

Australian Brandenburg Orchestra

VENICE SECRETS

PAUL DYER artistic director and harpsichord
FEDERICO GUGLIELMO guest director and baroque violin

PROGRAM

Vivaldi *Ciaccona* from Concerto for Strings in C major RV 114
Vivaldi Concerto for several instruments in G minor RV 576
Vivaldi Concerto for several instruments in F major RV 572 *Il Proteo o sia Il mondo al rovescio*
Vivaldi Concerto for several instruments in D major RV 562a
Vivaldi Concerto for several instruments in F major RV 574 and RV 571
Vivaldi Concerto for several instruments in D major RV 564
Vivaldi Concerto for several instruments in G minor RV 577

SYDNEY

City Recital Hall Angel Place

Wednesday 22, Friday 24, Wednesday 29 February,
Friday 2, Saturday 3 March all at 7pm
Saturday 3 March at 2pm

MELBOURNE

Melbourne Recital Centre

Saturday 25 February 7pm, Sunday 26 February 5pm

This concert will last approximately 2 hours including interval.
We request that you kindly switch off all electronic devices during the performance.

CONCERT BROADCAST

You can also hear Venice Secrets when it's broadcast
on ABC Classic FM at 8pm on Wednesday 29 February.



Australian Government

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



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



MACQUARIE

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VENICE SECRETS

FEDERICO GUGLIELMO, ITALY

Guest director and baroque violin

AUSTRALIAN
BRANDENBURG ORCHESTRA

The musicians on period instruments

VIOLIN 1

Brendan Joyce, Brisbane*
Matt Bruce, Sydney*
Erin Chen, Perth
Shaun Lee-Chen, Perth

VIOLIN 2

Ben Dollman, Adelaide**
Cath Shugg, Melbourne
Miranda Hutton, Auckland NZ
Lorraine Moxey, Orange¹
Tim Willis, Sydney

VIOLA

Monique O'Dea, Sydney*²
Marianne Yeomans, Sydney
Heather Lloyd, Melbourne

CELLO

Jamie Hey, Melbourne**
Anthea Cottee, Sydney
Rosemary Quinn, Sydney

DOUBLE BASS

Kirsty McCahon, Sydney**

FLUTE/PICCOLO

Melissa Farrow, Sydney**
Mikaela Oberg, Sydney

OBOE

Kirsten Barry, Melbourne**
Adam Masters, Melbourne

BASSOON

Peter Moore, Perth*³

HORN

Darryl Poulsen, Armidale*⁴
Dorée Dixon, Perth

THEORBO/GUITAR

Tommie Andersson, Sydney**

TIMPANI

Brian Nixon, Sydney*

HARPSICHORD

Paul Dyer, Sydney*

* Denotes Section Leader

+ Denotes Brandenburg Core Musician

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

² Monique O'Dea appears courtesy of Presbyterian Ladies' College, Sydney (staff).

³ Peter Moore appears courtesy of The School of Music, University of Western Australia.

⁴ Darryl Poulsen appears courtesy of the University of New England, Armidale.

Harpichord preparation by Geoffrey Pollard in Sydney and Alastair McAllister in Melbourne.

AUSTRALIAN BRANDENBURG ORCHESTRA

"...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, they laugh...there's a warmth and sense of fun not often associated with classical performance."
Sydney Morning Herald

The Australian Brandenburg Orchestra, led by charismatic Artistic Director Paul Dyer, celebrates the music of the sixteenth, seventeenth and eighteenth centuries with excellence, flair and joy. Comprising leading specialists in informed performance practice from all over Australia, the Brandenburg performs using original edition scores and instruments of the period, breathing fresh life and vitality into baroque and classical masterpieces – as though the music has just sprung from the composer's pen.

The Orchestra's name pays tribute to the Brandenburg Concertos of J.S. Bach, whose musical genius was central to the baroque era. Since its foundation in 1989, the Brandenburg has collaborated with such acclaimed and dynamic virtuosos as Andreas Scholl, Fiona Campbell, Philippe Jaroussky, Emma Kirkby, Andreas Staier, Elizabeth Wallfisch, Genevieve Lacey and Andrew Manze.

Through its annual subscription series in Sydney and Melbourne, the Australian Brandenburg Orchestra performs before a live audience in excess of 30,000 people, and hundreds of thousands more through national broadcasts on ABC Classic FM. The

Brandenburg also has a regular commitment to performing in regional Australia. Since 2003 the Australian Brandenburg Orchestra has been a member of the Major Performing Arts Group, which comprises 28 flagship national arts organisations supported by the Australia Council for the Arts.

