Avi Avital (Israel) mandolin
Paul Dyer AO artistic director and conductor
Australian Brandenburg Orchestra

PROGRAM

VIVALDI Concerto for 4 Violins in B minor Op.3/10, RV 580
VIVALDI Concerto in D major RV 93
PACHELBEL Canon
JS BACH Concerto in A minor BWV 1041

INTERVAL

JS BACH Sonata in E minor BWV 1034
ALBINONI Sonata 2 a cinque Op 2 No 3 in C Major
FALLA Danse espagnole (arr. Avi Avital)
BARTÓK Romanian Folk Dances

Sydney City Recital Hall Angel Place
Wednesday 7 May, Friday 9 May, Saturday 10 May, Wednesday 14 May,
Friday 16 May all at 7pm, Saturday 10 May at 2pm

Melbourne Melbourne Recital Centre
Saturday 17 May at 7pm
Sunday 18 May at 5pm

Chairman’s 11
Proudly supporting our guest artists

The duration of this concert is approximately 2 hours including interval.
We kindly request that you switch off all electronic devices during the performance.
This concert will be broadcast live on ABC Classic FM on Saturday 10 May at 2pm.
25 YEARS OF ACHIEVEMENT

Macquarie Group is again proud to be the principal partner of the Australian Brandenburg Orchestra.

The Brandenburg’s exciting 25th year concert series features some of the baroque and early classical periods’ most renowned composers, as well as some more modern names. As the Brandenburg has done year after year, well-loved and lesser-known pieces are brought to life through the precision and passion of the orchestra, the Brandenburg Choir and some of the most talented names in international concert music.

This is a year of celebrating achievement. From small beginnings, the Brandenburg has become one of Australia’s great treasures. And although the orchestra has evolved over more than two decades, what has remained constant is its dedication, expertise and an unfailing pursuit of excellence.

Macquarie recognises that these qualities can deliver powerful outcomes. It is a privilege to support the Brandenburg as it shares its love of the music of centuries past with audiences today. Whether it is in the concert hall or in the classrooms visited as part of its education program, the Brandenburg continues to make an enduring contribution to the legacy of baroque music.

We congratulate Paul Dyer, Bruce Applebaum and the Orchestra on their 25th anniversary and for creating a wonderful year of concerts. We hope you enjoy the performance.

Greg Ward
Deputy Managing Director, Macquarie Group Limited

ARTISTIC DIRECTOR’S MESSAGE

What do we know about the mandolin? Not much apart from the virtuosic and swooning sounds of Vivaldi’s mandolin concertos. Then along comes Avi Avital, a breath of fresh air with this unusual instrument who is pushing the boundaries of the mandolin, defying tradition and genre and leaving a trail from New York to London; from Berlin to Beijing and now he is in Sydney! Welcome to the second concert series in our 25th anniversary year.

When I first heard Avi performing on the mandolin I was struck by his wonderful musicianship and brilliant technical skills but also by the sensitivity and passion with which he plays. The plucked sound of the mandolin has always enchanted people’s imagination and this instrument has many different characters. In the hands of Avi Avital it is fiery, sensual, intense, enchanting and fun and along with it he has character to burn.

The Orchestra is also thrilled to perform an old favourite, Pachelbel’s Canon. The ageless charm and nostalgia of this well-known piece perfectly showcases the harmony and affinity of the Brandenburg.

Thank you for joining me on this journey of beauty and romance with Avi Avital, the musicians of the Brandenburg and some of my favourite composers as we celebrate for the first time with the Brandenburg – the very captivating mandolin.

Paul Dyer AO
Artistic Director and Conductor
Avi Avital (Israel) mandolin
Paul Dyer AO artistic director and conductor
Australian Brandenburg Orchestra

THE MUSICIANS ON PERIOD INSTRUMENTS

Baroque Violin 1
Matt Bruce, Sydney (Resident Concertmaster)*
Catherine Shugg, Melbourne
Eoin Crean, Perth

Baroque Violin 2
Ben Dollman, Adelaide*
Skye McIntosh, Sydney
Tim Willis, Melbourne

