

Australian Brandenburg Orchestra

PALAZZO BAROQUE

Paul Dyer Artistic Director

Federico Guglielmo (Italy) guest director, period violin

Program

Pachelbel Canon and Gigue in D Major
Telemann Concerto for Violin in G Major, TWV 51:G8
JS Bach Orchestral Suite No 3 in D Major, BWV 1068

INTERVAL

Vivaldi Concerto for 2 Violins in A Major, Op 3 No 5, RV 519
Handel Concerto Grosso in F Major, Op 3 No 4, HWV 315
Handel *Passacaglia* from Organ Concerto in G minor, Op 7 No 5, HWV 310
Vivaldi Concerto for Violin in D Major, RV 222

The concert will last approximately 90 minutes including interval.

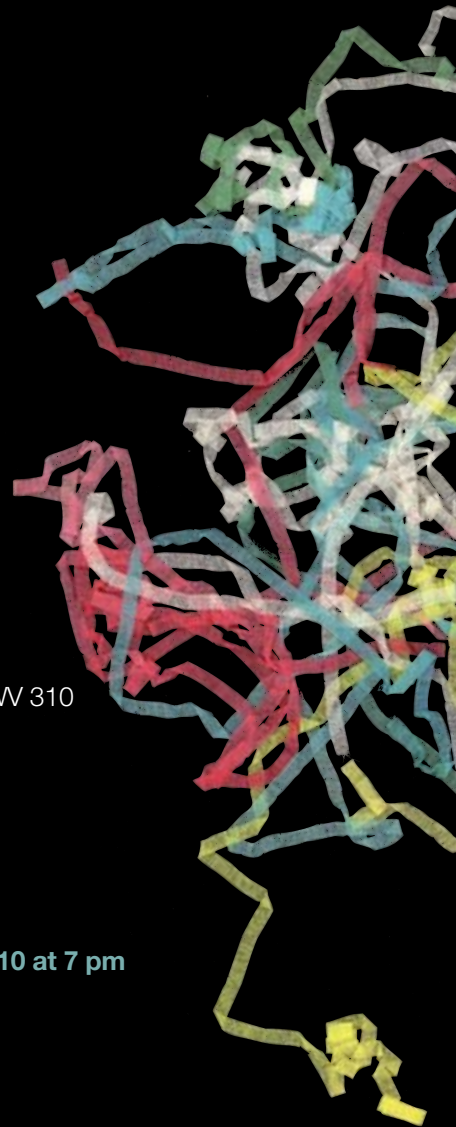
SYDNEY

City Recital Hall Angel Place

Friday 7, Saturday 8, Wednesday 12, Friday 14, Saturday 15 May 2010 at 7 pm

Saturday 15 May 2010 at 2 pm

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



Australian Government



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



NSW GOVERNMENT

Communities
arts nsw

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



MACQUARIE

PRINCIPAL PARTNER

Paul Dyer

artistic director

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

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

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

In 1995 he received a Churchill Fellowship and he has won numerous awards for his CD recordings with the Australian Brandenburg Orchestra, including the 1998, 2001, 2005 and 2009 ARIA Awards for Best Classical Recording. Paul is the presenter of the Inflight program "Symphony" on Qantas International flights and is a Patron of St Gabriel's School for Hearing Impaired Children. In 2003 Paul was awarded the Australian Centenary Medal for his services to Australian society and the advancement of music.



