



AUSTRALIAN  
BRANDENBURG  
ORCHESTRA

CIRCA

# Circa & The Art of Fugue

*The power of the mind, body, and music*

# Circa & The Art of Fugue

Concert approximately 85 minutes without interval

## ARTISTS

Paul Dyer AO (Sydney) Artistic Director  
Australian Brandenburg Orchestra  
Yaron Lifschitz (Brisbane) Artistic Director, Circa  
Circa Ensemble

## CREATIVES

Libby McDonnell Costume Designer  
Yaron Lifschitz Lighting Designer  
Trent Suidgeest Creative Consultant  
Simon Hardy Creative Consultant

## PERFORMANCE DATES

| QUEENSLAND PERFORMING ARTS CENTRE | MELBOURNE RECITAL CENTRE | CITY RECITAL HALL     |
|-----------------------------------|--------------------------|-----------------------|
| Tue, 05 Aug, 2025 7PM             | Thu, 07 Aug, 2025 7PM    | Tue, 12 Aug, 2025 7PM |
|                                   | Sat, 09 Aug, 2025 7PM    | Wed, 13 Aug, 2025 7PM |
|                                   | Sun, 10 Aug, 2025 5PM    | Fri, 15 Aug, 2025 7PM |
|                                   |                          | Sat, 16 Aug, 2025 2PM |
|                                   |                          | Sat, 16 Aug, 2025 7PM |

Commissioned by the Moss Arts Center, Virginia Tech and the University of Georgia Performing Arts Center.

The Australian Brandenburg Orchestra is privileged to live, 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

## Johann Sebastian Bach

## The Art of Fugue, BWV 1080

### Set 1 — Simple fugues

- Contrapunctus 1
- Contrapunctus 2
- Contrapunctus 3
- Contrapunctus 4
- Canon alla Ottava

### Set 2 — Counter-fugues

- Contrapunctus 5
- Contrapunctus 6
- Contrapunctus 7

### Set 3 — Double/Triple fugues

- Contrapunctus 8 a 3
- Contrapunctus 9
- Contrapunctus 10
- Contrapunctus 11
- Canon alla Duodecima in Contrapunto alla Quinta

### Set 4 — Mirror fugues

- Contrapunctus 12, recta
- Contrapunctus 12, inversa
- Contrapunctus 13, inversa
- Contrapunctus 13, recta
- Canon per Augmentationem in Contrario Motu

### Set 5 — Unfinished fugue

- Fuga a 3 Soggetti

Harpsichord preparation by  
Jason Boyd (Brisbane),  
Gary Beadell (Melbourne)  
and Nathan Cox (Sydney).

Chamber Organ preparation by  
Simon Pierce (Brisbane),  
Campbell Hargraves (Mel)  
and Nathan Cox (Sydney)



## Paul Dyer AO Artistic Director



Paul Dyer is one of Australia's leading specialists in period performance.

Paul co-founded the Brandenburg in 1989 after completing postgraduate studies at the Royal Conservatorium in The Hague, and has been Artistic Director and conductor since that time. He is a performing artist comfortable in his unique music arena — whether working in ancient music, contemporary music, opera, with artists such as circus performers, contemporary dancers, or visual artists.

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 has performed with many international soloists including Andreas Scholl, Cyndia Sieden, Marc Destrubé, Hidemi Suzuki,

Stefano Montanari, and countertenor Derek Lee Ragin. Leading an ensemble of Brandenburg soloists, in August 2001, Paul toured the orchestra to Europe with guest soloist Andreas Scholl. In 2015, he was featured on the soundtrack of the James Bond 007 movie, *Spectre*.

A passionate cook, entertainer, foodie, teacher, swimmer and traveller, he is friends with people and artists from Istanbul to India, Japan and Italy, and creates a unique platform for overseas performing artists to work with him and the Brandenburg in Australia.

Among his list of achievements, Paul was awarded the Officer of the Order of Australia (AO) in 2013 for his 'distinguished service to the performing arts in Australia'. In 2003, Paul was awarded the Australian Centenary Medal for his services to Australian society and the advancement of music, and in 2010, Paul was awarded the Sydney University Alumni Medal for Professional Achievement.

## Yaron Lifschitz Artistic Director, Circa



Yaron Lifschitz makes shows. Big ones, small ones, and ones that defy easy categorisation. More than 80 productions have toured across six continents and played to over two million people picking up a shelf's worth of awards including six Helpmanns, The ISPA Distinguished Artist Award and the Australia Council Theatre Award.

He's brought circus to the Barbican, string quartets and acrobats to Brooklyn Academy of Music, a year of performances to Berlin and major shows to major festivals and venues around the world. He's created strange, beautiful things in tents, concert halls, spiegeltents, and opera houses as well as cemeteries and cathedrals. His film work has appeared at the Berlin and Melbourne Film Festivals.

Yaron was the founding Artistic Director of the Australian Museum's Theatre Unit, he has taught directing at NIDA and ATYP and directed opera, concerts and events. In 1999, he was the first Artistic Director of Rock 'n' Roll Circus and in 2004 he transformed it into Circa. In 2018, he was Creative Lead of *Festival 2018*, the cultural program of the 21<sup>st</sup> Commonwealth Games — one of the most ambitious arts events in Queensland's history.

At the heart of Yaron's work is restless curiosity and a fierce belief in the power of performance to connect and transform.

# About the Brandenburg



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.'

The unique company 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.

Discover more at [brandenburg.com.au](http://brandenburg.com.au)

'...what stands out at concert after concert is the impression that this bunch of musicians is having a really good time. They look at each other and smile and laugh... there's a warmth and sense of fun not often associated with classical performance.'

SYDNEY MORNING HERALD

# About Circa



Photo by Keith Saunders

*Circa: circus that moves the world.*

Circa is one of the world's great performing arts companies. Since 2004, they have called Brisbane, Australia, home while touring the world, captivating audiences in over 45 countries and reaching more than two million people. Circa's award-winning performances have earned standing ovations, rave reviews and sold-out shows across six continents.

Everything they do is fuelled by their core values: quality, audacity, humanity. Circa is at the forefront of a new wave of contemporary Australian circus, redefining the art form by showcasing how extreme physicality can forge powerful and emotive experiences. They are relentless in the way they push boundaries, blending movement, dance, theatre and circus.

Under the visionary leadership of Yaron Lifschitz, and in collaboration with an extraordinary ensemble of circus artists, they craft a diverse array of productions that constitute 'a revolution in the spectacle of circus' (Les Echos).

Each year, Circa tour their shows across the world and premiere multiple new creations. They are a staple at prestigious festivals and venues in New York, London, Berlin and Montreal as well as throughout Queensland and across Australia.

