MAURICE STEGER
RECORDER
REVOLUTIONARY

Sydney and Melbourne February/March 2016

Maurice Steger guest director/recorders
Paul Dyer artistic director
Australian Brandenburg Orchestra

PROGRAM
Vivaldi Concerto in G major, RV 443
Gallo Sonata No.12 in G minor, La Follia
Telemann Concerto for three trumpets in D major, TWV 54:D4
Fiorenza Sinfonia in A minor
Interval
Handel Overture to the oratorio Judas Maccabeus, HWV 63
Vivaldi Concerto in D major Op. 10 No. 3 Il gardellino, RV 428
Rittler Ciaccona à 7 in C major
Geminiani Concerto No. 10 in F major (after Corelli’s Violin Sonata, Op. 5 No. 10)

Sydney City Recital Hall
Wednesday 24 February, Friday 26 February, Wednesday 2 March, Friday 4 March, Saturday 5 March all at 7pm. Matinee Saturday 5 March at 2pm

Melbourne Melbourne Recital Centre
Saturday 27 February at 7pm
Sunday 28 February 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.
**SHARED VISIONS**

**Macquarie Group** is proud to continue our support for one of Australia’s foremost cultural treasures, the Australian Brandenburg Orchestra.

This is Macquarie Group’s ninth year as the Brandenburg’s Principal Partner. What makes this relationship so rewarding is our shared passion for the highest standards, underpinned by specialist skills and experience.

Over the years the Brandenburg has shared the stage with deeply talented artists from around the world and 2016 is no exception. Maurice Steger is an extraordinary performer and we hope you find his collaboration with the Brandenburg enthralling, inspiring and surprising.

We congratulate Artistic Director Paul Dyer on programming another wonderful series of concerts. Our partnership with the Brandenburg in bringing these works to life means the immense talents of its musicians and visiting artists can be widely enjoyed and appreciated.

_Shemara Wikramanayake_  
Chair, Macquarie Group Foundation
Welcome to our first concert series for 2016! We have another year of fabulous music-making ahead of us, and we begin by collaborating with an extraordinary performer, from Switzerland, Maurice Steger.

Crowned with international awards for his many CDs and concerts, this recorder virtuoso and conductor plays with joy and brilliance. Our expectations of the recorder go out the window when Maurice breathes life into baroque music and this beautiful little instrument.

I’ve chosen some juicy pieces for this program, some rarely heard composers such as Gallo, Fiorenza and Rittler, alongside dazzling recorder pieces that show Maurice’s superb musicianship.

With a well-deserved reputation as a revolutionary, Maurice is an artist, a leader, and a wonderful mentor with rock star status throughout the world. His enthusiasm is infectious, his technical prowess is beyond compare and his passion as a performer is beautiful to witness. Together with the Australian Brandenburg Orchestra, we have created a very special concert that I am thrilled to share with you.

Paul Dyer AO
Artistic Director and Conductor
MAURICE STEGER
RECORDER
REVOLUTIONARY

Maurice Steger, guest director/recorder
Australian Brandenburg Orchestra

THE MUSICIANS ON PERIOD INSTRUMENTS

Baroque Violin 1
Shaun Lee-Chen, Perth
(Concertmaster)*
Matt Bruce, Sydney
(Associate Concertmaster)*
Simone Slattery, Adelaide
Bianca Porcheddu, Canberra¹
Rafael Font, Sydney

Baroque Violin 2
Ben Dollman, Adelaide**
Aaron Brown, New York
Stephanie Eldridge, Melbourne
Miranda Hutton, Auckland
Shane Lestideau, Melbourne

Baroque Viola
Monique O’Dea, Sydney**²
Marianne Yeomans, Sydney
Shelley Sörensen, Sydney

Baroque Cello
Anthea Cottee, Sydney*
Rosemary Quinn, Sydney
Dan Curro, Brisbane

Double Bass
Rob Nairn, New York³⁴

Baroque Oboe
Kirsten Barry, Melbourne**

Baroque Bassoon
Peter Moore, Perth*

Baroque Trumpet
Leanne Sullivan, Sydney*
Rainer Saville, Sydney
Helen Gill, Candelo

