further criticism of the seventy-fifth anniversary concert. Since the occasion was of great importance in the musical life of Cape Town, it was suggested that the management should have included a work by a South African composer in the programme. Works by South African composers, such as Hans Roosenschoon (1952-), were, however, featured in further concerts commemorating the Anniversary and this criticism was not entirely justified. In addition, numerous articles outlining the Orchestra's history appeared in the press and an illustrated article appeared in the magazine *De Kat*, mentioning that Roosenschoon's work had been specially commissioned for the occasion (*Cape Argus*, 23 February, 6 March, 1989; Phil du Plessis, Die KSO word 75, *De Kat*, no. 411, 1989:24-26).

Ná 'n glorieryke
driekwarteeu speel
die oudste simfonie-orkes
in die land en sy
ewe bekende tuiste
steeds 'n grootse
en onontbeerlike rol
in die musieklewe
van die Kaap.

PHIL DU PLESSIS

Foto'n: Peter Bouman

Die KSO word



'n Bekende gesig in die Kaap: Die Kaapstadse
stadhuus van die Parade of gesien. Die gebou is
... 1800-1810

Illustration from an article commemorating the Orchestra's 75th Anniversary
(Phil du Plessis, Die KSO word 75, *De Kat*, no.411, 1989:24-26)

5.9.3.2 Further concerts commemorating the anniversary

Special concerts in honour of the seventy-fifth anniversary continued into March 1989. At the beginning of March 1989, Roosenschoon's *Circle of Light* was performed by the Orchestra. The work was described as "a richly eclectic composition for full Orchestra" and made use of Xhosa themes and exotic sounds. The concert, under the direction of Korsten, also included a performance of Saint Saens Cello Concerto in A minor Op.33 by the world-renowned cellist, Marius Stocker (1945-). Stocker was "an instant favourite with the audience and gave a brilliant performance, the Orchestra and Korsten provided a sensitive accompaniment" (*Cape Argus*, 13 March, 1989; *Cape Times*, 11 March, 1989).

5.9.4 The Rembrandt Corporation controversy

The anniversary celebrations helped to generate further interest in the Orchestra and audience attendance was high. A series of concerts for schoolchildren in Mitchell's Plain was also highly successful. At the time of the anniversary, however, a controversy arose with one of the major sponsors. The City Council had proposed non-smoking by-laws, whereby special non-smoking and smoking areas in public places were demarcated. The Rembrandt Tobacco Corporation was one of the Orchestra's leading sponsors and, as a result of the Council's action, threatened to withdraw the sponsorship (*Cape Argus*, 7, 8 March, 1989).

Although the sponsorship was not ultimately withdrawn, the Orchestra received a great deal of negative press coverage, including a letter from Moni, the former business manager. Moni was of the opinion that the Rembrandt Corporation should not have threatened the sponsorship of the Orchestra, since the Orchestra had no involvement in the creation of the City Council's non-smoking legislation, and made his views public (*Cape Argus* 7, 8 March, 1989; *Cape Times*, 15 March, 1989).

5.9.5 The start of the Bloomberg controversy, June, 1989

A controversy with more serious consequences occurred in June 1989. Bloomberg, Chairman of the Orchestra Board, had been implicated in illegal activity. He denied this and the Orchestra Board accepted his explanation. Bloomberg's position as chairman of the Board had come under threat as a result. However, it was agreed that he continue in his position (*Cape Argus*, 8 June, 1989; *Cape Times*, 8 June, 12 July, 1989).

5.9.6 The Orchestra in the second half of 1989

5.9.6.1 Concert in honour of Steven de Groote

The Orchestra started a new concert season on 20 July, 1989. Du Toit opened the new season with a performance of Beethoven's Piano Concerto No.1 in C major Op.15 under the direction of Bothe, who had returned after a much acclaimed debut in January 1989. Du Toit performed in place of de Groote, who had died in May 1989, and the concert was given in his honour. The concert also included a performance of Bruckner's Symphony No. 3 in D minor. Bothe drew an impressive response from the Orchestra in this work and was highly praised (*Cape Times*, 23 July, 1989).

5.9.6.2 Anniversary concert in Durban cancelled

Following the appearance of Shapirra in August 1989, Hadari took up his position as musical director and principal guest conductor in September 1989. Prior to his arrival, the Orchestra had experienced some disappointment when a visit to Durban was cancelled (*Cape Argus*, 3 August, 1989).

As part of its seventy-fifth anniversary celebration, the Orchestra had been invited to perform by the Durban Music Foundation in Durban at the Durban City Hall. It was arranged that the concert was to be followed by a civic reception hosted by the Mayor of Durban. Lindner cancelled the arrangements as financial guarantees were lacking and there was great disappointment among the Orchestra members and management (*Cape Argus*, 3 August, 1989).

5.9.6.3 Significant performances, November-December 1989

Despite the cancellation of the Durban tour, many significant concerts took place. At the beginning of November, the Orchestra gave the first performance of Roosenschoon's *Ikongrafie*. The work, commissioned by the South African Music Rights Organisation (SAMRO), was written six years earlier but had not been publicly performed. The Orchestra, under the direction of de Villiers, gave a commendable performance (*Cape Argus*, 6 November, 1989).

Other concerts of interest in November 1989 included the appearance of the pianist, Wolfram Lorenzen, winner of a bronze medal at the Tchaikovsky competition and the American violinist, Frank Almond. Almond appeared with the Orchestra in the last two symphony concerts of 1989. During his first appearance, a performance of Stravinsky's *Scherzo Fantastique* Op.3 was included in the programme. It was the first time this work was performed in Cape Town since Stravinsky directed the Orchestra in a performance in 1962 (*Cape Argus*, 22 November, 1 December, 1989; *Season Ticket Subscriptions*, July-December, 1989).



Frank Almond (*Annual Orchestra Report*, 1990:6)

5.9.7 Resignation of Bloomberg

Although concerts had taken place as scheduled in November 1989, a crisis in the management of the Orchestra occurred when Bloomberg tendered his resignation as Chairman of the Orchestra Board on 15 November 1989. The Orchestra announced, however, that Bloomberg had become its first ever life patron in honour of his



David Bloomberg (*Cape Town Orchestra Appeal*, 1984)

"enthusiastic and tremendous drive and leadership". Bloomberg had withdrawn from all business and professional activity in Cape Town and had planned to spend much of his time abroad, following the allegations of his involvement in illegal activity. Riese was appointed the new chairman (*Cape Times*, 16 November, 1989).

5.9.7.1 An assessment of Bloomberg's contribution

Bloomberg had made a significant contribution to the development of the Orchestra. He had guided it through the crisis in 1986, when the Council could no longer carry the cost of the Orchestra single-handedly. He had been responsible for the re-organisation of the Orchestra and its transformation into a private enterprise. He had also exercised the strict financial controls necessary for the Orchestra's survival (*Cape Times*, 12 July, 16, 20 November, 1989).

Bloomberg received few financial rewards for the endless hours of work and months of discussions, which were part of the privatisation process. However, he carried out his duties without complaint, and preserved and renewed the Orchestra at a time when the Council could not continue with its responsibility of subsidising the Orchestra. The re-organisation and success of the Orchestra, following the privatisation process, was

largely due to Bloomberg's enthusiasm and expertise. Consequently, he occupies a significant place in the Orchestra's history in the 1980s (*Cape Times*, 12 July, 16, 20 November, 1989).