Their extensive engagement programs, including Circa Academy, Circability and Circa Cairns (a First Nations-led circus initiative) provide access, participation and professional development outcomes. Circa have delivered major projects including the Creative Lead on the Commonwealth Games *Festival 2018* and managing *arTour* for the Queensland Government.

We invite you to join them as they continue to 'redraw the limits to which circus can aspire' (The Age).

Circa acknowledges the assistance of the Australian Government through Creative Australia, its principal arts investment and advisory body and the Queensland Government through Arts Queensland.

Circa is based in Meanjin (Brisbane) on the lands of the Jagera and Turrbal people. We respectfully acknowledge the Traditional Custodians of the many lands on which we create and perform. We pay our respects to Elders past, present and emerging. Always was, always will be.



# Musicians



**Paul Dyer\*** (Sydney)  
Harpsichord / Chamber Organ



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



**Ben Dollman\*** (Adelaide)  
Principal Second Baroque Violin,  
Baroque Viola



**Marianne Yeomans** (Sydney)  
Baroque Viola



**Jamie Hey\*** (Melbourne)  
Principal Baroque Cello

# Circa Ensemble



**Shea Baker**



**Asha Colless**



**Maya Davies**



**Oliver Layher**



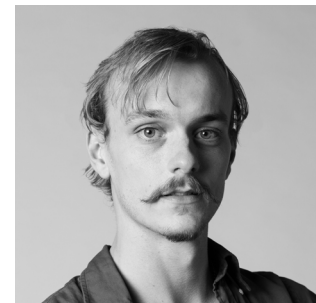
**Sophie Seccombe**



**Anais Stewart**



**Tristan St John**



**Adam Strom**



**Harley Timmermans**

\* Denotes Brandenburg Core Musician

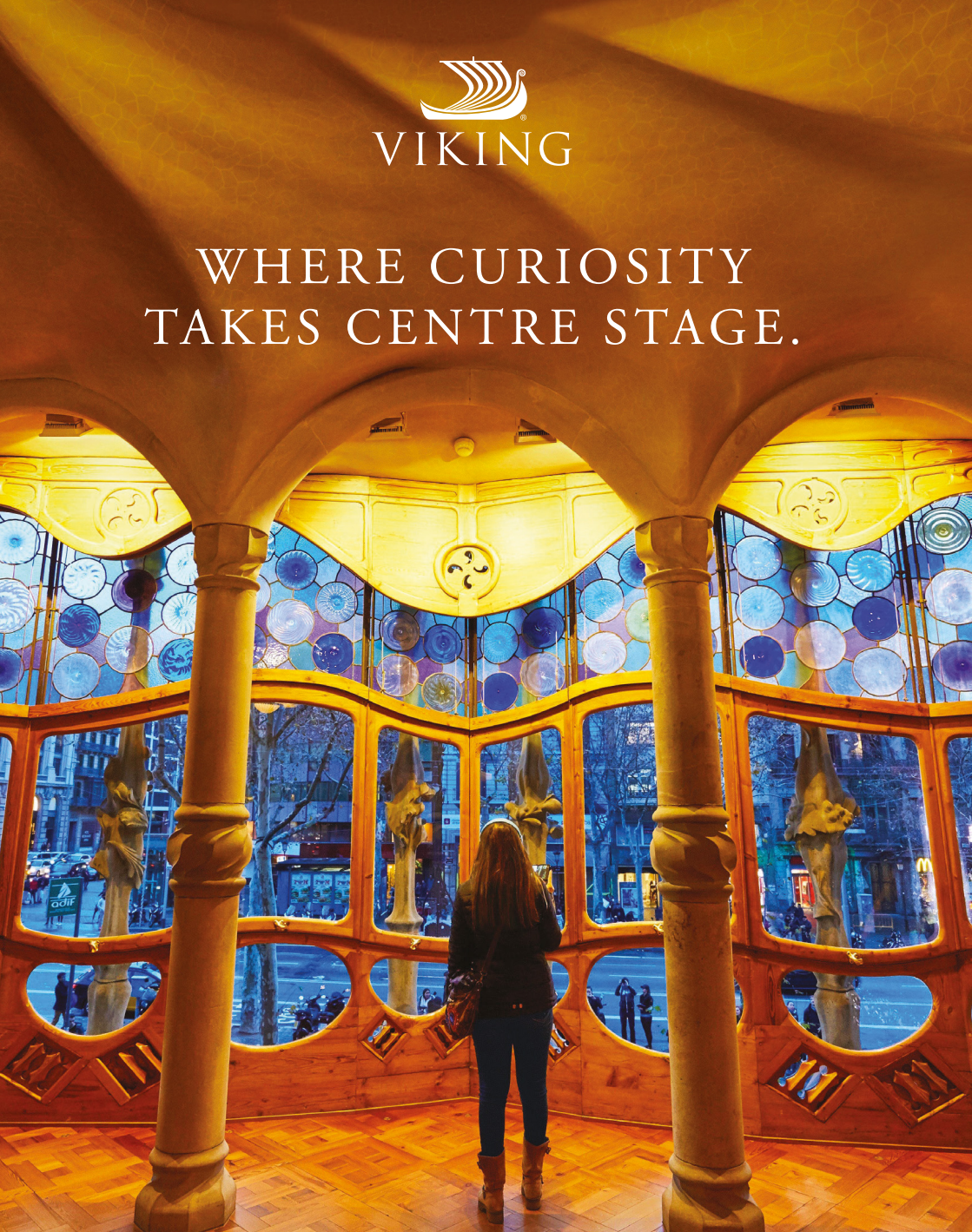
**CIRCA**







# WHERE CURIOSITY TAKES CENTRE STAGE.



NO KIDS • VOTED WORLD'S BEST • ALL-INCLUSIVE PRICING

📞 138 747 🌐 VIKING.COM OR SEE YOUR LOCAL VIKING AGENT

## DIRECTOR'S NOTES

### Bach: The Art of Fugue — A Journey Beyond Music

by Paul Dyer

In 2025, I decided to perform two of Bach's most profound works with the Australian Brandenburg Orchestra: the complete *Orchestral Suites* and *Die Kunst der Fuge* (The Art of Fugue).

Studying *The Art of Fugue* has been a mind-opening experience. It's like stepping inside a vast, intricate, grand mosaic. Every part is carefully crafted, its effect preordained, and yet, so natural and imbued with life. It's music written for the full range of human emotions—complex, bold, and truthful—astonishing in its craft and deeply moving in its spirit. When performing it or listening to it, it is very personal.

But this music also reaches beyond. It places us face to face with eternity. Bach's main device here, *counterpoint*, isn't just a compositional technique. It's a spiritual structure. It creates tension, release, harmony, and dissonance, just like life itself.

