HAYDN
MOZART
+FRIENDS

CLASSIC MASTERS MEET
MODERN MAESTROS
Sydney, Melbourne September 2017

Paul Dyer AO Artistic Director, Conductor
Jamie Hey (Australia) period cello
Bart Aerbeeydt (Belgium) natural horn
Australian Brandenburg Orchestra

PROGRAM
Cannabich Sinfonia in E-flat major
Haydn Cello Concerto in C major, H.VIib:1

INTERVAL
Mozart Harmoniemusik of Die Entführung aus dem Serail
Mozart Concerto No.4 for Horn in E-flat major, K. 495

Melbourne
Melbourne Recital Centre
Saturday 9 September at 7pm
Sunday 10 September at 5pm

Sydney
City Recital Hall
Wednesday 13 September at 7pm
Friday 15 September at 7pm
Wednesday 20 September at 7pm
Friday 22 September at 7pm
Saturday 23 September at 2pm & 7pm

Chairman’s 11
Proudly supporting our guest artists.

The duration of this concert is approximately 2 hours including interval. We kindly request that you switch off all electronic devices during the performance.
Macquarie Group is delighted to welcome you to Haydn, Mozart & Friends.

This concert series celebrates outstanding creative partnerships that span centuries and continents. Composers Wolfgang Amadeus Mozart and Joseph Haydn were friends with great respect for each other and their work. When they met, Haydn was the most celebrated composer in Europe and Mozart’s own reputation was on the rise. They often performed impromptu concerts together and their friendship inspired musical masterpieces that are still performed today.

Emulating this musical bond from the past, the Brandenburg brings to the stage a contemporary pairing of two relatively new friends. Australia’s leading baroque cellist, and Brandenburg’s own, Jamie Hey is joined by Belgian natural horn player, Bart Aerbeydt, bringing their signature styles together to perform some glorious classics. Paul Dyer’s vision to cultivate local talent, as well as bring the best in international musicians to Australia is one of the defining aspects of the Brandenburg. This unique musical collaboration will no doubt astonish and delight audiences.

I hope you enjoy this performance and I look forward to welcoming you again throughout the Brandenburg’s 2017 concert season.

Bill Marynissen
Head of Wealth Management
THE MUSICIANS ON PERIOD INSTRUMENTS

**Period Violin 1**
Shaun Lee-Chen, Perth
Concertmaster
†
Matt Bruce, Sydney
Associate Concertmaster
Rafael Font, Sydney
Skye McIntosh, Sydney

**Period Violin 2**
Ben Dollman, Adelaide
Matthew Greco, Sydney
Catherine Shugg, Melbourne
Simone Slattery, Adelaide

**Period Viola**
Monique O’Dea, Sydney†
Marianne Yeomanis, Sydney
Simón Gangotena, Quito

**Period Cello**
Anthea Cottee, Sydney†
Rosemary Quinn, Sydney

**Viennese Violine**
Rob Nairn, Adelaide*†

**Period Oboe**
Emma Black, Vienna†
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Craig Hill, Sydney†
Marie Ross, Auckland

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Jane Gower, Copenhagen†
Brock Imison, Melbourne

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

**Harpsichord/Fortepiano**
Paul Dyer, Sydney

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*K Denotes Brandenburg Core Musician
† Section Leader
1 Monique O’Dea appears courtesy of Presbyterian Ladies’ College, Sydney (staff)

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KPMG is proud to support the Australian Brandenburg Orchestra as Series Partner of *Haydn, Mozart and Friends*. This year marks four years of partnership with the Orchestra and it is a privilege to work with one of Australia’s foremost cultural treasures.

This concert series celebrates leadership, mentorship, and collaboration. In business, as in the arts, these are sentiments that are essential to achieve bold visions and personal development. For this concert, Paul Dyer has brought together two outstanding soloists, Australia’s masterful baroque cellist, Jamie Hey and Belgian natural horn player, Bart Aerbeydt, with a classical program that will let their shared brilliance shine. We hope you will enjoy this wonderful onstage dynamic.