Baroque Viola
Monique O’Dea, Sydney*
Marianne Yeomans, Sydney

Baroque Cello
Jamie Hey, Melbourne*
Anthea Cottee, Sydney

Baroque Double Bass
Kirsty McCaughn, Sydney*

Lirone
Laura Vaughan, Melbourne*

Theorbo/Guitar
Tommie Andersson, Sydney*

Harpischord
Paul Dyer, Sydney**

* Denotes Brandenburg Core Musician
+ Section Leader
1 Monique O’Dea appears courtesy of Presbyterian Ladies’ College, Sydney (staff)

Harpischord preparation by Geoffrey Pollard in Sydney and Alastair McAllister in Melbourne

AUSTRALIAN BRANDENBURG ORCHESTRA

Avi Avital

“...What stands out at concert after concert is the impression that this bunch of musicians is having a really good time. They look at each other and smile, they laugh... there’s a warmth and sense of fun not often associated with classical performance.”
Sydney Morning Herald

The Australian Brandenburg Orchestra, led by charismatic Artistic Director Paul Dyer, celebrates the music of the sixteenth, seventeenth and eighteenth centuries with excellence, flair and joy. Comprising leading specialists in informed performance practice from all over Australia, the Brandenburg performs using original edition scores and instruments of the period, breathing fresh life and vitality into baroque and classical masterpieces – as though the music has just sprung from the composer’s pen.

The Orchestra’s name pays tribute to the Brandenburg Concertos of J.S. Bach, whose musical genius was central to the baroque era. Celebrating their 25th anniversary in 2014, the Brandenburg continues to deliver exhilarating performances. The Brandenburg has collaborated with such acclaimed virtuosi as Andreas Scholl, Fiona Campbell, Philippe Jaroussky, Kristian Bezuidenhout, Emma Kirkby, Andreas Staier, Elizabeth Wallfisch, Genevieve Lacey, Andrew Manze and more.

Through its annual subscription series in Sydney and Melbourne, the Australian Brandenburg Orchestra performs before a live audience in excess of 40,000 people, and hundreds of thousands more through national broadcasts on ABC Classic FM. The Brandenburg also has a regular commitment to performing in regional Australia. Since 2003 the Australian Brandenburg Orchestra has been a member of the Major Performing Arts Group, which comprises 28 flagship national arts organisations supported by the Australia Council for the Arts.

Since its beginning, the Brandenburg has been popular with both audiences and critics. In 1998 The Age proclaimed the Brandenburg “has reached the ranks of the world’s best period instrument orchestras”. In 2010 the UK’s Gramophone Magazine declared “the Australian Brandenburg Orchestra is Australia’s finest period-instrument ensemble. Under their inspiring musical director Paul Dyer, their vibrant concerts and recordings combine historical integrity with electrifying virtuosity and a passion for beauty.”

The Australian proclaimed that “a concert with the Australian Brandenburg Orchestra is like stepping back in time, as the sounds of period instruments resurrect baroque and classical works with reverence and authority.”


Discover more at brandenburg.com.au
Paul Dyer

In January 2013 Paul Dyer was awarded the Officer of the Order of Australia (AO) for his “distinguished service to the performing arts, particularly orchestral music as a director, conductor and musician, through the promotion of educational programs and support for emerging artists” in recognition of his achievements as Co-founder and Artistic Director of the Australian Brandenburg Orchestra and Brandenburg Choir.

Paul Dyer is one of Australia’s leading specialists in period performance styles. He founded the ABO in 1990 and has been the orchestra’s Artistic Director since that time. Paul has devoted his performing life to the harpsichord, fortepiano and chamber organ as well as conducting the Brandenburg Orchestra and Choir.

Paul completed postgraduate studies in solo performance with Bob van Asperen at the Royal Conservatorium in The Hague, performed with many major European orchestras and undertook ensemble direction and orchestral studies with Sigiswald Kuijken and Frans Brüggen.

Paul appears as a soloist, continuo player and conductor with many major ensembles including the Sydney Symphony Orchestra, West Australian Symphony Orchestra, Queensland Orchestra, Australia Ensemble, Australian Chamber Orchestra, Opera Australia, Australian Youth Orchestra, Victorian State Opera, Malaysian Philharmonic Orchestra, the Pacific Baroque Orchestra, Vancouver, and the Orchestra of the Age of Enlightenment, London.

