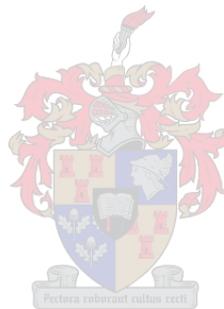


**The Music Activities of the
Cape Performing Arts Board (CAPAB):
A Historical Survey**

by

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***Thesis presented in fulfilment of the requirements for the
degree of Master of Music (Musicology)***

at

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Declaration

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the owner of the copyright thereof (unless to the extent explicitly otherwise stated) and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

A handwritten signature in black ink, appearing to read 'Blanckenberg', with a decorative flourish at the end.

Elizabeth Blanckenberg

18 November 2008

Abstract

The Cape Performing Arts Board (CAPAB) was one of four regional government-funded councils established in 1963, with the mandate to promote and develop the Western performing art forms (opera, ballet, music and drama) in the four provinces of the Republic of South Africa. Although the Board, and more specifically, the Music Department, made a significant contribution to the development of the performing arts in the Cape Province over more than three decades, its history remains largely undocumented. Therefore, the main objective of this study is to provide an account of CAPAB's music activities against an outline of the organisation's general history. Included is a discussion of the Music Department's most significant contributions: the Department's role as an impresario; the extensive music education programmes presented in schools and rural areas; the promotion of home-grown talent and the major part played by CAPAB's orchestra (1971-97) in facilitating the development of the Western performing arts in the Western, Eastern and Northern Cape. Inextricably linked to these topics are a range of both positive and negative factors which influenced the development of the performing arts in this context. These include the effects of the Apartheid government's policies on the development of the arts; the Board's reliance on, and claim to state funding; the controversial history of CAPAB's state-of-the-art Nico Malan Theatre Complex; the Board's attempts to rectify imbalances of the period prior to the political transformation in the early 1990s and the events leading to a new dispensation for the performing arts in a democratic South Africa. Since CAPAB's demise in 1998, sufficient time has elapsed to allow for a more objective evaluation of its role. Therefore, this study concludes with a brief assessment of the legacy of the CAPAB's 35-year existence, summarising its effect on classical music in South Africa as we experience it today.

Opsomming

Die Kaaplandse Raad vir die Uitvoerende Kunste - (KRUIK) was een van vier staatsondersteunde kunsterade wat in 1963 tot stand gebring is om die Westerse uitvoerende kunsvorms (opera, ballet, musiek en drama) in die Republiek van Suid-Afrika te bevorder. Alhoewel KRUIK, en die Musiekdepartement in die besonder, vir meer as drie dekades 'n noemenswaardige bydrae gelewer het tot die ontwikkeling van die uitvoerende kunste in die Kaapprovinsie, is KRUIK se geskiedenis nie amptelik gedokumenteer nie. Die hoofdoel van hierdie tesis is dus om KRUIK se musiekaktiwiteite te bespreek, met inagneming van die algemene geskiedenis van die organisasie. Die mees belangrike bydraes van die Musiekdepartement wat aangeraak word, sluit in die departement se rol as impresario, die uitgebreide musiekopvoedingsprogramme aangebied by skole en in die platteland, die bevordering van Suid-Afrikaanse talent en die noemenswaardige rol wat KRUIK se orkes gespeel het in die ontwikkeling van die Westerse uitvoerende kunste in die Wes-, Oos- en Noord-Kaap. Bogenoemde bydraes is onlosmaaklik verbind aan verskeie negatiewe en positiewe faktore wat die posisie van die uitvoerende kunste in die gemeenskap beïnvloed het. Dit sluit in die invloed wat Apartheid gehad het op die ontwikkeling van die kunste; die Raad se afhanklikheid van staatsfondse; die kontroversiële geskiedenis van die Nico Malan Teaterkompleks; die Raad se pogings om wanbalanse van die tydperk voor die politiese transformasie-proses in die vroeë 1990s aan te spreek, asook die gebeure wat aanleiding gegee het tot 'n nuwe bedeling vir die uitvoerende kunste in 'n demokratiese Suid-Afrika. Sedert KRUIK se ondergang in 1998 het daar voldoende tyd verloop om 'n meer objektiewe oorsig van die Raad se rol moontlik te maak. Daarom sluit die werkstuk af met 'n kort aanduiding van hoe die nalatenskap van KRUIK se 35-jarige bestaan steeds klassieke musiek in Suid-Afrika beïnvloed.

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I would like to thank everyone who assisted me throughout the compilation of this thesis: Professor Winfried Lüdemann for his expert advice and guidance, Paul Regenass from the Artscape Archive for continuously granting me access to valuable resources and the musicians, conductors and other individuals who provided information about their personal experiences at CAPAB. Finally, I would like to thank my parents, friends and colleagues, without whose unfailing support, this study would not have been possible.

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CHAPTER 1: Introduction

Since colonial times and especially after World War I, South Africa's burgeoning bourgeois culture facilitated the development of various performing arts initiatives across the country. These activities depended on individual enterprise and were funded by local institutions such as municipalities, concert clubs and impresarios. By the end of the nineteenth century opera was regularly presented by local amateur or touring groups in all provinces and in 1914 South Africa's first professional orchestra, the Cape Town Municipal Orchestra (CTMO), was established. By the 1960s The National Opera Foundation and the Opera Society of South Africa (OPSA) had been founded in Johannesburg, while other initiatives included the Pretoria Operagroup, Volksteater and the Iscor Symphony Orchestra (Eichbaum, 1992; Gollom, 2000).¹

The establishment of four regional, government-funded performing arts organisations during the 1960s was an attempt to consolidate these enterprises and provide a solid infrastructure from which to promote and develop the Western performing arts in South Africa. Subsequently, the formation of the Cape Performing Arts Board (CAPAB), Performing Arts Council of Transvaal (PACT), Natal Performing Arts Council (NAPAC) and Performing Arts Council of the Orange Free State (PACOFs) played an invaluable role in supporting the growth of classical music, opera, theatre and ballet over a period spanning more than three decades.

CAPAB, the regional council responsible for the Cape Province, played a particularly significant role in enticing many leading local and overseas artists to contribute to the performing arts in South Africa. The Board's Music Department was especially active in this respect. Not only was it one of the first arts council departments to establish an orchestra, it also served the largest geographical area nationally, touring extensively and

¹ The National Opera Foundation focused on Italian productions in bigger centres and OPSA on bringing operas translated into Afrikaans to both rural and urban audiences.

educating audiences not previously reached (See addendum A).

Although CAPAB was disbanded more than 10 years ago, in the wake of the political transformation that followed the first democratic elections of 1994, it is imperative to create an awareness of its history and thereby contribute to the future development of the performing arts in South Africa. This is becoming increasingly important not only in the current global economic climate, which seriously impacts on the level of funding available to the arts, but also in the democratic context in which arts policies need to be understood. In this context the various art forms are expected to compete equally for public funding, and this implies that the bourgeois performing art forms such as art music, opera and ballet have lost their previously elevated position and their pre-eminent claim to public funding. An awareness of this predicament encourages exploration of other income streams and even in first-world countries, where Western art music is much more widely performed and supported, continuous investigation into alternatives remains essential.

Sufficient time has elapsed since CAPAB's demise in 1998 to allow for an objective assessment of the role the Board played during its 35-year existence. Apart from investigating some crucial influences on the development of art music performance in the Cape Province during this period, the principal objective of this study is to document the history of CAPAB's Music Department from its origins in 1963, until the disbanding of the Board in 1998. The narrative follows the sequence of events leading up to CAPAB's inception and includes brief references to CAPAB's general history, which serves as backdrop for a chronological outline of the history of the Music Department. Particular attention is paid to the history of the CAPAB Orchestra, later renamed as the Cape Philharmonic Orchestra (CPO). Although some mention is made of CAPAB's financial position, peripheral projects and opera activities in order to provide perspective, a comprehensive investigation into these activities falls outside the scope of this survey and is therefore not included.

1.1 Literature Review

A search for literature relating to CAPAB's music activities produces very limited results. It seems that a fair amount of research in South Africa has been conducted on Western music, as well as on South African art music as such, but very little exists about the actual performance of Western music in South Africa. Other than a short section on the CAPAB Orchestra in the recently published memoirs of the first principal conductor of the Orchestra, David Tidboald, there appear to be no formal publications containing information about CAPAB's music activities. Tidboald's book, *People I Made Music With*, merely provides a brief overview of his time with the CAPAB orchestra (1970 - 1982) (Tidboald, 2008).² Therefore, the research for this project has drawn largely from primary sources such as archive materials, reports and government statements.

It is necessary to acknowledge that CAPAB did from time to time attempt to record the history of their activities. Their earliest, and evidently only, formal general publication is entitled *CAPAB 10 Years*. It consists mainly of illustrations and was produced to mark the organisation's 10 year anniversary in 1973. In June 1984 CAPAB made a concerted effort to rectify the lack of documentation of their history. Wilhelm Grütter, arts editor of the Western Cape Afrikaans daily newspaper *Die Burger*, was commissioned to write an extensive history of CAPAB in order to commemorate the Board's 25th anniversary in 1988.³ He was considered to be the most suitable candidate to research and document CAPAB's history, due to his close ties with the organisation. Not only was he CAPAB's first public relations officer, he also worked as reviewer, freelance director and translator, in addition to being a good friend of many of the Board's employees (Grütter, 1988: A2).

Grütter's interim progress report of 27 January 1988 states that circumstances beyond

² *People I Made Music With* by David Tidboald, published by Umuzi in September 2008.

³ Grütter, known to his friends as "Jack", remained arts editor of the Afrikaans Western Cape daily newspaper, *Die Burger*, until his death in 2001. He was married to the well-known Afrikaans poet Petra Müller (Chisholm, 2006).

his control prevented him from finishing the manuscript by the deadline of 31 December 1987. A few months later the Cape Times reported that he had completed the book on Wednesday 14 September 1988 (“At last Grütter can celebrate”, 1988). However, despite Grütter’s efforts, it was recorded in minutes of the Executive Committee on 25 January 1989 that CAPAB did not deem the manuscript suitable for publication. Subsequently, copies of the manuscript were provided to board members and one unbound copy of his work remains in the Artscape Archive. Grütter also donated the same manuscript, in bound form, to the Centre for Theatre Research at Stellenbosch University (Hauptfleisch, personal communication, 19 July 2008). His work over three years is admirable, but it did suggest a bias towards the history of the drama department. Drama was indeed a genre he admitted lay close to his heart. This renders the above-mentioned manuscript not particularly useful for the purpose of researching the history of the Music Department or the orchestra, although personal interviews that Grütter conducted with various CAPAB stakeholders provide valuable insights into CAPAB’s management and administration.

Grütter noted one other instance of an attempt to record CAPAB’s history. The Executive Committee granted access to CAPAB’s non-confidential records on 1 February 1976 for the purposes of doctoral research, but no record of any resulting publication could be found, nor is the identity of the applicant known (Grütter, 1988: A2).

Fortunately, an extensive archive housed in the Artscape Theatre Complex (previously known as the Nico Malan Theatre Complex) still exists. Albeit largely not catalogued, the archived materials were key resources in the reconstruction of this history. In consultation with the curator, Paul Regenass, access was granted to all of CAPAB’s archive materials, including newspaper cuttings, minutes of Music Committee, Executive Committee and Board meetings as well as annual reports, newsletters and interviews. As Grütter rightly remarks in his manuscript, minutes “frequently conceal as much as they reveal”, and therefore require “judicious reading between the lines” (Grütter, 1988: A5). The consultation of other primary sources presented a similar problem: the content of annual

reports, departmental notices and internal communications was found to be limited to the interpretation of the compiler, which in some instances, indicates the omission of important information. Occasionally decisions seem to have been made “off the record” which became apparent only upon discovery of retrospective information in documents produced at a later stage. Where possible, information from these documents was cross-referenced with independently sourced programmes and newspaper reports as well as government notices, special commission reports and white papers. Even though some key documents seem to have been lost, sufficient sources are available to compile a history of CAPAB’s Music Department and orchestra.

1.2 List of Acronyms

ACTAG – Arts and Culture Task Group

CAPAB – Cape Performing Arts Board

*CPO – Cape Philharmonic Orchestra

CTMO – Cape Town Municipal Orchestra

CTP – Choral Training Programme

CTPO – Cape Town Philharmonic Orchestra

CTSO – Cape Town Symphony Orchestra

DACST – Department of Arts, Culture, Science and Technology

EXCO – Executive Committee

MUSA – Musician’s Union of South Africa

NAC – National Arts Coalition

NAI – National Arts Initiative

NAPAC – Natal Performing Arts Council

NAPP – National Arts Policy Plenary

NICCC – National Interim Cultural Co-ordination Committee

NTO – National Theatre Organisation

OPSA – Opera Society of South Africa

PACOFS – Performing Arts Council of the Orange Free State

PACT – Performing Arts Council of Transvaal

RDP – Reconstruction and Development Programme

SABC – South African Broadcasting Corporation

SACPAC – South African Co-ordinating Performing Arts Council

SEACH – Subsidy-effective Attendance Contact Hours

SWARUK – South-West Africa Performing Arts Council

UCT – University of Cape Town

UPE – University of Port Elizabeth

US – University of Stellenbosch

WESTAG – Western Cape Province Arts and Cultural Task Group

*The CAPAB Orchestra was renamed the CPO in 1993. The CPO merged with the CTSO to form the CTPO in 1997, but the CTPO closed down in 2000, after which a new orchestra was formed, which is also known as the CPO.

CHAPTER 2: Events leading to the establishment of the regional arts boards and councils

Prior to the rule of the National Party, which came into power in 1948, the government made no provision for support of the performing arts in South Africa. In 1948 the first state-funded arts organisation, the National Theatre Organisation (NTO), was established in Pretoria with the mandate to serve the entire country (Niemand Commission, 1977: 3). It was granted an annual subsidy from the Union Education Department (currently the Department of Education, Arts and Science), but experienced significant problems. As the NTO was a national organisation, based in the northern part of the country, the frequent tours undertaken to serve the rest of the country became quite onerous and often led to unhappiness amongst the artists - they were regularly required to travel for up to six months at a time, which seriously affected their personal lives. Moreover, the organisation was continuously in financial difficulty and often had to approach the Cabinet for additional funds (Op't Hof Interview Transcript, June 1985; De Klerk Interview Transcript, September 1987).

During the 1950s the South African government started receiving requests from various bodies, including arts associations and universities, to consider patronage for the primary Western performing arts. These organisations campaigned for the support provided to the NTO to be extended to the genres of music, opera and ballet (Op't Hof Interview Transcript, June 1985). The Niemand Commission of Inquiry into the Performing Arts mentions that during this period an annual subsidy was in fact allocated for the promotion of music, ballet and opera, but concedes that it was woefully inadequate. It therefore seemed inevitable that representatives of all art forms would eventually need some kind of umbrella organisation to provide for their individual needs.

This led to the organisation of a one day conference in Pretoria in 1960 to discuss the position of the arts in South Africa. It was chaired by the Deputy Minister of Education, Arts and Science, B J Vorster, and attended by over 150 delegates. Amongst these were

local authorities from all four provinces and representatives from universities and arts organisations, as well as the four provincial administrations (Niemand Commission, 1977: 3). At this conference Frans Hendrik (“Fox”) Odendaal, the Transvaal representative, first suggested decentralisation on provincial level. He proposed that each performing arts board be subsidised by the central and local governments and authorities, a principle that was eventually implemented after consultation with various visiting international arts specialists such as Belgian director Fred Engelen as well as the conductor of the Vienna Symphony Orchestra, Kurt Wöss (Op’t Hof Interview Transcript, June 1985; Niemand Commission, 1977: 3).

Following the conference JJ Op’t Hof, Secretary of the Department of Education, Arts and Science, was instructed to compile a proposal for the promotion of the performing arts for submission to the Cabinet. After consultation with various stakeholders and arts professionals, including Petrus Philippus Breytenbach (founder of NTO), Dulcie Howes (Founder of the University of Cape Town Ballet Company) and Erik Chisholm (Dean of the Faculty of Music – University of Cape Town), Op’t Hof’s memorandum, which proposed a new cultural policy, was presented to the Minister of Education, Arts and Science on 28 August 1962. According to Op’t Hof the Premier, Hendrik Frensch Verwoerd, was not particularly enthusiastic about the venture (Regional Board Minutes, 28 February 1963). This claim is supported by the fact that Verwoerd rejected the initial recommended national arts budget of R1 million per year - Op’t Hof had to revise this figure no less than three times before a reduced budget allocation of R600 000 was approved (Op’t Hof Interview Transcript, June 1985).

Subsequently, decentralisation at provincial level was implemented and four regional arts boards, one for each province, were established.⁴ This process lacked formal guidance

⁴ At that stage the South African Republic was divided into only four provinces: Cape Province, Orange Free State, Natal and Transvaal (See Addendum A).

from the central government and the four councils (The Regional Board Cape of Good Hope for the Performing Arts, Natal Performing Arts Council, Performing Arts Council of the Orange Free State and Performing Arts Council of Transvaal) were formed upon mere instruction from the central government in 1962 (De Klerk, Interview Transcript, September 1987).⁵ Therefore, the provincial authorities had to take responsibility for determining the administrative structure and principles. This approach was deemed most appropriate by the central government, in view of the varying circumstances of the respective provinces. However, this *carte blanche* inevitably encouraged liberal and even inappropriate application of the state subsidy (Recommendations for the future of the performing arts in the Western Cape, 1995: 30; Op't Hof Interview Transcript, June 1985).

According to a press release issued by the Minister of Education, Arts and Science in 1962, the new arts councils' mission statement was,

that the performing arts (were to) be promoted on a regional basis in order to stimulate local interest, affording local talent the fullest opportunity of developing.

(Niemand Commission, 1977: 3)

Although the government issued no formal guidelines, Op't Hof made certain recommendations for the constitution and operation of the four arts boards: apart from being established as Article 21 companies functioning as non-profit organisations, he suggested that they implement an advice committee system whereby a chairman for each of the four artistic disciplines would be appointed. Each council's board would therefore consist of a chairman and deputy chairman, as well as four advice committee chairmen (Op't Hof Interview Transcript, June 1985).

⁵ Only two months after The Regional Board Cape of Good Hope for the Performing Arts had been formally established it was renamed the Cape Performing Arts Board (CAPAB) as the original title was considered to be too cumbersome (Grütter, 1988: 23).

To facilitate discussion of matters of common interest between the four arts councils, the South African Co-ordinating Performing Arts Council (SACPAC) was also established in 1963. Ironically, this central, informal, advisory body had no co-ordinating function and consisted of 17 members: four representatives from each regional council and one Department of National Education representative. The chairmanship rotated on a three-yearly basis and the body was initially overseen by PACT, after which chairmanship was handed to CAPAB in September 1966 (Annual Report, 1967: f18; Niemand Commission, 1977: 5).

CHAPTER 3: The formative years (1963-70)

3.1 Administrative Structure

The Cape Performing Arts Board was governed by a minimum of seven board members, each appointed for a three-year term. Under the direction of the Chairman, the Board represented the Department of Education, Arts and Science, the Provincial Library Service, the Municipal Association of The Cape and the universities of Cape Town, Port Elizabeth, Rhodes and Stellenbosch (Annual Report, 1963/4). The first Chairman was Nico Malan, Administrator of the Cape Province. He led the Board's inaugural meeting on 28 February 1963 and instigated the formation of an interim action committee until an executive committee could be assembled (Regional Board Meeting, 28 February 1963; Annual Report, 1963/4). The action committee appointed organisers for the various departments and, although there were separate artistic committees for opera and music, it was decided that these two departments were so closely linked that it was not necessary to appoint a separate organiser for each. Subsequently Louis Steyn, an opera connoisseur, was selected to fulfil this joint role (Opera Committee Minutes, 23 September 1963).⁶

By December 1963 all the members of the Executive Committee (EXCO), had been appointed and were granted permission to act on behalf of the board as required (Annual Report, 1963/4; Board Minutes, 5 December 1963). As initially advised by Op't Hof, the EXCO comprised of the Chairman, Deputy Chairman and one representative for each of the four artistic disciplines. In turn, the four representatives for music, opera, ballet and drama chaired the artistic committees, which comprised of between five and 15 members each (Annual Report, 1963-4). Choral conductor and school music specialist Philip McLachlan accepted chairmanship of the Music Committee (Action Committee Minutes, 9 October 1963). In addition to the artistic committees, 48 local committees oversaw the

⁶ Steyn was the author of *Die Afrikaanse Operagids*, a very popular opera reference guide first published in 1964.

administration and publicity for the multitude of regional concerts CAPAB organised (See Fig 1).

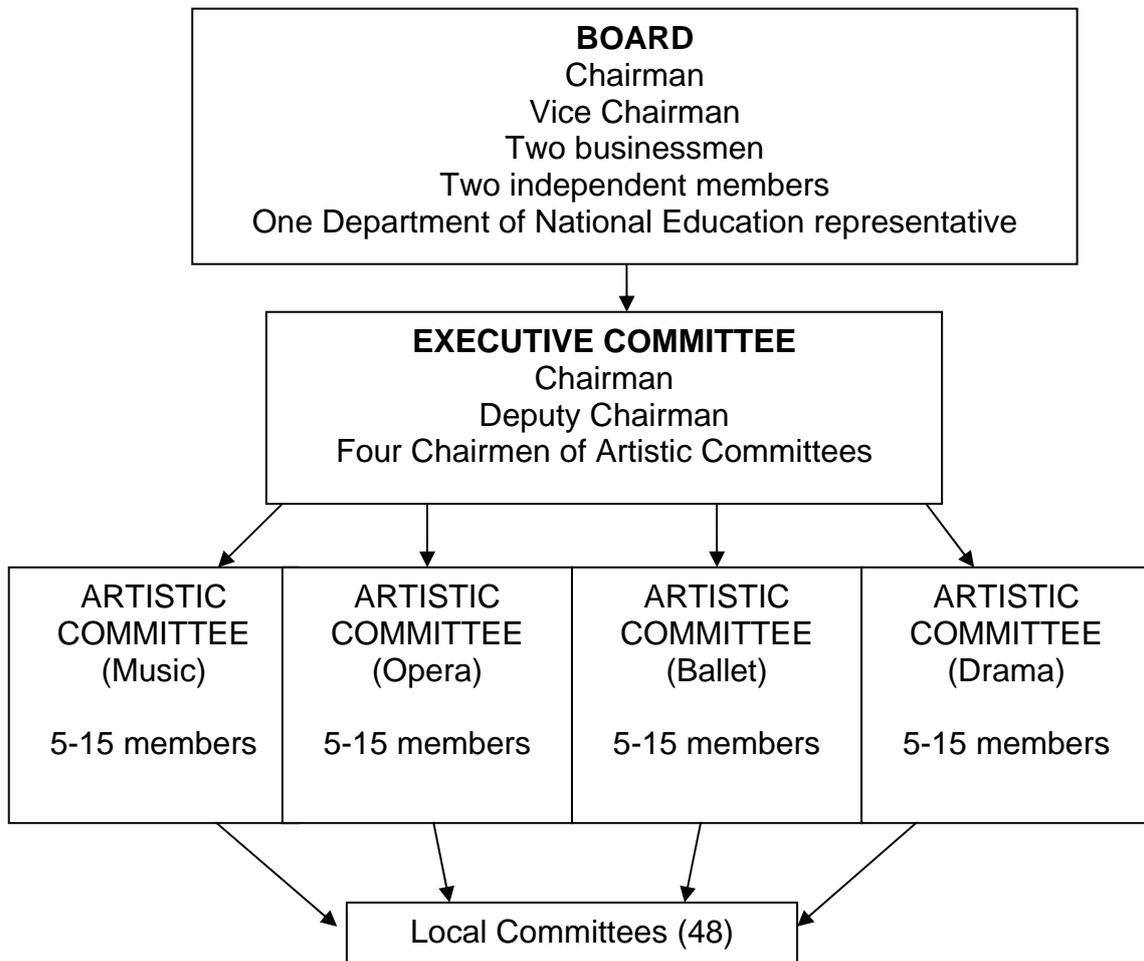


Fig 1: Management Constitution

3.2 Funding

Initially the central government granted CAPAB a start-up donation of R5 000 in addition to an annual contribution, calculated according to a capped matched funding scheme whereby the central government made contributions at a 2:1 ratio. CAPAB therefore received R2 from the state for every R1 raised from local public authorities such as municipalities and divisional councils. Donations from private businesses and revenue generated via the box office were also eligible for this scheme. The introduction of this initiative, which was designed to encourage regional support, culminated in a subsidy of R51 000 from the state during CAPAB's first operational year. R25 500 was obtained from

local municipalities and divisional councils and ensured that CAPAB qualified for the maximum possible assistance from the government for 1963/4 (Board of Directors Minutes, 28 February 1963, Annual Report, 1963/4). Furthermore, as a result of the passing of the Financial Relations Further Amendment Act (Act 54 of 1963), which allowed provincial administrations to make direct contributions to the arts councils, CAPAB received another R50 000 from the Cape Provincial Administration, bringing the total income for that year in excess of R120 000 (Niemand Commission, 1977: 3; Annual Reports 1963/4 and 1964/5).

With this funding formula and the maximum possible grant being revised annually, CAPAB appeared to have a sound financial footing. Nevertheless, several demands were made on the available funds: due to CAPAB's status as a government-funded arts establishment, the Board received a number of funding requests from existing local organisations dedicated to supporting and developing the performing arts. This was partially as a result of the disappearance of certain funding bodies after the establishment of the regional arts boards. The disbandment of one of these, the South African Music Council, particularly affected The Music Federations of the Western and Eastern Cape.⁷ At this time the Society of Music Federations was in its seventh year of existence and with sixteen member societies it had in the past primarily relied on support from the South African Music Council. It therefore urgently needed support from CAPAB in order to continue its activities. CAPAB agreed that the Music Federations would be granted guarantees against losses of up to R6 000 for 1963, however, certain conditions were specified: access to concerts could not be limited to members only and no mixed race audiences were allowed (Action Committee Minutes, 11 March 1963; Annual Report, 1963/4; Action Committee Minutes, 11 March 1963).⁸ Subsequently, three of the

⁷ The South African Music Council was disbanded in March 1963. The Federation of Music Societies in the Eastern Cape was established on 27 February 1949 with affiliated clubs including the Port Elizabeth Orchestral Society, the East London Association of the Arts, the Queenstown and District Music Club, as well as the music clubs of King William's Town, Grahamstown, Cradock and Umtata (Malan, 1984).

⁸ This whites-only rule formed part of the government's national Apartheid policy.

Federation's four productions were subsidised by a total grant of R4 000 in 1963/4 (Allan, 1963).

Further strain was put on CAPAB's finances as opera and music productions proved to be very expensive. Presenting professional concerts to small audiences scattered across the Cape Province was rather costly, due to the extensive area that needed to be covered compared to the other three provinces (Annual report, 1965/6). According to Grütter, Geoff Cronjé from the NTO predicted that this might be a problem even before the Arts Councils were set up, and on 29 May 1962 suggested regional divisions which did not necessarily coincide with the borders of the four provinces. Although proposed to the Minister of Education, Arts and Science and backed by Op't Hof, this suggestion was not implemented (Grütter, 1988: 18). Further financial difficulties arose due to co-ordination and management problems in the Eastern Cape Region, which necessitated the appointment of paid regional representatives (Annual Report, 1967).

In retrospect, the management recognised that additional funds needed to be generated, but there is no clear evidence to indicate that any action was taken to do so, other than requesting increased government funding. By 1965/6 the government subsidy had been increased to R4 for every R1 raised and the grant received from the Cape Provincial Administration had also quadrupled since 1963/4 (Annual Report, 1965/6). It is not clear how these increases came about, but despite the state's generosity CAPAB's financial situation remained a problem. As the funds were only released after the end of each financial year, cash flow problems were a continuous concern. The fact that CAPAB's financial year stretched from April to March whilst the local authorities operated in accordance with the calendar year, amplified this problem (Annual Report, 1965/6). Eventually this was resolved when CAPAB synchronised their financial year with that of the local and national authorities in 1967 (Annual Report, 1967).

Throughout the late 1960s the contributions from the provincial administration and central

government showed steady growth and by 1969 CAPAB received almost R700 000 per year from these sources combined (Annual Report, 1969). Even though the level of funding provided by these authorities was regularly adjusted, CAPAB's escalating costs continuously posed financial problems, as will become apparent in subsequent chapters.

3.3 Inaugural concerts and affiliation with Music Federations

Hans Kramer, a Music Committee member, described the role of the Music Department as follows:

Unlike other departments, who build up larger or smaller ensembles of a permanent nature from time to time, the music department primarily fulfils the role of an impresario. It schedules concert tours, from soloists to chamber music, according to perceived needs, and draws on the pool of freelance talent available as required (Grütter, 1988: 201-2).

