

Australian Brandenburg Orchestra

HAYDN AND THE DEVIL

Paul Dyer Artistic Director

Hidemi Suzuki (Japan) Guest conductor

Darryl Poulsen (Australia) Soloist, period horn

Program

Mysliveček Concertino No 1 in E flat major

Boccherini Symphony in D minor, *La Casa del Diavolo*, Op 12 No 4, G506

Interval

Mozart Horn Concerto D major, K 412/514

Haydn Symphony No 45 in F sharp minor, *Farewell*

SYDNEY

City Recital Hall Angel Place

Friday 30, Saturday 31 October,

Wednesday 4, Friday 6, Saturday 7 November 2009 at 7 pm

Saturday 7 November 2009 at 2 pm



The Australian Brandenburg Orchestra is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



The Australian Brandenburg Orchestra is assisted by the NSW Government through Arts NSW.



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artistic Director's message

Here we are, in our final subscription concert series for 2009. In many ways, tonight is the start of our 21st birthday celebrations. You see, leading the orchestra this series, is my dear friend Hidemi Suzuki, who performed with me at the very first Brandenburg concert at the Sydney Opera House in 1990.

I still remember that first rehearsal. Hidemi brought a suitcase full of gut strings. A few days later, 2600 people heard Mozart and Handel on those gut strings. The Brandenburg sound was sumptuous and exquisite and the audience loved it!

Tonight you will hear Haydn and Boccherini, on period instruments, but Hidemi will not be playing his famous Amati cello (1570) from Cremona. Instead, as conductor, he will make music with something even more beautiful, the Australian Brandenburg Orchestra. I will be listening to that gorgeous sound not from the stage, but for the first time, from the audience!

No Brandenburg year is complete without *Noël! Noël!*. This Christmas I have discovered some truly special music. In addition to the European carols you love, I have found some of the most beautiful Spanish sacred music from Bolivia, Mexico and Peru including one sung in Quechua, an ancient language from the time of the Incas. It is our eleventh *Noël! Noël!* and I know the Choir will be so excited by the music, as I think you will be.

Just recently, I am thrilled to say, our new Handel Concerti Grossi CD received an ARIA nomination for Best Classical Recording. It is a wonderful tribute for all the musicians and ABC staff who worked over four long years to make this recording possible. I do hope you get the chance to hear it.

As you know, next year is very important for us. We celebrate our 21st birthday and present subscription seasons in both Sydney and Melbourne. There will be breathless arias, coronation anthems, irresistible baroque beats, stirring love songs and of course a period sound like no other. Our birthday wish is that you join this party and take a subscription. You won't want to leave.

Enjoy tonight and see you at *Noël!* in December.



Paul Dyer
Artistic Director



haydn and the devil

Paul Dyer Artistic Director

Hidemi Suzuki (Japan) Guest conductor

Darryl Poulsen (Australia) Soloist, period horn

The musicians on period instruments

violin 1

Rachael Beesley

Guest Concertmaster

Matt Bruce

Brendan Joyce

Catherine Shugg

Shaun Lee-Chen

Matthew Greco

violin 2

Ben Dollman*

Lorraine Moxey ¹

Skye McIntosh

Emily Ward

Claire Conolly

viola

Shelley Sørensen*

Marianne Yeomans

Heather Lloyd

Tara Hashambhoy

cello

Jamie Hey*

Anthea Cottee

Rosemary Quinn

James Beck

double bass

Kirsty McCahon*

Jacqueline Dossor

flute/recorder

Melissa Farrow*

Mikaela Oberg

oboe

Kirsten Barry*

Andrew Angus

clarinet

Craig Hill*

Ashley Sutherland

bassoon

Peter Moore*²

David Stefano

horn

Michael Dixon*³

Dorée Dixon

* Denotes section leader

¹ Lorraine Moxey appears courtesy of Kinross Wolaroi School, Orange (staff)

² Peter Moore appears courtesy of the University of Western Australia

³ Michael Dixon plays a Seraphinoff Natural Horn courtesy of ANU School of Music



Paul Dyer
Artistic director

Paul Dyer is one of Australia's leading specialists in period performance styles. He founded the Australian Brandenburg Orchestra in 1990 as a natural outcome of his experience as a performer and teacher of Baroque and Classical music, and has been the Orchestra's Artistic Director since that time.

