



AUSTRALIAN
BRANDENBURG
ORCHESTRA

VIVALDI'S LEGACY

AUGUSTA MCKAY LODGE

Vivaldi's Legacy

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CITY RECITAL HALL, SYDNEY	MELBOURNE RECITAL CENTRE	QPAC, BRISBANE
Wed, 12 Aug, 2026 7PM	Thu, 20 Aug, 2026 7PM	Tue, 25 Aug, 2026 7.30PM
Fri, 14 Aug, 2026 7PM	Sat, 22 Aug, 2026 5PM	
Sat, 15 Aug, 2026 2PM	Sun, 23 Aug, 2026 5PM	
Sat, 15 Aug, 2026 7PM		
Tue, 18 Aug, 2026 7PM		

ARTISTS	CREATIVES
Augusta McKay Lodge (France/USA) Guest Director	Alana Valentine (Sydney) Scriptwriter
Melissa Farrow (Sydney) Baroque Flute	Lilian Alejandra Valverde (Sydney) Actor
Paul Dyer (Sydney) Harpsichord, Chamber Organ	Poppy Townsend (Sydney) Lighting Designer
Australian Brandenburg Orchestra	

We would like to thank Grace McCann for her assistance with this project.

The Australian Brandenburg Orchestra is privileged to work, create and perform on the lands of the longest living culture in the world, and we pay deep respect to traditional custodians and Elders, past and present.

Repertoire

PISENDEL	Sonata for violin in A minor, JunP IV.2 i [no tempo marking]
VIVALDI	Concerto for strings & continuo in G minor, RV I56 i <i>Allegro</i> ii <i>Adagio</i> iii <i>Allegro</i>
VISCONTI attrib. F Gasparini	Prelude in D major from <i>Select Preludes & Vollentarys for the Violin</i> (1705)
VIVALDI	Concerto for violin in D major, RV 229 i <i>Allegro</i> ii <i>Largo</i> iii <i>Allegro</i>
VIVALDI reconstructed O Fourés	Concerto for violin & organ in C major, RV 774 i <i>Allegro</i> ii <i>Adagio</i> iii <i>Allegro</i>
VIVALDI	Concerto for strings & continuo in E minor, RV I33 i <i>Allegro</i> ii <i>Largo</i> iii <i>Allegro</i>
VIVALDI	Concerto for violin <i>per Anna Maria</i> for violin in E major, RV 267a i <i>Allegro—Adagio—Largo—Allegro—Adagio</i> ii <i>Andante</i> iii <i>Allegro</i>
VIVALDI	Concerto for violin in B-flat major 'in due cori con violino discordato', RV 583 ii <i>Andante</i>
VIVALDI	<i>Il Gardellino</i> , Concerto for flute in D major, Op. 10 No. 3, RV 428 i <i>Allegro</i> ii <i>Cantabile</i> iii <i>Allegro</i>
TARTINI	Concerto for violin in G minor, Op. 1 No.1, GT I.g01 i <i>Allegro</i> iii <i>Cantabile</i> iv <i>Allegro assai</i>
VIVALDI	Concerto for violin in D major, RV 212 ii <i>Grave</i>

KEYBOARD TUNERS Chamber Organ and Harpsichord Preparation by: Nathan Cox & Joanna Tondys (Sydney), Shaun Catchpole & Campbell Hargraves (Melbourne), Jason Boyd & Simon Pierce. (Brisbane)	PERFORMANCE LENGTH Performance will be approximately 120 minutes with Interval
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BIOGRAPHY

Australian Brandenburg Orchestra



Photo by Keith Saunders

The Australian Brandenburg Orchestra is the national Baroque music flagship. It is a world leader in historically informed performance and hugely influential in the broader musical landscape.

The rise and triumph of the Brandenburg through the unflagging passion and vision of its co-founders Paul Dyer and Bruce Applebaum is one of the most extraordinary success stories in the nation's performing arts history.