This might explain why the initial distribution of funds between the four artistic departments was not equal, resulting in a mere 10% of the total available funding being allocated to the Music Department during CAPAB's first operational year. Subsequently, for both economic and strategic reasons, CAPAB decided it would be most sensible for the Music Committee to focus on activities in towns where the Music Federation did not already have a presence (Music Action Committee Minutes, 17 October 1963).

Although the opera manager and music organiser, Louis Steyn, could only take up his new position in October 1963, he had arranged for the first series of independent concerts to take place in December 1963 (Annual Report, 1963/4; Grütter, 1988: 184). Notwithstanding the decision to venture further afield, CAPAB opted to stage all these concerts in Cape Town, a city which already offered the public a fair share of musical performances to choose from. Perhaps the intention was for these initial concerts to take

place close to the home base of the Board, but this preference might clarify why attendance figures were less than satisfactory.⁹

The inaugural concert took place on Saturday 14 December 1963 in the Hofmeyr Theatre and featured the eminent South African concert pianist Lionel Bowman, who performed a varied programme which included a range of works by Beethoven and Chopin (Cloete, 1973; “Lionel Bowman begin KRUIK-Konserte”, 1963).¹⁰ His was the first in a series of three recitals in the Hofmeyr Theatre which also featured Arte Vivo Trio (21 December) and singer Ethyne Seftel, accompanied by Christie Feros (17 December) (Annual Report, 1963/4; Action Committee Minutes, 2 December 1963).

Other than acting as an independent impresario, CAPAB also hosted a number of concerts in collaboration with the Music Federations during 1963, of which the most significant was a touring “opera highlights” production entitled Opera Internazionale. Not much official information is available about this group of international artists, as CAPAB did not retain programmes from the very first concerts, but reports imply that this was a ground-breaking tour, albeit with extremely high artist fees. The Music Federation’s Annual Report for 1963 hails this a most successful venture and mentions that this group presented 14 concerts under CAPAB’s auspices. Even in these early stages the repercussions of expensive imports became apparent. Due to the high cost of this production it was not possible to present Opera Internazionale school concerts in the Western Cape – a direct undermining of CAPAB’s mission to introduce as many members of the community as possible to professional music productions (Presidential Report, 1963).

⁹ Collectively, a total of only 418 people attended these three concerts, however CAPAB was confident that similar concerts in the future would be successful (Annual Report, 1963/4).

¹⁰ Lionel Bowman enjoyed an illustrious career as a concert pianist, both in South Africa and abroad. Born in the Orange Free State, Bowman studied at the Royal Academy of Music in London and was appointed as piano lecturer at Stellenbosch University in 1958 (Powell, 2006; Programme, 17 July 1964). Bowman became one of CAPAB’s most popular regular artists and was also chosen to perform at the concert to celebrate the purchase of CAPAB’s first grand piano on 1 September 1964, also in the Hofmeyr Theatre (Grütter, 1988: 185).

After reviewing the first year's activities, CAPAB's Action Committee decided that the principle of subsidising the operations of the Association of Music Federations was not acceptable. CAPAB wanted to acknowledge the music societies' valuable contribution to the development of the performing arts, but simultaneously did not want it to restrict or duplicate the Board's operations. Since CAPAB was not established to interfere with existing functioning bodies it was agreed that the Federation would be left autonomous for the 1964 season, but thereafter it would be in both parties' best interest to devise an integrated strategy and to merge by 1965 (Music Action Committee Minutes, 4 November 1963). Subsequently, CAPAB offered the Federation guarantees of losses up to R6 000 for 1964/5 to ensure continuity until a new system could be introduced (Presidential Report, 1963).

To facilitate a smooth transformation period, CAPAB invited music clubs and societies to join an affiliation scheme prior to the termination of the subsidy policy. This involved the payment of an annual fee for which CAPAB offered the club or society at least four concerts per annum.¹¹ Although the terms were predominantly determined by CAPAB, twenty-six clubs agreed to join this scheme. Artists who presented concerts to affiliated societies in 1964/5 included the Stellenbosch University Choir, pianist Manuel Villet and a trio consisting of singer Ethyne Seftel, violinist Pierre de Groote and pianist Lionel Bowman (Annual Report, 1964/5).

JP Theron, CAPAB Director at that point, recalls escorting this trio on their tour of the Cape Province in July 1964. He acted as chauffeur to the artists who gave performances in Richmond, Riversdale, Oudtshoorn, Bellville and Graaff-Reinet (JP Theron, Interview Transcript, 11 August 1987; Annual Report, 1964/5). An accessible and varied concert programme, which included works by Handel, Chopin, Schubert, Kreisler and Dvořák, ensured attendance figures of up to 200 per concert, but in Graaff-Reinet, they faced a predicament as not a single ticket had been sold by the day of the concert (Annual Report,

¹¹ Payment was made relative to the membership total and based on a minimum of 200 members.

1964/5; Programme, 17 July 1964). Theron decided to try novel marketing tactics and hired a megaphone to advertise the concert from his vehicle while driving around the town. He even stopped to make an announcement at a rugby field where a match was underway. His unusual approach ensured that the artists did not perform to an empty hall that evening, but at the same time highlighted the necessity for some type of co-ordinating body when visiting rural areas. Consequently CAPAB established a number of local committees to assist with the organisation of tours on a regional level (JP Theron, Interview Transcript, 11 August 1987).

In February 1965 CAPAB staged its first full scale opera, *The Bartered Bride* by Smetana (Annual Report, 1964/5). Even at this early stage CAPAB seemed committed to the promotion of local talent: Angelo Gobbato, a young singer who was studying in the field of science, was approached by Steyn to cover the role of “Kecal” in this production. Gobbato considered Steyn to be taking a risk given that he was very inexperienced, but this opportunity marked the beginning of a very successful music career for him. According to Gobbato, “it had a decisive influence on shaping my career, which was to become singing rather than science” (Interview with Gobbato, 16 June 1987). Subsequently, he developed into one of South Africa’s most well-respected artists and eventually became the head of CAPAB’s Opera Department in 1989.

As the music activities were expanding quite significantly by 1965, CAPAB considered it necessary to appoint a Music Manager to assist Louis Steyn, who was predominantly occupied with opera arrangements. Dawid Engela, previously the South African Broadcasting Corporation’s music organiser in the Western Cape, was appointed in this position in March 1965 (Grütter, 1988: 185). His appointment provided scope for further development and May 1965 saw the presentation of the first orchestral concert in conjunction with the Cape Town Municipal Orchestra, in Fish Hoek.¹² Additionally, more

¹² The CTMO was established in 1914 as a result of City Council member Walter Marshall’s (1867-1949) entrepreneurship and was funded and managed by the Cape Town City Council (Executive Committee, 2 February 1963; Gollom, 2000: 5).

than twenty other concerts and tours were presented by soloists and ensembles during 1965/6, including a nationwide tour by the internationally renowned Vienna Boys' Choir from Austria. The latter was organised under the auspices of the four performing arts councils, who frequently collaborated in order to engage overseas artists (Annual Report, 1965/6; Programme, 1 October 1965).

3.4 Activities 1966-1970

1966/67 saw a significant increase in the number of concerts organised by CAPAB's Music Department: in total, 191 concerts were staged, as opposed to only 93 concerts in 1965 (Annual Report, 1966/7; Annual Report, 1965/6). The majority of these performances were presented on tours across the Cape Province. Some were arranged independently, with the remainder presented in affiliation with the Federation of Music Societies members. 63 of these performances featured artists based abroad, of whom a considerable number were South African-born stars such as opera singers Mimi Coertse, Virginia Oosthuizen and pianist Manuel Villet (Annual Music Report, 1966/7).

Although the Opera Department functioned as a separate entity, its singers often participated in the music tours. They regularly delivered Opera for All productions across the province, a programme which was established in 1965 and aimed to introduce excerpts from the most popular opera repertoire in full costume to uninitiated audiences. This programme formed a core part of the 1966/7 music schedule: from July to September 1966 the Opera for All cast undertook a highly successful seven-week tour, during which concerts were presented in 29 towns (Annual Report, 1966/7).

Another successful inclusion in the 1966/7 annual programme was two concerts presented in collaboration with the South African Broadcasting Corporation (SABC) Orchestra in August 1966. As CAPAB had previously presented very few orchestral concerts these two performances in Stellenbosch and Cape Town, which formed part of the SABC orchestra's nationwide tour, provided welcome variety to the music programme (Music Action Committee Minutes, 1 December 1967; Annual Report, 1966/7). The first

concert, presented in the Stellenbosch Town Hall on 19 August 1966, formed part of Stellenbosch University's centenary celebrations. The programme included works by Beethoven, Britten and Brahms, as well as a specially commissioned work by the South African composer Arnold van Wyk. Inspired by poet NP van Wyk Louw's most well-known series of sonnets, *Vier gebede by Jaartye in die Boland* ("Four prayers at seasons in the Boland"), Arnold van Wyk composed a three part symphonic suite dedicated to Anton Hartman, the principal conductor of the SABC Orchestra (De Kock, 1966; Bouws, 1966).¹³ A second concert with a slightly amended programme followed on 20 August in Cape Town.¹⁴ The press lauded CAPAB's efforts to assist the SABC Orchestra's tour of the Cape Province, with both concerts receiving encouraging reviews in the local press ("*Feesmusiek wen aan sinrykheid*", 1966).

In 1967 CAPAB adjusted their financial year to match the calendar year in order to address the funding problems previously mentioned. During this nine-month adjustment period CAPAB expanded their regional infrastructure as the Provincial Administration acquired and renovated the Port Elizabeth Opera House, which was subsequently made available for CAPAB's performances in addition to being rented to external organisations. At the same time regional representatives were appointed to the South-Eastern Cape (Port Elizabeth) and Eastern Cape (East-London) (Annual Report, 1967).

Although CAPAB's total concert attendance numbers steadily increased and a growing number of towns and cities were being visited annually, the successful audience development taking place in the more remote areas was not mirrored in urban areas (Annual Report, 1966-7). Centres such as Cape Town, Port Elizabeth, Kimberley and to a lesser extent East London and Tygerberg, were identified as centres where CAPAB struggled to obtain public recognition and support.

¹³ The three movements are entitled *Vroegherfs* (Early Autumn), *Uit hierdie ligte and wye Herfstyd* (From this light and wide Autumn) and *Winter* (Bouws, 1966).

¹⁴ CAPAB's records contradict press reviews, which indicate that the two concerts took place on 19 and 20 August 1966. According to CAPAB's annual report, which appears to be incorrect, the SABC Orchestra performed in Cape Town on 20 and 22 August 1966.

As became apparent when the Music Department first started presenting independent concerts, this was partly due to the activities of competing pre-existing organisations such as the Cape Town Municipal Orchestra, the Music Departments of the universities of Cape Town and Port Elizabeth, the Cape Town Concert Club and the Port Elizabeth Music Society.¹⁵

In addition to competition from these organisations, CAPAB often encountered difficulties with negative press coverage of performances. A few unfavourable reviews appeared after concerts by artists such as South African concert pianist Yonty Solomon and bass-baritone Hans Hotter, which seemingly affected ticket sales. In November 1967 CAPAB's Music Action Committee convened a special meeting to discuss these issues and considered the following solutions:

- Suspending musical activities in Cape Town, Port Elizabeth and Kimberley.
- Providing subsidies to existing independent music promoters in Cape Town and Port Elizabeth and reclassify Kimberley as a rural town rather than a major centre.
- Taking no specific action.

The first option caused objections as the majority of tax payers resided in these regions, while the second option did not seem viable due to the “mixed race policy” of the University of Cape Town and the Port Elizabeth Music Society, as well as the Cape Town Concert Club's preference to remain independent (Music Committee Minutes, 3 November 1967; Music Action Committee Minutes, 1 December 1967). In order to avoid controversy, to keep artists, promoters and audiences satisfied and to stay true to CAPAB's mission outline, it was decided that the system of affiliated music societies would be continued (Music Manager's Report, January – October 1968). Furthermore, a music society affiliated with CAPAB was established in Port Elizabeth, which implies that CAPAB disregarded the existence of the already established music society, probably due to the

¹⁵ The Cape Town Concert Club was founded and run by Hans and Grete Kramer. A retired classical music recording dealer, Hans Kramer was involved with CAPAB even before it was properly constituted – as part of the Music Advisory Committee. He became the chairman of the Music Committee in 1971, taking over from Roy Pheiffer who succeeded Philip McLachlan (Roy Pheiffer Interview Transcript, August 1987; Grütter, 1988: 201).

fact that they allowed mixed race audiences to attend their concerts (Music Committee Minutes, 3 November 1967; Music Action Committee, 1 December 1967).

The Music Department saw quite significant management changes in 1968: Kevin Kent was appointed as new Music Organiser on 1 January 1968 and following the tragic death of Dawid Engela in a road traffic accident in November 1967, Roy Pheiffer was appointed as Music Director on 1 June 1968 (Music Action Committee Minutes, 25 January 1968; Music Action Committee, 1 December 1967).

1968 marked CAPAB's fifth anniversary. Since the Music Department's first fully operational year (1964/5), activities had expanded considerably and the audience numbers had more than doubled: in 1964/5 97 music presentations were made to a collective audience of only 17 574 members, but by 1968 the 186 productions presented reached over 52 000 members of the public. The number of music societies affiliated with CAPAB had also grown from only 16 in 1964, to 38 in 1968 (Annual Report, 1968).

Highlights in 1968 included the introduction of regular lunch-time concerts, a return visit by the Vienna Boys' Choir as well as the first of several tours by the British concert pianist John Clegg. As was the case with Clegg's tour, problems occasionally arose with the co-ordination of arrangements and rates offered to the artist/s when tours were organised under the auspices of more than one arts council. In this case, the problem was amplified as Clegg accepted bookings from independent organisations during his tour which caused scheduling problems. At a SACPAC meeting at NAPAC in Durban on 6 May 1968, it was decided that only by prior arrangement would overseas artists be allowed to enter into independent performance contracts during the period in which they were contracted by the arts councils. This did not seem to deter international artists from wanting to visit South Africa, as they were still allowed to accept bookings outside of the period they were contracted by the arts councils.

The new Music Director, Roy Pheiffer, suggested that more provision should be made for non-white audiences, considering that three such concerts presented in Cape Town were very well received (Music Manager's Report, January – October 1968). CAPAB therefore appeared willing to present productions to coloureds-only audiences, but considered mixed audiences unacceptable. In Pheiffer's interview with Grütter he mentions the first unintentional CAPAB performance to a mixed audience in Cape Town in September 1968. The Music Department arranged for the renowned French organist, Marie Claire-Alain, to give a performance in the St George's Cathedral in Cape Town on 20 September (Roy Pheiffer, Interview Transcript August 1987; Programme, 20 September 1968). The cathedral was chosen as the most suitable venue for the performance, but CAPAB failed to take into consideration that it was open to all races. When Pheiffer became aware of this predicament he realised that it was too late to move the concert to a different venue and that it would not be possible to prohibit anyone from entering the church on racial grounds. Although this was in breach of CAPAB's policy against mixed race audiences he decided to go ahead with the concert and fortunately there were no repercussions (Roy Pheiffer, Interview Transcript August 1987). Ironically the concert was a huge success and attracted an unexpected capacity audience. A glowing review appeared in the Afrikaans daily newspaper *Die Burger*, describing Alain as an "organist of outstanding quality", while according to Pheiffer's personal diary it was a "superb recital...Incredible success. Fantastic playing" (Voortreflike spel deur Franse Orreliste in Katedraal", 1966; Grütter, 1988: 197).

An indication of the enthusiasm for the performing arts amongst the non-white community is evident from attendance figures at concert tours in rural areas: Pheiffer's diary states that a concert in Oudtshoorn on 18 March 1969 was attended by 311 non-white audience members, "more than at all the other – white – recitals put together!" A few days later he noted that in Kimberley 300 non-white, as opposed to only 60 white, audience members attended CAPAB's chamber concerts. Subsequently, a brief comment in his diary merely states, "this is scandalous!" (Grütter, 1988: 200).

This seemingly presented the ideal opportunity for development work in the non-white community, however, Pheiffer resigned in April 1969 and following his replacement with Douglas Reid on 1 December 1969, only isolated mention was made of concerts for non-white race groups in CAPAB's minutes.¹⁶ These included:

- one record of poor ticket sales for a performance for the coloured community at the Lansdowne Civic Centre;
- a note that a permit had to be obtained in order to collaborate with the SABC orchestra to present a concert to the coloured community in Cape Town and (Music Action Committee Minutes, 11 February 1971);
- record of a formal application made by the coloured opera company, the Eoan Group, to hire CAPAB's Opera House (Executive Committee Minutes, 5 May 1971).

No further reference was made in subsequent minutes as to whether permission was granted for this proposed venue hire, and it is only in a year-end report of 1986 that it is noted that the Eoan Group first performed in CAPAB's Nico Malan Theatre (The year in review, 30 June 1986).

Although CAPAB made no concerted effort to expand their activities in non-white communities the Board recognised that education projects in schools were a necessity in terms of audience development and music education. Initially the Department of Education was not keen to fund education projects, therefore CAPAB considered charging schools a small entrance fee per pupil (Music Committee Minutes, 3 November 1967). However, this idea was abandoned and after the untimely death of Dawid Engela, who had previously been responsible for schools concerts, CAPAB made another attempt to apply for funding from the Provincial Department of Education. On this occasion CAPAB was successful and an annual grant of R8 000 per year was made available for the next five years, which enabled the Board to appoint a music organiser for schools and present up to 50 schools concerts per annum (Music Committee Minutes, 25 October 1968; Music

¹⁶ Pheiffer continued his work at CAPAB as chairman of the Music Committee until 1971, after which he still served as a committee member.

Action Committee, 1 December 1967; Grütter, 1988: 200-1). Eduan Grobbelaar filled this position and subsequently CAPAB managed to stage 46 performances in schools during 1969 (Annual Report, 1969).

CAPAB's steady growth continued in 1969 with 239 concerts being presented in 75 centres, including 23 lunchtime concerts in Cape Town. The number of Music Societies affiliated with CAPAB had risen to 42, and 21 concert tours took place with high-calibre artists such as Mimi Coertse, who performed with the Cape Town Symphony Orchestra on 26 August (Annual Report, 1969; Programme, 26 August 1969).¹⁷ Affiliation with the Music Federation remained a bone of contention: it forced CAPAB to offer performances in towns with affiliated music clubs, which, in turn, presented more problems: some of the clubs wanted more variety in their annual programme with the inclusion of ballet, opera and drama. These demands put additional strain on the music manager - a problem CAPAB could not resolve, due to inadequate resources.

It is not clear whether any measures were put in place to resolve this problem, but irrespective of what was decided, it seems as though the logistical difficulties did eventually take their toll. By 1970 CAPAB was subsidising affiliated music societies by up to 72%. This financial burden led to a decision to revise the Music Club system to restrict affiliation to larger music societies only, yet CAPAB endeavoured to continue to support the same number of towns as before (Executive Committee Minutes, 19 October 1970; Internal Memo, Planning 1969). Roy Pheiffer believed that these cuts were brought about partly by a lack of public interest which, in turn, was the result of a combination of poor publicity and programmes containing too much "high-brow" music (Roy Pheiffer, Interview Transcript, August 1987). The advent of television in the mid 1970s could have been a further contributing factor, adversely influencing the habits of the concert-going public.

¹⁷ The Cape Town Municipal Orchestra changed its name to the Cape Town Symphony Orchestra on 1 January 1969 (Gollom, 2000: 197).

During 1970 a festival was held to celebrate the bicentenary of Beethoven's birth (CAPAB Board, 9 April 1968). Therefore, many of the 254 concert programmes presented in 69 centres were devised to include Beethoven's works (Annual Report, 1970). The inaugural concert was held in the Cape Town City Hall on 3 March with renowned pianist Yonty Solomon as soloist in Beethoven's third piano concerto. Solomon was accompanied by the Cape Town Symphony Orchestra, conducted by its Musical Director, Derek Hudson (Annual Report, 1970; Programme, 3 March 1970; Gollom, 2000: 180; "Die KRUIK Beethoven-Fees", 1970). The festival continued with Beethoven's complete set of piano sonatas, performed in a series of ten recitals at the SABC Studios in Sea Point, featuring leading Cape Town-based pianists such as Virginia Fortescue, Lionel Bowman, John Antoniades and Helena van Heerden (Annual Report, 1970; "Die KRUIK Beethoven-Fees": 1970; Beethoven Flyer, 1970).

CAPAB also hosted a series of concerts from 22 June to 1 July 1970, covering Beethoven's full string quartet repertoire. The Music Department did not consider any South African string quartet to be of an adequate standard to perform the complete cycle, hence an overseas quartet, the Hungarian String Quartet, was booked (Music Committee Minutes, 25 October 1968; Subcommittee - Beethoven Festival 1970, 17 April 1986). The quartet attracted large audiences to every one of their six concerts held at the Lutheran Church on Strand Street in Cape Town. This series was seemingly one of CAPAB's most historic music productions, with various staff involved with the Music Department, including Koos Human, Hans Kramer, and Douglas Reid, hailing it as one of the all-time highlights in CAPAB's history (Annual Report, 1970; Hans Kramer, Interview Transcript, June 1985; Koos Human, Interview Transcript, August 1987). Other festival repertoire included Beethoven's nine symphonies, the five piano concertos, violin concerto, triple concerto and choral works. The festival was concluded on 2 December with a piano recital featuring the Hungarian pianist and composer Thomas Rajna (Subcommittee - Beethoven Festival 1970, 17 April 1986; "Die KRUIK Beethoven-Fees", 1970).

CHAPTER 4: Development (1970-75)

4.1 CAPAB Orchestra - establishment

Since CAPAB's inception the Board had attempted to resolve the need for its own orchestra for opera, ballet and music productions. Initially CAPAB occasionally made use of the services of the Cape Town Municipal Orchestra (CTMO), but as the various departments' operations expanded a more permanent solution became necessary. Various options were explored in an effort to bypass the labour-intensive and costly process involved in setting up a new orchestra. To this end, CAPAB approached the CTMO, the South African Broadcasting Corporation (SABC) and PACT to investigate possibilities for collaboration. Consideration was also given to the establishment of a string ensemble or the employment of an already established string quartet as alternative measure.

In 1963 CAPAB enquired whether the SABC had any plans to set up a second orchestra in Cape Town, or whether facilities to house an orchestra could be made available. It soon transpired that there were no immediate plans to this effect, as Cape Town was already served by the well established Cape Town Municipal Orchestra, but the SABC indicated that they were open to suggestions (Fuchs, 1964). Soon thereafter it became known that PACT was establishing an orchestra (Executive Committee Minutes, 3 March 1963). This led to correspondence about the possible creation of a semi-national orchestra, rather than several provincial orchestras. PACT made it clear to CAPAB that they were not in favour of this suggestion and did not consider it to be financially or practically viable. They were of the opinion that the establishment of a national orchestra would probably result in similar difficulties to those previously experienced by the NTO. They argued that centralisation would not ensure output of a consistently high quality and that the personal and social problems the members would have to contend with, due to the prolonged periods they would spend away from home, would be unacceptable. Furthermore, PACT claimed that the other provinces wanted to resolve their respective

financial difficulties by involving them in this scheme, a tactic they were strongly opposed to (Memo about the establishment of a new orchestra – 10 August 1963).

On several occasions CAPAB tried to negotiate with the Cape Town Municipal Orchestra (CTMO), either to book the orchestra on a more regular basis, or to enquire whether they would be able to provide rehearsal or performance facilities for CAPAB's music activities (Executive Committee Minutes, 4 February 1964). At the beginning of 1969 the CTMO changed its name to the Cape Town Symphony Orchestra (CTSO) after the Town Council had agreed in April 1968 that the orchestra could gradually be enlarged to up to 72 members. In CAPAB's opinion a bigger orchestra could allow for players to be engaged on rotation, allowing them to participate in an increased number of productions. This could also present more opportunities to book part of the orchestra for smaller productions, while the remainder of the orchestra still fulfilled their regular duties. These considerations encouraged CAPAB Chairman WJB Slater to approach the Deputy Provincial Secretary to appeal for more funding, in order to engage the CTMO more frequently (Letter to Deputy Provincial Secretary, 1 May 1968).

As the need for an orchestra became more pressing, Pfeiffer compiled a formal document in June 1968 to indicate how CAPAB proposed to engage the CTMO. This was presented to the City Council and included:

- hiring the orchestra to perform at least one substantial concert per annum with a well-known choir in the Cape Province;
- presenting one youth concert (i.e. concert for a younger audience) per quarter;
- delivering up to ten school concerts outside the Cape Town area and
- up to ten other performances every year (Memorandum, 27 June 1968; Music Action Committee Minutes, 22 August 1968).

In theory these sounded like feasible requests, but in reality quite a few stumbling blocks became apparent: the orchestra was only available for a maximum of three months per

year, which would leave CAPAB short of the desired number of performances when programming longer runs of opera and ballet. The CTMO was also not prepared to tour under the auspices of CAPAB (Music Action Committee Minutes, 9 April 1968; Music Managers' Committee, 6 May 1968).

Alongside investigations into the use of the CTMO, the formation of a string ensemble or the employment of a full-time string quartet was considered as alternatives (Music Committee Minutes, 3 November 1967). The intention was that such an ensemble or quartet could be used to accompany sacred music evenings, perform in chamber music concerts and accompany opera performances for the music clubs affiliated with CAPAB. Furthermore, they could accompany opera performances in Cape Town as necessary and perform in school workshops and lectures, forming a core group from which a permanent bigger ensemble could eventually be developed (Music Action Committee Minutes, 25 January 1968).

The suggested employment of a permanent string quartet was greeted with much enthusiasm, as the costs involved compared favourably to hiring musicians on an ad hoc basis. Although extensively discussed and approved, and despite the urgent need to secure the services of, or establish some type of ensemble, no progress was made. According to the CAPAB Orchestra's first Director, David Tidboald, CAPAB had little choice but to form its own orchestra if it required the services of a more substantial ensemble. He claims that an orchestra was "a requirement" for the new Nico Malan Theatre Complex, which was to be purpose-built in 1970/1 to accommodate CAPAB's various performance activities. In his recently published memoirs Tidboald mentions the Cape Town City Council's strong opposition to the nationalist government's "whites only" restriction, imposed on the new theatre complex. The CTMO therefore objected to performing at this venue, leaving CAPAB without the services of an orchestra to accompany ballet and opera performances (Tidboald, 2008).

After prolonged debate with no clear resolution, discussions between the CAPAB Chairman, CAPAB Director, Provincial Administrator and the Provincial Secretary led to a decision that the creation of a resident opera and ballet orchestra would be referred to the Provincial Executive Committee for consideration (Music Action Committee Minutes, 9 April 1968). In November 1969 it was confirmed that the provincial administration approved CAPAB's request to establish its own orchestra, in view of a) the restrictions encountered when hiring the CTSO and b) the pressing need for the services of a professional ensemble (Music Committee Minutes, 18 November 1969).

In January 1970 it was announced in the press that "the establishment of an Orchestra by CAPAB under the circumstances could not be avoided" and that it was "decided to recommend to this council that R125 000 be provided in the 1970/71 estimates to start the orchestra" ("Provincial Plan to Provide R125 000 to CAPAB Orchestra", 1970).

CAPAB considered the main purposes of such an orchestra to include the

- accompaniment of ballet and opera productions
- presentation of school and chamber music concerts
- undertaking of tours throughout the province

It was made clear that it was not intended to serve the purpose of a second symphony orchestra in Cape Town, but to complement the existing symphony orchestra by focusing on specific programmes as outlined above (Music Managers' Committee, 6 May 1968).

The Provincial Administration provided a subsidy of up to R150 000 towards the inaugural year for the purchase of capital goods and recruitment costs. This was used for an overseas recruitment mission and the purchasing of orchestral instruments (Internal Memorandums, 11 September 2008 and 13 October 2008; Orchestra Report, 6 May 1971).¹⁸ The following year a total of R300 000 was made available to the orchestra, a sum which was annually revised upwards (Orchestra Report, 6 May 1971).

¹⁸ CAPAB acquired a harp, percussion instruments, a bass clarinet, contrabassoon, two pianos and a five-string double bass (Internal Memorandum, 13 October 1971).

In order to appoint a suitable director-conductor for the new orchestra a committee consisting of members from the Opera, Ballet and Music Committees was nominated. Hans Kramer (Music Advisor), Bill Slater (Conductor) and Philip Tongue (Music Agent) were elected to undertake this task (Hans Kramer, Interview Transcript, June 1985; Music Committee Minutes, 18 November 1969).¹⁹ They wanted someone who knew the local music scene well and agreed that David Tidboald, who had previously conducted the CTMO for five years (1960-5), would be the best candidate (Hans Kramer, Interview Transcript, June 1985; Tidboald: 2008).