Having completed postgraduate studies in solo performance with Bob van Asperen at the Royal Conservatorium in The Hague, Paul performed with many major European orchestras and undertook ensemble direction and orchestral studies with Sigiswald Kuijken and Frans Brüggen.

As well as directing the Orchestra, Paul has a busy schedule appearing as a soloist, continuo player and conductor with many major ensembles, including the Sydney Symphony Orchestra, Queensland Orchestra, Australia Ensemble, Australian Chamber Orchestra, Opera Australia, Australian Youth Orchestra, Malaysian Philharmonic Orchestra, the Pacific Baroque Orchestra, Vancouver, and recently the Orchestra of the Age of Enlightenment, London. Paul has performed with many prominent soloists including Andreas Scholl, Cyndia Sieden, Elizabeth Wallfisch, Andreas Staier, Marc Destrubé, Christoph Prégardien, Hidemi Suzuki, Manfredo Kraemer, Andrew Manze, Yvonne Kenny and Emma Kirkby. In 1998 he made his debut in Tokyo with countertenor Derek Lee Ragin, leading an ensemble of Brandenburg Orchestra soloists, and in August 2001 Paul toured the Orchestra to Europe with guest soloist Andreas Scholl, appearing in Vienna, France, Germany and London (at the Proms). As a recitalist, he has toured Germany, France, Belgium, the Netherlands and the United States, playing in Carnegie Hall in New York.

In 1995 he received a Churchill Fellowship and he has won numerous awards for his CD recordings with the Australian Brandenburg Orchestra, including the 1998, 2001 and 2005 ARIA Awards for Best Classical Recording. Paul is the presenter of the Inflight program "Symphony" on Qantas International flights and is a Patron of St Gabriel's School for Hearing Impaired Children. In 2003 Paul was awarded the Australian Centenary Medal for his services to Australian society and the advancement of music.



Hidemi Suzuki
conductor

Hidemi Suzuki was born in Kobe, Japan, and graduated from the Toho-Gakuen College of Music in Tokyo. He studied the cello with the late Professor Yoritoyo Inoue and Ken'ichiro Yasuda, and conducting with Professor Tadaaki Odaka and Kazuyoshi Akiyama.

In 1979 he won first prize at the All Japan Music Competition and in 1984 obtained a scholarship from the Japanese Government to study with Professor Anner Bijlsma at the Royal Conservatory, The Hague. He also won first prize at the First International Baroque Cello Competition in Paris in 1986 (for which no other prizes were awarded).

Hidemi Suzuki was a founding member of the Australian Brandenburg Orchestra and played in their first season in 1990 at the Sydney Opera House.

He has taught Baroque music courses in Holland, Italy, Spain, Portugal, Switzerland, Australia, Israel and Japan. He was appointed as a Professor of Baroque Cello in 1995 at the Royal Conservatory in Brussels and currently teaches at the Toyo National University of Fine Arts and Music.

He has given successful solo recitals and concerto performances in Europe, Israel, Macau, Australia and Japan. He was a member of the Orchestra of the Eighteenth Century from 1985 to 1993 and is now is principal cellist of Bach Collegium Japan. From 1992 until January 2001, Hidemi held the post of principal cellist with the ensemble La Petite Bande and is now the founder of the period instrument ensemble, Orchestra Libera Classica, Japan. Unique to this ensemble, each concert is recorded "live" and is available for purchase at the next concert in the series.