5.10 THE ORCHESTRA IN THE 1990s

5.10.1 The first symphony concert of 1990

The first Orchestra season of the 1990s began with a series of performances featuring all five of Beethoven's Piano Concerti, under the direction of the eminent Israeli conductor, Ogan D'Narc. D'Narc had appeared in Cape Town previously in 1988 and had established himself as a conductor of note after 1982, having directed many leading orchestras in Europe and America. At the first Thursday concert of 1990, the pianist, Isabella Stengel performed Beethoven's Piano Concerto No.3 in C minor Op 37 (*Cape Argus*, 9, 25 January, 1990; *Cape Times*, 11 January, 1990).

Another performance of interest under the direction of D'Narc, included the appearance of the French pianist, Olivier Cazal (1962-). Cazal was the winner of the 1990 Unisa International Piano Competition and, following his award-winning performances in Pretoria, many Capetonians were eager to see him perform. Cazal gave a highly acclaimed performance of Mozart's Piano Concerto in D minor K466 and

the first half of the programme, including Cazal's performance, was broadcast on radio. The South African pianist, David Earl (1951-) also appeared with the Orchestra during February 1990, under D'Narc's direction (*Cape Argus*, 25 January, 13, 19 February, 1990; *Cape Town Orchestra Programme*, 25 January, 1990).



Ogan D'Narc

(*Cape Town Orchestra Programme*, 10 January, 1991)

5.10.2 Paganini's retirement

While the series of concerts featuring the Beethoven Piano Concerti were taking place during January 1990, Paganini's retirement as leader of the Orchestra was announced. He had developed osteoarthritis and was no longer able to perform for prolonged periods. Paganini's highly professional approach and dignified manner were respected by the Orchestra members. He had endeared himself to Cape Town audiences and had become a familiar figure, having been associated with the Orchestra for thirty-seven years (*Cape Times*, 18 January, 1990; *Cape Town Orchestra Programme*, 25 January, 1990).

5.10.3 Seventy-sixth anniversary concert held in honour of Paganini

The Orchestra paid tribute to Paganini at a special concert in February 1990. The concert, under the direction of Hadari, also commemorated the Orchestra's seventy-sixth anniversary and was attended by the Mayor of Cape Town. Paganini had made an important contribution to the Orchestra's development and set a high standard. A documentary on Paganini's life and work was also produced by SABC television following his retirement. Hadar was appointed acting leader while applicants for Paganini's position were being considered (*Cape Argus*, 18, 22 January, 21 February, 1990; *Cape Town Orchestra Programme*, 25 January, 1990).



Artemisio Paganini

(*Cape Town Orchestra Brochure*, July-December, 1989)

5.10.4 The Orchestra's first performance of van Wyk's

Primavera

The Orchestra also paid tribute to van Wyk in March 1990. Works by South African composers were not performed very often, because they did not draw large audiences to the City Hall. Despite financial considerations, the management did not want to neglect works by South African composers, as part of the Orchestra's policy was to promote local composers' works. Van Wyk's Symphonic Suite *Primevera* was performed for the first time by the Orchestra on 1 March 1990 (*Cape Argus*, 23 February, 1990; *Cape Times*, 1 March, 1990).

5.10.5 Appointment of Haim Hadar as Orchestra leader, August 1990

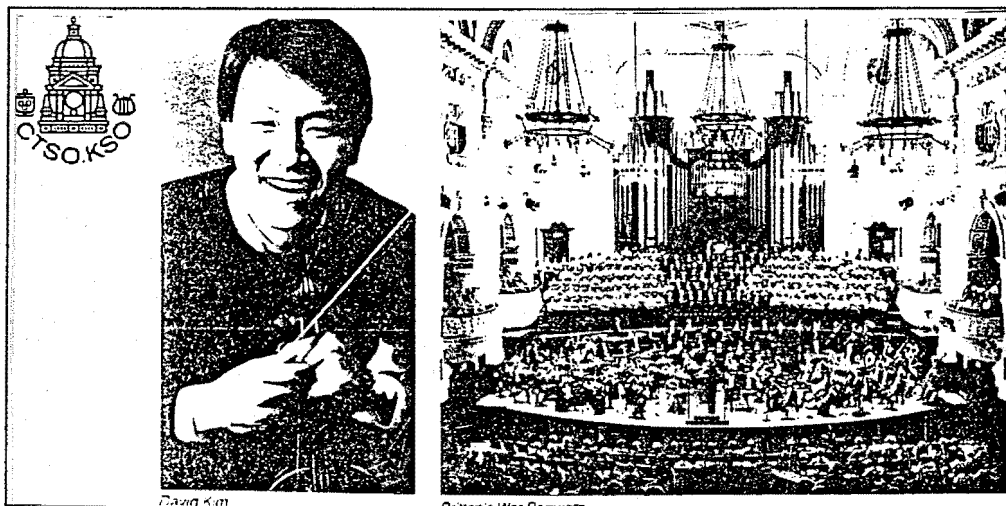
1990 was also notable for the appearance of many local and international artists. Especially memorable were the appearances of Milanova in April 1990 and the American pianist, Robert Benz (1954-) in May 1990. Hadar had continued as acting leader throughout this period, and was appointed the new leader of the Orchestra in August 1990 (*Cape Times*, 31 March, 28 May, 24 August, 1990).

Hadar's appointment became highly controversial as many of the musicians had favoured the appointment of the principal violinist, Gina Beukes. Beukes had obtained her Master's degree at the Juilliard School of Music in New York and had won several bursaries and scholarships. She had performed regularly in New York and other centres, and had applied for the position when Paganini retired. Despite the opposition to Hadar's appointment, Lindner indicated that all the Orchestra members had been given an opportunity to give their opinion to the selection panel, and in a press release, Riese stressed that the Board had had been unanimous in accepting the recommendation of the selection committee and was not prepared to reconsider its decision. Although there was a certain amount of dissatisfaction among the Orchestra members they accepted the Orchestra Board's decision without further argument (*Cape Times*, 24 August, 1990).

5.10.6 First Performance of Messiaen's *Turangalila* Symphony

The Orchestra continued to influence musical development in South Africa during 1990. This was particularly evident when the first performance in South Africa of Messiaen's *Turangalila* Symphony was given on 1 November 1990. It was a major undertaking and the number of rehearsals had to be doubled. A substantial audience attended the concert and audience reaction was varied. Some audience members left the concert after the first and second movements while others were intrigued. Although the performance was not entirely accurate, since an electronic valve instrument had been used in place of an Ondes Martenot (one of the first electronic keyboard instruments invented), and the Orchestra was of smaller proportions than was required by the score, under the direction of Hadari, the Orchestra had managed to capture the essence of the work (*Cape Times*, 29 October, 1 November, 1990).

Other significant events in the musical life of Cape Town included a performance in October 1990, of Britten's *War Requiem* Op.66. The final symphony concert of 1990 included an appearance by the American violinist, David Kim (1963-), who gave a much acclaimed rendition of Stravinsky's Violin Concerto in D major (*Annual Orchestra Report*, 1990:1-4; *Cape Times*, 29 October, 1 November, 1990).



Highlights of 1990: Appearance of David Kim and Britten's *War Requiem* Op.66
(*Annual Orchestra Report*, 1991:6)

5.11 ORCHESTRA DEVELOPMENT, 1991

5.11.1 Increasing concern over the Orchestra's financial position, 1991

Despite many successful concerts in 1990, an outreach programme, which included regular concerts in schools, a 20% increase in audience attendance and a surplus of R1.6 million, there were concerns about the Orchestra's financial future. In 1991 serious steps to ensure the Orchestra's survival, after the City Council's subsidy expired in 1996, were under consideration. In February 1991 a strategic planning meeting was held in order to fully discuss the Orchestra's future (*Annual Orchestra Report*, 1991:4; *Cape Times*, 18 December, 1990).

