

Australian Brandenburg Orchestra

VIVALDI OLYMPIA

Paul Dyer Artistic Director

Philippe Jaroussky (France) guest soloist, countertenor

Program

Torelli First movement *Allegro* from Sinfonia à quattro in C major for four trumpets, G33

Vivaldi Aria "Mentre dormi amor fomenti" from *L'Olimpiade*, RV 725

Vivaldi Aria "Gemo in un punto e fremo" from *L'Olimpiade*, RV 725

Handel Concerto grosso in B flat major, Op 6 No 7, HWV 325

Handel Recitative and aria "Pompe vane di morte ... Dove sei?"
from *Rodelinda, regina de' Longobardi*, HWV 19

Handel Aria "Vivi tiranno!" from *Rodelinda, regina de' Longobardi*, HWV 19

INTERVAL

Veracini First movement *Allegro moderato* from Concerto à otto strumenti in D major (1712)

Handel Recitative and aria "E vivo ancora? ... Scherza, infida" from the opera *Ariodante*, HWV 33

Vivaldi Concerto "ripieno" in A major, RV 158

Vivaldi Aria "Vedro con mio diletto" from *Il Giustino*, RV 717

Handel *Battaglia* from *Rinaldo*, HWV 7

Handel Aria "Or la tromba" from *Rinaldo*, HWV 7

SYDNEY

City Recital Hall Angel Place

Friday 19, Saturday 20, Wednesday 24, Friday 26, Saturday 27 February 2010 at 7 pm

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Monday 1, Tuesday 2 March 2010 at 7.30 pm



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Vivaldi Olympia

Opera in the time of Handel and Vivaldi

The first half of the eighteenth century was a boom time for opera, creating new job opportunities for orchestral musicians, stage workers, costume and set designers, and the first “stars” of the entertainment world – famous and fabulously wealthy opera singers. Any composer worth his salt wanted to compose an opera, but if he wanted to succeed in Italian opera (opera composers in this period were all men) he had to conform to the *opera seria* (serious opera) style and work within a set of conventions laid down by a group of opera reformers in Italy in the 1690s. These mostly applied to the *libretto* (opera text), but the genre also had musical conventions, and then there were expectations set up by the hierarchy of singers, who absolutely dominated opera at this time.

The preferred subject matter was absolutely not to reflect contemporary events or people. Instead, the plot should ideally come from ancient history, although medieval romances were also popular subjects, and operas were often set in exotic locations completely unknown to contemporary audiences. There was to be one storyline (no sub-plots) and the action should take place within twenty-four hours. Happy endings, no matter how dramatically incongruous, were necessary to meet expectations of good taste and the standards of civilised society, which necessitated occasional startling *dénouements*. Deaths could only occur honourably, which in this period was through battle or suicide, but they should happen off-stage. Murder was completely out.

An Italian opera in this period was in three acts and consisted of a series of arias linked by recitative (sung speech), which told the story and propelled the action. The arias allowed the characters to express their emotional reaction to what had just taken place – or more commonly, on what they had been told had just taken place, as not much actually happened on stage. The number of arias was limited to not more than thirty, distributed among the singers based on a strict hierarchy. This was also a headache for composers, as each singer had to have the number of arias that the status of their character demanded, regardless of their importance to the overall storyline. The number of singers was limited to seven or eight, and every opera had to have its hero and heroine, the *primo uomo* (first man), normally a castrato, and the *prima donna* (first lady).

The arias were nearly always *da capo*, that is, in three parts with the first part repeated after a (usually contrasting) middle section. The singer was expected to show his or her virtuosity and artistry by adding extra ornamentation on the repeat in order to intensify the “affect” or emotional state the aria expressed. Ensembles were usually limited to two – a duet for the *primo uomo* and the *prima donna*, and a final “happy ending” chorus sung by all the principal singers.