#### The Map of Bach

Alongside intellect is 'emotional intelligence': the ability to perceive emotion in ourselves and others, to communicate it, a sensitivity and empathy. It is said that music somehow lies right at this intersection between what we call the *brain* and the *soul*.

Brain  
Maths  
Logic  
Reason  
Truth



Soul  
Emotion  
Sensitivity  
Expression  
Art

#### Quotes That Resonate

There is a quote attributed to Aphex Twin (Richard D James) about Bach that I love: 'Algorithms of emotion.' And a lovely quote from the great singer, pianist, songwriter, and American civil rights activist Nina Simone: 'Bach made me dedicate my life to music.' Nina has described Bach's music as being pure emotion, pure sound and has said that there is something deeper, something eternal in it, and that she plays Bach everyday.

#### Unpacking The Art of Fugue

Bach's *The Art of Fugue* is the crown jewel of his final decade. A summation of everything he knew about composition, logic, and expressive potential. *The Art of Fugue* is the contrapuntal essence of his life's work. It forms the keystone in this great arc of masterpieces that spanned his last ten years. I have divided it into five sets for this performance:

1. Simple fugues + a canon
2. Counter fugues
3. Double/Triple fugues + a canon
4. Mirror fugues + a canon
5. *Fuga a 3 Soggetti* (incomplete)

Bach never called them *fugues* in the manuscript. He used the Latin term *contrapunctus* (counterpoint), which means weaving independent lines of music into something cohesive, complex, and beautiful. The original manuscript was written in an open score, like a vocal motet, in four different clefs. It's musical architecture.

There are 12 notes in the main theme. It is then used in every conceivable permutation, like a puzzle: straight, inverted, upside down, extended, mirrored and so on.

This is where Bach lives — his music pivots right in the center.



It is an apotheosis of genius, reaching perfection, both creatively and intellectually. Counterpoint was the highest kind of music making that afforded the greatest degree of spiritual exaltation. The complexity is unbelievable and the execution for the performers is challenging.

We have a few things from Bach's lifetime including a signet ring seal (c.1730) and a glass goblet from 1736. He designed a beautiful ornate symbol on them and, typical of Bach, there are two layers of meaning. His initials are layered on top of one another and entangled together in symmetry, but in a very ornate way. In the final *Fuga a 3 Soggetti*, as if he was signing off on this final piece, a hidden inscription of the letters of Bach's name are cleverly notated in the music score.

### The Final Moment

I decided to perform *The Art of Fugue* on the four string instruments you hear tonight in homage to the original manuscript copy in Bach's own hand. After our first rehearsal, I suggested to Ben Dollman (Principal Second Baroque Violin) that he might like to think about playing Baroque viola in selected sets. After discussion as a group, we decided which sets might work to enjoy the lower, darker, richer sound of having two violas play together instead of two violins.

Central to Bach's life were my keyboard instruments, the harpsichord and chamber organ. I decided to perform only the fifth set (*Fuga a 3 Soggetti*) on the chamber organ, and the rest on harpsichord. It is the climax and most intricate piece of *The Art of Fugue*.

In July 1750, near the end of his life, Bach was lying in bed, barely able to move. With his wife Anna Magdalena and one of his students beside him, he asked for a goose quill and paper. He dictated his final musical phrase — a chorale prelude based on a hymn. It would be his entry into paradise.

*Wenn wir in höchsten Nöten sein*  
(When in the hour of utmost need) BWV 641

It was a chorale prelude that he'd composed 30 years earlier for organ. He returned to it in his final moment — a hymn of surrender, peace, and transcendence. It completes his life on earth, a profound state, a moving tribute, an intense beauty and a gift to us all, to humanity.

### Why This Matters Now

This performance is not just a concert. It's an invitation to feel, to think, and to connect. Bach shows us that complexity and beauty are not opposites. That logic and emotion are not enemies. That music can be a map, one that leads us inward and upward at the same time.

Tonight is the wonderful creation of Yaron Lifschitz, myself, the Circa Company and the Australian Brandenburg Orchestra. It is complex, astonishing, truthful and bold. I hope our production *Circa & The Art of Fugue* moves you as deeply as it's moved us all.



**Paul Dyer AO**  
Artistic Director

### Director's Notes by Yaron Lifschitz

Theatre, to borrow from Kafka, 'should take an axe to the frozen sea within us'. When one tackles a masterpiece—a monster—of the size and significance of *Die Kunst der Fuge*, one grapples not just with music, but with history, spirituality, structure, mathematics and, pretty much, the rest of the universe. In short: it is impossible. Impossible to express physically, even in the most articulate of forms. And circus is, even at best, far from the most expressive of forms.

Balanchine famously said there are no mothers-in-law in dance. In circus, there are barely parents. Our ability to express complex interpersonal relations is limited. The choreographic structures that fugues inspire rich in abstraction and philosophy elude our expressive vocabulary.

So why do it? Why tackle this absurdly large, almost ridiculously complex work with nine acrobats and five musicians? Not to conquer it, or even to scale it. But because through it, we might reveal something about the nature of effort itself, about complexity and complicatedness, and the awkward dance between the two. In the striving, the doing, the questioning, there is a glimpse of something deeply human. What TS Eliot called 'an infinitely gentle, infinitely suffering thing'.

In that effort could be a hint of what lives once the axe has broken the frozen sea within. It might offer, like some grainy image of a Nessy of the soul, a glimpse of what our thawed heart could look like?



**Yaron Lifschitz**  
Artistic Director, Circa



*Italian Baroque with Circa, 2022. Photo by Keith Saunders*

# Circa & The Art of Fugue

**Johann Sebastian Bach (1685-1750)**  
**The Art of Fugue, BWV 1080**

*'The end and ultimate cause of all music . . . should be none else but the glory of God and the recreation of the soul. Where this is not observed, there is no real music but only a devilish blare and hubbub.'*

- JS Bach, *Precepts and Principles for Playing ThorOUGH-Bass*, Leipzig, 1738

In his lifetime, Bach was widely recognised as a virtuoso keyboard player whose technical skills, musicianship, and creativity were unparalleled, but he was not regarded as a unique musical genius nor one of the most influential composers in the Western classical tradition as he is now.

At least part of the reason for this is that unlike his better-travelled contemporaries Handel and Telemann, Bach lived his whole life confined to a small area of approximately 100 square kilometres in central Germany, apart from rare visits to Berlin and Dresden, and one visit to Hamburg (300 kilometres away). He was born in the small German town of Eisenach where his father was director of the town musicians, and after the death of both parents he was raised by his older brother, a church organist. Bach spent the first 20 years of his career working mainly in the courts of lesser German nobility, then moved to Leipzig in 1723 at the age of 38. He would spend the rest of his life there.

