

CAPE TOWN
OPERA

2021 SEASON



[WWW.CAPETOWNOPERA.CO.ZA](http://www.capetownopera.co.za)

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PLEASE NOTE

Covid-19 protocols will be strictly observed at all Cape Town Opera events.
Seating may be limited, and performance dates are subject to change.

WELCOME



ALEX GABRIEL
MANAGING DIRECTOR

Cape Town Opera has been an award-winning cultural and educational asset in Cape Town for 21 years. Apart from nurturing our world-class voices and creating world-class productions, over the last 21 years Cape Town Opera has inspired, entertained, encouraged, stimulated, exhilarated and motivated over 750 000 learners across South Africa with its music training and creation programme. Cape Town Opera has also contributed over R400 million to the economy by renting accommodation, equipment, venues and transport, and by hiring artists, choreographers, copywriters, costume designers, costume makers, lighting designers, music coaches, musicians, set builders, set designers and singers.

These achievements speak to the value that Cape Town Opera offers our society at large. I am honoured and privileged to have joined the company at the start of the next 21 years of this incredible journey.

We are very proud to announce the programme for the 2021 season, curated by our outgoing Artistic Director, Matthew Wild. Matthew has been Artistic Director for the last 6 years, bringing an edgy, thought-provoking and contemporary vision to Cape Town Opera's productions that has been internationally acclaimed. We are sad to say goodbye, but wish him well in what we are sure is going to be an exciting and successful new chapter.

The flip side to saying goodbye to Matthew is saying a very warm and welcoming hello to our incoming Artistic Director, Michael Hunt. Michael hails from the UK and brings with him a wealth of international experience as well as an inspiring creative vision. We are thrilled to have Michael on board and can't wait to see his artistic vision take shape at Cape Town Opera.

If 2020 taught us one thing, it is that we can never be too confident. But after only three months at the helm of CTO I feel I can state with confidence that CTO is a tenacious and agile company with a can-do attitude. Although our 21st celebration in 2020 did not turn out as expected, the team overcame the challenges with their customary energy and solutions-oriented mindset. We are taking the same approach with our 2021 season: we have programmed with confidence, but are ready to adapt as and when necessary!



MATTHEW WILD
ARTISTIC DIRECTOR

In the midst of these extraordinary times, I am delighted to unveil my sixth and final local season for Cape Town Opera. The past six years have been a period of tremendous artistic growth for CTO's extraordinary artists, and for myself. Together, we've stretched the company's musical range (to confidently encompass composers including Monteverdi, Gluck, Wagner and Richard Strauss); we've triumphed in some major international debuts; we've embraced period-instrument performance; we've welcomed countless star South African singers back as guests, and we've hosted the opera debuts of a wide range of local directors, composers, librettists, designers and contemporary artists. For all of the above, I owe a huge debt of thanks to Chorus Master Marvin Kernelle, Artistic Administrator Lize Coetzer, and producers Roy Hunter, Mari Stimie and Elisabeth Manduell for their unfailing energy and good humour in overcoming new hurdles; and to CTO's award-winning Chorus and Young Artists for their unfailing commitment to excellence, performance after performance.

Any challenges faced in the early years of my tenure have paled in comparison to the reality of the pandemic which has brought the international theatre world to its knees. In 2020, we had to work nimbly to retain some of our planned programming: fully-staged productions of *La bohème* and *Così fan tutte* went ahead, new works were created for film, and two productions were carried forward to 2021. We lost our concert *Fidelio*, and a number of major European tours; miraculously (with very reduced forces) our new *Porgy & Bess* for Vienna went ahead to great acclaim in October 2020. Beyond the frequent juggling of schedules, one

priority came to dominate 2020, and will continue to do so in 2021 – making sure that CTO does everything in its power to protect the artistic, financial, physical and mental well-being of our artists while the pandemic rages on.

Our planning for 2021 has incorporated the lessons we learnt in 2020, and seeks to find creative opportunities within our current limitations. I've concentrated on works with small principal casts, and large performance venues which allow for physical distancing. Many outstanding South African singers are facing a temporary career hiatus while European and American opera houses stand empty, and we are thrilled to be able to welcome many of them back to CTO in 2021. We trust that our patrons will also embrace our necessarily flexible approach through the year, and understand that advertised dates, times, venues and casting will be subject to change as the situation with the pandemic evolves.

