MOZART'S JUPITER
AUSTRALIAN BRANDENBURG ORCHESTRA

Sydney and Melbourne, September 2014

Paul Dyer AO artistic director and conductor
Melissa Farrow (Australia) period flute
Marshall McGuire (Australia) period harp

PROGRAM

MOZART Overture to the opera Lucio Silla K135
MOZART Concerto for Flute and Harp K299

INTERVAL

MOZART Symphony No. 41 in C Major “Jupiter”, K551

Sydney City Recital Hall Angel Place
Wednesday 3 September, Friday 5 September, Saturday 6 September, Wednesday 10 September, Friday 12 September all at 7pm, Matinee Saturday 6 September at 2pm

Melbourne Melbourne Recital Centre
Saturday 13 September at 7pm
Sunday 14 September 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.
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

Mozart’s Jupiter is a program filled with the power, joy and sublime beauty of Mozart, one of my musical heroes. I am delighted to be sharing this with you, a fitting way to continue the celebration of our 25th year at the Brandenburg.

I am privileged to bring you two of Australia’s most gifted musicians to the Brandenburg stage for Mozart’s Jupiter. Melissa Farrow, Brandenburg favourite and Principal Flute with the orchestra for the last ten years, brings her refined, elegant and beautiful performance style to the stage, and is joined by Marshall McGuire, acclaimed as one of the world’s leading harpists in baroque and contemporary repertoire and three-time ARIA Award nominee.

The exquisite Concerto for Flute and Harp and the rarely performed overture to Lucio Silla will captivate you with charm and grace, a fine and thrilling testament to the genius of Mozart and to our soloists’ and orchestra’s spellbinding and exceptional performance.

Jupiter, the powerful king of the gods, is a fitting title for such an epic and stunning masterpiece, and an extraordinary way to conclude this all-Mozart program. Jupiter, Mozart’s final symphony, will take you on an intense emotional journey, leave you reeling and, I’m sure, have you on your feet clamouring for more.

Welcome to Mozart’s Jupiter, an exciting and triumphant masterpiece.

Paul Dyer AO
Artistic Director and Conductor
THE MUSICIANS ON PERIOD INSTRUMENTS

Period Violin 1
Madeleine Easton, London
   (Guest Concertmaster)
Matt Bruce, Sydney*
   (Resident Concertmaster)
Catherine Shugg, Melbourne
Skye McIntosh, Sydney
Matt Greco,
   The Hague, The Netherlands
Tim Willis, Melbourne

Period Violin 2
Ben Dollman, Adelaide**
Sarah Dunn, Sydney
Miranda Hutton, Auckland
Stephanie Eldridge,
   Kangaroo Flat
Shaun Warden, Sydney

Period Viola
Monique O’Dea, Sydney**
Shelley Sörensen, Sydney
Marianne Yeomans, Sydney
Heather Lloyd, Sydney

Period Cello
Jamie Hey, Melbourne*
Anthea Cottee, Sydney
Rosemary Quinn, Sydney
Dan Curro, Brisbane

