

Australian Brandenburg Orchestra

BAROQUE TARANTELLA

Paul Dyer Artistic Director and harpsichord

A concert by the Australian Brandenburg Orchestra
with **Ensemble L'Arpeggiata** - direction **Christina Pluhar**

Supported by the DRAC Ile-de-France

Christina Pluhar theorbo

Lucilla Galeazzi voice

Gianluigi Trovesi clarinet

Margit Übellacker psaltery

Anna Dego theatrical dancer

PROGRAM

Around thirty deliciously entertaining songs and dances from renaissance and baroque Italy. For the full program please refer to page 4.

The concert will last approximately 90 minutes. There will be NO INTERVAL.

SYDNEY

City Recital Hall Angel Place

Friday 10, Saturday 11 Wednesday 15,

Friday 17, Saturday 18 September 2010 all at 7pm

Saturday 18 September 2010 at 2pm

MELBOURNE

Melbourne Recital Centre

Sunday 12 September at 5pm, Monday 13 September at 7.30pm

Cameras, tape recorders, pagers, video recorders and mobile phones must not be operated during the performance.

This concert will be recorded for broadcast.



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



Communities
arts nsw

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



MACQUARIE

PRINCIPAL PARTNER

Artistic Director's Message

Tonight is a night of wonderful surprises, a night of Baroque Tarantella featuring our dear friends Ensemble L'Arpeggiata under the visionary direction of Christina Pluhar. Together we will bring to life baroque beats inspired by both the old and the new - the earthy joyous music-making of sixteenth and seventeenth century Italy with a modern twist.

What you'll find amidst the gorgeous sound of period instruments, including theorbo, psaltery, harpsichord and lirone, is a wonderful jazz clarinetist. You will also see an orchestra sharing the stage with a mesmerising theatrical dancer. You might even be asked to sing along, and if so, I urge you to join in, because this is a celebration!

2010 marks the Brandenburg's 21st Birthday year and so I decided to invite back this groundbreaking group from Paris, who wowed audiences and critics alike in their 2007 Australian debut! And like all good parties, the 'band' has agreed to perform some old favourites together with some new works. With such irresistible toe-tapping rhythms, you'll find it hard to keep still.

If you like what you hear tonight, why not continue your Brandenburg experience next year and subscribe to our 2011 Sydney or Melbourne concert season? Visit **www.brandenburg.com.au** and discover some of the beautiful places our music will take you and the sound of *Amore Italiano*, *Haunting Handel*, *Mozart Tempest*, *Celestial Vivaldi* and more.

Subscribers and friends on our mailing list will receive our new 2011 subscription brochure in the mail shortly. If you're not on our list, drop us a line, and we'll send you one.

You might have also noticed a new Brandenburg CD in the program. It's our new Baroque Favourites CD, voted by you, our fans, and the selection is simply stunning. If you're looking to map out your life in beautiful music, then this collection is a must have!

A new world of music awaits. Join us!