Federico Guglielmo

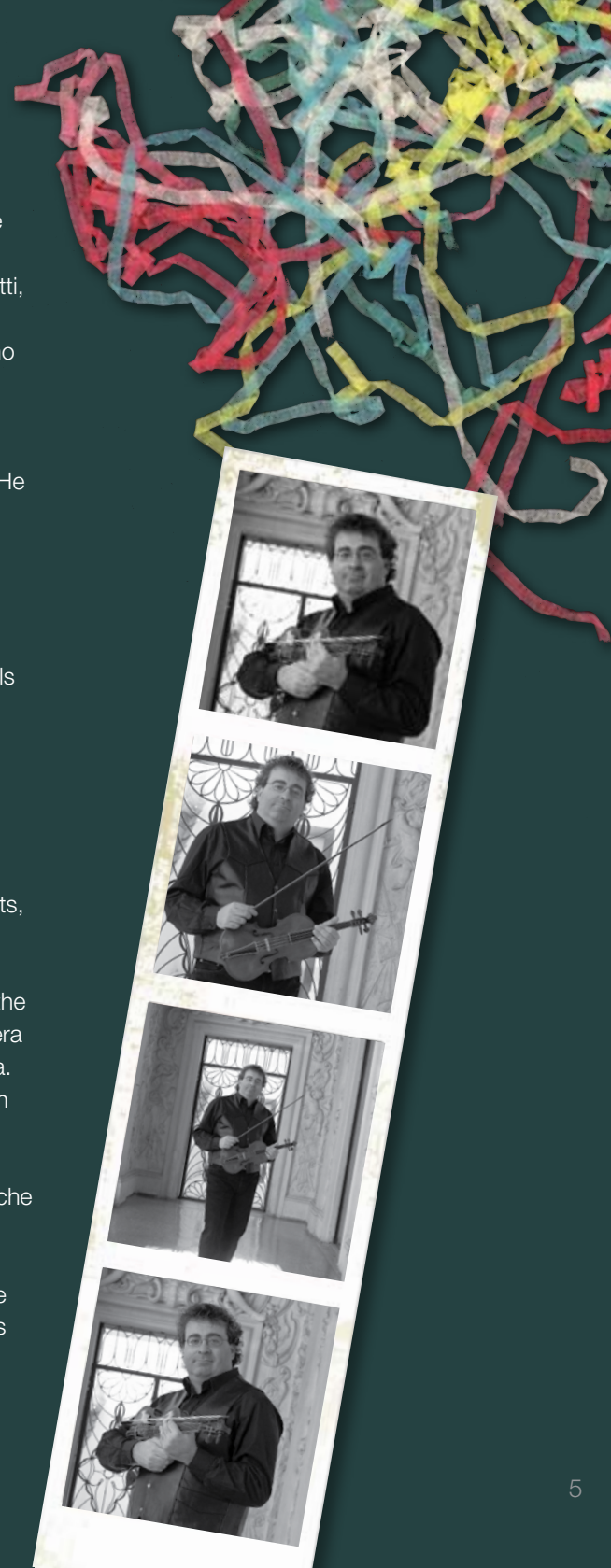
(Italy) guest director, period violin

Born in Padua in 1968, Federico Guglielmo began his violin studies with his father Giovanni and graduated at the Conservatorio B. Marcello in Venice. He then took part in master classes with Salvatore Accardo, Gianluigi Gelmetti, Vladimir Spivakov, Isaac Stern, the Beaux Arts Trio, the Trieste Trio, the Amadeus Quartet, the Quartetto Italiano and the La Salle Quartet.

Encouraged by Christopher Hogwood, he soon dedicated himself to performing on period and classical instruments. He won several prizes in international competitions in Europe (Paris, London) and Northern America (Canada). He won the first prize at the International Vittorio Gui Competition in Florence (1991).

He is a regular guest of the major concert halls and festivals in Italy and abroad, such as Grosse Musikverein in Vienna, Wigmore Hall in London, Società del Quartetto di Milano, Accademia Santa Cecilia in Rome, Auditorio Nacional in Madrid, Herkuleesaal in München, Isaac Stern Auditorium at the 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. He regularly conducts, leads and performs as a soloist with orchestras such as The Academy of Ancient Music in London, The Händel & Haydn Society in Boston, the Tokyo Chamber Orchestra, the Orchestra di Padova e del Veneto, the Orchestra da Camera di Mantova and the Philharmonic Orchestra of Gran Canaria. In 1994 he founded L'Arte dell'Arco, a group specialising in Venetian Music from XVIIIth and XIXth centuries.