Timpani
Brian Nixon, Sydney*

Theorbo/Guitar
Tommie Andersson, Sydney**

Harpsichord
Paul Dyer, Sydney**

* Denotes Brandenburg Core Musician
** Section Leader
¹ Bianca Porcheddu appears courtesy of St. Francis Xavier College, Florey ACT (staff)
² Monique O’Dea appears courtesy of Presbyterian Ladies’ College, Sydney (staff)
³ Harpsichord preparation by Geoffrey Pollard in Sydney, and Alistair McAllister in Melbourne
⁴ Rob Nairn appears courtesy of Penn State University Historical Performance Faculty, The Juilliard School
In January 2013 Paul Dyer AO 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 Orchestra in 1990 and has been Artistic Director since that time. Paul has devoted his performing life to the harpsichord, fortepiano and chamber organ as well as conducting the Australian 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.
He has been celebrated as the “Paganini of the recorder” by music critics and been described as “the world’s leading recorder virtuoso” (The Independent) – today Maurice Steger is one of the most fascinating recorder players, conductors and musical professors working in the sphere of Early music. In these different capacities, he thrills audiences around the world.

Maurice Steger is an incredibly charismatic musician: spontaneous, captivating and full of energy. Maurice has brought new life and prominence to the recorder. The 2015 ECHO Classic Award for “Best Instrumentalist of the Year” is testimony to his success.

As a soloist and as conductor, Maurice regularly performs with the top period instrument ensembles, such as the Akademie für Alte Musik Berlin, the Venice Baroque Orchestra, the English Concert and I Barocchisti. He also performs with leading modern orchestras such as the Zurich Chamber Orchestra, the hr-Sinfonieorchester Frankfurt, the Musikkollegium Winterthur, the Berlin Baroque Soloists (Berlin Philharmonic), the Canadian Violons du Roy and the NDR Radiophilharmonie.

Maurice also performs with artist colleagues including Cecilia Bartoli, Andreas Scholl, Pablo Heras-Casado, Laurence Cummings, Nuria Rial, Bernard Labadie, Sandrine Piau, Diego Fasolis and Sol Gabetta.

Tours of Asia and Australia have led to performances with the Malaysia Philharmonic Orchestra, the Taipei Symphony among others. He was the first recorder player from the West to perform with the Traditional Taipei Chinese Orchestra. He also regularly performs in North and South America.

Maurice is committed to musical education, especially for young children. Steger also teaches master classes each year, and in 2013 took over the directorship of the Gstaad Baroque Academy at the Menuhin Festival Gstaad.

'Mr. Corelli in London', 'Una Follia di Napoli', 'Vivaldi: Concerti per flauto' and 'Telemann: Recorder Works' with The English Concert, I Barocchisti and the Akademie für Alte Musik Berlin: numerous award-winning CD recordings published by harmonia mundi, most of them with highly imaginative thematic concepts, are a long-standing testament to the unique prominence achieved by this artist.
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 27th anniversary in 2016, the Brandenburg continues to deliver exhilarating performances.

The Brandenburg has collaborated with such acclaimed and dynamic virtuosi as Andreas Scholl, 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 Orchestra 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 Orchestra began regular touring to Queensland in 2016.

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”.


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Maurice Steger
Recorder
Revolutionary

But that which did please me beyond anything in the whole world was the wind-music … which is so sweet that it ravished me; and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then, nor all the evening going home … I was able to think of any thing, but remained all night transported, so as I could not believe that ever any musick hath real command over the soul of a man as this did upon me: and makes me resolve to practice wind–musique, and to make my wife do the like.

Samuel Pepys after hearing recorders in a play in 1668

The recorder has been used in European music making since the Middle Ages, and it was one of the most common wind instruments in the Renaissance, when it was usually played by a group of musicians in ‘consorts’ made up of several different sizes of instrument. The English king Henry VIII was reported as ‘exercising himselfe dailie in … plaieing at the recorders’. His household inventory lists seventy six recorders, and he even imported a consort of five professional recorder players, all brothers, from Venice. The recorder was also a popular instrument for upper class amateurs, both male and female, however recorders had a racy connotation in the Renaissance: in paintings they were used to symbolise sexual love, and Baldassare Castiglione in The Courtier, in 1528, cautioned that they be played only in private, especially if there were women present, “for it is, after all, impossible to imagine all the things that can happen”.

