BLAZING BAROQUE
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

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.

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
SATŌ &
THE ROMANTICS

Sydney and Melbourne
September 2016

Shunske Sato Guest Director, Violin
Paul Dyer AO Artistic Director, Conductor
Australian Brandenburg Orchestra

PROGRAM
Mendelssohn String Symphony No. 3 in E minor, MWV N 3
Grieg Holberg Suite, Op. 40
Interval

Paganini Violin Concerto No. 4 in D Minor, MS 60

Sydney
City Recital Hall
Wednesday 7 September, 7pm
Friday 9 September, 7pm
Wednesday 14 September, 7pm
Friday 16 September, 7pm
Saturday 17 September, 7pm
Matinee
Saturday 17 September, 2pm

Melbourne
Melbourne Recital Centre
Saturday 10 September, 7pm
Sunday 11 September, 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.

Strengthening our communities

The Macquarie Group Foundation is the philanthropic arm of Macquarie Group. It helps to strengthen the communities Macquarie staff live and work in by facilitating thousands of hours of staff volunteering and pro bono programs each year with community organisations around the world.

Macquarie employees and the Macquarie Group Foundation have also given generously, resulting in more than $A270 million donated to over 2,500 organisations globally since 1985.

For more information go to macquarie.com/community
For this series, I have decided to peer around the corner to music of the nineteenth century, often referred to as the Romantic period.

The contemporary word ‘romantic’ has a whole range of meanings these days: a romantic feeling, a romantic getaway, dimmed light, a pet name and romantic music itself all tend to evoke a soft, dreamy atmosphere, but not all Romantic music fits this description, and it certainly does not apply to the music for this concert. The music you will hear tonight has great sophistication and depth, but also is incredibly passionate and unpredictable.

I have always had a personal dream to program Grieg’s Holberg Suite and I am over the moon that finally the dream is coming true. With deep affection for Mendelssohn and the fact that he was only 12 when he composed the String Symphony, I feel honoured to be presenting music of a young dynamic man who was searching for his personal voice.

For the first time in the Brandenburg’s history, we will have this special opportunity to play one of the most difficult pieces ever written for violin, Paganini’s Violin Concerto No. 4, and I am extremely excited to bring to you one of the bravest musicians I know – Shunske Sato.

As the title of the concert suggests, Shunske is going to take us on a journey with three incredible composers: young Mendelssohn, serious Grieg and crazy Paganini. Shunske’s risky venture requires not only technical virtuosity and dexterity, but emotional depth and understanding to deliver unforgettable performance. We are proud to be part of his Australian debut and I hope that each of you will take this incredible experience with you to treasure forever.
SATO & THE ROMANTICS

Australian Brandenburg Orchestra
Shunske Sato Guest Director, Violin
Paul Dyer AO Artistic Director and Conductor

THE MUSICIANS ON PERIOD INSTRUMENTS

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** Denotes Brandenburg Core Musician
+ Section Leader
1 Bianca Porcheddu appears courtesy of St. Francis Xavier College, Florey ACT (staff)
2 Marique O’Dea appears courtesy of Presbyterian Ladies’ College, Sydney (staff)
3 Rob Nairn appears courtesy of Penn State University Historical Performance Faculty, The Juilliard School

PAUL DYER

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 the 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 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 international soloists including Andreas Scholl, Cyndia Sieden, 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.
AUSTRALIAN BRANDENBURG ORCHESTRA

“...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 and laugh... there’s a warmth and sense of fun not often associated with classical performance.”

Sydney morning Herald

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 area. Celebrating their 27th anniversary in 2016, the Brandenburg continues to deliver exhilarating performances.


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”.

The Brandenburg’s 19 recordings with ABC Classics include five ARIA Award winners for Best Classical Album (1998, 2001, 2005, 2009 and 2010). In 2015 the Australian Brandenburg Orchestra was the recipient of the Sidney Myer Performing Arts Group Award and in 2016 the Helpmann Award for Best Chamber Concert.

