MOZART’S FORTEPIANO
KRISTIAN BEZUIDENHOUT

Sydney and Melbourne
September 2015

Kristian Bezuidenhout (UK) guest director, fortepiano
Melissa Farrow (Australia) period flute
Australian Brandenburg Orchestra

PROGRAM
J.C. BACH Sinfonia in G major, Op. 3, No. 6
W.F. BACH Sinfonia in D minor, F 65 ‘Adagio & Fugue’
MOZART Piano Concerto No. 20 in D minor, K 466

Interval

MOZART Andante for Flute in C major, K 315
MOZART Symphony No. 36 in C major, K 425 Linz

Sydney
City Recital Hall Angel Place
Wednesday 9, Friday 11, Wednesday 16, Friday 18,
Saturday 19 September all at 7pm.
Matinee Saturday 19 September at 2pm

Melbourne
Melbourne Recital Centre
Saturday 12 September at 7pm
Sunday 13 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 turn off all electronic devices during the performance.
**SHARED VISIONS**

**Macquarie Group** is proud to be the principal partner of the Australian Brandenburg Orchestra for the 2015 concert season.

Presenting both classics of the baroque repertoire as well as unfamiliar compositions enables the depth of the baroque period to be shared with modern listeners. It is this ability of the ensemble to perform baroque pieces in as fresh and exciting a way as when they were first performed that is one of the most enticing aspects of a Brandenburg concert. In this concert series Kristian Bezuidenhout returns to the Brandenburg stage. We hope you enjoy the passion and integrity that he brings to his performances.

It is a privilege to continue our support for the Brandenburg and congratulations once again to Artistic Director Paul Dyer for creating a wonderful year of concerts. Our partnership with the Orchestra in bringing these works to life means the immense talents of its musicians and visiting artists can be widely enjoyed and appreciated. We commend this year’s program to you.

Shemara Wikramanayake
Chair, Macquarie Group Foundation
ARTISTIC DIRECTOR’S MESSAGE

I am a such a fan of the two magnificent men we have featured in this wonderful concert series *Mozart’s Fortepiano*: Wolfgang Amadeus Mozart, recognised through generations and across the world as one of the all-time great composers; and Kristian Bezuidenhout, who channels his own passion and integrity into intensely expressive performances – an experience that has led some to muse he may actually be the reincarnation of Mozart!

Kristian has been a long-time friend of the Brandenburg and I am delighted to welcome him back to take over the reins as guest director for this series. Kristian and I share a love of early music, as well as a fascination with early keyboards. In fact, we both discovered our love for historical keyboards in the same way, which led us down individual paths of glorious discovery, culminating in the delightful, intense and extraordinary experiences we now share with you.

Our stage is also adorned with the talents of Brandenburg principal flute Melissa Farrow who plays the graceful and delicate *Andante for Flute*, and Madeleine Easton, guest concertmaster and returning Brandenburg alumna. Kristian and Madeleine have been collaborating in London in the lead up to *Mozart’s Fortepiano* and the admiration and respect they have for the other’s work is a joy to observe. The verve, tenacity and intimacy of the Orchestra together with Kristian’s great artistry make *Mozart’s Fortepiano* an exuberant, brilliant and delicate masterpiece. I hope you enjoy this very special concert series.

Paul Dyer AO
Artistic Director and Conductor
I am delighted to welcome you to Mozart’s Fortepiano, played by the Australian Brandenburg Orchestra and guest directed and conducted by Kristian Bezuidenhout.

Orchestras are in many ways like business. Or should it be business is like an orchestra? Both have a diverse group of people with different skills and passions. Yet all these different talents and instruments collaborate to create something beautiful from what are some very varied and often curious sounding instruments.

It is our privilege to support the Australian Brandenburg Orchestra. Their innovation, passion and dedication is something we also aspire to in our business.

