

# Salut!

2017 CONCERT SERIES



THE BEST OF BAROQUE

# *Salut! Baroque*     *Origins & Explorations*

*Salut!* has delighted Australian audiences for over 21 years in presenting the best of baroque with Australia's finest baroque musicians in a chamber orchestra of up to twelve members. Led by artistic directors Sally Melhuish and Tim Blomfield, the ensemble performs annual subscription series concerts in Canberra and Sydney and has released nine CDs.

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*Design & Photos: Paul Porteous*

Front cover: *Jacopo Amigoni*  
Portrait group: *The singer Farinelli and friends*  
c. 1750–52 (detail) - oil on canvas - 172.8 x 245.1 cm  
National Gallery of Victoria, Melbourne  
Felton Bequest, 1950 (2226-4)

The Baroque period was a time of great scholarship and experimentation, which led to the glorious music that we continue to relish! Our 2017 series explores the relationships which wove the fabric of baroque music and the way in which each new discovery built on the work of others and laid the foundation for the next development.

Musical compositions blended the exchanges of ideas, from musician to musician and composer to composer, which became commonplace throughout this period. Letter writing abounded, with musical dilettantes keenly putting forward their personal views on how one should write a sonata or an opera.

Following on from the Renaissance, which was more constrained and rule-enforced, the Baroque quickly became the age in which instruments flourished, in harmony with or without voices. As such, instruments were encouraged to develop their own 'voices', resulting in musical possibilities that were thought of as daring and even impertinent!

## *Artistic Directors*

Sally Melhuish & Tim Blomfield



## *Musical Letters*

*“You, shameful compatriot! How can you bring your heart to let me roast in uncertainty over a slow fire, wondering whether you have received my manuscript...?”*

*J.S. Bach to his publisher, 1784*

**L**etters between composers from the Baroque period have provided us with a mine of information about life and music, revealing JS Bach’s cantankerousness, the charming friendship between Handel and Telemann, and Johann Fasch’s desire to develop a music-sharing network. For more than 25 years Fasch organised an “exchange of musical compositions” between cities across Germany, allowing for the cross-fertilisation of styles and access to additional performance repertoire.

***SYDNEY: Wednesday 1 February, 7.30 pm***  
***Verbrugghen Hall, Conservatorium of Music***

***CANBERRA: Friday 3 February, 7.30 pm***  
***Albert Hall, Commonwealth Avenue***

## *Performance Practice*

*“Before I begin my instructions ... I feel that it is necessary to give those who wish to apply themselves to music... some rules by which they may determine whether they are gifted with all the qualities necessary to be a good musician. In this way they will not err in the choice of this profession, and need fear none of the unhappy consequences that would result from an unwise choice.”*

*Quantz, 1752*

**T**he magnificent music of the Baroque period brought new demands on the skills of musicians, leading some composers to write insightful treatises on instrumental technique and performance practice. With music an important way of improving social status, some of these treatises became best sellers. This concert presents composers whose writings are still significant today.

***SYDNEY: Wednesday 7 June, 7.30 pm***  
***Verbrugghen Hall, Conservatorium of Music***

***CANBERRA: Friday 9 June, 7.30 pm***  
***Albert Hall, Commonwealth Avenue***

## *(mis) Attributions*

*"...these concertos were published against my wishes. Some of them are tolerable, some middling, others wretched."*

*Unico Willem van Wassenaer, c1755*

**I**t was not until 1980, with the discovery of van Wassenaer's harsh assessment of his own compositions, that the true author of these fine concertos was identified. Music was often not published during the Baroque period, allowing some pieces to be attributed to the wrong composer. Unscrupulous opportunists added their own names to compositions, or attributed their works to a renowned composer to capitalise on an already famous reputation. Even Bach often copied music by other composers to use in performance and as study material for his students.

**SYDNEY: Wednesday 30 August, 7.30 pm**  
**Verbrugghen Hall, Conservatorium of Music**

**CANBERRA: Friday 1 September, 7.30 pm**  
**Albert Hall, Commonwealth Avenue**

## *Sons & Brothers*

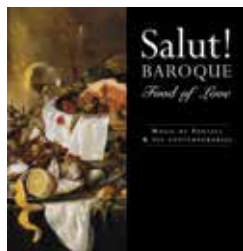
**W**hen Mozart proclaimed, "*Bach is the father. We are the children!*", he was, surprisingly, referring to CPE rather than JS Bach. During his lifetime, Johann Sebastian never received the acclaim that his genius deserved. In contrast, his son Carl Philipp Emanuel was showered with adulation. This concert contrasts compositions between famous family members.

As the contemporary commentator Charles Burney noted in 1773: "*There are several traits in the characters of the younger Scarlatti and Emanuel Bach, which bear a strong resemblance. Both were sons of great and popular composers, regarded as standards of perfection by all their contemporaries, except their own children, who dared to explore new ways to fame.*"

**SYDNEY: Wednesday 1 November, 7.30 pm**  
**Verbrugghen Hall, Conservatorium of Music**

**CANBERRA: Friday 3 November, 7.30 pm**  
**Albert Hall, Commonwealth Avenue**

# SALUT! CD COLLECTION



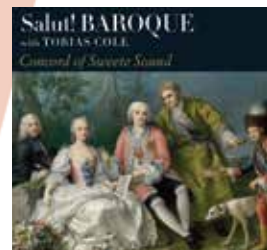
FOOD OF LOVE



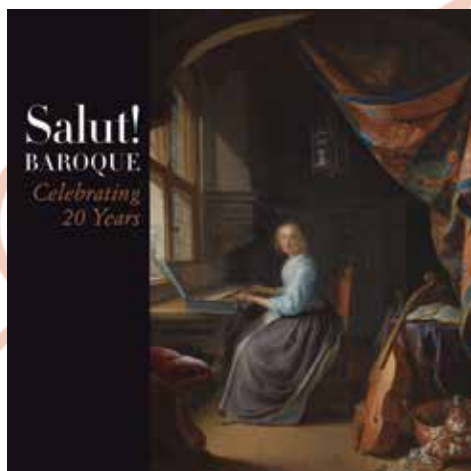
ITALIANS ABROAD



SALUT! BAROQUE  
1995-2005



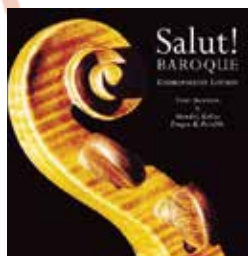
CONCORD OF  
SWEETE SOUND



PEPUSCH:  
CANTATAS & SONATAS



GEORG PHILIPP  
TELEMANN



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