Since its stunning debut at the Sydney Opera House in 1990, the orchestra has introduced Baroque (and earlier) music at a serious level, playing on instruments authentic to the period. The Brandenburg is renowned for its energetic spirit, stylistic diversity, ambition and innovation. In the words of the Honorable Dame Quentin Bryce, the Australian Brandenburg Orchestra 'has brought untold rewards in its brilliant musicianship, imaginative programming, outstanding soloists and partnerships. It has created adventures steeped in tradition yet luminously alive and liberating.'

A unique company, the Brandenburg vibrantly reawakens Baroque and Classical masterpieces for a contemporary audience. The Brandenburg's 20 recordings with ABC Classics include five ARIA Award winners for Best Classical Album.

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'...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.'

THE SYDNEY MORNING HERALD

Augusta McKay Lodge

Guest Director / Baroque Violin



Augusta McKay Lodge is a historically informed violinist, globally established at a young age as a leader, chamber musician, and soloist. She has appeared as soloist with Voices of Music, Les Musiciens de Saint-Julien, The American Classical Orchestra, Juilliard415, Jupiter Ensemble, Les Arts Florissants, and more. Augusta has collaborated with noted musicians such as William Christie, Paul Agnew, Nicholas McGegan, Masaaki Suzuki, Will Crutchfield, Théotime Langlois de Swarte, Justin Taylor and Thomas Dunford. She regularly performs as concertmaster with Les Arts Florissants, Les Musiciens de Saint-Julien, La Chapelle Harmonique, and others.

She has performed as guest concertmaster for Opera Fuoco, The American Classical Orchestra and the Irish Baroque Orchestra, and has guest directed the Philharmonia Baroque Orchestra Chamber Players as a substitute for Richard Egarr. Augusta's solo discography includes *Beyond Bach and Vivaldi* (Naxos), *Corelli's Band* (Naxos), and a disc with her sister, violist Georgina McKay Lodge, *J.G. Graun: Chamber Music from the Court of Frederick the Great* (Brilliant Classics).

A native of Oberlin, Ohio currently residing in Paris, Augusta holds degrees from Oberlin Conservatory of Music, Indiana University Jacobs School, and the Juilliard School (Kovner Fellow, English Concert American Fellow, Mercury-Juilliard Fellow). She performs on a Jean-Baptiste Vuillaume violin (1867) and a Baroque-copy Jason Viseltair violin (2014).



Augusta McKay Lodge
Photograph by Ona Sayah

Paul Dyer AO

Artistic Director

Paul Dyer AO is one of Australia's foremost specialists in historically informed performance.

He co-founded the Australian Brandenburg Orchestra in 1989 after completing postgraduate studies at the Royal Conservatorium in The Hague, and has served as its Artistic Director and Conductor ever since. A visionary performer and musical thinker, Paul is known for his adventurous spirit and for collaborating across genres with circus performers, contemporary dancers, and visual artists. His performances have taken him across Europe, Asia, the USA, and Canada, and his innovative approach to stagecraft continues to shape the Brandenburg's distinctive artistic identity.

A passionate champion of Australian music, Paul has been instrumental in commissioning new works by Australian composers, often weaving early music traditions with contemporary sound worlds. His artistic leadership has also fostered meaningful collaborations with First Nations musicians, including Rrawun Maymuru and Marcus Corowa. These landmark projects blend ancient songlines with Baroque textures, offering audiences a profound and uniquely Australian musical experience.

Paul is a dedicated educator, having held teaching roles at leading institutions including the Sydney Conservatorium of Music. He is also the driving force behind the Brandenburg Mentorship Program, which supports and develops the next generation of early music performers.

Over the course of his career, Paul has performed with many of the world's most celebrated soloists, including Andreas Scholl, Cyndia Sieden, Marc Destrubé, Hidemi Suzuki, Stefano Montanari, Xavier de Maistre, Shunske Sato, Maurice Steger, Riccardo Minasi, Yvonne Kenny, Emma Kirkby, Philippe Jaroussky, Samuel Mariño, Francesco Corti, Simone Kermes, and Yukie Sato.

