Sydney, Melbourne and Brisbane
July/August 2016

Paul Dyer AO Artistic Director
Shaun Lee-Chen Baroque Violin
Australian Brandenburg Orchestra

PROGRAM
Sammartini Overture to the opera Memet, J-C 88
Vivaldi Concerto for violin in D major, RV 208, Grosso mogul
Telemann Grand Concerto in D major, TWV deest

Interval

Vivaldi Concerto for several instruments in F major, RV 569
Telemann Concerto for flute & recorder in E minor, TWV 52:e1
Fasch Concerto in D major, FWV L:D4a

Sydney
City Recital Hall
Wednesday 27 July, 7pm
Friday 29 July, 7pm
Wednesday 3 August, 7pm
Friday 5 August, 7pm
Saturday 6 August, 7pm
Matinee
Saturday 6 August, 2pm

Melbourne
Melbourne Recital Centre
Saturday 30 July, 7pm
Sunday 31 July, 5pm

Brisbane
Queensland Performing Arts Centre
Monday 8 August, 7:30pm

Chairman’s 11
Proudly supporting our guest artists

The duration of this concert is approximately 2 hours including interval.
We kindly request that you switch off all electronic devices during the performance.
This concert will be broadcast on ABC Classic FM on Thursday 11 August, 1pm.
It’s pretty rare in our performing calendar to be able to enjoy the stage all by ourselves, and so I have assembled a dream team of Brandenburg artists for this Blazing Baroque concert. The stars of the Australian Baroque scene! – and playing on period instruments of the eighteenth century.

Recently Shaun Lee-Chen (our concertmaster) and I performed with the West Australian Symphony Orchestra. Being part of Shaun’s performing platform from coast to coast is such a privilege as he cements his character and role within the Brandenburg, performing with WASO and teaching at the University of WA. I am thrilled to be part of this extraordinary musician’s journey and tonight he tackles the virtuosic concerto known as the Grosso Mogul.

Every member of our orchestra is vital, professional, unique and extraordinary. There are a couple of special duos I’d like to spotlight: Melissa Farrow and Mikaela Oberg on baroque flute/recorder and sharing the stage with them Emma Black and Kirsten Barry on baroque oboe. These four women illuminate our rehearsals and performances with cleverness, spontaneity, brilliance and determination.

The onstage musicians trigger our wonderful baroque music, but it is the brilliant composers we feature in this series – some not at all well-known who are the stars too. Researching the Blazing Baroque program uncovered a fascinating case of mistaken identity recently revealed at the Dresden Library. Being on the detective trail is one of the things I love about my role as Artistic Director, especially when we turn up these gems of discovery.

I hope you enjoy this concert series, as the orchestra brings to life a trail of Blazing Baroque!!!

Bill Marynissen
Head of Wealth Management, Banking and Financial Services

Paul Dyer AO
Artistic Director and Conductor
APA as the official Series Partner of Blazing Baroque

is proud to welcome you to today’s performance.

This year we are celebrating 15 years of partnership with the Australian Brandenburg Orchestra. We value our relationship and the opportunity to bring our partners and customers together to enjoy this sensational music.

Just as Telemann, Vivaldi, Sammartini and Fasch were innovative in providing energetic explorations of music in their time; APA innovatively connects Australians to energy, safely and reliably.

We also want to stay true to our roots, and are pleased to be hosting this national series. As part of this series we will extend the beauty of baroque music to metropolitan and regional communities in which we operate.

I applaud the innovation of the musicians of all ages and every musician performing today. May they all continue to blaze a trail in sharing the music with a whole new generation of listeners, and continue to make this series a success.