A major source of concern was the Orchestra's grant received from the Council. This remained fixed at R4 million per year. Due to increased overheads, the running costs of the Orchestra in 1991 exceeded R4.5 million. As a result of careful financial planning and generosity of sponsors, the Orchestra was able to continue with reserves in excess of R8 million. Despite this, fund-raising remained a priority, as without the Council subsidy the Orchestra could not survive for a long period on the reserve alone (*Annual Orchestra Report*, 1991:4).

5.11.2 Musical development: memorable performances

In honour of the bicentenary of Mozart's death, the Orchestra paid tribute to Mozart throughout 1991. During the year, performances were given of Mozart's *Requiem* K626, the *Mass in C minor* K427, all the violin concerti, and some of the other instrumental concerti, including the *Clarinet Concerto in A major* K622 (*Annual Orchestra Report*, 1991:4; *Cape Town Orchestra Brochure*, January-June, 1991).

Other anniversaries, which were also observed, although to a lesser degree, were the centenary of Prokofiev's birth and Dvorak's one hundred and fiftieth anniversary. Concerts which left a lasting impression in 1991, included a performance of Ravel's *Concerto for the left hand in D major* by the French pianist and Unisa International Piano Competition prizewinner, Herve Billaut on 17 January 1991, a definitive interpretation of Elgar's *'Cello concerto in E minor Op.85* by Stocker on 14 February 1991, a performance

of Bliss's Piano Concerto in B flat major by the Australian pianist, Piers Lane (1958-), in commemoration of Bliss's centenary on 14 March 1991 and a performance of Mahler's Symphony No.3 in D minor under the direction of Hadari on 11 April, 1991 (*Annual Orchestra Report*, 1991:4; *Cape Town Orchestra Brochure*, January-June, 1991).



Artists who appeared in 1991: Piers Lane, Marius Stocker and Herve Billaut
(*Annual Orchestra Report*, 1991:6).

Between October and December 1991, guest conductors, Bothe and Yampolsky directed the Orchestra. International soloists Lively and Almond also made further appearances (*Cape Town Orchestra Brochure*, October-December, 1991).

5.11.3 Orchestra policies, 1991

5.11.3.1 Opportunities for local artists

As musical director and principal conductor, Hadari, in addition to his duties directing the Orchestra, continued to assist the management in formulating Orchestra policy. During 1991, the Orchestra provided a platform for the University of Stellenbosch Symphony Orchestra and University of Cape Town Jazz Ensemble. The Orchestra continued to give South African artists opportunities to participate in Orchestra activities (*Annual Orchestra Report*, 1991:4-5).

5.11.3.2 Interaction with the community

The Orchestra also performed for the 150th anniversary of the Cape Town Hebrew Congregation, the 75th anniversary of Nasionale Pers and were hired for a Russian-Israeli concert in support of Soviet Jewry in Israel. The Orchestra, in turn, honoured the Camphill Movement worldwide on the occasion of its Golden Jubilee. One of the policies formulated by the Orchestra Board was to try to unite the diverse communities in Cape Town through music. In order to further its aim in this direction, the Orchestra continued with its outreach policy, and further developed its educational programme, involving both primary and secondary schools. That the Orchestra was able to communicate through music with all communities made it an even more valuable asset to the Cape Town community and the management hoped that this would contribute to ensuring its survival (*Annual Orchestra Report, 1991:4-5; Cape Town Orchestra Brochure, January-June, 1991*).



The Orchestra members with children at an educational concert
(*Cape Town Orchestra Programme, 13 March, 1997*)

5.12 THE ORCHESTRA IN 1992: CHANGES IN MANAGEMENT AND PERSONNEL

5.12.1 Gerard Korsten appointed

Although Orchestra policies continued as before, there were many management changes in 1992. At the end of 1991, Korsten was appointed leader of the Orchestra.

Korsten, a violinist of international standing, was popular with Cape Town audiences. Korsten had been concert master and soloist with the South African Youth orchestras locally and overseas. As a promising conductor, he had also conducted the Orchestra on many occasions and won the SABC conductor's competition in 1981. He took up his appointment in January 1992 (*Annual Orchestra Report, 1993; Cape Town Orchestra Programme, 1981, 16 January, 1992*).



Gerard Korsten with the Orchestra
(*Annual Orchestra Report, 1993*)

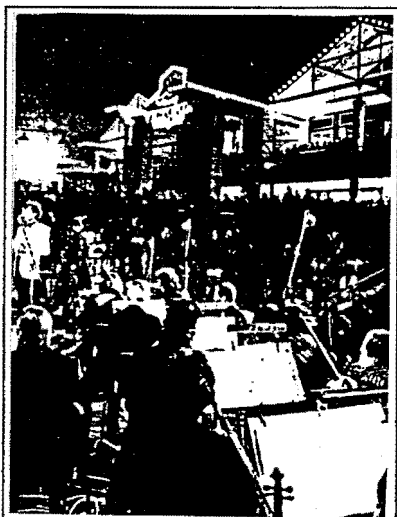
5.12.2 Resignation of Lindner and appointment of interim management

A significant change in Orchestra management took place in June 1992, when Lindner resigned from his position. Lindner, who was general manager from 1978, had made a significant contribution to the Orchestra's development and a replacement with similar expertise was not immediately appointed. Following Lindner's departure, the Orchestra was placed under interim management for a seven-month period. Klatzow, was given the task of guiding the Orchestra (*Cape Town Orchestra Programme, 16 July, 1992*).

Besides its other activities, throughout 1992, the Orchestra continued to develop and expand its outreach programme and educational concerts in schools continued (*Cape Town Orchestra Programme, 16 July, 1992*).

At the end of 1992, as part of the outreach programme, the Orchestra gave its first concerts at the newly completed auditorium on the Victoria and Alfred Waterfront. The

concerts were reminiscent of those given by the Orchestra during the early years from 1914 when the Orchestra had performed on the pier until its closure in 1938. The Orchestra was able to reach an extremely wide audience because the Victoria and Alfred Waterfront had become an important landmark and tourist attraction. The concept was very popular and audience support was high (*Cape Town Orchestra Programme*, 16 July, 1992).



The Orchestra at the Waterfront
(*Cape Town Orchestra Programme*, 13 March, 1997)

Internationally acclaimed guest conductors continued to appear with the Orchestra, including Soudant, Fremaux, Yampolsky and Tidboald. Among the soloists who made return appearances in 1992 were Nel, Korsten, and Milanova. Throughout 1992, the Orchestra continued to fulfil its role in the Cape Town Community. It was committed to the development of young South African musicians and to providing a platform for the works of South African composers as well as reaching out to the community through music (*Cape Town Orchestra Programme*, December, 1992; *Annual Orchestra Report*, 1993:1).

5.13 THE REMAINING YEARS: 1993-1996

5.13.1 A brief perspective on the Orchestra at the start of 1993

After the change in South African politics from the early 1990s the Orchestra was freely able to engage some of the world's leading musicians. The cultural boycott was lifted and, as South Africa moved out of isolation, overseas artists were eager to perform in South Africa. As an independent enterprise, the Orchestra was able to decide on the

policies it wished to adopt, financial constraints however, prevented the management from fulfilling all of its aims. Engaging artists who commanded high fees was very difficult. By 1993, South African currency had declined sharply and further prohibited the engagement of leading artists, as the Orchestra could not afford them (*Cape Town Orchestra Programme*, 28 January, 1993; *Cape Town Orchestra Annual Report*, 1993; *New man at the CTSO*, 1993:11).

Thus, despite its financial independence, the Orchestra faced an uncertain future with only a number of years remaining until the Council subsidy expired in 1996. Surplus funds had to be accumulated in order to ensure the Orchestra's survival beyond that date (*Cape Town Orchestra Annual Report*, 1993).