Career highlights include the Brandenburg's European tour with Andreas Scholl in 2001, his Tokyo debut in 1998, and numerous national and international accolades for his recordings with the Australian Brandenburg Orchestra and Brandenburg Choir, which include five ARIA Awards for Best Classical Album. Paul featured on the soundtrack of the James Bond film *Spectre* and more recently, in 2024, appeared in the acclaimed documentary film *Mozart's Sister*.

Beyond the concert hall, Paul is an avid cook, traveller, and lifelong connector of people and cultures. Through the Brandenburg's programming, he continues to foster dynamic collaborations between Australian and international artists.

Paul was appointed an Officer of the Order of Australia (AO) in 2013 for his distinguished service to the performing arts. He is also a recipient of a Churchill Fellowship (1995), the Centenary Medal (2003), and the University of Sydney Alumni Medal for Professional Achievement (2010).



Melissa Farrow Baroque Flute



Melissa Farrow is one of Australia's leading period flautists and recorder players. Principal Baroque Flute/Recorder of the Australian Brandenburg Orchestra since 2003, she made her debut with the Orchestra at just 20 after studying Baroque chamber music with Paul Dyer at the Sydney Conservatorium.

A featured soloist on numerous Brandenburg recordings and the Brandenburg One platform, Melissa also performs with the Australian Chamber Orchestra, Australian Haydn Ensemble, Notturmo, Pinchgut Opera and the Orchestra of the Antipodes. A respected educator, she has taught period flute, recorder and historical performance for more than 30 years and is a lecturer in period flute at the Sydney Conservatorium of Music.

Lilian Alejandra Valverde Actor



Lilian is an up and coming actor who is extremely excited to be joining the Brandenburg for her first venture into the world of classical music. Growing up in Perth, Lilian had the privilege of playing Juliet in *Romeo and Juliet* at age 16 and leading as a core ensemble member in *Picnic at Hanging Rock* at age 17. This strong background in theatre led Lilian to the opportunity to study and train in acting at WAAPA in the diploma course and NIDA in the BFA course.

Since graduating in 2024, Lilian has notably performed on the Old Fitz stage as Natalie in *Snowflake* for which she won a Sydney Theatre Award for best performance in a supporting role in an independent production. She is also a proud cast member of Stan's 2025 movie *Bump: A Christmas Film* as Andrea, and Stan's newest series *The F WARD* as Mia. Lilian is incredibly excited to be a part of, what she believes to be, such an important piece of work in *Vivaldi's Legacy*.

Alana Valentine Scriptwriter



Alana Valentine worked with the Australian Brandenburg Orchestra in 2024 on her AWGIE Award-winning libretto *Notre-Dame*, which she also directed in Melbourne and Sydney.

Her recent work includes *Watershed: The Death of Dr Duncan*, created with Joseph Twist and Christos Tsiolkas, which premiered at the 2022 Adelaide Festival before being presented by Opera Australia at the Sydney Opera House in 2024. *Watershed* won the 2023 AWGIE Award for Best Musical Theatre.

In 2026, Alana's play *Nucleus* was Highly Commended in the NSW Literary Awards. She is also a Helpmann Award recipient for *Barbara and the Camp Dogs*, co-written with Ursula Yovich, winning Best Musical and Best Original Score.

Poppy Townsend Lighting Designer



Poppy is a Sydney based lighting designer and theatre technician working across lighting and sound for theatre and live performance. As a graduate of NIDA, Poppy has developed a multidisciplinary practice by designing lighting and mixing sound for numerous productions throughout her training, building a broad understanding of the technical and creative processes that shape live performance. Her recent lighting design credits include *The Bleeding Tree*, *Tonsils and Tweezers*, *Danny and the Deep Blue Sea* and *Heaven*.

Alongside her design work, Poppy has worked extensively as a lighting programmer and sound technician across a range of Sydney venues and productions including mixing front of house sound for the 2026 tour of *Evil Dead: The Musical*. Drawing on a background in music and visual arts, Poppy is particularly interested in the ways light and sound can work together to shape narrative and atmosphere and enrich an audience's connection to live performance.