Mick McCormack
Managing Director, APA

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THE MUSICIANS ON PERIOD INSTRUMENTS

Baroque Violin 1
Matt Bruce, Sydney*
Associate Concertmaster
Matthew Greco, Sydney
Cath Shugg, Melbourne
Skye McIntosh, Sydney
Natalia Harvey, Melbourne

Baroque Violin 2
Ben Dollman, Adelaide**
Rafael Font, Sydney
Simone Slattery, Adelaide
David Irving, Melbourne¹
Stephanie Eldridge, Melbourne

Baroque Viola
Monique O’Dea, Sydney²
Marianne Yeomans, Sydney
Christian Read, Melbourne
Simón Gangotena, Melbourne

Baroque Cello
Jamie Hey, Melbourne*
Anthea Cottey, Sydney
Rosemary Quinn, Sydney
Dan Curro, Brisbane

Baroque Double Bass
Rob Nairn, Adelaide³

Baroque Flute
Melissa Farrow, Sydney*

Recorder
Mikaela Oberg, Sydney

Baroque Oboe
Emma Black, Vienna*
Kirsten Barry, Melbourne*

Baroque Bassoon
Peter Moore, Perth

Baroque Horn
Darryl Poulsen, Perth*
Dorée Dixon, Perth

Baroque Trumpet
Leanne Sullivan, Sydney*
Alex Biert, Sydney
Helen Gill, Candelo

Timpani
Richard Gleeson, Melbourne

Theorbo/Baroque Guitar
Tommie Andersson, Sydney*

Harpsichord
Paul Dyer, Sydney*

*Denotes Brandenburg Core Musician
**Section Leader
¹David Irving appears courtesy of Melbourne Conservatorium of Music, The University of Melbourne
²Monique O’Dea appears courtesy of Presbyterian Ladies’ College, Sydney (staff)
³Rob Nairn appears courtesy of The Juilliard School, New York

Harpsichord preparation by Geoffrey Pollard in Sydney, Alistair McAllister in Melbourne and Joanna Tondys in Brisbane
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.

Shaun Lee-Chen completed his Bachelor of Music (Performance) at the University of Western Australia in 2000 with first class Honours, studying under Paul Wright and Pal Eder. He was the most outstanding graduate for music at the University of Western Australia in 2000, and in 2001 was accepted into the Australian National Academy of Music in Melbourne.

Shaun Lee-Chen is Artist-in-Residence at the University of Western Australia and holds a part time position as Violinist in the West Australian Symphony Orchestra. In 2016 Shaun was announced the Brandenburg’s Concertmaster.

Shaun is at home on both Baroque and Modern violin and was ABC Young Performer of the Year in 2007. He has appeared as Soloist with numerous groups including the West Australian Symphony Orchestra, the Queensland Symphony Orchestra and the Tasmanian Symphony Orchestra. Shaun is one of the featured Soloists in the 2015 Aria-nominated Brandenburg Celebrates CD. He has also performed as Guest Principal with the Sydney, West Australian and Tasmanian Symphony Orchestras.

Shaun has played with various chamber music groups including the Flinders Quartet, Pacifica Quartet and the Hilliard Ensemble.
AUSTRALIAN BRANDENBURG ORCHESTRA

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”.


Discover more at brandenburg.com.au

“...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
In the eighteenth century all audiences wanted to hear was new music. Billboards and flyers advertised ‘new music never before heard’, and composers were under pressure to constantly produce new works either for a public audience or for their own aristocratic employers. In an era of no recordings, it was possible to hear a particular piece again only if you played it yourself or you were a nobleman with your own orchestra, and an enormous quantity of music was produced, most never to be heard again after its first outing.

Depending on the fame of the composer and how astute he was as a businessman, some of his music might have been published, but even if it had, once a composer died, interest in his music largely died with him.

So what happened to those thousands of scores and manuscripts? Much has certainly been lost, either through not being valued at the time or through the wars which have ravaged Europe’s cultural institutions in the last two hundred years. The music that was preserved often ended up in private collections in unlikely places: a considerable quantity of Sammartini’s musical output is held in Prague, for example, and a large quantity of Vivaldi scores was found in an Italian monastery in the early twentieth century. Many of the music collections in libraries have not been precisely catalogued, and it is often discovered that compositions have been attributed to the wrong composer. The Sammartini overture in this concert is an example of this: the copy held in the Dresden state library was wrongly attributed until a major examination of their scores was undertaken in 2011.