5.13.2 Appointment of Jacques de Vos Malan as general director

The Orchestra could not function indefinitely under interim management, and the Orchestra Board, under the chairmanship of Advocate DP de Villiers, were faced with the task of finding a director who had the courage, determination and expertise to lead the Orchestra into the future. The Orchestra Board took these factors into account when they appointed de Vos Malan as General Director in 1993 (*Cape Town Orchestra Programme*, 28 January, 1993; *New man at the CTSO*, 1993:11).



Jacques de Vos Malan

(*New man at the CTSO*, 1993:11)

5.13.3 Jacques de Vos Malan: a brief biography

De Vos Malan was born in New York and studied at the University of Cape Town, London University and the University of Pretoria, where he obtained his doctorate. He

joined the SABC in 1980 and later became the manager of the National Symphony Orchestra of the SABC. In this time he became acquainted with the management of several overseas orchestras, such as the Munich Philharmonic Orchestra, the Royal Philharmonic Orchestra, the Atlanta Symphony Orchestra and the Dallas Symphony Orchestra. After scripting and compiling music programmes for television, he formed his own production company, Goldcoast Productions, in Cape Town. De Vos Malan had wide-ranging contacts, locally and internationally. He was a popular choice as general director and appeared to be undaunted by the formidable task he had ahead (New man at the CTSO, 1993:11).

5.13.4 De Vos Malan as general director

5.13.4.1 Assessment and redefining of administration procedures

De Vos Malan took up his position in February 1993. He was popular with the Orchestra members, management and Orchestra Board, and developed an immediate rapport with them. The transition from interim management occurred very smoothly. De Vos Malan, together with the management staff, refined the approach to all aspects of operations, including a thorough review of the management structure, contractual agreements, staff benefits, accounting procedures, disciplinary procedures, marketing and strategic planning exercises (*Annual Orchestra Report*, 1993:3).

5.13.4.2 Continuation of the outreach programme

De Vos Malan realised the importance of the Orchestra's role in the cultural life of Cape Town. In his first year as general director, de Vos Malan started to develop a strategic plan to see how the Orchestra could be more accessible to the community. He saw the Orchestra in 1993 "as an organisation in a process of strategic renewal, redeveloping the vision which has sustained it since 1914". A central aspect of that vision was community service. De Vos Malan continued to develop the Orchestra's outreach programme that had been implemented with greater emphasis in 1992. With concerts at the Waterfront in the summer season, concerts for schoolchildren and concerts on the Cape flats, the outreach programme was becoming a fully-fledged development programme (*Annual Orchestra Report*, 1993:1-4; New man at the CTSO, 1993:11).

5.14 SYMPHONY CONCERTS AND EVENTS OF NOTE, 1993

Despite the high costs of artists' fees, a number of overseas artists appeared in 1993. Milanova and violinist, Boris Belkin (1946-), gave highly acclaimed performances. By 1993, Hadari's three-year contract as Principal Conductor, that had commenced in 1989, had expired. Although no plans to continue with this position were announced guest conductors continued to direct the Orchestra. Among those who appeared were Fremaux, Soudant and Yampolsky, who directed a highly successful Rachmaninoff festival. The Orchestra was also represented at national and international conferences including the ANC Culture and Development Conference in Johannesburg and the American Symphony Orchestra League conference in New York (*Annual Orchestra Report*, 1993:1-4).

5.15 FINANCIAL CHALLENGES

By the end of 1993, the Orchestra's financial position was stable. The year ended with a small surplus that was achieved by restraints in expenditure and improvement in revenue through lucrative investments and increased income from sponsorships, broadcasting and the hire of the Orchestra. The Orchestra also received support from the Friends of the Orchestra, an organisation aimed at raising funds and increasing awareness of the Orchestra's activities (*Annual Orchestra Report*, 1993:2; *News of Note*, Autumn, 1994).

Of great concern, however, was the decrease in the overall annual surplus. Annual grants from the City Council had remained static and operating costs had steadily increased. Although the Orchestra did generate revenue, it could not afford to use the surplus funds. De Vos Malan's main concern was to ensure the Orchestra's survival beyond 1993 (*Annual Orchestra Report*, 1993:2).

In November 1993, de Villiers, Chairman of the Orchestra Board, launched a major revitalisation of the Cape Town Orchestra Trust fund-raising effort, with a series of intensive presentations to key business people and individual supporters. A comprehensive set of fund-raising packages were offered to prospective sponsors, including business sponsorships of concert series, advertising opportunities, bequests to the Orchestra library, and support for specialised community education projects. In this manner, the foundations for a fund-raising campaign in 1995 and 1996, was established (*Annual Orchestra Report*, 1993:2; *News of Note*, Autumn, 1994).

5.16 1994: THE ORCHESTRA IN A DEMOCRATIC SOUTH AFRICA

An historical year in the evolution of South Africa, 1994, saw a major transformation in South African politics. Consequently, it was also a year of great social change, as a new democratic nation emerged. There was great uncertainty, and the Orchestra members and management had to rise to the challenge of adjusting to the daily realities of living in a new democratic society (*Annual Orchestra Report*, 1994:4).

5.17 EIGHTIETH ANNIVERSARY CELEBRATIONS

Against a background of far-reaching political change, the Orchestra celebrated its eightieth anniversary. Although many of the original concert venues had disappeared, such as the pier and the Rosebank Showgrounds, new venues, including the auditorium at the Victoria and Alfred Waterfront, had taken their place. In honour of the eightieth anniversary, celebrations occurred throughout 1994. The Orchestra also acquired a new leader, the South African violinist, Jurgen Schwietering (1954 -). He replaced Korsten, whose numerous engagements, especially overseas, made it difficult for Korsten to continue in his position. Schwietering had appeared as guest leader when Korsten had to fulfil outside engagements and the transition from one leader to another occurred very smoothly (*Annual Orchestra Report*, 1993:17; *Annual Orchestra Report*, 1994:4; *News of Note*, Autumn, 1994).



Jurgen Schwietering

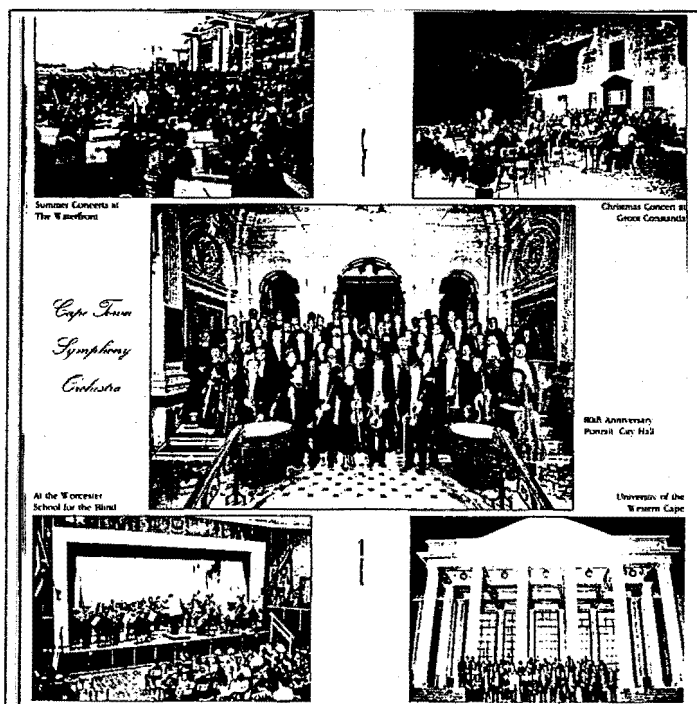
(*Cape Town Orchestra Brochure*, 1995)

One of the Orchestra's primary objectives in the eightieth anniversary year, was to "strive for international musical excellence" in order to best serve all the people of Cape Town. With this in mind, the Orchestra's Programming Committee planned the Orchestra's concert schedule (*Annual Orchestra Report*, 1994; *News of Note*, Winter, 1994).