Paul Dyer Artistic Director



Baroque Tarantella

Program

**G.B Buonamente
Piccinini/Pluhar
Lucilla Galeazzi**

Intrata
Aria di Firenze
A vita bella

**Maurizio Cazzati/Pluhar
Improvisation
Traditionelle pugliese**

Ciaccona
Follia
Pizzicarella mia

Huete/ Improvisation

Tarantella Napoletana

**Maurizio Cazzati
Traditionelle pugliese
Improvisation
G.B. Buonamente**

Passacaglia
La Carpinese
Bergamasca
Poi che noi rimena

Lucilla Galeazzi/ Improvisation

Voglio una casa

Santa Cruz/Improvisation

Jacaras

**Luigi Rossi/Pluhar
Traditionelle
Traditionelle**

Sinfonia
Tu bella
Tarantella Calabrese

Cyriacus Wylche

Battaglia

**Andrea Falconiero
Girolamo Kapsberger
Lucilla Galeazzi
Traditionelle**

Suava Melodia
Arpeggiata
Sogna, fiore mio
Tarantella Italiana

**Luigi Rossi
Traditionelle
Santiago de Murcia**

Dormite, begli'occhi
Lu Gattu
Fandango

Improvisation

Turlurù

**Kapsberger/Improvisation
Improvisation**

Kapsberger
Ciaccona

Improvisation

Ninna, nanna sopra la Romanesca

Gianluigi Trovesi

Animali in Marcia



Baroque Tarantella

Ensemble L'Arpeggiata

Supported by the DRAC Ile-de-France

direction and theorbo **Christina Pluhar**

voice

Lucilla Galeazzi

clarinet

Gianluigi Trovesi

psaltery

Margit Übellacker

theatrical dancer

Anna Dego

Australian Brandenburg Orchestra

The musicians on period instruments

violins

Matt Bruce

Guest Concertmaster

Aaron Brown

*Ben Dollman

Julia Fredersdorff

lirone

Laura Vaughan

Percussion

Jess Ciampa

viola

Marianne Yeomans

theorbo/guitar

*Tommie Andersson

cello

*Jamie Hey

harpsichord I

*Paul Dyer

double bass

*Kirsty McCahon

organ/ harpsichord II

Jonathan Bradley

* Denotes Brandenburg
core musician

Harpsichord preparation
by Geoffrey Pollard.

Paul Dyer

artistic director

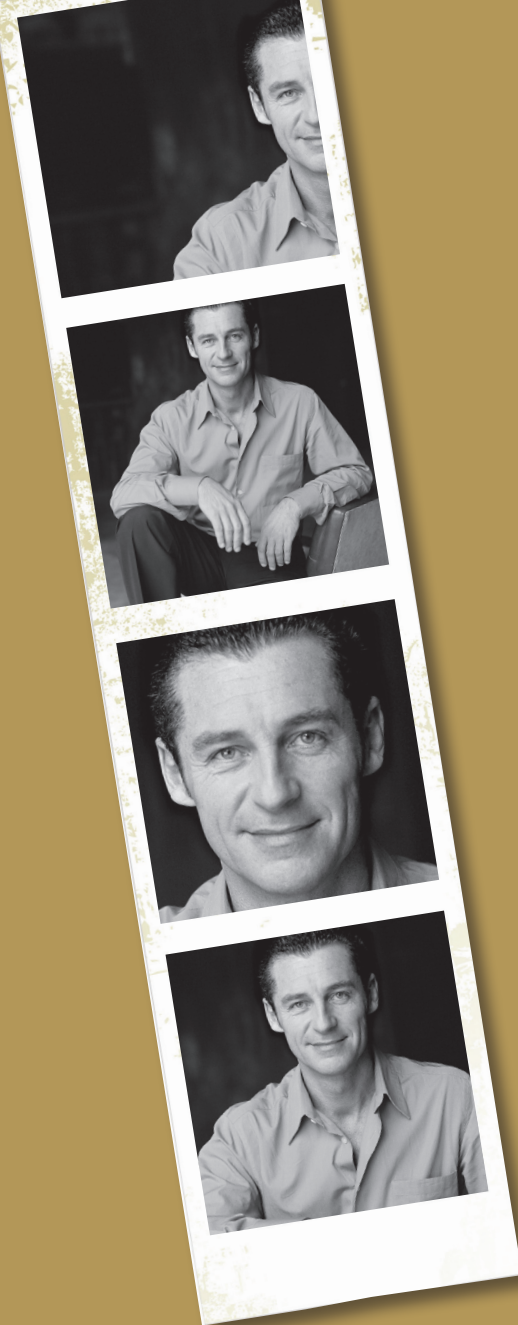
Paul Dyer is one of Australia's leading specialists in period performance styles. A charismatic leader, he founded the Australian Brandenburg Orchestra in 1990 as a natural outcome of his experience as a performer and teacher of baroque and classical music, and has been the Orchestra's Artistic Director since that time. Paul has devoted his performing life to the harpsichord, fortepiano and chamber organ as well as conducting the Brandenburg Orchestra and Choir.