The recorder continued to be used in Baroque music, where it often symbolised death, the supernatural, or sacrifice for love, as in many Handel vocal works. It was particularly popular in the late Baroque period among the rising middle class, who had time and money to indulge in amateur music making. The recorder was gradually overtaken in popularity by the transverse flute, which was considered more expressive, and it was rarely heard after 1750 until it was revived in the 1920s.
A recorder by any other name ...

The various names used for the recorder have been confusing players and audiences alike since at least the late 1600s.

The name ‘recorder’ comes from the Latin ‘ricordari’, meaning to remember, or to recall for another. In medieval England minstrels were ‘recorders’ who re–told past events through song, and the instruments they played were known by the same name. When the Baroque recorder was introduced into England by French players in the 1670s, it was called by the French word for recorder, ‘flute’. When the transverse (modern style) flute overtook the recorder in popularity it too was called the flute, although clearly the instruments are very different. European languages distinguish between the two instruments with the addition of an adjective for the recorder (*flauto dolce, Blockflöte* etc.).

To add to the confusion the recorder comes in a range of sizes, each with its own name. The length of the instrument alters the pitch range to be higher or lower. The most commonly played recorders correspond with the range of the human voice (soprano, alto, tenor and bass recorders), but there are further variations both in size and structure. The descant is the recorder played by school children, while the treble is used for Baroque music.

They are all, however, essentially the same thing, that is, a woodwind instrument, held vertically, with a hole for the thumb in the back and seven or eight finger–holes.
Venice at the turn of the eighteenth century was the most important city in Italy after Rome. It had been one of the great trading centres of Europe but now its main trade was in culture, with tourists drawn in huge numbers from all over Europe by the magnificent displays of sound and pageantry at public festivals, and by the church services which contained so much music that they were more like concerts than religious ceremonies. No traveller to Venice left without hearing the all–female choirs and orchestras which performed each Sunday and on feast days at the Pietà, along the waterfront from the Doge’s Palace. It was one of four girls’ ospedali (orphanages) in Venice run by the church, where girls “were trained solely to excel in music”.

Vivaldi was music director and violin teacher at the Pietà on and off for most of his working life, and much of his instrumental music was composed for them. Italian instrumental music of the time was string dominated, but the Pietà was known for its early adoption of new instruments and playing techniques. According to the French diarist Charles de Brosse who heard the musicians of the Pietà in 1739, “they sing like angels and play the violin, the flute, the organ, the oboe, the cello, and the bassoon; in short there is no instrument, however great it may be, that can daunt them”.

The recorder had been popular in Venice as a solo instrument since the Renaissance, but there was relatively little music composed specifically for it and players often adapted pieces intended for violin. There was a resurgence of interest in it among Venetian composers in the early eighteenth century led by Vivaldi, who composed many works for recorder or flute and used these instruments in virtuosic ways that were then very new.

What to listen for

This is one of three concertos which Vivaldi wrote for flautino, literally ‘little flute’. All are showpieces for a virtuoso recorder player, with rapid runs and leaps. This concerto is usually played in the key of C major, but directions on the title page of Vivaldi’s autograph score indicate that it was originally played by a soprano recorder in the lower key of G, which is what you will hear in this concert.
The fast outer movements are in Vivaldi’s favoured ritornello form, structured around repeated refrains interspersed with episodes from the soloist, varied in some way each time to maintain interest and drive the music to its conclusion. Both these movements call on bravura displays of agility from the soloist, particularly the final movement whose rapid trills, runs, arpeggios and triplets increase as the movement progresses. The middle slow movement is also typically Vivaldi. It is in the form of an aria for the recorder accompanied by sustained strings in the characteristic lilting rhythm of a Siciliana, a slow dance.

**Domenico Gallo** (1730–c.1768)

**Sonata No. 12 in G minor, La Follia**

*Allegro*

*Largo*

*Allegro molto*

Domenico Gallo was a Venetian composer and violinist, active in the middle of the eighteenth century, and who in his own time was best known for his church music and works for violin. Unfortunately Gallo is now remembered primarily due to being inadvertently part of an eighteenth century musical fraud: his only surviving compositions, a set of twelve sonatas in four parts, were published after his death in the late 1700s as being by the much more famous Giovanni Battista Pergolesi. Gallo was not alone in this. The works of many composers, around four hundred in total, were passed off as Pergolesi’s by unscrupulous music publishers looking to cash in on the romantic myth which sprang up after Pergolesi died at a young age. Anything by him would sell for a high price, but he only actually composed about forty works. Stravinsky based some of his ballet *Pulcinella* on sonatas by Gallo, thinking that they were by Pergolesi.