He has recorded over one hundred CDs for Decca, Deutsche Harmonia Mundi, BMG Classics, Chandos, ASV, CPO, Stradivarius, Pavane, Denon, Nippon, Columbia, Altus, Velut Luna, Musical imagine, Tactus and Dynamic. These recordings received many international acknowledgements such as the International Record Prize A. Vivaldi in Venice, twice. A full professor since 1993 of the Course of String Chamber Music at the Conservatoire L. Cherubini in Florence, he also holds several violin and Baroque violin masterclasses each year.



Palazzo Baroque

Paul Dyer artistic director

Federico Guglielmo (Italy) guest director, period violin

The musicians on period instruments

violin

Rachael Beesley*

Guest Concertmaster

Ben Dollman

Principal Violin II

Matt Bruce

Claire Conolly

Julia Fredersdorff

Matt Greco

Brendan Joyce

Shaun Lee-Chen

Bianca Porcheddu

viola

Shelley Sörensen*

Marianne Yeomans

Tara Hashambhoy

cello

Jamie Hey*

Anthea Cottee

Rosemary Quinn

double bass

Jennifer Drury

oboe

Kirsten Barry*

Andrew Angus

bassoon

Peter Moore*¹

horn

Darryl Poulsen*

trumpet

Leanne Sullivan*

Helen Gill

Simon Wolnizer

timpani

Richard Gleeson

theorbo/guitar

Tommie Andersson*

harpsichord

Paul Dyer*

* Denotes section leader

¹ Peter Moore appears courtesy of the School of Music, University of Western Australia

Harpsichord preparation by Geoffrey Pollard

Special thanks to St Mary's Cathedral College for the use of the beautiful, historic Chapter Hall for rehearsals

Palazzo Baroque

Johann Pachelbel

(1653-1706)

Canon and Gigue in D Major

Pachelbel's Canon vies with Vivaldi's *Four Seasons* as the most recorded piece of classical music, and like *The Four Seasons*, it has suffered some extraordinary arrangements in the process. As well as the countless lush romantic recordings by large string orchestras which have taken it far from its baroque roots, its ground bass (a sequence of eight notes constantly repeated over which the melody of the canon is constructed) has served as the basis for innumerable pop songs, rap songs, New Age ambient music, and mobile phone ring tones.

Johann Pachelbel was a leading progressive composer in the late seventeenth century, renowned as one of the best organists in Europe. Although he was born in Nuremberg, Germany, he began his career as deputy organist at the Stephansdom (St Stephen's Cathedral) in Vienna, where he was exposed to the style of Catholic southern German and Italian composers. He then spent a year as organist at the court of Eisenach, where he became a close friend of Johann Ambrosius Bach, the father of JS Bach. He taught JS Bach's eldest brother and eventual tutor, Johann Christoph, and played at his wedding. After working in a number of other German cities he returned to Nuremberg in 1695 to become organist at the most important church in the city, a position he held for the rest of his life. He was a significant composer for keyboard, and was influential in the process of musical development leading to JS Bach.

What to listen for

Pachelbel is one of the few seventeenth century composers who were never entirely forgotten, due at least in part to the enormous popularity of this canon for three violins and continuo. A canon is a contrapuntal piece in which a melody in one part is imitated exactly in other parts; in this work Pachelbel plays with 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. In all there are twenty eight variations while the ground bass keeps the harmonic progression the same throughout. The sparse texture of the three solo violins enables this ingenious interchange of the melody between the parts to be clearly heard. Tonight's performance also includes the rarely heard gigue.



Palazzo Baroque

Georg Philipp Telemann
(1681-1767)

Concerto for Violin in G Major, TWV 51:G8

Allegro
Andante
Allegro

In the first half of the eighteenth century Telemann was thought of as the greatest living German composer (ahead of his friends Handel and JS Bach), an astounding feat considering that he was largely self-taught. As a child he had no musical training, apart from two weeks learning the organ at the age of ten. He taught himself to play the violin, recorder, and zither, and gained enough knowledge of musical composition by transcribing scores to compose an opera at the age of twelve. His mother, a widow, was shocked at his precociousness, and fearing he would end up a musician, forbade him from doing any further musical study and took away his instruments. Undeterred, Telemann secretly kept composing and practising at night or away from home on borrowed instruments. At the age of fourteen he was sent away to school, and his musical talents were soon recognised. He studied law at university in Leipzig, but gradually music took over.