The Orchestra's heritage was not overlooked and performances of works by Wendt, Pickerill, Bell and Swanson, who had all played key roles in the Orchestra's establishment and growth, were also included (*News of Note*, Autumn, 1994).

5.18 EMPHASIS ON THE OUTREACH PROGRAMME

Throughout 1994, the management continued to promote the outreach programme. An estimated 40 000 people attended the summer season concerts at the Victoria and Alfred Waterfront and concerts were also given at Groot Constantia, Malmesbury, Paarl, and the University of the Western Cape (*News of Note*, Winter, 1994).



The Orchestra's outreach activities in the 80th anniversary year, with the official 80th anniversary portrait (*Cape Town Orchestra Brochure*, 1994)

"Outreach" concerts were very expensive undertakings because the Orchestra and equipment had to be transported to the venue, and the concerts usually provided no incoming revenue; sponsorship was vital to its continuation. In addition, many of the Orchestra members had extensive qualifications as music educators. Through the

outreach programme, they could further use their skills to promote a better understanding of music. The survival of the outreach programme was essential for this education to continue and the management vigorously campaigned for further sponsorship (*News of Note*, Autumn, Winter, 1994).

The Orchestra's "Music for Youth" project, which was sponsored by the Murray and Roberts Trust, functioned at primary school level throughout Cape Town. The project aimed at Standard 3 (Grade 5) level schoolchildren and lecture demonstrations were provided by ensembles of orchestra members to thousands of schoolchildren. A further venture, the "Genesis" project, which aimed at identifying, testing and training young musicians who showed special talent, was also given much attention in 1994 (*News of Note*, Winter, 1994).

5.19 REPRESENTATIONS TO THE GOVERNMENT

In September 1994, the Orchestra had the opportunity to make representations to the new Western Cape Province Government regarding future arts and culture policy in the region. The Orchestra's submission to the Western Cape Arts and Culture Task Group (WESTAG), established by the MEC for Education and Culture, Martha Olckers, emphasised the Orchestra's support for the Reconstruction and Development Programme (RDP) regarding arts and culture. The Orchestra's alignment with the aims and objectives of the National Arts Coalition (NAC) was also emphasised. Its conferences in Johannesburg and Cape Town, in September 1994, provided the Orchestra with further opportunities to strengthen its ties with this group (*News of Note*, Summer, 1994).

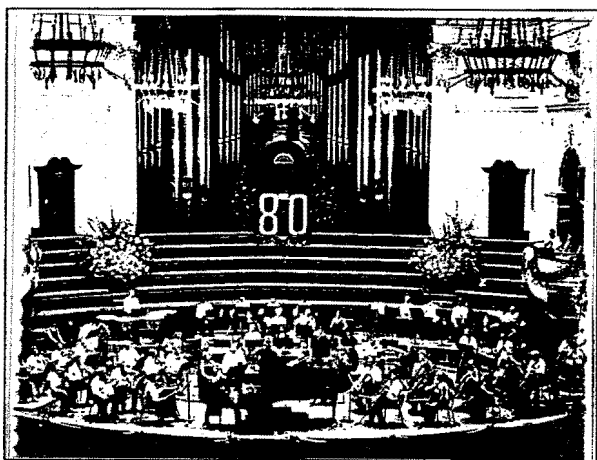
5.20 ELECTION OF NEW ORCHESTRA DIRECTORS — OCTOBER, 1994

On 4 October 1994, a new Board of Directors, more representative of the Cape Town Community, was elected. Sheila Catzel, Andrew Marais, Azriel Fine and Dr Barry Smith were voted into office for the 1994/1996 term. The outgoing Board invited members to participate in the appointment of three additional directors and the Very Reverend Dean Colin Jones, Dr Hilton Fransman and Philip Swales were chosen. The Friends of the Orchestra Society were represented by their Chairman, Shirley Parkfelt. The City Council

appointed Alderman John Sonnenberg and the Mayor of Cape Town, Patricia Kreiner, to the Board (*News of Note*, Spring, Summer, 1994).

5.21 FINAL ANNIVERSARY CONCERT

On 15 December, the Orchestra gave the final symphony concert of 1994. It was a gala event, held in honour of the eightieth anniversary. The concert, under the direction of Yampolsky, included a performance by Lane. Yampolsky's association with the Orchestra was highly acclaimed. During 1994, the SABC had honoured the Orchestra with an ARTES award for a recording of Rachmaninoff's Symphony No.2 conducted by Yampolsky (*News of Note*, Spring, Summer, 1994, Autumn, 1995).



Final 80th anniversary concert

(*News of Note*, Autumn, 1995)

5.22 THE ORCHESTRA'S FINANCIAL POSITION BY THE END OF 1994

A review of the Orchestra's finances by the end of 1994 indicated that the Orchestra's deficit was considerably less than it had been in 1993. The main factors responsible for the curtailment of the deficit was the efficient and disciplined financial management and profit on investments. Special attention had been given to obtaining additional funding from the private sector and a widespread determination to maintain the Orchestra was evident (*Annual Orchestra Report*, 1994:1-2; *News of Note*, Spring, Summer, 1994, Autumn, 1995).

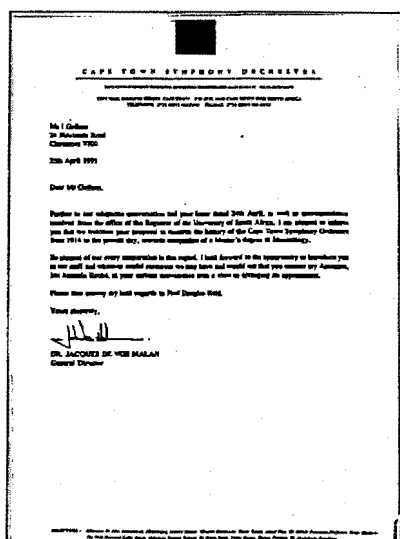
5.23 ORCHESTRA ACTIVITIES IN 1995

The first meeting of the new Orchestra Board was held in January 1995. Dr J Sonnenberg was unanimously elected Chairman of the Board and Andrew Marais of Nasionale Pers was elected Deputy Chairman. The Orchestra continued to develop the outreach programme in 1995, and the first concerts held on the Victoria and Alfred Waterfront in 1995 were a resounding success. Thousands of people converged on the Victoria and Alfred Waterfront on selected Sundays to hear the concerts. The Orchestra also performed at the Kirstenbosch Gardens on 26 March 1995. More than 10 000 people heard the concert that was given at this venue during 1993 and the management of Kirstenbosch decided to limit the numbers to 6 000 to prevent damage to the gardens (*News of Note*, Autumn, 1995).

Besides the outreach programme, the Orchestra management had arranged an impressive schedule of concerts, featuring local and overseas artists in 1995. Soloists who appeared included the Russian violinist, Yuni Briagansky (1964-), who performed Beethoven's Violin Concerto in D major Op.61 (*Cape Town Orchestra Brochure*, 1995).

5.24 COMMENCEMENT OF THE WRITING OF THE ORCHESTRA'S HISTORY

In April 1995, discussions with De Vos Malan, regarding the writing of the history of the Cape Town Orchestra commenced. Full co-operation of the Orchestra personnel was



guaranteed and all resources at the Orchestra offices were made available for the research, which commenced in October 1995. As the history had never been fully documented, research into this subject was welcomed by the Orchestra management (*Cape Town Orchestra Correspondence*, 25 April, 1995).