Since its beginning, the Brandenburg has been popular with both audiences and critics. In 1998 The Age proclaimed the Brandenburg "had reached the ranks of the world's best period instrument orchestras". In 2010 the UK's Gramophone Magazine declared "the Australian Brandenburg Orchestra is Australia's finest period-instrument ensemble. Under their inspiring musical director Paul Dyer, their vibrant concerts and recordings combine historical integrity with electrifying virtuosity and a passion for beauty."

Last year The Australian described a concert with the Australian Brandenburg Orchestra as "like stepping back in time, as the sounds of period instruments resurrect baroque and classical works with reverence and authority."

The Brandenburg's sixteen recordings with ABC Classics include five ARIA Award winners for Best Classical Album (1998, 2001, 2005, 2009 and 2010).

We invite you to discover more at brandenburg.com.au.



PAUL DYER

Artistic director and harpsichord

Paul Dyer is one of Australia's leading specialists in period performance styles. A charismatic leader, he founded the Australian Brandenburg Orchestra in 1989 as a natural outcome of his experience as a performer and teacher of baroque and classical music, and he 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 Brandenburg, Paul has a busy schedule appearing as a soloist, continuo player and conductor with many major ensembles, including the Sydney Symphony Orchestra, West Australian 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. In 2011 he conducted Victorian Opera's 'Baroque Triple Bill'.

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, Emma Kirkby, Philippe Jaroussky and many others. In 1998 Paul made his debut in Tokyo with countertenor Derek Lee Ragin, leading an ensemble of Brandenburg Orchestra soloists, and in August 2001 he 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 he has won numerous international and national awards for his recordings with the Australian Brandenburg Orchestra and Choir, including the 1998, 2001, 2005, 2009 and 2010 ARIA Awards for Best Classical Album. Paul is 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.

FEDERICO GUGLIELMO

Guest director and baroque violin



Italian violinist **Federico Guglielmo** is acclaimed by international critics for his 'extraordinary versatility' and 'mature interpretive confidence'. Winner of the Antonio Vivaldi International Recording Prize, the Boston Globe describes him as 'the new star of the ancient music landscape'.

Federico was born in Padua and obtained his diploma from the B. Marcello Conservatory in Venice. He was concertmaster of the main Italian symphonic orchestras for 10 years, a role he occasionally performs today with the *Orchestra di Padova e del Veneto*. Federico's international career began when he won first prize in the Vittorio Gui Chamber Music competition in Florence. In the same year he won the national competition for teaching posts and became the youngest Professor of Strings at an Italian conservatory, a post he still holds at the L. Cherubini Conservatory in Florence. Federico has also taught in Italy, Brazil, Japan and Australia.

In 1995 Federico formed the period instrument ensemble *L'Arte dell'Arco*, with which he has performed in major European festivals and recorded more than 80 CDs for Deutsche Harmonia Mundi, Sony/BMG Classical, Chandos, CPO, Stradivarius, Asv Gaudeamus and Rai Trade. Their CD of Handel's *Water Music* (CPO) which Federico conducted was nominated for BBC Radio 3's 'First Choice'. 2012 will see the publication of the final volume of the complete 30 CD set of Tartini's 125 Violin Concertos for Dynamic, and the second and third volumes of the new Vivaldi project (19 CDs with all his printed works) for Brilliant Classics.

As both a conductor and baroque violin soloist Federico is regularly invited to perform with major ensembles worldwide. He has led the renowned Academy of Ancient Music on tour in England, The Handel & Haydn Society of Boston, the Tokyo Chamber Orchestra and the Australian Brandenburg Orchestra in 2010. Federico has collaborated with Bob van Asperen, Emma Kirkby, Monica Huggett and Dan Laurin.

In addition to his solo work he has a great passion for chamber music. He founded the *Stradivari Trio* in 1992, and has played with Pieter Wispelwey, Mario Brunello, Kathleen Battle, Hansjorg Schellenberger, Wolfram Christ and Michala Petri. His chamber music recordings include Brahms Piano Trios (Dynamic), Mozart Piano Trios (CPO) which was named as CD of the month by the German magazine Fono Forum, and Grieg's Sonatas for Violin and Piano for Decca. In his role as principal violin and leader of the string ensemble I Solisti Filarmonici Italiani he has led regular international tours and has made more than 35 recordings for Denon Nippon Columbia.