Gary Wingrove
Chief Executive Officer
KPMG Australia
MOZART’S FORTEPIANO
KRISTIAN BEZUIDENHOUT

Kristian Bezuidenhout (UK) guest director, fortepiano
Melissa Farrow (Australia) period flute
Australian Brandenburg Orchestra

THE MUSICIANS ON PERIOD INSTRUMENTS

Period Violin 1
Madeleine Easton, London
   (Guest Concertmaster)
Matt Bruce, Sydney
   (Resident Concertmaster)*
Catherine Shugg, Melbourne
Bianca Porcheddu, Canberra¹
Miranda Hutton, Auckland
Matt Greco, Sydney

Period Violin 2
Ben Dollman, Adelaide**
Skye McIntosh, Sydney
Stephanie Eldridge, Bendigo
Shane Lestideau, Melbourne
Rafael Font, The Hague

Period Viola
Shelley Sörensen, Sydney*
Marianne Yeomans, Sydney
James Eccles, Sydney

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

Period Double Bass
Kirsty McCahon, Sydney**

Period Flute
Melissa Farrow, Sydney**
Mikaela Oberg, Sydney

Period Oboe
Kirsten Barry, Melbourne**
Owen Watkins, Bega

Period Bassoon
Peter Moore, Perth**
Joanne Littleley, Perth

Period Horn
Darryl Poulsen, Perth**
Dorée Dixon, Perth

Period Trumpet
Leanne Sullivan, Sydney*
Rainer Saville, Sydney

Period Timpani
Kevin Man, Sydney*

* Denotes Brandenburg Core Musician
+ Section Leader
¹ Bianca Porcheddu appears courtesy of St. Francis Xavier College, Florey ACT [staff]

Fortepiano preparation by Geoffrey Pollard in Sydney and Gary Beadell in Melbourne
Kristian Bezuidenhout was born in South Africa in 1979. He began his studies in Australia, completed them at the Eastman School of Music and now lives in London. After initial studies as a modern pianist with Rebecca Penneys, he explored early keyboards, studying harpsichord with Arthur Haas, fortepiano with Malcolm Bilson and continuo playing and performance practice with Paul O’Dette. Bezuidenhout first gained international recognition at the age of 21 after winning the prestigious first prize as well as the audience prize in the Bruges Fortepiano Competition.

Bezuidenhout is a frequent guest artist with the world’s leading ensembles including The Freiburger Barockorchester, Orchestre des Champs Elysées, Orchestra of the 18th Century, English Concert, Orchestra of the Age of Enlightenment, Concerto Köln, Chamber Orchestra of Europe, Royal Concertgebouw Orchestra, Chicago Symphony, Sinfonieorchester des Bayerischen Rundfunks, and Collegium Vocale Gent, in many instances assuming the role of guest director. He has performed with celebrated artists including John Eliot Gardiner, Philippe Herreweghe, Frans Brüggen, Trevor Pinnock, Ton Koopman, Christopher Hogwood, Pieter Wispelwey, Daniel Hope, Jean-Guihen Queyras, Isabelle Faust, Viktoria Mullova, Carolyn Sampson and Mark Padmore.

Bezuidenhout now divides his time between concerto, recital and chamber music engagements, appearing in the early music festivals of Barcelona, Boston, Bruges, Innsbruck, St. Petersburg, Venice and Utrecht; the festivals of Salzburg, Edinburgh, Schleswig Holstein, Tanglewood and Luzern and Mostly Mozart Lincoln Center, and at many of the world’s most important concert halls including the Berlin and Köln Philharmonie, Suntory Hall, Theatre des Champs Elysées, Symphony Hall, Konzerthaus Vienna, Wigmore Hall and Carnegie Hall. Since 2009, Bezuidenhout has embarked on a long-term recording relationship with Harmonia Mundi. Recent recordings include Volumes 1, 2 & 3 of the complete keyboard music of Mozart (prizes include Diapason D’or, a Caecilia Prize, and Preis der Deutschen Schallplattenkritik); Mendelssohn piano concertos with the Freiburg Baroque Orchestra and Schumann Dichterliebe with Mark Padmore (both won Edison Awards). His recording of Beethoven violin sonatas with Viktoria Mullova (ONYX label) won an Echo Award for the best chamber music album of 2011. A disc of Mozart Piano Concertos (K. 453 & 482) with the Freiburg Baroque Orchestra was released in November, 2012.
“...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. After celebrating their 25th anniversary in 2014, the Brandenburg continues to deliver exhilarating performances.

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. The Brandenburg is pleased to be performing two concert series in Brisbane in 2015.