We believe that arts and culture should be celebrated within our communities, and nothing compares to hearing a live orchestra. By continuing to inspire audiences and expand their reach, the Brandenburg plays a major role in the cultural, artistic and economic vibrancy of our country.

We hope you will join us and continue to support the Brandenburg as it showcases the world’s best orchestral music across Australia.

Gary Wingrove
CEO
KPMG Australia
PAUL DYER

ARTISTIC DIRECTOR

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, Australian 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, Sondra Radvanovsky, and 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 Ragan, 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, as Patron of St Gabriel’s School for Hearing Impaired Children. In 2003 Paul was awarded the Sydney University Alumni Medal for Professional Achievement.

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 area. Celebrating their 28th anniversary in 2017, 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 52,000 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 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”.

The Brandenburg’s 20 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
After beginning cello and chamber music studies at high school with legendary pedagogues Colin and Elaine Fox in Cairns, Queensland, Jamie Hey went on to study baroque cello at the University of Queensland and the University of Newcastle. He then continued part-time professional development study in Japan with Hidemi Suzuki and in the U.S.A. with Phoebe Carrai (as a recipient of the Australian Federal Government’s Major Performing Arts Board scholarship for young and emerging artists). Jamie performs on an anonymous mid-17th century Northern Italian Cello.

Principal cellist of the Australian Brandenburg Orchestra since 2002, Jamie has also performed as guest Principal Cellist of Il Complesso Barocco in Europe, the Queensland Philharmonic Orchestra, and Australia’s Orchestra of the Antipodes. He has also performed as a guest of the Australian Chamber Orchestra and Orchestra Liberia Classica in Japan.

Jamie is a regular soloist in concerto performances and recordings with the Australian Brandenburg Orchestra, appearing as a featured soloist on their ARIA Award-winning album ‘Sanctuary’ and the 2015 25th anniversary recording ‘Brandenburg Celebrates’.

Acclaimed expert of the natural horn, Belgian Bart Aerbeydt received his first horn lessons at the Adriaen Willaert Academy of Musical and Theatrical Arts from Stefaan Vanlede. He continued his studies in modern horn at the Royal Conservatory of Gent and Antwerp with Luc Bergé and Rik Vercruysse where he developed a keen interest in the colourful and expressive sound of the natural horn. After obtaining his Masters, he specialised on the natural horn at the Sweelinck Conservatorium in Amsterdam with Teunis van der Zwart.

Bart Aerbeydt collaborates regularly with orchestras such as The Orchestra of the 18th Century, Akademie für Alte Musik Berlin, Orchestre des Champs-Elysées, Collegium Vocale Gent and Concerto Köln. He has performed with acclaimed conductors including Frans Brüggen, René Jacobs, Philippe Herreweghe, Ivor Bolton and many others.

Beginning his career with Freiburg Baroque Orchestra as a guest artist, Bart is now principal horn player. Recent solo appearances include Mozart’s Sinfonia Concertante and Telemann’s double Horn Concerto both with the Freiburg Baroque Orchestra, the notorious Quoniam from Bach’s B minor Mass under Philippe Herreweghe, the Horn Concerto of Graun and Handel’s famous Va Tacito with Andreas Scholl at the Ernen Festival (Switzerland).

Bart has recorded numerous CDs; a favourite is the Brandenburg Concertos recorded with The Freiburg Baroque Orchestra which received rave reviews. This is Bart’s first collaboration with the Australian Brandenburg Orchestra.
Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name.

Haydn to Leopold Mozart, 1785

By the time Wolfgang Mozart burst onto the European scene as a child prodigy in the 1760s, Joseph Haydn and Christian Cannabich were already young men establishing their musical careers. Both befriended Mozart at significant points in his life, although both would outlive their brilliant younger contemporary.