Vivaldi Olympia

Giuseppe Torelli

(1658–1709)

First movement *Allegro* from *Sinfonia à quattro* in C major for four trumpets, G33

Torelli was an Italian violinist who spent much of his life working in the orchestra of the church of San Petronio in Bologna, which was renowned in the seventeenth and eighteenth centuries as a centre of excellence in violin playing. Torelli formed a close relationship with the castrato, Francesco Pistocchi, with whom he worked for the Margrave of Brandenburg in Ansbach, Germany (an ancestor of the one to whom JS Bach dedicated the Brandenburg Concertos), and later in Berlin and Vienna. They returned to Italy in 1700 so that Torelli could visit the spa town of San Marino "having been so advised by the doctors here because of my cursed hypochondria and melancholy, which torments me greatly, though I have the look of a prince".

Torelli composed a significant amount of music for strings, as well as many pieces featuring solo trumpet for an excellent trumpeter who lived in Bologna in the 1690s. It is scored not just for four trumpets, but for fifteen different parts in total, including two oboes, bassoon and timpani. Played at the start of the Mass at San

Petronio on high feast days, when the orchestra would have numbered more than one hundred musicians, the sound would have been magnificent.

Antonio Vivaldi

(1678–1741)

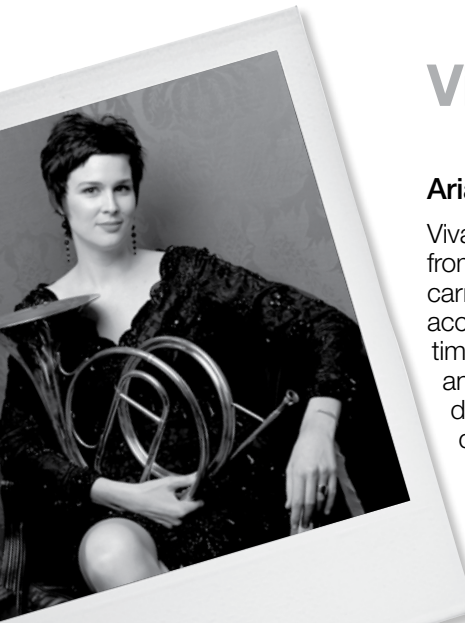
Vivaldi was one of the most successful opera composers in Italy in his own time. His opera composing career covered almost thirty years, from 1713 to 1741, and he spent long periods travelling throughout Italy staging his own operas. He claimed to have written over ninety operas, although so far only forty-nine have been identified, and of those, only the scores of twenty-one have survived. Of these, only a handful have been given modern performances, and it is unlikely that we will ever see anything but a small percentage of the many hundreds of *opera seria* composed by Vivaldi and his contemporaries. Although highly successful in its own time, the *opera seria* genre has not travelled well into the modern era. Opera was a form of entertainment favoured by the elite and it had a political role in supporting the social order. That social order now barely exists, and an art form based on it can seem to us anachronistic and irrelevant.

The operas as a whole are very long and the rigid conventions of the style can make the action seem quite static to modern audiences used to fast-paced drama in movies and television. Despite the brilliance of individual arias, the adherence to the repetitive *da capo* structure does not allow the music to build to a climax within the *aria*, or within the act, or within the opera. It can be difficult to tell from hearing an *aria* where it comes from in the opera as there is no strong connection between musical and dramatic continuity.

The free-standing nature of the arias allows them to work very well in a concert setting, however, and enables modern audiences to experience the superb music from *opera seria* as we are doing tonight, by sampling some of the greatest arias from one of the masters of the genre. Vivaldi may have conformed strictly to the *opera seria* formula, but his arias are as inventive and engaging as the rest of his output.



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Aria “Mentre dormi amor fomenti” from *L’Olimpiade*, RV 725

Vivaldi’s first opera was performed in 1713, so *L’Olimpiade*, dating from 1734, comes from late in his career. It was composed for the carnival season at the Teatro Sant’ Angelo in Venice to a libretto by the acclaimed opera librettist Metastasio, and was set over one hundred times by many different composers. Its location was the Olympia of antiquity, and the plot revolved around the usual themes of love and duty, honour and treachery, mixed in with mistaken identity and disguise.

