

audience members as travelling companions. Together we have often climbed aboard the Baroque stagecoach on a sort of musical mystery tour that has often taken us all to various out of the way 17th and (first half of the) 18th century musical places, as well as the more familiar London, Rome, Venice, Paris and Berlin.

At certain points along the way, I must admit that curiosity has got the better of me. At times I have not resisted the urge to visit vantage points where I have been able to put money in the slot of powerful telescopes that have allowed me to gaze beyond – into the galaxy of the Classical Era.



In 2005, bassoonist Kate Walpole returned from ten years performing in Europe. As she and I were chatting one day, she spoke of the many Australians who had discovered how to reach that galaxy; many had made fine homes in Europe but were longing for the existence of an Australian Classical Era satellite where they could perhaps have the benefit of both “worlds”.

“I have always wanted to be involved in latter half 18th and early nineteenth century music... how about we start a specific Classical Era Orchestra?” I suggested to Kate. In many respects, this music was more significant than

Baroque music to Australia because it provided the soundtrack for the beginning of European history here.

Where would its base be? We decided on Perth – from where many fine Australian players filling the chairs of Europe and England’s top historically informed performance orchestras and ensemble have emanated.

The inaugural season in January 2006 (timed to celebrate Mozart’s 250th birthday) ignited such overwhelmingly enthusiasm, from audiences and critics alike, that it became clear the Australian Classical Era Orchestra was here to stay.

In January this year, the orchestra presented its third concert series, “Mozart & The Joker” to enthusiastic audiences at the Perth Government House Ballroom, Bunbury Regional Entertainment Centre and the Margaret River Cultural Centre. In honour of the great Joseph Haydn (the musical joker) whose death 200 years ago we remember this year, the inestimable Paul Wright performed Haydn’s G major Violin Concerto and led the ACE Orchestra in the amazing Symphony №61 in D major. Soprano Kathryn McCusker also dazzled the crowds with her performances of Mozart arias. As the West Australian newspaper declared, *“This was first-rate playing indeed...”*.

NEWS Salut!

February 2009



Welcome to our Concert Series and the first edition of Salut! News! for 2009.

Salut!’s 2009 Concert Series, Kings, Queens and Royal Courts, reflects the musical competition between Royal Courts as they tried to carve out their power bases in a quickly transforming baroque Europe. We will hear music from Royal Courts in Germany, Louis XIV’s opulent palace in Versailles, the courtly elegance and theatrical elements of Spanish music, and the results of arts patronage from the honorary ‘Court’ of the exiled Queen Christina in Rome. Please note our new start time of 7.30 pm.

We thank artsACT and the Australia Council for the Arts for their continuing support in 2009. We also thank Karella and John at Orient Point House (<http://www.ozstays.com/18361>) for again generously offering one of our subscribers a weekend for two at their beautiful place. We will announce the winner in our May newsletter, and also the winner of our other subscriber prize – a set of 6 Salut! CDs.



And a very special thanks to all of you – our subscribers, donors and supporters for all your concert attendance, encouragement and support as we celebrate 14 years of presenting “The Best of Baroque” in 2009. We look forward to seeing you at our concerts this year.

Meet our Musicians: Anna McDonald



For our February concert we are delighted to welcome back Anna McDonald, who appears on our “Cosmopolitan London” CD. Anna studied at the Canberra School of Music and with David Takeno at the Guildhall School in London. She also studied baroque and classical violin with Elizabeth Wilcock, Katherine Mackintosh and Ingrid Seifert. Her career, based in London for the next 10 years, included leadership of the Gabrieli Consort and Hanover Band. With these groups she toured widely in Europe and the Americas as soloist, leader and director. Her discography includes concerti by JC Bach with the Hanover Band, chamber works for oboe and her trio Terzetto, Biber chamber music with the Purcell Quartet, and 17th chamber works in ‘Music for San Rocco’ with the Gabrieli Consort.

Anna has been based in Australia since 1999 and has played in many Australian festivals. She founded the Sirius Ensemble, which blossomed into the period instrument orchestra of Pinchgut Opera. Anna has led the ABC’s recording orchestra for many years, the Australian Chamber Orchestra and the Philharmonia orchestra.

Meet our Artist: Fay Florence

The beautiful paintings in this year’s concert brochure are by Canberra artist Fay Florence. Fay has been a great supporter of Salut! since we began in 1995, missing only a few of our concerts in all that time – usually because she has been travelling somewhere in the world to paint!

Fay ‘discovered’ painting 20 years ago and is still ‘discovering’. She has had several teachers and has attended numerous workshops – the most enjoyable being a two week intensive course on Majorca with Australian painter Ross Davis. Her first exhibition was with Trish Bridges in Canberra and she subsequently exhibited annually with the Tin Shed Art Group for eight years. More recently Fay had a two week workshop on Corfu. For several years now she has enjoyed regular classes with Roy Churcher. Fay’s early preferred medium was pastel but she now paints mainly in acrylic, both on canvas and paper. She finds the still life paintings of early Dutch/Flemish masters irresistible.



Beyond Baroque

As well as being Co-Director of Salut!, Tim is also Artistic Director of the Australian Classical Era Orchestra. Tim has just finished his 3rd season directing the orchestra, and tells us how it all began...

My passion for historically informed performance, using historically appropriate instruments and performing material, found its catalyst in Howard Oberg’s 1980 Dip. Mus. Ed. recorder class at the Sydney Conservatorium. “You should cut your spike off and play Baroque cello!” directed Howard. (He even kept a hacksaw in his studio desk drawer!) I wasn’t to know it then, but that was exactly the thing that got me going along the trajectory that I still travel.

Two issues resulted from wanting to follow such a course in early 80s Australia, in an environment that was very hostile to the looming Northern Hemisphere threat of early music: from where to get an instrument, and who would show me what to do with it? Through what seemed an interminably long series of events, some of them sending me right up blind alleys, the answers became clear: there is someone willing to teach you just in the next suburb and someone else in Newtown, Sydney, who will make you a Baroque cello (which celebrates its 26th birthday this year)!

With that sorted out, I could embark upon my never ending journey. Along

with it all went my insatiable, aural appetite for new recordings of 17th and 18th century music performed by European and British historically informed performance orchestras and ensembles.

One discovery was that LP vinyl did not find the needle grinding to a halt on the turntable once the clock reached JS Bach’s dying-day in 1750 – the often convenient “end of the Baroque period”. Such groups did not limit their repertoire by any such convenience at all; all was up for grabs as long as the appropriate historical instruments could be found.

Just as all rang so very true with Baroque repertoire using Baroque instruments, so the satisfaction of experiencing music from the following epoch on classical instruments made fundamental sense.

It occurred to me, however, that a start had to be made somewhere and that it was probably best to have a chronological approach: to work my way forwards in history and not be continually looking back over my shoulder to consider what had gone before. In any case, a few people with courage had already made tentative steps down the (Australian) Baroque path but the Classical Era road would not be dug for many years hence.

Over the ensuing years, I have enjoyed the company of many Salut! Baroque