Dedicated musicological sleuthing continues to unearth hitherto unknown Baroque masterpieces: the Telemann Grand Concerto you will hear in this concert is one such piece. It was one of over five thousand manuscripts and scores which formed the musical estate of Johann Sebastian Bach’s son Carl Philipp Emanuel, and which he bequeathed to the Singakademie library in Berlin. This priceless collection was thought to have been destroyed during World War II, but twenty years of determined searching by two musicologists discovered that it had been moved in 1943 by the Nazis to a remote castle in what is now Poland. It was captured by the Red Army in the dying days of the war, and ended up in a library in Kiev under the safekeeping of the KGB. Finally in 1999, after years of denials of its existence by Soviet authorities, musicologists were allowed to access the collection and found that it includes works by major eighteenth century composers, including five hundred works, some previously unknown, by J S Bach himself.

So we expect there is still plenty of work for enterprising musicologists, and plenty of ‘new’ music to be newly appreciated by twenty first century performers and audiences.

Giovanni Battista Sammartini (1700–1775)

Overture to the opera Memet, J-C 88

Presto
Andante
Presto ma non tanto

Giovanni and his brother Giuseppe, both renowned oboists and composers, were born in Milan, but unlike his brother and many other Italian musicians of the period who built a successful career in England, Giovanni established his career at home. At the peak of his career Giovanni Sammartini was recognised as Milan’s leading church composer. He held the musical directorship of eight of the city’s churches, and played a leading role in Milan’s musical life. He befriended Mozart and his father Leopold when they stayed there in 1770 for Mozart’s opera Mitridate Re di Ponto. (Sammartini was ‘a person whom everyone trusts’, according to Leopold), and he provided his support when intrigues among the singers threatened to de–rail the opera. Publication of his music in London and Paris meant that he was better known as a composer outside Italy than he was in his own country.

English music historian Charles Burney also met Sammartini in Milan in 1770, and noted that despite his age his ‘fire and invention still remain in their utmost vigour’. Burney thought that his music was ‘very ingenious, and full of the spirit and fire peculiar to that author’, although it ‘would please more if there were fewer notes, and fewer allegros in it: but the impetuosity of his genius impels him to run on in a succession of rapid movements, which in the end fatigue both the performer and the hearers’.

Sammartini was very highly regarded in his own time but, like Vivaldi, his music was not rediscovered until the early eighteenth century. He was a prolific composer, and while much of his music was published during his lifetime, it is thought that a large amount has also been lost or attributed to other composers, particularly to his brother Giuseppe.

Sammartini started his career composing in the late Baroque style, but finished as one of the most innovative composers of the early Classical period, and is now considered the first great master of the Classical symphony. He was Gluck’s teacher, and contemporaries heard strong parallels between Sammartini’s compositions and those of Haydn.

What to listen for

This composition is a short sinfonia, a concerted piece which functioned as the overture to operas of this period and which was the forerunner of the classical symphony. This one is from the opera Memet, which Sammartini wrote in 1732 for the town of Lodì, near Milan. This was relatively early in his career, when he was still strongly influenced by the northern Italian concerto form popularised by Vivaldi, and we can hear Vivaldi’s influence in the strong rhythmic drive and extravagant flourishes from unison violins in the first movement.
BLAZING BAROQUE

The second movement is also Vivaldi-like, being slower and more lyrical with a guitar-like strummed effect. Instead of the more usual energetic final movement, Sammartini introduces instead a stately dance which sets the mood for an opera about the Emperor of Turkey.

