



B

AUSTRALIAN
BRANDENBURG
ORCHESTRA

Baroque Masters

*The icons. The energy.
The essence of the Brandenburg.*

Baroque Masters

06 Biographies

10 Musicians

12 Program Notes

21 With Thanks

DATES

MELBOURNE RECITAL CENTRE	CITY RECITAL HALL, SYDNEY
Thu, 12 Feb, 2026 7PM	Wed, 18 Feb, 2026 7PM
Sat, 14 Feb, 2026 5PM	Fri, 20 Feb, 2026 7PM
Sun, 15 Feb, 2026 5PM	Sat, 21 Feb, 2026 2PM
	Sat, 21 Feb, 2026 7PM
	Tue, 24 Feb, 2026 7PM

ARTISTS

Melissa Farrow (Sydney) Baroque Flute
Adam Masters (Melbourne) Baroque Oboe
Paul Dyer AO (Sydney) Harpsichord / Conductor
Australian Brandenburg Orchestra

The Australian Brandenburg Orchestra is privileged to live, create and perform on the lands of the longest living culture in the world, and we pay deep respect to traditional custodians and Elders, past and present.

Repertoire

Handel	Concerto Grosso in G Major, Op. 6 No. 1, HWV 319 i <i>A tempo giusto</i> ii <i>Allegro</i> iii <i>Adagio</i> iv <i>Allegro</i> v <i>Allegro moderato</i>
Marcello	Concerto for Oboe in D minor, S D935 i <i>Andante e spiccato</i> ii <i>Andante</i> iii <i>Presto</i>
Bach	Brandenburg Concerto No. 4 in G major, BWV 1049 i <i>Allegro</i> ii <i>Andante</i> iii <i>Presto</i>
Bach	Brandenburg Concerto No. 3 in G major, BWV 1048 i [Allegro] ii <i>Adagio</i> iii <i>Allegro</i>
Pachelbel	Canon in D major, P 37
Quantz	Concerto for Flute in C minor, QV 5:38 i <i>Allegro</i> ii <i>Lento</i> iii <i>Vivace</i>
Vivaldi	<i>La Folia</i> , Trio Sonata in D minor, Op. 1 No. 12, RV 63



JOURNEY THROUGH THE HEART OF BAROQUE EUROPE



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

CONTACT YOUR LOCAL TRAVEL ADVISOR, CALL **138 747** OR VISIT **VIKING.COM**

About the Brandenburg



Photo by Keith Saunders

The Australian Brandenburg Orchestra is the national Baroque music flagship. It is a world leader in historically informed performance and hugely influential in the broader musical landscape.

The rise and triumph of the Brandenburg through the unflagging passion and vision of its co-founders Paul Dyer and Bruce Applebaum is one of the most extraordinary success stories in the nation's performing arts history. Since its stunning debut at the Sydney Opera House in 1990, the orchestra has introduced Baroque (and earlier) music at a serious level, playing on instruments authentic to the period.

The Brandenburg is renowned for its energetic spirit, stylistic diversity, ambition and innovation. In the words of the Honorable Dame Quentin Bryce, the Australian Brandenburg Orchestra 'has brought untold rewards in its brilliant musicianship, imaginative programming, outstanding soloists and partnerships. It has created adventures steeped in tradition yet luminously alive and liberating.'

The unique company vibrantly reawakens Baroque and Classical masterpieces for a contemporary audience. The Brandenburg's 20 recordings with ABC Classics include five ARIA Award winners for Best Classical Album.

Discover more at brandenburg.com.au

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

SYDNEY MORNING HERALD

Melissa Farrow

Baroque Flute



Melissa Farrow is an in-demand period flautist and recorder player on the Australian early music scene. Since 2003, she has been Principal Baroque Flute / Recorder at the Australian Brandenburg Orchestra where she programmed and co-ordinated its regional touring concerts and performances between 2011 and 2021.

Melissa was tutored by Paul Dyer in Baroque chamber music when she was studying at the Sydney Conservatorium of Music. At the age of 20, she made her concert debut in 1996 with the Brandenburg at the Sydney Opera House. "It was such a thrill," she recalls. "I love the passion of Baroque and classical repertoire, and the way the Brandenburg brings a fresh quality to the concert experience."

Melissa is a featured player on the Brandenburg's recordings *Vivaldi* with Andreas Scholl, and *Brandenburg Celebrates*. Her most recent recordings appear on the digital platform Brandenburg One, including solo Bach and Telemann, Mozart's Flute Quartet in D major, K 285, and *Ayres & Graces*.

Melissa is a core member of the Australian Haydn Ensemble (AHE) and a member of Notturmo, an ensemble with a core of flute, viola and guitar, performing music of the Classical and Romantic eras. In late 2019, she joined four colleagues from the Sydney Conservatorium to form the historical woodwind ensemble, Notos Wind Quintet. Melissa has always been drawn to new musical challenges and a level of risk-taking that brings a renewed sense of vitality to the music.

Melissa also plays regularly with Pinchgut Opera and the Orchestra of the Antipodes. She has 30 years' experience teaching flutes and recorders, giving workshops and masterclasses at the Sydney Conservatorium, where she is lecturer in period flute. Her interests outside of music include spending precious time with her daughters and husband, pottering in the garden and drinking a well-made coffee.

Adam Masters

Baroque Oboe



Born in Perth, Australia, Adam Masters completed a Bachelor in medicine and worked as a doctor before undertaking a Bachelor's degree in Baroque Oboe at the University of Melbourne.

Adam gained numerous years of experience as principal oboe with Baroque orchestras throughout Australia and New Zealand, and received teaching positions in Baroque Oboe at the University of Melbourne and Sydney Conservatorium. Adam completed a Masters degree in Baroque Oboe at the Universität der Künste in Berlin studying with Xenia Löffler, and worked for a number of years with numerous Baroque orchestras throughout Europe including Akademie für Alte Musik Berlin, Elbipolis Baroque Orchestra Hamburg, Collegium 1704 Prague, and the Netherlands Bach Collegium, among others.