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 the Orchestra of the Age of Enlightenment, London.

Paul has performed with many prominent International 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, Philippe Jaroussky and many others. 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.

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 has won numerous International and National awards for his CD recordings with the Australian Brandenburg Orchestra and Choir, including the 1998, 2001, 2005 and 2009 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 and in 2010 the Sydney University Alumni Medal for Professional Achievement.



Christina Pluhar

director and theorbo

After studying guitar in her home city of Graz, Christina Pluhar graduated in lute with Toyohiko Sato at the Hague Conservatoire. She was awarded with the *Diplôme Supérieur de Perfectionnement* at the Schola Cantorum Basiliensis with Hopkinson Smith. She then studied with Mara Galassi at the Scuola Civica di Milano. In 1992 she won the 1st Prize in the International Old Music Competition of Malmö with the ensemble La Fenice.

Since 1992 Christina has lived in Paris, where she has performed as a soloist and continuo player in prestigious festivals with famous groups such as La Fenice, Concerto Soave, Accordone, Elyma, Les Musiciens du Louvre, Ricercar, Akademia, La Grande Ecurie et la Chambre du Roy, Concerto Köln, and in ensembles directed by René Jacobs, Ivor Bolton, Alessandro di Marchi. Her repertoire includes solo and continuo works from the 16th to 18th centuries for Renaissance lute, Baroque guitar, archlute, theorbo and Baroque harp.

Since 1993 Christina has given master classes at Graz University, as well as baroque harp classes at the Conservatoire of The Hague since 1999.

In 2000 Christina founded the Arpeggiata ensemble. For ten years Christina and her Ensemble have been recording CDs such as *La Tarantella*, *All'Improviso*, *Los Impossibles*, *Teatro d'amore* and played all over Europe. Devoting a lot of time to the Ensemble L'Arpeggiata as not only conductor and musician on stage, Christina also builds the programs herself and spends a lot of time researching preliminary work for L'Arpeggiata's concerts and CDs.

In 2010, Christina celebrates the 10th birthday of the Ensemble she created with numerous concerts in France and Europe.



L'Arpeggiata

Founded in 2000, L'Arpeggiata is an outstanding ensemble directed by Christina Pluhar. Its members are some of today's best soloists and in addition they work in collaboration with some exceptional singers from the Baroque and the traditional music worlds. Their aim is to revive an almost unknown repertoire and to focus their artistic work especially from the beginning of the 17th century.

The basis of L'Arpeggiata is instrumental improvisations, a different approach to singing centred on the development of vocal interpretation influenced by traditional music, and the creation and staging of attractive shows.

Since its foundation L'Arpeggiata has had an incredible response from the audience as well as from the critics; they have received outstanding reviews for their albums and concerts. Their album *La Villanella*, dedicated to the music of Girolamo Kapsberger, was considered "event of the month" by *Repertoire des disques* in September 2001 and has been awarded with the *Premio Internazionale del disco per la musica italiana*. Their second CD *Homo fugit velut umbra*, devoted to Stefano Landi, was "10 de Repertoire", "Diapason Découverte", "CD of the Week" by the BBC, "CD of the Month" by Amadeus (Italy), and was awarded *Prix Exellentia* by Pizzicato (Luxemburg). *La Tarantella*, which proposes an encounter between baroque and traditional musicians, has been "10 de Repertoire", "CD of the Week" by France Musique and "CD of the Month" by Toccata (Germany). *All'Improviso*, their third disc, was rewarded with "Timbre de platine" of Opéra international and "CD of the month" by BBC Magazine; and their fourth CD, the *Rappresentatione di Anima et di Corpo* by Emilio de' Cavalieri was awarded with a prize from the academy Charles Cros. Their latest album *Los Impossibles* includes the participation of the Kings Singers and the Flamenco guitarist Pepe Habichuela. Since 2009 they have recorded for the label EMI/Virgin classics. Their album *Teatro d'amore* including music by Claudio Monteverdi and featuring the singers Philippe Jaroussky and Nuria Rial, has been awarded with the "Echo Klassik Preis" (Germany) in 2009 as well as the "Edison classic price" (Holland) in 2010.