**Antonio Vivaldi** (1678–1741)

**Concerto for violin in D major ‘Grosso mogul’, RV 208**

- Allegro
- Recitativo: Grave
- Allegro

Of the five hundred or so concertos that Vivaldi composed, about two hundred and thirty are for solo violin. Vivaldi was himself a violin virtuoso, and although he composed mostly for other people his works nevertheless require an extremely high level of technical expertise. The impression created by his own brilliant playing was captured by a German traveller to Venice in 1715:

> ‘Towards the end Vivaldi played a solo accompaniment – splendid – to which he appended a cadenza which really frightened me, for such playing has never been nor can be: he brought his fingers up to only a straw’s distance from the bridge, leaving no room for the bow – and that on all four strings with fugues and incredible speed. With this he astounded everyone ...’

This concerto is one of nine Vivaldi concertos which J S Bach transcribed for organ (BWV 594).

**What to listen for**

Vivaldi gave a number of his concertos descriptive titles like this one, which refers to the Moguls who ruled India from the sixteenth to mid nineteenth century. There is nothing remotely Indian in the music, however, although it is thought that Vivaldi may have composed it as the overture to a stage work set in India. It is particularly flamboyant, requiring a great deal of skill on the part of the violin soloist especially in the long fiery cadenzas (unaccompanied solo passages) towards the end of the fast first and third movements. Vivaldi pioneered the use of cadenzas in concertos to allow for even more virtuosic display. He wrote this concerto relatively early in his career and composed the cadenzas, which are meant to sound improvised; in his later concertos he marked the place on the score with ‘stop here and play a cadenza if you like’, but left it up to the soloist to invent their own.

The second movement is unusual for Vivaldi. Its title, ‘Recitativo’, refers to the passages of sung dialogue in opera accompanied only by bass instruments and harpsichord, but here it takes the form of a long seemingly improvisatory solo for violin. Perhaps Vivaldi had intended it to conjure up the exotic East, as the unusually ambiguous ending floats mysteriously away.

**Georg Philipp Telemann** (1681–1767)

**Grand Concerto in D major, TWV deest**

- Spirituoso – Adagio – Spirituoso
- Allegro
- Adagio
- Presto – Grave, Adagio
- Vivace

In his own time Telemann was considered the greatest living German composer (ahead of his friends Handel and J S Bach), which is astonishing considering that he was largely self-taught. Energy and an astonishing facility for composition were the hallmarks of Telemann’s long life, most of which was spent (after short stints in Poland, Eisenach and Frankfurt) in Hamburg as director of music with responsibility for the five main churches, one of the top jobs in the German musical world. He was enormously prolific, producing literally thousands of works.

Telemann’s employers were mostly civic, not aristocratic, so he was largely free to compose in the way that he wanted. 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**

This concerto forms the overture to a serenata entitled _Pastorelle en Musique_ written between 1713 and 1716 when Telemann was in Frankfurt. A serenata was a small scale vocal composition popular with European nobility from the middle of the seventeenth century until the middle of the eighteenth century. It typically celebrated a particular occasion, in this case probably a wedding. Serenatas were often part of lavish entertainments including fireworks, banquets and pageants, and were usually performed in the open air (the word serenata comes from the Italian sereno, meaning clear sky), hence Telemann’s use of instruments whose sound would carry outdoors, such as trumpets and oboes, and timpani.

Although titled ‘concerto’ this piece is actually a suite, with six separate movements based on particular dance styles. Telemann himself implied that he composed about two hundred similar works (also referred to by the French title ouverture) between 1705 and 1718, although not all survive. In this work Telemann shifts between the prevailing French and Italian compositional styles. The French style was characterised by simplicity and elegance, the Italian by bravura and spirit, as well as lyricism. Telemann was a master of both and was particularly fond of the French style, declaring that he was ‘a great partisan of French music, I confess it!’.
A suite commonly began with a majestic French overture which this one does, but Telemann interposes an Italian-style slow Adagio where we would expect to hear a fugue. The second movement is a stirring Allegro with a hunting horn motif played by the winds, while the following Adagio for strings alone is in the form of a graceful Sarabande, a French dance. A sprightly Presto, also for strings, returns to Italy, with the final movement again in the form of a French dance.