Since returning to Australia, Adam has played principal oboe with all the major period-instrument ensembles in the country and has resumed teaching period oboe at the University of Melbourne.

Paul Dyer AO Artistic Director



Paul Dyer AO is one of Australia's foremost specialists in historically informed performance.

Paul co-founded the Australian Brandenburg Orchestra in 1989 after completing postgraduate studies at the Royal Conservatorium in The Hague, and has served as its Artistic Director and Conductor ever since. A visionary performer and musical thinker, Paul is known for his adventurous spirit and for collaborating across genres with circus performers, contemporary dancers, and visual artists. His performances have taken him across Europe, Asia, the USA, and Canada, and his innovative approach to stagecraft continues to shape the Brandenburg's distinctive artistic identity.

A passionate champion of Australian music, Paul has been instrumental in commissioning new works by Australian composers, often weaving early music traditions with contemporary sound worlds. His artistic leadership has also fostered meaningful collaborations with First Nations musicians, including Rrawun Maymuru and Marcus Corowa.

These landmark projects blend ancient songlines with Baroque textures, offering audiences a profound and uniquely Australian musical experience.

Paul is a dedicated educator, having held teaching roles at leading institutions including the Sydney Conservatorium of Music. He is also the driving force behind the Brandenburg Mentorship Program, which supports and develops the next generation of early music performers.

Over the course of his career, Paul has performed with many of the world's most celebrated soloists, including Andreas Scholl, Cyndia Sieden, Marc Destrubé, Hidemi Suzuki, Stefano Montanari, Xavier de Maistre, Shunske Sato, Maurice Steger, Riccardo Minasi, Yvonne Kenny, Emma Kirkby, Philippe Jaroussky, Samuel Mariño, Francesco Corti, Simone Kermes, and Yukie Sato.

Career highlights include the Brandenburg's European tour with Andreas Scholl in 2001, his Tokyo debut in 1998, and numerous national and international accolades for his recordings with the Australian Brandenburg Orchestra and Brandenburg Choir, which include five ARIA Awards for Best Australian Classical Album. More recently, Paul featured on the soundtrack of the James Bond film *Spectre* and, in 2024 and appeared in the acclaimed documentary film *Mozart's Sister*.

Beyond the podium, Paul is an avid cook, traveller, and lifelong connector of people and cultures. Through the Brandenburg's programming, he continues to foster dynamic collaborations between Australian and international artists.

Melissa Farrow in *Baroque Unleashed*, 2025.
Photo by Laura Manariti.



Australian Brandenburg Orchestra



Paul Dyer* (Sydney)
Conductor, Harpsichord



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



Matthew Bruce* (Sydney)
Assoc. Concertmaster, Baroque Violin



Ben Dollman* (Adelaide)
Principal Second Baroque Violin



Ella Bennetts (Sydney)
Baroque Violin



James Armstrong (Melbourne)
Baroque Violin



Matthew Greco (Sydney)
Baroque Violin



Monique O'Dea* (Sydney)
Principal Baroque Viola



Marianne Yeomans (Sydney)
Baroque Viola



Jamie Hey* (Melbourne)
Principal Baroque Cello



Anton Baba (Sydney)
Baroque Cello



Edwina Cordingley (Melbourne)
Baroque Cello



Robert Nairn* (Adelaide)
Principal Violone



Melissa Farrow** (Sydney)
Principal Baroque Flute / Recorder



Mikaela Oberg (Sydney)
Baroque Flute / Recorder



Adam Masters** (Melbourne)
Principal Baroque Oboe



Nicholas Pollock* (Melbourne)
Principal Theorbo / Baroque Guitar



Hannah Lane (Melbourne)
Principal Baroque Harp

*Denotes Brandenburg Core Principal
^ Denotes soloist

! Robert Nairn appears courtesy of Elder Conservatorium, Adelaide University (Staff)

Baroque Masters

George Frideric Handel (1685-1759)
Concerto Grosso in G major, Op. 6 No. 1,
HWV 319

i *A tempo giusto*
 ii *Allegro*
 iii *Adagio*
 iv *Allegro*
 v *Allegro*

Handel arrived in London from Germany in 1710 and quickly established a very successful career as composer and director of Italian operas. This lasted until the 1730s, when a rival opera company poached his best singers and drew away the support of wealthy patrons. The rival company collapsed in 1737, but Handel suffered heavy financial losses and the stress caused a stroke which left him paralysed on his right side.

'The ingenious Mr. Handell is very much indisposed, and it's thought with a Paraletick Disorder, he having at present no Use of his Right Hand, which, if he don't regain, the Publick will be depriv'd of his fine Compositions.'

- The London Post, 14 May 1737

A period in the vapour baths of Aix-la-Chapelle in France restored his health, but finances were still tight and he was forced to use mainly English singers rather than expensive Italian imports. To save money Handel decided to introduce English oratorios, a genre which he invented, into his subscription seasons of opera. They proved to be so popular, and made him so much money, for relatively little effort, that he gradually stopped composing operas altogether.

18th century audiences were accustomed to spending four or five hours at the opera, so to extend the evening and compensate for the lack of visual interest—oratorios were not staged—Handel composed his Opus 6 'Grand Concertos', intending to perform them between the acts of his oratorios. Regardless of their pragmatic origins, Handel seems to have taken special care with their composition.