**What to listen for**

Composers in the first half of the eighteenth century were strongly influenced by the great Italian violinist Archangelo Corelli’s compositions for violin, and Gallo modelled his sonatas on Corelli’s Opus 5 sonatas. Corelli’s final sonata was a set of variations on the follia, a dance form originating in Portugal in the fifteenth century. The word means ‘madness’ and the dance was so called because it was fast and frenzied. It inspired composers from Vivaldi, JS Bach, Liszt, Beethoven (who used it in his Fifth Symphony), to Rachmaninov, as well as Gallo.

The music begins slowly, emphasising the stately court dance which the follia had turned into by this period. Rhythm, melody and harmony are varied while retaining the basic structure of the music, and the variations become more and more complex as they build towards the frenzied conclusion.
In his own time Telemann was considered the greatest living German composer (ahead of his friends Handel and JS Bach). He was largely self-taught. As a child he taught himself to play the violin, recorder and zither, and by copying scores he gained enough knowledge of musical composition to be able to compose an opera at the age of twelve. His mother, fearing that he would end up as a musician, forbade further musical study and took away his instruments, but at the age of fourteen he was sent away to school, where his musical talents were soon recognised.

Telemann spent most of his career as director of music with responsibility for the five main churches in Hamburg, one of the top jobs in the German musical world. As a composer he was enormously prolific, producing literally thousands of works for the church, theatre and chamber. Somehow he found time to write three autobiographies, so we know far more about him than about most other baroque composers.

Telemann’s employers were mostly civic, not aristocratic, so he was largely free to compose as he liked, in whatever style he wished. Writing primarily for public concerts, he intentionally set out to compose works of simplicity and “lightness” (his word) which would appeal to audiences with varying levels of musical sophistication. He developed a distinctive style, incorporating French, Italian and Polish musical influences, which looked forward to the new century and the influence of the Enlightenment. Telemann is now regarded as an important link between the late Baroque and early Classical styles.

What to listen for

It is possible that Telemann composed this concerto as the overture to a work (now lost) intended for a special state occasion, as the first two movements are in the form of a French overture, similar in structure and mood to the Handel overture you will hear later in this program. The first movement is a stately, majestic Largo. Although the following fugue is musically complex, with three different parts interweaving in every possible combination and across the instruments, Telemann makes it sound relaxed and accessible. The slow second movement is for strings alone, but trumpets and timpani in the final movement mark a return to the opening’s festive celebratory mood.
Nicola Fiorenza  (d. 1764)

Sinfonia in A minor

Grave
Allegro
Largo e staccato
Allegro assai

Fiorenza was a violin teacher at one of the conservatories in Naples. He won his position through a ballot: the conservatory’s governors put the names of the five candidates in a box, and Fiorenza’s was the one selected. He taught there for twenty years until, after years of complaints, he was finally sacked on the grounds of mistreating his students (he is reported as having threatened one with his sword).

Naples was a major musical centre in the eighteenth century and Neapolitan composers were renowned throughout Europe, but they had not paid much attention to the recorder as a solo instrument until 1725, when Johann Joachim Quantz, the most famous flautist of the eighteenth century, paid a visit to Naples. Quantz encouraged the great composer Alessandro Scarlatti to compose some recorder sonatas for him, and other Neapolitan composers also began writing for the instrument. The Viceroy of Naples at that time was a keen amateur flautist, and more recorder works were composed for him, but after he left in 1733 an interest in the recorder disappeared.