Tidboald was born in England and studied conducting in Berlin. He first toured South Africa as pianist and conductor for productions with ballerina Beryl Gray in 1957, upon invitation from African Consolidated Theatres (Gollom, 2000: 141; Tidboald, 2008: 13,16).²⁰ After his tenure with the CTMO he returned to London and was first involved with CAPAB some years later when he was a visiting conductor for some of the Board's opera productions in the Alhambra Theatre in 1968 and 1969 (Tidboald, 2008: 93). Consequently he was favourably positioned to fulfil the full time position as Director and Principal Conductor of the new orchestra, which he assumed on 1 March 1970 (Grütter, 1988: 214).

CAPAB also intended to employ two assistant conductors - one on a permanent basis and another on a two year contract. According to the recruiting mission the assistant conductors' duties encompassed the following:

- Repetiteur and chorus work
- Conducting and relieving the Orchestral Director of his duties when necessary
- Undertaking tours

¹⁹ Philip Tongue was instrumental in securing Tidboald his position as resident conductor of the CTSO. Tongue was the organiser for the Associated Board of the Royal Schools of Music's examinations in South Africa, but also a representative of Harold Holt, Tidboald's agent (Tidboald, 2008: 73).

²⁰ The African Consolidated Theatres Organisation was formed in 1913 by Isadore Schlesinger, an American speculator, and was the parent company of both the current South African Broadcasting Company and Ster Kinekor ("History", 2008).

- Splitting of the orchestra into smaller groups and maintaining discipline
- Directing school programmes
- Conducting a proposed youth orchestra in Cape Town
- Enabling extended Opera / Ballet seasons
- Possible presentation of musicals
- Possible musical activities in the Drama Department
- General administration

(CAPAB Orchestra – Recruiting Mission Report, 1 September 1970).

At first, two appointments were made, but one withdrawal left only Manfred Cambuzzi as assistant conductor (Programme: Inaugural Concert, 5 March 1971; CAPAB Orchestra Report, 23 October 1970). It is not clear why, but Cambuzzi soon left and was replaced by Russell Channell on 1 April 1972 (Executive Committee Minutes, 16 February 1972).

Other administrative posts filled included an orchestra assistant, a secretary, an aid and a librarian/manager (Orchestra Report, 6 May 1971). The appointment of Harry Hamblin as the librarian/manager was a slightly controversial matter which required discussions with the Town Clerk, as Hamblin was employed by the CTSO at the time of his appointment. He had been involved with the CTMO since 1947, playing both second oboe and cor anglais, in addition to serving as orchestral steward and librarian (Tidboald, 2008: 48; Internal memorandum, 17 June 1970).

As the orchestras in South Africa already struggled to recruit and retain quality players due to a shortage of high calibre local musicians, Tidboald had little choice but to recruit most of the musicians abroad. Advised by his colleagues who had been faced with a similar predicament in the past, Tidboald advertised the vacancies in the English newspaper *London Daily Telegraph* and *Das Orchester*, a German periodical circulated in European countries (Tidboald, 2008: 94). Tidboald and CAPAB's Deputy Director, Chris Swart, toured Europe from 5 July until 14 Aug 1970 in order to audition applicants

in eleven European centres. These included major cities in Italy, Belgium, Holland, Germany, England and France (CAPAB Orchestra Recruiting Mission, 1 September 1970; CAPAB Orchestra Report, 23 October 1970). The success of the tour was, however, plagued by an apparent lack of foresight - it had to be extended as advertisements were placed at short notice, not giving musicians enough warning to apply and prepare properly (Internal Memorandum, 17 June 1970). Even though the tour was extended the recruitment process was further hampered by the fact that the audition period coincided with the European musicians' annual summer holidays. This resulted in a poor turnout in some centres - for instance, in Paris a mere three candidates auditioned (CAPAB Orchestra Recruiting Mission, 1 September 1970). Another limiting factor was the British Musician's Union's absolute ban on their members working in South Africa, due to the government's apartheid policy. The musicians auditioned therefore had to be warned that should they accept a position, they could face potential prejudice if, or when, they decided to return and seek employment in the United Kingdom (Tidboald, 2008: 94-95).

In total 134 musicians applied, of which 26 were eventually offered positions with the orchestra. In addition to the European recruits, musicians from South Africa and the United States of America were appointed to complete the orchestra (CAPAB Orchestra Recruiting Mission, 1 September 1970; CAPAB Orchestra Report, 23 October 1970). Tidboald admits that not all musicians appointed performed to the desired standard, but in order to have a fully operational orchestra in time for the opening of the new theatre complex they were obliged to turn a blind eye to this. He added that this discrepancy became a long-term headache for the orchestra which became rather troublesome to rectify (Tidboald, 2008: 95). Furthermore, problems around early termination of existing contracts with other orchestras left certain recruits no choice but to decline their job offers from CAPAB (CAPAB Orchestra Recruiting Mission, 1 September 1970; CAPAB Orchestra Report, 23 October 1970).

The new orchestra consisted of what could be regarded as a classical string section (fourteen violinists, three violists, three cellists, three double bassists) as well as double woodwinds, three french horn players, two trumpeters, two trombonists, a tuba player, percussionist, harpist and timpanist (Programme: Inaugural Concert, 5 March 1971; Orchestra Report, 6 May 1971). A few positions remained vacant as some musicians cancelled their contracts without prior notice. Of the 42 players appointed, only two were South African nationals. A further ten could claim South Africa as their country of domicile and of these, three players were recruited from the SABC and PACT orchestras, despite CAPAB being precluded from engaging players who at that time held positions with any of the existing South African orchestras. The majority of the recruits, however, were foreign nationals from Ireland (2), USA (4), France (1), Germany (16), Italy (3), Switzerland (1), England (2) and Israel (1) (CAPAB Orchestra: Summary of Appointments: 1971, Orchestra Report, 6 May 1971).

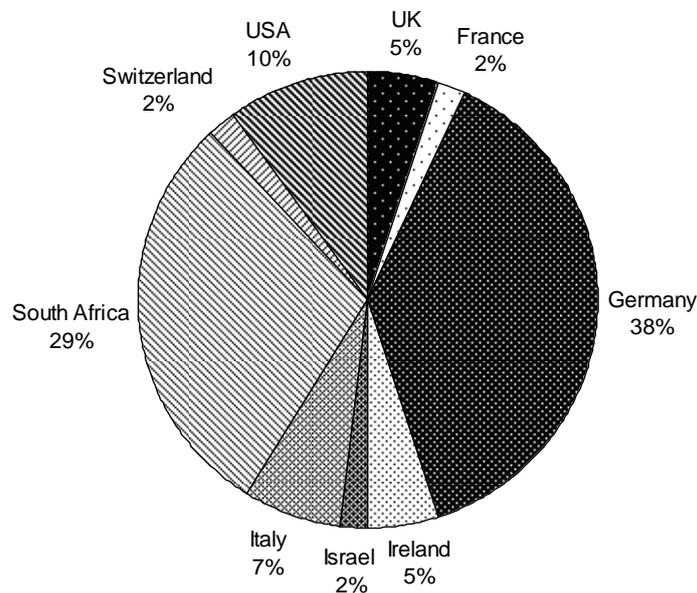


Fig 2: International Recruitment Summary

It was agreed that the salaries of the orchestra members would correspond to those of the PACT and SABC Orchestra members (Music Committee Minutes, 18 November

1969). CAPAB felt able to justify these competitive salaries as the demand for professional musicians in Europe was high, requiring the provision of attractive packages in order to recruit the best players. Overseas musicians were also offered cover for certain immigration related costs. This included expenses relating to transport of their household and personal effects as well as other standard immigration expenditure such as photographs and medical examinations. They were also offered a special allowance to cover initial hotel costs upon arrival in South Africa (CAPAB Orchestra Recruiting Mission, 1 September 1970). Despite their already lucrative salary packages, it was noted in May 1971 that the CAPAB orchestral musicians were being paid less than their counterparts in the PACT Orchestra. It was suggested that their salaries be increased to a level rivalling that of their peers. It is not clear whether the adjustment was immediate, although salary increases were regularly implemented, dictated by recruitment needs (Salaries: Internal Memorandum, 25 May 1971).

The newly selected members of the orchestra arrived in South Africa in January 1971 and were housed in hotels until permanent accommodation could be found. The Zionist Hall on Hope Street, Cape Town was utilised as temporary rehearsal space for the orchestra, as the intended venue, the newly built Nico Malan Theatre Complex, only became available during the latter half of March (Orchestra Report, 6 May 1971; Internal Memorandum, 15 December 1970). The first rehearsal took place on the 2nd of February, in preparation for the orchestra's inaugural concert in March ("CAPAB Orchestra starts work", 1971).

The CAPAB Orchestra's first performance was on Friday 5 March 1971 - a month after the orchestra was officially established on 1 February 1971 (Internal Memorandum, 12 November 1970; Chisholm, 1981). The relatively small 45-member orchestra, conducted by David Tidboald, performed Haydn's Symphony no 49, Siegfried Idylle by Wagner, the Jupiter Symphony (Mozart) and Symphony for Brass and Timpani by Haufrecht in the Stellenbosch Town Hall. Jan van den Berg, previously the leader of the PACT Orchestra,

was the concert master (Programme: Inaugural Concert, 5 March 1971; Orchestra Report, 6 May 1971; “A pinch of Dutch flavour”, 1971). Although positive, a review in the *Cape Times* was not exceedingly complimentary, referring to weak ensemble-playing and faulty intonation (“CAPAB Orchestra’s inaugural concert a historic occasion”, 1971). A second performance followed a week later on the 12th of March, in the rural town of Worcester (Orchestra Report, 6 May 1971). The orchestra’s first appearances in Cape Town were to accompany the inaugural ballet and opera seasons in the newly opened Nico Malan Theatre in May 1971 (Cloete, 1973).

4.2 Nico Malan Theatre Complex

4.2.1. Construction

Initially CAPAB hired office accommodation and concerts were held in venues such as the Hofmeyr Hall in the Grootte Kerk Building on Parliament Street, Cape Town (CAPAB Board, 30 April 1963).²¹ Musicals and ballet were staged in the City Hall, while operas were performed in the Alhambra Theatre, an old cinema complex (Ingo Holland personal communication, 28 August 2008; Jenkins: 1983: 22). As these spaces became increasingly inadequate to satisfy CAPAB’s growing needs, negotiations with the provincial government were started in order to campaign for the building of a performing arts venue for opera, music, ballet and drama (Peters, 1964).

In 1964 it was announced that the Central Government would provide reclaimed, derelict land on the foreshore in Cape Town free of charge, in order for a new theatre complex to be built. This news was not well received by the CTMO, despite the fact that no plans to establish another orchestra were revealed at that stage. They were concerned that this development could threaten their popularity and ultimately, even their existence (Gollom, 2000: 158). In 1966 the Provincial Administration agreed that funds would be made available to build an opera house and theatre as a three-to-four-year project (Annual Report, 1967). A report by David Bloomberg (Member of the Board since 1963 and Mayor

²¹ Hofmeyr Hall was closed in 1980 and is currently known as “The Valve”.

of Cape Town 1973-75) and Donald Inskip (Director of the Little Theatre at the University of Cape Town), who were nominated to investigate such a project, indicated that no expense would be spared to ensure that the new theatre was built to the highest standard. This is further illustrated by the fact that the architects appointed to collaborate with the provincial architect were allowed to undertake an elaborate European and American study tour in order to investigate similar facilities there: 57 theatres in nine countries were visited over 52 days (Inskip/Bloomberg, 15 May 1964; Grütter, 1988: 318).

The building site presented its own particular problems due to the close proximity of the sea. The sand filling could not support heavy structures and the site was liable to water seepage, requiring special measures to compensate. Although burdened by challenges, the construction work started in 1969 and the building was completed in time for the 1971 Republic Festival (Miszewski). The development was named the Nico Malan Theatre Complex after the Provincial Administrator and CAPAB Chairman, Nico Malan. Bloomberg, however, was of the opinion that the theatre should be named after a great performing artist and not a politician. According to Grütter's interview with Bloomberg he was soon instructed not to voice his opinion, due to the fact that Malan was instrumental in securing the funds needed to enable the project to go ahead (David Bloomberg, Interview Transcript, August 1987).

The eleven million rand development included separate facilities for opera and theatre with an opera house seating 1200, a smaller theatre seating 550, offices, rehearsal facilities and a restaurant overlooking a piazza. Visually, the complex is rather imposing due to its sheer size and characteristic brutalist architecture.²² Internally the building is decorated to a superior standard with wall to wall carpets, chandeliers specially

²² This style was prevalent in post-second world war Europe, flourishing from the 1950s to the mid 1970s.

manufactured in Murano and commissioned sculptures and tapestries in the public areas. The stage and lighting facilities in the theatres were highly sophisticated with no expense spared. In a marketing publication for the complex it is mentioned that the power consumption, when all facilities are simultaneously in use, easily matched the electricity needs of a town the size of nearby rural Wellington (Miszewski; The Nico - South Africa's first and foremost Theatre Centre).

Despite its splendour, the development was often subject to scrutiny. Grütter quotes Ken Leach, "The Nico Malan leaves much to be desired. The architecture and its environment is forbidding, almost intimidating, and the intimidation is continued being marshalled about...I call it the Gestapo treatment" [sic] (Grütter, 1988: 343). Complaints were also received about the acoustics of the performance venues. Hans Kramer, who had been involved with the Music Department since its inception, said he regrets that the complex does not include a dedicated concert hall with the appropriate acoustics. When he served on the advisory committee to the project he did voice his concern over this matter, but unfortunately this had no effect (Hans Kramer, Interview Transcript, June 1985).

According to Tidboald, the trend at the time the building was erected was to build theatres with a "very short reverberation period", something which is more often than not less desirable for musical performances. From the outset the acoustics proved to be problematic, much to the dismay of both Tidboald and Gregorio Fiascanaro, the Director of the very first opera production to take place in the Opera theatre. To make matters worse, the orchestra presented occasional concerts in the smaller theatre, which had even less favourable acoustics, as it was designed for speech rather than music. Despite Tidboald's requests to perform concerts in more acoustically resonant venues, he claims that the directors insisted that these performances take place in the complex (Tidboald, 2008: 96). According to Grütter, the soft carpeting in the Opera Theatre was replaced in 1987 by harder, sound-reflecting materials in order to improve the acoustics. At the same time a "portable acoustical shell" was manufactured, to be used mainly for orchestral

concerts (Grütter, 1988: 344).

4.2.2 Admission Policy

In 1950 the apartheid government passed the Group Areas Act no 41, which prevented certain race groups from living in the most developed urban areas. This act allowed for the forced resettlement of mixed race and Indian citizens in areas deemed suitable by the government. Similarly, black citizens were forced to move to areas designated by the government under the “Native Resettlement Act” of 1956. Furthermore, Proclamation 26 of 12 February 1965 stated that a person without a permit may not attend any place of public entertainment in a “group area”, if not included in the group it was intended for (Bamford, 1973). The Foreshore, the site for the new theatre, was declared a whites-only area, therefore it was announced from the outset that the Nico Malan Complex was intended for the use of whites only (“Opera ruling Verwoerd’s says Malan”, 1973; “Verwoerd made Malan decision”, 1973). Section 21, subsection 3 of the Group Areas Act, however, stated that the Minister of Community Development may issue a permit for any disqualified person to make use of the facilities, should necessity warrant it. Hence, as the lawful occupier of the Theatre, CAPAB was permitted to apply for a permit to allow non-whites to use the facilities. Despite this, CAPAB did not appear to show any interest in opening their doors to non-whites (Bamford, 1973). According to the Hansard the following was confirmed by Malan in the Cape Provincial Council in 1964: “...it is certainly not the intention of CAPAB to promote the performing arts in the proposed opera house for any but the White group” (“That ban raises the ghost of Verwoerd”, 1973).

Donald Inskip and David Bloomberg, who prepared the initial brief for the architects, realised that there was much unhappiness about the government policy being applied. However, Bloomberg was instructed by Nico Malan not to lobby against it, as this could result in the entire project being cancelled (David Bloomberg, Interview Transcript, August 1987). In 1968, whilst the complex was being built, Malan re-affirmed that the Cape Provincial Government had been advised by the Prime Minister, Hendrik Frensch

Verwoerd (1901-1966), that the complex was intended for the use of whites only.

In response to the policy, pressure was applied by the United Party MPC for Wynberg, Brian Bamford, who claimed that the four arts councils had been established in response to the success of the non-white performing arts group, The Eoan Group (Bamford, 1973). This group was formed in 1933 as a culture and welfare organisation, serving predominantly the coloured community in Cape Town. It was the first non-white group in the world to stage a full-length Italian opera (*La Traviata* in 1956), sung in Italian (Bamford, 1973; Malan, 1984). Bamford alleged that the Government was envious of their success and didn't want to lag behind, which led to the establishment of new performing arts organisations for whites only (Bamford, 1973). He launched a campaign against the Nico Malan Complex with a letter to newspapers in January 1971, and as a result convinced approximately 500 people to boycott the theatre because of the non-white ban. He was supported by eminent members of society such as heart surgeon Chris Barnard, who was quoted by the *Argus* proclaiming, "I'll never set foot in there until the race ban is raised" (Heilbuth, 1973). The names of supporters of the boycott were published in the press in the period leading up to the opening night of the complex on 19 May 1971. On that night approximately 150 students attempted to distribute leaflets by offering them to all guests entering the complex, amongst which were cabinet ministers and government officials. Their leaflets were entitled "Our Opera House" and read,

Why are the whites of South Africa so small-minded? Surely the time has come for us to concede that people are people, White or Black. When something as big, as important and as expansive as this Opera House is built, should we not share it with the others? What prevents us from realizing that something is wrong somewhere? If everyone was able to attend the opening of the Opera House, wouldn't we have something more to celebrate? ("Storm Scatters Opera protesters", 1971)

A police presence ensured peaceful proceedings and in nearby Adderley Street 200

Black Sash members silently protested with large posters with slogans such as “culture knows no colour bar” and “Never have so many paid for so few” (“More against opera ban on non-whites”, 1971).²³

On 13 November 1972, over a year after the complex had been officially opened, Donald Inskip invited the members of the Board of directors to air their opinions on the whites-only policy at a Directors’ meeting. Some members felt that this invitation would be regarded as a conscious attempt to influence Malan to change the policy and suggested that it could easily lead to negative publicity for CAPAB, considering the political nature of the issue at hand. CAPAB’s Chairman, Andries Vosloo, stated that it was not the function of the Board to control the admission policy as the centre was the property of the Provincial Administration and was built with the assistance of the Central Government. This implied that there was not much scope for negotiation. In his defence, Inskip clarified that he was purely facilitating an invitation for information, but his motion was outvoted by almost 50% (Board of Directors, 13 November 1972).

Pressure was also applied by other members of standing: in February 1973 the debate over the admission policy was fuelled by a comment from the former Minister of Community and Development, and South African Ambassador in Italy, Blaar Coetzee. He resigned from his ambassadorial role in Rome after stating that he could not see a valid reason why non-whites could not attend performances at the theatre once or twice a week (“Transcript of Blaar Coetzee’s on Coloured”, 1973). The fact that he felt the need to resign after such a statement illustrated the strength of the government’s resistance against a mixed-race policy.

On 23 March 1973 the State President appointed the Erica Theron Commission with instruction to investigate ways to improve the quality of life of coloured citizens (Erica

²³ “The Black Sash works to empower marginalized communities and individuals to speak for themselves in order to effect change in their social and economic circumstances. We do this through Rights Education; Advocacy and Advice Giving” (“What we do”, 2008).

Theron Commission: iv).²⁴ Although this indicated some progress it still excluded the majority of the South African population, namely the black citizens. Nevertheless, by 1975 it appeared that progress was being made: Vosloo publicly announced on 22 January 1975 that the theatre would be opened to all races (David Bloomberg, Interview Transcript, August 1987). After his announcement Vosloo convened a meeting with CAPAB stake holders, to discuss the *modus operandi* for decisions about the admission policy at the Nico Malan Theatre Complex. Several options were considered: separate evenings for whites and non-whites; separate blocks of seats allocated to different groups; reservation of some rows for whites only and the rest for mixed audiences; as well as unrestricted mixed-race audiences. However, the committee found only one positive, workable solution: CAPAB had to opt for mixed-race audiences without restrictions, to ensure optimised use of the performing arts centre (Memorandum, 5 February 1975). In support of this policy CAPAB's senior staff voiced their opinion in a joint petition letter addressed to the Director of CAPAB on 13 February 1975, stating that any form of discrimination "will be harmful to CAPAB". David Tidboald, Tom Veldhuis, Louis Steyn and several other members of staff signed this letter in support of a revised policy (CAPAB Staff, 1975).

However, irrespective of the views and preferences of CAPAB staff, the Provincial Administrator released a more detailed announcement on 19 February which explained that access would only be granted to certain race groups on specific days. This announcement caused an outrage in the media and the decision was overturned to allow mixed races at any time (David Bloomberg, Interview Transcript, August 1987; Grütter, 1988: 336). Understandably, many members of the public still boycotted the theatre complex in view of the unsatisfactory way the matter was handled, and despite the new policy it was years yet before a mixed cast of performers was allowed on the stages of the Nico Malan. Coloured Stellenbosch singer, Pieter Abel, was the first to appear on the

²⁴ During the Apartheid years South Africans were categorised in one of four race groups: Black, Coloured, Indian or White. Coloured citizens were generally assumed to be of mixed race.

Nico Malan stage in November 1977 as part of a showcase production (Grütter, 1988: 340).

4.3 CAPAB Orchestra - Cape Town debut and inaugural tour

The inaugural production at the Nico Malan was intended to be the opera *Aida* by Verdi. However, due to the lead role soprano (South African singer Emma Renzi) contracting flu and laryngitis, the production was replaced at short notice by the three act ballet *Sylvia* with music by Delibes, performed by the CAPAB Ballet Department (“Geen Aida”, 1971; Programme, 19 May 1971). As this production was originally scheduled to open six days after the official opening of the complex, performers were relatively well prepared for this last-minute change (Programme, 25 May 1971). In addition to this calamity, 1000m² of carpet in the main foyer areas had to be replaced a week before the opening, as human error had led to the flooding of this part of the building (Grütter, 1988: 324). The opening ceremony took place at 9.30am on 19 May 1971 with a performance by the South African Naval Band. Guests were invited to return to the theatre in the evening to attend the first performance of *Sylvia* with Phyllis Spira in the title role, accompanied by the CAPAB Orchestra conducted by David Tidboald (Inauguration Programme, 1971; “Geen Aida”, 1971).

The CAPAB Orchestra’s Cape Town concert debut in the Nico Malan Opera House was a performance with the Philharmonia Choir to commemorate Republic Day on the 31 May 1971 (Kramer, 1971). For the main festival concert, a work for the Philharmonia Choir and CAPAB Orchestra was commissioned from the South African composer Arnold van Wyk (1916-83) (CAPAB Board, 9 April 1968). Unfortunately it transpired that he had presented this work - of which the title is not known - to the SABC instead, in order to fulfil a commitment to them. As CAPAB’s commission had been effective for three years they were extremely disappointed (Music Committee Minutes, 25 October 1968).

Subsequently they requested right of first refusal for his next composition and re-commissioned the Republic Day work to Dutch composer Henk Badings (1907-1987). He composed *Klaagsang* (“Song of complaint”) for chorus and orchestra, based on *Die dieper reg* (“The deeper right”) by well-known South African poet N.P. van Wyk Louw (1906-70).²⁵ This composition was completed within seven weeks and received its world-première on Republic Day. Other works included in the concert, conducted by David Tidboald and led by Jan van den Berg, were *Die Dans van die Reën* (“The Dance of the Rain) Op.22 by Hubert du Plessis, *Prelude a l’après-midi d’un faune* by Debussy and Mozart’s *Symphony no 39, K543* (Music Action Committee Minutes, 11 February 1971; Programme, 31 May 1971). CAPAB also hired the CTSO and SABC Orchestra to present additional Festival concerts (Music Action Committee Minutes, 11 February 1971). The SABC Orchestra performed a programme of relatively obscure works on the 25 May, which included an overture by Wolf-Ferrari and Salieri’s double concerto for oboe and flute (Programme, 25 May 1971). CAPAB further showcased local talent at the Festival by commissioning a range of other works by South African composers, including *My Lewe “My Life”* by Gideon Fagan, *Four Psalms* by Pieter de Villiers, *Mobile I for Two Pianists* by Peter Klatzow and *Meditations on Four 17th Century Songs* by Charles Oxtoby (Annual Report, 1971).

Only a few months after the orchestra had been formally established, David Tidboald submitted a report to request significant additional funding in order to enlarge the orchestra from 45 to 57 members. He argued that the size of the orchestra was determined before his appointment and although he accepted that the primary function of the orchestra was to provide accompaniment for opera and ballet productions, he did not agree that an orchestra smaller than symphonic size was adequate for this purpose. In view of the fact that similar orchestras abroad usually had 70 or more members and that the PACT orchestra had more than 60 members, Tidboald requested that the orchestra be enlarged. He was of the opinion that this would reduce the high costs associated with

²⁵ *Die Dieper Reg* was written by Van Wyk Louw in 1938 for the Voortrekker-Festival.

booking CTSO members and additional freelancers for bigger productions. Tidboald also felt that this would prevent artistic directors from having to limit programming to works suitable for a smaller orchestra only. He reasoned that the quality of performance, which often suffered when engaging external players on an irregular basis, would be improved (Memorandum: CAPAB Orchestra, 4 August 1971). Despite Tidboald's pleas no additional funds were made available to enlarge the orchestra (Orchestra Report, 16 February 1972). This request was repeated periodically without success and eventually, in March 1975, the Department of National Education replied that this proposal could not be approved until the findings of the government-initiated Niemand Commission (discussed in Chapter 4.6) had been published. This was not to be released until 1977, and the Commission became an all too convenient excuse to temporise (Grütter, 1988: 218).

Although Tidboald's request was not granted, a R30 000 increase in the orchestra's 1972 annual subsidy of R300 000 presented new possibilities. According to Tidboald this increase, coupled with careful planning when hiring guest conductors and budgeting for tours, would allow for three additional sub-principal positions (third oboe, flute and trumpet) to be created. This alleviated the need to hire expensive extra players when performing works requiring a bigger orchestra and provided a suitable compromise in view of the news that no funds would be provided to expand the orchestra (Orchestra Report, 16 February 1972).

In August 1971 the orchestra intended to undertake a tour with the Opera Department, but unfortunately this had to be cancelled due to lack of funds. Ironically, this cancellation was made at the same time that Tidboald proposed the expansion of the orchestra, in line with European trends at that time. Tidboald advised that the required players could easily be recruited in South Africa, but not long after this recommendation CAPAB received complaints that members of the CTSO were being approached to consider joining the CAPAB Orchestra. As previously agreed, it was reaffirmed that CAPAB would

honour the undocumented “gentleman’s agreement” not to entice members of other South African orchestras to join the CAPAB Orchestra. This did not include members of other orchestras who had reached the end of their contracts (Executive Committee Minutes, 20 October 1971).

Although the August tour was cancelled, the orchestra did embark on their first tour beyond the Western part of the province a few months later. From 12 to 19 October the orchestra presented concerts in Port Elizabeth, East London, Queen’s Town and Grahamstown in the Eastern Cape (“Nuwe Kruik-orkes na die Baai”, 1971). They also travelled to Bloemfontein in the Orange Free State, to perform as a guest of CAPAB’s sister organisation, PACOFS (Music Department Report, October 1971; Orchestra Report, March-November 1971).

Soon after this tour the orchestra began to experience significant problems in terms of player recruitment and retention (Orchestra Report, 6 September 1972). Initially, many excellent young players joined the orchestra from abroad in order to gain experience and develop their playing, but they soon discovered that joining the CTMO was a much more appealing prospect (Botha, 1972). The CAPAB Orchestra often had to perform the same repertoire many nights in a row and due to the ensemble’s smaller size they did not have the opportunity to play the more artistically satisfying symphonic works typically performed by the CTMO. Therefore, many players left the orchestra after the expiry of their year-long initial contract to join orchestras that offered better conditions.²⁶ CAPAB was left with high recruitment costs without reaping the benefits and repeatedly faced the same predicament as they were forced to continue to recruit musicians from abroad. Following the first regional tour various resignations took place, including that of the leader of the orchestra, Jan van den Berg (Orchestra Report, 6 October 1972).

²⁶ One such example is Ingo Holland, a bassoonist who joined the orchestra as sub-principal bassoonist from Germany in 1971 at high cost to CAPAB. He was excited by the prospect of joining an orchestra in South Africa, but soon realised that the performance opportunities at the CTMO were more enticing and joined them as Principal Bassoonist when a vacancy arose a year after he relocated to South Africa (Ingo Holland, personal communication, 28 August 2008; Orchestra Report, 6 September 1972).