Leipzig was a major commercial centre and by the time Bach moved there it had become known as 'the marketplace of Europe', regularly attracting thousands of visitors to its three annual trade fairs.

During the Easter trade fair visitors could buy everything from shrunken Turks' heads to imported coffee, ivory crucifixes from Florence, woollen jumpers from England or even tobacco from America. The wealth brought by this commercial activity supported a thriving musical scene which included an opera company and at various times up to three musical societies, one of which, the 'Gross Konzertgesellschaft' represented the beginning of a tradition of publicly funded orchestral music. This tradition has continued to this day in the famous Gewandhaus Orchestra.

At the time, Leipzig was also home to Germany's largest university and the centre of the publishing industry. Bach's appointment to direct the school attached to the church of St Thomas and provide music to the main four Leipzig churches was a definite step up, and he was only the Leipzig town council's third choice for the position. They had wanted 'a famous man' and had offered the job to Telemann, but 'since the best could not be obtained, a mediocre candidate would have to be accepted'.

The position involved a heavy workload. As well as directing the school and teaching there, he composed new music every week for Sunday church services and directed rehearsals and performances with the stretched resources of the school choirs and a few professional musicians. Yet between 1723 and 1729, his output included around 250 cantatas, the *St Matthew Passion* and *St John Passion*, the *Magnificat* and the first two sections of the gigantic *Mass in B minor*.

In Leipzig, Bach also composed for and performed with the *Collegium Musicum*, a university musical society which had been founded by Telemann. He provided music and directed performances for civic occasions, taught private students and his own children, and played the organ in other churches, as well as fulfilling private commissions. Clearly a driven man with a huge amount of energy, in the early 1740s Bach embarked on six major compositional projects which were to involve him on and off until his death in 1750.

## ***Die Kunst der Fuge* (The Art of the Fugue)**

*The Art of Fugue* is one of this group of works which Bach wrote to illustrate all the possibilities of a particular musical genre through the music itself. The others were the *Mass in B minor*, BWV 232, *The Musical Offering*, BWV 1079, *Canonic Variations on 'Vom Himmel hoch da komm' ich her'*, BWV 769, and the *Goldberg Variations*, BWV 988 (a set of variations for harpsichord also on a single theme). *The Well-Tempered Clavier*, BWV 846-893, in which Bach explored the tonal system through the composition of preludes and fugues in every major and minor key, is also considered to be part of this group. Bach composed the first volume relatively early in his career, before he arrived in Leipzig, but volume II was completed in the early 1740s, at the same time as he was working on *The Art of Fugue*.

Through these six works Bach set out to sum up everything he had learned and achieved in that particular genre, and to push that knowledge as far as it could go. He did not intend any of these works to be purely theoretical. Rather, the theory was worked out in a musical language that still met Bach's own requirement that music's purpose

'be none else but the glory of God and the recreation of the soul'.

The motivation which drove Bach's composition of *The Art of Fugue* was his desire to explore in depth all the possibilities that could be found through using a single musical subject. This was entirely new, as a musical work centred systematically on fugues had never been composed. Although fugal writing had long been an integral compositional feature—and particularly so in the Baroque period—no theoretical work on fugal writing existed before a treatise by the German music theorist Friedrich Wilhelm Marpurg in 1753, which itself was largely based on *Die Kunst der Fuge*.

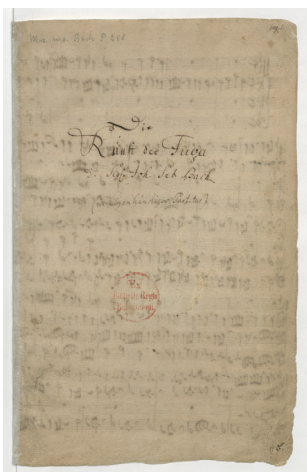
In his announcement of the publication of *The Art of Fugue* in 1751, Bach's eldest son Carl Philip Emmanuel Bach wrote, 'While the rules we were given were clear and abundant, the needed examples were lacking. Yet one knows how fruitless instruction is without illustration.' Bach was an active and dedicated teacher throughout his whole career. His keyboard compositions were primarily for pedagogical purposes as he made clear on the title page of *The Well-Tempered Clavier*. The pieces were 'for the use and profit of the musical youth desirous of learning, as well as for the pastime of those already skilled in this study'.

A strong pedagogical goal also underpins *The Art of Fugue*. None of these works were commissions for which he would have been paid. Rather, they were compositions that Bach wrote for the use of others. In *The Art of Fugue*, Bach's particular focus was the exploration in depth of all the possibilities inherent in a single theme through the use of counterpoint.



From the Latin '*contra punctus*' (which in musical terms means, 'note against note'), in its simplest terms *counterpoint* describes a musical texture in which a melody is added to an existing one. It is characterised by independent voices that interweave with each other. This is in contrast with a musical texture such as a hymn, in which the voices, or parts, move together to make up a series of chords. Bach used the term *contrapunctus* for most of the individual fugues which make up the work.

*Fugue* is a particular type of counterpoint built on a musical theme in which two or more voices imitate each other with the same melody but starting on different pitches. When the second voice enters, the first voice has a countermelody which harmonises with the main tune, and this continues with the other voices in turn. Further development of the theme usually occurs, before a return to the main theme. Many of Handel's choruses in *Messiah* are structured in this way, for example. The fugue was a common compositional technique in the Baroque period.



Title page from JS Bach's holograph manuscript of *The Art of Fugue*, 1742-46. Image courtesy of the Berlin State Library.

Bach was a recognised master of fugal composition and the art of improvisation, which in this period was a skill that every musician was expected to possess and was highly valued. One of the many anecdotes relating to Bach's improvisatory ability concerns a visit he made in May 1747 to the court of the Prussian king Frederick the Great, where his son CPE Bach worked. The king, who was obsessed with music, played a complex chromatic theme for Bach and asked him to improvise a fugue based on it. Bach improvised a three-part fugue for the king, which he later developed into the work known as *The Musical Offering*.

*The Art of Fugue* consists of 14 fugues and four canons in D minor. They are all permutations of the same simple melody, which Bach uses to create interweaving parts which imitate each other. Having worked out the theme first in a straightforward way, he develops it into multiple variations that include playing the same melody upside down and in reverse (*retrograde*). Different types of counterpoint are introduced which become more and more complex as the work progresses. What started off as a very simple theme of 12 notes based on a scale and a triad—the foundation stones of Western tonal music—develops and is varied and new themes are added, which themselves are derived from the original one. The number of voices, or parts, varies between two and four. Sometimes Bach turns the melody upside down, so that where it originally ascended in pitch, it now descends. Some passages are mirror images of previous ones. He introduces rhythmic variations such as jazzy dotted rhythms and syncopation, in which the beat is displaced. Each fugue has its own character, some melancholy, some more light-hearted.

