



# Next Generation Baroque

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# Next Generation Baroque

**Christian Li** (Melbourne) violin  
**Annie Gard** (Hamburg) Baroque violin  
**Madison Nonoa** (London) soprano  
**Paul Dyer AO** Artistic Director  
**Australian Brandenburg Orchestra**

## PROGRAM

**Halvorsen** Passacaglia for violin and viola after Handel

**Bach** Ciaccona from Violin Partita No. 2 in D minor, BWV 1004

**Handel** Overture from *Julius Caesar*, HWV 17

**Handel** 'Tu del ciel ministro eletto' from *Il Trionfo del Tempo e della Verità*, HWV 46b

**Handel** 'Da tempeste' from *Julius Caesar*, HWV 17

## Interval

**Handel** Concerto Grosso Op. 6 No. 12 in B minor, HWV 330

**Handel** 'O nox dulcis' from *Saevia tellus inter rigores*, HWV 240

**Handel** 'Let the bright Seraphim' from *Samson*, HWV 57

**Vivaldi** Violin Concerto in G major Op. 9 No. 10, RV 300

**Handel** 'V'adoro pupille' from *Julius Caesar*, HWV 17

**Handel** 'Tornami a vagheggiar' from *Alcina*, HWV 34

## CHAIRMAN'S 11

Proudly supporting our guest artists.

Concert duration is **approximately 105 minutes**, including one 20 min interval. Please note concert duration is approximate only and is subject to change. We kindly request that you switch off all electronic devices prior to the performance.

This concert will be broadcast on ABC Classic on 20 September at 1:00PM

## 2019

### SYDNEY

#### City Recital Hall

Wednesday 11 September 7:00PM

Friday 13 September 7:00PM

Saturday 14 September 2:00PM (Matinee)

Saturday 14 September 7:00PM

Wednesday 18 September 7:00PM

Friday 20 September 7:00PM

### MELBOURNE

#### Melbourne Recital Centre

Saturday 21 September 7:00PM

Sunday 22 September 5:00PM



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### 01 FEBRUARY — MARCH Vivaldi's Venice

Visit Vivaldi's Venice with extraordinary French harpist Xavier de Maistre in a performance shimmering with light and colour.

#### PROGRAM HIGHLIGHTS

**Vivaldi** Concerto for harp (lute) in D major, RV 93  
**Marcello** Concerto for harp (oboe) in D minor, S D935  
**Vivaldi** *L'inverno*, Concerto for harp (violin) in F minor, RV 297

### 02 APRIL — MAY Mozart's Clarinet

Mozart's bright and achingly beautiful basset clarinet concerto performed on the rare and richly voiced instrument of the period.

#### PROGRAM HIGHLIGHTS

**Mozart** Concerto for oboe in C major, K 314  
**W.F. Bach** *Adagio e Fuga*, F 65  
**Mozart** Concerto for basset clarinet in A major, K 622

### 03 JULY Bach's Violin

Thrilling German Baroque violinist Jonas Zschenderlein joins Brandenburg string soloists to perform concertos, sonatas and a suite by Bach.

#### PROGRAM HIGHLIGHTS

**Bach** Concerto for violin in E major, BWV 1042  
**Bach** Concerto for three violins in D major, BWV 1064R  
**Bach** Orchestral Suite No. 3 in D major, BWV 1068

### 04 SEPTEMBER Notre-Dame

The rich musical tradition of Notre-Dame told in a theatrical concert experience entwining music for orchestra and choir with spoken word and song.

#### PROGRAM

Featuring music by French composers **Campra**, **Lully**, **Rameau**, **Rebel** and more.

### 05 OCTOBER — NOVEMBER Ottoman Baroque

The mesmerising Whirling Dervishes are steeped in mystique and will return from Turkey to dazzle in Paul Dyer's musical meditation.

#### PROGRAM

A pasticcio featuring **Allegri**, **Boccherini**, **Lully**, **Marais**, **Telemann**, and traditional music from Turkey.

### 06 DECEMBER Noël! Noël!

Gather your family and friends together this Christmas and spend a joyous evening sharing rare carols, medieval hymns and a cheeky musical surprise.

#### PROGRAM

Filled with timeless carols including *O Come All Ye Faithful*, *Stille Nacht* and many musical surprises.

