

New Salut! CD: "Italians Abroad"

In December, Salut! will be recording another CD. In contrast to our August concert focusing on composers and musicians who travelled to Italy to learn the latest musical trends, our next CD will feature some of the many Italian musicians who travelled throughout Europe seeking fame and fortune. *Italians Abroad*, Salut! Baroque's seventh CD, will focus on the music of Italian composers who were so instrumental in the development of European baroque music, particularly in London, where they sought to "convert the English Musick intirely over from the French to the Italian taste" (Roger North).

During the baroque period many Italian musicians and composers travelled northwards over the Alps (as travel routes became more accessible) to find their fortunes in Austria, Germany, Sweden and Denmark, Poland and eventually over the Channel to England. Gaining ready employment in foreign courts, the Italian musical style soon became popular and highly prized by the most fashion-conscious aristocrats who competed for the best Italian masters.

In Italy it soon became well known that one could earn far more money by becoming connected with an English monarch, for instance, than simply by "staying at home". Rival aristocrats and impresarios spent vast sums

as they competed with each other to attract the most notable Italian star performers. By the eighteenth century, the situation had become quite inflated: in London and Dresden, the top salary awarded to leading Italian musicians averaged three times the amount earned by a local.

Although foreign musicians had been welcomed at German and English courts since the late sixteenth century, it was the acknowledged supremacy of Italy in all art forms, particularly singers and string players, that eventually made Italian musicians the most popular choice in both these countries. Their versatility meant Italians were often appointed to top Musical Director positions, which usually included the responsibility of staging court theatre productions of popular Italian opera. This whole cause and effect dynamic reached its zenith in the mid-late 18th century, by which stage the culture of Italian taste in music was truly rooted in the psyche of Western Europe and beyond.

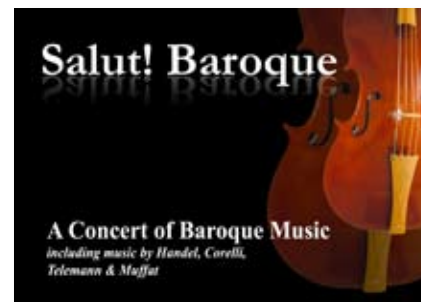
Italians Abroad will capture the excitement of this period and the incredible contribution made by Italians to the development of western music. Our CD will include music by Vivaldi, Corelli, Geminiani, Sammartini, Matteis, Caldara and Mancini.



NEWS Salut!

November 2008

November Concert: Something Borrowed



"Handel has borrow'd a dozen of the Pieces & I dare say I shall catch him stealing from them; as I have formerly, both from Scarlatti & Vinci." Letter from Charles Jennens to Edward Holdsworth, 17 January 1743

Entire books have been written about Handel's "borrowings". Charles Burney first wrote about it in his *History of Music* (1789). In 1831, William Crotch, in *Substance of Several Courses of Lectures on Music*, identified 29 composers from whom Handel borrowed. For our final concert exploring the life and music of Handel, we will hear some examples of such borrowings with the help of our very own George Frideric Handel, played by Colin Milner.



2009 Concert Series Kings, Queens and Royal Courts



We look forward to welcoming you to our 2009 concert series. The theme of the concerts reflects the competition between Royal Courts as they tried to carve out their power bases in a quickly transforming baroque Europe. Enjoy music by Bach, Telemann, Pachelbel, Marais, Corelli, Scarlatti and many others.

Our concert brochure for next year will be available shortly – in the meantime, here's a preview of the brochure cover. The painting is by one of Salut!'s wonderful supporters, Fay Florence (who is also Sally's aunt!).

Meet our Musicians: Julia Fredersdorff

I had the good fortune to be born into a family that loves classical music. My mother is a keen amateur pianist and my father's ear is astonishing despite the peak of his ability as a performer being chopsticks! (Sorry Dad!) The added bonus was that their musical tastes often differed; Mum's preferred repertoire being Richard Strauss and Chopin, Dad's being Bach and Mozart.

I started learning the violin at the age of six. After a demonstration of the violin at my school in Melbourne, I went home and said to my parents that I wanted to learn the instrument that most parents dread (oh those screechy practice sessions!), to which they said 'yes but only if you practice!' (Thus sealing their fate for hours of Suzuki style torture!!). I would like to say that I heeded their advice, but I only really fell in love with the violin at a much later age when career choices came into the equation. At that point I realised that there was nothing that I would rather do!



Photo by Albert Comper

It was around this time that my love of early music began to manifest. I found that I had much more affinity with the music of Bach than with the major concertos that we are wont to study at a tertiary level. Add to this the fact that my second last teacher of modern violin was Lucinda Moon (just before she went to Holland to study Baroque violin). She gave me her baroque violin to try one day and from that moment on I realised that it was the direction I wanted to take.

I was nevertheless accepted in Miwako Abe's Class at the Victorian College of the Arts and completed my undergraduate degree in Modern violin. I was then accepted into the honours cycle

and asked if it was possible to study Baroque Violin with Lucinda (who had since returned to Melbourne after her studies), and became the first (and perhaps last!) student of baroque music in that institution.

During the years that followed I heard a recording of Enrico Gatti playing early Italian repertoire and fell in love with his style of playing and especially the beautiful quality of sound that he produced. Feeling the call of Europe for personal and professional experience, at the age of 23 I bought a one way ticket to London and commenced my search to see if I could learn from him. London was my first step, and the easiest one given the language and the fact that I had friends there, but I don't think I have ever been so scared in my life as I was on that plane!

After a bit of travelling, I got a job in London as an accounts clerk at the National Canine Defence League and practiced my heart out in my room in Islington before and after my 9 to 5 job (much to my Aussie bloke housemate's delight!). Eventually I heard of auditions for the European Union Baroque Orchestra happening in Holland, for which Enrico was one of the tutors. I went there purely to meet him, and ended up being accepted in the orchestra as well. Having toured all around Europe with them for a year, I was accepted in Enrico's class in the Royal Conservatory in The Hague, and graduated in 2003. During this time love drew me to Paris, and I ended up basing myself there during my final years of study, for which I travelled to and fro.

Being based in Paris has permitted me to work with many fantastic ensembles in France, Belgium, Holland and Italy such as Les Talens Lyriques (C. Rousset), Les Folies Françaises (P.Cohën-Akenine), Le Concert d'Astrée (E. Haïm), Le Parlement de Musique (M.Gester), Il Complesso Barocco (A.Curtis), and Bach Concentus (E. Demeyere), and particularly to explore the French baroque repertoire for which I have an undying love. Having knowledge of the French culture and the language has really helped me to develop an understanding for the genre that I don't believe I could have attained before.

I have been in Paris for 8 years now in a very cute apartment right in the centre, but finally, after all this time; I have decided to come home to Australia. Almost everyone asks me 'Why? Are you sick of Paris?' - however it has nothing to do with being sick of Paris (a city that I will always love), nor with the work (which is extremely satisfying), but more to do with wanting to finally live at home again to be with my family, friends, to enjoy the sense of space, and to have the most incredible nature on my doorstep. I think any Australian expatriate would understand that sentiment.