Paul has performed with many prominent international soloists including Andreas Scholl, Cynthia Eidelen, Elizabeth Wallfisch, Andreas Stainer, Marc Destrubé, Christoph Prüggen, Hidemi Suzuki, Manfredo Kraemer, Andrew Manze, Yvonne Kenny, Emma Kirkby, Philippe Jaroussky and many others.

In 1995 he received a Churchill Fellowship and he has won numerous international and national awards for his CD recordings with the Australian Brandenburg Orchestra and Choir, including the 1998, 2001, 2006, 2009 and 2010 ARIA Awards for Best Classical album. Paul is Patron of St Gabriel’s School for Hearing Impaired Children. In 2003 Paul was awarded the Sydney University Alumni Medal for Professional Achievement, Recognized by The New York Times for his “exquisitely sensitive playing” and “stunning agility”, Grammy nominated mandolinist Avi Avital is one of the world’s most exciting and entrepreneurial musicians. He is deeply committed to building a fresh legacy for the mandolin through virtuosic performance and commissioning new works in a range of genres. Avi Avital is internationally regarded for his performances at venues including Carnegie Hall and Lincoln Center in New York, Berlin Philharmonic Hall, KKL Luzern, Forbidden City Concert Hall in Beijing and Wigmore Hall in London.

Avi Avital is the first mandolin player to receive a Grammy nomination in the category “Best Instrumental Soloist” (2010) for his recording of Avner Dorman’s Mandolin Concerto (Metropolis Ensemble/ Andrew Cyr). He has won numerous competitions and awards including Germany’s Echo Prize for his 2008 recording with the David Orlowsky Trio and the Avi Competition (2007), the preeminent national competition for Israeli soloists.

Avital has released various recordings in the disparate genres of klezmer, baroque and contemporary classical music. He now records exclusively with Deutsche Grammophon and his debut release (2012) featured his own transcriptions of J. S. Bach Concertos for harpsichord and violin in arrangements for mandolin and orchestra. Avi’s disc Between Worlds was released this year to rave reviews and introduces chamber music compositions from Ernst Bloch and De Falla to traditional Bulgarian Folk Tunes.

Recent highlights include Concerto performances at the Schleswig-Holstein Musik Fest and Aspen Music Festival, Yo-Yo Ma’s Silk Road workshop on a new composition by David Bruce, performances of “Avital meets Avital”, a cross-genre programme with New York-based jazz artist Omer Avital at the Musikfest Bremen and Schoss Elmau, engagements with the San Francisco Chamber Orchestra, Oxford Philomusica and Potsdam Kammerakademie and Avi’s solo recital at Carnegie Hall Presents (Weill Hall).

Forthcoming engagements include Concertos with the Orchestre National de Montpellier, Taiwan National Symphony Orchestra, Potsdam Kammerakademie, Philharmonischer Kammerorchester Berlin, and tours with the Brandenburg Orchestra in Australia and with the Geneva Chamber Orchestra in Europe including Theatre de Chatelet in Paris and King’s Place in London. Forthcoming solo recitals include the Vancouver Recital Society.
The mandolin is a member of the lute family. It has four courses of doubled strings (now wire but originally gut), each pair tuned a perfect fifth apart, played by being plucked with a plectrum. Its tuning is the same as the violin, so any music composed for solo violin is readily transferable to the mandolin. The mandolin’s distinctive sound is due to the use of tremolo: the player rapidly plucks each of the pair of strings to maintain the sound.

Different types of mandolin are used for playing different styles of music, but the type most commonly used in classical music and in European traditional music is the Neapolitan mandolin, developed in the middle of the eighteenth century. The mandolin was particularly popular in Italy among the middle and upper classes from the middle of the 1800s. Towards the end of the century most Italian towns had a mandolin orchestra and by World War I it had become one of the most widely played instruments in northern Europe and the United States.

The mandolin has been used in compositions by many classical composers. Mozart had Don Giovanni sing a serenade accompanied by mandolin, and Vivaldi wrote a number of concerti featuring mandolin as the solo instrument. Beethoven played the mandolin and composed pieces for it, and it was also used by Mahler, Schoenberg, Webern, and Stravinsky.