4.4 Development and Education Work

During 1971 a few of the CAPAB Orchestra's members founded the Melos Ensemble in order to perform in and around Cape Town alongside their normal orchestral commitments. The establishment of this ensemble was on the players' own initiative and they were remunerated accordingly for any CAPAB performances or projects (Music Action Committee Minutes, 16 June 1971). The Melos Ensemble and the versatile CAPAB Brass Ensemble formed a core part of CAPAB's schools music programme, presented in collaboration with the Cape Department of Education. This programme offered children the opportunity to experience a live performance by professional musicians as part of a short lecture on music. Presentations were often repeated at libraries and also included performances by varied artists such as singers (who performed Lieder or Opera for All programmes) and a range of different chamber groups (that gave lessons on music history and technical matters i.e. how instruments are built) (Music Committee Minutes, 2 February 1977; Music Management Committee, 3 June 1977). Initially this project expanded at an incredible pace, with the number of performances presented increasing thirteen-fold within just one year: 686 performances reached almost 250 000 children during 1970 as opposed to the 18 410 children attending 46 performances in 1969 (Annual Report, 1970).

The programme was however a victim of its own success as the schools budget was overspent by R22 000 in 1971, necessitating drastic cuts. Subsequently some schools tours had to be cancelled during the latter half of 1970 and performances were limited to two per school (Executive Committee Minutes, 30 September 1970). The Nico Malan Theatre Complex's running costs and the establishment of the orchestra in 1971 put additional constraints on the CAPAB budget, reducing educational projects by more than half: in 1972 only 86 115 children were privileged to experience these live performances (Annual Report, 1971).

Apart from extensive education projects in schools and libraries CAPAB also established what was to become the very popular and long-standing CAPAB Youth Music Festival in 1971. Tidboald was the driving force behind this initiative, which gave young instrumental soloists and singers the opportunity to publicly perform a movement from a solo work with a professional orchestra (David Tidboald, personal communication, 31 August 2008). Musicians were invited to submit a recording, after which candidates were selected to audition in main centres throughout South Africa. A select few talented young musicians were then chosen to perform with the CAPAB Orchestra at the Nico Malan Opera House. The inaugural Festival took place on 2 October 1971 and featured performances by five pianists, a violinist, flautist, clarinettist and harpist. These performances were well received and subsequently the Youth Music Festival became a very popular annual event which continued even after CAPAB's eventual demise in 1998 (Music Department Report, September 1971). During its history this festival gave the public an opportunity to hear some of South Africa's most distinguished young musicians such as the now renowned international pianist Anton Nel and violinist Jürgen Schwietering, who performed in the second festival and eventually became the leader of the CAPAB Orchestra ("Concerto Festival", September/October 1971).

The second festival of this kind was held at the Port Elizabeth Opera House in the Eastern Cape on 12 August 1972 as part of the orchestra's first regional tour (3-19 August 1972) accompanying the Opera Department (Annual Report, 1972; Music Department Report, March 1972; Music Department Report, August 1972). During the tour the artistic management further experimented with the trend started by the Melos Ensemble in 1971: they separated a small chamber group from the full orchestra for five concerts. The touring chamber group was named Instrumental Mosaic and consisted of a violin (Hanno Sarkady), viola (Eric Rycroft), cello (Norman Elston-Evans), flute (Konrad Huenteler), oboe (Peter Ranft), clarinet (Oliver de Groot), horn (Edmund Muir) and

piano (David Tidboald) (Programme, August Tour 1972; “Opera, Orchestra on tour during August”, July/August 1972). They performed works in different combinations, ranging from solo to quintet repertoire and presented some highly successful concerts in Robertson, Mossel Bay, Albertinia, King William’s Town and Cradock. At the same time Don Pasquale, the touring comic opera production in three acts, was still being accompanied by the remainder of the orchestra which performed in Riversdale, Oudtshoorn, George, Port Elizabeth, Grahamstown, Queenstown and East London. The opera was conducted by assistant conductor Russell Channell, as Tidboald accompanied the Instrument Mosaic (Programme: Don Pasquale, August 1972). The most successful concert in the Instrumental Mosaic series drew over 300 audience members and the success of this venture encouraged CAPAB to utilise separate smaller instrumental groups from the orchestra more regularly (Music Department Report, August 1972).

At a CAPAB board meeting in 1975 one of the board members, JH Potgieter, questioned the fact that musicians were auditioned nationally for the Youth Music Festival. He felt that this denied young candidates from Port Elizabeth the opportunity to participate due to the strong competition from those trained in bigger centres. CAPAB justified continuation of participation on a national level by arguing that this ensured a high artistic standard, although this rationale contradicted the ultimate purpose of the festival – to give talented, inexperienced young musicians the opportunity to perform with a professional orchestra. In CAPAB’s words, “The lifeblood of music in South Africa and, in fact, anywhere in the world, is in the hands of the young and it is the duty of those who have the means to promote as many opportunities as possible for young people to be involved in the world of music” (CAPAB Youth Festival booklet). After referral to the Music Committee the festival did, however, continue on a national level (Board of Directors, 26 November 1975; Board of Directors, 14 May 1976). In 1978 the Festival was developed to feature not only the concerto performances as the culmination of the festival, but also to include performances by choirs and ensembles from schools across the country, thereby extending the festival to a whole week (Boekkooi, 1978).

In addition to establishing the highly successful Youth Music Festival, CAPAB investigated the creation of a youth orchestra in 1971 as the need for a training orchestra became evident (Music Action Committee Minutes, 18 August 1971). Despite the cuts required due to the previously mentioned overspending of the education budget, CAPAB acknowledged that a strategy to alleviate the high costs associated with overseas recruitment had to be implemented. The establishment of a Junior Orchestra to serve as feeder orchestra for the CAPAB Orchestra seemed to be an appropriate solution for this predicament. Consequently, the CAPAB Junior Orchestra was established in March 1972 (Music Department Report, March 1972). It consisted of fifteen players between 12 and 18 years old, conducted by principal second violinist Karl Koperski, who joined the CAPAB Orchestra from Germany in 1971 (Van Rensburg, 1972; “Koperski dirigent van jeugorkes”, 1972). The Junior Orchestra rehearsed on Saturday mornings in the Nico Malan Theatre, under the watchful eye of members of the CAPAB Orchestra and gave their first public performance in the foyer of the Nico Malan Opera House on 27 September 1972 (Press release youth orchestra; Annual Report, 1972; “Exciting New Music Projects”, November/December 1971; Music Department Report, September 1972). This incentive was, however, short-lived: in 1973 the Artistic Director of Music, WP Stelling, reported to the Music Committee that there appeared to be a lack of interest from the students and that the discontinuation of the project should be considered (Music Committee Minutes, 18 July 1973). After investigations by a sub-committee it was announced in June 1974 that the Junior Orchestra would be disbanded (Music Action Committee Minutes, 19 June 1974).

In 1976 CAPAB made an attempt to resurrect the youth orchestra by establishing a new ensemble in co-operation with the Education Department under the direction of Toon van Dongen (Annual Report, 1976). Van Dongen, who trained as an oboist at the Koninklijke Conservatorium voor Muziek in The Hague, was previously a member of the Johannesburg City Orchestra and later associated with the Free State Education Department where he was involved with education projects (“Youth Orchestra”, 1976).

About 100 young musicians between the ages of 11 and 25 years old joined and they were divided into four groups – two in Stellenbosch and two in Cape Town, each rehearsing once a week (“Youth Orchestra”, 1976). The Stellenbosch groups were coached by Lona Antoniades. This venture did not seem particularly successful: a group of students from Stellenbosch University decided to end their membership due to unsatisfactory artistic standards (Music Committee Minutes, 2 February 1977). Subsequently, the universities of Cape Town and Stellenbosch prohibited their students from participating in the youth orchestra, which brought CAPAB to the realisation that the orchestra should be only for the training of younger musicians and not include more advanced students (Music Management Committee, 7 April 1977). A few months later Van Dongen resigned with effect from 31 January 1978. His duties were taken over by Gideon Linde under the supervision of David Tidboald. By August no permanent replacement had been found for Van Dongen and soon thereafter the orchestra was disbanded, due to what CAPAB described as “technical difficulties” (Music Committee Minutes, 3 August 1978; Annual Report, 1978).

4.5 CAPAB Management

4.5.1 Douglas Reid

In 1971 the Artistic Director for Music, Douglas Reid, undertook a European tour to determine how CAPAB’s Music Department could be improved. According to his initial proposal, the incentive behind the tour was to

make personal contact with overseas managements and artists, with a view of arranging tours, to study the methods of operation employed by CAPAB’s overseas counterparts in the field of music, to look particularly at schemes aimed at encouraging and developing the talents of youth and to attend as many concerts as possible (The Music Department Report, October 1971).

Reid departed on a 60-day trip to Europe on 23 November 1971, visiting London, Paris, Hamburg, Berlin, Oslo, Cologne, Munich, Vienna, Salzburg, Milan, Florence and Rome

(Music Department Report, September 1971). During the course of the trip he attended concerts and conducted interviews with several high profile figures within the European music industry.

Upon his return on 5 February 1972 he compiled an extensive report on his experiences which included a range of recommendations. One of these was the need to undertake in-depth research to establish how the music scene in the Cape Province could be improved. According to Reid this had to include an investigation into the possibilities of presenting concerts in more unusual settings such as hospitals, prisons and care homes, with funding provided by the local authorities. He also recommended a re-evaluation of the engagement of overseas artists as he felt that CAPAB had previously engaged too many second rate overseas musicians at extremely high costs, and should aim to book only artists of international stature at international rates. In the past, performances by visiting overseas opera soloists or musicians/chamber groups had disappointed, while high transport costs and engagement fees had been paid. CAPAB continuously tried to improve the selection process, but often experienced only limited success. This was attributed to national shortages of certain voice types and difficulties in implementing adequate quality control measures. Furthermore, Reid suggested that improved collaboration with the arts councils in the other three provinces was necessary when organising tours for musicians from abroad, in order to make it more cost-effective for all. The programmes presented on music tours also had to be considered more carefully in order to appeal to a wider audience. For this purpose, Reid suggested one act operas requiring the minimum scenery, and concerts involving opera singers and ballet dancers.

This led to a discussion of the affiliation system (as outlined in Chapter 3.3) which had been agreed upon with the music societies. Reid recommended that this be discontinued altogether as CAPAB could not absorb the financial implications associated with societies withdrawing interest without significant advance notice. He was of the opinion that the affiliation system could only continue should music societies commit to bookings longer in

advance. CAPAB Director, JP Theron, who also undertook an overseas tour during March/April 1972 in order to visit theatre complexes in England and Europe, supported Reid's viewpoint and recommended that CAPAB shifts its focus to providing mainstream productions for smaller towns and avoid towns where the concerts operated at a loss ("Besoeke aan teaterkomplekse" Report, June 1972).

Another contentious issue was the problem experienced with the marketing of, and programme choices for productions. In a rather unusual and impractical arrangement, the Music Department's public relations officer was managed by the head of another department. This resulted in a lack of control over the Music Department's publicity materials and budget. It was suggested that the officer in question be transferred to the Music Department in order to improve communications (Executive Committee Minutes, 20 September 1972). It seems that CAPAB experienced regular communication problems regarding programming and marketing matters. At a Music Action Committee meeting in 1972 the Chairman, Hans Kramer, expressed his disdain at the poor attendance at a recital by the world-class baritone Norman Bailey in the Cape Town City Hall. It was agreed that this was due to a combination of poor venue choice and unsuitable programming. It was established that tighter control over the selection of venues and repertoire had to be exercised by the Artistic Director in order to avoid such problems in the future (Music Action Committee, 18 July 1972; Music Department Report, October 1972).

In a similar vein, Tidboald requested at the beginning of 1972 that he should be consulted more closely when operas for CAPAB opera productions were being programmed, as he had a major role to play as conductor of the orchestra. This led to a decision that Tidboald could attend the Opera Committee meetings in an advisory capacity. Additionally, a sub-committee of opera and orchestra department staff was formed to investigate the relationship between the departments, in order to suggest actions to ensure more efficient collaboration (Executive Committee Minutes, 15 March 1972). Soon

after Tidboald's request an orchestra management committee was appointed which comprised the deputy director, orchestra director, deputy orchestra director, orchestra personnel manager/librarian and orchestra leader. It is not clear from CAPAB's documentation what the function of this committee was (Executive Committee Minutes, 5 April 1972).

In April 1972, shortly after his overseas tour and subsequent recommendations, Reid resigned. He explained that an opportunity had arisen for him to return to an academic career as a lecturer at the University of the Witwatersrand, for which he felt better suited (Music Committee Minutes, 26 April 1972; Botha, 1972). Winston P Stelling was offered the position of Artistic Director of Music, but declined (Music Action Committee Minutes, 16 May 1972; Music Action Committee Minutes, 12 June 1972). Koos Human, Chairman of CAPAB, suggested that a personal visit to Stelling in Durban might convince him to reconsider the offer (Music Action Committee Minutes, 18 July 1972). This proved to be successful and after careful negotiation Stelling accepted the position and agreed to commence duties by 1 November 1972 (Music Action Committee Minutes, 30 August 1972; Executive Committee Minutes, 20 September 1972).

For the interim period a member of the Music Committee, composer Charles Oxtoby, served as Acting Artistic Director (Music Action Committee Minutes, 18 July 1972; Music Department Report, October 1972). Despite his brief tenure of only a few months, Oxtoby made quite an impact. His most significant contributions were the introduction of regular lunch time concerts in the Nico Malan Theatre's foyer, and increased emphasis on the promotion of local artists.

4.5.2 Charles Oxtoby

As a South African composer, Oxtoby was an ideal advocate for the promotion of South African composers and performers. When the music programme for 1973 was discussed at Oxtoby's first meeting as Acting Artistic Director for Music on 18 July 1972, he

expressed his concern about the high volume of overseas artists that CAPAB were planning to engage in 1973 at the expense of equally talented local artists: for the 1973 season, eight overseas artists were suggested as opposed to only five local artists (Music Action Committee Minutes, 18 July 1972). His argument was strengthened by an apparently rather dismal performance of Mozart's *Don Giovanni* only a few weeks earlier, which received less than favourable reviews. Scrutinising the lead singers, one of the reviews highlighted the fact that one role was taken by an American soprano with poor acting skills, stage presence and coloratura technique (Kooij, 1972). Sharing his predecessor's view, Oxtoby considered it imperative that CAPAB expose local audiences to international artists, but agreed that they should be more carefully selected. It was therefore decided that the overseas artists whose bookings planned for 1973 had not yet been confirmed would not be booked, and, where possible, would be replaced by local artists (Music Action Committee Minutes, 18 July 1972). He also suggested better support for local composers in terms of subsidy when specific bodies commissioned works by them. Support could include sponsorship of production of recordings, assistance in the publication of South African music for distribution abroad and regular inclusion of works by South African composers in CAPAB programmes (Music Department Report, July 1973).

Appropriately, during Oxtoby's tenure as acting Director of Music, concerts in and around Cape Town regularly featured young South African artists. These included pianists Gideon Linde and Marc Raubenheimer; as well as soloists from the orchestra's ranks. The concerts also often included premières of local composers' works such as Oxtoby's own composition, a *Divertimento* for strings (dedicated to conductor David Tidbold) performed in the Nico Malan Theatre on 26 August 1972. This was the first concert performance by the orchestra on the Nico Malan Theatre stage which, due to its acoustic properties, was not ideally suited to this type of concert. CAPAB therefore experimented with steel doors on the sides and back of the stage in order to improve the acoustics. A few days later, on 5 September, the première of a symphony by another South African

composer, Malcolm Forsyth, took place. Unfortunately it was not well attended, highlighting the need to question the merit of this type of concert (Annual Report, 1972; Orchestra Report, 20 September 1972).

Oxtoby further encouraged performances by South African artists by suggesting that the already regular presentation of lunch time concerts across the city be relocated to the foyer of the Nico Malan Theatre, which allowed for an audience of up to 200. Without charges for piano or venue hire, this was an ideal platform for performances by local artists, whom CAPAB could engage at more affordable rates than overseas artists (Music Action Committee Minutes, 18 July 1972). The first series commenced on 12 October 1972 with a performance presented by the Cantata Singers (Annual Report, 1972). Directed by Barry Smith, the ensemble performed a programme featuring folk-songs, including some South African songs. For the audience of 150 this was an encouraging introduction to what became regular Thursday lunch time concerts, featuring members of the CAPAB Orchestra and CTSO, as well as other local artists (Music Action Committee Minutes, 30 August 1972; Music Department Report, July 1973).

Despite Oxtoby's innovations and cost-cutting measures CAPAB struggled financially in 1972. The planned formation of a CAPAB Choir as well as various concerts had to be postponed or cancelled due to budget constraints (Music Department Report, December 1971 – February 1972). This was caused mainly by a combination of rising inflation, escalating production costs and the fact that the additional government funds received in the preceding year in order to support the Republic Festival programme, were not granted again (Annual Report, 1972). The number of concerts by artists on tour therefore had to be cut quite dramatically, drawing renewed attention to the unnecessarily high costs involved in booking overseas artists (Music Department Report, December 1971 – February 1972; Annual Report, 1972). These circumstances formed the backdrop to initial discussions regarding an amalgamation of the CTSO and the CAPAB Orchestras. As this was a matter of great significance which took many years to resolve it is

discussed in greater depth in Chapter 5.

4.5.3 Winston Stelling and Tom Veldhuis

Stelling took over the duties of Artistic Director of the Music Department from Oxtoby on the 11 November 1972. He was educated in Natal, claimed to have obtained his doctorate from the Royal Academy of Music in London and worked in the UK and Germany prior to returning to South Africa (“Kruik kry nuwe musiekhoof”, 1972).²⁷ Continuing Oxtoby’s good work, he addressed the need for the active promotion of South African artists from the outset. At his very first CAPAB meeting he suggested an invitation to all South African composers to donate copies of their works in order to be considered for performance by visiting overseas artists. Unfortunately, for no known reason, this incentive did not prove to be successful (Music Committee Minutes, 15 November 1972). Stelling also highlighted the need for standardised fees for artists. Apparently a study of CAPAB’s artist remuneration records revealed startling inconsistencies. Therefore Stelling instigated the establishment of standard performance rates, in order to avoid complaints from performers and to eliminate additional work for the administrative staff (Music Department Report, July 1973). On 30 September 1974 Stelling resigned, presenting CAPAB with the opportunity to restructure the Music Department’s Management. This led to the appointment of Tom Veldhuis, previously the business manager for music, as Music Manager with effect from 1 February 1975 (Executive Committee Minutes, 5 February 1975; Annual Report, 1974; Grütter, 1988: 204).

It was common knowledge that Veldhuis was a very competent administrator and business manager, but not particularly knowledgeable about arts or music. CAPAB therefore also appointed Gunter Pulvermacher, retired Dean of the Faculty of Music at the University of Cape Town, as Artistic Advisor to the Music Department (Annual Report,

²⁷ It was speculated in the press that Winston Stelling resigned as Artistic Director of the Music Department in 1974 as a result of failure to show proof of his doctorate to the Board (“Moleste by Kruik”, 1976).

1975; Grütter, 1988: 205). Despite Veldhuis's apparent shortcomings he improved the financial management of the CAPAB orchestra by issuing formal financial guidelines for external performances. The orchestra received regular requests from choral societies, music clubs and choirs for collaborative performances. For the sake of transparency, Veldhuis established that these productions could either take place under a partnership scheme or the auspices of the external organisation. The partnership scheme allowed for the profit or loss to be split 50/50 between CAPAB and the external organisation. Whilst CAPAB would not charge for the hire of its orchestra and assume liability for predetermined expenses such as the soloists, publicity, hire of the hall, transport and hire of music it would retain the right to select and appoint soloists and determine the programme to be presented. The alternative allowed for the orchestra to be hired at R600 per performance: all additional costs involved, including all profits or losses incurred, would be the liability of the external body. The choice of programme and artists to be engaged would still be subject to the approval of CAPAB (Music Action Committee Minutes, 7 August 1975).

Veldhuis also furthered both Oxtoby and Stellings's attempts to improve CAPAB's inadequate overseas artist policy. In spite of his predecessors' efforts, Veldhuis still considered local artists to be deprived of satisfactory performance platforms. He regarded the promotion of home-grown talent to be of even greater importance in the trying political climate (See section 6.2.3) and therefore compiled a definitive set of criteria that overseas bookings had to comply with. These limited bookings to

- artists of international fame;
- artists presenting programmes of a high artistic standard that would not normally be heard in South Africa;
- artists able to present programmes that serve an exceptional educational purpose and/or have a significant cultural or entertainment value unable to be replicated by South African artists;

- South African-born artists of international stature living abroad;²⁸
- young, highly promising South Africans living overseas for study purposes;

(South African Coordinating Performing Arts Council, 14-15 May 1976).

One of Veldhuis's very successful ventures to promote South African composers was the highly acclaimed series "The Composer Speaks" (Annual Report, 1975; Tom Veldhuis, Interview Transcript, October 1987). It consisted of eleven lecture demonstrations, with each including the première of at least one new work, performed live by eminent musicians ("Reeks oor SA komponiste lok aandag van baie wat in musiek belangstel", October/November 1975). Other works were also included, either as live performances or played back on tape (Programme, 9 November 1979). The series incorporated every facet of the art of composition as illustrated by South African composers – from the relatively traditional compositions of Hubert du Plessis to the electronic music of Roelof Temmingh. The first lecture demonstration took place on 26 July 1975 and was broadcast by the SABC. Subsequently featured composers included (in order of appearance):

- 1) Peter Klatzow and Pieter de Villiers
- 2) Rosa Nepgen and Charles Oxtoby
- 3) Henk Temmingh and Hubert du Plessis
- 4) Arthur Wegelin and Walter Swanson
- 5) Stefans Grové and Paul Loeb van Zuilenburg
- 6) Bernard Langley and Chris Lambrecht
- 7) Neil Solomon and Jeanne Zaidel
- 8) Thomas Rajna and Peter Louis van Dijk
- 9) Roelof Temmingh and Cromwell Everson
- 10) Carl Van Wyk and Dirkie de Villiers
- 11) Priaulx Rainier (Grütter, 1988: 206; Executive Committee Minutes, 15 January 1975).

²⁸ According to CAPAB's policy, South African artists living abroad were not considered to be overseas artists unless they had renounced their South African citizenship (Music Action Committee, 30 August 1972).

The programmes were presented and recorded in the SABC studios with texts published in brochure format, making this not only a valuable educational tool for the general public, but also a fantastic opportunity to document the heritage of the living South African composers in the 1970s (Danie van Eeden, Interview Transcript, August 1987). A complete set of these programmes still remains in the Artscape Archive. This series enjoyed international acclaim as the British magazine *The Composer* requested some of the programmes (“Navraag uit buiteland oor komponis-reeks”, June/July 1976). The last programme in the series was broadcast on 9 November 1979. In addition to this series CAPAB also actively promoted South African composers’ work: the 1987 programme included a number of orchestral works by South African composers, which included the two new commissions: *South African Mosaic* by Gerry Bosman and *Die Winterbruid* (“The Winter Bride”) by Roelof Temmingh. Other South African works performed by the CAPAB Orchestra included Peter Klatzow’s *Concerto for Horn and Orchestra* and *Kwannon* by Aubrey Meyer (Annual Report, 1978).

Apart from promoting South African artists, Veldhuis suggested the formation of a light music orchestra that could perform more popular programmes at the Nico Malan Theatre Complex. He indicated that this orchestra could be conducted by Gerry Bosman, with no additional financial implications as the prerequisite would be that the box office takings cover the remuneration of the musicians involved. In principle, this was approved but, it was some time yet before this was pursued (Music Action Committee Minutes, 5 August 1976). This could possibly be due to Oxtoby’s opinion that the nature of programmes presented by CAPAB was often too light and did not contain enough serious classical works. He was of the opinion that presenting programmes which included a combination of lighter and more substantial pieces would not please audiences preferring either type of programme (Music Action Committee Minutes Minutes, 6 October 1976). Eventually CAPAB started including such programmes in the 1980s and it did indeed become a lucrative tool to boost box office income.

4.6 Niemand Commission of Inquiry into the Performing Arts

In 1975 a commission for the investigation of all matters relating to the performing arts in South Africa was established. The commission was named after and chaired by JH Niemand, the retired Secretary of Community Development and former Deputy Secretary of Justice (Donald Inskip, Interview Transcript, Date Unknown). According to the mission outline published in the Government Gazette on 18 April 1975, it was appointed to investigate the situation and needs of the performing arts and establish which actions needed to be taken in order to make suitable recommendations for improvements to all parties involved.

The main tasks included in the outline were to investigate:

- to what extent there was a need for more facilities for the training of artists, theatre experts, technical staff and other personnel
- how the performing arts were financed and the role that the local authorities, the provincial administration, the government and the private sector should fulfil
- estimate the financial requirements of the various regional councils for the performing arts over the next 10 years
- the feasibility of presenting or organising the more expensive art forms such as opera and ballet on a national level
- any other matters that relate to the performing arts (Executive Committee Minutes, 2 July 1975).

The Commission's recommendations were published in August 1977 and one of the most pertinent findings was the urgent need for the development and improvement of music education in schools and tertiary institutions. Better training would reduce the need to recruit the majority of orchestral musicians from abroad and alleviate the high costs

associated with overseas recruitment. Another important recommendation was the proposed amalgamation of the CAPAB Orchestra and CTSO, in order to create a single more economically viable orchestra, which would facilitate the performance of a wider range of music (Niemand Commission, 1977: 51).

Donald Inskip, who was reluctant to be appointed as a member of the investigative committee, deemed the whole process unsuccessful in furthering the performing arts. He highlighted the fact that only two members on the committee, Mimi Coertse and Robert Mohr, had practical experience of the performing arts in South Africa and claimed that the Commission had not operated effectively. Ultimately he did not consider the Commission's eventual recommendations to have made a discernable difference to CAPAB's operations (Donald Inskip, Interview Transcript, Date Unknown). In fact, the Commission could even be accused of hampering CAPAB's progress: while the investigation was underway the Secretary of National Education turned down CAPAB's application for funds to increase the number of orchestra members, with the excuse that no such funding could be approved until the Niemand Commission's recommendations had been released (Executive Committee Minutes, 19 March 1975). Collectively, the performing arts councils also did not seem to value the Niemand Commission's contributions, SACPAC being particularly dismissive by referring to the project as "From Niemand to Nowhere" (Kriek, 1985).

CHAPTER 5: Emerging difficulties and expansion (1972-82)

5.1 CAPAB Orchestra – Possible amalgamation with the Cape Town Symphony Orchestra

A potential amalgamation of the CAPAB Orchestra with the CTSO was a matter that CAPAB had investigated years before the government had even suggested an inquiry into the performing arts. In April 1972 a member of the public expressed his concern in the local press that the City of Cape Town was served by two orchestras, and questioned the sustainability of more than one orchestra operating in the same geographical area. CAPAB's Head of Public Relations, Mike Cloete, responded publicly and justified the CAPAB Orchestra's existence by indicating that their activities differed significantly from those undertaken by the CTSO: the CAPAB Orchestra toured extensively across the Cape Province and the neighbouring Orange Free State in order to present chamber and orchestral concerts, accompany opera productions and present education workshops in schools, while the CTSO focused mainly on the presentation of symphony concerts in Cape Town (Kooij, 1972). Cloete also emphasised that although facilities were not always adequate for the presentation of larger scale opera and ballet productions in rural towns, CAPAB made a special effort to tour with a reduced ensemble in order to serve a wider audience (Cloete, 1972).

In view of apparent apprehension evident from both the public and the CTSO, CAPAB's management discussed the dynamic between the two orchestras at length. According to the Director, Chris de V Swart, a good relationship existed between the two orchestras and he emphasised that the CAPAB Orchestra did not pose a threat to the CTSO as it presented only a limited number of orchestral concerts. These normally focused on the performance of works suitable for a smaller ensemble, as opposed to the more substantial symphonic works typically programmed by the CTSO. CAPAB strove to build upon these assumed good relations and therefore, when Tidboald was made an offer to conduct a CTSO Symphony Concert in April 1974, the Board advised him to accept

(Music Committee Minutes, 15 November 1972). This merely exposed the less impressive performance standards often displayed by the CAPAB Orchestra. Only a few weeks before the very successful CTSO concert, Tidboald conducted the CAPAB Orchestra with South African pianist Tessa Uys as soloist in the Stellenbosch City Hall. The concert was subject to rather harsh scrutiny in the press: it received an unfavourable review in the Stellenbosch University publication, *Die Matie*, which criticised the poor performance of the wind section and commented on the generally unrefined ensemble playing (Visser, 1974). Similarly, *Die Burger's* review restricted positive comments to the conductor and soloist (Ottermann, 1974). In stark contrast, the CTSO concert's review in *Die Burger* only a few weeks later lauded individual members' excellent contributions, and also praised the high performance standard maintained by the entire orchestra (Kooij, 1974).