To kick off the season, we are delighted to partner with Erik Dippenaar's Camerata Tinta Barocca for Monteverdi's exquisite *Vespro della Beata Vergine* in St Georges Cathedral, initially filmed for broadcast on kykNET and slated for live performances when regulations allow. Alessandro Talevi and star artist-photographer Roger Ballen team up for the first time for a new *Hänsel und Gretel* for grown-ups, and Benjamin Britten's church parable *Curlew River* will be paired with a fascinating new commission by Sibusiso Njeza and Asanda Chuma Sopotela, *Amagokra*, which contemplates the resilience of South African women in the face of the scourge of gender-based violence. In June, Vuvu Mpofo, Lukhanyo Moyake and renowned British Maestro Jan Latham-Koenig headline three concert performances of Bizet's gorgeous *The Pearl Fishers*, before a starry line-up of South African singers arrive in Cape Town for our annual Duet Gala with the Cape Town Philharmonic Orchestra.

In collaboration with UCT Opera School, Puccini's *La rondine* will herald the arrival of CTO's new Artistic Director, the British director Michael Hunt, who will also helm the first in a series of annual regional tours (kicking off with *La bohème*). Rounding off my tenure, I look forward to directing Britten's chilling chamber opera *The Turn of the Screw*, working with young South African designer Andrew Moerdyk for the first time.

In this brochure, you will see the striking results of our collaboration with six outstanding visual artists, who have contributed artworks which resonate with the six main titles in our local season. These collaborations were facilitated by the Norval Foundation – an exciting new partnership which promises to bring the worlds of opera and contemporary art closer together in Cape Town in 2021.

YOUNG ARTISTS



**LWAZI
DLAMINI**



**NKULULEKO
MQOBONGO**



**SIPHOKAZI
MOLTENO**



**ANÉ
PRETORIUS**



**BRITTANY
SMITH**



**CHORUS MASTER MARVIN KERNELLE
CAPE TOWN OPERA CHORUS**

2021 SEASON

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Please visit our website

WWW.CAPETOWNOPERA.CO.ZA

and social media platforms for regular updates



C.MONTEVERDI . VESPRO DELLA BEATA VERGINE

Composed in 1610, and now recognised as a pinnacle of the religious repertoire, Claudio Monteverdi's *Vespers of the Blessed Virgin* display a level of theatricality and ambition unmatched in sacred music of the era.

Unhappy in his post in Mantua, Monteverdi dedicated the *Vespers* to Pope Paul V, perhaps intending the work to be received as an elaborate 'audition' for a more prestigious position at a church in Venice or Rome; such a flamboyant composition confirmed his capability. In its day, the scale of the work – thirteen movements with a libretto compiled from various liturgical and Latin Biblical texts – was unprecedented, making huge demands of its seven solo singers and requiring a sizable chorus capable of dividing into as many as ten parts.

In line with current COVID-19 regulations, CTO will produce an abridged filmed version of the *Vespers* in St George's Cathedral (for broadcast on kykNET) directed by Matthew Wild with Director of Photography Dewet van Rooyen. Live performances with limited seating in the Cathedral are due to follow when regulations allow.

The impressive line-up of soloists for the performance includes sopranos Elsabé Richter and Brittany Smith, mezzo-soprano Siphokazi Molteno, tenors Makudupanyane Senaoana, Jason Atherton and Nkululeko Mqobongo, and baritone William Berger.

Joining them are the award-winning Cape Town Opera Chorus and the Tygerberg Children's Choir, under chorus masters Marvin Kernelle and Karina Erasmus respectively, and period-instrument orchestra Camerata Tinta Barocca, conducted by Erik Dippenaar.

Presented in association with Camerata Tinta Barocca, St George's Cathedral, Wyrd Films and kykNET.

**APRIL 2021
ST GEORGE'S CATHEDRAL
WALE STREET . CAPE TOWN**

Image ©Karin Miller



E.HUMPERDINCK . HÄNSEL UND GRETEL

In *Hänsel und Gretel*, Engelbert Humperdinck masterfully combined simple folk-like melodies with Wagnerian techniques to create the world's favourite fairy tale opera. The darker psychological recesses of the original Brothers Grimm tale will be brought to the fore in CTO's new production, designed by renowned artist-photographer Roger Ballen, and directed by Alessandro Talevi.