## Next Generation Baroque

### Johan Halvorsen (1864-1935)

#### PASSACAGLIA FOR VIOLIN AND VIOLA AFTER HANDEL

Halvorsen was a Norwegian composer, a contemporary of Grieg with whom he would share a close friendship despite being twenty-one years his junior. He was also a virtuoso violinist and one of Norway's leading conductors, holding the post of chief conductor at the National Theatre in Christiania (now Oslo) for thirty years until he retired in 1929. While little is recorded about Halvorsen's early musical development, as a professional he composed music for the theatre and incidental music for thirty plays, as well as orchestral works with an emphasis on solo violin and ceremonial pieces. His style shows influences of French romanticism and the Norwegian nationalism of Grieg and other Norwegian composers.

Halvorsen composed this duet for violin and viola in 1894. He based it on the *passacaglia*, a set of variations played over a repeating, or ground, bass, from Handel's Keyboard Suite No. 7 in G minor (HWV 432).

### Johann Sebastian Bach (1685-1750)

#### CIACCONA FROM PARTITA NO. 2 IN D MINOR, BWV 1004

This particular partita was composed in 1720 and comes from a collection of six sonatas and partitas for solo violin composed by Bach when he worked as music director for Prince Leopold of Anhalt-Cöthen from 1717 to 1723. Bach composed some of his most famous instrumental music while at Cöthen, including the French Suites, *The Well-Tempered Clavier*, and the Brandenburg Concertos, and his years there were among the most productive and artistically satisfying of his career.

While Bach's main instrument was keyboard, he was also an exceptionally fine violinist and the sonatas and partitas pushed the boundaries of contemporary violin technique. He intended them to be played unaccompanied and in this he was following the German tradition of composition for solo violin. Nevertheless, the nineteenth-century view was that something was lacking, and both Schumann and Mendelssohn wrote piano accompaniments for them.

In this period a partita was similar to a suite and consisted of a number of dance movements. The *Ciaccona* is the last movement in Partita No 2. Described as 'the greatest structure for solo violin that exists' by Yehudi Meuhin, it is an extraordinary set of sixty-four variations on a theme.

Brahms wrote about them to Clara Schumann, wife of Robert Schumann, in 1877:

**“On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind.”**

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### George Frideric Handel (1685-1759)

#### OVERTURE TO THE OPERA GIULIO CESARE (JULIUS CAESAR) HWV 17

*Giulio Cesare* premiered in London in 1724 and was Handel's eleventh opera. He had arrived in London from his native Germany, via Italy, for the 1711 opera season, and over the next twenty-five years he mounted a series of phenomenally successful Italian opera performances for the London stage, undertaking the joint roles of composer and impresario.

Handel's overtures are usually in the French style and this is no exception, so a majestic slow first section is followed by a lively fugal second section. An inveterate borrower of his own (and sometimes others') work, Handel had previously used the second section in the overture to his opera *Ottone*. It was only in the nineteenth century that the overture became part of the dramatic narrative, so this overture contains no references to other music in the opera.

#### 'TU DEL CIEL MINISTRO ELETTO' FROM IL TRIONFO DEL TEMPO E DELLA VERITÀ, HWV 46B

*Il Trionfo del Tempo e della Verità* (The Triumph of Time and Truth) premiered in London in 1737. It was a re-working of an allegorical oratorio, *Il trionfo del Tempo e del Disinganno* (The Triumph of Time and Disillusionment) which Handel had composed in Rome in 1707 for one of his patrons, the wealthy and influential Cardinal Benedetto Pamphili. Pamphili also wrote the libretto. Handel re-worked the oratorio a further time, in 1757, with an English text and under the English title of *The Triumph of Time and Truth*.

1737 was a difficult year for Handel. A competing opera company had been set up, drawing audiences away and poaching Handel's best and most expensive imported Italian singers. Handel managed to keep his company afloat, seeing out the rival company which collapsed later in the year, but he sustained heavy financial losses and the stress took its toll on his health. He had a stroke a few days after the final performance of *Il Trionfo*:

**The ingenious Mr. Handell is very much indispos'd, and it's thought with a Paraletick Disorder, he having at present no Use of his Right Hand.**

THE LONDON EVENING POST, 14 MAY 1737

The plot of *Il Trionfo* is a competition between Beauty and Pleasure on one hand and Time and Disillusionment on the other. Naturally, Time and Disillusionment prevail (unfortunately!). In this aria which comes at the end of the work, Beauty sadly realises that her pursuit of vanity and pleasure has been futile, and in a reflection of eighteenth-century religious beliefs she repents and vows to trust in God instead (the plot was written by a Cardinal after all).