Federico has performed at the Musikverein in Vienna, Wigmore Hall in London, Società del Quartetto in Milan, Accademia Santa Cecilia in Rome, Auditorio Nacional in Madrid, Herkuleesaal in Munich, Isaac Stern Auditorium at Carnegie Hall in New York, Suntory Hall, Opera City, and Bunka Kaikan in Tokyo, Izumi, and Symphony Hall in Osaka, Teatro Colon in Buenos Aires, and the City Recital Hall in Sydney.

Federico plays on a violin by Giovanni Battista Grancino (Milan, 1690), and a 'baroque' violin by Claude Lebet (La Chaux de fonds, 1995), a copy of the 'Davidoff' Guadagnini. He favours Pirastro 'Passione Solo' and Aquila gut-core strings.

VENICE SECRETS

“Music has its true place in this city”

Francesco Sansovino, 1581

In a narrow side street in Venice named Barbarie delle Tole, just near the grand edifice of the Basilica di Santi Giovanni e Paolo, you will find the church of Santa Maria dei Derelitti. The guide book will tell you that it was built in the seventeenth century. It might mention that the church and surrounding buildings were built to provide help in times of famine, that it is now an old people's home, and that it houses a painting by Tiepolo. It will probably not tell you the significance of the long platform with a metal grille high up behind the altar, or of the two alcoves, again covered by grilles, on either side of the altar itself. For this was the church of the Ospedaletto, one of four Venetian ospedali where in the early years of the eighteenth century the best music in Venice, and arguably in Europe, could be heard, performed by girls who were to be heard but not seen, and whose skills reached such heights of performance that travellers flocked from as far away as England and Russia to hear them.

The *ospedali* were charitable institutions which cared for orphans and children of the destitute, and the diseased or otherwise infirm. When the boys reached adolescence they were placed in apprenticeships, but girls had to be protected from the outside world, and they needed a dowry in order to marry or to become nuns. Most earned their dowries through crafts like lacemaking, but another course was possible for those girls who were musically talented, and that was to join the all-female orchestras and choirs which each *ospedale* maintained. The girls began their musical training at the age of ten and were taught by the best musicians in Italy, who composed music especially for them. They performed to celebrate the glory of God, not for their own fulfilment, and had to agree never to perform in public anywhere else. A number of the girls became renowned virtuosi, and many lived their whole lives at the *ospedali*, performing and teaching.

The pure exoticism of hearing women and girls perform, in an age when court and theatre orchestras and conventional church choirs were made up entirely of men and boys, made the *ospedali* a tourist attraction no visitor to Venice wanted to miss. An English traveller wrote in 1722:

“Every Sunday and holiday there is a performance of music in the chapels of these hospitals [*ospedali*], vocal and instrumental, performed by the young women of the place, who are set in a gallery above and, though not professed [i.e. not nuns], are hid from any distinct view of those below by a lattice of ironwork. The organ parts, as well as those of the other instruments are all performed by the young women. ... Their performance is surprisingly good ... and this is all the more amusing since their persons are concealed from view.”

Each *ospedale* maintained its own orchestra and choir, but the best playing was to be heard at the Pietà. Charles de Brosses, French politician and traveller to Venice in 1739, wrote:

“The most exquisite music here is that of the Ospedali. The one of the four Ospedali I visit most often and like best, is La Pietà; it is also the foremost because of the perfection of the orchestra. What precision of performance! Only here does one hear those superb ways of bowing which are admired ... at the Paris Opéra.”

The standard at the Pietà was due to the presence of Antonio Vivaldi, who was hired as a violin teacher in 1703 and would later become their music director. Under Vivaldi's guidance the Pietà's orchestra, made up of girls “trained solely to excel in music”, became one of the finest and most versatile ensembles in all of Italy and its fame spread throughout Europe.

Antonio Vivaldi (1678–1741)

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

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

Vain, egotistical, boastful, grasping, energetic, with an extraordinary zest for life – these words, amongst many others, have been used to describe Antonio Vivaldi. Known as the Red Priest because of the colour of his hair, he was ordained in 1703, but stopped saying mass about three years later, giving as the reason the debilitating chest complaint (probably bronchial asthma) which had afflicted him since birth and which had caused him on a number of occasions to leave the altar during the mass. “For this reason I almost always stay at home and go out only in a gondola or carriage, since my chest ailment ... prevents me from walking.”