Period Double Bass
Kirsty McCahon, Sydney**
Jennifer Druery, Sydney

Period Flute
Mikaela Oberg*,
   Voorburg, The Netherlands

Period Oboe
Jasu Moisio, Paris, France*
Owen Watkins, Daylesford

Period Bassoon
Peter Moore, Perth*
Ben Hoadley, Auckland

Period Horn
Darryl Poulsen, Perth*
Dorée Dixon, Perth

Period Trumpet
Leanne Sullivan, Sydney*
Owen Morris, Sydney

Period Timpani
Brian Nixon, Sydney*

Fortepiano
Paul Dyer, Sydney**

* Denotes Brandenburg Core Musician
+ Section Leader
1 Monique O’Dea appears courtesy of Presbyterian Ladies’ College, Sydney (staff)
Fortepiano preparation by Geoffrey Pollard in Sydney and Gary Beadell in Melbourne
“…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 perorances. The Brandenburg has collaborated with such acclaimed and dynamic 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 “had 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
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, Cyndia Sieden, Elizabeth Wallfisch, Andreas Staier, Marc Destrubé, Christoph Prégardien, Hidemi Suzuki, Manfredo Kraemer, Andrew Manze, Yvonne Kenny, Emma Kirkby, Philippe Jaroussky and many others. In 1998 he made his debut in Tokyo with countertenor Derek Lee Ragin, leading an ensemble of Brandenburg soloists, and in August 2001 Paul toured the orchestra to Europe with guest soloist Andreas Scholl. As a recitalist, he has toured Germany, France, Belgium, the Netherlands and the United States.

Paul is an inspiring teacher and has been a staff member at various Conservatories throughout the world. 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, 2005, 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 Australian Centenary Medal for his services to Australian society and the advancement of music. In 2010 Paul was awarded the Sydney University Alumni Medal for Professional Achievement.
In demand on the Australian early music scene as a period flautist and recorder player, Melissa has been Principal Flute of The Australian Brandenburg Orchestra since 2003. She has performed and recorded with Pinchgut Opera, Sinfonia Australis, Australian Chamber Orchestra, Sydney Philharmonia, Ironwood, Luduvico’s Band and the Australian Haydn Ensemble.

Melissa completed her postgraduate studies at Conservatorium van Amsterdam in flute, recorder and traverso in 1997. Melissa received numerous awards and scholarships during her study, including the NUFFIC Dutch Government Scholarship in 1998 and the Tainui Maori Trust Board Performing Arts Scholarship in 1998.

In 2012 Melissa was the inaugural recipient of the ABO’s International Baroque Study Program as well as receiving an Australia Council Professional Development Grant, supporting a tour to Europe to research playing techniques of baroque, classical and romantic flutes.

As a flute soloist in 2013 Melissa appeared in Telemann’s Flute and Violin Concerto (with Stefano Montanari and the ABO) and Benda’s Flute Concerto in e minor under the direction of Erin Helyard and the Australian Haydn Ensemble.

Melissa is featured with the Brandenburg and Andreas Scholl on the Brandenburg recording Vivaldi- Nisi Dominus and Stabat Mater. Melissa has also recorded with singers Sara Macliver and Sally-Ann Russell, the Orchestra of the Antipodes, Sinfonia Australis and is recording a Swedish programme for CD with Tommie Andersson and others with The Marais Project. In 2014 she performed Abel Concerto in G with the Australian Haydn Ensemble.

Melissa coordinates programmes of beautiful chamber music for small Brandenburg ensembles for presentation at Australian Unity retirement villages as part of the Brandenburg’s commitment to community performances.
Acclaimed as one of the world’s leading harpists in contemporary and baroque repertoire, Marshall McGuire studied at the Victorian College of the Arts, the Paris Conservatoire and the Royal College of Music, London. His London debut recital was presented at the Purcell Room for the Park Lane Group. He has commissioned and premiered more than 100 new works for harp, and has been a member of the ELISION ensemble since 1988.

He has performed as soloist with the Australian Chamber Orchestra, English String Orchestra, Les Talens Lyriques, Australian Brandenburg Orchestra, Melbourne Symphony and the Australia Ensemble and has appeared at international festivals including Aldeburgh, Melbourne, Milan, Geneva, Brighton, Moscow, Vienna, Huddersfield, Huntington and Adelaide. In 2010, he conducted performances of Purcell’s Dido & Aeneas for the Macau International Music Festival.

Marshall has received fellowships from the State Library of Victoria, the Churchill Trust, Peggy Glanville-Hicks Trust, and was artist-in-residence at Bundanon in 2003. He has released seven CDs and received three ARIA Award nominations, and in 1997 received the Sounds Australian Award for the Most Distinguished Contribution to the Presentation of Australian Music.

Performances in 2014 include Adelaide Festival with ELISION, Port Fairy Spring Music Festival and Melbourne Festival, and a season of performances with Ludovico’s Band at the Melbourne Recital Centre.