When *The Art of the Fugue* was first published in 1751, it was advertised as being playable on a keyboard instrument and has therefore always thought to have been conceived as such. However, Bach did not specify the instrument/s on which *The Art of Fugue* should be played. This allows performers the freedom to also vary the instrumentation, as you will hear in these concerts by the Australian Brandenburg Orchestra. Bach would not have intended it to be performed as a complete work from start to finish. Rather, as he suggests in his introduction to *The Well-Tempered Clavier*, it was to be played and studied in private. Nevertheless, it is often only through public performance that most people now become aware of works like these.

The sheer complexity of *The Art of Fugue* has inspired some to believe that it has hidden layers of meaning which go beyond mere musical composition. A German musicologist in the 1980s suggested that it demonstrates the Christian doctrine of redemption and that the work symbolises God's perfection. Meanwhile a Russian musicologist identified numerological links to the Book of Revelation, which describes the apocalypse.



Portrait of Johann Sebastian Bach by Elias Gottlob Haussmann, 1746; four years before his death. Currently on display at the Old Town Hall, Museum of City History Leipzig.

Bach completed the first version of *The Art of Fugue* around 1742, but he must not have regarded it as the final work as he made no attempt to have it published then. He continued to work on it over the next four years. He revised and expanded some movements, completely re-wrote some sections of others, and added four new movements. He gave the work the title of *Die Kunst der Fuge* in about 1747. Preparation of the work for publication began after 1748 and Bach himself supervised the process of engraving the metal plates with the scores for printing, although he did not live to see it finished.

By the late 1740s Bach's eyesight was failing, an experience shared by his exact contemporary George Frederic Handel and which was probably due to diabetes. Bach chose to undergo eye surgery in March, and again in April 1750. Without anaesthetic, with primitive instruments, and in unsterile conditions, this must have been excruciatingly painful. Worse, he elected to have the operations done by the British eye surgeon John Taylor. Taylor had written a book on the mechanism of the eye and developed a career as a celebrity oculist. His claims to fame included being appointed royal eye surgeon to the British King George II and being ennobled by the pope, but he was in fact a charlatan who blinded potentially hundreds of people. His treatments included bloodletting, laxatives, and eyedrops made from the blood of slaughtered pigeons, pulverized sugar, or baked salt. After the second operation, Bach fell ill with a fever and died less than four months later in July 1750, at the age of 65.

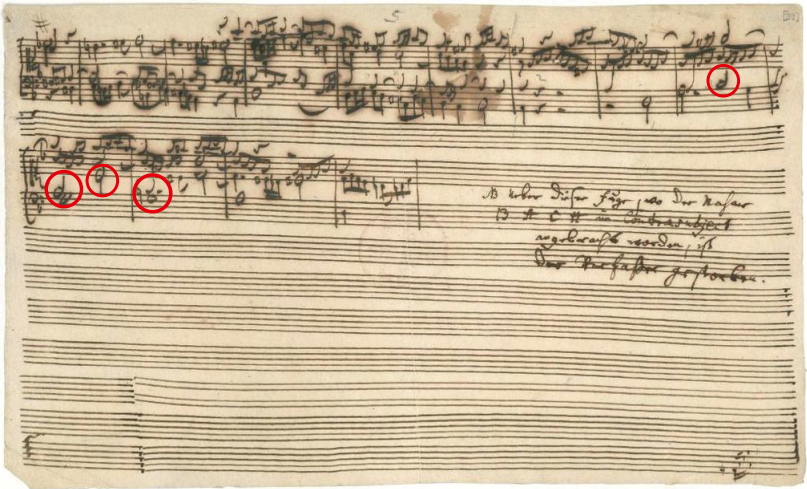
His son Carl Philip Emmanuel Bach ensured that *The Art of Fugue*, though unfinished, was published the year after Bach's death, in 1751. While the work was being prepared for printing, Bach decided to add one more piece, a quadruple fugue with a theme constructed on the letters of his own name, B-A-C-H. (B and H are the German note names for B-flat and B-natural). On the manuscript of the score is a note in the handwriting of Carl Philipp Emanuel Bach, which states, 'While working on this fugue, which introduces the name BACH in the countersubject, the composer died.'

This is almost certainly not true, as the manuscript was written in Bach's own hand, and at the end of his life he would not have been able to see let alone compose. Why he never finished it is still not known. Various attempts have been made to finish it, but like Mozart's unfinished *Requiem*, how can any other person complete the monumental task of completing the work of one of the greatest musical geniuses the world has even known?

Johann Nicholas Forkel, Bach's first biographer, wrote in 1802:

*'If the language of music is merely the utterance of a melodic line, a simple sequence of musical notes, it can justly be accused of poverty. The addition of a Bass puts it upon a harmonic foundation and clarifies it but defines rather than gives it added richness. . . . But it is a very different thing when two melodies are so interwoven that they converse together like two persons upon a footing of pleasant equality . . . From 1720, when he was thirty-five until he died in 1750, Bach's harmony consists in this melodic interweaving of independent melodies, so perfect in their union that each part seems to constitute the true melody. Herein, Bach excels all the composers in the world.'*

Program notes © Lynne Murray 2025



JS Bach's unfinished holograph manuscript of *The Art of Fugue*, 1742-46 signed off by his son CPE Bach, 'While working on this fugue, which introduces the name BACH in the countersubject, the composer died.' Image courtesy of the Berlin State Library.

# Australian Brandenburg Orchestra

PATRON

Her Excellency the Honourable Margaret Beazley AC KC,  
Governor of New South Wales