Discover more at brandenburg.com.au

28 flagship national arts organisations supported by the Australia Council for the Arts. The Orchestra began regular touring to Queensland 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”.

Through it’s annual subscription series in Sydney and Melbourne, the Australian Brandenburg Orchestra performs before a live audience in excess of 51,000 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

SHUNSKE SATO

Shunske Sato is a violinist known for his distinctive and engaging performances on both modern and historical instruments. Equally in demand as concertmaster, chamber musician, soloist and teacher, the diversity of his activities reflects his versatile and resourceful nature.

Resident in The Netherlands, Shunske serves as concertmaster of Concerto Köln and the Netherlands Bach Society, and is often invited as a guest concertmaster for ensembles such as the Freiburger Barockorchester and the Scottish Chamber Orchestra. In 2013 he was invited to join the faculty of the Amsterdam Conservatory, where he teaches violin in the context of historical performance practice.

He has performed as soloist with American and European orchestras such as the Deutsche Oper Berlin, Bavarian Radio Philharmonic, Orchestre Philharmonique du Radio France and National Symphony Orchestra, as well as with orchestras in Japan such as the NHK Philharmonic and Osaka Century Orchestra. Shunske has recorded violin concertos by Haydn and Mozart with Orchestra Libera Classica under the baton of Hidemi Suzuk, and in 2011 gave the first performance of Paganini’s second violin concerto on historical instruments with the Academy of Ancient Music.

His discography is extensive and most notably includes works for solo violin by Telemann, Paganini and Eugene Ysaye.

In the roles of both soloist and concertmaster Shunske has worked with numerous conductors, including Ivor Bolton, Richard Egarr, Christopher Hogwood, and Kent Nagano.

In 2010 Shunske was awarded Second prize and the Audience prize at the 17th International Johann Sebastian Bach Competition in Leipzig. He also won the Young Concert Artists award at the age of 12, the youngest ever to date.

Born in Tokyo, Shunske immigrated to the US at the age of four. He studied at the Juilliard School in New York, Conservatoire National de Région in Paris and Hochschule für Musik und Theater in Munich. His teachers include Chen Kim, Dorothy Delay, Masao Kawasaki, Gérard Poulet, Etich Chijiwa and Mary Utiger.
This series of concerts represents a departure from its traditional repertoire for the Australian Brandenburg Orchestra, as it features music composed not in the seventeenth or eighteenth centuries, but in the nineteenth. This was a time of huge political, economic and social upheaval, and these changes were reflected in Romanticism, the artistic movement which arose in the late eighteenth century. In music, the Romantic period is considered to start around 1820, when it took over from the Classical style exemplified by Mozart and Haydn.

Music of the Classical period embodied the ‘classical’ characteristics of ancient Greek and Roman art and architecture – formal clarity, balance, an absence of excessive ornamentation, and the expression of universal emotions. Romanticism on the other hand was concerned with individualism, self-expression, and nature, and in music this change expressed itself in the rise in the importance of instrumental music, which was considered to be the ideal vehicle for depicting intense thoughts and feelings. Classical forms and genres were retained, but musical works were longer and more complex, and composers and audiences valued beautiful melody and striking harmony above all.
Felix Mendelssohn Bartholdy (1809–1847)

String Symphony No. 3 in E minor, MWV N3

Allegro di molto
Andante
Allegro

“"As far as mere technical execution goes, musical prodigies are probably not so rare any more: but what this young fellow can improvise and play at sight borders on the miraculous, and I did not consider it possible in one so young. …”

German poet Johann Wolfgang von Goethe

Mendelssohn was a child prodigy, whose musical genius was on a par with that of Mozart. Indeed Goethe, who heard both of them as children, considered that Mendelssohn was far the superior of the two. Mendelssohn was born into an eminent German family – the philosopher Moses Mendelssohn was his grandfather – and he grew up at the centre of Berlin’s intellectual and cultural life. His family was Jewish but his father, a wealthy banker, had Felix and his sister baptised, and he converted to Christianity himself when Felix was thirteen. At that time the family changed their surname to Mendelssohn Bartholdy (Bartholdy was Felix’s mother’s maiden name). Felix’s prodigious musical talent was fostered by his parents, who supplied the best available teachers for his musical and general education. He started composing seriously at the age of eleven and his compositional style was fully developed by the time he was a teenager.