On hearing of Mozart's death, Haydn wrote to Leopold Mozart, 1785

CHRISTIAN CANNABICH (1731–1798)

When Mozart and his mother travelled to Paris in 1777, they planned a lengthy stop-over in the German city of Mannheim. Here the ruler, the Elector Carl Theodor, maintained an orchestra with so many exceptional players that the English music historian Charles Burney described it as having ‘more solo players and good composers … than perhaps … any other orchestra in Europe; it is an army of generals, equally fit to plan a battle, as to fight it’. The Mannheim orchestra was celebrated throughout Europe, and Mozart’s father Leopold called it ‘undeniably the best in Germany’. If ever there was a place where Mozart’s talent would be recognised and amply rewarded, surely it would be here, where not a day went by without music. Once or twice a week the court would gather for tea and cards, while being entertained with symphonies and concertos. The Elector hosted ‘Gala Days’, court celebrations for name days and birthdays, which involved a mass, two operas, ballets, and a concert, while the Carnival season in January and February saw more operas, concerts, and regular masked balls. All the music was newly composed for these occasions. The musicians’ work did not stop even during the summer holidays, when they were required to go with the Elector to his residence at Schwetzingen. It had its own theatre where operas and other shorter staged works were regularly performed.

The director of the orchestra at that time was Christian Cannabich, whose father had also taught the Elector the flute. Cannabich himself joined the orchestra as a violinist at the age of twelve, and as a young man was sent by the Elector to refine his technique in Italy. He became joint concertmaster in 1759, and director of instrumental music for the court in 1774, a position he held for the rest of his life. Cannabich was a virtuoso violinist, but it was his skill in training the orchestra that was truly exceptional, and under his direction it gained its highest accolades. According to the German musicologist Christian Schubart, who heard them in the mid-1770s, ‘No orchestra in the world has ever performed music better than the one in Mannheim’. Cannabich, he wrote, ‘has invented a totally new bowing technique and possesses the gift of holding the largest orchestra together by nothing more than the nod of his head and the flick of his elbow. He is really the creator of the coordinated execution characteristic of the Palatine orchestra. He is the inventor of all those magical devices that are now admired by the whole of Europe’.

Cannabich and Mozart became good friends during the five months that Mozart and his mother lingered in Mannheim, although that was only partly in the hope of a position at court. He had fallen in love with the singer Aloysia Weber, and it was only at his father’s severe urging that he was able to tear himself away. Meanwhile, he wrote to Leopold that he was at Cannabich’s house every day, having lunch with Cannabich and giving piano lessons to his daughter. Cannabich introduced him to the Elector and other important people, and organised for him to perform at court, but no job eventuated. Mozart’s timing in this as well as the rest of the trip was off: the Elector was in the process of moving his court to Munich, having just become ruler of that region as well as of Mannheim, and was reducing the size of his musical establishment. Cannabich was obliged to move with him, without his family and at his own expense despite thirty-five years in the Elector’s service.

Cannabich was now director of the merged Munich and Mannheim orchestras, but he also had to conduct opera performances, subscription concerts, and weekly performances at court – on the same salary he had received at Mannheim. He even had to ask for money for firewood so that practices could be held at his home. One of the operas that he worked on was Mozart’s Idomeneo, in 1778.

As a composer, Cannabich is best known for the ballets he wrote for the court theatre at Mannheim, and for eighty symphonies, most of which he wrote for the Mannheim orchestra.