Vivaldi was one of the most successful opera composers in Italy in his own time. His opera composing career covered almost thirty years, from 1713 to 1741, and he spent long periods travelling throughout Italy staging his own operas. He claimed to have written over ninety operas, although so far only forty nine have been identified.

Unlike most other musicians in the first half of the eighteenth century, Vivaldi was never employed on a long-term basis by either a member of the nobility or the church, but in his home town of Venice he was hailed as a teacher and violin virtuoso, and his services as a composer were in constant demand. He worked on and off for the Pietà for nearly all his life, and even when work as an opera composer and entrepreneur took him away from Venice for long periods he regularly provided new concertos for its brilliant all-female orchestra.

The concerto in the eighteenth century

Originally “concerto” simply meant any “concerted” piece, performed by a group of voices and/or instruments playing together. By the late seventeenth century the term had gained its more modern meaning of an instrumental work featuring one or more soloists with accompanying strings. This type of concerto developed in northern Italy around 1700. It was usually structured in three movements, fast–slow–fast, and featured one or sometimes more soloists whose very distinct soloistic parts contrasted with the orchestra. Vivaldi’s vivid concertos were widely disseminated across Europe beginning in the 1710s, and were both enormously popular and hugely influential on other composers.

Vivaldi’s influence was particularly due to his use of *ritornello* form in the fast outer movements of the concerto. The movement is structured around a *ritornello* (from the Italian “ritorno”, meaning return or refrain) which is stated by the full orchestra. This is followed by an episode for the solo instrument, which contrasts with the *ritornello* and uses different melodic material. After each new episode the full orchestra returns with the *ritornello*, now varied in some way, and this alternation continues throughout the movement. This sometimes very loosely followed structure provided the platform for Vivaldi’s musical imagination to run riot. The endless variation of the *ritornellos* and episodes, as they cycle through a number of different tonalities, is what gives the music much of its typical “Vivaldian” drive and energy.

VENICE SECRETS

Concerti per molti strumenti – Concertos for multiple instruments

All but one of the works in this concert are for several solo instruments with orchestra, called by Vivaldi “*concerti con molti strumenti*”. (JS Bach’s Brandenburg Concertos are also examples of concertos for multiple instruments). A concerto for many instruments flaunts both the number and the diversity of its soloists, often throwing together unorthodox combinations of string, wind and sometimes brass instruments.

The girls of the Pietà were famous for playing a wide range of instruments, and Vivaldi composed works for all manner of unusual instrumental combinations for them. As Charles de Brosses commented, the girls “sing like angels and play the violin, the flute, the organ, the oboe, the cello and the bassoon; the largest instrument of music has no terror for them.”

Concertos of this kind were ideal vehicles for showing off the depth and talent of a fine orchestra, such as the large Dresden court orchestra with which Vivaldi had strong connections. Two of the concertos we hear in this concert were for them (RV 576 and RV 577).

The twentieth century Italian composer Dallapiccola said, in a comment repeated by Stravinsky, that Vivaldi did not write four hundred and fifty concertos, but the same concerto four hundred and fifty times. Yet what is most striking on hearing just seven out of his output of five hundred concertos is his limitless musical imagination. Infinite variety, of form, instrumentation, melody and rhythm, is the hallmark of Vivaldi’s compositions.

What to listen for – Vivaldi’s musical signature

What makes Vivaldi sound like Vivaldi? Listen out for the following Vivaldian characteristics:

- The use of *ritornello* form particularly in the first movements.
- Unusually wide intervals (distances between notes), for example in punchy repeated octaves played by the orchestra in unison. In the eighteenth century this was quite new, and seemed immensely powerful and exciting to his contemporaries.
- Lyrical slow movements.
- The absence of singable melody in fast movements. Instead, very strong repeated rhythmic and harmonic patterns give a sense of inevitability, driving ever onwards, with constantly varied textures and figuration.
- Frequent use of particular rhythmic patterns, especially short notes on a strong beat followed by long notes on a weak beat. Again this seems to drive the music forward.
- Suddenly changing volume, known as “terrace” dynamics. For the composer to specify dynamics (the volume at which the music is played) in the score was almost unheard of at the beginning of the eighteenth century.
- Great technical demands and an expectation of virtuosity from all solo players, regardless of the type of instrument.
- Pre-eminence of the solo violin (naturally, as Vivaldi was a virtuoso violin player).