|  |   |   |
|--|---|---|
| ARTISTIC DIRECTOR<br>Paul Dyer AO  | THE ENSEMBLE BOARD<br>Jane Hemstrich AO, Chair<br>Aidan Allen, Deputy Chair<br>Bruce Applebaum<br>Carole Campbell<br>Paul Dyer AO<br>Paul Meehen<br>Susan Hilliard<br>Glenice Maclellan<br>Mary Padbury<br>Anne Murphy Cruise<br>Sandy Clark AO | BRANDENBURG FOUNDATION BOARD<br>Mick McCormack, Chair<br>Aggie Maisano<br>Bruce Applebaum<br>Paul Dyer AO<br>Louise Watson<br>Mark Pistilli<br>Alicia Stephenson<br>Emilio Gonzalez |
| MANAGING DIRECTOR<br>Bruce Applebaum   |   | CHIEF ACCOUNTANT/ COMPANY SECRETARY<br>John Scott   |
| THE BRANDENBURG COUNCIL<br>Jillian Broadbent AC<br>Greg Hutchinson AM<br>Max Suich |   | CHIEF OPERATING OFFICER<br>Deirdre Dowling  |
| HEAD OF MARKETING & CUSTOMER RELATIONS<br>Joseph Smith                             | HEAD OF ARTISTIC PLANNING & MANAGEMENT<br>Ashley Giles  | HEAD OF DEVELOPMENT<br>Joshua Kim   |
| DIGITAL MARKETING MANAGER<br>William Ng  | ORCHESTRA MANAGER<br>Brendon Taylor   | SENIOR DEVELOPMENT MANAGER<br>Caroline Davis  |
| MARKETING EXECUTIVE<br>Olivia Petersen   | EDUCATION & ENGAGEMENT MANAGER<br>Mary Scicchitano  | PHILANTHROPY MANAGER, VIC<br>Catherine Brown  |
| GRAPHIC DESIGNER<br>Jack Woodford  | ARTISTIC & PRODUCTION ADMINISTRATOR<br>Candice Witton   | DEVELOPMENT EXECUTIVE<br>Abigail Marshall   |
| CUSTOMER RELATIONS MANAGER<br>Andrew Brook   | LIBRARIAN & MUSIC RESOURCES CO-ORDINATOR<br>Hugh Ronzani  | DEPUTY ACCOUNTANT<br>Arya Unni  |
| TICKETING MANAGER<br>Amy Vitucci   | REPERTOIRE ADVISORS (HONORARY)<br>Charles Gwynn<br>Andrew O'Connor<br>Christopher Price   | EXECUTIVE ASSISTANT<br>Tom Roche  |
| TICKETING EXECUTIVE<br>Claudio Sgaramella  |   | AUDITORS<br>BDO East Coast Partnership  |
| TICKETING ASSISTANTS<br>Andrei Laptev<br>Madeleine O'Dea<br>Ciarán O'Riordan       |   | FIRST NATIONS ADVISOR (HONORARY)<br>Rhoda Roberts AO  |



# Our Donors

A heartfelt thank you to our generous family of supporters.

"Thanks to the tremendous generosity of you and your fellow Brandenburg supporters, we have established nothing short of cultural excellence as Australia's national baroque orchestra for over 35 years. Our dream is to continue doing exactly this – achieving excellence, inspiring growing audiences, and sharing our music with you for many more years to come."

Paul Dyer AO  
Artistic Director

Bruce Applebaum  
Managing Director

ORCHESTRAL CHAIRS

**Principal Baroque Violin Chair**  
Concertmaster supported by  
Karen McLeod Adair and  
Anthony Adair AM  
*Shaun Lee-Chen*

**Principal Baroque Second Violin Chair**  
supported by Dr Edward Curry-Hyde  
and Dr Barbara Messerle  
*Ben Dollman*

**Principal Baroque Viola Chair**  
supported by the Patricia H. Reid  
Endowment  
*Monique O'Dea*

**Principal Baroque Cello Chair**  
supported by Mrs W.G. Keighley  
*Jamie Hey*

**Principal Baroque Bass / Violone Chair**  
supported by Lois Roffey  
*Robert Nairn*

**Principal Theorbo / Baroque Guitar Chair**  
In memory of Jenny Parramore  
*Tommie Andersson*

**Principal Baroque Oboe Chair**  
supported by Nicholas Korner  
*Adam Masters*

**Principal Baroque Flute / Recorder Chair**  
supported by Robyn Martin-Weber  
and Victoria Taylor  
*Melissa Farrow*

LIFE PATRONS

Mary Holt OAM and the late  
Dr John Holt

CHAIRMAN'S II

Dedicated to the memory of James  
Strong AO

Chairman's II supports the Brandenburg's  
international and local guest artists

Chris and Kathy Harrop  
Mrs W. G. Keighley  
Karen McLeod Adair and  
Anthony Adair AM  
Alison Park in loving memory of  
Richard Park  
Michael and Caroline Williams  
Anonymous x I

BRANDENBURG ANNUAL GIVING  
DONORS

CHRISTINA \$10,000 OR ABOVE

Antoinette Albert  
The Allen Family  
John and Lorraine Bates  
Graham Bradley AM and  
Charlene Bradley  
Jillian Broadbent AC and Olev Rahn  
Elizabeth Butcher AM  
Mr Sandy Clark AO and Ms Marie  
McDonald  
Bernard Coles KC and Margaret Coles  
Ms Catherine Condell  
Jennifer Dowling  
Jane and David Duncan  
Diana and Richard Fisher  
Chris and Gina Grubb  
Stephanie and Ian Hardy  
Jane Hemstritch  
Mary Holt and the late Dr John Holt  
Belinda Hutchinson AC and  
Roger Massy-Greene AM  
Barry Janes & Paul Cross  
D and I Kallinikos  
Karin Keighley in memory of Geoffrey  
Grant and Jennifer King  
Katie Lahey AM and Robert Marriott  
Vicki and Adam Liberman  
Greg Livingstone  
Susan Maple-Brown AM  
Mick and Lyndall McCormack  
Dr Edward Curry-Hyde and  
Dr Barbara Messerle

AUSTRALIAN BRANDENBURG ORCHESTRA

Nick and Caroline Minogue  
Anne Murphy Cruise  
Rointon Nugara and Brendan Nugent  
Mrs Roslyn Packer AC  
Lady Potter AC CMRI  
The Rodwell Foundation  
Penelope Seidler AM  
Brendan Sowry  
Dougall and Elizabeth Squair  
Jeanne-Claude Strong in memory of  
James Strong  
Sally and Geoffrey White  
Michael and Caroline Williams  
David and Xenia Williamson  
Yim Family Foundation  
Anonymous x 6

RUSPOLI \$5,000+

Colin and Richard Adams  
John and Robyn Armstrong  
Frederic Baudry and Paul Bailey  
Mrs Ros Bracher AM  
David and Leith Bruce-Steer  
Kay Buckeridge  
Neil and Jane Burley  
Dr Joanna Cheung  
Ms Louise Christie  
Rick and Sue Coles  
Toula and Nicholas Cowell  
Eshuys and Vinnell families  
The Faithfull Family  
Wendy and Ron Feiner  
Nancy Fox AM and Bruce Arnold  
In loving memory of Harald Jährling  
Valmae Freilich  
Carrillo Gantner AC  
Justin and Anne Gardener  
Verity Gibson  
Charles Grant  
Greg Hutchinson AM and Lynda  
Hutchinson  
Helen Kershaw  
Ann Lahore  
Tania Lamble  
Mira Levy  
David and Roxanne Mann  
Robyn Martin-Weber  
Hugh Morgan AC and Elizabeth Morgan  
Dr Paul Nisselle AM and Mrs Sue Nisselle  
In memory of Jenny Parramore  
David and Gil Ritchie  
Tony Schlosser  
James Sullivan and Judy Soper  
Mrs Beverley Southern  
The Stirling Family  
Rob Thomas AO and Sam Meers AO  
Dr Jason Wenderoth