Mendelssohn was strongly influenced by his study of the works of Handel, J.S. Bach, Haydn, and Mozart. He was largely responsible for the revival of Bach’s music in the nineteenth century; in 1829 at the age of twenty he prepared and conducted Bach’s St Matthew Passion in its first performance since Bach’s death in 1750. He edited the first critical editions of Handel oratorios and J. S. Bach’s organ music, and conducted a performance of Handel’s Israel in Egypt in Düsseldorf, which led to a revival of interest in Handel’s music in Germany.

At the age of just twenty-four Mendelssohn was appointed music director of the city of Düsseldorf, and two years later he became music director at Leipzig. With the premiere of his oratorio St Paul at the age of twenty-seven, he was renowned internationally as a composer and conductor. His life was marked by frequent travel, often to conduct his own commissioned compositions, but he found the travel very stressful and it took its toll on his health. He visited Britain ten times, becoming part of English musical life as a composer, conductor, pianist and scholar. Queen Victoria and Prince Albert were admirers of his music, and his oratorio Elijah premiered to huge acclaim in Birmingham in 1846.

When he died the following year from a stroke at the age of thirty-eight, his death was mourned as an international tragedy. Unfortunately, however, his memory was popularly idealised and his life story turned into a syrupy romantic novel, and by the end of the century his compositions, his scholarship, and his musical legacy had been so downgraded in the public mind that George Bernard Shaw was able to condemn his ‘kid-glove gentility, his conventional sentimentality and his despicable oratorio mongering’.

In German musical circles in the same period Mendelssohn’s reputation suffered due to anti-Semitism (shamelessly promoted by Wagner), and it was further trashed by the Nazis who banned his music and removed his statue from its place outside the Leipzig Conservatory. It was only at the end of the twentieth century that a complete edition of his compositions was prepared for publication, and many primary source materials relating to his life and work still remain unexamined.

What to listen for

With money no object, Mendelssohn’s parents found him the best teachers available. Twice a week from the age of eight to fifteen he had composition lessons with the eminent composer Carl Friedrich Zelter, who considered him a genius and who constantly remarked on his astounding progress. Under his instruction Mendelssohn undertook two years’ rigorous study of harmony, musical form and counterpoint at a level far exceeding that of the averagely talented nine-year-old. The next task which Zelter set him was to compose twelve string symphonies, of which this is the third. These were more extended pieces through which he was to explore more advanced compositional techniques. These little symphonies received their first performances at the lavish musicales which the Mendelssohn family held at their home every second Sunday morning. A collection of some of the best professional musicians in Berlin, hired by his father, would play, and Mendelssohn would conduct these and others of his compositions. His teacher Zelter would criticise his work in front of the players and audience, and at the following Sunday gathering the piece would be performed again, with corrections. Mendelssohn was still only twelve years old.

The string symphonies were modelled on the eighteenth century Italian sinfonia (they are often called by that title) and are structured in three short movements, rather than the four movements of the classical symphony. This one is dazzlingly accomplished for a twelve-year-old and reflects his interest in Bach, Handel and Mozart. The fugal writing in the dramatic first movement owes a debt to J S Bach, while the slow second movement has a Mozartian formal poise. The third movement, which follows on immediately after the second, is reminiscent of Handel but is also touched by the drama and passion of Beethoven and of Carl Maria von Weber, whose dramatic opera Der Freischütz had made a huge impression on Mendelssohn when it premiered in Berlin in 1821.
Edvard Grieg (1843–1907)

Holberg Suite, Op. 40

Prelude: Allegro vivace
Sarabande: Andante
Gavotte: Allegretto/Musette
Air: Andante religioso
Rigaudon: Allegro con brio

“If anyone should break in here, please leave the musical scores, since they have no value to anyone except Edvard Grieg”

When he went away on tour Grieg would leave this note on the desk in the simple wooden hut in which he composed, built especially below his house overlooking part of a fjord in central Norway. Close by, set into the side of the mountain, is his tomb, starkly outlined in black granite and with his name carved in runes. It is a fitting memorial for a composer whose music was inspired by the Norwegian landscape, and which was strongly rooted in Norwegian folk music tradition.