What to listen for

Fiorenza composed fifteen concertos and nine sinfonias. The sinfonia was the forerunner of the symphony, but Fiorenza’s titles appear interchangeable as the sinfonias contain as much material for solo instruments as his concertos. A number of his works feature the recorder, and were all composed in the second half of the 1720s. He favoured the four movement structure which was already outdated for what was really a concerto, but in a sense the first movement functions as an introduction to what then becomes the typical fast–slow–fast format popularised by Vivaldi. Both of the fast movements are reminiscent of Vivaldi in their drive and use of repeated sections from the orchestra interwoven with episodes for the solo recorder (*ritornello* form). A gentle lyrical third movement gives some respite before the final energetic movement with excitable rushing semiquaver figures.

**INTERVAL**
George Frideric Handel (1685–1759)

Overture to the oratorio Judas Maccabeus HWV 63

On 21 July 1745 Prince Charles Edward Stuart (better known as Bonnie Prince Charlie), grandson of the deposed King James II, landed in Scotland to mount an attempt on the English throne. His forces were defeated by the Duke of Cumberland, George II’s son, in April 1746 at the Battle of Culloden, now infamous for the atrocities committed by the English soldiers under Cumberland, whose brutality in hunting down the fleeing Scottish soldiers earned him the title, ‘the Butcher’.

Handel, who relied heavily on patronage from the royal family, composed the oratorio Judas Maccabaeus to commemorate the victory, and it was first performed in April 1747. The libretto (text) was based on a story from the Old Testament of the Bible, and was dedicated to the Duke of Cumberland, ‘a Truly Wise, Valiant and Virtuous Commander’.

Antonio Vivaldi (1678–1741)

Concerto in D major Op 10 No. 3 Il gardellino, RV 428

Allegro
Cantabile
Allegro

In 1729 Vivaldi organised publication of his Opus 10, six concertos for transverse flute, of which this concerto was one. Five of the pieces were versions of his earlier chamber concertos for recorder, rewritten for the new and fashionable flute.

What to listen for

Vivaldi gave descriptive titles to a number of his concertos, and he called this one Il gardellino, the goldfinch. It is one of many pieces by Vivaldi which seeks to imitate birdsong, achieved here through the rapid repetition of notes a perfect fourth apart. The goldfinch call is particularly apparent in the recorder’s opening unaccompanied solo heard soon after the start of the first movement. In the second movement the solo recorder, accompanied only by the continuo instruments, gently evokes a pastoral landscape.
Philipp Jakob Rittler  (c1637–1690)

Ciaccona à 7 in C major

Rittler was a German composer and violinist who worked primarily in Austria and Bohemia (the Czech Republic). Like Vivaldi, he was also a priest, but unlike Vivaldi most of his life was devoted to composing music for the church.

What to listen for

The Ciaccona originated in the late sixteenth century as a dance–song popular amongst servants, slaves and native Americans in the Spanish dominions in the New World. Like the follia, its driving rhythm and short, powerful pattern of only four basic harmonies made it an ideal ground bass on which to create variations. Rittler’s version dates from 1678 and will be performed by the Orchestra with two trumpets, two violins, two violas, and continuo.

Francesco Geminiani  (1687–1762)

Concerto No. 10 in F major (after Corelli’s Sonata Op. 5, No. 10)

Preludio: Largo
Allemanda: Allegro
Sarabanda: Largo
Giga: Allegro
Gavotta: Allegro

The violinist Francesco Geminiani arrived in London in 1714, one of many expatriate Italian musicians who settled in England in the late seventeenth and early eighteenth centuries. As a young man Geminiani was appointed head of the orchestra in Naples, but according to English music historian Charles Burney he was “so wild and unsteady a timist, that instead of regulating and conducting the band, he threw it into confusion”, and he was demoted to playing the viola. Burney saw him conduct in London and observed that his ability to keep time had not improved, but notwithstanding this deficiency Geminiani was considered in England at least to be as great a composer as Handel or Corelli. He was also hailed there as a virtuoso on the violin, but he rarely performed in public and made his living more from teaching and composing than from performing.
Burney clearly thought Geminiani was a shady character, commenting that “a propensity towards chicane and cunning, which gratifies some dispositions more by outwitting mankind, than excelling them in virtue and talents, operated a little upon Geminiani; whose musical decisions ceasing to be irrevocable in England, determined to try his hand at buying cheap and selling dear; imposing upon grosser ignorance with false names, and passing off copies for originals”.