Their latest album *Via crucis*, with the participation of the vocal ensemble Barbara Furtuna from Corsica, came out in March 2010.

L'Arpeggiata has participated in the festivals such as in Lufthansa Festival -London, Oude Muziek - Utrecht, Printemps des Arts de Nantes, Pfingstfestspiele Melk, Festival de St Michel-en-Thierache, Festival de Sablé-sur-Sarthe, Brugge Musica Antica, Poissy, St Petersburg, Moscou, Philharmonie Köln, Paris Salle Gaveau, Schwetzingen Festspiele, Musikfestspiele Postdam, Händelfestspiele Halle, Ludwigsburger Schlossfestspiele, RuhrTriennale, Istanbul International Festival, Hong Kong Arts Festival, Tokyo Metropolitan Art Space and New York Carnegie Hall, - among many others.

Player biographies

Lucilla Galeazzi

voice

Lucilla Galeazzi comes from Umbria and has a voice of classical quality: controlled, refined and yet so full of spirit it absolutely explodes. While studying at the university in Rome she began to explore Umbrian folk music. In 1977 she joined Giovanna Marini's vocal quartet and collaborated with them at numerous concerts and on many discs until 1994. In 1982 she created her own show dedicated to Italian songs of the sixties, *Un sogno così*. She has taken part in several concerts by Roberto de Simone: *Stabat mater* for the Naples Opera, *Carmina Viviana* (1988), *Processo e martirio di' Giovanna d'Arco* (1989) for Pisa Opera and *Requiem for Pier Paolo Pasolini* for the San Carlo Theatre (1990). In 1987 Lucilla founded her group Il Trillo with Ambrogio Sparagna and Carlo Rizzo.

Lucilla has also collaborated with contemporary and jazz musicians, performing with musicians from ARFI (*Association à la Recherche d'un Folklore Imaginaire*) in Lyon, the jazz-trombone player Giancarlo Schiaffini in his work *Tautovox* and the bassist Paolo Damiani. She worked with the guitarist Claude Barthélémy in the show *La gomme*, and with the jazz tuba player Michel Godard and cellist Vincent Courtois she created the ensemble Trio Rouge.

In 1991 Lucilla was a soloist for the European Jazz Orchestra in Strasbourg. In 1994 she recorded the CD *Cuore di terra*, and in 2001 the CD *Lunario*. She also gives masterclasses in France and Italy.

Gianluigi Trovesi

clarinet

Born in 1944 at Nembro near Bergamo in northern Italy, Gianluigi Trovesi studied harmony and counterpoint, and gained his diploma in clarinet in 1966. He quickly established himself as an outstanding soloist and is considered the leading exponent of Italian jazz today. He has taught clarinet and saxophone at the conservatories of Milan (1978), Stockholm (1979) and Brescia (1983–86); he continues to teach privately and joins the teaching staff of the Siena National Jazz Seminars.

Over the years Gianluigi has been awarded many prizes, including the RAI Radio Uno Jazz Prize in 1983. In 1978 he won the RAI TV National Competition for Saxophone and Clarinet and was awarded the Critics National Prize for his first album *Baghet*. He was honoured by Italy's leading jazz magazine *Musica Jazz* with awards for Best Italian Musician (1988 and 1992), Best Italian Disc (*Dances*, 1985; *From G to G*, 1992; *Les Hommes Armés*, 1996) and Best Italian Group (1992 and 1996).

Gianluigi has played in practically every genre of music from dance bands to classical music and jazz. He has worked with a wide variety of important musicians, such as Anthony Braxton, John Carter, Steve Lacy, Albert Mangelsdorff, Misha Mengelberg, Evan Parker, Michel Portal, Louis Sclovsky and Kenny Wheeler. In Italy he has performed with musicians such as Paolo Fresu, Enrico Rava and Paolo Damiani (with whom he co-led the band Roccellanea). From 1979 to 1993 he held the chair of first alto saxophone in the RAI TV Big Band in Milan. From 1977 to 1982 Gianluigi was a member of the Giorgio Gaslini Quintet, at that time the most innovative Italian jazz ensemble, with which he recorded several albums. In 1977 he also started his own trio exploring the crossover between Italian folk music and jazz improvisation. From 1984 to 1992 he toured his own solo project *Les Boîtes à Musique*, a live performance using pre-recorded tapes and electronic processing.