The CAPAB Orchestra's lacklustre performance in March was attributed to a need for better quality performers in the string section and a general lack of discipline amongst orchestra members. Several months prior to this concert, Tidboald had made an attempt to address the disciplinary problems by requesting the implementation of stricter measures for unauthorised absence from rehearsals. Previously players had been penalised by deduction of half a day's salary should they fail to attend rehearsals, but the committee decided to include a new clause which imposed a bigger fine in all future contracts, as the previous rule did not seem to have the desired effect (Executive Committee Minutes, 16 January 1974). Additionally, in order to search for a new leader and improve the string section, Tidboald auditioned fourteen string players in Israel of which three were appointed as sectional players in March. At the same time he also recommended that a new post of Senior Deputy Leader be created in order to appoint the violinist Mario Filippi, and that the deputy leader of the PACT Orchestra, Salvatore Pompa, be appointed in the vacant leader position (Executive Committee Minutes, 20

March 1974).²⁹ Irrespective of these measures several more members resigned in quick succession, forcing Tidboald to schedule further auditions in London in November 1974 (Music Action Committee Minutes, 19 June 1974). As a result, several wind players, a principal cellist, sectional double bass, sectional cellist and two sectional violinists were recruited (Executive Committee Minutes, 15 January 1975). However, further problems emerged in July 1975 when both the newly appointed cellist and the double bassist, in breach of contract, left the country without any prior notice. To make matters worse, the cellist also left debts of approximately R500. At this point Tidboald was on annual leave in Europe and decided to cut his holiday short to audition musicians in London instead. His effort proved to be successful and a cellist, double bassist and violist were appointed (Executive Committee Minutes, 16 July 1975).

Over and above the problems experienced with the members of the orchestra, the Artistic Advisor for ballet submitted a complaint about the ineptitude of the deputy conductor, Christopher Fifield, who directed ballet performances (Executive Committee Minutes, 16 April 1975). Fifield, initially selected by Tidboald, had been the deputy conductor of the orchestra since 1973. The Executive Committee gave Fifield the option to resign and offered to cover his expenses should he choose to return to England. The Board decided that should he not comply, his contract would be terminated (Executive Committee Minutes, 16 July 1975). In June 1976 a newspaper article in the Cape Argus confirmed his resignation, and suggested that he chose to return to Europe in order to develop his career (Heilbuth, 1976). Following his departure, David Taylor from England was offered a three year conducting contract, which commenced in August 1976. Seemingly, Taylor also failed to impress, as it was noted in Executive Committee minutes that he left the following year (Executive Committee Minutes, 25 April 1979).

In view of the recruitment, financial and disciplinary problems experienced, which

²⁹ Pompa's contract with PACT was coming to an end so CAPAB was not seen as dishonouring the unwritten agreement to avoid recruiting players from other South African orchestras.

inevitably led to less than satisfactory performance standards, the management seriously considered a possible amalgamation with the CTSO: in 1976 the CAPAB Executive Committee in principle approved a potential merger and CAPAB representatives David Tidboald, WA Hofmeyr and Hans Kramer were nominated to enter negotiations with the CTSO in this regard (Executive Committee Minutes, 7 April 1976). On 8 October 1976 they held an informal discussion with the Executive Committee Chairman and the Amenities and Health committees from the Cape Town City Council, to establish whether the council would consider a potential merger. Due to the increasingly high costs involved in running the CTSO the Council was not opposed to this suggestion and launched an investigation into the financial implications. Subsequently CAPAB submitted a detailed proposal to the City Council on 11 of January 1977 (Report from the Town Clerk, 1977). CAPAB's director suggested that a new, merged orchestra should function completely independently of the arts council, whilst CAPAB's Deputy Chairman shared his vision of a 102-member orchestra, which was 26 less than the memberships of the two orchestras combined (Board of Directors, 13 May 1977; Executive Committee Minutes, 3 November 1976). The City Council was not in favour of the formation of such a large orchestra. They considered it imperative to allow scope to revise the salaries of the orchestra members upwards, in order to prevent their best players from being offered more lucrative packages from the PACT or SABC orchestras. They therefore suggested an 80 member orchestra instead (Report from the Town Clerk, 1977). Inevitably either option implied the retrenchment of some players and rumours about the proposed amalgamation of the two orchestras led to uncertainty amongst orchestra members as they feared for their future positions. They were advised that negotiations had not reached a point where any merger was a certainty and that CAPAB would do everything in its power to ensure the welfare of the CAPAB orchestra's members, should a merger become a reality.

Despite a deadline of 15 March 1977 being set to reach an agreement, negotiations overran by several months and eventually ended unsuccessfully (Executive Committee Minutes, 23 February 1977). The Town Clerk regarded it impractical for the CTSO to

change its operation to function as an independent body (Board of Directors, 13 May 1977). On the other hand, CAPAB's Executive Committee would only go ahead with the merger if the management of the new orchestra was either handled by an independent management committee consisting of delegates from both CAPAB and the City Council, or entirely by CAPAB (Executive Committee Minutes, 25 May 1977). By June 1977 it finally became clear that an impasse had been reached, signified by a letter from the Town Clerk which confirmed that the CTSO could not agree to the merger due to conflicting management ideals (Executive Committee Minutes, 27 July 1977). According to Bloomberg, who had had some involvement with both organisations, the main cause of the breakdown was the lack of confidence the Council had in CAPAB's management capabilities. Apparently the CTSO operated effectively on a tight budget, was managed by only a handful of people and feared that they would face extravagant management expenses should control be handed to CAPAB. They were also troubled by CAPAB's political policy and felt that CAPAB had not sufficiently committed itself to the ideals of multiculturalism (David Bloomberg. Interview Transcript, August 1987). Following the failed negotiations CAPAB decided to investigate the matter further and instructed Kramer and Hofmeyr to enter into renewed negotiations with the City Council, in order to attempt to resolve the issues that previously prevented a successful resolution (Board of Directors, 12 May 1978).

At the beginning of 1977 there were serious concerns about CAPAB's financial position. The financial director announced significant cuts to the government subsidy and indicated that the provincial administration expected that further cuts would be made. This gloomy forecast enforced the cancellation of several productions, including all lunch time concerts planned beyond May 1977. As a result of the unstable economic climate, a restructuring of the opera and Music Departments took place in order to utilise staff more efficiently. As fewer operas and music productions were planned and the choir only had eleven members, one manager was appointed to oversee both departments on a temporary basis until economic conditions improved. Under this new arrangement the

Music and Opera Departments were also served by the same business manager with the aim of encouraging better overall integration. In total, including the removal of the position of Music Advisor, three positions were eliminated, resulting in a significant saving for CAPAB (Executive Committee Minutes, 27 July 1977). The Board considered this interim arrangement a successful experiment and in spite of reported communication problems between the different stakeholders, they proposed to permanently change the management, which was to be constituted as follows:

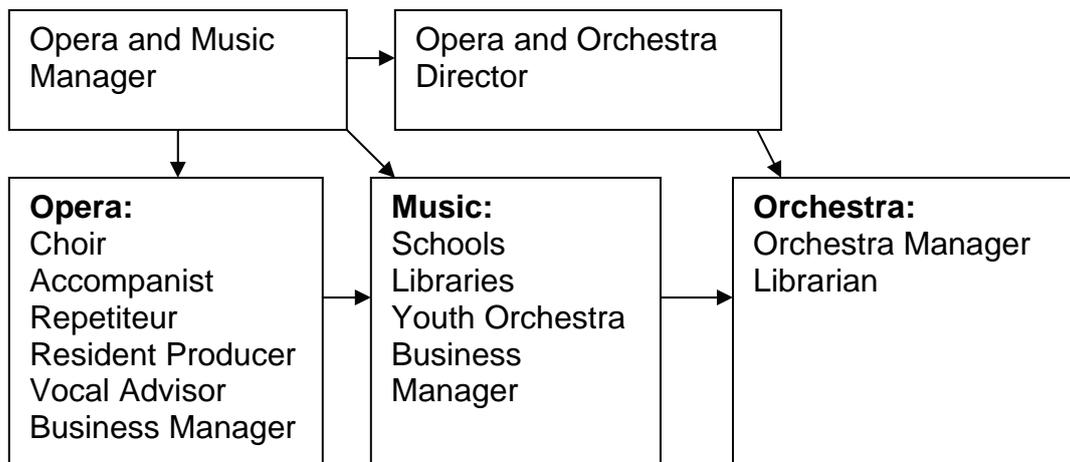


Fig 3: Music Management Constitution

(Executive Committee Minutes, 30 November 1977).

Following this restructuring in November 1977 Louis Steyn, who had been a member of staff since 1963, resigned. He claims that he was effectively demoted and only discovered this when he noticed his amended title on an internal telephone list (Louis Steyn, Interview Transcript, September 1987). In May 1978, a few months after this reshuffling, the management setup became even more complicated: much to the dismay of some of his colleagues, who felt that his appointment was not made via the appropriate official channels, Veldhuis was given the position of Principal Manager of Opera, Orchestra and Music. Other positions announced were Opera and Orchestra Director (Tidboald), Assistant Director and Manager of the Orchestra (Gerry Bosman), Opera and Music Manager (Valerie Anderson), Resident Producer for Opera (Angelo Gobbato) and Business Manager (Giepie Kellerman) (Holloway, 1978).

In September 1978 a renewed attempt to initiate merger negotiations was launched by the newly appointed Director, Danie van Eeden (Annual Report, 1977). He was initially appointed as Head of the Music and Opera division in August 1976, later promoted to Deputy Director and eventually replaced Director Chris Swart on 28 February 1978 (Board of Directors, 14 May 1976; Annual Report, 1977; Danie van Eeden, Interview Transcript, August 1987). Van Eeden forwarded a proposal to the Town Clerk for consideration by the City Council, which included financial planning suggestions for a merged orchestra (Executive Committee Minutes, 26 September 1978).³⁰ The Town Clerk replied in November, suggesting the City Hall as the headquarters of the orchestra and seemingly approving an independent management system whereby the orchestra is “administered by a joint committee consisting of equal numbers of representatives of the City Council and CAPAB, with a CAPAB representative as Chairman, a city councillor as Vice-Chairman and the Mayor for the time being as patron.” However, it appears that the City Council did not agree with the financial details as no conclusive reply was offered in this regard. Jack de Wet, a CAPAB Board Member, pointed out that it was common knowledge that the City Council’s orchestra members were being paid significantly less than any other orchestra in South Africa and that CAPAB couldn’t subsidise the City Council in this respect. He therefore recommended further negotiations in order to establish the financial implications of a potential merger (Board of Directors, 24 November 1978).

Disciplinary problems with the CAPAB Orchestra continued in 1978. The music critic Pieter Kooij noted in a press review that three double bass players showed up late for a performance of Carmina Burana and that the clarinettists talked intermittently whilst the orchestra was playing. Kooij expressed his concern that the orchestra might risk losing their foremost performers, who were at risk of tarnishing their reputation, should they continue to perform as members of the CAPAB Orchestra (Holloway, 1978). Moreover, in

³⁰ He requested a contribution of 40% of the predicted annual expenditure, to be increased by 6% annually (Executive Committee, 26 September 1978).

October it was reported that the sub-leader and a violinist had left the country without any prior notice and that PACT was luring away string players by offering them exceptional salary increases. Apart from writing to PACT to express their dissatisfaction with their endeavours, CAPAB's only response to this almost critical situation was to send the assistant conductor Gerry Bosman on a recruitment tour to the two American continents (Executive Committee Minutes, 31 October 1979; Executive Committee Minutes, 28 November 1979). In July 1978 the poor performance of the orchestra again came to the fore, when the Executive Committee was informed of their rather appalling performance on the opening night of a production of Beethoven's opera *Fidelio*. The singers involved complained about the difficulties they had in communicating with Tidboald, who was directing the performance. This highlighted the pressing need for the appointment of an assistant conductor as this position was still covered by costly ad hoc artists since the departure of Fifield (Opera) and David Taylor (Ballet) (Executive Committee Minutes, 31 January 1979; Executive Committee Minutes, 25 April 1979). This led to the appointment of the Italian Opera Conductor, Franco Ferraris, on 1 August 1979. As opera conductor, taking full responsibility for all opera productions rather than merely acting as assistant to Tidboald, Ferraris was contracted to conduct three operas per year for three years and was permitted to accept other engagements during this time. For this purpose he was granted two return airfares to Europe (Executive Committee Minutes, 26 July 1978; Annual Report, 1979; "n Nuwe Dirigent", 1972; Report regarding the termination of the contract of Mr Franco Ferraris, 5 May 1982).

Measures to improve the quality of the orchestra's performances were followed by yet another deadlock in the merger negotiations. Consequently the help of the provincial secretary was requested to organise the appointment of impartial advisors in a final attempt to resolve their disagreements (Board of Directors, 23 November 1979). By April 1980 CAPAB had to enquire about this process as no progress had been made, whilst ironically, one of the performing highlights of 1980 were two concerts in the Nico Malan Opera Theatre by the world-famous Swedish Soprano Birgit Nilsson, who was

accompanied by an amalgamated orchestra consisting of over a hundred members drawn from the CTSO and CAPAB Orchestra (“Rekord-orke vir Birgit”, 1980; Van Eeden, 1980; Annual Report, 1980). This concert was hailed an incredible success in the annual report: “The music critics were, literally, ecstatic. These two concerts were, for all who attended them, a musical experience of a lifetime” (Annual Report, 1980).

It appears as though some progress was made by January 1981, as a small committee consisting of three CAPAB representatives and three Cape Town City Council representatives had been formed and held intensive talks to discuss the proposed merger. However, despite a new-found optimism from both parties, financial considerations still hampered the negotiations and the matter was left in abeyance for several months as CAPAB decided to restructure their orchestra management staff, a process which precluded any immediate further action (Executive Committee Minutes, 30 September 1981). On 10 December 1981 an exhaustive new proposal was submitted to the Town Clerk for consideration by the City Council (Van Eeden, 1981). The Council responded on 7 January, still objecting to the proposed management constitution. Tentative negotiations continued without success into the late 1980s and early 1990s. In 1987 the CTSO and CAPAB Orchestras appeared on the same stage yet again, this time touring as the Cape Town Sinfonietta. Conducted by CAPAB’s Principal Guest Conductor Riccardo Capasso, the ensemble presented two concerts to critical acclaim at the Standard Bank National Arts Festival in Grahamstown (Annual Report, 1987/8).

Amidst the attempts to find a solution to the orchestra’s continuing problems, their 10th anniversary was celebrated by a gala concert in the Endler Hall, Stellenbosch on Friday 6 March 1981. This concert was presented on a Friday in order to avoid competing with the CTSO’s Cape Town concerts, traditionally held on a Thursday (Chisholm, 1981). The orchestra, led by Mario Filippi and conducted by Tidboald, performed Mozart’s Symphony no 40 in G min (K550) and Liszt’s Faust Symphony. The latter featured Manuel Escorcio, a Stellenbosch alumnus and member of the CAPAB Choir, as tenor soloist (“Kruik-orke

is tien”, 1981).

A few months later yet another matter for concern was raised at a special meeting held on 21 September 1981. It was agreed that Tidboald’s work in general was satisfactory, but according to Veldhuis his artistic leadership was questionable, a conclusion reached based on several complaints received from visiting international artists (Internal Memorandum – Orchestra and Opera matters, 21 September 1981). According to one of the orchestra members who joined the orchestra in 1972 and left a year later to accept a higher ranking position at the CTSO, members often complained about Tidboald’s demeanour. This particular member submitted an official letter of complaint to the CAPAB management as he regarded Tidboald’s conduct in rehearsal completely unprofessional (Name withheld, personal communication, August 2008). Director Danie van Eeden pointed out that Tidboald was often unsympathetic towards singers and that this had a detrimental effect on the success of productions. Veldhuis confirmed that this problem had been discussed with Tidboald several times to no positive effect, and that it tarnished CAPAB’s name, preventing them from recruiting the best musicians from abroad. Apparently Tidboald also refused to conduct ballet performances and did not accept that guest conductors had to be imported from time to time. Veldhuis further commented confidentially that “a reliable source” indicated that Tidboald was the reason why the Cape Town City Council was not keen to proceed with a merger. Evidently Tidboald’s attitude affected the morale of the orchestra members, and Van Eeden confirmed that the situation was so critical that the orchestra was at risk of disbanding. Subsequently Tidboald was informed that his work was not satisfactory, that his post was being upgraded and that he would be replaced with the option to fill an additional post (Internal Memorandum – Orchestra and Opera matters, 21 September 1981).

Consequently, the position of Opera and Orchestra Director was split, effectively reverting to the previous arrangement whereby opera and music were managed separately. According to CAPAB, the creation of the separate posts “Artistic Director:

Opera” and “General Music Director” was in line with the desired structure should the two orchestras eventually decide to amalgamate. The General Music Director would be responsible for the orchestra, the development of the Music Department and the fostering of youth interest in CAPAB’s musical activities such as the Youth Music Festivals and school performances, whilst the Artistic Director for Opera would take care of all performance matters relating to Opera. This new arrangement effectively annulled Tidboald’s post, a situation to which he understandably did not react favourably (Report on the early retirement of Mr D. Tidboald, 7 May 1982). He refused to continue employment with CAPAB in a freelance capacity or indeed in any role other than that of General Music Director. Subsequently he was given the option to retire early in May 1982. The news was published in *Die Burger* on 22 April 1982, in an article quoting that Tidboald was very upset that he was being forced to take early retirement (“Tidboald gevra om af te tree”, 1982). However, according to Tidboald, he had at that point already been approached by the newly appointed Director of the Natal Performing Arts Council, who wanted to establish whether he would assist with the founding of a new orchestra in Durban. He was of the opinion that CAPAB could have avoided the negative publicity which surrounded dismissal, had they marginally delayed their decision (Tidboald, 2008: 120-1). Soon after it was decided that Veldhuis would recruit a General Music Director abroad, this post was declared excessive and was discarded. This action was attributed to “the fact that the amalgamation of the two Cape Town orchestras might not be realised in the near future”. The minutes of the Music Action Committee Meeting on 14 July 1982 further states that “...the Director pointed out that the two posts of General Music Director and Principal Conductor seemed excessive at this stage. He proposed that consideration be given to the appointment of a Principal Conductor...” (Music Action Committee Minutes, 14 July 1982).

This was not the first time Tidboald’s departure sparked controversy. In January 1965 he resigned as Musical Director of the CTMO, after irreconcilable differences with one of the orchestra members came to light. Evidently, Tidboald considered the stage manner of

David Woodman, the CTMO's principal clarinettist, to be unacceptable and recommended to the orchestra committee that his position be advertised and he be given three months notice. At the end of 1964 Woodman's contract was terminated and his position advertised together with various other vacant CTMO positions, without his prior knowledge. Many of the orchestra members were opposed to his abrupt dismissal and the way in which the situation was handled. Subsequently, the Musician's Association handed a petition to the Town Clerk in December 1964 to ask the Mayor of Cape Town to convene a meeting to discuss Woodman's re-engagement. Some orchestra members also demanded that the Musician's Association act against Tidboald. Apparently this issue was not resolved and Tidboald resigned shortly thereafter. He conducted his final CTMO concert on 30 June 1965 (Gollom, 2000: 169).

Soon after Tidboald's resignation from CAPAB in May 1982, it was announced that the contract of the opera conductor Franco Ferraris, which ended on 31 July 1982, would also not be renewed in light of difficulties experienced (Executive Committee Minutes, 30 September 1981). According to CAPAB's Director his handling of certain singers "left a lot to be desired" and led not only to threats to resign, but also the actual resignations of some artists. Furthermore it was reported that Ferraris's wife insisted on being present at every rehearsal, that she disregarded CAPAB's rules by bringing media representatives to rehearsals and urged Ferraris to be "unduly harsh to sopranos" (Report regarding the termination of the contract of Mr Franco Ferraris, 5 May 1982). According to Ferraris he experienced particular difficulties with certain members of the management staff, which compelled him to explain his position in a letter to Gene Louw, Provincial Administrator. He stated that he was brought to Cape Town "under false pretences because once I was here he (Veldhuis) kept me away from any decisions regarding the operas I was to conduct. I was supposed to accept a cast without any say in the matter, which is an impossible situation for a conductor – at least a real one" (Ferraris, 1982). In a press release on 15 January 1982 Louw confirmed that the decision to terminate Ferraris's contract as well as the decision to cancel his engagement to conduct an opera in

March/April as previously agreed, were made with CAPAB's best interest at heart. Louw emphasised that Ferraris was a conductor who maintained the highest artistic standards, but CAPAB's course of action was the best solution in order to alleviate the effects of the difficulties experienced (Press release, 15 January 1982).

Taking into account the lack of stability in the structure of the management and artistic staff, it is not surprising that CAPAB's orchestra did not often perform to the desired standards. For instance, Veldhuis who was appointed as Manager for Music, Opera and the Orchestra amidst much controversy in May 1978, was recorded in subsequent minutes as "Deputy Director: Arts", and later as "Deputy Director: Co-ordination and Planning" before he eventually resigned in June 1982 due to ill health (Board of Directors Minutes, 7 May 1982; Executive Committee Minutes, 2 July 1982; Annual Report, 1982). This continuous game of musical chairs was aptly reflected by the Afrikaans newspaper columnist Victor Holloway's laconic comment when trying to explain the confusing set-up to the public, "The structure of CAPAB's opera, orchestra and music division resembles a gigantic conglomerate. One can only hope that they do not get in each other's way or that they unknowingly start doing each other's work" (Holloway, 1978).

5.2 Music and Opera Department

5.2.1 CAPAB Chorus

When CAPAB proceeded to amalgamate the music and Opera Departments in 1975, as a result of a recommendation from the management committee, the management of the orchestra as well as a newly established opera chorus was left in the hands of the joint department (Annual Report, 1975; Executive Committee Minutes, 7 January 1976). The formation of the chorus, the first full-time ensemble of its type in South Africa, was made possible by a slightly increased government subsidy for 1975. The government recognised the need for a permanent group of singers for CAPAB opera productions in Cape Town and the members of the chorus were also involved in concert tours

throughout the Cape Province as part of the Opera for All programme.³¹

Originally the intention was to appoint a forty member chorus, but the initial group consisted of only eight permanent members, augmented by part-time singers as required (“Kruik stig eerste voltydse koor in SA”, December 1975/January 1976). Although more members were eventually appointed, the ensemble never had more than 20 members at any one time as a result of financial and recruitment constraints (Angelo Gobbato, Interview Transcript, June 1987). Christine Reynolds was appointed as Chorus Master in June 1975 and was assisted by the Chorus Manager, Giepie Kellerman (“Kruik stig eerste voltydse koor in SA”, December 1975/January 1976; Executive Committee Minutes, 18 June 1975). After only a few months in post Reynolds complained about the way the chorus was being managed. She felt aggrieved that significant roles were being offered to chorus members without prior consultation with her, making it difficult for her to establish a core group that could perform at a consistently high level. She highlighted her commitment to the chorus, by referring to the long working hours she maintained in order to ensure an appropriate standard of performance (Reynolds, 1976; Reynolds, 1976b).

The chorus members did not appreciate Reynolds’s viewpoint, aired when she was interrogated by their spokesman in the presence of all permanent members in February 1976. She admitted to restricting members of the chorus, as she did not want them to accept principal roles in CAPAB’s Operas. In her opinion this arrangement affected the quality of the chorus as it necessitated prolonged absence from chorus rehearsals. She argued that her contract stated that permanent members would only be offered comprimario roles that would not interfere with their normal chorus duties. To her knowledge, chorus members had been informed of this arrangement upon appointment, therefore she advised that singers who found it unacceptable should leave the permanent chorus and become freelance singers. She also made it clear that if her opinions were

³¹ “Opera for All was initiated to bring costumed excerpts of popular works to opera-lovers in the small Cape towns” (“March is opera month in country”, February 1974).

regarded as contrary to the spirit in which the chorus was formed, CAPAB should replace her. CAPAB management argued that quite a few chorus members had accepted lower salaries than originally advertised, on the basis that they could earn additional income by taking on minor principal roles in opera productions - an agreement that Reynolds claimed she had never been made aware of, nor would have approved (Special Meeting: Reynolds and CAPAB Chorus, 17 February 1976).

The Executive Committee decided to defuse the situation by appointing an assistant chorus master who could lessen the burden of Reynolds's strenuous duties. They also agreed that chorus members would not be approached to accept principal roles until the fourteen-strong chorus had acquired more members, which would allow more flexibility. Gifted members of the chorus could then be given the opportunity to develop their career as soloists in addition to their usual chorus duties (Executive Committee Minutes, 7 April 1976). However, in October 1976 it was announced that recruitment of new members would cease due to financial difficulties, which also led to the last two of CAPAB's four permanently contracted principal opera singers' contracts being terminated ("Kruik-operasangers werk nou vryskut", 1976).³²

At a later stage, in January 1979, Errol Girdlestone, CAPAB's resident répétiteur, suggested the establishment of a choir consisting of forty to fifty members, focusing on repertoire from the Renaissance and Baroque eras. This choir was to function separately from the CAPAB Chorus and predominantly perform choral works with the orchestra. It could supplement the CAPAB Chorus as required. The formation of the choir was approved, but no further mention of this group can be found and according to Grütter this "venture never really bore fruit." (Executive Committee Minutes, 31 January 1979; Grütter, 1988: 210).

³² The baritone Hans van Heerden, originally from Germany, as well as the tenor Luigi Bianco, mezzo-soprano Evelyn Dalberg and Canadian singer Giulio Kukurugya had to either emigrate or continue performing as freelance musicians. As a result of financial pressure CAPAB also had to cancel a second run of *Tosca*, scheduled for 1977.

In February 1980 auditions were held to strengthen the numbers of CAPAB's permanent chorus after several members had left in order to advance their solo careers.³³ For the first time coloured singers were permitted to apply and CAPAB became the first South African company to employ resident coloured singers ("Kruik se deur oop vir bruin sangers", 1980). These appointments followed shortly after the first appearance of a black artist at the Nico Malan Theatre in November 1979: the American singer, Joel Thomas was invited to feature in a production of the musical *Showboat*. To mark the occasion he invited 100 black school children and teachers from the Tembani Lower Primary School in Langa to attend the show at his expense, as he realised they would never otherwise be granted this opportunity ("*Showboat: A starry afternoon*", 1979). The Eoan Group welcomed CAPAB's decision to allow coloured singers to audition for the chorus, despite the prospect that some of their best singers might leave to join CAPAB (Vollenhoven, 1980). One of the singers previously associated with the Eoan Group, Ronald Theys, was indeed offered a position. He rose to the occasion and eventually became the leader of the chorus in 1986, illustrating the success of this move (Botha, 1988).

5.2.2 Opera soloists

After Danie van Eeden, previously from the SABC, had taken up his post as Head of Opera and Music on 1 August 1976, some of the singers regularly contracted to sing the lead roles in CAPAB productions, voiced their dissatisfaction about the importation of international singers for certain productions, while adequate local talent was available (Music Action Committee Minutes, 5 August 1976). In November their complaints were published anonymously by *The Argus* daily newspaper, in an article which claimed that some overseas singers were paid up to five times more than South African singers (excluding air fares and accommodation) and that CAPAB imported expensive designers for new sets and costumes when existing resources could be used. In his response Van

³³ The chorus had shrunk to only nine members, which was far below the minimum requirement of fifteen.

Eeden cited statistics: since the inauguration of the Opera House in 1971, 102 singers had been engaged of which only 25 were from abroad. He withheld comment on the fees paid to singers, for “ethical reasons” (Albino, 1976).

In order to address some of the issues surrounding the booking of international singers, CAPAB established the first permanent opera company in South Africa in 1979. According to Tidboald this would alleviate the problems CAPAB had previously experienced, such as a shortage of singers with the correct voice type for certain productions, lack of continuity between different productions, and the high costs associated with recruiting singers from abroad. The new company comprised of thirteen local and overseas artists who were recruited from Italy (2), Chile (1), Germany(1), England(1), Wales(1) and Rhodesia – since 1980 Zimbabwe (1). The first production to be performed by the members of the new company was Rossini’s *The Italian Girl in Algiers*, which opened on 22 December 1979 (Grütter, 1988: 16). This was followed by the company’s first concert performance on 16 February 1980, which featured the members performing well-known excerpts from the great operas, accompanied by the CAPAB Orchestra (“Gala concert for new Capab opera company”, 1980). When not engaged by CAPAB the singers were made available to other performing arts organisations throughout the country (Botha, 1979).

Although this appeared to be an effective solution, unfavourable newspaper reviews continued to suggest the opposite: in September 1980 the Chilean soprano Victoria Canale, contracted as a member of the permanent company for three years, received severe criticism for her roles as Leonora in *Il Trovatore* (Verdi) and the lead in *Madama Butterfly* (Puccini). In Amanda Botha’s review published in *Die Transvaler*, Canale was singled out as the main cause of the “fiasco”, with further problems attributed to the tenor Ramon Remdios, another imported member of the permanent company (“Met bediendes na opera”, 1980).