Together with Marguerite Rossouw (his creative collaborator for the last 14 years) and lighting designer Kobus Rossouw, Ballen will bring his trademark aesthetic to a theatre stage for the first time in this production. Dubbed 'Ballenesque' by art critics, Ballen's visual language is rooted in symbolic representations of decay, poverty, chaos, internal animal impulses, mental anguish and entrapment. It is a visual universe which blurs fact and fantasy, dream and reality, fiction and documentary – and an aesthetic which is now recognised by millions across the globe through Ballen's collaborations with Die Antwoord. "What's important for us is that – whether we are working with Die Antwoord or working with this opera – we want our fingerprint, our aesthetic, to integrate with the narrative and expand it," says Ballen. "We want to create a new aesthetic out of an old aesthetic."

South African-born director Talevi will lead a world-class team in a production which promises to embrace the darker resonances of the fairy tale. Maestro Kazem Abdullah returns to CTO to conduct the Cape Town Philharmonic Orchestra (following his acclaimed debut for the company with *Maria Stuarda* in 2018). The production stars Ané Pretorius as Hänsel, Brittany Smith as Gretel, Janelle Visagie as the Mother, Martin Mkhize as the Father, and Bongiwe Nakani as the Witch (returning to South Africa fresh from her successes at the Wiener Staatsoper).

Presented by Cape Town Opera

**3 – 10 APRIL 2021
ARTSCAPE OPERA HOUSE
CAPE TOWN**

Image ©Roger Ballen



S.NJEZA . AMAGOKRA
+
B.BRITTEN . CURLEW RIVER

Two contrasting one-act operas (one written for an all-male cast, and one all-female) will be juxtaposed in this thought-provoking and emotive double bill, conducted by Jeremy Silver and directed by Christine Crouse, with designs by Linda Mandela.

Based on the 15th-century Japanese Noh play *Sumidagawa (Sumida River)* by Jūrō Motomasa, the libretto for Benjamin Britten's church parable *Curlew River* was written by the South African-born author William Plomer. Focusing on the pain of a woman who has lost her child, the opera follows the search of the Madwoman (played by a tenor) for her missing son, and her eventual journey through grief to find a sense of spiritual enlightenment.