Australian Brandenburg Orchestra



Shaun Lee-Chen* (Perth)
Concertmaster, Baroque Violin



Matthew Bruce* (Sydney)
Associate Concertmaster,
Baroque Violin



Ben Dollman* (Adelaide)
Principal Second Baroque Violin



Matthew Greco* (Sydney)
Assistant Principal Baroque Violin



James Armstrong (Melbourne)
Baroque Violin



Ella Bennetts (Sydney)
Baroque Violin



Rafael Font (Sydney)
Baroque Violin



Sarah Papadopoulos (Sydney)
Baroque Violin



Timothy Willis (Melbourne)
Baroque Violin



Monique O'Dea* (Sydney)
Principal Baroque Viola



Tadhg Sudlow (Netherlands)
Baroque Viola



Marianne Yeomans (Sydney)
Baroque Viola



Jamie Hey* (Melbourne)
Principal Baroque Cello



Edwina Cordingley (Melbourne)
Baroque Cello



Daniel Curro (Brisbane)
Baroque Cello



Robert Nairn* (Adelaide)
Principal Violone



Nicholas Pollock* (Melbourne)
Theorbo / Baroque Guitar



George Wills (Sydney)
Theorbo / Baroque Guitar



Paul Dyer* (Sydney)
Harpsichord / Chamber Organ

*Denotes Brandenburg Permanent Musician
†Robert Nairn appears courtesy of Elder Conservatorium, Adelaide University (Staff)

PROGRAM NOTES

Vivaldi's Legacy



Vivaldi's Legacy

'She plays the violin in such a way that anyone hearing her is transported to Paradise, if indeed it is true that up there the angels play like that.'

- Anonymous poem praising Anna Maria della Pietà, 1730

In the 18th century, as in the 21st, the primary business of Venice was tourism. Visitors flocked from all over Europe to see the city's art treasures, majestic churches, and grand palazzos, and to attend church services that were more like concerts than religious ceremonies. The best music could be heard at the four *ospedali*, state-run institutions that cared for orphans, the destitute, and the sick. Under the guidance of Antonio Vivaldi, the orchestra of the Pietà made up of girls 'trained solely to excel in music' became one of the finest ensembles in all Italy

The Pietà cared for foundlings, babies left anonymously in a specially made niche in its wall. From the age of 10, the boys learned a trade to make their way in the world. The girls, however, stayed at the Pietà all their lives unless they became nuns or married, which happened to very few. Most worked in the kitchens or learned a craft like lacemaking, but about an eighth were trained as musicians, taught by the some of the best musicians in Italy.

Some women, like Anna Maria della Pietà, became renowned *virtuosi*. Her name was given to her by the Pietà; her surname is unknown. She was appointed principal violinist about 1723. From her partbook, which contains solo violin parts for some

31 concertos, mostly by Vivaldi, we know that she was an exceptional player. Notable German court official and music connoisseur Joachim Christoph Nemeitz commented that few men could play as well as her and praised her 'dextrous yet delicate hands', while another noble eyewitness described her as 'the leading violinist in Italy'.

Johann Georg Pisendel (1687-1755)
Sonata for violin in A minor, JunP IV.2
i [no tempo marking]

A direct contemporary of JS Bach, Pisendel was one of the most famous violinists of his time, and Telemann, Albinoni, and Vivaldi all dedicated works to him. Born in Bavaria, Pisendel began his career at the German court of Ansbach, where he studied with the great Italian violinist Torelli. In 1711 Pisendel was appointed as a violinist in the celebrated Dresden court orchestra, then the finest instrumental ensemble in Europe, and later became its concertmaster. Pisendel travelled to Italy in 1716-17 as part of the entourage of the Prince-Elect of Saxony and spent nine months in Venice, where he studied with and became a close friend of Vivaldi.



18th century portrait of Pisendel attributed to unknown artist named 'Franke', from the collection by Carl Philipp Emanuel Bach.