Grieg was of Scottish descent on his father’s side, and grew up in Bergen where his father was the British consul. Like Mendelssohn, his talent was recognised and fostered early, and on the advice of his relative Ole Bull, a Norwegian violin virtuoso, at the age of fifteen he was sent to the conservatorium in Leipzig in Germany to acquire a musical education. It was not a happy time: although he enjoyed the city’s flourishing musical life he disliked the discipline of the course, and he was to suffer ill health all his life from a collapsed lung due to pleurisy and tuberculosis that he contracted there. After completing his studies he spent some time in Copenhagen, and became convinced that the style of his music was to be one of romantic nationalism. Determined to make his career in his own country, he returned to Norway in 1866, and mainly through giving concerts of music by himself and other Norwegian composers, he became known as one of Norway’s foremost young musicians.

Grieg championed Norwegian folk music, and he was successful in establishing a Norwegian Academy of Music and a national musical movement. His strong nationalist outlook was tempered somewhat through the lengthy and very successful concert tours to other countries which he undertook until the very end of his life and in which he performed as conductor and pianist, playing only his own works. His music became increasingly popular in the last part of the nineteenth century, largely due to its accessibility. His Lyric Pieces for piano made him internationally famous among amateur pianists who found the pieces perfectly suited both their taste and their limitations, and the melodic charm of his incidental music for Ibsen’s play Peer Gynt ensured it a regular spot on concert programmes.

Grieg himself considered this a double-edged sword, and was not sure that he liked his compositions being played ‘in third-rate hotels and by school-girls … I suppose this popularity is all right, but it is dearly bought. My reputation as a composer is suffering because of it’. He was particularly annoyed by the concert reviews he received on his last tour to Germany. ‘The audiences have been on my side … but the critics in Munich and Berlin have let me know in no uncertain terms, that they think I am a dead man … I comfort myself with the thought that it is not the critics, who govern the world’.

What to listen for

Grieg composed the Holberg Suite in 1884 as part of a commission to mark the bicentenary of the birth of Ludwig Holberg. Holberg was an eighteenth century Norwegian playwright considered to be the founder of Scandinavian drama, hence the work’s title, which in full is ‘From Holberg’s Time: Suite in the Olden Style.’ Grieg composed it initially for piano but arranged it immediately afterwards for string orchestra. The work is a suite of dances in the baroque style, modelled on the keyboard suites written by Bach and Handel. Grieg wrote that this composition was an exercise ‘in concealing his own personality’, but it in fact is a mixture of baroque form and his own romantic sensibility as attested by the rich string sound (according to Grieg a string orchestra should be large, sixty instruments was ideal) contrasted against its difficult violin solos.

INTERVAL
Paganini was born in Genoa in Italy, where he was initially taught by his father, a dock worker and amateur musician. By the age of fourteen he was already an accomplished composer and by the age of nineteen he had acquired a reputation as an outstanding virtuoso player. He had also acquired a reputation for licentious conduct bordering on criminality: he eloped with a young girl and was charged with abduction and imprisoned, although only for a few days. This episode would later become the basis of one of the many fantastical stories about him.

Paganini travelled around Italy for eighteen years, giving concerts and building up a large following. When he finally left Italy in 1828 it was to take Europe by storm in a series of phenomenally successful concert tours to all major capitals which made him enormously wealthy in a very short time. He was particularly successful in Paris, where he played to packed houses and his first performance was attended by Liszt, Rossini and Donizetti, and also in London where he decided to cash in on the frenzy around his concerts and charge far above the usual ticket price. Although he was forced to lower his prices in the face of a public backlash it did not make him any less popular, in fact the following he gathered resembled a cult. People travelled long distances to hear him, women were infatuated by him, and he only had to step out of his house to be mobbed.