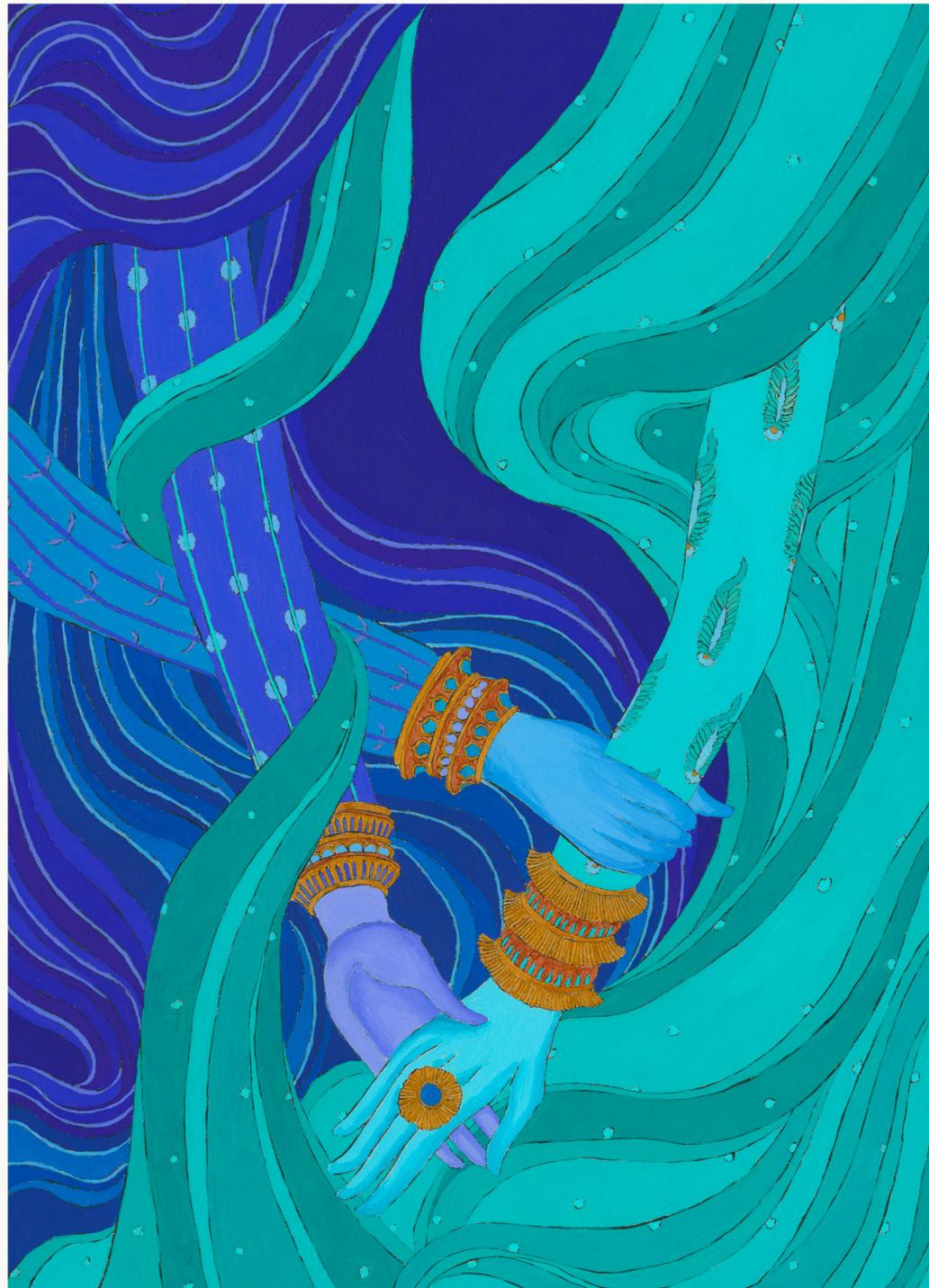
Also confronting themes of loss and grief, *Amagokra ('Heroes')* is a new one-act South African opera about the heroic strength of women in the face of adversity and despair. Commissioned by CTO as part of its ongoing commitment to developing new local operas, *Amagokra* is composed by Sibusiso Njeza to an isiXhosa libretto by Fleur du Cap-winning actress and writer Asanda Chuma Sopotela. The opera is a poignant examination of the legacies of Uyinene Mrwetyana and Fezekile Ntsukela "Khwezi" Kuzwayo, South African women whose lives were tragically lost in violent crimes.

Young singers from CTO and the UCT Opera School will feature in this collaborative production, which will be staged at the Novalis Ubuntu Institute in Wynberg.

*Presented by Cape Town Opera in
collaboration with the UCT Opera School*

4 . 5 JUNE 2021
NOVALIS UBUNTU INSTITUTE
CAPE TOWN

Image ©Buhlebezwe Siwani



G.BIZET . THE PEARL FISHERS – in concert

Fresh from their successes in major European opera houses, Vuvu Mpofu and Lukhanyo Moyake return to CTO to headline a semi-staged concert version of Bizet's lush South-Asian fantasia, conducted by world-renowned British maestro Jan Latham-Koenig.

Composed to a libretto by Eugène Cormon and Michel Carré, *Les pêcheurs de perles* premiered in Paris in 1863, when Bizet was only 24; the critics who rudely dismissed the work at its premiere can hardly have imagined that the duet '*Au fond du temple saint*' would become a global hit in the 20th century. Better known simply as '*The Pearl Fishers Duet*', this famous set-piece sees the two men at the heart of the story make a vow of eternal friendship - a vow which will soon be torn asunder as they both fall in love with the same woman, the priestess Leïla.

This concert will reunite Vuvu Mpofu and Lukhanyo Moyake, who last sang together for CTO in *Rigoletto* in 2017. Both singers have notched up a string of major successes in Europe in the intervening years; Mpofu has won acclaim at Glyndebourne, the Bayerische Staatsoper and Vlaamse Oper, while Moyake followed his English National Opera debut with two successful seasons at the Wiener Staatsoper.

This semi-staged concert performance, conceptualised by Matthew Wild and staged by Elisabeth Manduell, will feature stage and costume designs by Michael Mitchell, and spectacular large-scale projections created by young Cape Town artist Shakil Solanki. Drawing inspiration from his Hindu upbringing and from Eastern classical art, Solanki's work is simultaneously sensual and discomfiting – a fascinating visual counterpoint to Bizet's gorgeous score. Acclaimed British maestro Jan Latham-Koenig, a regular guest at the world's most prestigious opera houses, will make his South African debut conducting the Cape Town Philharmonic Orchestra.