Hidemi was awarded by the Cultural Affairs Department, Japan for his recording of Bach's solo suites (Deutsch Harmonia Mundi) and received the "Academy Award" under the concerto category for his recording of Haydn's concerti (DHM, with La Petite Bande). Other recordings include the complete works of Beethoven for piano and cello (DHM), CPE Bach's cello concerti (BIS) and Leonardo Leo's 6 cello concerti (BIS). In 2006 he was awarded the 37th Suntory prize for his various activities in 2005.



Darryl Poulsen
horn

Darryl Poulsen is the principal horn with the Australian Brandenburg Orchestra in Sydney. He was Professor of Music and Director of Brass Studies at the School of Music at The University of Western Australia. In November 2009, he will take up the position of Associate Dean (Academic) at the Sydney Conservatorium of Music.

Darryl Poulsen has held principal horn positions in European and Australian orchestras and performed throughout Europe, North America, South America, Asia and Australia. As a soloist, he has toured nationally and internationally with the acclaimed Australian Chamber Orchestra, as well as occupying the position of principal horn in that orchestra for many years.

Darryl Poulsen has commissioned numerous new works for horn, had works written specially for him, and given numerous première performances.

As a player of historical natural horns, Darryl has performed and recorded as principal horn and soloist with The Joshua Rifkin New York Bach Ensemble, Australian Brandenburg Orchestra, Anthony Halstead, Geoffrey Lancaster, Bart Van Oort, Cantus Cölln and the Sirius Ensemble Sydney.

His research into Classical hand-horn playing has resulted in the publication of the first English translation of the *Méthode de premier et de second cor* by Heinrich Domnich, the most important primary source on the history of Classical hand-horn playing.



Haydn and the Devil

If God wanted to speak to Man through music, He would do so through the works of Haydn; if He wished to listen to music Himself, He would choose Boccherini.

Jean-Baptiste Cartier, *L'Art du Violon*, 1798.

Two of the most outstanding composers of the late eighteenth century, Joseph Haydn and Luigi Boccherini, were already young men establishing their adult musical careers by the time Wolfgang Mozart burst onto the European scene as a child prodigy in the 1760s. Both would outlive their brilliant younger contemporary, and over the span of their long careers, each would contribute a great deal to developing and refining the “Classical” style that we now associate so much with Mozart.

The Classical period in Western music is commonly thought of as beginning in the middle of the eighteenth century, so called because it embodied the “classical” characteristics of ancient Greek and Roman art and architecture – formal clarity, balance, an absence of excessive ornamentation and the expression of universal emotions.

Between them, the works of all four composers that we hear in this concert sum up many of the most characteristic features of the Classical style – elegance and beauty of melody (especially in slow movements), noble simplicity, contrast and diversity within an over-arching unity, seriousness of expressive purpose, and a new, dynamic use of rhythm, harmony and formal structure to drive the music along.



Ben Dollman, period violin

Haydn and the Devil

Josef Mysliveček

(1737–1781)

Concertino No 1 in E flat major

Allegro

Largo

Presto

Josef Mysliveček, who was born in Prague, had an unusual background for a composer. His father was a prosperous miller and after Josef dropped out of university he too became an apprentice and then master miller. Sometime in the early 1760s he gave up the family business and began to study music full time, moving to Italy where he became a highly successful opera composer, writing twenty-six operas in the years 1765 to 1780.

Mysliveček is best known now as a close friend of Mozart and his father Leopold, whom he met when they were travelling in Italy in the early 1770s. The friendship soured in the late 1770s after Mysliveček promised but then failed to obtain Mozart a commission to write an opera for Naples. A charming and dynamic personality, Mysliveček lived a dissolute life, which was frowned on by the Mozarts. He was in Munich in 1777, when Mozart and his mother were there, passing through on the way to Paris, and had been admitted to hospital for treatment for venereal disease, which involved removing his nose! Leopold advised Mozart on the tricky question of whether he should visit Mysliveček in hospital:

If in the meantime Mysliveček hears ... that you are in Munich, your excuse, if you do not wish to visit him, will have to be that your Mamma forbids you to do so and that other people have persuaded you, and so forth. It is indeed a pity. But, if he is sensible, he will appreciate the point and will not nourish a grievance against a mother. Even if he does manage to reach Naples, what sort of figure will the poor fellow, who is now without a nose, cut in the theatre? ... Where does the blame lie, but on himself and on the horrible life he has led? What a disgrace he is before the whole world! Everybody must fly from him and loathe him. It is indeed a real calamity, which he has brought on himself.