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
From my first marriage three sons and a daughter are still living … [and] from my second marriage one son and two daughters … they are all born musicians, and I assure you that I can form both a vocal and instrumental Concert within my family …

Johann Sebastian Bach, in a letter in 1730

The Bachs were a dynasty of musicians stretching back to the 1500s. Seventy men (no women) with the surname of Bach had earned their living as town musicians, fiddlers, cantors or court musicians in the Thuringia area of central Germany from the sixteenth century to the beginning of the nineteenth. The dynasty reached its pinnacle of achievement with JS Bach and his sons Wilhelm Friedemann, Carl Philipp Emanuel Bach and Johann Christian Bach, all considered among the most important composers of the mid-eighteenth century, and in their own time more famous than their father.

Johann Christian Bach (1735–1782)

Sinfonia in G major, Op. 3 No. 6

Allegro assai
Andante
Allegro assai

Christian was the sixth and youngest son of JS Bach and his second wife Anna Magdalena and, like his brothers, his early musical education came from his father. After JS Bach died in 1750, Christian left the family home in Leipzig and moved to Berlin to continue his studies with his much older half brother Carl Phillip Emanuel, then harpsichordist to King Frederick the Great of Prussia. Christian’s first break with family tradition came in 1755 when he moved to Italy, becoming the first Bach to travel outside Germany.

The Bachs were staunchly Lutheran but in Italy Christian converted to Catholicism, in order to qualify for the job of organist at the Milan cathedral. In Italy he was exposed to Italian opera and, in another radical departure from his musical heritage, he began writing operas himself, the only Bach to do so. His fame as an opera composer spread outside Italy as far as London, and he was recruited by the managers of the King’s Theatre as their resident opera composer. Christian moved there in 1762, becoming known as “the English Bach”. He lived in England for the rest of his life, although he travelled to Paris and Mannheim for performances of his operas there.
The Mozart Connection

The Mozart family met Christian Bach when they spent time in England as part of a two-year long concert tour in 1764–65. According to Mozart’s sister Nannerl:

“Herr Johann Christian Bach, music master of the queen, took Wolfgang between his knees. He would play a few measures; then Wolfgang would continue. In this manner they played entire sonatas. Unless you saw it with your own eyes, you would swear that just one person was playing.”

Mozart was then eight years old and although there is no evidence that Mozart studied with him, Christian was an important influence on Mozart’s compositional style. They were to meet again in Paris, when Mozart was there on his disastrous trip in 1778.

“... Mr. Bach from London has been here for the last fortnight ... You can easily imagine his delight and mine at meeting again; perhaps his delight may not have been quite as sincere as mine … I love him (as you know) and respect him with all my heart …”

When Christian died in 1782, Mozart wrote to his father: “I suppose that you have heard that the English Bach is dead? What a loss to the musical world!”

What to listen for

Christian Bach’s music is the most cosmopolitan and varied of all the Bachs. He is associated with the *galant* style, which bridged the gap between baroque and classical musical periods in the middle of the eighteenth century, and his music was elegant, accessible, and melodic.

A sinfonia was a short instrumental work which functioned as an overture to Italian opera in this period and was the forerunner to the classical symphony. This sinfonia dates from 1765.

A hallmark of Christian’s style was the use of contrast – of themes, dynamics, and orchestral textures (that is, the sounds made by different instruments playing together) – and this is very apparent in the energetic first movement of this sinfonia. A gently expressive, slow second movement for strings alone is made particularly graceful by pairs of falling semiquavers, while the light-hearted third movement for full orchestra is built around a hunting call theme.
Wilhelm Friedemann Bach (1710–1784)

Sinfonia in D minor for two flutes & string orchestra F 65

**Adagio**

**Fugue**

Friedemann was the eldest and favourite son of Johann Sebastian and his first wife Maria Barbara. Anecdotes told about him mostly after his death draw an unflattering picture of an under-achiever who despite his obvious musical talent could not get out from under the shadow of his father, and compared him unfavourably with his more successful brothers. The story of the apparently troubled son of a great artist provided fodder for a heavily fictionalised nineteenth century “biography”, so popular it was still in print in 1959, a 1941 German bio-pic, and even an opera, but in reality we know only scant details of his life and personality.

Friedemann was taught keyboard and composition by his father, and by the time he was twenty years old he had already gained a reputation as a virtuoso organist and harpsichordist, one that he never lost. His first job, at the age of twenty three, was as organist at one of the major churches in Dresden, renowned throughout Europe for the quality of its music-making. In 1746 he moved to the city of Halle (Handel’s birthplace) to take up a more important position as church organist. Twenty years later he moved again, and he spent the last years of his life in Berlin.