Presented by Cape Town Opera

15 . 17 . 19 JUNE 2021
ARTSCAPE OPERA HOUSE
CAPE TOWN

Image ©Shakil Solanki



G.PUCCINI . LA RONDINE

For his South African debut, incoming CTO Artistic Director Michael Hunt will direct a pair of Puccini operas, kicking off with the lesser-known Parisian gem *La rondine* (*The Swallow*).

When Puccini accepted a commission from Vienna's Carltheater in 1913, he embraced the opportunity to incorporate elements of Viennese operetta into his trademark late-Romantic idiom. The bittersweet plot of *La rondine* mixes Lehár-style intrigue with the pathos of Verdi's *La traviata*; the 'swallow' of the title is the courtesan Magda de Civry, who longs to 'fly south' to find true love and happiness. "Who cares about wealth, if bliss flourishes in the end?" she sighs. "Oh golden dream, to be able to love like that!"

Hunt has transposed the opera to the 1950s, setting the action in the fashion and couture houses of Parisian high society. The renowned British opera choreographer Maxine Braham will co-direct, while young German designer Bettina John is responsible for both sets and costumes. Jeremy Silver conducts the UCT Symphony Orchestra and a cast of promising young singers drawn from the CTO Young Artist Programme and the UCT Opera School. When *La rondine* was last seen in Cape Town (in 2007), then-unknown student sopranos Pretty Yende and Golda Schultz bowled the public over – audiences should expect to encounter some wonderful new voices in 2021 too!

*Presented by Cape Town Opera in
association with the UCT Opera School*

8-11 SEPTEMBER 2021
BAXTER THEATRE
CAPE TOWN

Image ©Caitlin Truman-Baker

DUET GALA

A starry selection of South African singers will gather in Cape Town in mid-winter, to appear in a one-night-only Gala of opera excerpts by Verdi, Rossini, Donizetti and others.

The line-up includes a number of South African singers who have achieved remarkable success abroad: Bongiwé Nakani and Lukhanyo Moyake return from extended stints at the Wiener Volksoper; Thembinkosi Magagula from successes in Amsterdam and Aix-en-Provence; and Thesele Kemane from Oper Frankfurt. After recent successes at CTO, Makudupanyane Senaoana, William Berger and Bongani Khubeka make a welcome return, supported by CTO Young Artists Brittany Smith, Ané Pretorius, Siphokazi Molteno, Nkululeko Mqobongo and Lwazi Dlamini. The CTO Chorus will sing under the direction of Marvin Kernelle, accompanied by the Cape Town Philharmonic Orchestra.

This Gala is presented in support of the Duet Trust, a joint endowment for the continued support of Cape Town Opera and the Cape Town Philharmonic Orchestra, under the patronage of Mrs Wendy Ackerman.



26 . JUNE 2021
ARTSCAPE OPERA HOUSE
CAPE TOWN

DUET
CAPE TOWN OPERA &
CAPE TOWN PHILHARMONIC ORCHESTRA
JOINT ENDOWMENT TRUST

G.PUCCINI . LA BOHÈME

For the second of their pair of Puccini productions, Michael Hunt and Bettina John will create a touring version of Puccini's beloved *La bohème*, which will embark on a South African regional tour in October 2021.

"*La bohème* is the first in our series of Neilson Tours, playing in many mid-size theatres and performing spaces in South Africa," says Hunt. "This unique project has been facilitated by a 3-year grant from the Judith Neilson Head Trust. Every year two operas will be toured around the country involving South African-based singers who have not yet established international careers but who have received training. It recognizes the wealth of soloistic talent that exists outside of Cape Town where previously there were other full-time opera companies. It is also a valuable way in which our work can be seen throughout the country, increasing access to new audiences."

The Neilson Tour of *La bohème* will feature eight singers and a five-piece chamber ensemble, with musical supervision by Jeremy Silver.