Licida, son of the king of Crete, confides his love for Aristeia to his friend Megacles (also in love with Aristeia), who will compete at the Games on his behalf. In this aria he wishes that Megacles’ sleep will be made more pleasant by thoughts of his (Licida’s) happiness, and the sense of restful sleep is conveyed by a fluttering figure repeated by the strings, the gently ornamented vocal line and long single notes from a distant hunting horn.



Mentre dormi Amor fomenti
i piacer de’ sonni tuoi
con l’idea del mio piacer.

While you sleep may Cupid enhance
the pleasures of your slumber
with the thought of my pleasure.

Abbia il rio passi più lenti
e sospenda i moti suoi
ogni Zeffiro leggier.

Let the stream run slower
and every light breeze
suspend its motion.

Mentre dormi Amor fomenti, etc.

Aria “Gemo in un punto e fremo” from *L’Olimpiade*, RV 725

Megacles* has renounced Aristeia* and won the Games under Licida’s name. The deception is discovered: Aristeia abuses Licida for causing Megacles to abandon her and news is brought that Megacles has drowned himself. Licida is exiled and, overcome by remorse, becomes mad. His chaotic mental state is represented by the jagged string writing.

Gemo in un punto e fremo,
fosco mi sembra il giorno;
ho cento larve intorno,
ho mille furie in sen.

I groan and tremble,
the day seems dark to me;
I have a hundred spectres around me,
I have a thousand furies in my breast.

Con la sanguina face
m’arde Megea il petto;
m’empie ogni vena Aletto
del freddo suo velen.

With her bloody torch
Megaera burns my heart;
Alecto fills each vein
with her cold poison.



*Megaera and Alecto were two of the Furies, figures of Ovengeance in Greek and Roman mythology. Their eyes dripped with blood and their hair writhed with snakes.

Vivaldi Olympia

George Frideric Handel

(1685–1759)

Concerto grosso in B flat major, Op 6 No 7, HWV 325

Largo

Allegro

Largo

Andante

Hornpipe

At the end of the 1730s Handel began to introduce oratorios in English into his subscription seasons of opera in London. Eighteenth-century audiences were accustomed to spending four or five hours at an evening at the opera, and to extend his oratorio concerts Handel inserted instrumental works between the acts, composing the twelve Opus 6 *concerti grossi* specifically for that purpose. This novelty would compensate for the lack of visual interest – oratorios were not staged – and Handel announced these “new Concerto’s, never before heard” in advertisements in the London papers throughout the 1739/1740 concert season.

At the beginning of the eighteenth century the Opus 6 *concerti grossi* of Arcangelo Corelli had achieved “classic” status throughout Europe, particularly in England, and it is probable that Handel had Corelli in mind when he set out to compose his own Opus 6 concertos. As well as sharing the same opus number and number of concertos, both were conceived for strings alone, although in performance Handel added parts for oboes. Handel chose mostly to follow Corelli’s *concerto grosso* form of four movements in the order slow–fast–slow–fast, superseded in Europe by Vivaldi’s three-movement form, but still extremely popular in England. In this concerto he followed a practice often used by Corelli, in joining a number of short movements together to form one larger musical unit, so the first movement, a short *Largo*, leads into a much longer *Allegro*. The overall layout of the concerto’s movements is a slightly unconventional slow, fast, slow, medium, fast. A defining characteristic of the *concerto grosso* was the contrast provided by the juxtaposition of a small group of soloists with the orchestra as a whole, but

Handel chose to vary this structure on occasion and here there is no solo group at all.

Although the works were intended as serious pieces, this concerto has some lighter moments: the second movement has a witty fugue based on just one note, and the final movement, a Hornpipe, is cheerful and breezy. The hornpipe was an English country dance, and its rhythmic pattern was used from the sixteenth to the eighteenth centuries in dance suites and theatre music. Handel included two hornpipes in the Water Music suite.

Recitative and aria “Pompe vane di morte ... Dove sei?” from *Rodelinda, regina de’ Longobardi*, HWV 19

Miss: O I love an Opera more than pie! And to enjoy it the better, I have been learning the Italian language these two years.

Court: I suppose you are quite perfect in it?

Miss: I can say, *Come state? Molto bene.* How do ye do? Very well.