Pisendel probably wrote this unaccompanied violin sonata during his Italian trip. By that time he was a highly accomplished virtuoso, so unsurprisingly the sonata places far greater technical demands on the player than anything previously composed for solo violin. JS Bach was reportedly impressed by Pisendel's mastery of the violin when they met as young men in Weimar, and it is thought that this sonata influenced JS Bach's writing for unaccompanied violin. This opening slow movement is loaded with ornamentation and unexpected harmonic shifts.

Antonio Vivaldi (1678-1741)
Concerto for strings & continuo in G minor, RV 156
i *Allegro*
ii *Adagio*
iii *Allegro*

Vivaldi wrote 44 concertos for strings and continuo. As with most of his over 500 concertos nothing is known about the circumstances of their composition. String concertos were very popular in Venice, and it is possible they were played at outdoor entertainments. In the energetic first movement of this concerto the first and second violins dialogue over strong driving rhythms in a repeating bass figure played by the rest of the orchestra. An unusually static slow movement relies on harmonic shifts before a tempestuous third movement with rushing fast upward scalar flourishes and repeated notes.

Gasparo Visconti (1683-1713)
Prelude in D major from *Select Preludes & Vollenarys for the Violin* (1705)

Although this work is sometimes attributed to Francesco Gasparini, Vivaldi's predecessor at the Pietà, it is almost certainly by another Italian violinist and composer, Gasparo Visconti. Born into a noble family from Cremona, Visconti spent some years in London in the early 1700s, where he was known as 'Gasparini' and was popular as both solo performer and composer. His compositions, all featuring the violin, were published by the famous London music publisher John Walsh, advertised as 'Gasparini's Solos ... Composed by Signr. Gasparo Visconti'.

John Walsh included this short lively piece for solo violin by 'Signr Gasperini' in a collection that he published in 1705 under the title '*Select Preludes & Vollenarys for the Violin* being Made and Contrived for the Improvement of the Hand ... by all the Greatest Masters in EUROPE'.



Modern day Cremona, the birthplace of Gasparo Visconti. Cremona has a distinguished musical history and is home to the Museo del Violino (The Violin Museum). Public domain.

Antonio Vivaldi (1678-1741)
Concerto for violin in D major, RV 229
 i *Allegro*
 ii *Largo*
 iii *Allegro*

More than any other composer Vivaldi was responsible for the modern form of the solo concerto, with its fast–slow–fast three movement pattern. He typically structured the fast outer movements of his concertos around a refrain (*ritornello*) played by the full orchestra, alternating with episodes for the soloist using different thematic material. The ritornellos and episodes vary as they cycle through a number of different tonalities, giving the music its typical ‘Vivaldian’ drive.

In an era without recording, a fledgling music publishing industry, and a constant call for ‘new music’, it was common for composers to repurpose their compositions, and this concerto survives in different forms. Vivaldi re-wrote the third movement to enlarge the opportunity for solo display, and the version in Anna Maria’s partbook is different again.

Usually, a concerto’s first movement begins with the full orchestra but here the unaccompanied solo violin briefly states the theme before the movement begins. The solo part is characterised by rushing descending scales and fast repeated notes. The orchestra falls away in the violin’s solo episodes which unusually provide a complete change of mood from the rest of the movement. Vivaldi demands technical feats from the soloist including wide jagged leaps over two octaves and repeated astonishingly high notes. The second movement in two sections is not the usual lyrical *Adagio* but an unsettling angular *Largo* in a minor key. The final movement is very much a showcase for the soloist’s virtuosity.

Antonio Vivaldi (1678-1741)
Concerto for violin & organ in C major, RV 774
 i *Allegro*
 ii *Adagio*
 iii *Allegro*

Vivaldi wrote only three concertos for organ as a solo instrument, here paired with a solo violin. The Italian type of organ was much simpler than those for which JS Bach composed his organ works and Vivaldi was more interested in the distinctive timbre of the organ, rather than using it as a vehicle for virtuosic display. Nevertheless, in the solo episodes in the first fast movement of this concerto the part in the right hand of the organ functions like a second violin, with its fast scalar flourishes matching those of the first violin, and at times the violin drops out to foreground the organ. The slow middle movement is given over to the violin, with the organ accompanying. The solo instruments are equal partners in imitation and close duetting in the last brisk movement.