Telemann worked as music director in a number of courts throughout Germany and Poland, but most of his career was spent as director of music with responsibility for the five main churches in Hamburg, one of the top jobs in the German musical world. He was offered the job of cantor in Leipzig, but turned it down after the city of Hamburg promised him a pay rise. The Leipzig position ended up going to the fifth ranked candidate, JS Bach.

Telemann was enormously prolific, producing literally thousands of works for the church, theatre and chamber; these included around thirty operas, hundreds of church cantatas, and a new Passion every Easter for over forty years. Somehow he found time to write three autobiographies, so we know far more about him than about most other baroque composers.

Throughout the late seventeenth and early eighteenth centuries much of Germany was fascinated by the culture and music of both Italy and France. As JS Bach grumbled in a letter to the Leipzig town council, “German musicians are expected to be capable of performing at once and *ex tempore* all kinds of music, whether it come from Italy or France, England or Poland.” Telemann was renowned for his ability to compose in what became known as the “mixed” style, combining elements of French “liveliness, melody, and harmony, the Italian flattery, invention, and strange passages; and the British and Polish jesting in a mixture filled with sweetness.”

Telemann wrote around one hundred and twenty five concertos, of which nearly twenty for solo violin have survived. This concerto in G major was composed between 1708 and 1717, but like all the other concertos, the reason for its composition is unknown. During 1708 to 1712 Telemann was concertmaster at the court of Eisenach, and one of his duties was to compose music for the Duke’s orchestra which included the violin virtuoso Pantaleon Hebenstreit. Telemann considered the violin to be his best instrument (by adulthood he had added harpsichord, flute, chalumeau, cello and calchedon, a type of lute, to his repertoire), and a



Palazzo Baroque

friendly rivalry developed between them. “When we had to play together in a concert I withdrew into seclusion a few days beforehand – my violin in my hand, my left sleeve rolled up, my nerves well lubricated [with alcohol!] – and put myself through my own course of instruction so that I might rise up somewhat in revolt against his prowess.” Some of the concertos would have been for himself or for virtuosi like Hebenstreit, including Johann Pisendel, concertmaster of the famous Dresden court orchestra and the leading German violinist at the time. This concerto was played at Dresden between 1710 and 1720.

What to listen for

Telemann had studied the scores of concertos coming out of Italy in the first decades of the 1700s, and was dismissive of their “many difficulties and crooked leaps but little harmony and worse melody”. Telemann was one of the first composers to write specifically for a bourgeois concert-going audience, and he also wanted his music to be accessible to the amateur player. He disliked virtuosity for its own sake, describing it as “putting the soloist through inconveniences and awkward leaps.” His writing for violin is intentionally much less technically challenging than that of Vivaldi, for example. The influence of Vivaldi’s groundbreaking concertos for violin, *L’estro armonico*, published in 1711, can be heard nonetheless, in the three movement fast-slow-fast structure of this concerto, and the use of ritornellos (recurring refrains) played by the full orchestra in the fast movements. The exciting final movement, with rushing scales from the solo violin and two-octave leaps in the ritornellos, is strongly reminiscent of Vivaldi.

Telemann received a bad press from German music critics in the nineteenth century, an impression that lingered well into the twentieth. The apparent ease with which he produced so many compositions (he is the most prolific composer in history according to *The Guinness Book of World Records*), the relative simplicity of much of his music and his assimilation of other musical styles, were seen as weaknesses rather than strengths, and he was accused of being facile, trivial, and unoriginal. It was

only towards the end of the twentieth century that instead, Telemann began to be recognised, as the American musicologist George Buelow writes, as “a pathfinder in music, an original, imaginative creator of musical forms and styles for the new age”.