Handel set aside a month, the length of time he usually took to write an entire opera or oratorio, and completed all twelve concertos between 29 September and 30 October 1739. He was probably inspired by the success of the Opus 6 *Concerti grossi* of the great Italian composer Archangelo Corelli, published in 1714. They had achieved 'classic' status throughout Europe and particularly in England, so it is not surprising that Handel would want to both emulate the great master and to compose his own masterpiece. As well as sharing the same opus number, the number of concertos, and the musical form, both were conceived for strings alone, although in performance Handel added parts for oboes. Like Corelli, he chose to follow the old style multi-movement *concerto grosso*, structured around a small ensemble of solo instruments contrasted against the full orchestra.

What to Listen For

Concerto No. 1 is in five movements, full of variety in musical texture, form and mood. Handel drew on the overture from his opera *Imeneo* for the first movement; it was common practice in the period for composers to recycle their own compositions and to borrow from other composers. The first movement leads

directly into the second movement, where the contrast between soloists and accompanying players is very apparent. Two solo violins 'sing' in duet in the third slower movement, followed by a slower fugal movement in a minor key which pits soloists against the full ensemble. The final lively *gigue* draws on a work by Domenico Scarlatti, Handel's old rival from Rome.

Alessandro Marcello (1673-1747)
Concerto for oboe in D minor, S D935

i *Andante e spiccato*
 ii *Adagio*
 iii *Presto*

Alessandro Marcello came from a Venetian noble family, who had a palazzo on the Grand Canal and a Doge painted by Titian among their ancestors. In the 18th century, Venice was a highly stratified society and all political, judicial, and administrative power was exercised by the small hereditary aristocracy. As an aristocrat, Marcello was a member of the governing council, a diplomat, and a magistrate, and like many aristocrats was exceptionally well educated. He was a mathematics scholar, a skilled globe maker, and a poet; he played the violin, collected musical instruments, and spoke seven languages. He was also expert in drawing and painted pictures for the family palaces in Venice and their country villa, and for the ceiling of the Marcello parish church. Marcello also composed concertos, violin sonatas, and cantatas for the finest singers of the day, but he was not allowed to be a professional musician as that was a career path open only to artisans, the lowest strata of Venetian society.

What to Listen For

This oboe concerto is the best known of Marcello's compositions, but its provenance is unclear. For some time it was attributed to Vivaldi, or to Alessandro's brother Benedetto. It was published in Amsterdam in 1717, but it must have circulated earlier in manuscript, as JS Bach transcribed it for solo keyboard (BWV 974) in 1713 or 1714. It is especially famous for its melancholy slow second movement. Although its melody could stand on its own, unornamented, it was part of 18th century performance practice for the solo performer to elaborate the melody in such a way as to enhance the mood.



Engraved portrait of Alessandro Marcello, dated between 1701-1750. Artist Unknown.

Bach's *Brandenburg Concertos*

In March 1721, Bach sent 'Six Concertos for Several Instruments' to the Margrave of Brandenburg-Schwedt. He wrote the usual lengthy, obsequious dedication, reminding the Margrave that he had performed for him in Berlin two years earlier and that on that occasion the Margrave had asked for some of his compositions. That is the only definitive information we have about the background of the musical works now known as the 'Brandenburg Concertos'.

History does not record what the Margrave thought of Bach's gift, or if he even heard the concertos, as it is not known if they were performed anywhere in Bach's lifetime. Bach would not have composed these concertos specifically for the Margrave. Rather, he would have selected some from those he had written in the previous eight years when he worked at the courts of Weimar and Cöthen. They were largely neglected and unknown until 1849 when a German musicologist stumbled upon the autograph score in a library in Berlin. It was not until 100 years later, with the early music revival of the 1950s and widening access to recordings, that they began to be widely heard.

Bach began his first job at Weimar in 1703 as a chamber musician, but he only stayed seven months before leaving to work as organist in the nearby town of Arnstadt. In 1708, he returned to Weimar as organist and chamber musician, and later orchestra leader. Internal politics at the Weimar court meant that he was overlooked for promotion, and in 1717 he accepted the position of music director to Prince Leopold of Anhalt-Cöthen, although before he was allowed to leave he was imprisoned for a month for being impertinent enough to ask for his own dismissal.

Before moving to Cöthen, at Weimar Bach had begun to study the new style of Italian concerto for one or two soloists made popular by Antonio Vivaldi. A variant featured a number of contrasting solo instruments, and in the *Brandenburg Concertos* Bach used the widest range of solo instruments imaginable—fourteen in total—in completely innovative and unprecedented combinations. Prince Leopold himself was a keen amateur musician and he employed some of the finest players in Europe when the royal Berlin orchestra was dissolved by King Frederick William I (Frederick the Great's father and no music lover). There was no question that these virtuoso musicians could play whatever Bach wrote for them, and some of his finest instrumental music dates from this time.

Johann Sebastian Bach (1685–1750)
Brandenburg Concerto No. 4 in G major, BWV 1049
 i *Allegro*
 ii *Andante*
 iii *Presto*

In Concerto No. 4, as in most of his concertos, Bach broadly followed Vivaldi's model of three movements. The fast outer movements are structured around a refrain (*ritornello*) which is repeated with variations by the full orchestra, alternating with different thematic material for the soloists. In this concerto, the soloists are a violin and two recorders, which mostly work together as a pair. There is much imitation between all solo parts with the violin dominating in a dazzling display in the first and third movements, while the solemn middle movement favours the recorders. Unlike the final movements of all the other concertos, this is not in a dance form but instead is a brilliant fugue beginning with the violas.

[Interval]

Johann Sebastian Bach (1685–1750)
Brandenburg Concerto No. 3 in G major, BWV 1048
 i [*Allegro*]
 ii *Andante*
 iii *Allegro*

Concerto No. 3 is for strings alone, with three parts for each of violins, violas, and cellos, accompanied by double bass and harpsichord continuo. The exhilarating dance-like first movement shows the strong influence of Vivaldi on Bach's concerto style, with its use of the *ritornello* and episode structure. Each instrument or instrumental group takes a solo role in turn, but in a far more complex and original way than in Vivaldi's concertos. Bach re-used this movement in his Cantata No. 174 in 1729.