The Brandenburg performing the *Adagio* from Vivaldi’s Concerto for violin & organ in C major, Noël! Noël!, 2024

Antonio Vivaldi (1678-1741)
Concerto for strings & continuo in E minor, RV 133
 i *Allegro*
 ii *Largo*
 iii *Allegro*

This concerto is from a set known as the ‘Paris’ concertos, as it is thought that Vivaldi sold them to a French patron sometime in the 1720s. Wealthy foreigners visiting Venice were keen to take away souvenirs such as portraits or music scores, and Vivaldi was known to drive a hard bargain for his manuscripts. He boasted that he was ‘able to compose a concerto quicker than a copyist could copy’, perhaps so that when he produced ten concertos for German and music-lover Johann von Uffenbach in three days and claimed that they were newly composed he would be believed. In fact, the ten ‘new’ concertos were existing ones, with some slight revisions.

The ‘Paris’ concertos probably came about in the same way, as all but two of them draw on earlier compositions. No earlier version has been found for RV 133. It is possible that Vivaldi composed it specifically for this set, or simply that the earlier version has been lost. He added stylistic elements associated with French music such as dotted notes and upward-shifting scalar passages at the ends of bars to satisfy his French patron and the final movement of this concerto is in the style of a *passepied en rondeau*, a French dance.

[Interval]

Antonio Vivaldi (1678-1741)
Concerto for violin *per Anna Maria* in E major, RV 267a
 i *Allegro—Adagio—Largo—Allegro—Adagio*
 ii *Andante*
 iii *Allegro*

... towards the end Vivaldi played an accompaniment... [that] frightened me quite a bit; it is impossible that anybody ever has played or will play this way, because he got with his fingers so close to the bridge that there was not a width of a straw left and no room for the bow — and this happened on all 4 strings with fugues and at an incredible speed. With this he astounded everyone...

- Johann von Uffenbach
 on hearing Vivaldi play in Venice, 1715

Even when Vivaldi was not directly employed at the Pietà his concertos dominated their repertoire, as he sent them two concertos a month from 1723 to 1729, a total of 150 concertos. This concerto is included in Anna Maria’s partbook and appears to be a revision of a previous concerto with an added *Andante* middle movement. The opening relentless *Allegro* is built on repeated arpeggio figures, interrupted by a short slow *Largo*. A short reprise of the first fast section follows before another *Largo*. Vivaldi possibly added the *Andante* to show off Anna Maria’s virtuosity, as it becomes more and more difficult as the movement progresses. The final *Allegro* provides another opportunity for soloistic display.

Antonio Vivaldi (1678-1741)**Concerto for violin in B-flat major 'in due cori con violino discordato', RV 583****ii Andante**

Vivaldi composed Concerto RV 583 for another of the girls from the Pietà, the violinist Chiaretta. It calls for non-standard tuning of the solo violin strings (*discordato*), which can be used to enhance a particular timbre, or to make certain passages easier to play.

This slow middle movement is in the form of a gentle *ciaccona*, a harmonic pattern often used as a foundation for melodic variations. The solo violin's highly ornamented part contains the melody, sparsely accompanied by just violins and violas. As usual Vivaldi demands virtuoso techniques from the violin including multiple stopping (playing different notes on all four strings at the same time).

Antonio Vivaldi (1678-1741)**Il Gardellino, Concerto for flute in D major, RV 428****i Allegro****ii Cantabile****iii Allegro**

Among the four ospedali the Pietà stood out for the many rare instruments included in its orchestra, and Vivaldi composed works for unusual instrumental combinations for the *musica straordinaria* concerts given at the end of important masses. Charles de Brosse commented, the girls 'sing like angels and play the violin, the flute, the organ, the oboe, the cello and the bassoon; the largest instrument of music has no terror for them.' Anna Maria was a virtuoso violin player, but played viola d'amore, cello, theorbo, lute, mandolin and harpsichord at a professional standard. This concerto may have been

written for another of the Pietà's musicians, 'Lucieta traversie' (Lucieta the flautist).