Court: Is that all?

Miss: I have, besides, got by heart two favourite Opera-songs, extremely witty ... The first song runs thus: *Idol mio se più non vivi, Morirò senza di te.* That is: My dear, if you die before me, I shall certainly live after you.

Court: A very just observation!

From a satire on opera, *The Remarkable Trial of the Queen of Quavers and her Associates, for Sorcery, Witchcraft, and Enchantment at the Assizes Held in the Moon, for the County of Gelding, before the Rt. Hon. Sir Francis Lash*, produced anonymously in London in 1788. The Italian actually translates as: “my beloved, if you no longer live, I will die without you”.

Producing Italian opera for Italians was one thing, but how did you do it for an audience who wanted to be wowed by a series of “display” arias, yet had no understanding of the language at all? This was the problem faced by Handel, a German, writing Italian opera for an English audience. Although he largely conformed to *opera seria* conventions, Handel was able to overcome the rigidity of the

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form with music of exceptional expressiveness and drama, thereby ensuring the phenomenal success of his operas in his own time, as well as their continued accessibility to future audiences. It probably helped that he was his own entrepreneur, free to make his own artistic choices and answerable to no-one except his creditors.

Handel's operas are still very long – on average they contain three hours of music – and dominated by arias, but the recitatives are short and punchy, the subtleties of Italian poetic language pared back to the minimum. Handel and his librettists were often canny in their choice of subject matter, and the best of the operas (he wrote thirty-six!) have a coherent and reasonably fast-moving story and credible characters. However, what most sets Handel's operas apart from those by his contemporaries is his ability to depict a character's emotional journey through their arias.

Rodelinda, regina de' Longobardi (Rodelinda, Queen of the Lombards) was composed in 1725, the same year as *Giulio Cesare* (Julius

Recitative

Pompe vane di morte!
menzogne di dolor, che riserbate
il mio volto e' il mio nome, ed adulate
del vincitor superbo il genio altiero!
Voi dite, ch'io son morto;
ma risponde il mio duol, che non è vero.
(*Legge l'iscrizione:*)
"Bertarido fu Re;
da Grimoaldo vinto fuggi;
presso degli Unni giace.
Abbia l'alma riposo, e' cener pace."
Pace al cener mio? Astri tiranni!
Dunque fin ch'avrò vita,
guerra avrò con gli stenti, e con gli affanni.

Aria

Dove sei, amato bene?
Vieni, l'alma a consolar.

Sono oppresso da' tormenti
ed i crudi miei lamenti
sol con te posso bear.

Dove sei, amato bene? etc.

Caesar). Both of these operas are acknowledged masterpieces, containing exceptionally powerful music strongly linked to the unfolding drama.

The plot of *Rodelinda* concerned the rulers of the Lombard people who occupied northern Italy for two hundred years from the sixth to the eighth century. The opera's characters were real, but the events were largely fictional, the libretto derived from a play by the great classical French playwright Corneille.

This justly famous aria occurs midway through Act I. King Bertarido's wife, Rodelinda, and their son are being held captive by the villainous usurper Grimoaldo. As part of a plot to rescue them Bertarido has spread news of his death, and in this aria he bitterly contemplates his own tombstone before singing of his longing for Rodelinda.

The hollow splendour of death!
Pretence of grief, which retains
my face and my name, and flatters
the pride of the haughty victor!
You say, that I am dead;
but my grief answers, that it is not true.
(*Reading the inscription:*)
"Bertarido was king;
he was defeated by Grimoaldo and fled;
he lies near the Huns.
May his soul find rest, his ashes peace."
Peace for my ashes? Tyrannous fate!
As long as I live,
I will fight hardship and pain.

Where are you, my beloved?
Come, my soul to comfort.

I am oppressed by torments
and my cruel sorrow
can I bear only with you.



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Aria “Vivi, tiranno!” from *Rodelinda, regina de’ Longobardi*, HWV 19

Handel created the role of Bertarido for the great castrato Francesco Bernadini, known as Senesino after his birthplace of Siena in Italy. Senesino had been hired by Handel for his Italian opera company in London at the unheard-of fee of 3000 guineas. His qualities as a performer may be gauged from the superb roles that Handel composed for him, some twenty in all. Requiring exceptional vocal agility, his music is some of the most thrilling and expressive ever written for the human voice.