**ANTONIO VIVALDI (1678-1741)**

**Concerto for four violins in B minor, RV 580, Op 3 No 10, from L'estro armonico**

- **Allegro**
  - Largo – Larghetto – Largo
  - Allegro

Vivaldi was hailed as a teacher and violin virtuoso in his home town of Venice, but his fame throughout Europe was cemented by the publication in 1711 of his Opus 3, a collection of twelve concertos that he called L'estro armonico. Described by the Vivaldi scholar Michael Talbot as “perhaps the most influential collection of instrumental works to appear during the whole of the eighteenth century”, this seminal work provided a model for concerto composition that was followed and built on by other composers from France to Germany to Italy for years to come.

L'estro armonico means “harmonic inspiration”, and the title seems to sum up the exuberant self-confidence of Vivaldi’s music. It was not only these concertos’ originality in terms of musical form, but also the sheer energy and vigour of Vivaldi’s style expressed in forceful rhythms and endless variety that made them so fascinating.

For most of his career Vivaldi was violin teacher and director of music at the Pietà, a Venetian orphanage for girls famous throughout Europe for its elite musicians, and even during periods when he was away from Venice preoccupied by the joint roles of opera composer and entrepreneur, he was contracted to compose two new concertos a month for them. Most of his instrumental music was written for the virtuoso players at the Pietà.

**WHAT TO LISTEN FOR**

This concerto is full of driving rhythms and powerful harmonic progressions, and Vivaldi uses the colour of the minor tonality to create a mood that is dramatic and intense. The fast first and third movements are built on repeated refrains (ritornellos), slightly varied each time to maintain interest and give a sense of momentum. Often the theme is tossed between the four solo violins, but the first violin has the bulk of the solo material, particularly in the third movement. The writing for violin is dazzling, with very fast passages venturing into the extremes of the instrument’s range. Vivaldi was a virtuoso violinst, and Johann Uffenbach, a traveller from Germany and a keen amateur musician, was astounded at his technical feats:

- Vivaldi played a solo accompaniment – splendid – to which he appended a cadenza which really terrified me, for such playing has never been nor can ever be; he came with his fingers within a mere grass-stalk’s breadth of the bridge, so that the bow had no room – and this on all four strings with imitations and at incredible speed.

Vivaldi used many special effects in ways that are now commonplace, but at the beginning of the eighteenth century were completely unheard of. He was particularly fond of changing suddenly from loud to soft (known as “terrace” dynamics), and this effect can be heard throughout this concerto. For a composer to specify on the score how he wanted a piece played was also unusual, but Vivaldi did this frequently. For the extraordinary Larghetto section of the second movement he was clearly after a particular sound and gave precise but apparently contradictory directions on how each part is to be played. Of the eight violin parts, some are to be played legato (smoothly), some sciolto (detached); the violas are sempre piano (always soft), while the cellos are sempre forte (always loud).

**ANTONIO VIVALDI**

**Concerto in D major for lute, strings and continuo, RV 93, arr. for mandolin**

- I Allegro
- II Largo
- III Allegro

Vivaldi probably wrote this concerto in 1730. He and his father had left Venice at the end of 1729 to travel to Vienna and then on to Prague, where his new opera Argippo was being performed. While they were in Prague Count Johann Joseph von Wrtby, the royal governor of Bohemia, commissioned this lute concerto and two trios also for lute. The intended performer is not known, although it could have been Count Wrtby himself or a musician employed by him.
WHat To Listen For

Vivaldi took care to ensure that the soft grained sound of the lute was not swamped by the strings. In the fast outer movements the tutti instruments frame passages for the soloist and mostly the lute (here the mandolin) is supported only by the continuo (bass instruments and harpsichord). The striking rhythms of the first movement are followed by one of his most exquisitely serene slow movements, and the concerto ends with a lively dance-like Allegro.

Johann Pachelbel (1653-1706)
Canon in D Major

Pachelbel’s Canon vies with Vivaldi’s Four Seasons as the most recorded piece of classical music, and like The Four Seasons it has suffered some extraordinary arrangements in the process. As well as the countless lush romantic recordings by large string orchestras which have taken it far from its baroque roots, its ground bass (a sequence of eight notes constantly repeated over which the melody of the canon is constructed) has served as the basis for innumerable pop songs, rap songs, New Age ambient music, and mobile phone ring tones.