In an effort to resolve the problems surrounding the recruitment of singers of an adequate standard and the falling exchange rate, planning started for the establishment of an opera studio to train promising young singers in collaboration with the University of Cape Town (UCT). The University's role was to teach theatrical subjects to both the students and CAPAB artists, whilst the students gained experience by joining the CAPAB members in professional opera productions, participating in performances at schools and undertaking an annual tour (Executive Committee Minutes, 30 September 1981). Initially it was envisaged that six singers would be trained at any one time and that the centre would open early in 1982. UCT did indeed establish an opera school in 1982, however, according to CAPAB's records, the opera studio company - known as the South African Opera Centre - was only founded by CAPAB's Director of Opera, Murray Dickie, in 1986.³⁴ Angelo Gobbato, ex-resident producer of CAPAB (1977-82) and Director of Opera Studies at UCT was appointed as director of the South African Opera Centre and the singers were selected via auditions open to all races. The most talented entrants received full bursaries, whereas the remainder were either partly funded or required independent funding (Executive Committee Minutes, 27 October 1982; Annual Report, 1982/3).

5.3 CAPAB - Eastern Cape

Taking into account its growing financial predicament towards the end of the 1970s, CAPAB tried to encourage music societies in the Eastern Cape to apply for alternative financial assistance from bodies such as the National Culture Board and the Pineapple Board, rather than purely relying on CAPAB to provide subsidised artists for their concerts. As an arts organisation depending on government support it was, however, obliged to offer subsidies to all centres, but the Board avoided promoting this actively (Board of Directors Minutes, 4 May 1979). In the past, members of the East London

³⁴ Born in Scotland and a veteran member of the Vienna Staatsoper, Dickie was a well respected international artist. He was first appointed as CAPAB's Director of Opera and later promoted to the merged position of Artistic Director for Opera and Orchestra with effect from 1 October 1982 (Grütter, 1988: 289).

Association of Arts had been provided with four subsidised celebrity artists of international standard per year, in addition to the normal productions presented by CAPAB. However, none of the three associated clubs (Queenstown, Grahamstown and East London) were able to afford the required fee for 1980, which amounted to approximately R1 000 per concert (Music Committee Minutes, 1 November 1979).

CAPAB anticipated a deficit of almost R800 000 for 1980 and was in serious financial trouble as inflation at that point had reached almost 15%, while CAPAB only received a 6% annual funding increase (Executive Committee Minutes, 29 October 1980). An advisory committee was established by the Minister of National Education and a sub-committee was appointed to investigate the financial problems experienced by all the arts councils (Executive Committee Minutes, 28 January 1981). In the meantime it was reaffirmed that due to financial constraints CAPAB could make no donations to music clubs, but music societies could apply for remuneration for their losses from the National Culture Board, by providing an audited statement (Music Committee Minutes, 5 June 1980). Furthermore, again due to financial constraints, CAPAB revealed that only one tour to the Eastern Cape would take place in 1981 (Executive Committee Minutes, 30 July 1980). This made it very difficult for the smaller societies to survive, despite all Music Societies being eligible for a CAPAB subsidy of 25%. CAPAB Director, Danie van Eeden, announced that the reduction of tours was purely an emergency measure in order to alleviate immediate financial pressures and that conditions would improve (Music Committee Minutes, 6 November 1980).

Due to the severe curtailments the Eastern Province faced, Jack De Wet suggested the formation of a regional board and a freelance orchestra to serve the region. He argued that the escalating rate of inflation and long distances from Cape Town would simply continue to prevent CAPAB from serving the rural areas adequately. Since the Eastern Cape did not receive a pro rata amount in order to fund their activities, he could not foresee the continuation of CAPAB activities in that area unless drastic action was taken

(Executive Committee Minutes, 28 January 1981). As a result CAPAB provided a subsidy of 33% for fees payable to artists in 1981 and appointed a regional manager, based in Port Elizabeth (Executive Committee Minutes, 28 January 1981). George Loopuyt was appointed in this role with effect from 1 November 1982 with his main responsibilities including improving communication with CAPAB and developing music services to the Eastern Cape (Music Action Committee Minutes, 3 November 1982, Annual Report, 1982/3). Despite De Wet's enquiries about the establishment of a regional orchestra potentially supported by the Department of Education, CAPAB and possibly the City Council of Port Elizabeth, no progress was made until several years later. This is discussed in Chapter 6.3 (Board of Directors Minutes, 10 February 1984; Annual Report, 1986/7).

CHAPTER 6: Successes and failures (1982-90)

6.1 Orchestra improvements

The national shortage of competent orchestral musicians playing specific instruments, in particular the violin, was addressed in 1982 when CAPAB established bursaries for the training of young South African musicians (Board of Directors Minutes, 7 May 1982). Five bursaries of R1 800 each were made available per year, awarded to either singers or string players studying at University of Cape Town (UCT), University of Stellenbosch (US) or the University of Port Elizabeth (UPE) (Executive Committee Minutes, 2 July 1982). In 1982 CAPAB granted two bursaries to string players, who then had the opportunity to play in the CAPAB orchestra for up to 12 months. Another four-year bursary was awarded to a viola student (Annual Report, 1982/3). The introduction of this scheme highlighted the need to improve basic music training, as the standard was often not sufficient to allocate all available bursaries. For instance, in 1983 only two of the five possible bursaries were awarded (Board of Directors Minutes, 11 February 1983).

The fact that the number of orchestra vacancies had grown to twelve by 1982, indicated the gravity of the orchestra's dilemma. This led to general discontent amongst orchestra members, some of whom threatened to resign should conditions not improve. The new Orchestra Manager, Christopher Robins, who was one of several new management staff appointed during the course of 1982, suggested that three overseas musicians be put forward to spend a one month trial period with the orchestra, as is customary in European countries.³⁵ However, this system was not approved as it was not considered to be financially viable. Subsequently, the Music Committee decided that musicians recruited internationally needed to perform to a standard high enough to ensure that the safeguard trial period prior to appointment would not be necessary (Music Action Committee Minutes, 12 August 1982).

³⁵ Quite a few new members of staff were appointed during 1982, including Kenneth Reynolds - Music Manager and G Fiasconaro - Opera Manager (Music Action Committee Minutes, 3 June 1982; Music Action Committee Minutes, 3 November 1982).

Dickie realised the urgency of the situation when he became aware of the low morale of the players, which he attributed to the lack of appreciation from other departments and their status as a “pit orchestra”; inevitably, this led to a loss of pride in their ability.³⁶ Dickie’s first attempt to start salvaging the situation was to dismiss the orchestra manager, whom he considered to be incapable (Dickie, 1985). Having acquainted himself with the principal trumpet, Graham Coote, Dickie appointed him in this position and together they re-auditioned players in order to eliminate those not performing to the required standard (Executive Committee Minutes, 27 October 1982). This revealed some startling facts, including that one of the horn players admitted to not practising, as he did not consider the standard of the orchestra’s playing high enough to warrant any effort on his part. Visiting artists further highlighted the dire situation the orchestra was in: the first guest Dickie engaged to conduct the orchestra was Argeo Qadri, a world-famous opera conductor from La Scala in Milan. Much to Dickie’s dismay, when he invited Qadri to return after his first engagement (Puccini’s opera *Madama Butterfly*), Qadri responded that he was not prepared to conduct the CAPAB Orchestra again, not even if he was offered an inconceivably high fee (Dickie, 1985).

This state of affairs urged Dickie to do his utmost to make improvements and in October he announced that seven new members would join the orchestra by the end of 1982 (Music Action Committee Minutes, 7 October 1982). The new members of the orchestra appear to have had a positive effect, as Music Committee member Koos Human, reported to the Board of Directors in February 1983 that the quality of the orchestra’s playing had improved. This was also attributed to CAPAB’s new policy of engaging guest conductors, which made a discernable difference to the players’ morale and enthusiasm (Board of Directors Minutes, 11 February 1983).

³⁶ According to Dickie the orchestra was viewed by the Director of Ballet as “...a service like the scenery workshops and tailor workshops”.

On 29 March 1983 the orchestra staged a very successful symphony concert in the Endler Hall, Stellenbosch, conducted by Terence Kern. The soloists were cellist Human Coetzee, a fourth year student at Stellenbosch University, who performed the Haydn Cello Concerto in C and CAPAB's principal clarinetist, Leslie Craven, who performed Mozart's Clarinet Concerto K622. Other works included in the programme were the Overture to The Marriage of Figaro by Mozart and Beethoven's first symphony (Programme, 29 March 1983). The concert was recorded by the SABC and deemed to be of a high enough standard to be broadcast nationally (Music Action Committee Minutes, 5 May 1983).

In an attempt to further improve and maintain a high standard of performance, violinist Alfred Staar from the Vienna Philharmonic was invited to visit the orchestra in August 1983 to coach members and perform with the orchestra for a season of Wagner's Tristan und Isolde. This opera was chosen to commemorate the centenary of the composer's death and CAPAB's first performance on 31 August 1983 marked the South African première of this opera (Programme, 31 August 1983). Due to the immense technical difficulty of this work, Staar was joined by Fritz Kerry, another violinist from the Vienna Philharmonic, who performed as co-leader of the orchestra for six months (Annual Report, 1982/3; Music Action Committee Minutes, 7 October 1982; Louis van der Watt, personal communication, 28 August 2008). According to the 1983 the two Viennese players played a valuable role in improving the orchestra's standard of playing for this production. This was confirmed by violinist Louis van der Watt, who after first performing with the orchestra on an ad hoc basis was later appointed as a permanent member in 1983. He recalls the rehearsals for the Wagner production as the only instance of string players having separate sectionals in order to polish their playing (Annual Report, 1982/3; Louis van der Watt, personal communication, 28 August 2008).

The opera was directed by Gunther Schneider-Siemssen and conducted by Berislav Klobucar, resident conductor of the Vienna State Opera. Klobucar was praised by

reviewer Antoinette Silvestri for inspiring the orchestra to new heights. She described the overture as “one of the greatest marvels ever to ascend from the pit of the Nico Malan”, a particularly impressive comment considering that the music counts amongst the most difficult operatic repertoire for orchestra (Silvestri, 1983). With the presentation of this opera CAPAB also received valuable publicity abroad as the Austrian National Television recorded excerpts from Act 2 as well as an interview with Dickie Murray, which was broadcast to approximately 10 million viewers in Italy, Germany and Austria on the opening night (Board of Directors Minutes, 10 February 1984; Silvestri 1983b). However, despite this success, Koos Human complained that the orchestra performed rather poorly at the opening night of the ballet *Don Quixote* on 10 September 1983. In stark contrast to the inspired dancing by the ballet corps, the orchestra’s dismal performance was attributed to a poor musical arrangement and it was suggested that the players had been exhausted by the lengthy *Tristan und Isolde* production (Executive Committee Minutes, 28 September 1983).³⁷ The orchestra nevertheless ended 1983 on a high note with its South African television debut in the programme “Magic of Christmas”. Directed by the permanent assistant conductor Michael Tomaschek, the production was filmed on the stage of the Nico Malan Opera Theatre. Two performances in front of a live audience were recorded and broadcast on national television during prime time on Christmas Eve (Annual Report, 1982/3).

Apart from the orchestral activities, 1983 saw the creation of more opportunities for the players to perform as soloists or chamber musicians. Dickie regarded such platforms as imperative in order to lift the spirits of the musicians (Dickie, 1985). According to Van der Watt, the accompaniment of countless operettas, operas and ballets often became very tedious as the musicians were required to perform the same work for many nights in succession (Louis van der Watt, personal communication, 28 August 2008). Taking this into account, Dickie made a concerted effort to vary the players’ schedule and in April,

³⁷ According to Louis van der Watt, one of the very few South Africans who was permanently employed by the orchestra at that time, the performance started at 6pm and they would not go home before 11pm (Louis van der Watt, personal communication, 28 August 2008).

orchestral lunch hour concerts were introduced in the foyer of the opera house as part of the Cape Town Music Festival. These concerts featured CAPAB Orchestra members performing as soloists with the CAPAB Orchestra and were conducted by Christopher Dowdeswell and the principal flautist, Christopher Nicholls.³⁸ This series continued with performances by chorus members as well as chamber groups drawn from the orchestra (Music Action Committee Minutes, 3 March 1983; Music Action Committee Minutes, 5 May 1983). Furthermore, lunch time concerts in the Ou Stadshuis (Old Town House) and Sunday evening chamber concerts in the Endler Hall at the University of Stellenbosch, offered orchestra members ample opportunity to showcase their talent (Annual Report, 1983/4). Another new initiative was planned to commence in October: a series of monthly Stellenbosch Wine Route concerts to take place until December. However, it is not clear whether these concerts eventually did take place, as no programmes were archived (Music Action Committee Minutes, 7 July 1983). At the end of 1983 the management lauded the orchestra members' efforts to provide orchestral as well as chamber music concerts. Particular appreciation was expressed for their significant contributions to CAPAB's artistic programme, despite trying circumstances (Music Action Committee Minutes, 6 October 1983).

Dickie also experienced a successful year internationally. He undertook a tour to Europe in order to build relationships with overseas arts organisations, raise the profile of CAPAB abroad and engage some overseas artists of international standing. Dickie deemed the greatest successes of this trip to be his meeting with the eminent operatic producer Jean-Pierre Ponnelle. Not only did Dickie manage to book Ponnelle's leading assistant, Sonja Frisell, to direct a reproduction of his world famous production of *La Cenerentola* at the end of 1984, but also managed to convince Ponnelle to waive the CHF50 000 (swiss francs) rights fee. Therefore, the only cost that CAPAB had to cover was the 5% towards royalties for the adaptation (Dickie, 1983). This production was conducted by Terence Kern and Michael Tomaschek and due to its success it became the first production to be

³⁸ Dieter Morschel – bassoon, Rainer Strauss – flute and Marijan Milakovic – cello.

fully transferred to PACT for performances in the Transvaal in 1986 (Solomon, 1986). The CAPAB Orchestra also enjoyed national exposure with more television appearances in “Symphonic Pop ‘84” conducted by Gerry Bosman and “Viennese Operetta Jewels” conducted by Christopher Dowdeswell and Michael Tomaschek (Annual Report, 1984/5).

6.2 Finance and Management

6.2.1 Financial Difficulties

Unfortunately, along with CAPAB’s successes came far-reaching financial implications. In 1982 CAPAB’s financial year was extended by three months in order to move the year-end to March 1983. Although the adjustment created an expected one-off increase in expenditure, the orchestra costs for this 15-month period totalled R1.8 million as opposed to the previous year’s R990 000. The extra R810 000 clearly amounted to more than the normal proportional increase in expenditure and contributed to the R1 million loss at which CAPAB ended the 1982/3 financial year (Executive Committee Minutes, 23 February 1983).

Fortunately there was scope to relieve the dismal financial position to at least some extent: Ingo Holland, a bassoonist who joined the orchestra in 1972, remembers his concern when he first noticed the superior quality of the sets and costumes, specially manufactured for CAPAB productions. Previously working as a musician in Hamburg, he knew that even overseas opera houses did not afford themselves the type of lavish expense that CAPAB had grown accustomed to in its early years (Ingo Holland, personal communication, 28 August 2008). Therefore, CAPAB could fairly easily cut down on luxuries in order to reduce the effect of their losses. These included:

- Utilising additional garderobe and workshop staff only when the need was crucial;
- Adapting the artistic programming to include shorter runs of productions and refraining from hiring overseas artists, producers and designers when not absolutely necessary;
- The appointment of a permanent conductor to avoid the higher rates charged by

guest conductors;

- The more efficient use of assistant conductors, eliminating the unnecessary engagement of expensive guest conductors;
- Cutting down on hospitality costs;
- Generating income via sponsorship and advertising in programmes as well as hiring out décor/costumes;
- Considering renting rather than purchasing costumes and cutting décor and costume costs where possible (Executive Committee Minutes, 14 July 1983).

Unfortunately, CAPAB's cost-cutting measures were not always effective. On the contrary, in September 1983 a production of the Wagner Opera *Die Walküre*, which had been planned to be staged in August 1984, was cancelled in order to improve CAPAB's financial position. This did result in a saving of R100 000; however, in the process, CAPAB had to pay R89 000 in compensation in order to cover the cancellation fees of four overseas opera singers and a conductor booked for two performances. According to Gene Louw, Provincial Administrator at the time, the total cost for the cancellation of the production, including the R89 000 cancellation fees, amounted to R190 000 ("Die staat en die kunste", 1985; "Capab bid to cut expenses cost R89 000", 1985).

Despite their losses, Dickie was of the opinion that CAPAB would be less affected by inadequate government funding than the other Arts Councils, as CAPAB was the only council with a twelve-strong resident opera company as well as permanent chorus members. This lowered the high cost of operas when singers had to be contracted from overseas and, according to Dickie, CAPAB also assisted the other councils financially by providing them with touring productions such as *La Cenerentola* (1986), alleviating the need for expensive international imports (Chisholm, 1985).³⁹ Perhaps he was confident in the knowledge that additional funds would be made available to CAPAB by the Provincial Administration: in 1984 the Board faced an anticipated shortfall and was

³⁹ PACT only had three full-time singers, PACOFS one and NAPAC none.

assisted by an additional contribution in excess of R2 million over a period of six months. However, it was reminded of the necessity to work more closely with the Provincial Administration in order to set realistic budgets (Executive Committee Minutes, 30 November 1983).⁴⁰

6.2.2 Schutte Commission

On 30 March 1984 the findings of the Schutte Commission of Inquiry, which had been appointed by the state on 15 May 1981 in order to investigate the promotion of the creative arts, was published. Named after and led by Jan Schutte, former Director General of the SABC, the Commission reported to Parliament and urged the establishment of a mega-arts council (Arts Council of the Republic of South Africa) in addition to the existing SACPAC, as well as tax concessions for donors and artists, independent of any government control (“Arts Council Recommended”, 1985; Schutte Commission, 1984). Concerns were also aired in the press about the need for taxation relief for grants to the arts from commerce, industry and individuals. This was in response to the staffing and touring curtailments CAPAB implemented in the 1984/5 financial year in order to avoid ending yet another year with a deficit (Short, 1985). It was highlighted that arts organisations’ attempts to acquire commercial sponsorship were being hampered by the lack of taxation relief for donors, whereas contributions towards sport activities were more attractive, as these were eligible for tax deductions (“Die staat en die kunste”, 1985).

In particular, the Schutte Commission campaigned for the following:

- that donations to the arts be declared tax deductible;

⁴⁰ Although CAPAB was considered to be struggling financially, they enjoyed the privilege of being granted an annual budget of R9 million while the Eoan Group received a mere R35 000 for their activities (General Meeting Minutes, 30 November 1983).

- that the proposed national arts council look at various forms of financial assistance for writers, publishers, artists and musicians;
- that a national art bank be introduced;
- that private art schools and art centres be supported by the central government or provincial/local authorities;
- that art and music museums be declared educational institutions so as to be eligible for tax deductions.

It was suggested that the proposed council should function independently from the government, but rely on funds donated by the government. These funds could also be supplemented by annual grants from provincial or local authorities and private sponsorship or bequests (Greig, 1985). In addition, the Commission came to the conclusion that the proficiency in planning and erecting facilities was not matched by equally efficient planning of the next phase: how to find the manpower to run and use these facilities (e.g. problems recruiting orchestral musicians). Evidently this, together with a lack of audience development and arts education opportunities - especially in the black, coloured and Indian communities, had not borne positive results (Schutte Commission, 1984; Greig, 1985).

In response to the Schutte Commission's findings and their bid to establish an arts council to represent all five arts councils in Southern Africa, SACPAC circulated a memo claiming that the Commission's research and subsequent proposal was unscientific, unconvincing and riddled with gross stereotyping.⁴¹ Even though SACPAC acknowledged the need for a national governing body it decided to disregard the Schutte Commission's findings (Kriek, 1985).

After the publication of the results of this investigation, CAPAB launched an attempt to

⁴¹ SACPAC represented NAPAC, CAPAB, PACT, PACOFS as well as SWARUK, the performing arts council operational in South West Africa, now known as Namibia.

generate more of their own income. They made a public appeal for more private sector funding to assist the activities of the Opera Company, and in April 1984 Dickie lobbied for support to augment the orchestra in order to cater for the many ballet and opera performances. He also aimed to enlarge the chorus and increase the number of permanently employed opera soloists. He highlighted in the press that other regional councils had to import virtually all soloists at high cost and that it would benefit everyone financially if more local singers were appointed. Funding was also needed for training purposes, such as the establishment of the previously mentioned opera studio for young singers and a cadet scheme for the orchestra. Furthermore, CAPAB wanted to establish a marionette opera to introduce this art form to schools and audiences unfamiliar with opera (Overbeek, 1984). It is not clear whether this appeal yielded much success, apart from a donation of R30 000 from Trust Bank towards a production of Othello (Dickie, 1985).

6.2.3 Cultural Boycott

Apart from a gradual depreciation of the value of the rand between 1982 and 1985, which affected CAPAB's capability to contract overseas musicians and led to the cancellation of a production of Madama Butterfly in 1985, the international cultural boycott against South Africa's Apartheid Government prevented CAPAB from booking certain musicians and obtaining the rights to specific overseas productions ("Focus: Weak rand hits 'Madama Butterfly'", 1985; "Kortliks: Opera afgestel", 1985).⁴² In 1986 a production of the musical West Side Story had to be cancelled, as performing rights were refused by the American publishers and in April 1986 the South African soprano Elizabeth Connoll became the first South African artist to cancel a concert tour to the country due to political pressure (Heyneman, 1986). Continued boycotts from the international community forced CAPAB

⁴² The United Kingdom Actor's Union Equity imposed an arts embargo, prohibiting their members from performing in South Africa ("Equity's boycott vote", 1986). Similarly the United Nations Cultural Boycott resolution announced in 1980 that they would make public the names of entertainers from member countries who choose to perform in South Africa after 1981 (Reddy, 1984). Despite CAPAB's attempts to be more inclusive these boycotts were not lifted until the early 1990s.

to favour South African musicians for their productions, but also denied both South African performers and their audiences exposure to high calibre overseas artists. Dickie expressed his growing frustration with this predicament in the press, stating that the “situation of performing arts in South Africa and in particular for opera and music is that we are living increasingly in a state of artistic siege” (Short, 1985).

6.2.4 Stumpf Formula

Considering the increasing financial difficulties experienced by all the South African arts councils, the government acknowledged that the formula used to calculate the subsidies was inadequate and announced that it would be amended. In April 1986 a proposal for a new formula, researched and devised by RH Stumpf of the National Education Department, was submitted to CAPAB’s newly constituted advisory committee for consideration (Annual Report, 1985/6). According to the new Stumpf Formula, a weighted combination of person power, finances and audience attendance (number of tickets sold x number of performances given x length of performance) provided an average inclusive price per person attending, according to which the state subsidy was calculated (SACPAC Minutes, 7 September 1985). The formula was further complicated by set adjustments for different art forms: it would be multiplied by three for opera or ballet, and by only two for music, as the former genres were generally considered to be more expensive to produce. It did, however, not apply to school and library performances that were funded by other sources and was only guaranteed up to a certain amount (Recommendations for the future of the performing arts in the Western Cape, 1995: 30).

The councils therefore needed to optimise their activities to suit “Subsidy-effective Attendance Contact Hours” (SEACH) in order to maximise their government-assisted funding (Guy Carter, Interview Transcript, September 1987). Unfortunately this encouraged productions that would sell full houses, which inevitably led to a reluctance to promote or encourage new art. Furthermore, compared with the other relatively small provinces, it put CAPAB at a financial disadvantage as the Cape Province was a large

and rather thinly populated province. To make matters worse, the formula did not take into account the very high cost of staffing and running the provincial theatres such as the Nico Malan Theatre Complex in Cape Town, the Opera House in Port Elizabeth and the Guild Theatre in East London (Guy Carter, Interview Transcript, September 1987).

After some discussion and a meeting with NAPAC's Management, as well as the British consultant and trustee of the British Arts Council - Tony Field, it was decided that the use of a formula to calculate the funds needed by the Arts Councils could never be effective or practical (Executive Committee Minutes, 5 February 1986). Completely disregarding this, as well as the other arts councils' negative feedback, the government introduced this scheme to all four performing arts councils in the 1987/88 financial year. Inevitably this resulted in wide-spread criticism of the scheme's inadequacies (Annual Report, 1986/7).

Just prior to the introduction of the Stumpf Formula a plea for sponsorship from the Cape Town City Council was turned down with the explanation that in view of the R3 million sponsorship already provided for the Cape Town Symphony Orchestra, additional funding could not be made available to CAPAB ("Council turns down Capab's plea for funds", 1986). Fortunately, CAPAB managed to end the 1986/7 financial year with a R100 000 surplus due to a further pension subsidy contribution from the Department of National Education. However, a shortfall of R2 million was expected for the 1987/8 financial year, due to the reduction of grants from the Department of National Education with the implementation of the subsidy formula (Executive Committee Minutes, 29 April 1987). CAPAB did indeed struggle in the late 1980s, partly due to the rising exchange rate, and consequently obtained further assistance from the authorities: in 1989 it was announced that CAPAB would receive grants from the Cape Provincial Administration on a six-monthly, rather than an annual basis, thereby allowing them to generate interest of several hundred thousand rand a year in order to boost funds (Executive Committee

Minutes, 25 January 1989).⁴³ Despite this concession, CAPAB's financial troubles continued, due to further difficulties with the Stumpf Formula. On more than one occasion the amount for which CAPAB was eligible was not fully paid out, as the treasury failed to allocate sufficient funds for this purpose. In 1989 this resulted in 5% of the total government funding being withheld (Annual Report, 1988/9). It seems that this trend continued in subsequent years, as annual reports confirm that CAPAB was often allocated less funds than they were eligible for according to the formula (Annual Report, 1992/3). Due to this unfortunate situation and the further decline of the value of the rand, CAPAB had to reduce its staff by 70 in the 1990/1 financial year (Annual Report, 1990/1). The financial situation was further complicated by the introduction of Value Added Tax (VAT) in October 1991. This resulted in a 10% increase in CAPAB's ticket prices, although tickets booked before this date could still be purchased at the cheaper price (Annual Report, 1991/2). The imposition of VAT negatively affected CAPAB's ability to increase ticket prices in line with inflation (14%), but CAPAB was able to save on capital purchases as VAT was reclaimable, as opposed to the previously used General Sales Tax (GST) (Executive Committee Minutes, 29 May 1991).⁴⁴ In February 1992 CAPAB finally decided to launch an effort to increase its funds independently by appointing Tara Foster as Fund Development Director (Board of Directors Minutes, 7 February 1992). She assisted CAPAB with the sourcing of corporate sponsorship in addition to generating support via a newly established VIP membership club (Board of Directors Minutes, 7 August 1992).

⁴³ In 1988 the rand fell to a record low against the British Pound. In the *New York Times* of 1 November 1988 this was attributed to political instability.

⁴⁴ "General Sales Tax was introduced during the second half of the 1970s in an attempt to spread the tax burden across a broader section of the population. The GST rate gradually rose from an initial 4% to 13% in the late 1980s. The share of GST in total tax revenue rose from 13% in 1979/80 to an estimated 28% in the 1990/91 financial year..." This led to the introduction of an alternative form of sales tax, Value Added Tax. (Roux, 2004: 82).

6.2.5 Murray Dickie

In January 1984 the principle of using advisory arts committees was revised. CAPAB Director Danie van Eeden considered the arts committees redundant as he thought they complicated administration unnecessarily. This led to their disbandment and, as alternative measure, the chairman of each arts committee attended the Executive Committee meetings. Hans Kramer was nominated to represent the Music Department at these meetings (General Meeting Minutes, 10 February 1984).

Further change came about as Van Eeden decided to take early retirement with effect from 28 February 1985 (Executive Committee Minutes, 4 February 1985). On 1 July 1985 Gé Korsten, well-known tenor and performer of both light and classical music, was chosen to replace Van Eeden, despite strong competition from Rodney Phillips (NAPAC), Guy Carter (CAPAB) and George Loopuyt (CAPAB Eastern Cape) ("Nuwe besem", 1985; Wilson, 1985; Annual Report, 1985/6). This proved to be a valuable appointment, as Korsten not only had an extensive knowledge of the arts, but was also a most competent administrator (Koos Human, Interview Transcript, August 1987).⁴⁵

The first significant challenge for Korsten as Director of CAPAB was to calm relations between the Artistic Director for Music, Opera and Orchestra, Murray Dickie, and senior management staff. Prior to Korsten's appointment Dickie had experienced various problems, including severe hostility from some of his senior colleagues. Dickie recorded an extensive history of events leading up to that point, in order to outline the difficulties he faced, but also to emphasise the fact that the orchestra and opera departments had prospered under his leadership.