Palazzo Baroque

Johann Sebastian Bach

(1685–1750)

Orchestral Suite No 3 in D Major, BWV 1068

Ouverture
Air
Gavotte I & II
Bourrée
Gigue

JS Bach's four orchestral suites were written between about 1725 and 1730 when he was Cantor and music director at the St Thomas church and school in Leipzig, a position he held from 1723 until his death in 1750. In some ways it is surprising that these secular instrumental pieces should come from Bach's time in Leipzig, because he was employed there primarily as a church musician and his heavy workload, particularly during his first five or six years, suggests that he can have had little spare time for other composing. During this time his output included around 250 cantatas, the St Matthew and St John Passions, the Magnificat and the first two sections of the gigantic Mass in B minor.

After the grind of the first few years in Leipzig Bach seems to have taken a more relaxed view of his duties to the school and church, and agreed to take over the direction of the *Collegium musicum*, a university musical society founded by Telemann when he was a student there 20 years earlier. The *Collegium* met weekly on Friday evenings at Zimmermann's coffee-house where they played outdoors in summer and indoors in winter, and they also performed on special civic occasions. Their repertoire included instrumental music for small and large groups, and it is likely that Bach composed his four Orchestral Suites, and many other works, for them. Only about thirty of Bach's orchestral works survive, and are thought to represent a fraction of his entire output.

What to listen for

Orchestral Suite No 3 was composed in 1731. Its three trumpets, timpani, two oboes, and strings suggest it was probably for a grand outdoor occasion, but as with the other suites, its intended use is not known. For large works like this with trumpets, Bach augmented his student ensemble with the town *Stadtpfeifer*, a corps of professional wind and brass players, and the writing for brass and woodwinds throughout the work reveals the virtuosic standard of the players Bach had at his disposal.

The first movement is in the form of a French overture: it is in two parts, a majestic opening section contrasted with a faster fugal second one, and with both parts repeated this movement occupies about half the length of the whole suite. The trumpets are particularly active in the overture and in the dances which follow, with the exception of the second movement. Popularly known as "Air on a G string", its sublime melody for solo violin is one of the most recognisable pieces of classical music ever written.



Antonio Vivaldi

(1678–1741)

Concerto for two violins in A Major, Op 3 No 5, RV 519

Allegro
Largo
Allegro

Vivaldi died penniless and unknown in 1741, yet only thirty years earlier he had been the most famous instrumental composer in Europe, following the publication in 1711 of his Opus 3, a collection of twelve concertos which he called *L'estro armonico*. This seminal work provided a model for concerto composition which was followed and built on by other composers from France to Germany to Italy for years to come. Vivaldi, more than any other composer, was responsible for the modern form of the solo concerto, with its fast-slow-fast three movement pattern. *L'estro armonico* literally means harmonic oestrus or heat, but a better translation is probably frenzied or passionate harmony. It was not only these concertos' originality in terms of musical form but also the sheer energy and vigour of Vivaldi's style expressed in forceful rhythms and endless variety which made them so fascinating.

What to listen for

Infinite variety, of form, instrumentation, melody and rhythm, are the hallmarks of Vivaldi's compositions, even though he wrote about two hundred and thirty concertos for violin and twenty five for two solo violins like this concerto. Here the first movement ritornellos are built almost entirely on punchy repeated octaves, which to Vivaldi's contemporaries was something new and immensely powerful. Although nominally a concerto for two solo violins, the first violin has the bulk of the solo material and in the short slow second movement the second solo violin does not appear at all. The third movement is much more duet-like, with imitation between the two solo violins. The writing for violin is dazzling, with very fast passages venturing into the extremes of the instrument's range.

George Frideric Handel

(1685–1759)

Concerto Grosso in F Major, Op 3 No 4, HWV 315

Andante – Allegro - Lentamente
Andante
Allegro
Minuetto

Handel's Opus 3 concerti grossi were published in 1734, and were known as the oboe concertos because of the inclusion of that instrument in the scores of all the concerti. Unlike his Opus 6 concerti grossi, which Handel intended as a set, composing them together over the course of a month and for the same purpose, the concerti which appeared as Opus 3 had been composed mostly in the 1710s and were gathered together hurriedly by Handel's publisher. It was in fact so hastily done that a concerto by some other anonymous composer was mistakenly included in the first edition as No 4. Apparently at Handel's insistence, this was corrected in a new edition which appeared a few months later.