Johann Pachelbel was a leading progressive composer in the late seventeenth century, renowned as one of the best organists in Europe. Although he was born in Nuremberg, Germany, he began his career as deputy organist at the Stephansdom in Vienna, where he was exposed to the style of Catholic southern German and Italian composers. He then spent a year as organist at the court of Eisenach, where he became a close friend of Johann Ambrosius Bach, the father of JS Bach. After working in a number of other German cities he returned to Nuremberg in 1695 to become organist at the most important church in the city, a position he held for the rest of his life. He was a significant composer for keyboard, and was influential in the process of musical development leading to JS Bach.

Johann Sebastian Bach (1685–1750)
Concerto in A minor BWV 1041 (orig. for violin, arr. for mandolin)

Like almost all of Bach’s few surviving orchestral works we have no definite knowledge of the origins of this violin concerto, one of only three concertos he composed for solo violin. It may have been composed during 1717 to 1723, while he was Kapellmeister (music director) to Prince Leopold of Anhalt-Cöthen, a principality in northern Germany. Prince Leopold was a keen amateur musician who had employed some of the finest players in Europe when the royal Berlin orchestra was dissolved by King Friedrich-Wilhelm I of Prussia in 1713. There was no question that these virtuoso musicians could play whatever Bach wrote for them and some of his finest instrumental music, including the Brandenburg Concertos, dates from this time.

This violin concerto survives only in instrumental parts copied by Bach from a now lost score in about 1730, when he was music director for the city of Leipzig, so it is also possible that he composed it there for the Collegium Musicum, a University musical society which had been founded by Telemann, Bach’s predecessor, and which Bach took over in 1729. The Collegium included the best musicians of Leipzig, who met on Friday evenings at Zimmermann’s coffee-house to play for their own enjoyment and the entertainment of others. Leipzig was a major commercial centre and during trade fairs they gave performances twice weekly, and Bach also devised series of special concerts. The repertoire of the Collegium included instrumental music for small and large groups, providing ample scope for Bach to compose instrumental sonatas, suites and concertos.

WHAT TO LISTEN FOR

In this, as in most of his concertos, Bach followed Vivaldi’s model of three movements, fast–slow–fast, and although he also used Vivaldi’s ritornello form the passages which feature the soloist are interwoven with those of the full orchestra much more subtly than Vivaldi would have done. A serious, densely textured first movement is followed by a slow middle movement in which an expressive cantilena for the soloist soars over a continuously repeated bass pattern. The final movement is in the form of a vibrant gigue, with increasingly virtuosic passages for the soloist. Bach specified the use of bariolage, a technique involving rapidly playing the same note but on different strings, which gives a highly resonant sound.

INTERVAL
JOHANN SEBASTIAN BACH (1685–1750)
Sonata in E minor BWV 1034 (orig. for flute, arr. for mandolin)

Adagio ma non tanto
Allegro
Andante
Allegro

Like the violin concerti, the history of the sonatas Bach composed for flute is unclear, although they too were probably composed for Cöthen. Prince Leopold was a sophisticated young man who played the violin, viol and harpsichord, and maintained friendly relationships with the musical members of his court, with whom he participated in regular informal music-making. Bach composed many of the most important pieces in the history of Western music while he was employed at Cöthen, including the solo Cello Suites, the two and three part Inventions, and the preludes and fugues which form the first book of the Well Tempered Clavier.

WHAT TO LISTEN FOR

In the baroque period “sonata” was a catch-all term which could be used to refer to any instrumental work, or more specifically to a piece of music in three or four movements, played by a soloist or small ensemble. A sonata was intended for performance in an intimate space, not for a concert hall. This sonata was composed originally for solo flute and basso continuo. The continuo part, which in this concert is played by cello, theorbo, and harpsichord, carries much of the musical material and is not merely an accompaniment to the solo instrument.

TOMASO ALBINONI (1671–1751)
Sonata 2 a cinque Op 2 No 3 in C Major

Largo
Allegro
Grave
Allegro

Albinoni came from a well off, although not aristocratic, Venetian family. Because he was independently wealthy Albinoni never worked as a professional musician with a court or church where he would have been required to compose whatever his employers demanded, and this set him apart from most other composers in the same period. His family’s wealth allowed him to retain artistic independence, although he was successful enough to be self-supporting by 1721. He was also unusual because he owed his success entirely to his capacities as a composer, not as a performer. Albinoni wrote at least eighty operas, but is now best known for his instrumental works which were also extremely popular throughout Europe in his own time.