His octet has established Gianluigi as a leader and composer capable of creating music that infuses jazz with reminiscences of European classical and various styles of ethnic music. Since its foundation in 1991 the octet has appeared in many major cities and festivals in Europe and Canada. Its recordings *From G to G* (1992) and *Les Hommes Armés* (1996) received the highest critical praise. Also in 1991 Gianluigi joined the Italian Instabile Orchestra, which played four continents and recorded its third CD on the ENJA label in 2000 (*Litania Sibilante*). Gianluigi's current activities also include his new nonet (which has recorded *Round About A Midsummer's Dream*), the duo Radici with Gianni Coscia, and a trio with Riccardo Tesi and Patrick Vaillant.

Player biographies

Anna Dego

theatrical dancer

Anna Dego graduated from the Teatro Stabile acting school in Genova, Italy, and began work as an actress. In 1995 she performed in Copi's *Tango barbaro* with the choreographers Adriana Borriello and Anne Teresa De Keersmaeker. This encounter with Adriana Borriello influenced Anna to dedicate her future career to *teatrodanza* (theatrical dance).

In 1998 Anna joined Adriana Borriello's company and performed in the productions *Tammorra* and *Kyrie* (Teatrithalia, Milan), *Animarrovescio* (Inteatro, Polverigi, and Hebbel Theater, Berlin), *I cieli e la terra* (Almatanz, Rome) and *Rosario – un pianto rituale* (Video). In 2000 she took part in *From Ritual to Dance*, a course organised by the European Community that selected contemporary dancers interested in interdisciplinary artforms. In 2001 she performed in the International Festival of Polverigi (Ancona) in *Nododiamante* (Inteatro, Polverigi, and Centro di Ricerca per il Teatro (CRT), Teatro dell'Arte, Milan). In 2004 Romaeuropa Promozione Danza included Anna's own production *Ostinato* in their performances at Almatanz in Rome.

Anna's theatrical experiences include *Ista Laus pro nativitate et passione domini* by Jacopone da Todi at the Spoleto Teatro with director Nanni Garella, *La mia scena è un bosco* by Euripides at the Teatro dell'Arte in Genova under the direction of Tonino Conte, Sophocles' *Elettra* at Teatro Greco in Syracuse with director Guido De Monticelli, *Tribuna centrale* written and directed by Aleksandr Galin at the Teatro Vittoria in Rome, *Cyrano de Bergerac* by Edmond Rostand at the Teatro de gli Incamminati under the direction of Marco Sciaccaluga, *Tutto sà e Chebestia* by Coline Serreau at the Teatro Stabile in Genoa with director Benno Besson, *Al di là del filo* by Ingeborg Bachmann at the Ety Hillesum Teatro Stabile in Aquila under the direction of Maria Inversi, *La scena devota* by a Sicilian author at the Teatro Stabile in Palermo with director Roberto Guicciardini, and *Tango barbaro* by Copi at the Teatro Stabile in Genova under the direction of Elio De Capitani.

In 1994 Anna moved to Palermo and began to work with the experimental director Claudio Collovà on plays such as *Giacinti* from *The Waste Land* by TS Eliot, *L'isola incandescente* by Vincenzo Consolo, *Miraggi corsair* by Pier Paolo Pasolini and *La caduta degli angeli* by WB Yeats.

Anna has performed with L'Arpeggiata since 2002 in works such as *La Tarantella* and in collaboration with the King's Singers in *Los Impossibles*, a program of Hispanic dances and Portuguese *negrillos* that combines the New World with the Old.