The second movement consists of just two chords. Did Bach deliberately omit a movement from the copy he wrote out for the Margrave, or did he envisage a solo improvisation at this point? And on what instrument? Musicians of the day would have been similarly perplexed, having never encountered such an issue in any of the concertos published to that time, with not even an 'ad lib' in the score to guide them. Now it is common in performance for players to improvise based on Bach's chord structure. The rushing third movement is in the style of a *gigue*, a lively dance.

Johann Pachelbel (1653–1706)
Canon in D major, P 37

Pachelbel composed far more than the one canon which is now associated with his name. In fact, he was a prolific composer and wrote hundreds of works, mainly for keyboard as he was a highly acclaimed organist. He was a close friend of Johann Ambrosius Bach, father of JS Bach, and taught Johann Sebastian's elder brother.

The canon vies with Vivaldi's *Four Seasons* as the most recorded piece of classical music. Its ground bass (a continually repeated sequence of eight notes, over which the melody of the canon is constructed) has served as the basis for pop and rap songs, New Age ambient music, and mobile phone ring tones.

What to Listen For

Pachelbel composed the canon for three violins and continuo. It consists of 28 variations, while the ground bass keeps the same harmonic progression throughout. A *canon* is a work in which a melody in one part is imitated exactly in other parts; here Pachelbel varies the melody so that at one moment it is inverted, the next back-to-front, the next the note values are longer, then shorter and so on, all the while using the same sequence of notes. The sparse texture of the three solo violins enables this ingenious interchange of the melody between the parts to be clearly heard.



Johann Joachim Quantz (1697-1773)
Concerto for flute in G major, QV 5:174
 i *Allegro*
 ii *Arioso e mesto*
 iii *Presto*

Quantz is best known as the flute teacher of Frederick the Great, great military strategist, obsessive music-lover, and king of Prussia from 1740 to 1786. In 1728, when Frederick first heard him, Quantz was a virtuoso flautist at the Dresden court of the immensely rich and powerful Augustus II, Elector of Saxony and King of Poland, but he agreed to travel to Berlin twice a year to give the teenaged Frederick flute lessons. They were somehow kept secret from Frederick's father, King Frederick-William, a brutal, violent man who sought to crush what he regarded as his son's effeminate tendencies, that is, any activity not related to the military or government. On one occasion, an aide burst into a lesson to warn Frederick that his suspicious father was on the way from another part of the palace. Quantz, the flute, and the red silk and gold brocade dressing-gown Frederick was wearing were all bundled hurriedly into a cupboard.

Twelve unhappy years later, after an escape attempt which led to being imprisoned in dire conditions by his father and forced to watch his close friend executed, Frederick became king. Now, with virtually unlimited power and wealth, he was able to employ the finest musicians in Germany, and he induced Quantz to move to Berlin permanently, at more than double his Dresden salary.

Quantz's duties revolved around Frederick's private concerts. For two hours every evening the king played three to five flute concertos and a number of sonatas composed by either himself or Quantz, then listened as Quantz played another concerto. Frederick was an accomplished player, as the few people who heard him attest, but only Quantz was allowed to critique his playing. History does not record what Quantz thought about devoting the remainder of his career—the next 30 years—to the king's evening concerts, but it must have given him time to write his treatise 'On Playing the Flute'. Published in 1752, it is now regarded as one of the most important sources on the performance of 18th century music.

What to Listen For

Quantz composed 299 flute concertos for Frederick (he was working on number 300 when he died). They follow the Vivaldian solo concerto form and are in the 'galant' style which Frederick favoured, and which emphasised elegance, clarity, and grace. This concerto opens with a cheerful first movement, the flute part consisting mainly of scalar passages and repeated note motifs. The contemplative middle movement is given an unusual tempo indication of *mesto*, meaning sad or sorrowful, but an optimistic mood returns with a lively *presto* to finish.

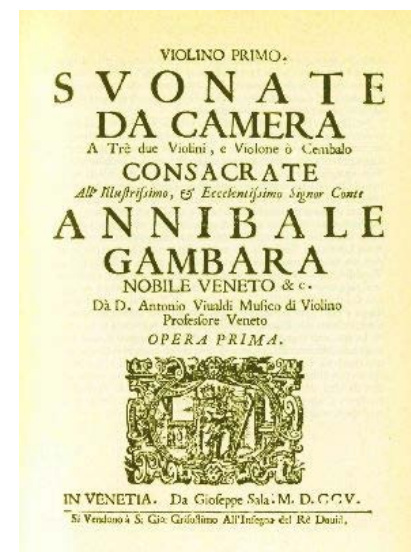
Antonio Vivaldi (1678-1741)
***La Folia*, Trio sonata in D minor Op. I No. 12, RV 63**

Vivaldi was taught violin by his father, who played in the orchestra at the Basilica of San Marco and was also a barber and wigmaker. Antonio was ordained as a priest in 1703, and in the same year he began working at the Pietà, a girls' orphanage in Venice along the waterfront from the Doge's Palace. He was violin teacher and music director there on and off for most of his working life, and he wrote many of his compositions for the exceptional girls' choir and orchestra which performed each Sunday and on feast days in the church next to the orphanage.

What to Listen For

'La follia' was a standard chord progression and accompanying melody which emerged at the turn of the 17th century. Over 150 composers from Handel to Rachmaninov based compositions on it, and it even underlies a Britney Spears song. Vivaldi composed his version as a theme and nineteen variations in one long movement for three instrumental parts: two violins and basso continuo.