Like most Baroque arias, this aria is in *da capo* form, that is, in three parts with the first part repeated after a contrasting middle section. The singer was expected to add extra ornamentation on the repeat, to heighten the mood of the aria and to show off his or her virtuosity and artistry.

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*Tu del ciel ministro eletto  
non vedrai più nel mio petto  
voglia infida, o vano ardor.  
E se vissi ingrata a Dio  
ei custode del cor mio  
a lui porti il nuovo cor.*

You, heaven's elected minister,  
will no longer see in me  
treacherous desire or frivolous passion.  
And if I have lived in a manner ungrateful  
to God, the custodian of my heart,  
I will bring to him a new one.

### 'DA TEMPESTE' FROM GIULIO CESARE (JULIUS CAESAR), HWV 17

The plot of *Giulio Cesare* concerns the love affair between the Roman general Julius Caesar and Cleopatra, Queen of Egypt. The role of Cleopatra was created by the great prima donna Francesca Cuzzoni, one of the biggest names of late-Baroque opera. She arrived in London amid much publicity in 1723 and sang with Handel's company throughout the mid-1720s. Their relationship did not start well: she refused to sing an aria he had written for her; he threatened to throw her out a window if she did not. Cuzzoni amazed audiences with her singing of fast bravura passages, in a style then completely new in England. According to eighteenth-century music historian Charles Burney, during one performance a man called out, 'Damme, she has a nest of nightingales in her belly.'

Each of Cleopatra's arias shows different facets of her personality and collectively they demonstrate the range of Handel's extraordinary ability in musical characterisation. Written especially for Cuzzoni, they show clearly why she was known as 'complete mistress of her art'.

This aria occurs near the end of the opera, after the various plot contrivances have been cleared away for the requisite happy ending. It is a 'tempest' aria, a device often used in operas of this period to convey a character's emotional turmoil, here depicted by the many leaps from high to low notes in the vocal line.

*Da tempeste il legno infranto,  
se poi salvo giunge in porto,  
non sa più che desiar.  
Così il cor tra pene e pianto,  
or che trova il suo conforto  
torna l'anima a bear.*

The boat battered by the tempest,  
does not desire anything more  
once it safely reaches the port.  
In the same way the heart between pain  
and tears, now finds comfort,  
the soul turns to rejoicing.



Handel, *Giulio Cesare*, 1723, first bars of Cleopatra's aria, 'V'adoro pupille'

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## Next Generation Baroque

### CONCERTO GROSSO IN B MINOR, OP. 6 NO. 12, HWV 330

*Largo  
Allegro  
Larghetto, e piano  
Largo  
Allegro*

With the financial collapse of the opera industry in the mid-1730s and the waning interest in Italian opera, Handel began to introduce oratorios, a genre which he invented, into his subscription seasons of opera. They were immensely popular and made Handel so much money for relatively little effort compared to opera, that after 1741 he spent the rest of his life composing and performing oratorios. Eighteenth-century audiences were accustomed to spending four or five hours at an evening at the opera, however, so to extend his oratorio concerts Handel inserted instrumental works between the acts, composing the twelve Opus 6 *Concerti grossi* specifically for that purpose. This novelty also compensated for the lack of visual interest as oratorios were not staged. Handel announced these 'new Concerto's, never before heard' in advertisements in the London papers throughout the 1739/1740 concert season.

In an astute piece of marketing he ensured that all twelve concertos had been heard in performance before their publication in April 1740. By that time copies had been ordered by various members of the Royal Family and by the musical societies made up of both professional musicians and gentlemen amateurs for whom Handel's orchestral music was an essential part of their repertory.