Mozart went to see Mysliveček, with some trepidation, and described the visit to his father:

“when he came up to me, we shook hands in the most friendly fashion. ‘You see’, he said, ‘how unfortunate I am!’ These words and his appearance ... so wrung my heart that all I could say half sobbing was: ‘With my whole heart I pity you.’” Mozart promised to visit him again the next day, but because of his appearance could not bring himself to go. Finally both Mozart and his mother visited him again before they left for Paris. Mozart wrote to Leopold, “if it were not for his face, he would be the same old Mysliveček, full of fire, spirit and life ... the same excellent, cheerful fellow ... nothing can help him. Even here they all say that the Munich doctors and surgeons have done for him. He has a fearful cancer of the bone. The surgeon Caco, that ass, burnt away his nose. Imagine what agony he must have suffered.”

Mysliveček returned to Italy, but by 1780 his star was waning, his new operas were not successful and he died from syphilis in Rome in 1781, in great poverty.

The Mozart family letters indicate that they were very familiar with Mysliveček’s compositions, and when Mozart was in his teens he borrowed musical ideas from them to use in his own works, one being his opera *Mitridate*. One of Mozart’s best known songs, *Ridente la calma*, is in fact an arrangement of one by Mysliveček. Mysliveček wrote over forty-five symphonies and many other instrumental works.

What to listen for ...

This work was composed in 1774 for Charles Cowper, an English earl living in Florence, who, like other eighteenth-century European aristocrats, employed a band of wind players known as a “Harmonie”, which provided background music at dinners and public occasions. The band usually consisted, as in this case, of a pair of horns and a pair of clarinets on the upper part, with a bassoon providing the bass, and it was for this combination of instruments that the work was first composed. At a later stage Mysliveček added supporting strings, and flutes doubling the violins, so in some ways the work is similar to a concerto, with the wind instruments as soloists. On first hearing one can recognise many of the same idioms Mozart used, but without his melodic inventiveness and rich instrumental texture.

Haydn and the Devil

Luigi Boccherini

(1743–1805)

Symphony in D minor, *La Casa del Diavolo*, Op 12 No 4, G506

Andante sostenuto – Allegro assai

Andante con moto

Andante sostenuto – Allegro con molto

Boccherini was a virtuoso cellist who by the age of thirteen was already giving concerts as a soloist in his native Lucca in Italy. When he was in his early twenties he embarked on an extended international tour in company with his friend and colleague Manfredi, a violin virtuoso. After six successful months in Paris they went to Spain, and were soon working in the orchestra of the Italian opera based near Madrid. In 1770 Boccherini was employed as a chamber musician by the heir to the throne of Spain, the Infante Don Luis Antonio Jaime of Bourbon. The terms of Boccherini's employment required him to write eighteen works a year, and because Don Luis had a string quartet many of these pieces were chamber works.

Don Luis died in 1785, and Boccherini's next employer was King Friedrich Wilhelm II of Prussia. Boccherini remained in Madrid, but he sent twelve new works, mostly string quartets and quintets, to Prussia every year until Friedrich Wilhelm died in 1797. Boccherini's last years were clouded by illness and the loss of three daughters and his wife between 1802 and 1804.