According to his report, the most significant problem he had experienced was several

⁴⁵ According to Koos Human the administration was significantly improved under Korsten as he firmly controlled committee meetings and made a determined effort to resolve all matters discussed (Koos Human, Interview Transcript, August 1987).

death threats via letters and telephone calls, urging him to leave both CAPAB and the country. Evidently he was also the victim of a burglary and several acts of vandalism to his property. According to Brigadier Kotze, Head of Police in Cape Town, it seemed as if these threats were either coming from, or were instigated by, a CAPAB staff member. At first CAPAB refused to fund security guard protection for Dickie, but he was adamant that these threats related directly to his employment at CAPAB and were a cause of severe distress for himself and his family. CAPAB therefore conceded and covered these costs (Executive Committee Minutes, 6 November 1984; Dickie, 1985). Furthermore, in 1983 there was a dispute about whether Dickie had renewed his contract with CAPAB for a further five years. This came to a head in 1985 when Dickie received a letter from CAPAB's lawyers, ordering him to leave, due to failure to confirm acceptance of the renewal in 1983 (Dickie, 1985). Gé Korsten immediately proved his worth by successfully resolving the ongoing problems with Dickie's contract, agreeing to open-ended terms (Chisholm, 1985b).

However, further problems emerged in 1987 when, following the announcement of the allegedly forced retirement of Dickie, CAPAB considered terminating his services prematurely. On 11 September 1987 Korsten announced Dickie's impending retirement on 31 March 1988. The fact that Angelo Gobbato would replace him as new Director of Opera was also made public at the same time (Executive Committee Minutes, 16 September 1987). According to the Board, Dickie subsequently made "inappropriate" comments to the press, which were published on 12 September 1987 in the Cape Times. An extract from the article reads as follows:

Asked if he felt he was being forced into retirement in 18 months, Prof Dickie said "Yes". On the question of possible friction between him and Mr Korsten which could have led to this "forced retirement", Prof Dickie replied: "my job has become increasingly difficult through his encroachment in the affairs of my department – although in my brief I

was promised complete autonomy". "My staff and the opera and orchestra departments have experienced almost daily interference – down to the smallest detail – and we do not like his way of going behind the backs of department heads" (Chisholm, 1987).

CAPAB considered Dickie's conduct to be unacceptable and discussions were held to decide whether Dickie should be dismissed prematurely (Executive Committee Minutes, 16 September 1987). After some deliberation it was agreed that Dickie would be relieved of his duties with effect from 30 September 1988 and he subsequently requested to depart on amicable terms with CAPAB. The agreement included appropriate remuneration and a joint press release to signify an undertaking by both parties to refrain from any further comments to the media (Executive Committee Minutes, 31 August 1988).

6.3 Eastern Cape Philharmonic Orchestra

The formation of an orchestra to serve the Eastern Cape was first suggested by violinist Jack de Wet at a Board meeting in February 1984. He referred to the successful establishment of an orchestra in the Orange Free State, made possible with the support of the Department of Education. He therefore recommended an investigation into a similar course of action for the Eastern Cape (Board of Directors Minutes, 10 February 1984). A committee was appointed for this purpose, but it was only a year later, in February 1985, that this matter was discussed again: De Wet made it clear that the ad hoc orchestra that occasionally performed in the Eastern Cape was at best an ensemble of good amateurs. Regardless of the obvious absence of a professional orchestra in this region, the Chairman, Gene Louw, decided that the establishment of such a group was not possible at that stage (Board of Directors Minutes, 8 February 1985). It is not known why Louw came to this conclusion, as no motivation was noted. According to the 1985/6 annual report, the first significant attempts to develop the music activities in the Eastern Cape were taken when Christopher Dowdeswell was appointed as Head of Music for the

Eastern Cape, effective from 1 November 1986. He was assisted in this role by his wife, Margaret, who acted as his secretary, with a grant from the Port Elizabeth City Council covering their salaries and expenses (Board of Directors Minutes, 8 August 1986). In the 1986/7 annual report it is documented that “A fledgling orchestra – the Eastern Cape Philharmonic has been formed” and that it provided accompaniment for the CAPAB/UPE Youth Concerto Festival in the Port Elizabeth Opera House on 18 April 1986 (Board of Directors Minutes, 10 February 1984; Annual Report, 1986/7). Contrary to this statement, the *Eastern Cape Herald* reported that the CAPAB Orchestra was merely augmented by local brass and woodwind players on this occasion, in order to accommodate the demands of the repertoire performed by the soloists (Lange, 1986).

When compared with the official music reports from the Eastern Cape, compiled by Dowdeswell, the annual report appears to be incorrect. Dowdeswell’s report states that a full regional orchestra was only established in 1987: he and his wife devised formal plans in January 1987 and invited musicians to attend the first auditions from 21 to 23 February at the University of Port Elizabeth. Over 50 candidates were auditioned and according to a report by Margaret Dowdeswell, the successful applicants made their debut as the “East Cape Philharmonic” at the CAPAB Youth Concerto Festival held on 22 March 1987 (Eastern Cape Monthly Report, February 1987). This marked the beginning of regular live orchestral performances and orchestral accompaniment for choral concerts, ballets and operas in the Eastern Cape. Although records indicate that the orchestra’s first performance was in March and that they accompanied a production of Puccini’s *Madama Butterfly* in May 1987, the orchestra’s official inaugural concert only took place on 26 September 1987. Hosted in the Port Elizabeth Opera House, the audience of 570 was treated to music by Dvořák and Weber, as well as Elgar’s cello concerto, with South African cellist Anmarie van der Westhuizen as soloist (Grütter, 1988: 436-7; Eastern Cape Monthly Report, September 1987).

Apart from the possibility of hosting symphony seasons, the establishment of the

orchestra also paved the way for more frequent education projects. In August 1989 the orchestra hosted a most successful weekend training course for young musicians at the University of Port Elizabeth. Coaching was provided by the senior members of the orchestra and the event culminated in a concert presented by an augmented orchestra of over 100 members (Eastern Cape Monthly Report, August/September 1989). Needless to say the region greatly benefited from the presence of a regional orchestra and its establishment finally alleviated the inconvenience and high costs associated with bringing the Cape Town-based CAPAB orchestra to the Eastern Cape on a regular basis.

6.4 CAPAB Orchestra - Difficulties

After the CAPAB Orchestra's success in the early 1980s a less gratifying period followed. Since an amalgamated orchestra did not seem a possibility in the immediate future Bloomberg encouraged a higher degree of co-operation between the CTSO and the CAPAB Orchestra (Executive Committee Minutes, 30 July 1986). He suggested certain improvements such as sharing visiting conductors in order to split costs. Furthermore, he indicated that there was discontent amongst CTSO staff as CAPAB had increased their fees paid to extra players by 10% without prior consultation with the CTSO. In CAPAB's defence, Deputy Chief Director, Guy Carter, argued that CAPAB sessions were longer, justifying the higher fees and Korsten pointed out that the CTSO was just as guilty, as they had increased their salaries without informing CAPAB. Both orchestras were, however, in agreement that these matters had to be resolved to promote good relations (Board of Directors Minutes, 8 August 1986).

They did eventually co-operate to some extent: in June 1987 the orchestras agreed to nationally blacklist all overseas players who did not honour their contracts and returned to their home countries without notice. They also re-affirmed that players under contract would not be offered positions with other orchestras, although the CTSO apparently continued to breach this agreement. Graham Coote, who replaced Music Manager Kenneth Reynolds at the beginning of 1986, reported on 28 March 1990 that the CTSO

had yet again successfully offered some of CAPAB's top players positions, attracting them with more favourable conditions such as higher salaries and fewer sessions. This brought the total number of players who joined the CTSO after originally being brought to South Africa by CAPAB, to double figures (Annual Report, 1985/6; Executive Committee Minutes, 28 March 1990).

In order to improve the CAPAB orchestra and entice outstanding musicians to join the orchestra, the Music Department appointed their first principal guest conductor in 1987. According to CAPAB management the appointment of respected conductors greatly influenced the success of player recruitment. The Italian conductor Ricardo Capasso was appointed in this new role and was engaged to conduct the orchestra for a few months per year whilst working abroad for the remainder (Board of Directors Minutes, 14 February 1986; Annual Report, 1986/7). It does not seem as if this appointment had the desired effect: in September 1988 the management reported that they had been unable to recruit any string players in South Africa. To at least allow for the contracting of extra players from the ranks of the CTSO with the aim of strengthening the CAPAB Orchestra's depleted string section, CAPAB decided to avoid any orchestral performances on a Thursday evening to rule out clashes with the CTSO's regular symphony concerts (Executive Committee Minutes, 21 September 1988).

It was likely that CAPAB's efforts to introduce more popular music into the annual music programme in the latter half of the 1980s hampered recruitment efforts. A request from Korsten led to the establishment of a series of light music concerts with Afrikaans singers and CAPAB launched their first light music festival in February 1987. Three different programmes on seven nights featured popular artists such as Coenie de Villiers, Annelie van Rooyen, Lucas Maree, Taliep Peterson, the Gerry Bosman Big Band, Norman Furber Dancers and the CAPAB Orchestra conducted by Capasso (Executive Committee Minutes, 28 May 1986). CAPAB also hosted jazz concerts in June, which featured Judy Page, Tony Schilder, Zayn Adams, the Clive Sharrock Big Band and Jeff Weiner (Annual

Report, 1986-7). Another first for the Nico Malan Theatre was the appearance of the popular Afrikaans crooner, Bles Bridges, with the CAPAB Orchestra in June 1988. He attracted a full house of predominantly first-time visitors and the popularity of his performances ensured return visits in February 1989, when he again performed to capacity audiences (Grütter, 1988: 345; Executive Committee Minutes, 22 February 1989).⁴⁶ Following the success and profitability of these ventures, “symphonic pop” concerts under the direction of Gerry Bosman became a regular fixture and provided a platform for even more singers of popular Afrikaans music such as Manual Escorsio, Juanita Claassen and Rina Hugo (Executive Committee Minutes, 27 July 1988). In spite of criticism by the public in the daily newspapers, accusing CAPAB of “cultural assassination” (kultuurmoord), these concerts continued to be hosted every few months (Le Roux, 1988). Not only were these concerts very popular with the public, they were also highly successful in terms of box office revenue, regularly generating a profit due to capacity attendance figures (Executive Committee Minutes, 27 September 1989; Executive Committee Minutes, 22 February 1989).

Amidst this influx of popular culture CAPAB celebrated its 25th anniversary in 1988, which was commemorated with a Silver Jubilee Concert staged in the Nico Malan Opera Theatre on 8 October 1988. For this occasion CAPAB commissioned a celebratory work with South African influences by local composer Peter Louis van Dijk. He chose to set three African texts (Love-song of the water carriers, Song of the Springbok Does and Hunter’s prayer), adapted from the *Penguin Book of South African Verse*, for the CAPAB chorus and orchestra. In addition to these “Songs of Celebration”, the programme also included various well-known excerpts from operas and musicals performed by the CAPAB Orchestra, Opera Company soloists and CAPAB Chorus, directed by Gerry Bosman and David Tidboald (Silver Jubilee Programme, 8 October 1988).

⁴⁶ An acquaintance of Grütter remarked, “you could see most of them had never been in such a place before. During the interval, they were hunting around for coke and chips” (Grütter, 1988: 345).

By September 1989 the orchestra was in a fairly dismal state as the gradual decline of member numbers, which included the resignation of five members in short succession, meant that only 44 of the required 64 members remained. Graham Coote, General Manager of Music and Orchestra, emphasised the serious need for recruitment abroad as he considered strategies to recruit players locally to be failing, leaving CAPAB with a severe shortage of string players (Executive Committee Minutes, 29 November 1989). CAPAB director George Loopuyt held talks with the orchestra to discuss their grievances.⁴⁷ Subsequently, he suggested that conductor and violinist Gerhard Korsten, at that time resident in Vienna, audition suitable candidates in Europe. This was an attempt to alleviate both the financial burden and the inconvenience of sending a team of staff members abroad. Loopuyt assured the parties concerned that all means possible were being used to recruit orchestra members from Poland and East Germany. CAPAB probably approached the less affluent Eastern European countries because the relative weakness of the value of the rand made it difficult to attract quality players from Western Europe, who required competitive salaries by European standards. At the same time the Board had to take care not to end up in a situation where new recruits would be paid higher salaries than current members, as this would be in breach of fair labour practise (Executive Committee Minutes, 25 October 1989).

Beyond these considerations, CAPAB also faced possible further complications with the visa application process and had to take into account the fact that newly recruited players from Europe had previously broken their contracts by returning to their home countries prematurely (Executive Committee Minutes, 31 January 1990). Notwithstanding these risks, recruitment efforts yielded positive results. By June 1990 CAPAB had managed to appoint five Polish players, in addition to two more violinists recruited from within South Africa (Executive Committee Minutes, 27 June 1990).

⁴⁷ George Loopuyt, who was previously regional director of the Eastern Cape branch, was appointed as Director of CAPAB with effect from 1 April 1989 (Annual Report, 1987/8). He succeeded Gé Korsten, who requested early retirement (Carter, 1989).

Although Capasso's appointment as guest conductor had not proved very successful in terms of improving the orchestra's standard, CAPAB still regarded their choice of conductors as vital in order to increase the quality of the orchestra's playing. At the beginning of 1990 Terence Kern was appointed as Senior Conductor, and Reinhard Schwarz as Principal Guest Conductor. CAPAB considered an outstanding performance of Beethoven's opera *Fidelio* in February 1990, conducted by Schwarz, as confirmation that a conductor of his calibre contributed significantly to both the image and the standard of performance of the orchestra (Executive Committee Minutes, 28 February 1990; Executive Committee Minutes, 28 August 1990). In this respect the Executive Committee decided to terminate the contract of conductor Zoltan Jeney in March 1990 as according to their evaluation, his capabilities were insufficient to have a positive impact on the morale of the orchestra (Executive Committee Minutes, 28 February 1990). Further progress was made with the appointment of violinist Jürgen Schwietering, who had first appeared with the orchestra in the second Youth Concerto Festival in 1972. He was appointed as leader in December 1990 and CAPAB management considered this to be a positive step towards future string player recruitment in South Africa (Executive Committee Minutes, 29 August 1990). These appointments increased the orchestra's size to 60 members (Annual Report, 1990/1).

6.5 Outreach work

In August 1990 CAPAB's Vice-Chairman, TC Shippey, questioned whether orchestras in South Africa would remain relevant in view of the changing face of the country. Coote highlighted the need to develop the arts in the black communities and identified the "symphonic pop" concerts presented at the Nico from time to time as an appropriate vehicle to introduce the less initiated audiences to opera and orchestral performances. CAPAB did apply for funding from the Cape Provincial Administration to support outreach work, but their bid was not successful.

Some programmes presented to traditionally disadvantaged schools as part of the Nico for All programme were received very enthusiastically (Executive Committee Minutes, 28 August 1990). This programme was launched in CAPAB's jubilee year (1988) to reach a wider audience and make the arts accessible to less privileged communities (Muller, 1990; Annual Report, 1987/8). It worked on a sponsorship basis, whereby organisations could sponsor tickets and transport for groups who would not otherwise be able to afford a visit to the theatre (Muller, 1990). Sponsors of this programme included Avis (who assisted with transport), Southern Life Association, British Petroleum, South African Breweries, Toyota, Trust Bank and Wooltru (Annual Report, 1987/8).

The programme was run by Mariota Muller, who was appointed as Audience Development Officer. In March 1990 she was joined by the Audience Development Assistant, Lulama Galo, a strong supporter of the promotion of the performing arts in black communities. They met with community leaders in the townships and rural areas to determine the needs of their communities and were taken aback by the "total lack of training, facilities and exposure to the arts." Consequently, CAPAB pledged its commitment to improve this situation (Muller, 1990).

On Sunday 17 June 1990 the first multi-cultural music festival, the People's Music Festival, was held at the Nico Malan Theatre Complex. 1380 people attended this all-day programme which included a flute and horn workshop, a marimba competition, three jazz sessions and two choral concerts. Duke and Ezra Ncgukana as well as Winston Kankunku performed with the jazz groups and it was regarded a breakthrough that artists of their calibre were willing to perform at the Nico after previous resistance due to political pressure.⁴⁸ The choral concerts were regarded as the highlight of the day: representing all races, the Libertas Choir, Xhosa Philharmonic Singers and the Goodwill Singers joined forces to perform *Nkosi Sikelele iAfrika* and *My Land, Suid-Afrika* (Muller, 1990).

⁴⁸ Duke Ncgukana is one of South Africa's foremost jazz trumpeters.

Following the success of this event it was decided to host this festival biannually, although the repeat festival on Sunday 25 November 1990 was not as successful. The audience turnout was disappointing, seemingly due to the suspected interference of the newly established National Interim Cultural Co-ordination Committee (NICCC). Apparently the Committee called a meeting, criticising black participants in the Festival.⁴⁹ With the inclusion of a concert by the well-known Soweto String Quartet, this festival promised to be a highly successful event, but despite the fact that the majority of the tickets and transport from townships were provided free of charge only 30% of the recipients turned up, probably due to intimidation (Muller, 1991).

During the same year CAPAB further promoted inclusivity by inviting black and coloured schools to the Schools Music Week, sponsoring transport for those that did not have the necessary funds to participate (Muller, 1990b). In order to embrace the changing political situation and in an attempt to erase the racial prejudice previously surrounding the Nico Malan Theatre Complex and CAPAB as an organisation, a new mission statement was issued in English, Afrikaans and isiXhosa in September 1990. isiXhosa was chosen as the third language as it is regarded as one of the three most widely spoken languages in the Cape Province. The statement read as follows:

CAPAB FOR ALL - CAPAB is an equal opportunity organisation committed to the advancement of the performing arts:

free of prejudice

expressing the creative spirit of a nation striving for unity; and

promoting harmony amongst all cultures

(Executive Committee Minutes, 26 September 1990).

Further progress was made in April 1991 when the Radio Orchester Baden-Baden from

⁴⁹ Established in May 1990, the NICCC's "mandate was to organize regional cultural bodies... to establish a national structure." According to Grundy (1995: 151) this organisation became preoccupied with politics and boycott decisions, thereby undermining its credibility and ultimately, also its activities.

Germany toured South Africa, the first international symphony orchestra to do so in ten years. The orchestra presented concerts under the auspices of the various arts councils in Durban, Johannesburg, Pretoria, Bloemfontein and Cape Town. Although this was regarded as a cultural breakthrough, taking into account South Africa's relative isolation caused by the cultural boycott, the tour was not devoid of criticism. On Sunday 14 April, their performance at the Nico Malan Theatre was marred by the presence of a group of protesters and CAPAB subsequently received renewed boycott threats (Annual Report, 1991/2; Executive Committee Minutes, 24 April 1991).

CHAPTER 7: Demise (1991-98)

7.1 Challenges faced by the CAPAB Orchestra

Although the cultural boycott was being lifted and CAPAB had enjoyed success in terms of audience development in disadvantaged communities, the continuing rivalry between CAPAB and the CTSO was still a major concern. Previous discussions with the CTSO regarding issues such as a lack of planning, inadequate co-ordination and the poaching of players did not seem to have the desired effect. As CAPAB was unable to match the higher salaries offered to the CTSO's musicians, Coote suggested that orchestra members be allowed to share principal positions 50/50 and thus take advantage of other opportunities they may be offered. It is unclear whether this strategy was approved (Executive Committee Minutes, 30 January 1991).

CAPAB still regarded a merger as an impending inevitability and in April 1991 Gerrit Bon, CAPAB Executive Committee member and Dean of the Faculty of Music at the University of Cape Town, reported that he had been asked to serve on the CTSO Board as the University of Cape Town representative, a perfect position from which to make recommendations to CAPAB regarding possible merger negotiations (Executive Committee Minutes, 24 April 1991). Unfortunately, this merely revealed that a merger was not likely in the near future. Bon informed CAPAB that the existing contract between the Cape Town Municipality and the CTSO stipulated that the orchestra would be financially supported until 1996. He also reported that the CTSO would only consider an amalgamation after this funding period had expired and then only if financial implications demanded such action (Executive Committee Minutes, 31 July 1991). Furthermore, the CTSO continued to disregard the agreement not to poach CAPAB's players by offering Schwietering, the leader of the CAPAB orchestra, a position in July 1992. CAPAB realised that they were at a disadvantage, as salaries and conditions at the CTSO were much more favourable, but fortunately managed to salvage the situation through careful

negotiation with Schwietering (Executive Committee Minutes, 21 July 1992; Executive Committee Minutes, 18 August 1992).

CAPAB continued to encounter problems with the orchestra: in 1992 Pierre Schuster, who was appointed as principal trumpet in January 1991, made an industrial court claim against CAPAB. With reference to the Labour Relations Act 28 of 1956, he accused CAPAB of unfair labour practice after his alleged inappropriate dismissal in December 1991 (“Cape Performing Arts Board vs. Schuster”, 1994). Initially, Schuster was offered a six months trial with the CAPAB Orchestra, which commenced in December 1989. However, at the end of this period he was informed that he had not made sufficient progress to be appointed permanently. Consequently he was offered another six-month trial period after which he was appointed as principal trumpet for one year. Upon termination of his one-year contract - as a result of CAPAB’s opinion that “his ability did not measure up to the standards required by the orchestra”- Schuster was invited to audition for the position of sub-principal trumpet. This prompted legal action from Schuster and according to the Labour Appeal Court there “was no evidence to suggest that the offer of a second trial period did not incorporate the expectation of a permanent contract in due course”. Following an unsuccessful attempt to defuse the situation by offering Schuster a lower level post and paying his legal costs, CAPAB’s appeal against the Industrial Courts judgement failed (Executive Committee Minutes, 13 January 1993). CAPAB was therefore ordered to allow Schuster to “resume his employment in the position of principal trumpet and to be compensated for remuneration foregone since 1 March 1992.” Schuster was subsequently reinstated as principal trumpet (“Cape Performing Arts Board vs. Schuster”, 1994; Executive Committee Minutes, 21 October 1993).

By May 1993 the orchestra’s situation had further deteriorated. Reports to the Executive Committee indicated a lack of discipline, despite Loopuyt’s best efforts to address this issue. The orchestra members’ morale was low and numbers dwindled once again, with

resignations being attributed to the uncertain political climate and the improbability of any salary increases or bonuses. Upon Coote's suggestion that CAPAB could only retain the best orchestra members by implementing the necessary salary increases and improving working conditions, he was informed that no further funds could be made available for this purpose (Executive Committee Minutes, 19 May 1993). Coote's view was indeed proved correct as the leader of the orchestra, Jürgen Schwietering, left CAPAB soon thereafter and joined the CTSO in October 1993 (Board of Directors Minutes, 17 August 1993).

In November 1992 Coote had to take three months leave in order to undergo heart bypass surgery. Upon his return in January 1993 Loopuyt announced that he intended to split the music and orchestra departments as he considered Coote's job to be too taxing (Executive Committee Minutes, 13 January 1993). Coote left CAPAB following this decision. Apparently he had been offered a position elsewhere, but it is clear from minutes of internal meetings that Loopuyt had to defend suggestions that Coote had been asked to leave. Coote's final contribution was to confirm the official name change of the orchestra from CAPAB Orchestra to the Cape Philharmonic Orchestra (Executive Committee Minutes, 19 May 1993). His duties were taken over by Ray Lindquist, who had previously covered this position (Executive Committee Minutes, 21 October 1993). Alistair Cockburn, who had served the Eastern Cape before, was transferred to Cape Town and appointed as Assistant General Director with responsibility for music, planning and the orchestra (Executive Committee Minutes, 21 October 1993).

7.2 National Arts Coalition and restructuring

In an attempt to address the rapidly deteriorating financial positions of the arts councils, a range of independent committees emerged both regionally and nationally (Board of Directors Minutes, 6 November 1992). Consequently, representatives from a wide range of arts organisations were invited to attend a National Arts Policy Plenary (NAPP) which was held on 5 December 1992: more than 900 delegates gathered at the University of

the Witwatersrand in Johannesburg to formulate policy recommendations to be presented to the future government (Executive Committee Minutes, 13 January 1993; Board of Directors Minutes, 6 November 1992; National Arts Coalition Leaflet; Bauer, 1995). As a result the National Arts Initiative (NAI) was born. Under the leadership of renowned playwright, Mike van Graan, the members of this initiative spent a year researching and collating recommendations for future policies to promote and protect the arts, which in turn led to the establishment of the National Arts Coalition (NAC) (Executive Committee Minutes, 13 January 1993).⁵⁰ This national, “politically non-sectarian representative arts structure” was steered by 18 board members: one each from East London, Stutterheim, Port Elizabeth, Umtata and Grahamstown, two from Stellenbosch, three from Kimberley and eight from Cape Town (National Arts Coalition Leaflet; Chisholm, 1995). Chaired by Andries Oliphant, the coalition was launched at the national Convention of the Arts hosted at the Natal Technikon in December 1993 - only three months prior to South Africa’s historic first democratic elections. Approximately 220 delegates from over 80 organisations attended the convention, where the NAC was presented as a structure to advance the best interest of arts in South Africa (National Arts Coalition Leaflet; Bauer, 1995).⁵¹

According to CAPAB’s 1994/5 annual report the Board received a grant of R35 million towards their activities for that financial year, but had no reassurance that any further government funding would be forthcoming in subsequent years (Annual Report, 1994/5). The NAC suggested interim democratisation of the government-funded arts councils and was the first to suggest that the four government-funded arts councils be abolished in

⁵⁰ Van Graan was later appointed as the senior advisor to the Minister of Arts, Culture, Science and Technology (National Arts Coalition Leaflet; Bauer, 1995)

⁵¹ In June 1994 the National Arts Coalition invited a CAPAB representative to an open forum with the Minister of Culture in the Cape Town suburb of Rondebosch. The topic for discussion was “should CAPAB monopolise the taxpayer’s money for Arts in the Western Cape?” Due to the nature of the topic CAPAB refused to attend this meeting. Another conference was held on 5 October 1994 entitled “A Vibrant Culture for a Vibrant City (NAC Conference Delegate notes, 1994; Board of Directors Minutes, 7 June 1994).

favour of a national arts council, independent of state control (Board of Directors Minutes, 28 October 1994). In view of the absence of a formal policy, an Arts and Culture Task Group (ACTAG) was appointed by Ben Ngubane, the new Minister of Arts, Culture Science and Technology (Reagon, 1995). This group, also chaired by Van Graan, comprised of artists, arts educators and cultural administrators and was requested to consult as widely as possible in order to formulate recommendations for “a new arts and culture dispensation consistent with non-racist, non-sexist and democratic ideals” (White Paper on Arts, Culture and Heritage, 1996).

ACTAG was informed by a subgroup, the Western Cape Province Arts and Cultural Task Group (WESTAG), which consisted of 15 members, including Jacques de Vos Malan, the Director of the CTSO, and George Loopuyt from CAPAB (Executive Committee Minutes, 16 November 1994; “Cultural Task Group Named”, 1994). WESTAG recommended the disbandment of CAPAB and suggested that the different departments continue as independent entities. Ballet, opera, Jazzart, theatre, the orchestra and the Nico Malan Theatre Complex could then independently apply for funding from the National Arts Council. It was also suggested that the name of the Nico Malan Theatre Complex be changed due to its implied historical and political connotations and that the imbalances of the past be rectified through the introduction of more training and outreach programmes. This would naturally lead to fewer commercial performances in order to accommodate an increased level of outreach work (Board of Directors Minutes, 7 May 1993; WESTAG Information Sheet, 1995; Chisholm, 1995). These suggestions were passed on to ACTAG which in turn prepared a submission to the Minister of Arts, Culture, Science and Technology by June 1995 (Reagon, 1995). This fed into a new White Paper on Arts, Culture and Heritage, which was due to be released in August 1995 (Board of Directors Minutes, 18 June 1996; Bauer, 1995; White Paper on Arts, Culture and Heritage, 1996).

In February 1995 the directors of the four arts councils sent a joint letter to Ngubane, confirming that they would be willing to accept a funding cut should this guarantee further

government funding for the 1995/6 financial year (Loopuyt, 1995). After a meeting with Ngubane on 3 April, Martha Olckers, Provincial Minister of Culture and Education, announced that the government had agreed to provide funds to the four arts councils for 1995/6. The initial subsidy was provided for six months and the balance was to follow after the government was satisfied that both the Board and the organisation exhibited satisfactory progress in terms of transformation and reconstruction. The councils also had to agree that new appointments would be suspended until restructuring had been successfully concluded (Board of Directors Minutes, 4 April 1995; Ferreira, 1995).

The agreed cuts curtailed CAPAB's funds by 15% and accumulative losses of R2.5 million also had to be accounted for. This forced CAPAB to implement salary cuts amounting to an estimated R5.6 million. Consequently, CAPAB's 560 staff members were asked to consider taking voluntary retrenchment: they would be offered a maximum of six months' salary, depending on their service period at CAPAB (Board of Directors Minutes, 4 May 1995, Chisholm 1995). Staff had to accept this offer by mid-May 1995 and it transpired that the majority opted for retrenchment rather than a reduction in earnings (Board of Directors Minutes, 4 May 1995). However, the National Ministry of Arts and Culture put CAPAB in an impossible financial position by declaring retrenchment "politically unacceptable" (Annual Report, 1995/6). Consequently CAPAB was prohibited from proceeding with retrenchments. Fortunately, impending bankruptcy was avoided by the Minister's decision to provide emergency funding to the sum of R3.8 million (Annual Report, 1995/6).