What to listen for

A sinfonia was a short concerted piece in three movements, the forerunner of the modern symphony. Composers including Cannabich who wrote for the Mannheim orchestra in the middle of the eighteenth century came to be known as the Mannheim school, as they shared a similar style and used devices for which the orchestra was famous. These included striking dynamic effects, abrupt or very extended crescendo passages, thrilling rhythmic devices and swift ascending passages (known as the Mannheim rocket). All these features can be heard in the outer movements of this sinfonia. The Mannheim orchestra was also famous for its outstanding wind players and this sinfonia makes full use of them both to add colour and variety to the orchestral sound and as featured soloists, often in pairs.
Haydn was born in humble circumstances in a small market town in Austria. His musical talent was recognised early and from the age of seven or eight he became a choirboy at the Stephansdom, the main cathedral in Vienna. After leaving the choir when his voice broke at the age of sixteen, he eked out a living for a number of years as a teacher and accompanist, but was fortunate to be mentored in composition by one of the most famous composers and singing teachers of the time, Nicola Porpora. This association led to his gaining the position of deputy music director to Prince Paul Anton Esterházy in 1761, with his contract stipulating that he would be promoted to music director when the position became available, that is to say, when the current incumbent died. That happened in 1766, and Haydn remained employed by the Esterházy family at the time of the first Brandenburg Orchestra. The violone, also known as the double bass viol, was the direct ancestor of the double bass.

**INTERVAL**

**JOSEPH HAYDN (1732–1809)**

Cello Concerto in C major, H VIIb:1

Moderato

Adagio

Finale (Allegro molto)

Haydn was fortunate to be mentored in composition by one of the most famous composers and singing teachers of the time, Nicola Porpora. This association led to his gaining the position of deputy music director to Prince Paul Anton Esterházy in 1761, with his contract stipulating that he would be promoted to music director when the position became available, that is to say, when the current incumbent died. That happened in 1766, and Haydn remained employed by the Esterházy family at the time of the first Brandenburg Orchestra. The violone, also known as the double bass viol, was the direct ancestor of the double bass.

In these performances with the Australian Brandenburg Orchestra, Rob Nairn will be playing a copy of the violone that belonged to the Esterházy family at the time of the first performance of the concerto. The violone, also known as the double bass viol, was the direct ancestor of the double bass.

**WOLFGANG AMADEUS MOZART (1756–1791)**

Harmoniemusik based on the opera

Die Entführung aus dem Serail K. 384

Overture

‘Durch Zärtlichkeit und Schmeicheln’

‘Frisch zum Kampfe! Frisch zum Streite!’

‘Ich baue ganz auf deine Stärke’

‘Ha, wie will ich triumphieren’

In July 1781, after Mozart was literally kicked out of the Prince-Archbishop of Salzburg’s service (with a boot to the backside), he chose to stay in Vienna to try to make his way as a freelance composer and performer. His first opera for Vienna, Die Entführung aus dem Serail (The Abduction from the Seraglio) premiered a year later. It was a huge success, with forty performances. The plot centred around the rescue of a virtuous European woman from a supposed fate worse than death in a Turkish harem, and the exoticism of the story and Mozart’s ‘Turkish’ music struck a chord with popular taste. In his letters to his father Mozart mentions ‘the loud shouts of Bravo! during the arias’, and that ‘people are quite crazy about the opera – it really feels good to have this kind of applause’.

It was about Die Entführung that the Emperor Joseph II was famously alleged by Mozart’s first biographer to have said, ‘too beautiful for our ears, my dear Mozart, and vastly too many notes’. Mozart is supposed to have replied, ‘just as many as are necessary, your Majesty’.

During the first half of the 1760s, Haydn worked hard to establish and consolidate his position at the Esterházy court. The job was enormous: even though he was deputy music director he was responsible for all music except choral music, of detail within the solo sections, almost like chamber music.

What to listen for

The concerto is vividly contrived to show off the abilities of the soloist, ranging from lyrical song-like beauty in the central slow movement to astonishing flights of virtuosity in the brilliant Finale. Note the ‘secret’ entry of the soloist in the second and third movements, where the solo line suddenly emerges from the orchestral texture. This was a device also used by Mozart and Boccherini, and was intended to surprise and entertain the audience. The small orchestra and the use of single strings in the solos bring out the delicate balance between the soloist and the large group of players, while providing clarity of detail within the solo sections, almost like chamber music.
not by the original composers but by the players themselves. The arrangements aimed to give as much of the effect of the original piece as possible, however in an era when there were no recordings and the notion of copyright was still to be fully developed, the arranger was not under any requirement to conform to the composer’s intentions.