VENICE SECRETS

The Music

***Ciaccona* from Concerto for Strings in C major RV 114**

RV 114 is a *ripieno* (meaning “full”) concerto, which signified that the orchestra played as one, with no designated solo parts. It harks back to an older form of concerto although, like almost all the concerti, we have no knowledge of when or for whom this was composed. Vivaldi’s father, who worked as his copyist (that is, made clean copies of what Vivaldi composed), wrote out parts for this and eleven other similar concerti at some time in the 1720s. This particular one is thought to have been written for a French patron because of its elements of French style.

This final movement of the concerto is in the form of a *chaconne* (*ciaccona* in Italian), a triumphal dance at the end of French ballets in the eighteenth century. The extensive use of dotted rhythms, intended to be exaggerated, was a characteristic of French music. A change to the minor key two thirds of the way through the movement, which brings a slower, reflective mood, is also in the French style.

Concerto for several instruments in G minor RV 576

Allegro
Larghetto
Allegro

Vivaldi wrote on the score of this concerto, which probably dates from the mid 1720s, “p S. A. R. di Sas”: “per sua Altezza Reale di Sassonia” – for His Royal Highness of Saxony. The Dresden court of the Elector of Saxony, who was also King of Poland, was renowned throughout Europe for its art and music and the virtuoso players of its large orchestra. Although Vivaldi never worked directly for the court he had strong links with the orchestra’s musical director and concert master; indeed the dissemination of Vivaldi’s music throughout Europe and his popularity owes much to them. This concerto exploited the abilities of the fine wind players in the Dresden orchestra, with solo parts for a pair of oboes, a pair of recorders and bassoon, as well as violin.

The opening movement begins with a *ritornello* played by the orchestra in unison, a slow and unimposing start, not the usual Vivaldian flourish. Prominence is given to the oboe, which is joined later by the other wind soloists. The solo violin dominates much less than usual in this movement. The second movement, which often is sparsely orchestrated by Vivaldi, here is full bodied and serious, the solo violin now to the forefront.

Concerto for several instruments in F major RV 572, *Il Proteo o sia Il mondo al rovescio*

Allegro
Largo
Allegro

Vivaldi occasionally gave descriptive titles to his concertos, and this one was “Proteus, or the world upside down”. Proteus was the Greco-Roman god of the sea, who was capable of changing his shape.

This concerto was based on an earlier, simpler version, RV 544, for solo violin and solo cello. The pitches at which the solo instruments played were the opposite to what one would expect: the usually high pitched violin played low notes and the low pitched cello the high ones, thus confusing the natural order

- “turning the world upside down”. RV 572 retains this idea but the scoring is quite complex, with parts for seven solo instruments - violin, cello, two flutes, two oboes and, unusually as a solo instrument, a harpsichord. Much of the time the solo instruments double each other (that is, play the same notes). The doubling instruments enter and then drop out, so that the overall sound constantly changes shape.

RV 572 was composed for the court of Pietro Ottoboni, who was made a cardinal by his uncle Pope Alexander VIII at the age of sixteen. Ottoboni was “without morals, untrustworthy, debauched, ruined”, but also a “lover of the arts, famous musician”, according to the French politician Charles de Brosses. He was one of the most significant musical patrons in Italy in the first decades of the eighteenth century; the great violinist and composer Corelli worked for him and lived in his palace for fifteen years.

Concerto for several instruments in D major RV 562a

Andante – Allegro

Grave

Allegro

Concerto RV 562a began as RV 562, composed by Vivaldi in 1716. He re-used it for the centenary celebrations of the Schouwburg Theatre in Amsterdam in January 1738, composing a new second movement and adding timpani (it is the only concerto which uses them) to the solo instruments, which included violin, two oboes and two horns. Vivaldi travelled to Amsterdam for the occasion, and it is thought that he played the solo violin part himself.

The circumstances behind the composition of the original concerto are unknown. Although most of Vivaldi's concertos were written for the Pietà, the presence of horns suggests that this one was not. The horn was one of the few instruments the girls did not play, probably because of its strong connotation with hunting, a strictly male preserve. It is possible instead that it was composed for the Dresden orchestra. The brilliant key of D major, fanfare-like motifs in the first movement, the use of horns which were often used to signify high status (hunting was expensive and therefore confined to aristocrats), and hunting calls in the final movement all suggest the grandeur of a state occasion at one of the most important and wealthy courts in Europe. The addition of timpani gives a strongly martial effect.