Handel modelled his Opus 6 concerti on Archangelo Corelli's Opus 6 *concerti grossi*, which in England were extremely popular with both amateur and professional musicians even though by this time

they were the best part of thirty years old. He chose to follow the by then outdated multi-movement Corellian *concerto grosso* instead of structuring the concertos on the newer three movement solo concerto form made fashionable by Vivaldi. The *concerto grosso* used a small group of soloists, typically two violins and cello (the *concertino*), who led the orchestra (the *ripieno*) and also played virtuosic solo sections on their own.

### WHAT TO LISTEN FOR

The concerto opens with a stately introductory *Largo* in the French manner, the last few bars of which are declaimed by the orchestra like a spoken prologue announcing the tempestuous *Allegro*. It is here that the *concertino* (solo group) has its first opportunity to shine, with dashing figuration and scintillating interplay between the two solo violins and cello. This is followed by a beautiful *Larghetto*, in effect a serene aria for orchestra. A few bars of mysterious *Largo* then serve as an introduction to the final *Allegro*, a fugue built on a vigorous dance rhythm.

### 'O NOX DULCIS' FROM SAEVIAT TELLUS INTER RIGORES, HWV 240

In 1706 Handel travelled to Italy to immerse himself in the fashionable Italian musical style, and in Rome he was taken up by some of the most wealthy and influential people in the city and patrons of the arts, the Cardinals Ottoboni, Pamphili and Colonna. Although Handel himself was Lutheran, he composed a number of sacred works for Catholic church services under the cardinals' patronage and, apart from one or two minor pieces, all his church music in Latin, including this work, dates from the same year, 1707.

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Cardinal Carlo Colonna had a longstanding relationship with the Carmelite religious order, and asked Handel to compose music for their annual celebrations in July 1707. The Feast of Our Lady of Mount Carmel at the church of Santa Maria di Monte Santo in Rome was a lavish two-day affair. (In the Catholic tradition each saint has a particular day dedicated to them, known as a feast day). Illuminated arches were erected in the surrounding streets and the event drew large numbers of people who came to listen to the spectacular music played during the services. In previous years a platform had even been specially erected in the church to hold the musicians, but this led to a scandal when the congregation turned their backs on the altar to look at the players, and one year the platform collapsed and one of the singers was killed.

The text of Handel's motet *Saevia tellus inter rigores* tells the story of the founding of the Carmelite order through a vision of the Virgin Mary which appeared to Pope Honorius III on Mount Carmel in what is now Israel, in the thirteenth century. Its opening line is 'Let the earth rage amid its tribulations, be not afraid, Carmelites, of its violent tumult'. The music Handel supplied for such an important occasion showed off his already virtuosic compositional skills but also the technique of the soprano for whom it was composed. That would almost certainly have been not a female soprano but a castrato, as at that time women were not allowed to perform on public occasions in regions of Italy under the Pope's control. *O nox dulcis* is the second aria in the motet. Its reflective mood and long lyrical lines were intended to convey the peace and serenity in which the Carmelites lived with the Virgin Mary's protection.

*O nox dulcis, quies serena,  
Carmelitis sis longa, sis stabilis.  
Non te turbet tristis Megera  
dum Mariae lux nitet amabilis.*

O gentle night, tranquil repose,  
be lasting and peaceful for the  
Carmelites.

May sad Megaera\* not trouble you  
while the light of Mary shines with love.

\*In Greek mythology Megaera was a fury, the cause of jealousy and envy.

### 'LET THE BRIGHT SERAPHIM' FROM SAMSON, HWV 57

Handel composed the oratorio *Samson* towards the end of 1741, at the same time as *Messiah*. An oratorio was similar in scale to an opera but shorter, and its subject was always sacred. An oratorio's *libretto* (text) was always in English, unlike other sacred vocal music whose text came directly from church liturgy (a Mozart Mass, for example). Oratorios were given 'in concert', without stage action, sets or costumes.

This celebratory aria occurs at the end of the oratorio and is sung by a character who is not part of the narrative and is simply called 'an Israelitish woman.' It was famously sung by Kiri Te Kanawa at the wedding of Prince Charles and Lady Diana Spencer.