Boccherini's Opus 12 symphonies were composed in 1771, the year after he began working for the Infante of Spain. When it was published, in 1776, this symphony bore the subtitle *La Casa del Diavolo* (The House of the Devil). This had been added by an editor, not by Boccherini himself, presumably because of the third movement, which was headed: "Chaconne which represents hell and which was made in imitation of Mr Gluck in *The Feast with the Statue*". This referred to the famous finale of Gluck's ballet *Don Juan*, which had premiered in Vienna in 1761. Very familiar now as the dance of the Furies in Gluck's opera *Orphée*, it was considered new and shocking for its time, and its depiction through tremolo passages, wild leaps, and rapid scales

of Don Juan being dragged down to hell terrified audiences, which was just what Gluck had intended.

What to listen for ...

The word "filigree" is often used to describe Boccherini's musical style, which owes much to the more than three hundred pieces of chamber music he was required to compose for the Infante. Less of a "big picture" composer than Mozart or Haydn, his melodies are built on repetition of short phrases and his music shows a concern for musical texture rather than structure or harmony. An almost transparent effect is achieved through a lack of weight in the lower voiced instruments and this is made especially noticeable in the fast outer movements by having them play continuous accompanying figures of repeated notes and arpeggios.

In the slow second movement the combination of *staccato* (detached) playing, short notes separated by rests, and Boccherini's trademark use of syncopation (displacing the beat to make it feel irregular) makes the music seem ghostly and insubstantial.

Boccherini re-stated the portentous opening *Andante* section from the first movement at the beginning of the third movement, just before the *Allegro*, which is the depiction of his view of hell – a more civilised one than Gluck's. Like Gluck, he used agitated tremolo in the upper strings and rapid descending scales, but Gluck's otherworldly trombones are replaced by horns and oboes.



Matt Bruce, period violin
Leanne Sullivan, period trumpet
Jamie Hey, period cello





Matthew Greco, Lorraine Moxey, Lizzie Pogson,
Brendan Joyce, Bianca Porcheddu, Catherine Shugg
all on period violin



Dorée Dixon, period horn

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Wolfgang Amadeus Mozart

(1756–1791)

Horn concerto in D major, K 412/514

Allegro

Rondo (Allegro)

Mozart composed four concertos for solo horn for Joseph Leutgeb, a fine horn player Mozart had known as a child in Salzburg and who remained a lifelong friend. Leutgeb moved to Vienna about the same time as Mozart did, where he took over his father-in-law's cheesemonger's shop as his "day job". Haydn's wife was godmother to Leutgeb's daughter.

For many years this was thought to be the first horn concerto Mozart had written, but actually it was his last, composed in the last year of his life and incomplete when he died. Mozart's works were catalogued in the middle of the nineteenth century by music historian Ludwig Köchel, who attempted to establish a chronological order of composition and assigned each one an identifying number, number 1 being the first work composed and number 626 (the *Requiem*) the last. Although this cataloguing has been revised since, Mozart's works are still referred to by their K or Köchel number. This horn concerto has two Köchel numbers. Köchel misread the date of composition on the manuscript as 1787 and assigned it a number accordingly. A later cataloguer realised that the date was actually 1797, when it was completed by Mozart's pupil Süssmayr, a minor composer in his own right who also completed the *Requiem*. K 412 is Mozart's unfinished work, while K 514 is the version finished by Süssmayr.

What to listen for ...

Mozart's letters reveal that he often stayed or dined with Leutgeb during his wife Constanze's many absences from Vienna in 1791, and they obviously had a sense of humour in common judging from the autograph scores of the concertos, on which Mozart wrote an often very crude running commentary in Italian, mocking Leutgeb's ability to play what he had written. On the score for this concerto he addresses Leutgeb as "Signor Ass", then goes on:

Courage – quickly – over we go there [over passage of upward leaps] – well done – Courage – finished already? [over rests in the horn part]. Over to you [horn part resumes] – what a beast [over a run] – oh, what a bum note! [over a high G at the end of the run]. Aagh! Oh no! [the run is repeated] – well done you poor thing! [another high and fast passage] – Oh God, so fast! Ah, this makes me laugh! – help! [more high notes and runs]. Breathe a little [rests] – let's go, let's go – this bit goes the best – not finished yet? Ah you disgusting pig! Oh how graceful you'll be! – Darling! – ass! – ha ha ha! Breathe! [rests in the horn part over a pause]. Oh you bastard – more bravura? Bravo! – finished? Thank heavens – enough, enough!