SEPTEMBER / OCTOBER 2021
COUNTRYWIDE



B. BRITTEN . THE TURN OF THE SCREW

Outgoing CTO Artistic Director Matthew Wild will wrap up his six-year tenure with a new production of the greatest of all operatic ghost stories. Benjamin Britten's chamber opera (first seen in Venice in 1954) is based on Henry James's acclaimed 1898 horror novella of the same name, with a libretto by Myfanwy Piper. A masterclass in the creation of dramatic and musical suspense, *The Turn of the Screw* chillingly confronts a theme which consumed Britten for much of his career: the loss of innocence.

When a highly-strung Governess is dispatched to the remote country house at Bly, she whole-heartedly embraces the task of educating two young orphans, Flora and Miles. But a series of eerie encounters soon leads her to believe that the children are being influenced by malign forces; the unquiet spirits of the former valet and governess Peter Quint and Miss Jessel.

Acclaimed British conductor Jan Latham-Koenig will conduct a virtuoso chamber orchestra of 13 players, brilliantly used by Britten to conjure up an eerie and atmospheric sound world, while constantly ratcheting up the tension through evolving repetitions of a single all-pervasive theme.

For *The Turn of the Screw*, Wild will collaborate for the first time with the New York-based design collective Dots, co-founded by South African-born designer Andrew Moerdyk, who followed studies in architecture with an MFA in film and theatre design from NYU's Tisch School of the Arts. This production will mark his South African theatre design debut.

Presented by Cape Town Opera

20.25.27 NOVEMBER 2021
ARTSCAPE THEATRE
CAPE TOWN

Image ©Kate Gottgens

**KEY VISUAL
CAMPAIGN**

Norval Foundation is delighted to be partnering with Cape Town Opera on their new season of innovative programming, bringing together two powerful art forms — opera and the visual arts. As a young, multidisciplinary institution, we value this dynamic exchange. Museums worldwide are looking for innovative ways to engage with wider audiences while deepening ties with the audiences that have historically sustained them. Through collaborations such as these we aim to achieve this while also fostering engaging, innovative and experimental practices that move beyond traditional creative frameworks. Now more than ever, arts institutions have an opportunity to learn from one another and celebrate our strengths. We hope that this is the first of many such collaborations.

Elana Brundyn
CEO, Norval Foundation

—

Owen Martin
Chief Curator, Norval Foundation



STRIKING COMPOSITIONS: LOCAL VISUAL ARTISTS FIND INSPIRATION AT THE OPERA IN 2021

It is a year of exciting collaborations for Cape Town Opera, including the involvement of six visual artists to create a series of posters for each of the company's main productions.

It was a conversation between CTO Artistic Director Matthew Wild and Norval Foundation Head Curator Owen Martin that sparked ideas around whom to approach to illustrate each poster.

"We're delighted to be partnering with Cape Town Opera on their new season of innovative programming," says Martin. "As a young, multidisciplinary institution, we value this dynamic exchange and the opportunity to bring two powerful art forms – opera and the visual arts – together."

Norval Foundation CEO, Elana Brundyn, adds that it is through collaborations such as these "that we aim to achieve this while also fostering engaging, innovative and experimental practices that move beyond traditional creative frameworks."

Martin believes that – now more than ever – arts institutions must seize opportunities to learn from one another and celebrate their collective strengths. "We hope this is the first of many such collaborations," he says.

A similar conversation between Wild and Martin also ignited talks that resulted in Roger Ballen's collaboration as designer on *Hänsel und Gretel*, the season's first full-length production.

The unsettling mood that Ballen is creating for the opera is similarly conveyed in his head-turning photographic creation for its poster. Epitomising Ballen's thematic and stylistic techniques, it draws on elements of primitive art, Absurdism, and the kind of surrealism that makes people uneasy.





Caitlin Truman-Baker



Karin Miller



Shakil Solanki

In his poster, the fairy-tale's siblings are abandoned dolls, their faces covered by eerie childlike masks featuring misshapen smiles plucked from the realms of some unspeakable horror. Within this disturbing scene of broken domesticity, a bloated rat at their feet, the doll-children are flanked by grotesque white chalk figures .

Typical of any Ballen picture, it's highly seductive, luring the viewer into a conversation with its complex, layered psychology, its suggestions of mental and physical ruin, and its dark narrative strands. It is an invitation not only to a fairy-tale opera, but to witness a theatrical unravelling of the human condition.

Aiming for a quite different psychological impact is digital mixed media artist Karin Miller whose intricate Mother Mary collage features on the poster for Monteverdi's *Vespro della beata vergine*.