In the last act, Bertarido has been captured and imprisoned by Grimoaldo, but manages to escape. He saves Grimoaldo’s life by killing his attacker, and challenges Grimoaldo to kill him with the same sword that has saved his life.

Vivi, tiranno!
Io t’ho scampato!
Svenami, ingrato,
sfoga il furor.

You live, tyrant!
I have saved you!
Kill me, you ungrateful one,
pour out your rage.

Voll’i salvarti
sol per mostrarti
ch’ho di mia sorte
più grande il cor.

I wanted to spare you
just to show you
that destiny has given me
the nobler heart.

Vivi, tiranno! etc.

Francesco Maria Veracini (1690–1768)

First movement *Allegro moderato* from *Concerto à otto strumenti (Concerto for eight instruments)* in D major (1712)

Arrogant, eccentric, determinedly individual, Veracini was regarded in his own time as one of the greatest masters of the violin. He was fond of saying of himself, “one God, one Veracini”; others called him instead “capo pazzo” – crazy in the head. Anecdotes about his behaviour abound, including that he threatened his wife with a dagger at a dinner and that while playing as soloist in a concert he continually called out loudly “this is the way to play the first violin” to an eminent violinist by whom he felt slighted.

Veracini was born in Florence into a family of violinists – his father was the only male member of the family who did not play the violin, combining instead the possibly complementary jobs of pharmacist and undertaker. Veracini was well travelled, spending time working in Venice, Bologna, Prague, Düsseldorf and in the superb orchestra of the Saxon court at Dresden, where he threw himself out of a third storey window – reportedly because he had been working too hard and reading too much about alchemy! No harm done apparently, as he continued to travel, visiting London three times, where three of his operas were staged by the Opera of the Nobility, the company set up to rival Handel’s. He appeared so often there that the music historian Charles Burney reported: “there was no concert now without a solo on the violin by Veracini”. Veracini was shipwrecked crossing the English Channel after his last trip in 1745, losing all his belongings, which included two violins reputed to be the best in the world.

Veracini was an accomplished composer, but most of his work has been lost, much of it in the shipwreck. This concerto for eight instruments was first performed on 1 February 1712 in Venice during a Mass in honour of the new Holy Roman ambassador, with Veracini playing the solo violin part. While the other solo instruments, such as a pair of oboes and a pair of trumpets, have their moments, this is definitely show-off material for the solo violin. The writing is fiendish – listen in particular for the ascending figures towards the end of the movement, where the violin plays higher ... and higher ... and higher ...

George Frideric Handel (1685–1759)

Recitative and aria “E vivo ancora? ... Scherza, infida” from the opera *Ariodante*, HWV 33

Ariodante premiered in London in 1735. It is one of Handel’s greatest operas, and contains some of his finest and most virtuosic writing for solo voice. Oddly, it is set in Edinburgh, but there is nothing remotely Scottish about the music.

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Ariodante, a prince, is betrothed to Ginevra, daughter of the King of Scotland. When Ariodante sees a woman leaving his rival Pollinesso's room at night he believes Ginevra has been unfaithful to him, not knowing that it was her maid, persuaded by Pollinesso to impersonate her. In despair, he decides to kill himself, but vows to return and haunt Ginevra.

"Scherza infida" expresses Ariodante's feelings on discovering that Ginevra is (or so he thinks) Pollinesso's lover, and Burney commented that it "paints [Ariodante's] growing jealousy, indignation, and despair". As usual it is a *da capo* aria, but Handel uses the two sections to depict contrasting emotions, despair in the first section and revenge in the short middle section. The score indicates muted strings and a mournful solo bassoon underscores the mood of sadness in the first section. Handel wrote the role of Ariodante for the famous alto castrato Carestini.

Recitative

E vivo ancora?
E senza il ferro,
oh! Dei! che farò?
Che mi dite,
o affanni miei?