At the time of his death, Mozart had drafted both movements of the concerto, but had completed only the first. Süssmayr made quite a number of changes that were clearly not in line with Mozart's intentions, leaving out the bassoons, changing the string accompaniment, and cutting the horn's low and some high notes. This may have been because Leutgeb, by now in his fifties, found them difficult to play. Musicologist Karl Marguerre has reconstructed the second movement more in line with Mozart's draft, and it is this version that the Australian Brandenburg Orchestra will play in this concert.

Joseph Haydn

(1732–1809)

Symphony No 45 in F sharp minor, *Farewell*

Allegro assai

Adagio

Menuet and Trio: Allegretto

Finale: Presto – Adagio

For much of his life Haydn was employed by the Esterházy family, fabulously wealthy and powerful Hungarian princes. In the 1760s one of them, Prince Nicolaus I, built a lavish fairytale palace called Esterháza on reclaimed swampland deep in the Hungarian countryside. With one hundred and twenty-six rooms Esterháza rivalled the Austrian Habsburgs' summer palace of Schönbrunn in size and magnificence. Its huge park had formal gardens, temples and statues, a coffee house, an inn for travellers, and a Chinese pavilion, in which

Haydn and the Devil

the prince had Haydn and his musicians dress in Chinese costumes and play for the Empress Maria Theresa. The kitchens employed twenty-one people, and there were five doctors on the palace's staff.

At Esterháza Haydn was not just *Kapellmeister* (music director), but also theatre director and composer of operas, church music, chamber and orchestral music. Under his direction the orchestra, many of whom were virtuoso players, became one of the finest ensembles in Europe. The musicians lived in their own separate two-storey building. Despite its remote location, Esterháza had an opera and theatre life to rival any European royal capital. Prince Nicolaus had his own permanent opera company, which gave about one hundred and twenty-five opera performances a year in the four hundred seat opera theatre, complete with stage workers, and set and costume makers. There was also a marionette theatre, which was used for operas when the opera theatre burnt down.

Although it was officially the summer residence, the Prince liked Esterháza so much that "summer" gradually extended to ten months of the year and employees such as Haydn were obliged to stay there with him. Winter, when the Prince would visit Vienna or the Esterházy seat of Eisenstadt, was the only chance to re-connect with the outside world and see family and friends, and Haydn lived in this way from 1767 until 1790, when the Prince died. In a letter to Maria Anna von Grenzinger (reputedly his mistress) Haydn summed up his situation:

Here I sit in my wilderness – forsaken – like a poor waif – almost without human society – sad – full of the memories of past glorious days – yes! past, alas! – and who knows if those days will return again? Those wonderful parties? – where the whole circle is one heart, one soul – all the beautiful musical evenings? ... Alas! alas! I thought to myself as I was eating here, instead of that delicious slice of beef, a chunk of a 50-year-old cow ... Here in Eszterháza no one asks me: "Would you like some chocolate, with milk or without? ... What may I offer you, my dear Haydn, would you like a vanilla or a strawberry ice?"

What to listen for ...

The summer "season" usually ended on

1 November, but in 1772 the Prince decided to stay

longer. Fed up, the musicians petitioned Haydn to plead their case with the prince. According to Georg Griesinger, Haydn's first biographer:

Haydn had the inspiration of writing a symphony ... in which one instrument after the other is silent. This Symphony was performed as soon as possible in front of the Prince, and each of the musicians was instructed, as soon as his part was finished, to blow out his candle and to leave with his instrument under his arm. The Prince and the company understood the point of this pantomime at once, and the next day came the order to leave Esterháza.