Friedemann composed throughout his life, but his output was small compared to that of his brothers, and very few of his compositions were well known in his lifetime. Financial problems not of his own making meant he had to sell the works he had inherited from JS Bach, and his wife and daughter were left in great poverty after he died.

**What to listen for**

Friedemann was a highly original composer whose style was strongly influenced by his improvisational ability, and by contrast with the simpler galant style favoured by Christian, his music tends to be serious, intense, and often extremely technically challenging. He particularly favoured the use of counterpoint, in which the individual parts imitate each other in more and more complex ways. A good example is the four-part fugue which forms the second movement of this short sinfonia which Friedemann wrote in Dresden between 1740 and 1745. It uses the flute quite differently to contemporary flute compositions, which tended to highlight the instrument’s soft-grained limpid sound. This quality is apparent in the first movement, but the fugue, in which the flutes are mostly doubled by violins, is particularly muscular and energetic.
The piano was invented in the early eighteenth century. Its great advantage was its mechanical action: unlike its predecessor the harpsichord, in which the strings are plucked, the strings of the piano are struck by hammers and this meant the sound was capable of being piano (soft) or forte (loud) depending on how hard the player strikes the keys.

“Fortepiano” has become the accepted term for an eighteenth-century piano (or modern replica) to distinguish it from the modern piano, which is a very different instrument. The fortepiano is smaller and much more lightly constructed than a modern grand piano, with a wooden rather than an iron frame, and the hammers are covered with leather rather than felt. It produces a more transparent, delicate and clear-textured sound, and the lightness of touch and more immediate sound decay enable it to be played at great speed while retaining clarity of articulation. Less sonorous than a modern piano, the fortepiano can be played with equal strength in both hands without the bass notes played by the left overpowering the treble notes of the right. The action of damping the keys to reduce the vibration of the strings and therefore make the sound quieter is achieved through two pedals operated by the knee, unlike the foot pedals on a modern piano.

Mozart bought his favourite piano in 1785 from Anton Walter, a Viennese piano maker. It was the instrument he used for performing, and he had it carried around the city to the houses of the nobility where he played, a feat much more easily accomplished with a fortepiano than a modern concert grand.
Wolfgang Amadeus Mozart (1756–1791)

Piano concerto No. 20 in D minor, K 466

   Allegro
   Romance
   Rondo [Allegro assai]

In 1781 Mozart happily left the employment of the Prince-Archbishop of Salzburg and started a new independent life as a freelance musician in Vienna, although he could have done without the farewell kick in the backside from the Archbishop’s secretary. His arrival coincided with a boom time in Vienna’s cultural life, and in just four years he became startlingly successful. Many of the Austro-Hungarian nobility spent the winter in Vienna, and almost every night during “the season” there were private concerts at which Mozart’s piano concertos featured prominently. Between 1782 and 1786 he composed fifteen piano concertos (out of a total of twenty-seven).

Mozart’s father Leopold visited him in February 1785, and described Mozart’s working life to his daughter Nannerl:

   “Every day there are concerts; and constant teaching, performing, composing, etc. I feel rather out of it all. If only the concerts were over! It is impossible for me to describe the rush and bustle. Since my arrival your brother’s fortepiano has been taken at least a dozen times from the house to the theatre or to some other house …”

Leopold arrived on the day of the premiere of Piano Concerto No. 20.

   “We arrived at one o’clock … the copyist was still copying when we arrived, and your brother did not even have time to play through the Rondo [third movement], as he had to supervise the copying, … On the same evening we drove to his first subscription concert, at which a great many of the aristocracy were present. The concert was magnificent and the orchestra played splendidly.”

According to a previous letter from Leopold, Mozart started composing the concerto about the middle of January 1785, and probably completed it on the day of the concert, 10 February. The parts for the orchestra were still being copied that afternoon, so Mozart and the orchestra would have been sight-reading in the performance with Mozart conducting from the piano. Often, the concertos were performed with just one rehearsal, or as appears to have been the case for this concerto, none at all.
What to listen for

Mozart, more than any other composer, was responsible for establishing the piano concerto as a serious genre. From a very early age he possessed a prodigious technique, and reports indicate that his astounding level of virtuosity remained constant throughout his life. His “dexterity at the piano is quite indescribable”, said one concert reviewer. Not surprisingly, his piano concertos contain significant technical challenges since he composed them for himself as soloist. Mozart himself boasted that his concertos would “make the performer sweat”. He used the whole of the piano keyboard, and right and left hands must work equally hard.