The luminous quality of Miller's digital collage evokes something of the majestic scale of the opera it refers to; a beatific, beautiful, serene Virgin is framed by South African plants, such as gladioli, disas and succulents, and stands on a cloud with five paper dolls at her feet.

"As a child in the 60s, I was fascinated by the illustrations in the children's Bible that was very much part of our household," says Miller. "They were kitschy and so sentimental, but I associated them with hope and comfort. I have always been fascinated by the female figure – as temptress, mother and saint. For this particular image, I decided to bring Mother Mary to Africa – as one can do in art – and depict her as protector of our continent's children, represented by the figurative dolls. I added indigenous flora to really bring it home."

Evoking very different emotional qualities is Buhlebezwe Siwani's photographic self-portrait used to announce June's double-bill performance of *Amagokra* and *Curlew River*. The image, a close-up of Siwani's head doused with red clay that has begun to drip down her face, comes from a 2019 series entitled *Dzumani*. In it, one recognises a fierceness – perhaps even fury – coupled with deep inner strength, restraint and resilience.

The relevance of the image lies in that both operas deal with the process of women working through deep personal trauma. Siwani explains that her photographic series was conceived around the idea of what it means to be a woman and what it means to be an initiated being. "The idea is that one moves through phases – the red clay being poured onto the face represents the beginning phase where one says "yes" to a metaphysical death."

The poster for Bizet's *The Pearl Fishers* is a painting by Shakil Solanki who will also create a series of artworks for projection as part of the production.

Rendered in his signature palette of blues, Solanki's painting of three arms symbolises the opera's treatment of what is essentially a complicated love triangle.

While the painting captures something of Solanki's own upbringing in a Hindu household and his interest in Eastern classical art, he says he found inspiration for it in the poetry of late British filmmaker, Derek Jarman. Solanki says he was captivated by a few lines in Jarman's *Chroma: A Book of Colour*:

*Pearl fishers
in azure seas
Deep waters
Washing the isle of the dead
...
We lie there
fanned by the billowing
sails of forgotten ships
...
Deep love drifting on the tide forever.*

Another convoluted love story plays out in Puccini's *La rondine* ('The Swallow'), to some extent a less tragic sequel to *La bohème*; its romantic twists and turns inspired digital collage artist Caitlin Truman-Baker's poster image of a whimsical human swallow seemingly torn between a pair of bird cages.

"The cages represent two different homes – in the south of France and in Paris – but they represent the two men in this woman's life. And the cage door, either

open or closed, symbolises her romantic feelings – how open or closed she is emotionally, to a potential lover."

In contrast with Truman-Baker's saturated colours and playful wistfulness, is Kate Gottgens's ghostly monochromatic figure selected to announce Britten's *The Turn of the Screw*.

Gottgens's image of a menacing woman standing in a field is called *I Could Kill You* (2013). "I paint from found photographs," she says. "Mostly vernacular, everyday images from anonymous sources and frequently photos from the 50s, 60s and 70s – and today."

She says her selection of what to paint is intuitive – a response to a specific detail or essential quality in the source material. For the artwork in question, it was the woman's murderous expression – and those leather gloves – that excited her.

Her painting, with its ethereal ambiguity, as if the woman is being viewed through some psychological filter, raises as many questions as the opera does with its uncertain menace, unreliable ghosts and deliberate blurring of innocence.

**KEITH BAIN
INDEPENDENT JOURNALIST**

SING LIKE A PRO

**A VIDEO PROJECT CREATED BY CTO'S
YOUTH DEVELOPMENT AND EDUCATION
DEPARTMENT**

Cape Town Opera is very proud of its role in discovering, nurturing and training South African voices, many of which have found their way into the international music arena.

For the last decade, CTO has run nationwide learnership programmes that have taken professional singers, pianists and voice coaches to schools in disadvantaged and rural communities. These mobile workshops furnish thousands of learners with invaluable training as part of their preparations for the annual South African Schools Choral Eisteddfod.

While the workshops provide practical training and professional encouragement, they also offer a potentially life-changing glimpse into a universe of possibility – many of the impacted learners might have previously only heard opera on television or YouTube.

When the annual countrywide tour was paused during 2020's pandemic lockdown, CTO's Youth Development and Education department redirected and produced the *Sing Like A Pro* series of twelve instructional videos, providing an invaluable online resource for learners, conductors and music teachers across the country.