INTERVAL

Antonio Vivaldi (1678–1741)

Concerto for several instruments in F major, RV 569

Allegro
Grave
Allegro

Of the five hundred concertos by Vivaldi, twenty eight are for several solo instruments with orchestra. Vivaldi wrote two concertos of this type for the famous Dresden court orchestra, but most are thought to have been composed for the Ospedale della Pietà in Venice, the girls’ orphanage where Vivaldi was music director and violin teacher on and off for most of his working life, and whose orchestra was one of the finest in Italy. The Pietà girls’ ability to play a wide range of instruments fired Vivaldi’s limitless musical imagination in putting together works for all manner of unusual instrumental combinations.

What to listen for

This concerto dramatically contrasts the timbres of horns, oboes, bassoon and solo violin, but also shows the way forward to later orchestration in which these sounds would be seamlessly integrated into a warm orchestral texture by later eighteenth century composers such as Haydn and Mozart.

The dramatic opening of the first movement announces the unusual combination of soloists. Although this concerto is not specifically programmatic, a violin solo evokes bird song, as in The Four Seasons, and this is complemented by the rustic references of hunting horn calls and cheerful oboe melodies reminiscent of peasant pipes. The second movement provides the greatest possible contrast of texture with the outer movements, in the form of a lilting Siciliana for the solo violin accompanied for most of the movement only by unison upper strings (without the cellos and other continuo instruments). In the final Allegro horns, oboes, violin and now also solo cello take turns to show off what they can do, led as always by the spectacular virtuosity of Vivaldi’s own instrument, the violin.

Georg Philipp Telemann (1681–1767)

Concerto for flute & recorder in E minor, TWV 52:e1

Largo
Allegro
Largo
Presto

Telemann composed hundreds of instrumental compositions covering all genres, including one hundred and twenty five concertos. His knowledge of instruments and the ability to compose specifically for each of them was developed as a child, when he taught himself to play virtually every instrument available. ‘An exceedingly intense fire’, he wrote, drove him ‘to make myself familiar not only with the harpsichord, violin and recorder, but also with the oboe, transverse flute, chalumeau, gamba, etc. up to the double bass and trombone’.

The date of composition of this double concerto for the very unusual combination of flute and recorder is not known, but it is thought that Telemann had written almost all his instrumental music by 1740 and in any case by that time the recorder was dying out, having been superseded by the flute.

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 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.).

What to listen for

Keys in this period were considered to be associated with particular emotional qualities, and composers chose keys based on the mood they wanted the piece to convey. The German music theorist Johann Mattheson, a friend of Telemann and Handel, wrote that E minor, the key of this concerto, ‘expresses incomparably a despairing or completely mortal sadness; it is most comfortable with matters of the extreme helplessness and hopelessness of love and has in certain circumstances what is mordent, irrevocable, suffering and piercing that it may be likened to nothing but a fatal parting of body and soul’.

While a subdued, reflective mood is maintained throughout the two slow movements, the second movement is a fast moving fugal dialogue between the two solo instruments. The final movement is a dashing Polish folk dance.
BLAZING BAROQUE

Johann Friedrich Fasch (1688 – 1758)

Concerto in D major FWV L:D4a

Contemporary of Bach and Handel and friend of Telemann, Johann Friedrich Fasch was at least as well known a figure in German music in his own time as J S Bach. He was descended from a line of Lutheran cantors and theologians and for a period he was resident composer to Count Wenzel Morzin in Prague, whose orchestra was much admired by Vivaldi and to whom he dedicated The Four Seasons. In 1722 Fasch accepted the position of court music director in Zerbst, a provincial city south of Berlin. Although it had a very active musical life Fasch was never happy there, and almost as soon as he arrived he applied for the position of cantor of the church of St Thomas in Leipzig. He was rated second behind Telemann but when Telemann withdrew Fasch decided that he could not leave Zerbst so soon and withdrew as well. The Leipzig authorities eventually appointed the sixth ranked applicant, regretfully announcing that ‘since the best could not be obtained, a mediocre candidate would have to be accepted’. That candidate was J S Bach.