However, for Mozart, “taste”, “feeling”, and “proper precision” were more important than technical display. He wrote: “it is much easier to play a thing quickly than slowly; in passage work you can leave out a few notes without anyone noticing it. But is that beautiful?”

Mozart usually accompanied the orchestra during tutti passages, playing the bass line with the left hand, and this practice will be followed in this concert by soloist Kristian Bezuidenhout. He has devised his own cadenzas, as no original cadenzas survive for this concerto.

K 466 is one of only two piano concertos by Mozart in a minor key, and it is this choice which gives the entire work an emotional intensity not found in his previous concertos. From the restless, growling opening bass line followed by the shattering strident entry of the full orchestra there is a sense of foreboding, and orchestra and soloist are opposed, with no release of tension. The singing melody of the second movement comes from a French folk song, but its serenity is broken by a turbulent middle section in a gloomy minor key, with fast triplets across the piano’s entire range and strident interjections by the full orchestra. The final movement returns to the ominous mood of the first movement but ends with a brighter triumphant conclusion.

INTERVAL
Wolfgang Amadeus Mozart (1756–1791)

Andante in C major for Flute, K 315

In September 1777, Mozart and his mother Maria Anna left Salzburg for Paris in search of another, better job. When they reached Mannheim Mozart fell in love with the singer Aloysia Weber (he would later marry her sister Constanze), and they lingered there for five months.

While there, Mozart received a commission from Ferdinand de Jean, a surgeon in the East India Company, for “three small, easy and short concertos and a pair of quartets for the flute.” He completed the first of the quartets in a week, but he was too distracted to complete the rest of the commission, and then had a lot of trouble explaining himself to Leopold.

“It is quite natural that I haven’t been able to finish them. I don’t have a moment’s rest here. I can only write at night, so I can’t get up early as well. Besides one is not always inclined to work. Of course I could scribble away all day long, but these things are revealed to the world, and then I think that I should not be ashamed to have my name on them. Also my mind gets easily dulled, as you know, when I’m supposed to write a lot for an instrument I can’t stand.”

What to listen for

Mozart’s disparaging comment about the flute was probably in response to being pressured by Leopold and De Jean and should not be taken too seriously. Although his works for solo flute are few, they are supremely melodic and are some of the best loved pieces in the solo flute repertoire. This charming Andante consists of one single movement and was probably composed as part of De Jean’s commission.
Wolfgang Amadeus Mozart (1756–1791)

Symphony No. 36 in C major “Linz”, K 425

Adagio – Allegro spirituoso
Andante
Menuetto – Trio
Presto

Mozart married Constanze Weber on 4 August 1782 in Vienna. Although Mozart played up the benefits to convince his father who was against the marriage (“from youth onwards unaccustomed to attend to things like laundry, clothing, etc. … I am outright convinced that with a wife I should get on better”) the pair was in love, and Mozart remained besotted with Constanze for the rest of his life.

Their first child, Raimund, was born on 17 June in the following year. Less than six weeks later they left him with a nurse and travelled to Salzburg to visit Mozart’s sister Nannerl and father Leopold, with whom relations had been frosty since the marriage. They expected to be away about a month but ended up staying in Salzburg until the end of October. Their return trip to Vienna took them via Linz, where Mozart decided on the spur of the moment to mount a concert with the orchestra of his friend and patron Count Thun.

When the Mozarts finally returned to collect their child (only four months late), they found that their “poor, round, fat, and darling little boy” who looked so much like his father, had died of dysentery. Leopold Mozart commented that “birth is halfway to death”, and only about fifty percent of children born at this time survived infancy. A mistrust of breastfeeding, which Mozart shared, did not help. He wrote, “I wanted the child to be brought up on water [actually gruel], like my sister and myself.” He was finally convinced to use a wet nurse, “for I should not like to have anything to reproach myself with”. Only two of Mozart’s six children lived to adulthood.