His remarkable technique was undisputed – there are first hand reports not just from critics but from musicians like Schumann, Berlioz and Schubert – but he was also remarkable at marketing himself and his own image, in a way which was completely new. At his concerts he delayed his entry onto the stage until the last possible moment, when audiences were in a frenzy of expectation. (He often sold tickets in the box office beforehand – in disguise – so keen was he to exert complete control over every aspect of the concert, particularly the takings). Once he was well established he rarely played anything other than his own compositions. He would only rehearse with the orchestra on the day of the concert, if at all. He played from memory, and as soon as the performance was finished he personally took away the orchestral parts so that they could not be copied. As a result many of his compositions remained unpublished in his lifetime.

The aura of mystery which Paganini cultivated around the source of his virtuosic skill was aided by his striking appearance. He was tall, elegant, slim, with dark curly hair, and he took to appearing on stage dressed in black, long before it was customary for orchestral musicians to do so. His bow shimmers like a steel blade; his face is as pale as a crime; his smile is beautiful, like Dante’s Inferno; his violin cries like a woman.”

Heine continued:

“Paganini, ideally beautiful, celestially transfigured, smiling, and at peace. His body was in the bloom of vigorous manhood, and a light–blue garment clothed his noble limbs. The splendid locks of his black hair fell about his shoulders, and as he stood there, firm and confident, a sublime divinity, and played the violin, it seemed as if all creation were obeying his song. He was the human planet around whom the universe revolved …”

Paganini was the most famous violin virtuoso who ever lived. He had a phenomenal technique, but he was just as famous for his flamboyance and his ‘rock star’ showmanship: a hundred and fifty years before Jimi Hendrix smashed his guitar in concert Paganini would walk onto the stage with three of the strings on his violin ostentatiously dangling, unplayable – then on the sole remaining string launch into a bravura piece so difficult that many of the audience thought it had to be magic or the devil’s work. Woman flocked to his performances, and off stage, he could have his pick – and did. He was also an astute marketer, an opportunistic entrepreneur, very stingy with money, and in league with the devil (so it was said). He liked visiting hospitals to watch people dying of cholera, and then, ‘I amuse myself by watching them bury the victims at the cemetery,’ as he wrote to a friend. In short, he was a very strange man indeed.
Niccolò Paganini (continued)

His eccentric appearance and manner only made him more fascinating and cemented the belief, in a 
more credulous time, that he had sold his soul to the devil – how else was he able to play in a way which 
seemed humanly impossible? Among many quite bizarre rumours it was said that he had murdered his 
lover and used part of her intestines as the G string on his violin, and that when he stamped his foot on 
stage (to keep the beat) it was because he had a cloven hoof – the sign of Satan. Even Heinrich Heine 
thought that Paganini resembled ‘a corpse risen from the grave’ and that ‘his bow arm [was] guided by 
the devil himself’.

Despite his enormous wealth he made some disastrous financial decisions, and advanced venereal 
disease (which caused him to lose the power of speech) caused him to retire from public life in 1838. 
He attempted to cure himself by drinking asses’ milk and eating steak, but he died in Nice in 1840. His 
story does not end with his death: he did not receive the last rites (he had sent the priest away), and so 
the Catholic bishop refused to allow him to be buried in consecrated land. His remains were buried and 
exhumed five times until put into their final resting place in Parma in 1896.

What to listen for

Paganini composed six concertos for violin, for himself to play. He would not allow anyone to even see 
the scores, and they were not published until after his death. His protectiveness was not necessary – he 
designed his compositions to show off his virtuosity and there was no contemporary player who could 
play them.

Unlike other concertos for solo instrument and orchestra, there is no dialogue between orchestra and 
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He gave many of his slow movements flowery titles, usually containing the word ‘love’. He directed that this 
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the violin appear to sob (Paganini was famous for making the violin speak or cry). While the whole concerto 
is extremely virtuosic, the most stunning technical pyrotechnics are saved for the last movement.