Fasch found himself just as busy at Zerbst as Bach was at Leipzig, composing at least three cantatas a week for the royal chapel as well as regularly churning out new instrumental music to entertain the royal family at dinner. During his thirty six years there he was primarily occupied with the composition of church cantatas and festival music for the court, but his fame as a composer spread from Hamburg (where Telemann performed a cycle of his church cantatas in 1733) to as far afield as Prague and Vienna. He composed at least sixty seven concertos, eighty seven overtures, a considerable amount of sacred vocal music and four operas, but none of his compositions were published during his lifetime. It is thought that probably only about one third of his output has been preserved.

What to listen for

This concerto is for solo violin accompanied by a richly scored orchestra including three trumpets, drums, two oboes, and bassoon. Fasch wrote it for his friend Johann Georg Pisendel, virtuoso violinist and leader of the Dresden court orchestra which was then renowned as the best in Europe. Like most of Fasch’s concertos it follows the traditional Italian concerto model with fast outer movements structured around repeating themes for orchestra contrasted with episodes for the soloist.

Fasch was particularly noted by his contemporaries for his use of wind instruments which he often employed in pairs, and used for ‘exclamations’ and for echoing what had already been played by other instruments. The distinctive sonority of the trumpet can be heard in its fanfare–like figurations, especially in the two fast movements.

A| B| C
---|---|---
Year | Telemann | Vivaldi | Other composers & events
1678 | Born in Venice | First woman awarded university degree
1681 | Born in Magdeburg | Last dodo killed
1685 | Handel and J S Bach born. | Sammartini born
1688 | Fasch born | Fire brigade founded in Edinburgh
1700 | Director of Leipzig opera house | Isaac Newton knighted
1703 | Music teacher at the Pietà in Venice | Handel composes Water Music Suite
1705 | Acclaimed as virtuoso violinist & composer after publication of L’estro armonico concertos. | Sammartini composes opera Memet
1711 | Director of Hamburg | Second performance of J S Bach’s St John Passion
1721 | Appointed violin teacher at the Pietà in Venice | First European visits Tahiti
1725 | Publication of The Four Seasons violin concertos | First performance of J S Bach’s St John Passion
1732 | Takes up gardening, requests plants from Handel | Handel composes Messiah and Samson
1741 | Dies poor and alone in Vienna after moving there hoping for work | Samuel Johnson starts dictionary
1758 | | Sammartini dies
1767 | | First European visits Tahiti
1770 | | Mozart meets Sammartini in Milan
1775 | |
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In memory of Betty Curtain
Janet Doozal
Andrew Dunn
Kent Eager
Angela Egan
Ria Erlich
Marguerite Foxon*

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Frank and Susan Morgan
Janet McDonald AO and Donald McDonald AC
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Batia Berzin
Annetta and Kevin Burgin
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Nilla Durham
Anton Enus and Roger Hening
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Dominic Grennell and Karoke Imamura
Toula and Nicholas Cowell
Tim and Bryony Cox
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GALA DINNER MELBOURNE

Patron: Lady Primrose C. Potter AC CMRI

For one night only, the Australian Brandenburg Orchestra hosted a night of baroque splendour in celebration of the Orchestra’s continued growth in the great city of Melbourne. In May 2016, our inaugural Gala Dinner was held in the magnificently restored, heritage-listed George Ballroom in St Kilda.

A huge thank you to everyone who generously supported the Brandenburg’s first fundraising event in Melbourne.

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To register your interest in our 2017 Gala Dinner Melbourne contact our Development Team

T: 02 9363 2899 or
E: development@brandenburg.com.au
Jamie Hey
Principal Baroque Cello
Forza amici!

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