Margit Übellacker

psaltery

Margit Übellacker studied psaltery at the Bruckner Conservatorium in Linz, Austria, with Karl-Heinz Schickhaus, and with Birgit Stolzenburg-De Biasio at the Richard Strauss Conservatorium in Munich, Germany, before going on to study with Crawford Young at the Schola Cantorum Basiliensis, Switzerland, where she was awarded the *Diplom für Alte Musik* (Early Music Diploma) in 2004.

As an interpreter of early music she has performed in Europe, South America, Asia and the USA, and has taken part in radio and CD recordings with groups such as L'Orfeo Barockorchester, Concilium Musicum Wien, L'Arpeggiata, Musica Fiorita, Orchestre de Radio France, A Musical Banquet Freiburg, as well as with Crawford Young, Aline Zylberajch and with her own medieval ensemble Dulce Melos. The first CD recorded by her baroque ensemble La Gioia Armonica of the music of Antonio Caldara was welcomed by the trade press and won several prizes: the Pizzicato Supersonic Award, the Goldberg 5 Étoiles and the Prelude Classical Award for the Best Debut CD in 2006.

The Psaltery

(psalterion, saltere, sauterie, Psalterium, Psalter, salterio) is an ancient stringed instrument seen in many forms. Early versions were simply a wooden board with gut strings stretched between pegs. The strings were plucked with fingers or with a plectra (the name might have derived from the Greek *psallein* meaning plucked with fingers).

The name of psaltery entered Christian literature in the 3rd century B.C. translation of the Old Testament called the *Septuagint* where, in the Psalms, *nebel* was translated psalterion. The book of *Psalms* has also become known as the *Psalter* (or psalterium), from the hymns sung with this harp.

Southern Europe, influenced by Moorish Spain, preferred the trapezoidal psaltry with three or four strings to a note. Northern psalteries tended to be triangular or wing-shaped and single or double-strung. Margit Übellacker is one of the finest performers on this instrument in Europe today.

© *Psaltery Notes* by Paul Dyer 2010



Baroque Tarantella

Improvisation is too good to leave to chance.

Paul Simon

What do Pachelbel's *Canon*, Ravel's *Bolero*, and *The House of the Rising Sun* have in common? Like much of Western music from the medieval period to the present day — folk, classical, baroque, pop, rock — they are based on repeating bass or chord patterns. Known as *ostinato*, or ground bass, many of these patterns came originally from Spanish, Italian, Portuguese and South American traditional dance music: the steady rhythm and repetitive harmony laid down by a bass instrument provided cues for the dancers, while players on higher pitched instruments were free to improvise. Seventeenth-century composers and musicians were particularly attracted to the musical possibilities of a fixed bass with moving upper parts, and as often as not they used one of a number of standard bass or harmonic patterns which were well known throughout Europe, adding numerous and often very elaborate sets of variations.

Whatever the period or style of music, the ground bass has lent itself to improvisation, experiments with melody and rhythm limited only by the performers' imaginations and creativity. L'Arpeggiata and the Australian Brandenburg Orchestra continue this long tradition, their vocal and instrumental improvisations combining elements of baroque, folk and jazz musical styles.

The Music

The *Ground*, is a set Number of *Slow Notes*, very *Grave*, and *Stately*; which (after It is express'd Once, or Twice, very *Plainly*) then He that hath *Good Brains*, and a *Good Hand*, undertakes to Play several *Divisions* upon It, *Time after Time*, till he has shew'd his *Bravery*, both of *Invention*, and *Hand*.

Thomas Mace, *Musick's Monument*, 1676

Many of the works in tonight's program are based on these common grounds:

The ***ciaccona*** originated in the late sixteenth century as a dance-song popular amongst servants, slaves and native Americans in the Spanish dominions in South America. It was said to have been invented by the devil because of its suggestive movements and mocking text, which included the refrain "Let's live the good life; let's go to Chacona!" The *ciaccona* was traditionally accompanied by guitars, tambourines and castanets. By the early seventeenth century it was Spain's most popular dance, and like many other Spanish popular dances, it later became a French courtly dance, the chaconne. Its short, powerful pattern of only four basic harmonies made it an ideal ground bass for virtuoso instrumental and vocal embellishments.