Concerto No 4 was first heard in June 1716 at a special performance of Handel's opera *Amadigi* where it was the second overture, played before one of the later acts of the opera.

What to listen for

The works in Handel's Opus 3 are entitled concerti grossi but this particular work is a mixed bag of fashionable musical styles from the early 1700s. It features groups of solo instruments in several movements, and in this way is like an Italian concerto grosso. The second movement is for solo oboe, similar to the Vivaldian solo concerto, and the third movement, with solos for oboes, violins, cello and bassoon seems to be a concerto for several instruments. Yet at the same time, the first movement (a French overture) and final movement (a minuet) are typical of orchestral suites like the one by J.S. Bach that we hear in this program.

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Passacaglia from Organ Concerto in G minor, Op 7 No 5, HWV 310

Handel wrote nineteen organ concertos, and used many of them as “interval” music at his oratorio performances. He completed this concerto on 31 January 1750, and it was first performed with his new oratorio *Theodora* on 16 March 1750. The passacaglia originated in Spain in the seventeenth century. From the words “pasar” (to walk) and “calle” (street), it first meant the few bars played by strolling guitarists between verses of a song. The late baroque *passacaglia* was a set of variations played over a repeating, or ground, bass. For Bach and Handel, and other German composers, the *passacaglia* was typically for keyboard.

Antonio Vivaldi (1678–1741)

Concerto for Violin in D Major, RV 222

Allegro
Andante
Allegro

Despite the phenomenal Europe-wide success of his published sets of concertos, Vivaldi’s music was already waning in popularity by the time he died, poor and alone, in Vienna in 1741, and his compositions were soon completely forgotten. They may have remained so, had it not been for a revival of interest in JS Bach in the nineteenth century, when scholars realised that Bach had developed his compositional style by studying and transcribing some of Vivaldi’s violin concertos. This sparked an interest in Vivaldi for his own sake, but it was not until 1926 that the bulk of his eight hundred compositions was discovered, half in a monastery in Italy and the other half in the private collection of an Italian marquis.

There is still more to be uncovered about Vivaldi’s music, but currently we know nothing about why he composed most of his nearly five hundred concertos. We do know that many of them were for the Pio ospedale della Pietà, the girls’ home in Venice where he was violin teacher and music director, but we do not know which ones, and apart from those few that were published, we mostly do not have even a vague idea of when they were written.

What to listen for

Johann Uffenbach, a traveller from Germany and a keen amateur musician heard Vivaldi play in 1715, and was amazed at his technical feats:

Towards the end Vivaldi played a solo accompaniment – splendid – to which he appended a cadenza which really frightened me, for such playing has never been nor can be: he brought his fingers up to only a straw’s distance from the bridge, leaving no room for the bow – and that on all four strings with fugues and incredible speed. With this he astounded everyone ...

Uffenbach could be describing this concerto, which places great technical demands on the soloist, with sudden two octave leaps combined with double stopping (playing two strings at once), trills, and extremely fast runs to the highest notes the violin can make.

Vivaldi is credited with the development of *ritornello* form. From the Italian “ritorno”, meaning return or refrain, the movement is structured around a refrain (*ritornello*) which is stated with variations by the full orchestra, alternating with episodes for the soloist which use different thematic material. The ritornellos and episodes are continually varied as they cycle through a number of different tonalities, giving the music its typical “Vivaldian” drive and energy. The contrast this gives between full orchestra and soloist is very apparent in the fast outer movements of this concerto. Here the episodes are quite long and complex, often veering into unexpected changes of harmony. The slow *Andante* second movement is longer than Vivaldi’s typical second movements, with an uncharacteristic key change to the minor half way through.