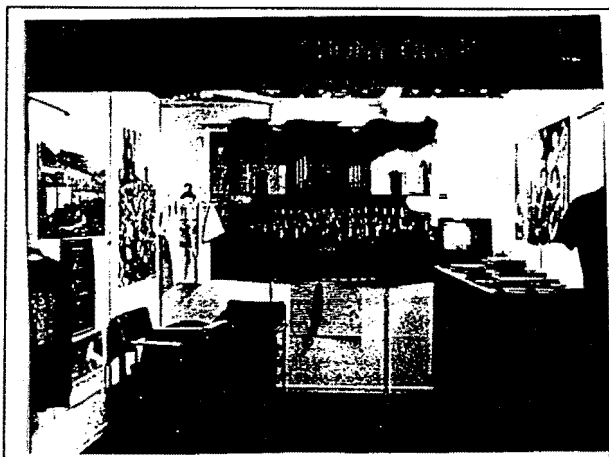
Orchestra approval for the writing of this history
(*Cape Town Orchestra*, 25 April, 1995)

5.25 FINE MUSIC RADIO

From the beginning of 1994, De Vos Malan had become involved in a project to create a community-based radio station. Public response had been very enthusiastic and, by June 1995, a broadcasting licence had been procured. On 1 July 1995, the station gave its first broadcast. The Orchestra and especially De Vos Malan, who was the driving force in the creation of the radio station, were very much involved with the running of the radio station, which was financed by advertising sales and run largely by volunteers. Several of the Orchestra personnel were also involved with the presentation of programmes. Kuhnert, who had become the Orchestra's concerts administrator, presented a programme entitled "Tuesday Recital", and principal trumpet, Michael Blake (1946-) co-hosted the programme "Mostly Brass" on Saturday afternoons (*News of Note*, Spring, 1995).

5.26 FUND-RAISING AND MARKETING CAMPAIGN

The founding of Fine Music Radio helped to increase public awareness of the Orchestra's role in the Cape Town community. It immediately had a wide listenership, and Orchestra activities were also brought to the attention of the public through the radio. Notwithstanding this, the management continued to take advantage of further opportunities for publicity and set up a stand at the Media and Marketing Exhibition from 25-27 July 1995. On promotion were the many sponsorship opportunities offered by the Orchestra. The stand attracted much attention and the venture was a great success, further exposing the Orchestra to the corporate sector (*News of Note*, Spring, 1995).



The Orchestra's stand at the Media and Marketing Exhibition
(*News of Note*, Spring, 1995)

The major marketing success of the year, however, was the Cape Town Orchestra Stellenbosch Reserved Series. All available marketing tools were utilised to promote the series, and the capacity houses at all eight concerts were achieved as a result of aggressive marketing strategies (*News of Note*, Spring, 1995).

5.27 RISING CRIME LEVELS AFFECT AUDIENCE ATTENDANCE AT THE CITY HALL

Aggressive marketing was hampered, however, by rising crime levels in South Africa. Although symphony concerts at the City Hall did have public support, attendance levels were seriously affected. The safety of Orchestra patrons became a major priority. The Orchestra management was in regular contact with the police services and those involved in ensuring safety in the area. Safety however continued to be a major concern (*News of Note*, Spring, 1995).

5.28 ORCHESTRA ACTIVITIES TO THE END OF 1995

A change of focus occurred in September 1995. No concerts were given at the City Hall from the middle of September for four weeks, as the Orchestra embarked on an extensive recording project. During this time further attention was also given to the outreach programme. Concerts were given for schoolchildren and the Orchestra also participated in the International Week for the Aged by entertaining senior citizens (*News of Note*, Spring, 1995; *Cape Town Orchestra Annual General Meeting Minutes*, 23 November, 1995).

Starting on 15 October 1995, the Orchestra gave a series of concerts, held over four consecutive Sundays, each at a different wine farm on the Cape Wine Route. Concerts were given at Uitkyk, Nederberg, Vergelegen and Groot Constantia. Thousands of people attended the concerts and they were among the main highlights of the year (*News of Note*, Spring, 1995; *Cape Town Orchestra Annual General Meeting Minutes*, 23 November, 1995).

As 1995 drew to a close, financial concerns once again took precedence. The Western Cape Arts and Culture Task Group (Westag) had presented its final report to Olickers, the Minister of Education and Cultural Affairs, in August 1995. In the report they

had recommended that the Cape Town City Council continue to support the Orchestra (*Annual Orchestra Report, 1996; News of Note, Spring, 1995*).

They also recommended that the Orchestra be eligible for a grant from the Provincial Government. The outcome of the recommendations was not clear by the end of 1995. There was no doubt, however, that 1995 was a turbulent period for the Orchestra and all arts organisations in South Africa. Although the Orchestra had been under constant financial strain from its inception, during the 1990s financial pressures had escalated. The Orchestra's greatest struggle for survival in a changing society, however, began during 1996 (*Annual Orchestra Report, 1996; Cape Town Orchestra Annual General Meeting Minutes, 23 November, 1995; News of Note, Spring, 1995*).

5.29 THE ORCHESTRA IN 1996: THE LAST YEAR

5.29.1 Appearance of Luciano Pavarotti

One of the main musical events in Cape Town, held on 7 January 1996, was the appearance of the world-renowned tenor, Luciano Pavarotti (1935-). The Orchestra was invited to participate in the event and an audience of 27 000 people attended the concert, which was held in the Danie Craven Stadium in Stellenbosch. It was one of the first major musical events of its kind in South Africa and, once again, the Orchestra was at the forefront of major musical development in this Country. The concert was broadcast countrywide on M-NET, a privately owned television station, that was one of the

sponsors who brought Pavarotti to South Africa (*Pavarotti in South Africa, 1996*).



Cartoon published during Pavarotti's visit to Cape Town and Pretoria (*The Star, January, 1996*)

Under the direction of Italian conductor, Marco Armiliato, chief conductor at the Teatro Arriga in Bilbao Spain, the Orchestra opened the concert with a performance of Mozart's *Marriage of Figaro Overture* K492. Among the arias performed by Pavarotti and guest soprano, Kathleen Cassello (1958-) were "O soave fanciulla" from Puccini's *Turandot*, and "Lucia perdono" from Donizetti's *Lucia di Lammermoor*. The concert was highly successful and well supported (*Cape Argus*, 8 January, 1996; *Pavarotti in South Africa*, 1996).



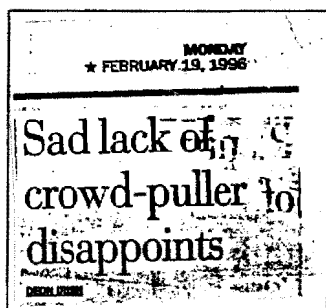
The historic concert in Stellenbosch, featuring Luciano Pavarotti
(*Cape Argus*, 8 January, 1996)

5.29.2 Discovery Festival, February, 1996

A further significant event was the Discovery Festival, held in February 1996. Since few works by twentieth century composers were scheduled for symphony concerts in 1996, the management decided to hold a festival, dedicated to the works of twentieth century composers, to compensate for this shortcoming. The concerts were aimed at providing a platform for the performance of a wide diversity of music beyond the standard repertoire. Among the works performed were Ginastera's *Symphonia Concertante*, van Wyk's *Primevera* and Lutoslawski's *Concerto for Orchestra* (*Discovery Festival Programme*, February, 1996).