Marshall is currently Co-Artistic Director of Ludovico’s Band and Music Programmer at Arts Centre Melbourne.
WOlfGANG AMADEUS MOZART (1756–1791)
Overture to the opera Lucio Silla K135

Molto allegro
Andante
Molto allegro

Although home for Mozart and his family was Salzburg, from the age of six his life had consisted of one concert tour after another. He and his father Leopold made three extended trips to Italy between 1769 and 1773. The first trip included the premiere of his opera Mitridate, rè di Ponto in Milan in December 1770, when he was only fourteen. Its success led to further commissions, and they made two more trips over the Italian alps to Milan, for Ascanio in Alba in 1771, and for Lucio Silla which opened the opera season on the 26th of December 1772. Although Mozart had received the libretto before leaving Salzburg, he could not start work on the opera in earnest until he arrived in Milan and heard the singers. The primo uomo (the castrato who sang the main male role) arrived in good time towards the end of November, but the prima donna was held up in Venice and only reached Milan on the 4th of December. The principal tenor was too ill to come at all and a replacement, a church singer with no stage experience, did not arrive until a week before opening night.

Leopold wrote to his wife on 12th December: “During the coming week, while this letter is wending its way to Salzburg, Wolfgang will have his heaviest work. For these blessed theatrical people leave everything to the last minute.” Heaviest work indeed, for in that week Mozart had to finish composing the tenor arias, conduct three stage rehearsals, and on three nights perform for the local nobility at parties which lasted for six hours.

The first performance did not go smoothly. It was due to begin at 5pm, but could not start until the arrival of Archduke Ferdinand, who had finished lunch late and then, according to Leopold Mozart, “had to write with his own hand five letters of New Year greetings to Their Majesties the Emperor and Empress [his parents]; and I ought to mention, he writes very slowly.” The opera finally began three hours late, but as there were four hours of music and three ballets (not composed by Mozart), it did not finish until 2am. The tenor’s bad acting made the audience laugh, which put off the prima donna who was already distracted by sections of the audience which favoured the primo uomo, but despite the fraught first night the opera was a success. Extra performances were scheduled, with twenty six in total, and the following opera in the season had to be postponed.

WHAT TO LISTEN FOR

Lucio Silla is an opera seria (serious opera), a genre which was going out of fashion in the 1770s. The family letters make no mention of the overture but Mozart could well have written it before leaving Salzburg, as the overture of an opera seria had no overt musical connection with the rest of the opera and that is the case here. It is a typical example of an Italian overture, also known as a sinfonia, the forerunner of the symphony, and consists of three short movements. A military-style opening with horns, trumpets and drums sets the mood for an opera about a Roman dictator. It is followed by a lyrical andante, and the overture concludes with a brisk rondo, based on a recurring theme.
What annoys me most is that these stupid Frenchmen think I am still just seven years old – because that was my age when they first saw me – it’s absolutely true.

The years since Lucia Silla had been busy ones spent largely in Salzburg apart from a few months in Munich, but Mozart was not able to settle into life as a court musician. When he made another request for leave of absence his employer, Count Hieronymus Colloredo, Prince Archbishop of Salzburg, tired of having Mozart and Leopold on his payroll when they had spent most of the previous six years away from home, sacked them both. As that meant the family had no income Leopold re-applied for his position and was reinstated, so in September 1777 Mozart, accompanied this time by his mother Maria Anna, left Salzburg for Paris in search of another, better, job. He enjoyed being feted at the German cities where they stopped along the way, and left much of the organisation (and the packing) to his mother (“The devil take all this travelling. I feel like shoving my feet in my mouth, that’s how tired I am”). They stayed for five months in Mannheim, because Mozart had fallen in love with the singer Aloysia Weber, and he resisted Leopold’s more and more desperate attempts to remind him that the purpose of the trip was to make money and that all he was doing was spending it. Finally at the end of February another letter from Leopold pointing out the sacrifices he had made for his son’s career got through: “… tears came to my eyes, when I read in your last letter that you have to go about in tattered clothes. My dearest Papa! It’s not my fault … and I will work as hard as I can to soon have the pleasure of getting you out of your distressing situation. … We shall leave a week from today.” They finally arrived in Paris in April 1778.