This is very much a show-off piece for the solo violin. The writing is dazzling, with extremely fast runs to the highest notes the violin can make. It could have been this concerto that Vivaldi played for Johann von Uffenbach.

Concerto for several instruments in F major RV 574 and RV 571

RV 574 1st movement: Allegro

RV 571 2nd movement: Largo

RV 571 3rd movement: Allegro

The Australian Brandenburg Orchestra's guest director, Federico Guglielmo, has decided to combine these two concertos. This is in keeping with eighteenth century practice, when works were not always performed in their entirety and there was an element of “mix and match” in concert programming.

These two concertos work well together. Both are in the warm key of F major and the scoring is very similar. RV 574 is scored for solo violin, two trombones *da caccia*, two oboes and bassoon. Vivaldi used trombones *da caccia* (hunting trombones) only twice - in this concerto and in the opera *Orlando finto pazzo*. The instrument is otherwise unknown but was probably very similar to the horns which are used in this concert. RV 571 adds a solo cello.

VENICE SECRETS

Vivaldi dedicated RV 574 to “S.A.S.I.S.P.G.M.D.S.M.B.” This was possibly a joke, satirising the eighteenth century fondness for abbreviation. It stood for “p[er] S[ua] Altezza Serenissima Il Signor Principe Giuseppe Maria de' Guastalla Signor Mio Benignissimo” and is thought to refer to Guiseppe Maria Gonzaga, who became duke of the tiny state of Guastalla in 1729, so the concerto must have been composed after that date. The first performance of the concerto probably took place at the Teatro Sant' Angelo, the opera theatre in Venice where Vivaldi and his father were joint impresarios. As in RV 562a, the use of horns, which begin the first movement with military flourishes, pays homage to the noble status of the duke and the magnificence of his court.

Vivaldi could have composed RV 571 for Venice, or it could have been one of a number that he wrote for the concert master at Dresden, Johann Pisendel. Pisendel spent most of 1716 in Venice as part of the Prince-Elector of Saxony's retinue, and studied with Vivaldi. Pisendel was considered the best violinist in Germany, and Vivaldi dedicated a number of concertos to him. He took a lot of Vivaldi's music back to Dresden and we know that he performed RV 571 between acts of an opera there. The final movement (which like RV 574 features a fanfare *ritornello* with horns) contains a particularly show-stopping moment for the solo violin. Here is what happened when Pisendel performed it in Dresden:

“In the end [of the last movement] ... there is a long passage of demisemiquavers which all lie in the *applicatura* (in which one has to constantly change [finger] positions). In this passage the men in the orchestra, all Italians, tried to throw Herr Pisendel off by rushing the accompaniment. In response he did not let this bother him at all, but kept those musicians who tried to dig a hole for him so strongly in time by stamping his feet, that they were all shamed. The prince was greatly amused ...”

Concerto for several instruments in D major RV 564

Allegro

Largo

Allegro

In an era without recording, a fledgling music publishing industry, and the continual call for “new music” from audiences, it was standard practice for composers to borrow from themselves and often from other composers as well. The first movement of this concerto is very similar to the aria “Scorre il fiume mormorando” from Vivaldi's opera *Ercole sul Termodonte* (RV 710), which premiered in Rome in 1723. As we do not know when or for whom this concerto was written, we do not know whether the aria or concerto was composed first.

The texture of this concerto is quite sparse compared to the frenetic concertos for ten parts, like RV 576 and RV 577. It contains challenging parts for the four soloists, two violins and two cellos.

Concerto for several instruments in G minor RV 577

Allegro

Largo non molto

Allegro

The score for this concerto was inscribed by Vivaldi as “per l'Orchestra di Dresda” - for the orchestra of Dresden. Like the other Dresden concerto in this program, RV 576, it has significant parts for the wind soloists - a pair of recorders, a pair of oboes and bassoon. In fact the second movement is a duet for

oboe and bassoon in two sections, with each section repeated. In keeping with baroque performance practice, the players will ornament (vary) their parts on the repeat.

The concerto begins with dramatic Vivaldian downward leaps in the violins of two and a half octaves, from the highest to the lowest string. Descending scales in unison are contrasted with ascending semiquaver runs played by bassoon and double bass. The concerto is scored for two solo violins, but the second violin soloist appears only in the final movement.