Between 1770 and 1774 Haydn composed seventeen symphonies. Number 45's minor key, by this period used to express passion or grief, and its stormy, romantic atmosphere are typical of the literary and musical tendency that was later called *Sturm und Drang* (Storm and Stress). Far removed from the sometimes vacuous gallant elegance of many earlier symphonies, the purpose of this music is no longer just entertainment, but serious, passionate expression.

Unlike Mozart and Boccherini, whose main melodies are almost always in the singing style, Haydn's themes are often built around driving rhythms and powerful harmony, and especially compared to Boccherini the first movement with its jagged leaping main theme comes across as strongly masculine and direct. (Boccherini was referred to as "Haydn's wife"!) The dotted rhythms of the second slow movement are questioning and wistful. Listen for the sudden mournful voice of the horns, heard for the first time about two thirds of the way through. The *Menuet* third movement is reminiscent of an Austrian country dance, but with a surprisingly discordant opening. The melody of its thinner-textured trio section was based on a Gregorian chant.

The finale is a fast and lean textured *Presto*, interrupted by a moody *Adagio* based on languid triplets in which each instrument makes a solo statement, then silently withdraws. The candles are extinguished one by one, beginning with the winds, then lower strings. Finally, two violins (played by Haydn and his concert master Tomasini) are left to play a forlorn duet, ending *pianissimo* and *staccato*, and the symphony is finished.

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Timeline of musical and contemporary events		
	Composers' Lives and Careers	Contemporary Events
1732	Haydn born	George Washington born
1737	Mysliveček born	
1743	Boccherini born	Handel's oratorios <i>Messiah</i> and <i>Samson</i> premiere in London; George II was the last English king to lead troops in battle, at Dettingen
1756	Mozart born	War in America between Britain and France
1771	Boccherini writes Opus 12 symphonies	Premiere of Mozart's opera <i>Ascanio in Alba</i> in Milan; Captain Cook's first voyage to the Pacific comes to an end
1772	Haydn writes <i>Farewell</i> symphony	Steps taken in Britain to end slavery; nitrogen discovered; Mozart composes opera <i>Lucio Silla</i>
1774	Mysliveček composes Concertino No 1	Louis XVI becomes king of France; oxygen discovered; Captain Cook arrives in Vanuatu
1777	Mozart visits Mysliveček in hospital in Munich	<i>Stars and Stripes</i> adopted as the American flag
1781	Mysliveček dies	Publications by Immanuel Kant, Jean-Jacques Rousseau, Samuel Johnson; Mozart's opera <i>Idomeneo</i> premieres in Munich
1790	Mozart starts composing Horn Concerto in D	Beethoven begins lessons with Haydn; Mozart's opera <i>Così fan tutte</i> premieres in Vienna
1791	Mozart dies	Louis XVI and Marie Antoinette intercepted at Varennes and returned to Paris, later to be guillotined
1805	Boccherini dies	British navy defeats the French and Spanish in the Battle of Trafalgar; the French under Napoleon defeat the Russo-Austrian armies in the Battle of Austerlitz; Beethoven's 3rd symphony <i>Eroica</i> premiered in Vienna
1809	Haydn dies	Mendelssohn born; invention of canning to preserve food; riots in London due to ticket price increases at the Royal Opera House

Australian Brandenburg Orchestra

The Australian Brandenburg Orchestra is Australia's finest period instrument orchestra, made up of leading specialists in the performance of Baroque and Classical music. The Orchestra is committed to energetic and lively programming, combining popular Baroque and Classical favourites with première Australian performances of seldom heard masterpieces.

The musicians play from original edition scores and on instruments of the period. These have been restored or faithfully reproduced to recreate an eighteenth century orchestral sound and differ significantly from their modern equivalents – softer and more articulated with an often raw and earthy timbre.

The Orchestra's name pays tribute to the Brandenburg Concertos of JS Bach, whose musical genius was central to the Baroque and Classical periods.