What to listen for

Shortly after they arrived in Linz Mozart wrote to his father (on 31 October): “On Tuesday 4th of November I am giving a concert in the theatre here and, as I have not a single symphony with me, I am writing a new one at breakneck speed, which must be finished by that time”, however the work shows no sign of being written hastily. It begins with a slow introduction to the first movement, a serious and introspective preface to the spirited Allegro reminiscent of the “Turkish” music in his German comic opera Die Entführung aus dem Serail, written in the previous year. Trumpets and drums in the slow Andante give an air of solemnity and majesty, which contrasts with the breezy Minuet and Trio third movement and the vigorous finale.
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<th>Year</th>
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<th>Contemporary Events</th>
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<td>1685</td>
<td></td>
<td>Johann Sebastian born</td>
<td>Handel and Telemann born</td>
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<tr>
<td>1710</td>
<td></td>
<td>Wilhelmi Friedemann born</td>
<td>Beijing largest city in the world</td>
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<td>1735</td>
<td></td>
<td>JS Bach composes <em>Christmas Oratorio</em>; Christian born</td>
<td>Premiere of Handel's opera <em>Alcina</em> in London</td>
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<tr>
<td>1750</td>
<td></td>
<td>JS Bach dies. Christian moves to Berlin to live with CPE Bach</td>
<td>Beginning of the Industrial Revolution in Britain</td>
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<tr>
<td>1755</td>
<td>Father Leopold publishes treatise on violin playing</td>
<td>Christian moves to Italy</td>
<td>Samuel Johnson publishes the first dictionary</td>
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<tr>
<td>1756</td>
<td>Born in Salzburg</td>
<td>Christian organist in Milan</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>Christian moves to London</td>
<td>Last witch burnt at the stake in Salzburg</td>
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<tr>
<td>1763</td>
<td>Mozart family set off on a three year tour of Europe</td>
<td>Christian music master for Queen Sophie, wife of George III</td>
<td><em>La Madeleine</em> church in Paris completed</td>
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<td>1764</td>
<td>Plays for Louis XIV of France and George III of England</td>
<td>Christian gives Mozart composition lessons</td>
<td>London introduces the practice of numbering houses</td>
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<tr>
<td>1770</td>
<td>First trip to Italy; visits Pompeii; composes <em>Mitridate, ré di Ponto</em></td>
<td></td>
<td>Beethoven born; Captain James Cook sails up the east coast of Australia</td>
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<td>1778</td>
<td>Falls in love with Aloysia Weber in Mannheim; composes <em>Andante for flute</em></td>
<td>Christian meets Mozart in Paris</td>
<td>Stars &amp; Stripes becomes the United States’ flag</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>Christian embezzled by housekeeper &amp; on verge of financial ruin</td>
<td>Planet Uranus discovered</td>
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<td>1782</td>
<td>Marries Constanze Weber (sister of Aloysia)</td>
<td>Christian dies</td>
<td>Paganini, Italian violinist and composer, born</td>
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<tr>
<td>1783</td>
<td>First child born, lives only two months. Composes “Linz” symphony</td>
<td></td>
<td>American Revolution ends; Great Britain recognises US independence</td>
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<td>1784</td>
<td>Second child born</td>
<td>Friedemann dies</td>
<td>Composition of water discovered</td>
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<td>1785</td>
<td>Composes Piano Concerto No 20</td>
<td></td>
<td>First crossing of the English Channel in a hot air balloon</td>
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<tr>
<td>1791</td>
<td>Composes <em>Die Zauberflöte &amp; the Requiem</em>; dies</td>
<td></td>
<td>Haydn aged 59; guillotine introduced in France</td>
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AUSTRALIAN BRANDENBURG ORCHESTRA

Matt Bruce, Sydney
Resident Concertmaster

Catherine Shugg
Period Violin 1

Bianca Porcheddu
Period Violin 1

Miranda Hutton
Period Violin 1

Matt Greco
Period Violin 1

Ben Dollman
Period Violin 2

Skye McIntosh
Period Violin 2

Stephanie Eldridge
Period Violin 2

Shane Lestideau
Period Violin 2

Rafael Font
Period Violin 2

Shelley Sörensen
Period Viola

Marianne Yeomans
Period Viola

Madeleine Easton
Guest Concertmaster
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NSW Government | Arts NSW

The Australian Brandenburg Orchestra is assisted by the NSW Government through Arts NSW.

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