Palazzo Baroque

Timeline of musical and contemporary events					
	Pachelbel	Telemann	Handel	Bach	Vivaldi
1653	Born in Nuremberg				
1677	Appointed court organist at Eisenach; befriends JS Bach's father				
1678	Appointed church organist at Erfurt				Born in Venice
1681	First wife and baby son die during plague	Born in Magdeburg			
1685			Born in Halle	Born in Eisenach	
1690	Court organist & musician at Stuttgart				
1692	Town organist at Gotha				
1694	Performs at the wedding of JS Bach's brother Johann Christoph				
1695	Appointed organist at Nuremberg				
1701		Moved to Leipzig to study law. Founded collegium musicum, later directed by JS Bach			
1702		Director of Leipzig opera house	Organist at Halle. Befriends Telemann.		
1703			Violinist, harpsichordist & conductor in Hamburg opera orchestra	First job: lackey and musician at court of Duke of Saxe-Weimar	Appointed violin teacher at the Pietà girls' orphanage in Venice
1705		Music director at court of Sorau in Poland		Appointed organist at Arnstadt	

Timeline of musical and contemporary events					
	Pachelbel	Telemann	Handel	Bach	Vivaldi
1706	Dies aged 53		Travels to Rome and Florence		
1707		Concert master at court of Eisenach		Organist at Mühlhausen.	
1708		Violin concerto in G major composed between now and 1715		Appointed organist & chamber musician at court of Saxe-Weimar	
1710			Appointed music director to the Elector of Hanover; makes first visit to London		
1711			First London opera <i>Rinaldo</i> performed		Acclaimed as virtuoso violinist & composer after publication of <i>L'estro armonico</i> concertos.
1712		City director of music at Frankfurt am Main.			
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		Godfather of JS Bach's second son CPE Bach	Queen Anne dies; Elector of Hanover now George I, King of Great Britain	Appointed organist at Halle but withdraws due to salary increase at Weimar	
1717		Music director at Eisenach in absentia until 1730	Composes <i>Water Musick</i> to accompany King George I on the River Thames	Accepts music director post at court of Cöthen. Jailed for 1 month by Weimar court.	Leaves the Pietà to mount productions of own operas throughout Italy
1719				Failed attempt to meet Handel at Halle	
1721		Appointed music director of the city churches		Dedicates concertos to the Margrave of Brandenburg.	

Palazzo Baroque

Timeline of musical and contemporary events					
	Pachelbel	Telemann	Handel	Bach	Vivaldi
1722		Offered post of cantor at Leipzig but turns it down			
1723				Appointed cantor of St Thomas's, Leipzig	Contracted by Pietà to produce two concertos a month
1724			Premiere of opera <i>Giulio Cesare</i>	First performance of <i>St John Passion</i> in Leipzig	Premiere of opera <i>Il Giustino</i> in Rome
					Publication of <i>The Four Seasons</i> violin concertos
1727			Composes <i>Zadok the Priest</i> for the coronation of George II and Queen Caroline; becomes a British subject	First performance of <i>St Matthew Passion</i> in Leipzig	
1729			Visits mother in Halle	Invites Handel to Leipzig. Bach too ill to travel to Halle, son WF Bach goes instead.	
1733				Son WF Bach appointed organist at Dresden	
1736				Appointed Royal-Polish & Electoral-Saxon Court composer	Re-hired by Pietà as Maestro di' Concerti
1738			Statue of Handel erected in the Vauxhall Gardens, London	Son CPE Bach appointed harpsichordist to crown prince, later Friedrich II of Prussia	

Palazzo Baroque

Timeline of musical and contemporary events					
	Pachelbel	Telemann	Handel	Bach	Vivaldi
1741		Semi-retired. Takes up gardening, requests plants from Handel.	Gives his last performance of Italian opera in London; composes <i>Messiah</i> and <i>Samson</i>		Vivaldi dies poor and alone in Vienna, aged 63; given a pauper's burial.
1749			Composes <i>Musick for the Royal Fireworks</i>	Suffers "eye disease", probably diabetes	
1750			Organ concerto Op 7 No 5 performed with oratorio <i>Theodora</i>	Two eye operations. Dies on 28 July aged 65.	
1751			Begins to go blind; almost totally blind by 1753		
1759		Eyesight begins to fail.	Dies on 14 April aged 74. Buried in Westminster Abbey; 3000 people attend his funeral		
1767		Dies of a chest ailment, aged 86.			

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