What to listen for

Paganini composed six concertos for violin, for himself to play. He would not allow anyone to even see 
the scores, and they were not published until after his death. His protectiveness was not necessary – he 
designed his compositions to show off his virtuosity and there was no contemporary player who could 
play them.

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<table>
<thead>
<tr>
<th>Year</th>
<th>Paganini and Grieg</th>
<th>Mendelssohn</th>
<th>Contemporary Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>1782</td>
<td>Paganini born</td>
<td></td>
<td>Mozart’s opera Die Entführung aus dem Serail premieres in Vienna</td>
</tr>
<tr>
<td>1809</td>
<td>Orchestra director at Lucca</td>
<td>Born in Hamburg</td>
<td>Haydn dies</td>
</tr>
<tr>
<td>1821-23</td>
<td>Concert tours of Italy</td>
<td>Writes 12 string symphonies</td>
<td>Napoleon dies in exile</td>
</tr>
<tr>
<td>1824</td>
<td>Plays at La Scala. Already ill with venereal disease</td>
<td>Composes first symphony for full orchestra</td>
<td>First performance of Beethoven’s Symphony No 9</td>
</tr>
<tr>
<td>1826</td>
<td>Tours central and southern Italy</td>
<td>Composes A Midsummer Night’s Dream overture</td>
<td>Last execution by burning by Spanish Inquisition. Beethoven dies following year</td>
</tr>
<tr>
<td>1829</td>
<td>Begins European tours</td>
<td>Directs first performance of St Matthew Passion since Bach’s death</td>
<td>Metropolitan Police Service established in London</td>
</tr>
<tr>
<td>1830</td>
<td>Paganini premieres Violin Concerto no 4</td>
<td>Composes Hebrides Overture</td>
<td>Chopin composes Revolutionary Étude</td>
</tr>
<tr>
<td>1833</td>
<td>Very ill. Leaves Paris for Parma in Italy</td>
<td>Appointed Düsseldorf music director</td>
<td>Brahms born. Donizetti’s opera The Daughter of the Regiment premieres in Paris</td>
</tr>
<tr>
<td>1834</td>
<td>loses money in casino enterprise</td>
<td>Music director at Leipzig</td>
<td>Slavery abolished in the British empire</td>
</tr>
<tr>
<td>1836</td>
<td>Composes oratorio St Paul</td>
<td>Charles Darwin arrives in Sydney on HMS Beagle</td>
<td></td>
</tr>
<tr>
<td>1837</td>
<td>Paganini dies</td>
<td>Tchaikovsky born</td>
<td>First parliamentary elections held in Australia – but only for males of a certain wealth</td>
</tr>
<tr>
<td>1846</td>
<td>Grieg born</td>
<td>Oratorio Elijah premieres in Birmingham, England</td>
<td>Railway bridge from the mainland to Venice opens</td>
</tr>
<tr>
<td>1847</td>
<td>Dies</td>
<td>Wuthering Heights published</td>
<td></td>
</tr>
<tr>
<td>1868</td>
<td>Composes Piano Concerto in A minor</td>
<td>Last convict ship arrives in Australia</td>
<td></td>
</tr>
<tr>
<td>1876</td>
<td>Premiere of Peer Gynt</td>
<td>Telephone patented by Alexander Graham Bell</td>
<td></td>
</tr>
<tr>
<td>1884</td>
<td>Composes Holberg Suite</td>
<td>Patent issued in Turin for an espresso machine</td>
<td></td>
</tr>
<tr>
<td>1907</td>
<td>Grieg dies</td>
<td>First telephone call between Melbourne and Sydney</td>
<td></td>
</tr>
</tbody>
</table>
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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
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BLAZING BAROQUE
Sydney, Melbourne and Brisbane
July/August 2016
Paul Dyer AO Artistic Director
Shaun Lee-Chen Baroque Violin
Australian Brandenburg Orchestra

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Concerto in D major, FWV L:D4a

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