Program notes © Lynne Murray 2026



Original cover of Vivaldi's Twelve Trio Sonatas, Op. 1, 1705



WITH THANKS

Australian Brandenburg Orchestra

PATRON

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

ARTISTIC DIRECTOR Paul Dyer AO	THE ENSEMBLE BOARD Jane Hemstrich AO, Chair Aidan Allen, Deputy Chair Bruce Applebaum Carole Campbell Paul Dyer AO Paul Meehen Susan Hilliard Glenice Maclellan Mary Padbury Anne Murphy Cruise Sandy Clark AO Aggie Maisano Emilio Gonzalez Alicia Stephenson	BRANDENBURG FOUNDATION BOARD Mick McCormack, Chair Aggie Maisano Bruce Applebaum Paul Dyer AO Louise Watson Mark Pistilli Alicia Stephenson Emilio Gonzalez Louise Watson
MANAGING DIRECTOR Bruce Applebaum		CHIEF ACCOUNTANT/ COMPANY SECRETARY John Scott
THE BRANDENBURG COUNCIL Jillian Broadbent AC Greg Hutchinson AM Max Suich		

MARKETING & CUSTOMER RELATIONS	ARTISTIC PLANNING & MANAGEMENT	DEVELOPMENT & PHILANTHROPY
HEAD OF MARKETING & CUSTOMER RELATIONS Joseph Smith	HEAD OF ARTISTIC PLANNING & MANAGEMENT Ashley Giles	HEAD OF DEVELOPMENT Joshua Kim
DIGITAL MARKETING MANAGER William Ng	ORCHESTRA MANAGER Brendon Taylor	SENIOR DEVELOPMENT MANAGER Caroline Davis
MARKETING EXECUTIVE Olivia Petersen	EDUCATION & ENGAGEMENT MANAGER Mary Scicchitano	DEVELOPMENT EXECUTIVE Abigail Marshall
GRAPHIC DESIGNER Jack Woodford	ARTISTIC & PRODUCTION ADMINISTRATOR Candice Witton	BUSINESS ADMINISTRATION
CUSTOMER RELATIONS MANAGER Andrew Brook	LIBRARIAN & MUSIC RESOURCES CO-ORDINATOR Hugh Ronzani	HEAD OF BUSINESS & FINANCE Arya Unni
TICKETING MANAGER Amy Vitucci	REPERTOIRE ADVISORS (HONORARY) Charles Gwynn Andrew O'Connor Christopher Price	EXECUTIVE ASSISTANT Tom Roche
TICKETING EXECUTIVE Claudio Sgaramella		AUDITORS Hall Chadwick
TICKETING ASSISTANTS Andrei Laptev Madeleine O'Dea Dominic Blanchard		FIRST NATIONS ADVISOR (HONORARY) Rhoda Roberts AO

Our Donors

A heartfelt thank you to our generous family of supporters.

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

Paul Dyer AO Bruce Applebaum
Artistic Director Managing Director

ORCHESTRAL CHAIRS

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

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

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

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

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

**Principal Theorbo / Baroque Guitar
Chair**
In memory of Jenny Parramore
Nicholas Pollock

Principal Baroque Oboe Chair
supported by Nicholas Korner
Adam Masters

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

LIFE PATRONS

Mary Holt OAM and the late
Dr John Holt

CHAIRMAN'S II

Dedicated to the memory of James
Strong AO

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

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

BRANDENBURG ANNUAL GIVING
DONORS

CHRISTINA \$10,000

The Allen Family
Robyn Armstrong and Family
John and Lorraine Bates
Graham Bradley AO and
Charlene Bradley
Jillian Broadbent AC and Olev Rahn
David and Leith Bruce-Steer
Elizabeth Butcher AM
Bernard A Coles KC and
Mrs Margaret Coles
Ms Catherine Condell
Jane and David Duncan
Diana and Richard Fisher
Chris and Gina Grubb
Stephanie and Ian Hardy
Jane Hemstritch
Mary Holt and the late Dr John Holt
Barry Janes & Paul Cross AM
D and I Kallinikos
Karin Keighley in memory of Geoffrey
Helen Kershaw
Grant and Jennifer King
Greg Livingstone
Susan Maple-Brown AM
Mick and Lyndall McCormack
Nick and Caroline Minogue
Hugh Morgan AC and Elizabeth Morgan
Rointon Nugara and Brendan Nugent
Mrs Roslyn Packer AC
Lady Potter AC CMRI
The Rodwell Foundation

Jeanne-Claude Strong in memory of
James Strong
Sally and Geoffrey White
Michael and Caroline Williams
Yim Family Foundation
Anonymous x 4

RUSPOLI \$5,000 - \$9,999

Colin and Richard Adams
Antoinette Albert
Kay Buckeridge
Dr Joanna Cheung
Ms Louise Christie
Mr Sandy Clark AO and
Ms Marie McDonald
Rick and Sue Coles
Toula and Nicholas Cowell
Jennifer Dowling
Wendy and Ron Feiner
Nancy Fox AM and Bruce Arnold
In loving memory of Harald Jährling
Valmae Freilich
Carrillo Gantner AC
Verity Gibson
Charles Grant
Belinda Hutchinson AC and
Roger Massy-Greene AM
Greg Hutchinson AM and
Lynda Hutchinson
Katie Lahey AM and Robert Marriott
Ann Lahore
Mira Levy
Vicki and Adam Liberman
Robyn Martin-Weber
Dr Edward Curry-Hyde and
Dr Barbara Messerle
Dr Paul Nisselle AM and Mrs Sue Nisselle
In memory of Jenny Parramore
Tony Schlosser
The Searby Family (through Equity
Trustees Charitable Foundation)
Penelope Seidler AO
Chris and Bea Sochan
James Sullivan and Judy Soper
Mrs Beverley Southern
Brendan Sowry
Dougall and Elizabeth Squair
Dr Catherine Brown-Watt PSM and
Mr Derek Watt
Dr Jason Wenderoth
David and Xenia Williamson