Am I still living?
And without my sword,
Oh Gods, what will I do?
What do you say,
my sorrows?

Aria

Scherza, infida
in grembo al drudo,
io tradito a
morte in braccio
per tua colpa ora men vo.

Play, unfaithful woman,
in the arms of your lover,
Betrayed, I am in the
arms of death
Because of your wrongdoing.

Ma a spezzar
l'indegno laccio,
ombra mesta
e spirito ignudo,
per tua
pena io tornerò.

But to break this
unworthy tie,
As a sad ghost
and naked spirit,
I will return to
punish your guilt.

Vivaldi

Concerto "ripieno" in A major, RV 158

Allegro molto

Andante molto

Allegro

Vivaldi wrote about five hundred concertos for all manner and combinations of instruments. About sixty were what is known as "ripieno" concertos. Meaning "full", the term in this context was used to designate a concerto scored for string orchestra, with no featured soloist or group of soloists. Although they were in three movements like the solo concertos, these compositions were more like opera overtures, for which they were often used. The first movement is notable for imitation between the two violin parts, with chasing scalar figures and unexpected flourishes. The middle movement is as usual slower and more subdued. The third movement is a bright and bustling *Allegro*, its short ascending flourishes recalling the first movement.

Aria "Vedro con mio diletto" from *Il Giustino*, RV 717

Vivaldi was invited to compose *Il Giustino* for Rome in 1724. Like many operas of the period the characters in *Il Giustino* are historical, but the plot is fictional. In this aria Anastasio, Emperor of Byzantium, is about to be separated from his wife because of war and anticipates how he will feel on seeing her again. The aria takes the form of a *sarabande*, a courtly dance, its beautiful melody supported by repeated quavers in the accompaniment. The aria's theme is the same as that in the slow movement of Vivaldi's violin concerto RV 387.

Handel composed his own opera using the same libretto. His *Giustino* premiered at Covent Garden in 1737.

Vedrò con mio diletto
l'alma dell'alma mia,
il cor del mio core
pien di contento.

With what delight will I see
the soul of my soul,
the heart of my heart
filled with happiness.

E se dal caro oggetto
lungi convien che sia
sospirerò penando
ogni momento.

And if from my dear one
I must be parted,
I will sigh and suffer
every moment.

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Handel

Battaglia from *Rinaldo*, HWV 7

Aria “Or la tromba” from *Rinaldo*, HWV 7

The opera *Rinaldo* was composed soon after Handel's arrival in London from Germany in 1710. It was the first Italian opera written specifically for the London stage and it was a sensation – brilliant and dramatic music combining with never-before seen staging and special effects: “thunder and lightning, illuminations and fireworks ... painted dragons spitting wildfire, enchanted chariots drawn by Flanders mares, and real cascades in artificial landscapes”. There were live sheep and oxen on stage and flights of sparrows were let loose in the middle of the performance. It is set in the Crusades and the action for the most part takes place outside the walls of Jerusalem, which the Christian army led by Rinaldo is besieging. However, the cast includes a sorceress, a siren, and mermaids, spirits and fairies, and from time to time the setting also includes a magic mountain, a rock surrounded by a turbulent sea, and an enchanted garden.

The battle between the Christian and Saracen armies is depicted by a *Battaglia*, a short instrumental work intended to convey the sounds of the battle, which it does here with trumpets, oboes and timpani, as well as strings. The same instruments and military fanfares emphasise that Rinaldo has been victorious in his bravura aria *Or la tromba*, written for the great castrato Nicolini.

Or la tromba in
suon festante
mi richiama a tronfar.

Now the trumpet's
festive sound
calls me to triumph.

Qual guerriero e qual amanti,
glori é amor
mi vuol bear.

Whether as warrior or lover,
glory and love make
me happy.

Or la trombá in suon festante, etc.

Castrato vs Countertenor

Who was a castrato?