Mozart had been in Paris before as a cute child prodigy but now, as a brash and arrogant twenty two year old, his charmed existence had come to an end, and he would have to rely on his own resources to make his way as a working musician. Musically he had matured enormously, but his personal maturity lagged a long way behind. An overwhelming belief in his own abilities, instilled by his father and reinforced by his successes as a child, blinded him to the need to prove himself as an adult composer to the patrons and professional colleagues whose support he would need to establish his adult career.

And what really galled me was that Madame and her gentlemen never interrupted their drawing for one moment, they just continued, and I had to play for the chairs, tables, and walls. … Give me the best Clavier in Europe, but an audience that either doesn’t understand, or doesn’t want to understand, people who do not connect with me and my playing, and I will lose all joy in performing.

He was reluctant to make the customary social calls, and without his father, vital networks were not formed.

You are writing that I should go out and visit people so I can make new contacts and renew old ones. But that’s quite impossible. Everything here is too far to walk – or too muddy; for Paris is filthy beyond belief.

… and the hoped for commissions for work and recognition did not come. To make matters worse,
Mozart made plain his dislike of the French …

You cannot possibly imagine how dreadful it is. … their manners now border on rudeness, and they have become terribly conceited.

… and his superior manner did not endear him to fellow musicians or to the aristocracy.

Now, if I were in a place where people had ears to hear, hearts to feel, and had some small understanding of Musique, if they had a modicum of taste, I should heartily laugh about all these things; but as it is, I am living among brutes and beasts as far as Musique is concerned.

When there was a suggestion that he might have the position of organist at the French court at Versailles, a plum job in terms of salary and contacts, he turned it down. “But really! To be an organist! I should very much like a good post; but even so, nothing less than music director – and well paid.” Baron Grimm, an acquaintance of Leopold’s who had undertaken to help him get started in Paris, eventually grew tired of trying:

He is too trusting, too unenterprising, too easily taken in, too little intent on the means that may lead to fortune. To make an impression here one has to be artful, enterprising, daring. To make his fortune I wish he had but half his talent and twice as much shrewdness, and then I should not worry about him.

One of the few commissions Mozart received in Paris was to compose a double concerto for flute and harp for the Comte de Guines, who was a favourite of the French queen Marie Antoinette and a fine amateur flautist, and his daughter, a harpist to whom Mozart gave lessons in composition. At first Mozart was enthused by this, writing that de Guines “plays the flute extremely well, and [the daughter] plays the harp magnifique”, but the composition lessons bored him and he took no notice of Leopold’s attempts to make him see the usefulness of a connection so close to the French court. The lessons concluded when the girl became betrothed, and Mozart left on poor terms with de Guines who underpaid him for the lessons and made him wait four months to be paid for the concerto.

WHAT TO LISTEN FOR

While he was in Mannheim Mozart was commissioned to compose quartets and concertos for solo flute, but did not complete the assignment. He wrote to his father, “my mind gets easily dulled, you know, when I have to compose music for an instrument that I can’t stand”. This must have been more an expression of his irritation at being pressured than a true indication of his feelings, because he wrote excellent music for the flute including this concerto. Although he did not care for de Guines or his daughter he took particular care with the composition, tailoring it to their abilities and the particular characteristics of their instruments. He revised the range of the harp part when he found out that the instrument played by de Guines’ daughter had one note fewer than he had apparently first assumed. On the other hand, her father had a tailpiece on his flute which allowed him to play low notes not available on many of the flutes of the day, and Mozart exploited this extra range in all three movements of this concerto.
The harp which Marshall McGuire is playing in this concert is a single action harp similar to the one for which Mozart composed. Invented around 1720, it used pedals to raise the pitch of selected strings by a semitone, allowing the instrument to be played in a wider range of keys than had previously been possible. Paris became the major city in Europe for harp makers and teachers in the middle to late eighteenth century with the arrival of Marie Antoinette, who was an accomplished harpist. Compared with modern harps, the single action harp was lightly strung, giving it great flexibility of tone and dynamics, and a wonderfully sweet, luminous sound.