The ***folia*** first appeared in Portugal in the late fifteenth century, but it may have been one of the earliest dances brought back to Europe by Portuguese missionaries returning from the New World of South America. Initially it was a popular dance accompanied by guitar and tambourine. Its name meant "mad" or "empty-headed" – the way dancers felt because the music was so fast and noisy. Composers were attracted to the *folia*'s timeless harmonies and by the eighteenth century it was being used for noble, courtly compositions from Italy and France.

The ***tarantella*** takes its name from the town of Taranto in southern Italy. It was an elaborate courtship folk dance, performed by one couple surrounded by a circle of others, and accompanied by tambourines and castanets. The name was also applied to other dances from the same region.

Baroque Tarantella

According to a longstanding but almost certainly untrue popular legend, the *tarantella* was the antidote for a bite from a tarantula spider (actually a black widow spider). According to an English writer in 1695, “once [the music] is heard, the Patients, tho’ they lay before as if they had been taken with an Apoplexy, begin by degrees to move first their Hands and Feet, and afterwards the other Parts of the Body, till at last they fall a-howling, sighing, uttering obscene Expressions, and dance for three Days together.” The dance was also said to have been the cure for a form of hysteria known as “tarantism”. Prevalent from the fifteenth to seventeenth centuries it was reputed to occur only in women in this region.

The ***passacaglia*** originated in Spain in the seventeenth century. From the words “*pasar*” (to walk) and “*calle*” (street), it first meant the few bars played by strolling guitarists between verses of a song, and over time evolved into a variety of bass formulas on which sets of variations were built.

The ***bergamasca*** was a folk song or dance from the Bergamo region in northern Italy. The tune plus its recurring harmonic scheme was widely used as the basis for instrumental variations in the seventeenth century.

The ***jácaras*** (or ***xácaras***) was a rowdy song/dance widely used for low-life characters in Spanish and South American stage productions in the seventeenth and eighteenth centuries. Its name came from the Spanish words for “ruffian” and “lively”.

The most widespread of Spain’s traditional dances, the ***fandango’s*** origins are uncertain but it probably came from either the West Indies or Latin America. It was in a lively tempo, accompanied by guitar and castanets or clapping, and the Catholic church threatened to ban it because of its openly sexual nature. Casanova wrote about it in 1767: “the dancers, men and women, never more than two or three, play castanets to the music. They make a thousand moves as well as dirty gestures, which cannot be compared to anything similar. This dance is the expression of love from the beginning to the end - from desire to the ecstasy of joy. I think that a woman, after having danced the Fandango with a man, will not be able to refuse him anything.”

The Instruments

Those who regularly attend ABO concerts will be familiar with most of the instruments used in tonight’s concert. You may recognise the *theorbo* (long necked lute), and the *viola da gamba* (although it looks like a cello and is played with a bow it is closer to a lute in sound). The *lirone* is also played with a bow and it too is somewhat similar to a cello in appearance but with many more strings arranged so that a number of notes can be played together. It was popular in Italy in the first half of the eighteenth century. As it is a chordal instrument it is an accompanying instrument, not a solo one.

The wooden box held on the knees of one of the players is a *psaltery*, an instrument similar to a zither. Its strings are plucked with the fingers. Although something called a psaltery was in use in Greek antiquity, it is thought that this zither-type of instrument came to the West from Byzantium or as a result of the Arabic invasion of Spain in the eighth century. It features strongly in medieval music, and was also used into the Baroque and classical periods.