Our Donors

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

John and Philippa Armfield
Admiral Christopher Barrie AC and
Mrs Maxine Barrie
Frederic Baudry and Paul Bailey
Lorraine and Malcolm Baxter
Prof Fran Boyle AM
Catherine Broady
Shane Buggle and Rosie Callanan
Neil and Jane Burley
Henry Burmester and Peter Mason
A/Prof Tony Buzzard AM and
Dr Pamela Craig
Carole Campbell
Prof Dianne Campbell
Tony Cardamone
John Caspersonn
Prof Roger Chen
Gerry Chia
Rebecca and Craig Clarke
Emeritus Professor Martin Comte OAM
Janice Conley
Frank and Jan Conroy
Guy and Jeanette Cooper
Jim Cousins AO and Libby Cousins AM
Emeritus Professor
Rosalind Croucher AM
Gordon Cumming-Harris
Chum Darvall AM
David Davies and Paul Presa
Vicki and Bob Davis
Carol des Cognets
Anne and Jennifer Dineen
Catherine and William Dollman
Emeritus Professor Dexter Dunphy AM
Richard and Fiona East
Jane Edmanson OAM
Elisabeth and Grahame Elder
Rita Erlich AM
Bronwyn Evans
The Faithfull Family
Kay Fell
Kevin Fewster, in memory of
Jane Marceau
G W Fisher and H L Bird
John Forsyth
Malcolm and Barbara France
Brian and Philippa France
Eleanor Freeman
Rosie Freeman
Vivienne Fries
Gabriella Furtenbach
Diane Gallery
Justin and Anne Gardener
Christine George
Paul Gibbeson
Robert Gibbs and Tony Wildman
Bill and Julie Gould
Richard and Heather Gorrell
Philip and Anabel Gosse
James Gould
Richard and Anna Green
Ken Groves and Yun-sik Jang
Alison Harrop

The Hon Don Harwin
Gary and Susan Hearst
Susan Hilliard
Ailsa Hocking and Bernard Williams
The Honourable
Elizabeth Hollingworth SC
Gerard and Helen Hooper
Howard Insall SC & Brigitte Pers
In Memory of Mr Roger Bowshall
Helen Jones
Irene Kearsey and M J Ridley
Daniel Kirkham
Lilly Krienbuhl
Karishma Kulkarni
Joanne Frederiksen and Paul Lindwall
Mary Isabel Little
Prof Richard and Elizabeth Longes
Aggie Maisano
In memory of Wes Maley
Harold and Ellen Marshbaum
Joanna B Maxwell
Jane Tham and Philip Maxwell
Wendy E McCarthy AO
Lois McCutchan
Christine McDonald
Jan McDonald
Margaret McDonald
Peter McGrath
Colin and Phillippa McLachlan
Mrs Patricia and Dr Allan McLay
Sandra and Kent McPhee
Prof Roy MacLeod and
Dr Kimberley Webber
J R Milhinch OAM
Peter Miszalski
Beatrice Moignard
Chris Mullen
Anne Murphy Cruise
Andrew Naylor
Robert Niall and Dr Jill Sewell AM
Robyn Nicol
In memory of the late
Robert Norington
Rosemary O'Connor
Paul O'Donnell
Hans J Ohff
Tim Olsen
Phillip and Christine Page
Anne Palme
Rosemary Palmer
Remembering Tom and
Jenny Parramore
Dr Kevin Pedemont
Christina Pender
Evan Petrelis
Jim and Chris Pollitt
Marian Purvis
Pip Rath
Beverley Roden
Rowan Ross AM and Annie Ross
Peter Rush
The Hon Ronald Sackville AO KC and
Mrs Pamela Sackville
Georgina Sanderson
Mark Santini and Karyn Matotek
Alison Savage
Dr Olga Scaramuzzi

Stephen Segal
Marshall Segan in memory of Berek
Segan OBE AM and Marysia Segan,
Founders of the Castlemaine State
Festival
Daniela Shannon
Mrs J D Sharpe
Dr Gideon and Mrs Barbara Shaw
Dr John and Mrs Sue Sherman
Jann Skinner
Dr Murray and Mrs Joy Stapleton
Fiona Steffensen
Linda Stern
Judith Stewart
Elizabeth Talbert
Mark and Debra Taylor
John and Jeneanne te Wechel
Rob Thomas AO and Sam Meers AO
Sue Thomson
David Throsby AO and
Robin Hughes AO
Daniela Torsh
Carolyn Unwin
Gerard Vaughan and
Alexandra Vaughan
Christian Vindin
Eshuys and Vinnell families
Derek Taylor and Mark Wheeler
Janice White
Deborah Whitford
Judith Williams
Ray Wilson OAM and
Raymond Camillire
K A Wratten
Anonymous x 28

Our Donors

BRANDENBURG FOUNDATION DONORS

STRADIVARI \$100,000 – \$249,999

Cary and Rob Gillespie
Karin Keighley in memory of Geoffrey
Chris and Kathy Harrop
Rowan Ross AM and Annie Ross
Christine Yip and Paul Brady
Anonymous x 1

GUARNERI \$50,000 – \$99,999

Macquarie Group Foundation
The Martin Family in memory of
Lloyd Martin AM
Anonymous x 1