The Discovery Festival was not popular and audience attendances were extremely low. At one particular concert, featuring Bartok's Piano Concerto No.1 in C major, appeals by the Orchestra management appeared in the press as hardly any bookings

were made. Although the audience ultimately outnumbered the players at the concert, it was nevertheless poorly attended. The Orchestra management were severely criticised following the concert. It was noted that "for an Orchestra in a financial crisis, to alienate its regular supporters with a programme which, in its challenging and unfamiliar mien would be a rarity in most sophisticated centres of the world, appears approximate to self destruction" (*Cape Times*, 19 February, 1996).



Concert review headline indicating lack of audience support during the Discovery Festival (*Cape Times*, 19 February, 1996).

5.29.3 The Orchestra's financial position deteriorates and merger discussions begin

As 1996 progressed, it became undoubtedly clear that the Orchestra's future was extremely uncertain. During the course of the year the Orchestra received its final annual grant from the Cape Town City Council. It was a critical time in the Orchestra's history as the Orchestra members, management and Orchestra Board began to consider the possibility of losing the Orchestra. Consequently, in April 1996, the Orchestra Board took the decision to approach Capab with the idea of merging the Orchestra with the Capab Orchestra (*Cape Town Orchestra Programme*, 11, 12 April, 1996).

5.29.4 De Vos Malan relinquishes his position

In a further attempt to save the Orchestra, a fund-raising drive was started and the Cape Town Orchestra investor plan was launched in May 1996. During the annual Orchestra holiday in June 1996, a petition was organised, signed by most of the

musicians. Despite the tensions, they continued loyally in their positions and performance standards remained high (*Annual Orchestra Report, 1996*).

By July 1996, however, the crisis deepened. De Vos Malan indicated that he no longer wished to continue in his position. An amicable settlement was reached and de Vos Malan's services as a consultant were retained until the expiry of his contract in January 1997. Although the withdrawal of de Vos Malan indicated a lack of confidence in the future survival of the Orchestra, some confidence was restored when Professor Richard Behrens (1925-) agreed to take over the responsibilities, following de Vos Malan's departure on 15 August 1996 (*Annual Orchestra Report, 1996; Cape Town Orchestra Programme, 25, 26 July, 1996*).

Behrens had taken on a difficult task. The Orchestra was facing the worst crisis since its inception in 1914 and its survival in a changing society was not assured when he assumed his post (*Cape Town Orchestra Programme, 29, 30 August, 1996*).

5.29.5 The Orchestra under Richard Behrens

5.29.5.1 Fund-raising

Although the Orchestra investor plan had received pledges in excess of R6 million by August 1996, it only represented a fraction of the capital required to generate enough operating income per annum for the existing Orchestra. A much larger sum was required in order to secure the Orchestra's survival for a five-year period. With this in mind, the Board appointed Sheryl Ozinsky on a short-term contractual basis to pursue and co-ordinate fund-raising activities (*Annual Orchestra Report, 1996*).

5.29.5.2 Merger plans successful, October 1996

By October 1996, the discussions between the Orchestra management and Capab had been successfully concluded. The merger plans between the Cape Town Orchestra and Capab Orchestra were set for March 1997, provided sufficient funds were raised. Many pledges had been received and the future looked more positive for the musicians. By November 1996, the future of the Orchestra was still in the balance as further funding was still required. Urgent appeals were made in the press and on television as time to

save the Orchestra began to run out (*Cape Town Orchestra Programme*, 28 November, 1996).



An urgent appeal for the Orchestra sponsored by Young and Rubicam and Cape Newspapers (*Cape Argus, Cape Times*, 1996)

The Friends of the Orchestra Organisation arranged a gala event on 7 December 1996 in honour of the Orchestra. It was sponsored by Nasionale Pers and featured the guest conductor, Bernard Gueller (1950-). Among the works performed by the Orchestra under his direction was Mozart's *Magic Flute Overture* K620. The concert also aimed at raising funds. The aggressive fund-raising campaign had a serious effect on the people

of Cape Town. Despite this, by December 1996, the management were still unsure of the Orchestra's survival beyond March 1997 (*Cape Town Orchestra Programme*, 5 December, 1996; *Cape Town Orchestra Programme*, 7 December, 1996).



Cover of the Friends of the Orchestra Gala Concert
(*Cape Town Orchestra Programme*, 7 December, 1996)

5.30 THE FINAL CONCERT, 13 MARCH 1997

By January 1997, sufficient funds had been raised so that the merger between the Cape Town Orchestra and the Capab Orchestra could take place. Rembrandt, Sanlam, Pick 'n Pay, Caltex and many other leading companies pledged their support for the new Orchestra. Many of the Orchestra members and management had elected to take retrenchment packages. The search had started for a new Director and the Nico Malan Theatre was chosen as the future venue for Orchestra concerts and offices (*Cape Town Orchestra Programme*, 5 December, 1996; *Cape Town Orchestra Programme*, 13 March, 1997).

CHAPTER 6

Conclusion

The Cape Town Philharmonic Orchestra came into being as a result of the merger between the Cape Town Orchestra and the Capab Orchestra. It gave its inaugural performances on 1 and 3 April 1997. The new Orchestra, housed in the Nico Malan Theatre complex, bore little resemblance to the Cape Town Orchestra which had given its final performance in March 1997. Although some players from both Orchestras had been appointed to positions in the new Orchestra, many of the Cape Town orchestra members had left. In addition, the Orchestra had to accompany ballet and opera performances and fewer symphony concerts were scheduled. There was no doubt that

Cape Town, although it had gained a new Orchestra, had lost the Cape Town Orchestra (*Cape Town Orchestra Programme, 13 March, 1997; Cape Town Philharmonic Orchestra, 1, 3 April, 1997*).

<p style="text-align: center;">CAPE TOWN PHILHARMONIC ORCHESTRA</p> <hr/> <p style="text-align: center;">NICO THEATRE CENTRE • NICO SKOUBERGSENTRUM</p> <p style="text-align: center;">1 & 3 APRIL</p> <hr/> <p style="text-align: center;">1997</p> <p style="text-align: center;">INAUGURAL CONCERTS • INWYDINGSKONSERTE</p> <p style="text-align: center;"><i>sponsored by • geborg deur</i></p> <p style="text-align: center;">vodacom</p> <p style="text-align: center;"><i>Honorary Patron • Ere-beskermer</i></p> <p style="text-align: center;">GOVAN A M MBEKI</p> <p style="text-align: center;"><i>Concertmasters • Konsermeesters</i></p> <p style="text-align: center;">LUDMILA IGNATIEVA & JÜRGEN SCHWIETERING</p> <p style="text-align: center;"><i>Conductor • Dirigent</i></p> <p style="text-align: center;">BERNHARD GUELLER</p> <p style="text-align: center;"><i>with members of • met lede van</i> <i>(in alphabetical order • in alfabetiese volgorde)</i></p> <p style="text-align: center;">THE PHILHARMONIA CHOIR OF CAPE TOWN THE SYMPHONY CHOIR OF CAPE TOWN UCT'S CHOIR FOR AFRICA</p> <p style="text-align: center;">OVERTURE, "LA FORZA DEL DESTINO" Giuseppe Verdi</p> <p style="text-align: center;">MUSIC FROM THE BALLET, "ROMEO & JULIET" Serge Prokofiev</p> <p style="text-align: center;">BAWO THIXO SOMANDLA Tradisional</p> <p style="text-align: center;">SÂN GLORIA Péter Louis van Dijk</p> <p style="text-align: center;">THE PINES OF ROME Ottorino Respighi</p> <p style="text-align: center;">THE NATIONAL ANTHEM</p>

Programme for the Inaugural Concerts of the new Orchestra
(*Cape Town Philharmonic Orchestra, 1, 3 April, 1997*)

6.1 A REVIEW OF THE ORCHESTRA'S ROLE IN CAPE TOWN:

1914-1997

Since 1914 the Cape Town Orchestra had provided Cape Town with performances of a high standard. In the early years, between 1914 and 1924, the emphasis was on educating Cape Town audiences, spreading knowledge of the Orchestra's existence and making Capetonians aware of the role that the Orchestra had to play in Cape Town. Initiatives started by Wendt and Bell to make Cape Town the foremost musical centre in South Africa with an Orchestra and a College of Music that trained musicians locally, started to come into being shortly after the Orchestra was formed. Although World War I had threatened the Orchestra's existence as finance was limited and players were scarce, the Orchestra managed to survive, and under the management of the Cape Peninsula Publicity Association from 1921, began to flourish (*Cape Times*, 16 February, 1974).