INTERVAL

Symphony No. 41 in C Major “Jupiter”, K551

Allegro vivace
Andante cantabile
Menuetto & Trio – Allegretto
Finale – Allegro molto

When Mozart moved to Vienna in 1781 it was “the land of the blessed, the land of music”, with a brilliant orchestral tradition supported by the nobility of the Austro-Hungarian Empire who lived in town during the “season” and for whom concert and theatre going was an integral part of their daily social interaction. By the late 1780s the mounting cost of a disastrous war against Turkey had caused the Austrian economy to falter, and the upper classes no longer had the money to patronise the arts as they had previously done. The number of public concerts, from which Mozart had derived much of his income, substantially declined, and the fashionable success he had achieved earlier in the decade began to fade. Commissions to compose operas compensated to some extent for the loss of income from public performances and he had been appointed court composer by Emperor Joseph II, which paid modestly in return for a modest amount of work. The Mozarts’ living expenses were high: of necessity they moved in wealthy circles and had to dress accordingly, and there was the cost of ongoing medical treatments and recuperation for his wife Constanze, who was continually ill after a series of pregnancies and an infected foot. They moved to cheaper accommodation in the suburbs of Vienna, but war had caused the cost of living to rise and by the middle of 1788 Mozart found himself seriously in debt.

Mozart dealt with this crisis by immersing himself in work, and by asking friends for loans.

Your true friendship and brotherly love embolden me to ask a great favour of you … I dare to implore you to help me out with a hundred gulden until next week, when my concerts in the Casino are to begin. By that time I shall certainly have received my subscription money and shall then be able to quite easily pay you back 136 gulden with my warmest thanks.

The Casino concerts, planned for the autumn of 1788, were to be his first public concerts for two years, and he intended to feature what would be his last and greatest symphonies, numbers 39, 40 and 41, which he composed in just six weeks in the summer of 1788.
It is not known whether the Casino concerts went ahead, but Mozart performed at least parts of the last three symphonies on tours of Germany that he made in 1789 and 1790. One of the many myths about Mozart which sprang up in the nineteenth century was that he never heard his last symphonies performed, but this is unlikely. After he became a freelance musician in 1781 his compositions fell into two broad categories, those he wrote to perform or conduct in concerts which he usually entrepreneured himself, and those he was commissioned to compose. He could not have afforded the time to compose three lengthy and complex symphonies without expecting some immediate financial benefit from their performance.

Although this symphony is now known by its nickname, “Jupiter”, this came not from Mozart but probably from the London impresario Johann Salomon when it was first performed in London in 1818.

**WHAT TO LISTEN FOR**

A symphony was often the opening item at an eighteenth century concert, and functioned as a kind of overture to the rest of the program. The first movement of a symphony of this period served as a call for the audience’s attention and typically began with a loud and forceful opening gesture known as the *premier coup d’archet* (“first stroke of the bow”). Mozart used it several times in symphonies and opera overtures, and joked about it in a letter to his father from Paris ten years earlier: “What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other places.” Symphony No. 41 begins in just this way, with grand *tutti* passages in unison.

The first movement sets the tone for the rest of the symphony, with wide variety in its orchestral textures and instrumental tone colours, and dramatic changes of harmony, rhythm and dynamic. The second movement, a muted *Andante*, begins with a reverie from the strings and Mozart’s beloved wind instruments, but this gives way to unsettled passages of great emotional expressiveness reminiscent of the slow movements of some of his piano concertos. The Minuet and Trio return to a lively mood, a rather heavy footed Austrian dance punctuated by festive horns.