MAESTRI \$25,000 – \$49,999

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

ARCANGELI \$15,000 – \$24,999

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

CAMERATA \$5,000 – \$14,999

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

PLANNED GIVING

BEQUEST

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

PLAY ON: A LASTING LEGACY

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

Colin and Richard Adams
Catherine Barralet
Elizabeth Barton
M Carr
Ms Catherine Condell
R. Cook
Janet Doust
The Faithfull Family
Brian and Leonie Fisher
J Hubbard and B Cowie
RJ Irwin
Lilly K
Peter McGrath
Margaret Norington
Penelope Oerlemans
Neil Padden
Joan and Lloyd Poulton
Art and Cynthia Raiche
Mrs Ruth Spence-Stone &
Mr Peter Stone
Elizabeth Starr
Anne E Thomas
Professor Junia Vaz de Melo, MD, PhD
Derek Watt and Cathy Brown-Watt
Jennifer Wells
Janice White
Anonymous x 14

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



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

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

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

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

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

Joshua Kim
Head of Development
1300 782 856
philanthropy@brandenburg.com.au
donations.brandenburg.com.au

Leave a lasting legacy

"The Brandenburg has given me such pleasure and enriched my life, so I was happy to include them in my Will. I'd like to encourage other Brandenburg devotees to do so where possible — it's straightforward to make happen and does not affect your standard of living." - ABO Bequestor

If our concerts have brought you musical joy, consider leaving a legacy gift that will bring inspiration and pleasure far into the future. A gift in your Will, no matter the size, will resonate with generations of music-lovers and help sustain the exceptional artists who bring our performances to life.

For a confidential discussion about making an enduring gift in your Will, please contact Joshua Kim, Head of Development on 1300 782 856 or philanthropy@brandenburg.com.au



Our Partners

GOVERNMENT



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



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

MAJOR PARTNER



PRESENTING PARTNER

ACCESS PARTNER



SUPPORTING PARTNERS



TRUSTS & FOUNDATIONS

Patricia H. Reid
Endowment



Dr. Lee MacCormick Edwards
Charitable Foundation



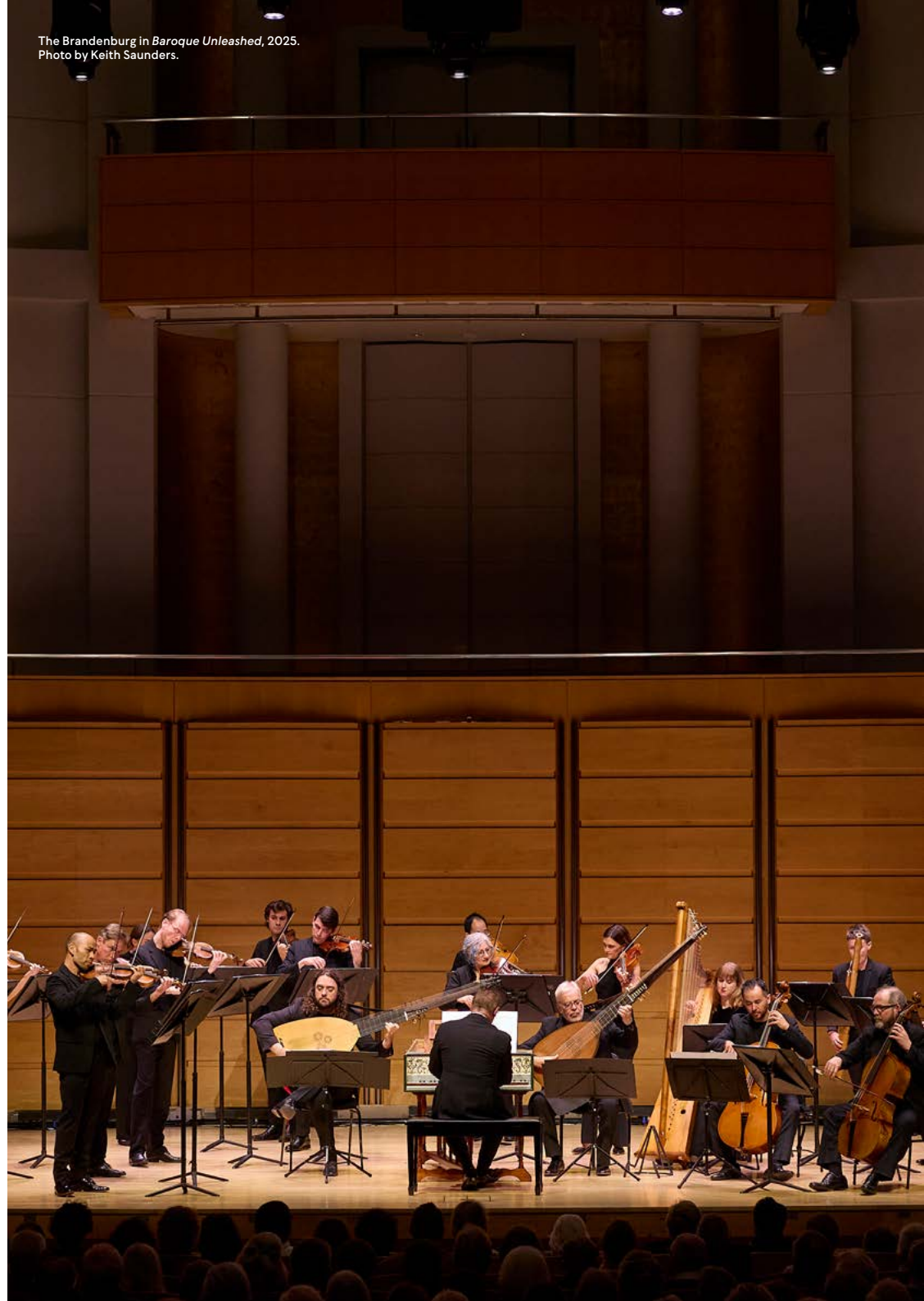
MEDIA

VENUE



To find out more about becoming a partner of the Australian Brandenburg Orchestra please contact our Development team on 1300 782 856 or corporate@brandenburg.com.au

The Brandenburg in Baroque Unleashed, 2025.
Photo by Keith Saunders.