# Our Donors

DURAZZO \$1,000 - \$4,999

John and Philippa Armfield  
Admiral Christopher Barrie AC and  
Mrs Maxine Barrie  
Catherine Broadly  
Shane Buggle and Rosie Callanan  
Henry Burmester and Peter Mason  
A/Prof Tony Buzzard AM and  
Dr Pamela Craig  
Carole Campbell  
Tony Cardamone  
John Caspersonn  
Gerry Chia  
Rebecca and Craig Clarke  
Emeritus Professor Martin Comte OAM  
Frank and Jan Conroy  
Maureen Cooney  
Guy and Jeanette Cooper  
Dom Cottam and Kanako Imamura  
Jim Cousins AO and Libby Cousins AM  
Emeritus Professor Rosalind Croucher AM  
Gordon Cumming-Harris  
Chum Darvall AM  
David Davies and Paul Presa  
Vicki and Bob Davis  
Carol des Cognets  
Anne and Jennifer Dineen  
Catherine and William Dollman  
Janet Doust  
Emeritus Professor Dexter Dunphy AM  
Richard and Fiona East  
Jane Edmanson OAM  
Elisabeth and Grahame Elder  
Rita Erlich AM  
Bronwyn Evans  
Kay Fell  
Kevin Fewster, in memory of  
Jane Marceau  
G W Fisher and H L Bird  
John Forsyth  
Malcolm and Barbara France  
Brian and Philippa France  
The Hon Ben Franklin MLC  
Eleanor Freeman  
Rosie Freeman  
Vivienne Fries  
Gabriella Furtenbach  
Lynden Gallagher  
Diane Gallery  
Robert Gibbs and Tony Wildman  
Dr Lyn Gilbert  
Bill and Julie Goold  
Major General Steve Gower AO AO (MIL)  
Richard and Anna Green  
Ken Groves and Yun-sik Jang  
Michael and Helen Hallett  
Alison Harrop  
Victoria Hartstein  
The Hon Don Harwin  
Gary and Susan Hearst  
Susan Hilliard  
Ailsa Hocking and Bernard Williams  
Ian and Suzanne Holden  
The Honourable  
Elizabeth Hollingworth SC  
Gerard and Helen Hooper  
Penelope Hughes

Howard Insall SC & Brigitte Pers  
Jim and Kim Jobson  
Helen Jones  
Irene Kearsey and M J Ridley  
Richard House and Joshua Kim  
Daniel Kirkham  
Nicholas Korner  
Koumoukelis Family  
Lilly Krienbuhl  
Nicole Lacy  
Joanne Frederiksen and Paul Lindwall  
Mary Isabel Little  
Richard and Elizabeth Longes  
Prof Roy MacLeod and  
Dr Kimberley Webber  
Aggie Maisano  
In memory of Wes Maley  
Harold and Ellen Marshbaum  
Alexandra Martin  
Joanna B Maxwell  
Jane Tham and Philip Maxwell  
Wendy E McCarthy AO  
Janet McDonald  
Margaret McDonald  
Peter McGrath  
Judith McKernan  
Colin and Phillippa McLachlan  
Mrs Patricia and Dr Allan McLay  
Sandra and Kent McPhee  
J R Milhinch OAM  
Peter Miszalski  
Beatrice Moignard  
Chris Mullen  
Andrew Naylor  
Robert Niall and Dr Jill Sewell AM  
Robyn Nicol  
In memory of the late  
Robert Norington  
Paul O'Donnell  
Hans J Ohff  
Anne Palme  
Dr Kevin Pedemont  
Christina Pender  
Evan Petrelis  
Jim and Chris Pollitt  
Joan Poulton  
Marian Purvis  
Ken Ramshaw  
Pip Rath  
Beverley Roden  
Rowan Ross AM and Annie Ross  
Peter Rush  
The Hon Ronald Sackville AO KC and  
Mrs Pamela Sackville  
Georgina Sanderson  
Mark Santini and Karyn Matotek  
Alison Savage  
Dr Olga Scaramuzzi  
Stuart Schaefer  
Jacqueline Schwarz  
Greg and Wendy See  
Stephen Segal  
Marshall Segan in memory of  
Berek Segan OBE AM and  
Marysia Segan, Founders of the  
Castlemaine State Festival  
Dr Gideon and Mrs Barbara Shaw  
Dr John and Mrs Sue Sherman

Jann Skinner  
Chris and Bea Sochan  
Dr Murray and Mrs Joy Stapleton  
Fiona Steffensen  
Linda Stern  
Judith Stewart  
Elizabeth Talbert  
Mark and Debra Taylor  
John and Jeneanne te Wechel  
Sue Thomson  
David Throsby AO and  
Robin Hughes AO  
Daniela Torsh  
Carolyn Unwin  
Gerard Vaughan and  
Alexandra Vaughan  
Christian Vindin  
Eshuys and Vinnell families  
Derek Taylor and Mark Wheeler  
Janice White  
Deborah Whitford  
Judith Williams  
Ray Wilson OAM and  
Raymond Camillire\*  
Julia Wokes  
K A Wratten  
Anonymous x 39

\*denotes supporter of  
creative development project in 2025

## Our Donors

### BRANDENBURG FOUNDATION DONORS

#### STRADIVARI \$100,000 – \$249,999

Cary and Rob Gillespie  
Chris and Kathy Harrop  
Rowan Ross AM and Annie Ross  
Christine Yip and Paul Brady  
Anonymous x I

#### GUARNERI \$50,000 – \$99,999

Macquarie Group Foundation  
The Martin Family in memory of  
Lloyd Martin AM  
Anonymous x I

#### MAESTRI \$25,000 – \$49,999

John and Robyn Armstrong  
Crown Resorts Foundation  
Greg Hutchinson AM and  
Lynda Hutchinson  
Nick and Caroline Minogue  
David and Rachel Zehner

#### ARCANGELI \$15,000 – \$24,999

Mr David Baffsky AO and Mrs Helen  
Baffsky  
Melinda Conrad and David Jones  
Mick and Lyndall McCormack  
Glenn Moss and the late Dr Ken Moss AM

#### CAMERATA \$5,000 – \$14,999

Graham Bradley AM and  
Charlene Bradley  
The Clayton Family  
Norman Gillespie  
Rohan Mead  
Mark Pistilli

### PLANNED GIVING

#### BEQUEST

The Australian Brandenburg Orchestra warmly acknowledges the bequests it has received from the Estate of Alexander George Roche, the Estate of Valda Astrida Siksna, the Estate of Felicity Jane Marceau, the Estate of Jonathan de Burgh Persse, the Estate of Ross McNair, and the Estate of Iris Luke.