*Let the bright Seraphim in burning row  
Their loud uplifted trumpets blow.  
Let the cherubic host in tuneful choirs  
Touch their immortal harps with golden wires.*

## Next Generation Baroque

### Antonio Vivaldi (1678–1741)

#### VIOLIN CONCERTO IN G MAJOR OP. 9 NO. 10, RV 300

*Allegro molto*

*Largo cantabile*

*Allegro*

Vivaldi's Opus 9 collection of twelve concertos entitled *La Cetra*, from which this solo violin concerto comes, was published in Amsterdam in 1727. Vivaldi dedicated the collection to the Austrian emperor Charles VI: *La Cetra*, meaning 'lyre', was appropriate for a collection of concertos for violin, but the lyre was also associated with the Habsburg dynasty, rulers of Austria and Hungary. It was common practice for composers to dedicate their published works to a wealthy patron, with the hope that the dedicatee would assist in defraying publishing costs, but Vivaldi was particularly renowned for being an assiduous self-promoter. He made the long journey to Trieste in 1728 to meet Charles VI and give him a copy of the concertos. In return he received 'much money, together with a gold chain and medal' and made him a knight. 'The emperor conversed with Vivaldi for a long time about music, and people say that he spoke more to him in private in two weeks than he speaks to his ministers in two years.' This was the report of Antonio Conti, a Venetian nobleman and one of many who took a dim view of Vivaldi's social climbing.

By 1727 Vivaldi's reputation was well established throughout Europe, cemented through publication of his Opus 8 concertos, containing *Le quattro stagioni* *The Four Seasons*, two years earlier. In his hometown of Venice he was hailed as a teacher and violin virtuoso and his services as a composer were in constant demand. Vivaldi was contracted to compose and direct the performances of two

new concertos a month for the Pietà, a Venetian orphanage for girls famous throughout Europe for its elite musicians, and he was increasingly preoccupied by the joint roles of opera composer and entrepreneur of his own operas, an activity which was to take him more and more to cities throughout Italy and in other parts of Europe.

#### WHAT TO LISTEN FOR

Vivaldi, more than any other composer, was responsible for the modern form of the solo concerto, with its fast-slow-fast three movement pattern. He is also credited with the development of *ritornello* form, which was hugely influential on composers of his own and succeeding generations. Vivaldi typically structured the fast (outer) movements of his concertos around a refrain (*ritornello*) which is stated with variations by the full orchestra, alternating with episodes for the soloist which use different thematic material. Vivaldi continually varies the *ritornelli* and episodes as they cycle through a number of different tonalities, giving the music its typical 'Vivaldian' drive. The middle movement in his concertos is always slow and lyrical. In this concerto it is a delicate violin solo accompanied by pizzicato strings, a contrast to the energetic and dramatic outer movements.

#### 'V'ADORO PUPILLE' FROM GIULIO CESARE (JULIUS CAESAR), HWV 17

Cleopatra wants Caesar to help her overthrow her brother who has usurped her position as ruler of Egypt. She goes about this by pretending to be her maid (a common plot device in eighteenth-century opera), with whom Caesar promptly falls in love.

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'V'adamo pupille' is one of the finest seduction arias in all opera. From Act II, it climaxes an amazing theatrical tour de force, a play within a play in which Cleopatra appears, still as her servant but now dressed as Virtue, one of the Muses of Greek mythology, in order to seduce Caesar. The score of *Giulio Cesare* is one of Handel's most sumptuous, particularly in his use of the orchestra. Here Cleopatra is accompanied by a double orchestra: an onstage band consisting of oboe, violin, viola, bassoon, cello, harp and the by then old-fashioned viola da gamba and theorbo, is contrasted against and supported by the full orchestra.

*V'adamo, pupille, saette d'amore,  
le vostre faville son grate nel sen.*

*Pietose vi brama il mesto mio core,  
ch'ogn'ora vi chiama l'amato suo ben.*

I adore you, eyes, arrows of love,  
Your sparks are welcome in my breast

Miserable, my sad heart yearns for you,  
At every hour it calls to you, its beloved.

### 'TORNAMI A VAGHEGGIAR' FROM *ALCINA*, HWV 34

The story of the wicked enchantress *Alcina* was Handel's major hit of 1735. Although the plot is concerned with the supernatural, Handel turned it into something far greater through music which depicts the humanity of the characters. *Alcina* was made famous to modern audiences by Joan Sutherland's performances in the title role, and the opera is considered to be one of his masterpieces. This aria was composed for the relatively minor role of Morgana, Alcina's sister, however it was such a success that it has often been appropriated by

prima donnas who did not agree that such a fine aria should go to a secondary character!