Vivaldi rewrote a number of his early chamber recorder concertos for the new and fashionable transverse flute, including this one which he called *Il Gardellino*, the goldfinch. He wrote it originally to be played in the chapel of Cardinal Pietro Ottoboni in Rome. The goldfinch's call can be heard in the rapid repetition of notes in the opening unaccompanied flute solo soon after the start of the first movement. In the second movement, the flute gently evokes a pastoral landscape accompanied only by continuo. The twittering goldfinch returns for the cheerful final movement, its melodious chattering a tour de force for the flautist.

Giusseppe Tartini (1692-1770)**Concerto for violin in G minor, Op. 1 No. 1, GT 1.g01****i Allegro****iii Cantabile****iv Allegro assai**

Tartini was an Italian violin virtuoso, composer, educator, and music theorist. His music was greatly admired but performed less often than that of his contemporaries, who described its demands as 'devilish'. His famous 'Devil's Trill' sonata, supposedly inspired by musical ideas given to him by the devil in a dream, was included in every great violinist's repertoire until the 20th century.

Tartini's parents wanted him to be a Franciscan monk but instead he enrolled in law at the University of Padua where he dressed exclusively as a priest and devoted himself to becoming a skilled fencer. He secretly married a woman his father had disapproved of, but she was the 'favourite' of a cardinal from a powerful aristocratic family

and Tartini was charged with abduction. He fled the monastery of St Francis in Assisi and stayed there for three years, practising the violin. He played in the opera orchestras in Venice and in Ancona, and in 1721 he was appointed leader of the orchestra at the Basilica of St Anthony in Padua 'because of his acknowledged perfection' and held that position for the rest of his life.

There are hundreds of works Tartini composed that survive, almost all for violin — 135 concertos and 200 sonatas. At that time, composers were expected to write vocal music but he refused to stray from his own area of expertise, saying that 'a human throat is not a violin fingerboard'. He became deeply interested in music theory and his treatise from 1754 is a valuable source for historically informed performance.

Tartini was a generation younger than Vivaldi and while he followed Vivaldi's concerto model in early concertos such as this one, his compositional style moved away from Baroque complexity towards simpler ritornello sections, less frequent harmonic changes, and lighter textures. Here extensive violin solos are accompanied very simply by viola alone in both the outer movements. Brilliant passage work, often in the form of elaborate arpeggios, and extremely advanced techniques characterise the solo violin part throughout.



The original building of Il Pio Ospedale della Pietà, originally founded in 1346 by a group of Venetian nuns. Source unknown.

Antonio Vivaldi (1678-1741)**Concerto for violin in D major, RV 212 ii Grave**

Vivaldi composed this concerto for the service of the Feast of the Holy Tongue held every year at the Basilica of St Anthony in Padua. This bizarre-sounding event relates to the reputation of St Anthony as a great orator. He was made a saint shortly after his death in 1231, yet when his body was exhumed 32 years later his tongue and other vocal organs had allegedly not decayed. This miracle has been celebrated annually ever since.

The Basilica in Padua was an important centre for music in this period, and it is probable that Vivaldi played the solo part in this concerto himself. In this unusually structured middle movement, slow chords played by the orchestra lead into a highly ornamented melody played by the solo violin accompanied only by violins and violas. The movement is completed with a simple series of chords, a perfect cadence.

Program notes © Lynne Murray 2026



Anna Maria's Partbook, Library of the Benedetto Marcello Conservatory, Venice.



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Joshua Kim
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For a confidential discussion, please contact **Joshua Kim, Head of Development** on **1300 782 856** or by email at **philanthropy@brandenburg.com.au**



Augusta McKay Lodge
Photograph by Lauren Desberg

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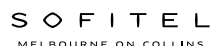
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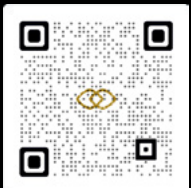


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