A castrato was a male singer who had been castrated before puberty to preserve his high-pitched voice, a practice followed only in some

parts of Italy, primarily in the seventeenth and eighteenth centuries. The lack of testosterone meant that the voice did not drop in pitch and also caused the ribcage to be oversized. As the boy grew to adulthood he underwent a rigorous program of vocal training, and with his choirboy voice supported by a man-sized body, the result could be a voice of particular brilliance and power, and exceptional breath control. Most skilled castrati were employed as church singers, although many unfortunately were mediocre or poor singers. Castrati were an integral and honoured part of the European music scene from the late sixteenth century to the early nineteenth, and in the early eighteenth century in particular they were the undisputed stars of opera. Some very few, such as Farinelli and Senesino, achieved superstar fame and wealth.

The last known castrato was Alessandro Moreschi, director of the Sistine Chapel choir, whose voice was recorded on wax cylinders in 1902 and 1904.

Who is a countertenor?

Unlike the castrato, the countertenor voice is a natural function of any male voice and has been used for centuries for the alto parts in traditional all-male cathedral choirs. The term is used to describe a man singing in his falsetto range, which lies above his usual chest voice and corresponds in pitch to the female voice. The high range is achieved by cultivating the “falsetto” part of the voice, which today is most commonly heard in popular music (the Bee Gees and Michael Jackson are good examples). The terms “male alto” and “male soprano” simply indicate the range of a particular countertenor. Skilful countertenors can develop an exceptional ability to sing fast passages, more so than other voice types, and countertenors are usually cast in the castrato roles in modern performances of Baroque operas. While a countertenor voice cannot reproduce all of the range and timbral qualities of a castrato, it offers the advantages of a distinctly male vocal quality and stage presence without the inherent costs associated with the original.

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Vivaldi Olympia

Timeline of musical and contemporary events

	Handel's life and career	Vivaldi's life and career	Contemporary events
1658			Torelli born
1678		Born in Venice	
1685	Born in Halle, Germany		JS Bach and Domenico Scarlatti born
1703		Appointed violin teacher at the Pietà girls' orphanage in Venice	Veracini born in Florence
1706	Travels to Rome and Florence		
1709			Torelli dies
1710	Appointed music director to the Elector of Hanover; makes first visit to London		
1711	First London opera <i>Rinaldo</i> performed	Renowned throughout Europe as virtuoso violinist and composer after publication of twelve concertos, <i>L'estro armonico</i>	Tuning fork invented; war between settlers and native Americans in North Carolina
1713	Dismissed from the court of Hanover; granted annual pension by Queen Anne of Great Britain	First opera <i>Ottone in villa</i> performed in Vicenza	
1714			Queen Anne dies; the Elector of Hanover is proclaimed George I, King of Great Britain and Ireland
1717	Composed <i>Water Musick</i> to accompany King George I on the River Thames		
1721			JS Bach dedicates a set of concertos to the Margrave of Brandenburg
1724	Premiere of opera <i>Giulio Cesare</i>	Opera <i>Il Giustino</i> premiered in Rome	First performance of JS Bach's <i>St John Passion</i> in Leipzig; Gabriel Fahrenheit invents mercury thermometer
1725	Premiere of <i>Rodelinda</i>	<i>Four Seasons</i> published	
1727	Composes <i>Zadok the Priest</i> and other anthems for the coronation of George II and Queen Caroline; becomes a British subject		First performance of JS Bach's <i>St Matthew Passion</i> in Leipzig
1734		Opera <i>L'Olympiade</i> performed in Venice	

Vivaldi Olympia

1735	Premiere of <i>Ariodante</i>		
1738	Statue of Handel erected in the Vauxhall Gardens, London		
1741	Gives last performance of Italian opera in London; composes <i>Messiah</i> and <i>Samson</i>	Vivaldi dies poor and alone in Vienna, aged 63, and is given a pauper's burial	
1742	First performance of <i>Messiah</i>		Celsius devises centigrade thermometer
1749	Composes <i>Musick for the Royal Fireworks</i>		
1750			JS Bach dies
1751	Begins to go blind; almost totally blind by 1753		
1759	Dies on 14 April and buried in Westminster Abbey; 3000 people attend his funeral		Mozart is aged 3, Haydn is 27
1768			Veracini dies





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