YEAR	VIVALDI'S LIFE & CAREER	CONTEMPORARY EVENTS
1678	Born in Venice	
1685		Handel, JS Bach and Domenico Scarlatti born
1703	Appointed violin teacher at the Pietà	
1711	Renowned throughout Europe after publication of twelve concertos, <i>L'estro armonico</i>	First Handel opera performed in London
1713	First opera <i>Ottone in villa</i> performed in Vicenza Americans in North Carolina	
1715		The "Sun King" Louis XIV of France dies, succeeded by Louis XV
1717	Leaves the Pietà to mount productions of own operas throughout Italy	Handel now permanent resident of England; composes <i>Water Music</i> for George I
1721		JS Bach dedicates concertos to the Margrave of Brandenburg
1723	Contracted by the Pietà to compose two concertos a month	Telemann turns down position of cantor of St Thomas's, Leipzig; JS Bach appointed instead
1724	Opera <i>Il Giustino</i> premieres in Rome	First performance of JS Bach's <i>St John Passion</i> in Leipzig
1725	<i>Four Seasons</i> published	
1727		JS Bach composes <i>St Matthew Passion</i>
1736	Re-hired by Pietà as Maestro di' Concerti	
1741	Dies in Vienna	Handel composes <i>Messiah</i>
1750		JS Bach dies
1759		Handel dies. Mozart is aged 3, Haydn is 27

OUR RECORDINGS

The Australian Brandenburg Orchestra has released sixteen 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 five ARIA Awards for Best Classical Album.



A BRANDENBURG CHRISTMAS

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TAPAS

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2010 ARIA Award:
Best Classical Album

A tasting plate of gorgeous music! Experience a spicy 17th-century mix from Southern Europe, inspired by songs and dances of love, fire, beauty and freedom. The Brandenburg brings earthy improvisations and adventurous spirit to the baroque. ABC 476 3828



BAROQUE FAVOURITES

Australian Brandenburg Orchestra
Paul Dyer, artistic director

The Brandenburg celebrated its 21st Birthday by inviting fans to select 21 of their favourite Brandenburg tracks for this CD. Includes excerpts from Vivaldi's Four Seasons, Handel's Queen of Sheba, Mozart's much loved Clarinet Concerto in A major and a Bach Brandenburg concerto, all on period instruments. With international guest artists Andreas Scholl, Yvonne Kenny, Genevieve Lacey and Brandenburg soloists Craig Hill, Kirsten Barry, Jamie Hey, the Brandenburg Choir and more. ABC 476 4056



HANDEL CONCERTI GROSSI

Australian Brandenburg Orchestra
Paul Dyer, artistic director
2009 ARIA Award:
Best Classical Album

Recorded over 4 years and released in 2009, this collection of the complete Opus 6 Concerto Grossi is our triumphant homage to one of the towering musical talents of the baroque – George Frederick Handel. ABC 476 3436



GREAT VIVALDI CONCERTOS

Australian Brandenburg Orchestra
Paul Dyer, artistic director. Featuring guest artists such as Genevieve Lacey, Elizabeth Wallfisch, Hidemi Suzuki, Lucinda Moon and many more. ABC 476 923-3



SANCTUARY

Australian Brandenburg Orchestra
Paul Dyer, artistic director
Kirsten Barry, baroque oboe

2005 ARIA Award:
Best Classical Album

"Sanctuary" aptly describes the emotional power bestowed on the listener. *Sanctuary* is a recording of our 2003 subscription concert of the same name. In addition to the concert repertoire, exquisite slow movements give you time to be still, take a breath and reflect. Our principal oboist, Kirsten Barry, plays a major role as the soloist of the Albinoni and Marcello concertos – two of the most famous baroque oboe concertos. ABC 476 284-0



VIVALDI – IL FLAUTO DOLCE

Genevieve Lacey, recorder
Australian Brandenburg Orchestra
Paul Dyer, artistic director

2001 ARIA Award:
Best Classical Album

An instrumental opera for recorder and orchestra. An original concept conceived by and starring Australian virtuoso recorder player, Genevieve Lacey, taking segments from both vocal and instrumental works by Vivaldi to create a "pasticcio", in this case a type of opera without words. "[This] prodigiously talented, young creator... surely ranks as one of the most enjoyable additions in many years to classical music's vast repertoire... characteristic Vivaldian vibrancy... *Il Flauto Dolce* is a compulsory acquisition – pronto!", Sunday Herald-Sun (Melbourne). ABC 461 828-2