Our history

Flying home from Europe in 1989, Artistic Director Paul Dyer had the bold vision of forming Australia's first period instrument orchestra. Paul brought together a team of hand-picked musicians for debut performances at the Sydney Opera House for its 1990 Mostly Mozart Festival.

The success of those first concerts still rings true to this day – the Australian Brandenburg Orchestra combines historical integrity with a distinctly fresh Australian style.

Since the beginning, the Orchestra has been popular with both audiences and critics. In 1998 *The Age* proclaimed the Orchestra had "reached the ranks of the world's best period instrument orchestras". In 2001 *The Guardian* exclaimed the Orchestra's sold-out London Proms performance at the Royal Albert Hall was "an event that just seemed to

stop the audience in its tracks – and had everyone roaring for more. The whole concert was just bliss, every single stupendous second of it." And recently *The Sydney Morning Herald* described the Orchestra as "decidedly rapturous and deserving of every bit of the foot-stamping, cheering ovation".

Concert performance

The Australian Brandenburg Orchestra makes regular appearances in the major concert halls and historic cultural venues of Australia, and has performed with guest artists such as Andreas Scholl, Emma Kirkby, Christoph Prégardien, Andreas Staier, Cyndia Sieden, Marc Destrubé, Elizabeth Wallfisch, Hidemi Suzuki, Andrew Manze and Derek Lee Ragin.

The Orchestra has appeared at both Sydney and Melbourne Festivals, performed Monteverdi's *L'incoronazione di Poppea* with Opera Australia in 1993, and from 1994 established a sell-out annual series of "salon style" concerts at the Art Gallery of NSW.

In March 1998 the Orchestra made its Tokyo debut with countertenor Derek Lee Ragin. Moving from strength to strength, the Orchestra accompanied "the world's leading countertenor of our time", Andreas Scholl, in a concert tour to Europe in August 2001, finishing at the London Proms.

The year 2000 brought two major developments: the use of the newly built City Recital Hall Angel Place as the Orchestra's major concert venue and the highly successful launch of the Orchestra's first subscription season. Since then the Orchestra has developed into a significant player in the Australian music scene and was admitted into the Major Performing Arts Group of the Australia Council in 2003.

Recordings

The Australian Brandenburg Orchestra has released twelve compact discs, with soloists including Andreas Scholl, Genevieve Lacey, Yvonne Kenny, Elizabeth Wallfisch, Sara MacLiver, Graham Pushee and Cyndia Sieden. Several of these recordings have received awards, including three ARIA awards for Best Classical Recording.

Handel Concerti Grossi

Paul Dyer, artistic director
The complete Opus 6 Concerto Grossi

Great Vivaldi Concertos

Paul Dyer, artistic director
Genevieve Lacey, Elizabeth Wallfisch, Hidemi Suzuki, Lucinda Moon and many more

Sanctuary

Kirsten Barry, baroque oboe
Lucinda Moon, baroque violin
Jamie Hey, baroque cello
2005 ARIA: Best Classical Recording

Mozart Clarinet Concerto and Arias

Craig Hill, basset clarinet
Cyndia Sieden, soprano

Noël! Noël!

Christmas with the Australian Brandenburg Orchestra

Il Flauto Dolce

Genevieve Lacey, recorder
2001 ARIA: Best Classical Recording

Vivaldi – Andreas Scholl

Andreas Scholl, countertenor

The Australian Brandenburg Orchestra Collection

Paul Dyer, artistic director

Handel Arias

Yvonne Kenny, soprano
1998 ARIA: Best Classical Recording

The Four Seasons

Elizabeth Wallfisch, baroque violin
1997 24 Hours Magazine
Listener's Choice Award

If Love's a Sweet Passion

Sara MacLiver, soprano

Handel Arias

Graham Pushee, countertenor
1995 ABC Classic FM
Best Recording of the Year
1995 24 Hours Magazine
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