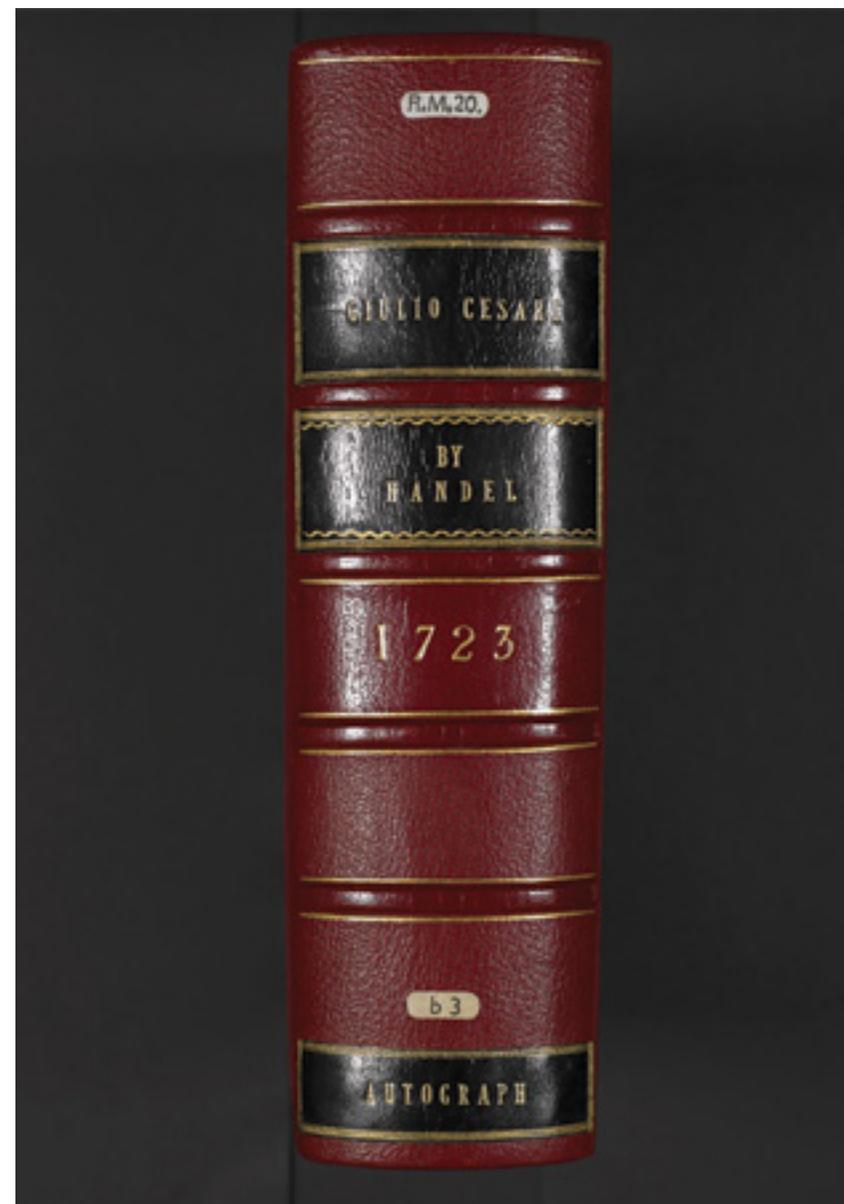
During the 1720s and '30s singers and composers began to push the boundaries of what had been considered possible for voices to do in terms of both range and agility. 'Tornami a vagheggiar' is a good example of this new virtuoso style, with its high range and difficult arpeggio leaps demanding perfect intonation.

*Tornami a vagheggiar,  
te solo vuoi amar quest'anima fedel,  
caro mio bene.*

*Già ti donai il mio cor;  
fido sarà il mio amor;  
mai ti sarò crudel,  
cara mia speme.*

Return to delight me,  
this faithful soul wants to love only you,  
my darling.

I have already given you my heart;  
my love will be faithful;  
I will never be cruel to you,  
my dearest hope.



Handel, Giulio Cesare, 1723

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