

By its very nature, the determining of a sounding body's pitch is where physics rubs shoulders hard up against music, for without distinctions in pitch, and our understanding of how pitch 'happens', we are left with a bewilderment of indefinite sounds which we generally conclude to be 'noise'.

The fact that the frequency of vibrations causes the resulting pitch can be a thing of delight. Who hasn't, for instance, enjoyed setting a wooden ruler in vibration on the edge of a table, finding that the pitch can be altered by the amount of overhang of the ruler and the related speed of oscillation?

Any particular body capable of being so set in motion has its own natural 'frequency of vibration' depending on such limiting factors as size, density and tension. A cello string, if long or thick, or 'heavy' in proportion to the force acting upon it, will vibrate with less frequency than one which is short or thin, or light in proportion to the force acting upon it. Accordingly, the first string (A) will give a higher pitch than the second string (D).



Length of the vibrating object is the first factor that occurs to us as determining pitch, but when the length of each sounding body is uniform, then density and tension are brought into the pitch equation.

Back to the historically informed perspective; let us see how we have come upon our concept of a pitch standard today. It is important to realise that there has not always been a standard for pitch – pitch always has and will be a relative thing, more often than not dictated by context. The earliest instructions for tuning a harpsichord, for instance, suggests that one fixes the 'benchmark' note (whichever note one decides that is to be) wherever one wishes! This presumes that the context is that one will be playing alone i.e. there are no other voices or instruments around waiting

to impose limiting factors and consequences upon your 'benchmark' choice of note.

(Part 2 of "About Pitch" in our next Newsletter)

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NEWS Salut!

November 2009

New CD Release "Italians Abroad"

Salut! is proud to release its seventh CD entitled "Italians Abroad" which captures the excitement of the baroque period and explores the incredible contribution Italian composers and musicians made to the development of western music.

Salut! BAROQUE ITALIANS ABOARD



Musicians:

Sally Melhuish, Recorder
Emily Baines, Recorder
Rachael Beesley, Baroque Violin
Nicole Forsyth, Baroque Violin
Julia Fredersdorff, Baroque Violin
Kirra Thomas, Baroque Violin
Tim Blomfield, Baroque Cello
Chris Berensen, Harpsichord
Monika Kornel, Harpsichord



Tracks:

Francesco Geminiani - Sonata II Bush aboon Traquair
Arcangelo Corelli - Sonata in A major Op. 4 No. 3
Giuseppe Sammartini - Sonata No. 6 in D minor
Antonio Caldara - Sonata a tre in E minor
Francesco Geminiani - Sonata III The last time I came o'er the Moor
Antonio Vivaldi - Sonata in E flat major Op. 1 No. 7
Francesco Geminiani - Sonata I The Broom of Cowdenknows: Bonny Christy
Giuseppe Sammartini - Sonata No. 8 in F major
Nicola Matteis - Sonata in D Minor

The Chapel: Kincoppal Rose Bay

We are very fortunate to be able to rehearse for Salut! concerts in the beautiful Chapel at Kincoppal-Rose Bay.

The Chapel was designed by architect John Horbury Hunt and built with sandstone that was quarried at the site. Building began in 1897 and was completed three years later. The Chapel has a wonderful acoustic for an ensemble such as Salut!, and it is steeped in history.



The oak stalls and pulpit came from France in 1904, after French anti-religious laws banned religious education and closed all 46 Convents in the early 1900s. Also sent to Sydney at the same time was the wonderful 1890 Puget Organ, which was inherited from the Sacred Heart Convent in Bordeaux.

The organ has been very recently restored; a huge undertaking which required dismantling the original casework and 680 individual pipes and sending them to France, before returning it all to Sydney again and putting it back together onsite like an enormous jigsaw.

2010 Concert Series Preview



Salut!
2010 CONCERT SERIES

Thank you for your support in 2009. We look forward to welcoming you again in 2010, when we celebrate 15 years of Salut! subscription series concerts. Our 2010 series is entitled “Inspirations: Travellers Abroad” Our brochure will be available shortly. Concerts are:

Concert 1: The Dutch Edition

Enjoy music by Vivaldi, Corelli, Albinoni and Schickhardt

Concert 2: Italians Abroad

Enjoy music by Vivaldi, Caldara, Sammartini and Geminiani

Concert 3: Folk meets Baroque

Enjoy music by Monteverdi, Matteis, Marini and Geminiani

Concert 4: The French Connection

Enjoy music by Telemann, Muffat, Schultze, Fischer and Quantz

Tobias Cole

We are delighted to welcome back counter tenor Tobias Cole for our November concert, “*Queen Christina*”. Tobias will be singing vocal music by Scarlatti, Stradella, Carissimi and Cesti. Also on the program will be music by Corelli and Cavalli, who were also under the patronage of the remarkable Queen Christina.



About Pitch

Thanks to the Historically Informed Performance movement, we are more aware of the significance of determining a pitch standard than we were thirty or forty years ago. We are also generally more aware these days that different vibration frequencies have been associated with the identical written note, notated on music’s five line stave in

the same position, at different historical periods – and in different countries.

A sound’s ‘pitch’ is determined by the frequency of the vibrations in the original sounding body and, therefore, of the air that surrounds and transmits it to our ears. What the ear perceives as the most fundamental wave-frequency of a sound is its pitch.