Leaders in private equity for over 25 years



Since 1998, we have made more than **200 acquisitions¹** with a combined value in excess of **A\$54B²** and delivering an **average gross IRR of 41%³**. We recognise that our strength is in our partnerships. Thank you to the investors, management teams and stakeholders, who have empowered our success in building value in the companies in which we invest.

pep.com.au

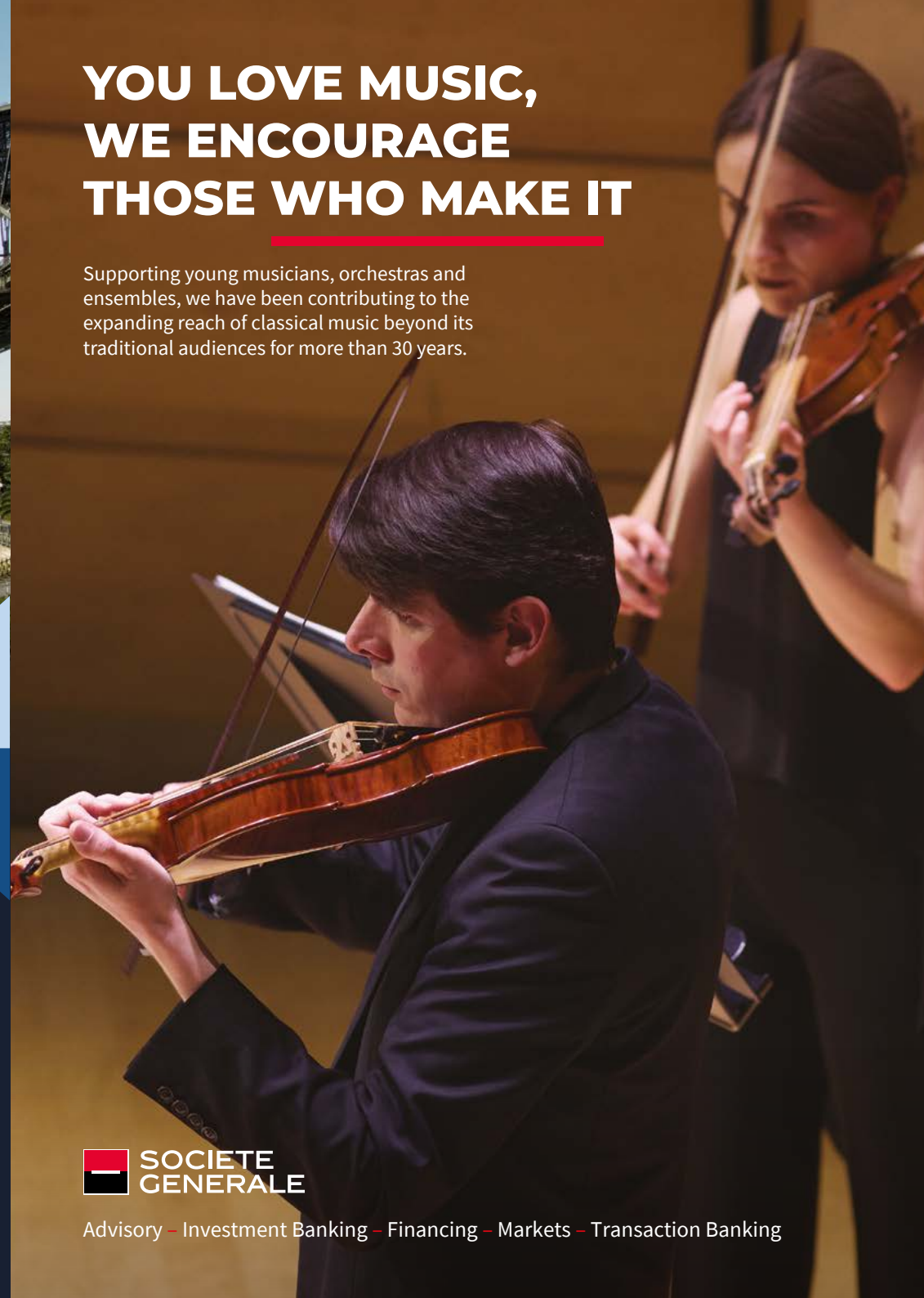


1. More than 200 acquisitions (includes platform (49) and bolt-on acquisitions (185+) as at 30-Jun-2025). 2. Combined value in excess of A\$54B (sum of enterprise value of all Private Equity and Secure Assets platform investments and transformative bolt-ons at acquisition and exit as at 30-Jun-2025). 3. Since inception to 30-Jun-2025 for PEP Private Equity Funds I-VI and SAF I. Past performance not indicative of future performance. Gross returns do not reflect the impact of management fees, carried interest and fund level expenses.

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

YOU LOVE MUSIC, WE ENCOURAGE THOSE WHO MAKE IT

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



Advisory – Investment Banking – Financing – Markets – Transaction Banking

Orchestral Chairs Program

Support our nation's finest musicians



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

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

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

To learn more about the Orchestral Chairs program, please [contact](#) Joshua Kim, Head of Development on 1300 782 856 or philanthropy@brandenburg.com.au



Where refined *luxury* meets
symphony of *culture*

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

Book your stay now at www.sofitel-melbourne.com.au


S O F I T E L
MELBOURNE ON COLLINS



SERIES 02: APRIL 2026

Choral Splendour

*Bach. Telemann. Handel.
Majesty.*

A jubilant celebration of Baroque brilliance featuring the full Brandenburg Choir and Orchestra. Bach's iconic cantatas and his Concerto for two violins lead a program bursting with colour, crowned by Telemann's vibrant overture from TWV 55:DI8 and Handel's majestic Coronation anthems. An uplifting, full-force performance that fills the hall and the heart.

BOOK NOW: BRANDENBURG.COM.AU