#### PLAY ON: A LASTING LEGACY

We are hugely appreciative to all those who have pledged a bequest to the Brandenburg.

Colin and Richard Adams  
Catherine Barralet  
Elizabeth Barton  
M Carr  
Ms Catherine Condell  
R. Cook  
Professor Geoffrey N Cooper  
Janet Doust  
The Faithfull Family  
Brian and Leonie Fisher  
J Hubbard and B Cowie  
RJ Irwin  
Lilly K  
Peter McGrath  
Margaret Norington  
Penelope Oerlemans  
Joan and Lloyd Poulton  
Art and Cynthia Raiche  
Mrs Ruth Spence-Stone &  
Mr Peter Stone  
Elizabeth Starr  
Ron and Shayne Tanner  
Anne E Thomas  
Professor Junia Vaz de Melo, MD, PhD  
Derek Watt and Cathy Brown-Watt  
Jennifer Wells  
Janice White  
Anonymous x I4

A full list of supporters can be found on our website:



We are deeply grateful to our supporters for their unwavering commitment to the artists and audiences of the Australian Brandenburg Orchestra.

With your gift, you shape a future filled with extraordinary musical experiences—moments of inspiration and joy that resonate with people far and wide.

Together, we will enrich the lives of audiences everywhere through the transformative power of music.

Please consider making a gift today and be part of this musical journey.

To find out how you can make a difference, please get in touch:

**Joshua Kim**  
**Head of Development**  
I300 782 856  
philanthropy@brandenburg.com.au  
donations.brandenburg.com.au

## Our Partners

### GOVERNMENT



The Australian Brandenburg Orchestra is assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.



**Create NSW**  
Arts, Screen & Culture

The Australian Brandenburg Orchestra is supported by the NSW Government through Create NSW

### MAJOR PARTNER



### PRESENTING PARTNER



### ACCESS PARTNER



### SUPPORTING PARTNERS



### TRUSTS & FOUNDATIONS

Patricia H. Reid  
Endowment

PACKER FAMILY  
FOUNDATION



### MEDIA

**COLLIDER** The Saturday Paper

### VENUE



To find out more about becoming a partner of the Australian Brandenburg Orchestra please contact our Development team on I300 782 856 or corporate@brandenburg.com.au



# Orchestral Chairs Program

*Support our nation's finest musicians*

philanthropy@brandenburg.com.au



"Having an Orchestral Chair sponsor means an enormous amount to the organisation and gives us an opportunity to build a very personal relationship with someone that donates. It gives us a lot of confidence and helps to inspire." – Rob Nairn, Principal Violone/Baroque Bass

Being an Orchestral Chair supporter means you recognise and celebrate exceptional Australian creative talent. By sponsoring a Chair, you provide vital professional career opportunities for Australia's specialist musicians, ensuring their artistry continues to thrive.

Chair sponsors enjoy a deeply personal connection with the musicians they support and play a meaningful role in nurturing Australia's vibrant early music community.

To learn more about the Orchestral Chairs program, please get in touch with Joshua Kim, Head of Development on 1300 782 856 or [philanthropy@brandenburg.com.au](mailto:philanthropy@brandenburg.com.au)

## Leaders in private equity for over 25 years



Since 1998, we have made more than **200 acquisitions<sup>1</sup>** with a combined value in excess of **A\$48B<sup>2</sup>** and delivering an **average gross IRR of 41%<sup>3</sup>**. We recognise that our strength is in our partnerships. Thank you to the investors, management teams and stakeholders, who have empowered our success in building value in the companies in which we invest.

[pep.com.au](http://pep.com.au)

**PEP** PACIFIC  
EQUITY  
PARTNERS

1. More than 200 acquisitions (includes platform (46) and bolt-on acquisitions (165+) as at 31-Dec-2024). 2. Combined value in excess of A\$48B (sum of enterprise value of all Private Equity and Secure Assets platform investments and transformative bolt-ons at acquisition and exit as at 31-Dec-2024). 3. Since inception to 31-Dec-2024 for PEP Buyout Funds I-VI and SAF I. Past performance not indicative of future performance. Gross returns do not reflect the impact of management fees, carried interest and fund level expenses.

This advertisement/materials is issued by Pacific Equity Partners Pty Limited (AFSL No. 247259) ("PEP") for institutional investors only (or professional/qualified/wholesale investors/clients as such term may apply in local jurisdictions). This advertisement/material does not constitute investment or financial product advice, or an offer or solicitation to purchase or sell any securities, interests in funds or investment strategy, in each case, sponsored, managed or advised by PEP or its affiliates. Alternative investments such as private equity or infrastructure involve a high degree of risk, including potential loss of principal invested. These investments can be highly illiquid, charge higher fees than other investments, and may not grow at an expected rate of return, and may even decline in value. This advertisement/material is not intended to be relied upon as a forecast, research or investment advice. © 2025 Pacific Equity Partners Pty Limited.



# YOU LOVE MUSIC, WE ENCOURAGE THOSE WHO MAKE IT

Supporting young musicians, orchestras and ensembles, we have been contributing to the expanding reach of classical music beyond its traditional audiences for more than 30 years.



Advisory - Investment Banking - Financing - Markets - Transaction Banking

S O F I T E L  
MELBOURNE ON COLLINS



Where refined *luxury* meets symphony of *culture*

A Hotel for the Arts and a proud partner of the Australian Brandenburg Orchestra

ACCOMMODATION • RESTAURANT • BAR • EVENTS

Book your stay at [sofitel-melbourne.com.au](https://www.sofitel-melbourne.com.au)



COMING UP: 09 — 18 OCT, 2025

# Water Music

*Precious, life-giving, pure.*

Jubilant, moving, and profound, this concert is a tribute to water's beauty and power. Featuring Handel's complete *Water Music* and a new commission by Rrawun Maymuru and Nick Wales, the Brandenburg celebrates water as a sacred, life-giving force, and reminds us of our shared duty to cherish and protect it.



**Paul Dyer AO**  
Artistic Director, Conductor



**Nick Wales**  
Composer



**Rrawun Maymuru**  
Yolngu Songman - Mangalili clan  
Guest Artist, Composer

**BOOK NOW: [BRANDENBURG.COM.AU](https://brandenburg.com.au)**



Create NSW  
Arts, Screen & Culture