Part of Geminiani’s appeal to the English public was his relationship with Corelli, with whom he had studied. Corelli’s music was wildly fashionable in England in the first half of the eighteenth century, being described at the time as “to the musicians like the bread of life”. It was mandatory at the men–only music clubs which sprang up in large towns and cities in this period, where evenings were devoted to playing serious music, followed by drinking and singing bawdy songs (in parts!). Women could only access Corelli’s music through transcriptions for harpsichord to be played at home.

What to listen for

The Corelli fad combined with a contemporary taste for “new music never before heard” encouraged the production of arrangements and embellishments of Corelli’s works, which was ironic as the beauty of Corelli’s music owes much to its simplicity and lack of ornament. Geminiani arranged twenty–four of Corelli’s works and his versions adapted to suit 1730s’ taste were among the most popular.

The recorder was a particularly popular instrument in London in the 1730s, and in this concerto Maurice Steger will play a soprano recorder known in England at the time as a ‘fifth flute’.
<table>
<thead>
<tr>
<th>Year</th>
<th>Telemann</th>
<th>Handel</th>
<th>Vivaldi</th>
<th>Other composers &amp; events</th>
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</thead>
<tbody>
<tr>
<td>1637</td>
<td></td>
<td></td>
<td></td>
<td>Rittler born</td>
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<tr>
<td>1678</td>
<td></td>
<td></td>
<td>Born in Venice</td>
<td>First woman awarded university degree</td>
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<td>1681</td>
<td>Born in Magdeburg</td>
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<td>Last dodo killed</td>
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<td>1685</td>
<td></td>
<td>Born in Halle</td>
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<td>Street lighting begins in London</td>
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<td>1687</td>
<td></td>
<td></td>
<td></td>
<td>Geminiani born</td>
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<tr>
<td>1690</td>
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<td></td>
<td></td>
<td>Rittler dies</td>
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<tr>
<td>1703</td>
<td></td>
<td>Player &amp; conductor in Hamburg opera orchestra</td>
<td>Appointed violin teacher at the Pietà in Venice</td>
<td>Fire brigade founded in Edinburgh</td>
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<tr>
<td>1710</td>
<td></td>
<td>Music director to the Elector of Hanover; first visit to London</td>
<td>Acclaimed as virtuoso violinist &amp; composer after publication of L’estro armonico concertos.</td>
<td>French Atlantic coast and Seine river freeze</td>
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<td>1711</td>
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<td>First London opera Rinaldo performed</td>
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<td>Tuning fork invented</td>
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<td>1713</td>
<td></td>
<td>Dismissed from the court of Hanover; employed by Queen Anne of Great Britain</td>
<td>First opera Ottone in villa performed in Vicenza</td>
<td>The Guardian newspaper founded in England</td>
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<td>1714</td>
<td>Godfather of JS Bach’s second son CPE Bach</td>
<td>Queen Anne dies; Elector of Hanover now George I, King of Great Britain</td>
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<td>Geminiani moves to England</td>
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<td>1717</td>
<td>Music director at Eisenach in absentia until 1730</td>
<td>Composes Water Musick to accompany King George I on the River Thames</td>
<td>Leaves the Pietà to mount productions of own operas throughout Italy</td>
<td>Voltaire imprisoned for satirical writing</td>
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<td>1721</td>
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<td>Appointed music director of Hamburg city churches</td>
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<td>Smallpox vaccine first administered in England</td>
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<td>1725</td>
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<td>Publication of The Four Seasons violin concertos</td>
<td>Famous flautist Quantz visits Naples</td>
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<td>1730</td>
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<td>Gallo born</td>
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<td>1741</td>
<td>Takes up gardening, requests plants from Handel</td>
<td>Composes Messiah and Samson</td>
<td>Vivaldi dies poor and alone in Vienna</td>
<td>First Europeans visit Alaska</td>
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<td>1747</td>
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<td>Samuel Johnson starts dictionary</td>
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<td>1749</td>
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<td>Begins to go blind</td>
<td></td>
<td>British Museum opens</td>
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<td>1762</td>
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<td>Geminiani dies</td>
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<td>1764</td>
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<td>Fiorenza dies</td>
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<tr>
<td>1767</td>
<td></td>
<td>Dies</td>
<td></td>
<td>First European visits Tahiti</td>
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<tr>
<td>1768</td>
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<td>Gallo dies</td>
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