Between 1927 and 1946, there was a strong emphasis on educating and entertaining. Numerous concerts were given in schools as Orchestra policy emphasised educating audiences of the future. Local artists frequently appeared with the Orchestra during the years of World War II and the Orchestra played an important role in entertaining the troops and boosting morale (*Cape Times*, 23 February, 1974).

After the War the Orchestra assumed a new function. Concerts were given not as a contribution to the war effort, but to entertain audiences. With the engagement of Jorda as Musical Director in 1948, attention was focused on increasing the size of the Orchestra and improving the quality of performance. Audience interest and enthusiasm was very high during the period that Jorda was Principal Musical Director and his main aim was to turn the Orchestra into an organisation of high repute (*Cape Town Orchestra Programme*, 13 March, 1997; *Cape Times*, 23 February, 1974).

Following Jorda's departure in 1953, the Orchestra's role in the Cape Town community was again redefined. Under the leadership of Dunn, the emphasis was on educating audiences of all ages. With the introduction of the guest conductor system at the end of 1955, however, this once again changed as the management wished to attract

wider audiences through the engagement of international artists (*Cape Argus*, 12 June, 1965).

During the 1960s political policies implemented by the South African Government had serious effects on the Orchestra's development and its role in the Cape Town Community. Audiences were segregated and the Orchestra was no longer accessible to all members of the community. Although many international artists refused to perform in Cape Town due to the cultural boycott, the effects of this were not completely negative as the Orchestra became a platform for local musicians to display their talents (*Cape Town Orchestra Programme*, 13 March, 1997).

During the 1970s under the dynamic management of Moni, the Orchestra's role in the Cape Town community became very diverse. Not only did he increase the size of the Orchestra to approximately 80 members, he managed to enhance the Orchestra's reputation overseas as well. Despite international boycotts on South Africa, Moni managed to bring international artists to Cape Town at the time when international performers were under pressure not to perform in South Africa and the Orchestra played an important part in keeping musical culture alive in Cape Town. Prior to the desegregation of concerts in 1975, the Orchestra gave some concerts for Non-European audiences to try and redress the political imbalances in the Cape Town Community (*Cape Times*, 23 February, 1974; *Cape Town Orchestra Programme*, 13 March, 1974).

Throughout the 1980s and the remainder of its existence in the 1990s, the Orchestra aimed to bring music to all communities in the Cape Town Area. In the eighty-three years that the Orchestra served the Cape Town community, it had largely succeeded in achieving this aim and, in so doing, had enhanced the prestige of the city of Cape Town (*Cape Town Orchestra Programme*, 13 March, 1997; *Symphony News*, 1980-1981).

The Orchestra's role in South Africa

On a broader level, from its inception in 1914, the Cape Town Orchestra also played an important role in the musical development of South Africa. Besides being the first orchestra to come into existence in South Africa, the Cape Town Orchestra was also the first one to become an independent enterprise in 1986 under the leadership of

Bloomberg, Cape Town Orchestra Board Chairman (*Cape Town Orchestra Programme*, 13 March, 1997).

Throughout its existence, the Orchestra remained a leading organisation in musical culture in South Africa. In 1988 the Orchestra helped to break cultural barriers when it accepted an invitation to perform in China. The cultural boycott was still in place at the time and the tour to China helped to break some of the international isolation which South Africa was experiencing (*Cape Town Orchestra Programme*, 13 March, 1997; *The CTSO in Taiwan*, 1988: 20-21).

In the early 1990s political transformation in South Africa started to take place. Although the Orchestra had given educational concerts from its inception, the number of concerts for schoolchildren were increased in the early 1990s and a fully-fledged outreach programme developed. Audiences of all races and all ages had accessibility to the Orchestra and the Orchestra management fully aligned itself with the reconciliation and development policies taking place in South Africa from that time. The Orchestra also gave regular Thursday symphony concerts and Sunday concerts and there was a strong emphasis on maintaining performance standards. Soloists of international stature were eager to perform in Cape Town, following the change of political policies in South Africa and the Orchestra in the 1990s thus had a multifunctional role in a changing Cape Town Society (*News of Note*, Spring, Autumn, 1995; *Cape Town Orchestra Programme*, 13 March, 1997).

Thus, prior to its closure in 1997, many of the goals which Wendt had set out to achieve when the Orchestra was formed in 1914, had been accomplished. The Cape Town Orchestra remained at the forefront of musical development in South Africa, locally trained musicians had the opportunity to compete for positions in the Orchestra, a fully-fledged outreach programme was taking place and regular symphony concerts with an Orchestra of well over seventy players were given (*Cape Town Orchestra Programme*, 13 March, 1997).

Financial constraints

Notwithstanding its artistic accomplishments, the single unifying factor throughout the Orchestra's history was lack of finance. From the time it was formed in 1914, a continuous battle to survive on a financial level had taken place. Although it received a grant from the Municipal Council, with no help from the provincial Government at any time in its history, the Orchestra's survival was under continuous threat (*Cape Town Orchestra Programme*, 13 March, 1997).

The Orchestra's financial struggle was made more difficult by rising costs as a result of inflation, devaluation of South African currency and the Orchestra's need to extend its activities to meet the demands of the Cape Town community. When the Municipal Council grant expired in 1996 the Orchestra became financially isolated. It had to rely solely on the generosity of its supporters and the income it received from concerts to fulfil its role in the Cape Town community. Unable to survive without government support, the Orchestra could no longer continue (*Annual Orchestra Report*, 1996; *Cape Town Orchestra Programme*, 13 March, 1997).

The long-term effects of having no Orchestra in Cape Town would be wide ranging. Local and international artists could no longer give orchestral performances. No long-term future for orchestral musicians in Cape Town could be envisaged, no performances of symphonic music could take place and no educational and outreach programmes could be accomplished. In addition, musical training at university level would also suffer because locally trained musicians would not have an opportunity to use their training locally (*Cape Town Orchestra Programme*, 13 March, 1997).

Formation of the Cape Town Philharmonic

In 1996, the Capab Orchestra was also under threat of closure since Government funding for the arts was very limited due to lack of financial resources in South Africa in general (*Cape Town Orchestra Programme*, 5 December, 1996; *Cape Town Orchestra Programme*, 13 March, 1997).

As a result of the merger of the Capab Orchestra and the Cape Town Orchestra, the identity of the Cape Town Orchestra was permanently lost to the Cape Town community. The cultural heritage of the Cape Town Orchestra from eighty-three years of uninterrupted service to Cape Town came to an end on 13 March 1997. It has become the task of the new Orchestra, the Cape Town Philharmonic Orchestra, to continue to preserve the tradition of symphonic music in Cape Town and thus keep alive the culturally rich and varied history, which is the legacy of the Cape Town Orchestra (*Cape Town Orchestra Programme*, 13 March, 1997).



The Cape Town Orchestra in 1914
(Cape Town Orchestra Archives [uncatalogued])



The Cape Town Orchestra in 1996, the last complete year
(*Annual Orchestra Report*, 1996)

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