This sonata was first published as part of his Opus Number 2 in 1700 in Venice, and was dedicated to Fernando, Prince of Mantua. It was common practice for composers to dedicate their published works to a wealthy patron, with the expectation that the dedicatee would assist in defraying publishing costs. The opus consists of six sonatas and six concertos, which were the first Italian concertos to become popular in northern Europe and influenced both Vivaldi and JS Bach.

WHAT TO LISTEN FOR

Albinoni is now recognised as a significant composer in the development of instrumental music but he tended to be overshadowed in his own time and in posterity by his fellow Venetian Antonio Vivaldi, a more colourful character and assiduous self-promoter. Albinoni was inherently conservative as a composer and his music does not exploit developments in the virtuosity of violin playing as Vivaldi did. Instead he focused on orchestral texture, the balance between high and low instruments, and on the overall musical structure. Albinoni paid little attention to the work of other musicians and some of his compositions, such as the first two movements of this sonata, are astonishingly inventive and foreshadow Vivaldi. Albinoni favoured the use of counterpoint and fugal writing, as well as imitation between the parts, and these distinctive features can be heard through the sonata.

Manuel de Falla arr. Avital (1876–1946)
Danse espagnole (arr. for mandolin, strings, & continuo)

Falla was born in Cadiz, in Spain, and was the most famous Spanish composer of the twentieth century. He lived in Paris in the early 1900s, where he befriended Debussy, Ravel and Stravinsky. He was forced to return to Spain following the outbreak of World War I but moved to Argentina after Franco’s victory in the Spanish Civil War. The Spanish government offered him a large pension if he returned to Spain, but he refused, and died in Argentina. Falla is best known now for works which draw on the influences of Spanish folk music, such as The Three-cornered Hat and Nights in the Gardens of Spain. Danse espagnole (Spanish dance) comes from his short opera La vida breve composed in 1905, and first performed, in Nice, in 1913. It explored traditional Spanish gypsy music and while the opera itself is now rarely staged, the instrumental music including Danse espagnole is frequently performed in different arrangements.

Béla Bartók arr. Avital (1881–1945)
Romanian Folk Dances (arr. for mandolin, strings, continuo)

Bartók is considered one of the most important composers of the twentieth century and along with Liszt, the greatest Hungarian composer. He held strongly anti-fascist views and, increasingly unhappy with the actions of Germany in the 1930s, he reluctantly emigrated to the United States in 1940. He died in New York in 1945. Bartók’s compositions were profoundly influenced by his work as an ethnomusicologist. An avid collector of traditional music, in the 1930s he was employed by the Hungarian Academy of Sciences, where for over six years he led a team collecting and analysing the folk music of Hungarian, Romanian, and Slovak peasants. Transylvania, in the centre of Romania, held a strong interest for him, as he believed that the area’s remoteness and the primitive life still lived by the peasant inhabitants offered the possibility of uncovering an authentic gypsy musical tradition unsullied by outside influences.

Bartók made a number of settings of Romanian folk tunes, initially for solo piano and later arranged for other instruments. They evoke sounds of simple peasant instruments such as bagpipes, shepherd’s flute and fiddle.
<table>
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<tr>
<th>PACHELBEL</th>
<th>ALBINONI</th>
<th>JS BACH</th>
<th>VIVALDI</th>
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<tbody>
<tr>
<td>1653</td>
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<td>1671</td>
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<tr>
<td>1677</td>
<td>Appointed court organist at Eisenach; befriends JS Bach's father</td>
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<tr>
<td>1678</td>
<td>Appointed church organist at Erfurt</td>
<td>Born in Venice</td>
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<td>1681</td>
<td>First wife and baby son die during plague</td>
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<tr>
<td>1685</td>
<td></td>
<td>Born in Eisenach</td>
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<tr>
<td>1690</td>
<td>Court organist &amp; musician at Stuttgart</td>
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<tr>
<td>1694</td>
<td>Performs at the wedding of JS Bach’s brother Johann Christoph</td>
<td>First opera Zenobia premiers in Venice</td>
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<tr>
<td>1695</td>
<td>Appointed organist at Nuremberg</td>
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<tr>
<td>1700</td>
<td></td>
<td>Opus 2 published</td>
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<tr>
<td>1703</td>
<td>First job: lackey and musician at court of Duke of Saxe-Weimar</td>
<td>Ordained as a priest, appointed violin teacher at the Pietà in Venice</td>
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<tr>
<td>1705</td>
<td>Appointed organist at Arnstadt</td>
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<tr>
<td>1706</td>
<td>Dies aged 53</td>
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<td>1707</td>
<td>Organist at Mühlhausen</td>
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<tr>
<td>1708</td>
<td>Appointed organist &amp; chamber musician at court of Saxe-Weimar</td>
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**Pachelbel, Albinoni, JS Bach, Vivaldi**