Composers wrote some original Harmoniemusik which was not an arrangement of something else. Mozart re-used popular tunes from his own opera The Marriage of Figaro as well as some by other well known Viennese composers for one of the best known pieces of Harmoniemusik: the music which accompanies the dinner in the last act of Don Giovanni.

Two weeks after the date of his letter, Mozart sent his father the new symphony he had promised to compose (the Haffner, K. 385). On the same day, a Viennese impresario advertised a public performance of ‘the recently arranged Harmoniemusik from Herr Kapellmeister Mozart’s new opera’, but did not give the arranger’s name. No record of the existence of such a work was known until 1983, when a score was discovered at Donaueschingen in Germany. Although the evidence is not conclusive, this appears to be by Mozart, and is the score which the Australian Brandenburg Orchestra will use in this concert series.

What to listen for

By Mozart’s time, a Harmonie usually consisted of eight players, two each of oboes, clarinets, horns, and bassoons, and this score is for those instruments. It is in sixteen movements, although only five will be performed in this concert series: the Overture and four other movements based on arias sung by different characters. We have Mozart’s own comments about two of them, from a letter to his father written while he was working on the opera. The overture, he wrote, ‘is very short with alternate fortes and pianos, the Turkish music always coming in at the fortes’. The last of the five movements performed in this concert is based on an aria sung by the comic character Osmin, the guard of the harem. According to Mozart, ‘Osmin’s rage is rendered comical by the accompaniment of the Turkish music … for just as a man in such a towering rage oversteps all the bounds … and completely forgets himself, so must the music forget itself too’.

WOLFGANG AMADEUS MOZART (1756–1791)
Concerto No. 4 for Horn in E-flat major, K. 495

Allegro maestoso
Romance (Andante cantabile)
Rondo (Allegro vivace)

Mozart composed four concertos for his friend Joseph Leutgeb, a fine horn player who Mozart had known as a child in Salzburg and who had moved to Vienna at about the same time as Mozart did. It is thought that Haydn's horn concerto was written for Leutgeb, and Haydn's wife was godmother to Leutgeb's daughter.

When Mozart’s wife Constanze was away from Vienna in 1791, Mozart often stayed or dined with Leutgeb. They obviously had a sense of humour in common judging from the autograph scores of the concertos, on which Mozart wrote an often very crude running commentary in Italian, mocking Leutgeb’s ability to play what he had written. He addresses Leutgeb as ‘Signor Assi’, then goes on [this translation has been somewhat sanitised]:

Breathe a little [rests in the music] – let’s go, let’s go – this bit goes the best – not finished yet? Ah you disgusting pig! Oh how graceful you’ll be! – Darling! – ass! – ha ha ha! Breathe! [rests in the horn part over a pause]. Oh you bastard – more bravura! Bravo! — finished?

Thank heavens – enough, enough!

Mozart completed this concerto, the second for Leutgeb, in June 1786, the same year in which he wrote the opera The Marriage of Figaro. (The numbering of his horn concertos is not chronological). Intriguingly, Mozart wrote the score using different coloured inks – red, green, blue and black – although why he did this is open to debate. It could have been a joke, or a colourful wedding present for Leutgeb, who was not long married, but more likely it was code relating to the dynamics the soloist was to use. He used all four colours for the slow middle movement, while the final Rondo is in red and black only. Some sections of Mozart's original autograph score have been lost, and the work has been recreated based on copies made after his death.

What to listen for

The horn in this period was essentially a metal tube with a mouthpiece, with no keys or valves to help the player form the different notes. Instead the player manipulated the natural harmonics of the tube through a subtle combination of breath pressure, lip control and (from the middle of the eighteenth century) ‘stopping’ the bell of the instrument with the right hand. Even the modern valve horn is one of the more difficult orchestral instruments to play, so it is no surprise that the valveless horn presents a special challenge.