The finale is one of Mozart’s most famous orchestral compositions, a movement of unexcelled diversity and intellectual power. Marked *Allegro molto* (very fast) it is built on a four-note figure, which itself was the opening of a well known eighteenth-century hymn, but Mozart chose to surround it with six other themes in a *tour de force* of fugal writing. The themes are turned upside down, back to front, and constantly swapped between instruments, so much so that by the coda at the very end of the movement it is too much for the ear to comprehend. As Constanze’s second husband and Mozart’s biographer Georg Nikolaus Nissen wrote: “all is the most sublime art, before whose power the spirit bows and is amazed.”
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<tr>
<th>YEAR</th>
<th>SIGNIFICANT EVENTS IN MOZART'S LIFE</th>
<th>CONTEMPORARY EVENTS</th>
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<tbody>
<tr>
<td>1756</td>
<td>Born in Salzburg</td>
<td>Haydn is 23</td>
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<tr>
<td>1762</td>
<td>First concert tour with father Leopold and sister Nannerl</td>
<td>Last witch burnt at the stake in Salzburg</td>
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<td>1763</td>
<td>Mozart and family set off on a 3-year tour of Europe</td>
<td>Building of La Madeleine church in Paris finishes</td>
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<td>1764</td>
<td>Plays for Louis XIV of France and George III of England; composes first symphonies</td>
<td>French composer Jean-Philippe Rameau dies; London introduces the practice of numbering houses</td>
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<tr>
<td>1770</td>
<td>First trip to Italy; visits Pompei; composes Mitridate, rè di Ponto</td>
<td>Beethoven born; Captain James Cook sails up the east coast of Australia</td>
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<td>1771</td>
<td>Returns to Salzburg in March; leaves again in August on second trip to Italy</td>
<td>New York Hospital founded</td>
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<td>1772</td>
<td>Employed as concert master by the Archbishop of Salzburg. In October leaves on third trip to Italy for Lucio Silla in Milan</td>
<td>First German performance of Handel's Messiah; Captain Cook starts his second voyage</td>
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<td>1777</td>
<td>Sacked by the Archbishop; travels with his mother to Paris via Munich, Augsburg and Mannheim, where he falls in love with Aloysia Weber</td>
<td>Stars &amp; Stripes becomes the United States' flag</td>
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<td>1778</td>
<td>Arrives in Paris in April; his mother dies in July; he leaves in September</td>
<td>Third Pacific voyage of Captain Cook</td>
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<td>1779</td>
<td>Arrives in Salzburg in January and is re-hired by the Archbishop</td>
<td>Sir Joseph Banks recommends New South Wales as British penal colony</td>
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<td>1781</td>
<td>Sacked by the Archbishop of Salzburg; begins life as freelance musician alone in Vienna</td>
<td>Planet Uranus discovered</td>
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<td>1782</td>
<td>Marries Constanze Weber (sister of Aloysia)</td>
<td>Paganini, Italian violinist and composer, born</td>
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<td>1783</td>
<td>First child, Raimund Leopold, born, living only two months</td>
<td>Beethoven’s first works printed; American Revolution ends and Great Britain recognises US independence</td>
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<td>1786</td>
<td>Premiere of <em>Le nozze di Figaro</em></td>
<td>Uranium discovered</td>
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<td>1788</td>
<td>Composes last symphonies, Nos. 39, 40 and 41 “Jupiter”</td>
<td>First Fleet reaches Botany Bay; rules of cricket codified</td>
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<td>1789</td>
<td>Composes <em>Così fan tutte</em></td>
<td>The French Revolution begins</td>
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<td>1791</td>
<td>Sixth child Franz Xaver Wolfgang born; composes <em>Die Zauberflöte, La Clemenza di Tito</em> and the <em>Requiem</em>; dies at 12.55 am on 26 December</td>
<td>Haydn aged 59; Louis XVI and his family escape from prison but are intercepted; guillotine introduced in France</td>
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His Excellency General the Honourable Sir Peter Cosgrove AK MC (Retd)

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Paul Dyer AO

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