| 1711      |          |          | Acclaimed as virtuoso violinist & composer after publication of L'estro armonico concertos. |
| 1713      |          |          | First opera performed in Vicenza |
| 1717      |          |          | Accepts music director post at court of Cöthen. Jailed for 1 month by Weimar court. |
| 1721      |          |          | Leaves the Pietà to mount productions of own operas throughout Italy |
| 1723      |          |          | Dedicates concertos to the Margrave of Brandenburg |
| 1724      |          |          | Career peaks with operas in Munich for the Elector |
| 1727      |          | First performance of St John Passion in Leipzig | Premiere of opera Il Giustino in Rome |
| 1736      |          | Appointed composer to Polish & Saxon court | Re-hired by Pietà as Maestro di' Concerti |
| 1738      |          | Living in obscurity in Venice | Son CPE Bach harpsichordist to crown prince, later Friedrich II of Prussia |
| 1741      |          | Sonata collection published “posthumously” | Dies poor and alone in Vienna aged 63, given a pauper's burial |
| 1749      |          | Suffers “eye disease”, probably diabetes |          |
| 1750      | Two eye operations. Dies on 28 July aged 65 |          |          |
| 1751      | Dies aged 80 |          |          |
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Dedicated to the memory of James Strong AO.
CHAIRMAN’S 11 supports international and locally based artists who will feature in each Series annually. Membership is by invitation only.

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Graham Bradby AO and Charlotte Bradley
Rohan Mead
The Clayton family

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OUR RECORDINGS

THE AUSTRALIAN BRANDENBURG ORCHESTRA HAS RELEASED SIXTEEN RECORDINGS, WITH SOLOISTS INCLUDING ANDREAS SCHOLL, GENEVIEVE LACEY, YVONNE KENNY, ELIZABETH WALLFISCH, SARA MACLIVER, GRAHAM PUSHEE AND CYNDIA SIEDEN. SEVERAL OF THESE RECORDINGS HAVE RECEIVED AWARDS, INCLUDING FIVE ARIA AWARDS FOR BEST CLASSICAL ALBUM.

A BRANDENBURG CHRISTMAS
Australian Brandenburg Orchestra
Paul Dyer, artistic director
Christina Leonard, saxophone
Louise Prockett, soprano
ABC 476 4687

GREAT VIVALDI CONCERTOS
Australian Brandenburg Orchestra
Paul Dyer, artistic director
Featuring guest artists such as Genevieve Lacey, Elizabeth Wallfisch, Hidemi Suzuki, Lucinda Moon and many more.
ABC 476 923-3

NOËL! NOËL!
Brandenburg Choir
Australian Brandenburg Orchestra
Paul Dyer, artistic director
Sara Macliver, soprano
ABC 472 606-2

Avi Avital’s playing, described as ‘everything you never dreamed a mandolin could do’ has been hailed for it ‘truly breathtaking virtuosity’ (Haaretz Daily). This, together with his ‘captivating heart’ (The Daily Telegraph UK) he brings to bear on both his Deutsche Grammophon solo recordings Bach and Between Worlds. These are now available in a Deluxe Edition box set created especially to celebrate Avi Avital’s tour with the Australian Brandenburg Orchestra.
Music that fills your head, lifts your spirits and brings joy. That's why we're proud to be the official wellbeing sponsor of the Australian Brandenburg Orchestra. To learn more about how Australian Unity brings wellbeing to retirement living, visit australianunity.com.au
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