Mozart’s solo concertos have much in common with his operatic arias, as he used the solo instrument to convey drama and emotion, while at the same time demonstrating the player’s virtuosity. The first movement is the longest and most formal. It is followed by a movement which he titled Romance, in which the horn plays long sustained lyrical lines. The final movement is a bouncy Rondo in which the main theme alternates with contrasting episodes which recall the horn’s association with hunting.
**COMPOSERS’ LIVES AND CAREERS**

1731 Cannabich born
1732 Haydn born
1740s Cannabich joins Mannheim orchestra at 12 years old; Haydn a choirboy at St Stephen’s Cathedral Vienna
1756 Mozart born
1759 Cannabich appointed joint concertmaster of Mannheim orchestra
1761 Haydn assistant music director for Prince Paul Esterházy; Mozart learns first piano piece
1762 Mozart and his family tour Europe – he plays for Louis XV of France and George III of England
1765 Haydn composes cello concerto
1766 Haydn music director for the Esterházy, required to live at their palace in Hungary for most of the year; the Mozarts return home after 3 years away
1772 Haydn writes ‘Farewell’ symphony; Mozart employed by the Archbishop of Salzburg
1774 Cannabich appointed director of instrumental music at Mannheim
1777 Mozart travels with his mother to Paris via Mannheim; falls in love with Alosyia Weber and meets Cannabich
1778 Cannabich director of merged Munich and Mannheim orchestras
1781 Mozart’s opera Idomeneo premiers in Munich; he is dismissed by the Archbishop of Salzburg; he is now a freelance musician in Vienna
1782 Mozart marries Constanze Weber; first opera for Vienna Die Entführung aus dem Serail
1785 Mozart dedicates quartets to ‘my dear friend Haydn’
1786 Mozart composes horn concerto no. 4; premiere of The Marriage of Figaro
1790 Haydn gains independence from Esterházys; Mozart invites him to rehearsals of opera Cosi fan tutte in Vienna
1791 Haydn travels to England for concert series & stays 18 months; Mozart dies
1792 Haydn composes ‘Surprise’ Symphony; gives Beethoven lessons
1794 Haydn returns to England for second concert season
1798 Premiere of Haydn’s oratorio The Creation; Cannabich dies
1809 Haydn dies

**CONTEMPORARY EVENTS**

1731 First woman appointed university teacher at Bologna
1732 George Washington born
1740s Vivaldi dies
1756 King of Prussia forces peasants to grow potatoes
1759 Handel dies
1761 George III of Great Britain crowned
1763 Last witch burnt at the stake in Salzburg
1765 Uffizi Gallery in Florence opened to the public
1766 Ferocious wolf attacks occur in France; a French nobleman is tortured and beheaded for not saluting a Roman Catholic procession
1772 Steps taken in Britain to end slavery; nitrogen discovered
1774 Louis XVI becomes King of France
1777 Third voyage of Captain James Cook; death of last native speaker of the Cornish language
1778 La Scala opera house opens in Milan
1781 Publications by Immanuel Kant, Jean-Jacques Rousseeau, Samuel Johnson; serfdom abolished in Bohemia; Los Angeles founded by Spanish settlers
1782 Paganini, Italian violinist and composer, born
1785 Louis XVI signs a law that handkerchiefs must be square
1786 Uranium discovered; threshing machine invented
1790 Feudal rights abolished in France; first lifeboat built
1791 Louis XVI and Marie Antoinette intercepted at Varennes and returned to Paris, later to be guillotined
1792 France proclaimed a republic
1794 Reign of Terror ends in France
1798 Jenner publishes work on smallpox vaccination
1809 Mendelssohn, Charles Darwin born

Program notes and timeline © Lynne Murray 2017
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Paul Dyer AO

Artistic Director

Bruce Applebaum

Managing Director

If the Brandenburg has enriched your life or if you would like to deepen your involvement with us, we would be thrilled to welcome you into our valued family of supporters.

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