MOZART CLARINET CONCERTO & ARIAS

Craig Hill, basset clarinet
Cyndia Sieden, soprano
Australian Brandenburg Orchestra
Paul Dyer, artistic director

"Mozart would have loved it... the ABO gets better all the time". *Limelight* magazine. This live recording of the 2001 concert Mozart's Queen of the Night, features American soprano Cyndia Sieden performing some of Mozart's best-loved arias. It also features Australia's finest exponent of the period clarinet, Craig Hill, performing Mozart's famous Clarinet Concerto in A. ABC 476 1250



NOËL! NOËL!

Sara MacLIVER, soprano
Brandenburg Choir
Australian Brandenburg Orchestra
Paul Dyer, artistic director

A live concert recording of our 1999 Noël. Noël. Christmas concerts featuring a diverse program of divine carols exquisitely sung by soprano Sara MacLIVER and the Brandenburg Choir, accompanied by period instruments and the joyful sounds of the Brandenburg Bellingers. ABC 472 606-2



ANDREAS SCHOLL – VIVALDI

Andreas Scholl, countertenor
Australian Brandenburg Orchestra
Paul Dyer, artistic director

The greatest countertenor of his generation, Andreas Scholl continues his strong relationship with the Australian Brandenburg Orchestra in this outstanding recording of sacred and secular works by Vivaldi. Featuring Scholl in some of the composer's sublime, sacred cantatas, including *Nisi Dominus*. ABC 466 964-2



THE AUSTRALIAN BRANDENBURG ORCHESTRA COLLECTION

Australian Brandenburg Orchestra
Paul Dyer, artistic director

Recorded to celebrate the 10th anniversary of the Australian Brandenburg Orchestra, this "greatest hits" compilation features tracks with Yvonne Kenny, Graham Pushee, Elizabeth Wallfisch and Sara MacLIVER. ABC 465 428-2



HANDEL ARIAS

Yvonne Kenny, soprano
Australian Brandenburg Orchestra
Paul Dyer, artistic director
1998 ARIA Award: Best Classical Album

Yvonne Kenny is Australia's best-loved classical recording artist and one of the

world's leading Handel interpreters. On this exquisite album she sings arias from *Julius Caesar*, *Alcina*, *Xerxes*, *Semele* and *Rinaldo*. ABC 456 689-2



IF LOVE'S A SWEET PASSION

Sara MacLIVER, soprano
Australian Brandenburg Orchestra
Paul Dyer, artistic director

This ravishing CD of masque and theatre music from 17th-century London includes music from the original productions of Shakespeare's *The Tempest*, *A Midsummer Night's Dream* and other famous plays. ABC 456 692-2



THE FOUR SEASONS

Elizabeth Wallfisch, baroque violin
Australian Brandenburg Orchestra
Paul Dyer, artistic director

The critics have raved about this award-winning recording and Elizabeth's breathtaking performance. This CD also includes the rarely recorded concertos *The Cuckoo* and *Grosso Mogul*. ABC 456 364-2



HANDEL ARIAS

Graham Pushee, countertenor
Australian Brandenburg Orchestra
Paul Dyer, artistic director

Graham Pushee is one of our leading musical exports. Hear it for yourself on this CD on which he sings arias from *Julius Caesar*, *Alcina* and *Rinaldo*. ABC 446 272-2



BRANDENBURG FAVOURITES

Vivaldi Bach Handel Gluck
Australian Brandenburg Orchestra
Paul Dyer, artistic director

The Orchestra's first and much loved recording includes concert favourites Brandenburg Concerto No 3 by Bach and Concertos Nos 7, 8 & 9 from *L'Estro Armonico* by Vivaldi. ABC 434 720-2



NEXT CONCERT

BACH ETERNAL

In a tribute to the composer who inspired their names, the Brandenburg Orchestra and the Brandenburg Choir perform some of Bach's much loved works including his Orchestral Suite No. 1 and the divine chorale 'Jesu joy of man's desiring' from Cantata *Herz und Mund und Tat und Leben*.

BRANDENBURG.COM.AU

SYDNEY

Wed 9, Fri 11, Wed 16, Fri 18, Sat 19 May all at 7pm

Matinee Sat 19 May at 2pm

brandenburg.com.au 02 9328 7581

cityrecitalhall.com 02 8256 2222



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