Although the White Paper on Arts, Culture and Heritage was due for release in August 1995 it was not published until almost a year later on 4 June 1996. This delay wreaked havoc with the arts councils' planning, restructuring efforts and budgeting. As recommended by ACTAG, the paper proposed the replacement of the regional arts councils by a national co-ordinating body (National Arts Council), leaving CAPAB without any government funding after 1999. The principal task of the National Arts Council was

outlined as the distribution of public funds in order to promote “the creation, teaching and dissemination of literature, oral history and story telling, music, dance, theatre, musical theatre, opera, photography, design, visual art and craft which fully reflect our diversity” (White Paper on Arts, Culture and Heritage, 1996). Subsequently, the Department of Arts, Culture, Science and Technology (DACST) announced that the National Arts Council would be operational by the end of 1996 and would accept funding applications as from 1997 (Board of Directors Minutes, 18 June 1996; Bauer, 1995). Following the release of the White Paper CAPAB decided to split the organisation into autonomous companies - as initially suggested by WESTAG - and gave these companies permission to “assume new names at their discretion”. The Cape Philharmonic Orchestra would therefore function as a separate company with diminished funding (Board of Directors Minutes, 29 July 1996).

In the 1996/7 financial year CAPAB was informed that government support had been cut by a further 22%, that within three years 21% of the total subsidy should be spent on community arts development and that support for the arts would be down-scaled over a three-year period. The office of the Minister of Arts, Culture, Science and Technology also announced that for every R1 contributed by the department, R2 should be raised by the performing arts councils (Board of Directors Minutes, 5 February 1996). Projected calculations indicated that CAPAB’s government grant for the 1998/99 financial year would only amount to R10.28 million. This did not bode well, as the running costs for the Nico Malan Complex alone amounted to R10.8 million in 1996, which was regarded as a clear indication that by 1998/9 the government would only cover costs relating to the running of the building (Management Committee Minutes, 5 March 1996). In August 1996 Loopuyt met the Director General (DACST) in Pretoria. At this meeting it was made clear that no funds would be provided for an orchestra or any other functions of the arts councils after 1999 and an admission was made that this decision was politically influenced (Board of Directors Minutes, 29 July 1996).

As CAPAB was still reliant on a certain level of funding from the government until 1999, continuous efforts were made to align their policies with government ideals. CAPAB expanded their community development work through the Nico for All programme and other outreach projects such as the Choral Training Programme. The Nico for All programme had shown tremendous growth since its inception in 1988 and by 1996 more than 20 000 members of the wider Cape Town community were engaged in workshops, attendance of dress rehearsals and other performances. These outreach projects were not restricted to audiences being invited to the Nico – CAPAB performers also visited other venues around the metropole such as the Gugulethu Civic Hall and the Joseph Stone Auditorium in Athlone (Muller, 1996). The latter hosted a production by Jazzart, a contemporary dance company specialising in modern jazz dance that affiliated with CAPAB in May 1992. As Jazzart had been opposed to any form of racial or political discrimination since its inception in the early 1970s, this partnership marked a positive step in CAPAB's commitment to address previous imbalances (Annual Report, 1992/3; Gilder, 2008).

CAPAB also initiated a vocal training programme to tie in with the government's Reconstruction and Development Programme (RDP). The Choral Training Programme (CTP) was established in 1994 with the intention to train 24 singers from disadvantaged communities in addition to forming a studio company consisting of eight members. The aim of this project was to discover and nurture local talent, whilst developing appreciation for Western art forms in communities that had not previously enjoyed such exposure ("Kruik ken 22 koorseifikate toe", 1995). In 1995, 22 singers completed the first 12-month CTP and successfully performed in three operas: Turandot (Puccini), Nabucco (Verdi) and the première of Enoch, Prophet of God by South African composer Roelof Temmingh ("Bravo! It's opera for all the people", 1995). The most talented participants of the CTP were offered the opportunity to join the studio company. Members received training from CAPAB opera staff and had the opportunity to perform lead roles in productions presented to the wider community. One of the highlights of these

programmes was the staging of *La Boheme Noir*, an adaptation of the popular opera *La Boheme* by Puccini. Set in Soweto in 1976, the entire cast consisted of members from the black and coloured communities and the production undertook a critically acclaimed tour to Johannesburg (Maas, 1998).

7.3 Amalgamation of the Cape Town Symphony Orchestra and the Cape Philharmonic Orchestra

In 1995, while facing an uncertain future, the CPO continued to present a wide range of performances including musicals, ballets, operas and concerts at schools. Besides also maintaining regular symphony and open-air concerts, the orchestra introduced the “Symphonic Spectacular”, a presentation of popular classical music enhanced by special lighting effects. Even under these very uncertain financial circumstances, the Board was not deterred from appointing an overseas musician at very high cost, due to the inability to recruit a principal double bassist from within South Africa. The whole process of relocating the player and his family amounted to R37 000, a rather unprecedented amount to spend at a time of such financial difficulty (Board of Directors Minutes, 17 November 1995). After this appointment the orchestra operated at full strength with 65 members and a CAPAB report claims that they had performed more sessions per year than any other orchestra in South Africa (Smith, 1995).

In February 1996 CAPAB decided to re-engage the CTSO in dialogue about potential amalgamation with the CPO, as the co-existence of two orchestras in Cape Town did not seem possible in the future. Composer and CAPAB Board member Hendrik Hofmeyr was elected to undertake this task (Board of Directors Minutes, 5 February 1996). Options discussed included the suggestion of a merged orchestra consisting of 86 members, reduced to this number through “natural attrition”. Although the retention of two orchestras was discussed as an alternative, the notion of one orchestra to serve Cape Town was received positively. Disparity still existed over who should be managing an amalgamated orchestra, but the government assured Loopuyt that whatever decision

was made, an orchestra would remain in Cape Town to serve either ballet or opera (Board of Directors Minutes, 30 April 1996). There was discontent amongst CPO members, as members of the CTSO were involved in the discussions while CPO members were excluded. Consequently, a CPO member took up this matter with CAPAB representative and Board member, Pieter Toerien. The latter evidently did not approve of such conduct, which led to the complete exclusion of the CPO Manager and orchestra members from the negotiations (Executive Committee Minutes, 29 May 1996).

Funding cuts forced the CTSO to reach a decision regarding amalgamation by June 1996, but the publication of the White Paper on the Arts, Culture and Heritage at the beginning of June affected discussions. Prior to the paper's release the CPO was in a relatively favourable position with potentially assured funding for three years, whilst the CTSO was facing closure due to lack of funds. The White Paper announced that the CPO's funding would be reduced and in the interim the CTSO had launched a massive fundraising campaign in the media. Hofmeyr reported on 18 June 1996 that the CTSO no longer viewed a merger as a necessity. As CAPAB was still adamant that an independent, amalgamated orchestra should be formed, Hofmeyr and Toerien continued to pursue negotiations with the CTSO (Board of Directors Minutes, 18 June 1996). At this point the CTSO was in a stronger position financially, but the CPO had the advantage of the extensive facilities at the Nico Malan Theatre Complex (Board of Directors Minutes, 29 July 1996).

Further discussions led to an agreement by October 1996: it was decided that the orchestras would merge in March 1997, provided that sufficient funding could be obtained (Gollom, 2000: 299; Executive Committee Minutes, 29 May 1996). An estimated budget of R12 million was needed in order to secure the establishment of the new orchestra and it was reported in the press that the necessary funds had to be raised by 28 November 1996, when the CTSO would decide at their annual general meeting whether a merger could be effected (Board of Directors Minutes, 15 October 1996). If the CPO and CTSO

could not negotiate an agreement after this meeting the CTSO would disband, a situation that would negatively affect the merger (Board of Directors Minutes, 18 November 1996). Unfortunately, the negotiations were not successful as the necessary funding could not be secured, but it was decided that discussions would be postponed until 17 December 1996 to allow for one final attempt to obtain the required funds (Wasserman, 1996). The new orchestra was assured of R1 million each from the City Council and the Cape Metropolitan Board, and CAPAB pledged R2 million per year until the end of the 1998/9 financial year, but several million rand was still required to secure the future of at least one orchestra (Wasserman, 1996b). After last-minute pleas in the media supported by Archbishop Desmond Tutu, Senator Govan Mbeki and African composer James Mzilikazi Khumalo, members of the general public and many leading South African companies such as Rembrandt, Sanlam, Pick 'n Pay and Caltex pledged their support. The success of this joint effort enabled the parties involved to reach the fundraising target of R10 million, finally enabling the CPO and CTSO to merge (Gollom, 2000: 301; Wasserman, 1996b).

It was inevitable that some players faced involuntary retrenchment and CAPAB agreed to pay retrenched members one week's salary per year of service, the minimum payment as stipulated by the Labour Act. Following this decision CAPAB accused the Musician's Union of South Africa (MUSA) of incorrectly issuing press statements reporting that CAPAB would offer one month's salary per year of service to retrenched players (Executive Committee Minutes, 29 May 1996). This dispute was eventually resolved and it was confirmed that CPO members would receive retrenchment packages as per CAPAB's original agreement. A bargaining committee, chaired by Justice Shearer of Durban, was formed to deal with the criteria for selecting the members of the new orchestra. CAPAB representatives on the committee were Hendrik Hofmeyr, Alastair Cockburn and four members from the two orchestras. The CTSO and CPO were asked to submit their preferences for this process and after much deliberation it transpired that of the 105 musicians, only three players would face involuntary retrenchment (Board of

Directors Minutes, 18 November 1996). Fourteen members accepted voluntary retrenchment, thereby significantly reducing the number who had to be auditioned to retain a position. Consequently the only auditions required involved the flute and trombone sections as there was a need to diminish the five flute positions and six trombone positions to four positions in the respective sections (Wasserman, 1997).

The new orchestra was named the Cape Town Philharmonic Orchestra and was accommodated in the Nico Malan Theatre Complex, where they had access to offices, rehearsal facilities, a library and concert venues (Carter, 1997). The orchestra's inaugural performances took place in the Opera Theatre on 1 and 3 April 1997, when the orchestra was joined in concert by the Philharmonia Choir of Cape Town, Symphony Choir of Cape Town and University of Cape Town's Choir for Africa (Gollom, 2000: 303).

CHAPTER 8: Conclusion

Not only did 31 March 1997 mark the transformation of the Cape Philharmonic Orchestra into a new Section 21 company with its own board, it was also the date on which CAPAB's Music Department ceased to exist (Annual Report, 1996/7). Similarly, all other departments either closed down or faced transformation: the Drama Department disbanded in May 1997 due to a lack of funding, while the Ballet and Opera Departments continued their activities as autonomous Section 21 companies and were renamed Cape Town City Ballet and Cape Town Opera. The new opera company faced cutbacks and the permanent opera choir was retrenched, but the Choral Training Programme survived, supported by funding from the Department of Labour (Annual Report, 1996/7). Jazzart remained semi-autonomous until it became independent in 1999 and the Nico Malan Theatre Complex was commercialised, whilst continuing to provide facilities for the new orchestra, ballet and opera companies (Annual Report, 1996/7; Board of Directors Minutes, 3 March 1997). The CAPAB Board, led by Chief Executive Officer Michael Maas who was appointed in August 1996, remained in office, with the new mission to promote diversity in the arts.

Inevitably CAPAB Eastern Cape followed suit and the performance venues (Port Elizabeth Opera House and Guild Theatre) as well as the Eastern Cape Philharmonic Orchestra opted to form autonomous Section 21 companies (Board of Directors Minutes, 3 December 1997). The majority of CAPAB's staff in the Eastern Cape accepted voluntary retrenchment packages while the remainder were offered positions in Cape Town. The closure of CAPAB's operation in the Eastern Cape was completed with a transfer of the funds allocated for this region to the newly established Eastern Cape Arts Board. A similar course of action was taken in the Northern Cape, as this area was also no longer provided for by CAPAB. Subsequently, the necessary funds were made available to PACOFS to serve this area (Annual Report, 1996/7).

In 1998 CAPAB decided to establish a joint trust fund to generate support for the new orchestra (50%), ballet (25%) and opera (25%) companies. The Board realised that successful fundraising would depend on good relations with these three independent companies and was concerned, as the orchestra had not even acknowledged CAPAB as a donor in any public statement (Board of Directors Minutes, 4 March 1998; Board of Directors Minutes, 5 May 1998). CAPAB was supporting the orchestra to the effect of R1.6 million in addition to in-kind sponsorship, which included the use of performance venues, office accommodation, rehearsal facilities, stage services and subsidised canteen facilities as well as the provision of lighting and sound services (Board of Directors Minutes, 5 May 1998). It is evident from a subsequent CAPAB Board meeting minutes that CAPAB regretted the privatisation of the orchestra and considered an attempt to reunite the ballet, orchestra and opera companies under CAPAB's auspices. Whether any concerted effort was launched is not clear, as only limited records remain in the Artscape Archive.⁵²

In March 1999 CAPAB was renamed Artscape and transformed into a playhouse, a function it still retains today. This signified the closure of CAPAB as a production company and was the beginning of a new chapter in democratic arts development in the Western Cape (Annual report, 1999). Due to marginalised funding, survival for the independent arts companies associated with Artscape was an uphill struggle and in June 2000 a press release announced the liquidation of the Cape Town Philharmonic Orchestra (CTPO) which left 77 musicians unemployed. Subsequently the new Cape Philharmonic Orchestra (CPO) was formed, which continues to flourish under the leadership of Artistic Director Sergei Burdukov and Chief Executive Officer Louis Heyneman (Louis Heyneman, Personal communication, July 7, 2008).⁵³ Today the CPO is one of only three surviving

⁵² According to Louis Heyneman, current Chief Executive Officer of the Cape Philharmonic Orchestra, most records relating to the orchestra from the late nineties were "lost" by the Auctioneers who were supposed to safeguard them from 2000 onwards (Board of Directors Minutes, 16 October 1997; Louis Heyneman, Personal Communication, 7 July 2008).

⁵³ Burdukov joined the CAPAB Orchestra as oboist and was appointed principal oboist of the CTPO, a position which he still holds in the CPO, alongside his duties as Artistic Director.

full-time professional orchestras in South Africa and claims to be “a financially and culturally sustainable, multi-functional orchestra delivering a world class musical experience to all communities of the Western Cape” (The Cape Philharmonic Orchestra – Cape Town, 2008).

Similarly, the Ballet and Opera companies still continue their activities, in association with Artscape. Albeit not without a controversial history, the Artscape Theatre Complex is probably the single most tangible CAPAB legacy that remains today. This sophisticated arts centre, that was granted to the City of Cape Town by the government more than three decades ago, continues to facilitate orchestral, dance, operatic and theatre activity, in addition to arts education projects and mainstream music productions.

In retrospect, the formation of the four regional arts councils played an invaluable role in introducing a vast number of South Africa’s white population to the Western performing arts. From the outset CAPAB’s activities amongst the non-white communities were severely restricted as the Board’s strategy was continuously tainted by the Apartheid government’s policies. However, this did not prevent the Board from establishing an extensive infrastructure, which, although rather belatedly, eventually also included opportunities for audience development and performance opportunities amongst the non-white population groups of South Africa.

CAPAB Music Department’s role as impresario started on a small scale, but developed at an unprecedented pace, bringing live performances to rural audiences who had not previously enjoyed this privilege. CAPAB’s ground-breaking work in an era when exposure to live, quality music performances were for many hard to come by, deserves special recognition. The Board’s ever-expanding presence in the more remote areas of the Cape Province, enabled audiences in the Eastern and Northern Cape to share in the success of more substantial music projects, such as the acclaimed series *The Composer Speaks* and the CAPAB Youth Music Festival. Although some of these projects still survive in a

different guise, the disappearance of widespread rural music tours is perhaps one of the most regrettable losses.

The Board was often accused of unnecessarily favouring overseas artists, but deserves credit for acting as a catalyst to lure many world-renowned international artists to South African shores, exposing the public to first-class performances they would never otherwise have experienced. The majority of artists from abroad charged comparatively high fees and their performances sometimes disappointed, but former CAPAB staff have singled out a few particularly memorable performances to include the appearances by soprano Birgit Nilsson, the Hungarian String Quartet and CAPAB's production of *Tristan und Isolde* in 1982 (Koos Human, Interview Transcript, August 1987; Hans Kramer, Interview Transcript, June 1985).

The orchestra in particular, continuously provided opportunities for musicians from abroad. The formation of the CAPAB orchestra in 1971 enticed many musicians to immigrate to South Africa. While CAPAB can be accused of generous spending on the expensive process of importing orchestral musicians, who often returned to their home countries within a short space of time, a number of these musicians are still members of South African orchestras today and even more importantly, contribute to the arts community as active music teachers throughout the country. In spite of valiant efforts to train young musicians in order to address the shortage of quality South African-trained musicians, incentives such as youth orchestra schemes and school programmes were presented with varying levels of success. Since CAPAB's demise significant progress has been made in this respect and it is to be hoped that before long locally trained musicians will outnumber the imported members in South African orchestras. Most certainly many of the young South Africans performing in the CPO today, would not have reached this level without the expert guidance of musicians who had been recruited from abroad, by either the CAPAB Orchestra or the CTSO.

It can be argued that the prolonged debate about the amalgamation of the CTSO and CPO wasted many resources, and delayed an inevitable process for decades. However, this meant that CAPAB inadvertently continued to provide quality musicians to other orchestras in the Republic, assisted the development of the Opera and Ballet Departments and made a valuable contribution to the multitude of touring chamber concerts, opera performances and education projects. It was inevitable that this could not be sustained in view of the democratisation of the arts, which perhaps enforced amalgamation at the most appropriate stage.

At the height of the Cultural Boycott, its debilitating effects affected the performing arts in South Africa quite severely. Nevertheless, there was a positive spin-off – arts councils were forced to book more South African performers, thereby providing better opportunities for local musicians and avoiding the high costs attached to overseas bookings. CAPAB had indeed been instrumental in advancing several South African artists' careers, also before the Cultural Boycott had forced their hand. Frequently CAPAB provided the very platform needed by aspiring young musicians and composers on the brink of their professional careers: to name but a few, singer Angelo Gobbato, violinist Jürgen Schwietering, pianist Anton Nel, composers Roelof Temmingh and Peter Klatzow, as well as members of the well-known De Groote Family all benefited from the opportunities CAPAB afforded local artists.

CAPAB's management style, which was regularly scrutinised in the press, quite often left much to be desired. The relatively high turnover of personnel in both management and artistic capacities can to some extent be attributed to the variable nature of a developing arts organisation, but in CAPAB's case it all too often appears to have been the consequence of irreconcilable personal differences and individual agendas. Constant restructuring, perhaps an attribute inextricably linked to development, did take its toll, quite regularly restricting the ideals of artistic progression. Moreover, CAPAB's financial position was adversely affected by frequent overspending, which was quite often a result of the

relatively expensive overseas tours regularly undertaken by management staff. Simultaneously viewed as a luxury and a necessity, CAPAB could have reduced the number and frequency of these tours. Combined with inadequate governmental budgetary monitoring, the financial impact of these tours and booking of overseas artists regularly left the Board pleading for emergency financial assistance from the state. Significant cost-cutting measures were often only implemented when the Board's financial position had already deteriorated significantly, which indicates a severe lack of foresight, when the liberal application of funds in the formative years is taken into account.

Guy Carter, who first joined CAPAB as an accountant on 1 May 1970 and later became Deputy Chief Director identified the biggest stumbling blocks as the

- overspending of artistic budgets, with no proper resolutions;
- need to contract overseas artists years in advance with no security as far as the exchange rate is concerned;
- unpredictable nature of live performances and
- the changing face of society which resulted in a sudden lack of interest from rural audiences in the late 1970s and early 1980s (Guy Carter, Interview Transcript, September 1987).

The government did try to address many of these issues via the appointment of special inquiries, but significant undertakings such as the Schutte and Niemand Commissions of Inquiry did not instigate any significant changes and was wholly disregarded by the arts councils. The most influential government-instructed project was ACTAG's extensive assessment of the arts councils and its subsequent recommendations. This successfully fed into the 1996 White Paper on Arts, Culture and Heritage, which in turn informed a new dispensation for the arts in South Africa. The government's unilateral approach to arts development, which permeated the Apartheid era, had finally been left behind in favour of a more integrated strategy.

As the former government-imposed race barriers were broken down, CAPAB developed

activities in coloured communities, established its first mixed race music festivals and ran inclusive festivals school children in addition to creating training programmes specifically aimed at people from disadvantaged areas. Following the demise of what might be regarded as vehicles to promote “elitist” Western art, South African arts organisations at last reached the point where they can focus on acquiring a unique position on the world stage, by supporting and developing Western performance art in a truly African environment. Feeder programmes such as the Buskaid project in Soweto, the Cape Philharmonic Youth Orchestra training programmes as well as specialist music schools such as the Frank Pietersen Music Centre in Paarl - the latter offering instrumental tuition in both classical and African styles – have already proven that they can deliver quality and innovative interpretations of traditional classical music.⁵⁴ A prime example is a critically acclaimed performance presented at the 2007 BBC Proms: in collaboration with the English Baroque Soloists and the Compagnie Roussat-lubek, the Buskaid String Ensemble and Cape Town-based Dance for All members treated the audience to a performance of Rameau dances with African choreography, directed by Sir John Eliot Gardiner and summarised as “a carnival of corporeal mime, modern ballet, baroque gesture and African dance” (Picard, 2007).

Although this performance illustrates the positive change the performing arts, and music in particular, is experiencing, it remains imperative that the general public, the corporate community and philanthropists continue to increase their support thereof. Even in first-world countries where the performance of classical music is a comparatively large industry, a decline in support from these funding sources leads to severe financial and artistic constraints. If sustainability issues are not continuously and adequately addressed, arts organisations will, as CAPAB experienced, remain too reliant on state funding. This

⁵⁴ Buskaid “was founded in 1992 by British viola player Rosemary Nalden, in response to a BBC radio interview highlighting the difficulties of a group of young string players in Diepkloof, Soweto.” The project gives children, predominantly from impoverished backgrounds, an opportunity to learn and perform classical music to the highest standards (“What is Buskaid”, 2008). The string ensemble’s leader, violinist Samson Diamond, studied at the Royal Northern College of Music in the UK and now enjoys a successful career as a professional musician.

will subject them to the government's changeable ideologies, without any guarantee of a secure future.

Addendum A

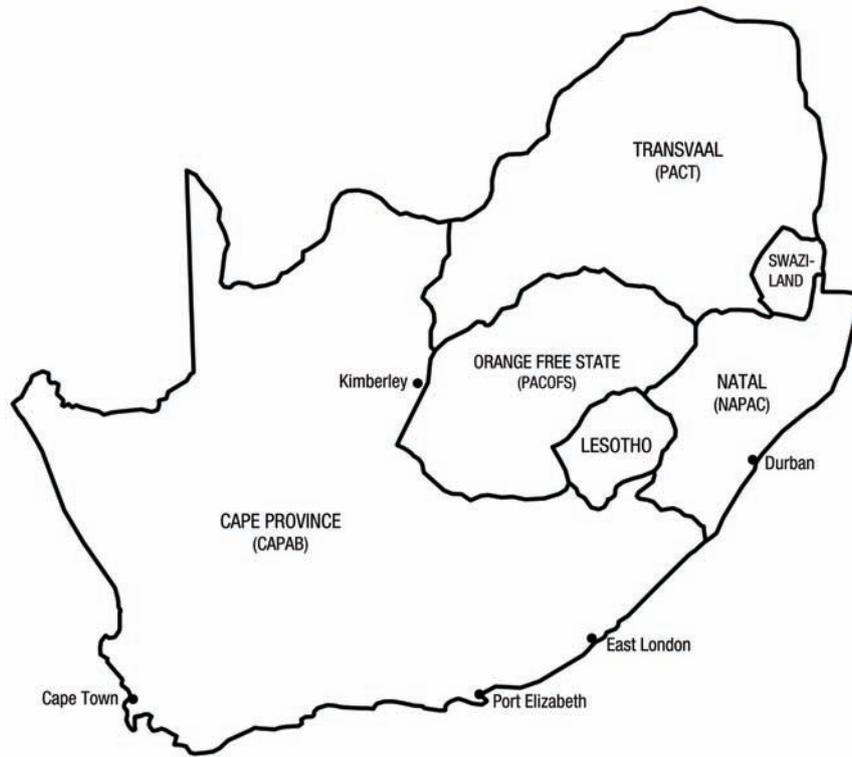


Fig 4: Republic of South Africa provincial borders - 1961

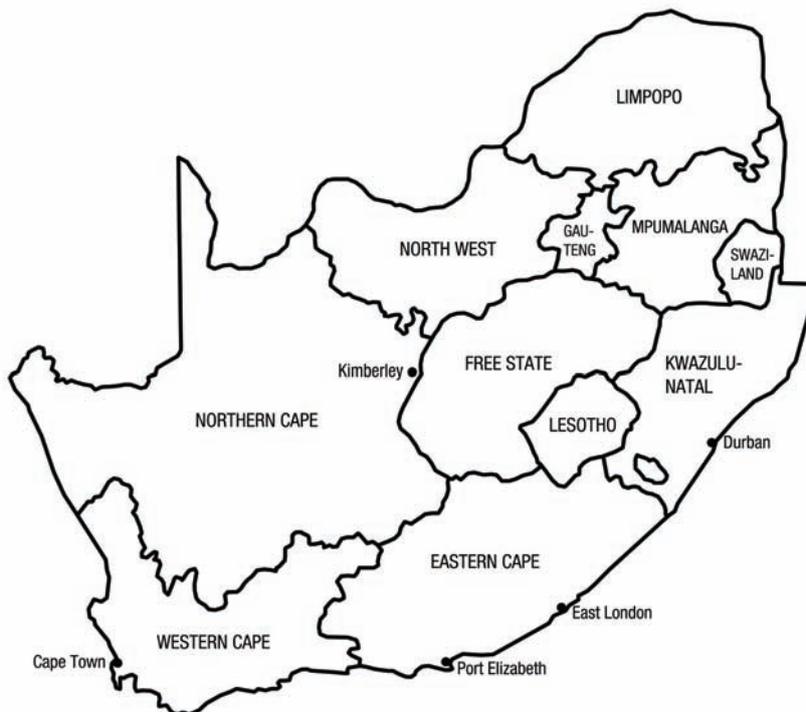


Fig 5: South Africa provincial borders - 1994 onwards

Addendum B

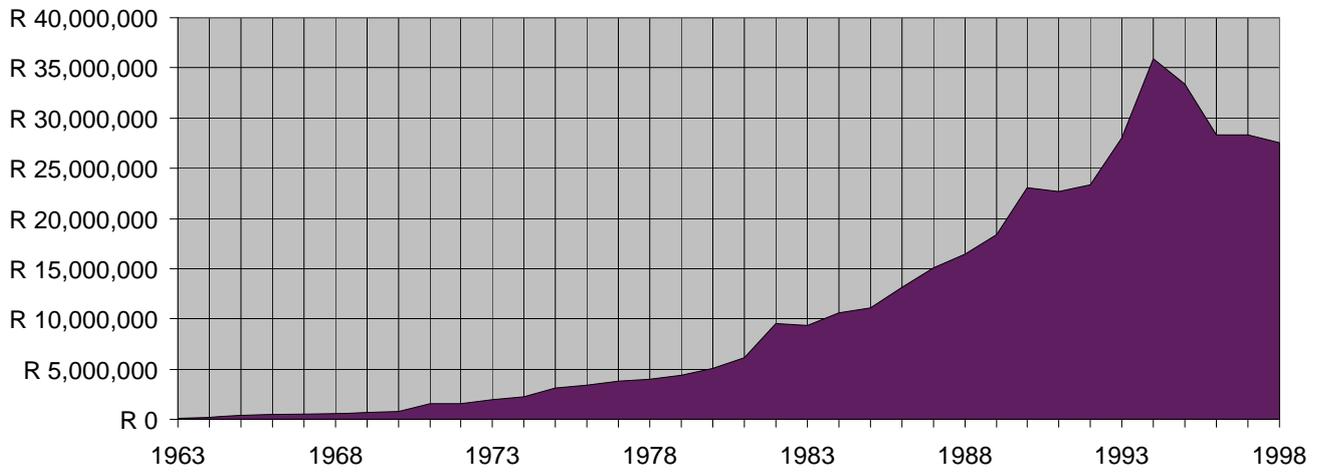


Fig 6: CAPAB Public Funding - Growth and Decline (1963 – 1998)

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