The same team has, together with previous Choral Eisteddfod winners who are now professional singers and learners from partner schools, created six *Sing Like A Pro Master Class* videos. These include expert demonstrations of correct vocal technique and address known challenges in the prescribed repertoire.

Support for this project is thanks to the generosity of The Judith Neilson Head Trust, City of Cape Town, Maria Marina Foundation, National Arts Council, Western Cape Government Department of Arts and Culture, patrons of Cape Town Opera and the UK Friends of Cape Town Opera Charitable Trust.



**THE NEW SERIES WILL BE
AVAILABLE ONLINE AT**

[https://www.youtube.com/channel/
UCepQ5lfZ-ur3NOJXR4uQPXg](https://www.youtube.com/channel/UCepQ5lfZ-ur3NOJXR4uQPXg)

FEATURED FROM 19 APRIL

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Van der Tak, Henk
Van Dyk, Prof. Laetitia

Viviers, Prof. Rian
Williss, Melanie

ADDITIONAL

Anonymous
Battersby, Roger
Brown, Thomas
Cadbury, Cecelia
Cornish, John and Frances Boucher
How, Richard and Emer
Jackson, Rod and Judith
Kapelus, Ivan and Cynthia
Katzan, Ivan
Kohn, Dr Richard and Mrs Gerda
Kortekass, Hans and Denise Wyatt
Lock, Barry
Lord, Patricia
McGregor, Charles
Roe, Alan
Rosen, Ruth
Scallon, Robert and Caroline
Sossen, Marion
Thoms, Peter and Elaine
Thygesen, Kjeld
Walton, Ruth
Williams, Hugh and Sue Lawley
Wulfsohn, Edwin and Dina

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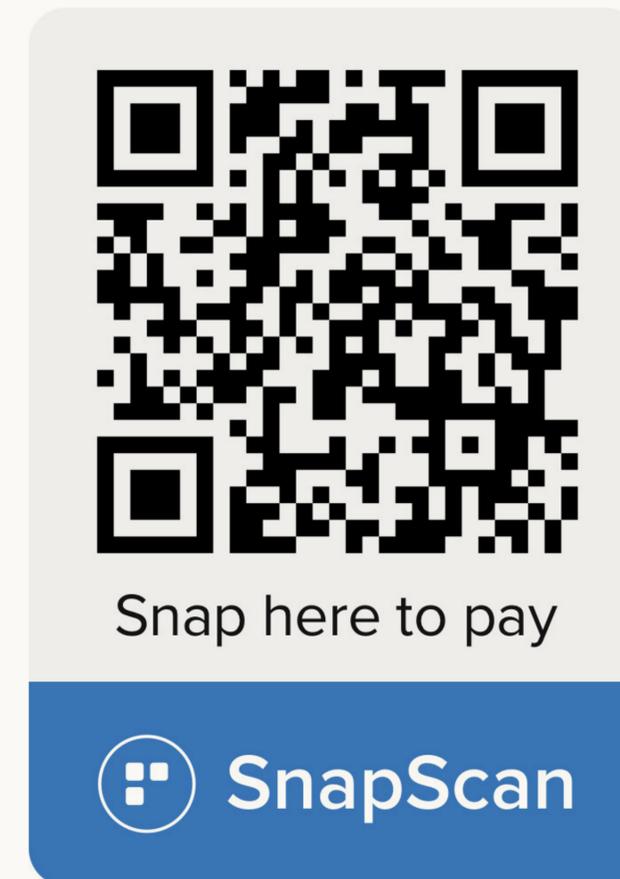


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2. CTO is the home for the training, nurturing and promotion of the South African voice, a national asset;
3. CTO is a world-class company that provides a world-class platform for world-class artists to create world-class productions in our world-class city;
4. CTO is good for job creation and business, having contributed over R400m to the economy, and is a crucial part of the artistic and musical ecosystem of Cape Town;
5. CTO is inspiring, having entertained, encouraged, stimulated, exhilarated and motivated over 750 000 learners across South Africa with its music training and music creation programme;

The Cape Town Opera Company is a registered non-profit organisation and has been approved for the purposes of section 18A(1)(a) of the Tax Act No 58 of 1962, ref PBO number 930000748.



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