Percussion instruments form a vitally important part of this ensemble. As well as the familiar castanets, tambourines and shakers a number of different drums will be used. Some of these will be *frame drums*, made by stretching a skin over a shallow frame. Frame drums have been used in traditional music all over the world. The *riq* is a small Arabic frame drum with ten pairs of small cymbals. It is similar to a tambourine, which is also a type of frame drum. Traditionally the skin on a *riq* was made from fish or goat. Virtuoso players can extract a range of tones from a *riq* by alternately striking and shaking it. The *zarb* is a goblet shaped drum from Iran and can be a virtuoso solo instrument. The *tupan* is a two-headed bass drum played with beaters, used in traditional music from the Balkans, Turkey and Albania. The *cajon* is a drum in the shape of a box, played by slapping the thin front section with the hands. Thought to have originated with African slaves in Peru in the eighteenth century, it is a popular instrument in Cuba, and gives the rumba its distinctive sound.



Baroque Tarantella

The Composers

Giovanni Battista Buonamente (d.1642) was a Franciscan monk from the Italian city of Mantua. One of the first composers to focus on the violin, he also wrote a large amount of sacred vocal music. He composed a number of violin sonatas consisting of variations based on popular songs or melodies like the ruggiero and romanesca.

Maurizio Cazzati (1616–1678) was *maestro di cappella* of the church of San Petronio, Bologna, a centre of vocal and instrumental music famous throughout Italy.

Andrea Falconiero (c.1585–1656) was renowned as a lutenist and theorbo player throughout Italy, Spain and France. He was employed at a number of ducal courts in northern Italian cities and for a time taught at a convent in Genoa – until he was sacked by the mother superior for distracting the nuns with his music. He was appointed lutenist at the royal chapel in Naples in 1639 and became *maestro di cappella* (music director) there in 1647.

Johann Fischer (1646–?1716/17) was an innovative German composer and violinist who helped popularise the French musical style in Germany.

Diego Fernández de Huete (1633/43–1713) was a Spanish harpist, theorist, composer and teacher. He was chief harpist at the cathedral in the Spanish city of Toledo for thirty years.

Giovanni Girolamo Kapsberger (c.1580–1651) was born in Venice of noble Austrian parents. He moved to Rome in his mid-twenties, where he was called “the finest master of the theorbo” and hailed as the successor to Monteverdi. A prolific and highly inventive composer, he championed the theorbo as a solo instrument and pioneered the use of idiomatic rhythmic and ornamental devices in theorbo music, such as harp-like effects and trills.

Claudio Monteverdi (1567–1643) was music director at St Mark’s Basilica in Venice for thirty years. He was the leading musician in Italy during

the early seventeenth century, and was enormously influential on succeeding generations of Italian musicians, particularly in the development of early opera.

Santiago de Murcia (c1682–c1740) was a Spanish theorist, composer and guitarist. He put together the Saldívar Codex, which contains the earliest known examples of notated instrumental music of African American origin.

Alessandro Piccinini (1566–c1638) was an Italian lutenist, composer and writer on music. He claimed (plausibly) to have invented the archlute, a large double-necked lute, as well as other stringed instruments, and he composed the first opera performed in Spain.

Luigi Rossi (1597–1653) was an Italian vocal composer and successful early opera composer. Over three hundred of his cantatas survive.

Antonio de Santa Cruz (fl.1700) was a guitarist and composer from north eastern Spain, who specialised in playing the vihuela (Spanish lute).

Gianluigi Trovesi (1944–) is an internationally acclaimed jazz clarinettist who performs in this series of concerts with L’Arpeggiata. His trademark is the combination of jazz with echoes of folk and classical European tunes.

Philippus van Wichel was a Dutch composer from Antwerp in the second half of the seventeenth century.

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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 fifteen compact discs, of which four have won ARIA awards for Best Classical Recording.

Baroque Favourites A collection of Brandenburg favourites chosen by our audience to celebrate our 21st Birthday

Baroque Tapas

Paul Dyer, artistic director
Spicy 17th Century baroque flavours from Southern Europe

Handel Concerti Grossi

Paul Dyer, artistic director
The complete Opus 6 Concerto Grossi
2009 ARIA: Best Classical Album

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
Listener's Choice Award

Brandenburg Favourites

Vivaldi, Bach, Handel and Gluck

CDs available online at
www.brandenburg.com.au