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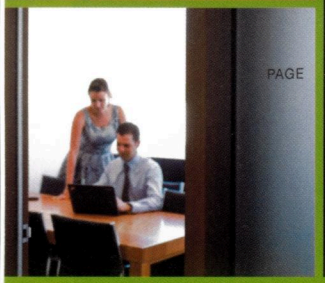

Local knowledge.
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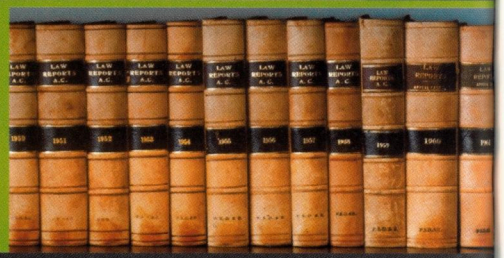

Just like the TSO, Page Seager brings together a group of talented individuals who have a common objective. For Page Seager it is about delivering premium legal services to our clients, whilst for the TSO it is about performing world class music.

As Tasmania's largest group of specialist lawyers, Page Seager builds long term relationships with its clients by working closely with them to develop solutions to their legal and business issues. Page Seager is a proud supporter and partner of the TSO.

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MASTER 2

Essentially Elgar

FRIDAY 27 MARCH
7.30PM
FEDERATION CONCERT HALL

Garry Walker conductor
Nicolas Altstaedt cello

SCHULTZ
August Offensive

Duration 8 mins

ELGAR
Cello Concerto

Adagio – Moderato –
Lento – Allegro molto
Adagio
Allegro – Moderato – Allegro, ma non troppo

Duration 30 mins

INTERVAL

Duration 20 mins

KELLY
Elegy for Strings "In Memoriam Rupert Brooke"

Duration 8 mins

TEN DAYS | TASMANIAN INTERNATIONAL ARTS FESTIVAL

Presented by Tasmanian International Arts Festival and Tasmanian Symphony Orchestra

ELGAR
Enigma Variations

I (C A E) – Caroline Alice Elgar, the composer's wife

II (H D S-P) – Hew David Steuart-Powell, pianist in Elgar's trio

III (R B T) – Richard Baxter Townshend, author

IV (W M B) – William Meath Baker, nicknamed "the Squire"

V (R P A) – Richard Penrose Arnold, son of Matthew Arnold

VI (Ysobel) – Isabel Fitton, viola player

VII (Troyte) – Arthur Troyte Griffith, architect

VIII (W N) – Winifred Norbury

IX (Nimrod) – August Johannes Jaeger, reader for the publisher Novello & Co

X (Dorabella) *Intermezzo* – Dora Penny, later Mrs Richard Powell

XI (G R S) – Dr G R Sinclair, organist of Hereford Cathedral

XII (B G N) – Basil G Nevinson, cellist in Elgar's trio

XIII (***) *Romanza* – Lady Mary Lygon, later Trefusis

XIV (E D U) *Finale* – Elgar himself ("Edu" being his nickname)

Duration 29 mins

This concert will end at approximately 9.30pm.

ABC Classic FM

Tasmanian Symphony Orchestra concerts are broadcast and streamed throughout Australia and around the world by ABC Classic FM. We would appreciate your cooperation in keeping coughing to a minimum. Please ensure that your mobile phone is switched off.

GARRY WALKER

Scottish-born Garry Walker studied cello and conducting at the Royal Northern College of Music in Manchester and won the Leeds Conductors Competition in 1999. Previous appointments include Permanent Guest Conductor with the Royal Philharmonic Orchestra, Principal Guest Conductor of the Royal Scottish National Orchestra and Principal Conductor of the Paragon Ensemble. He is now Visiting Professor of Conducting at the Royal Conservatoire of Scotland and has a close association with Scottish-based contemporary music group Red Note Ensemble. He has collaborated with soloists including Maxim Vengerov, Truls Mørk, Mischa Maisky, James Ehnes, David Geringas and Branford Marsalis. He has worked with all the BBC orchestras, the Hallé, Philharmonia Orchestra, Royal Liverpool Philharmonic, City of Birmingham Symphony Orchestra, London Sinfonietta, English Northern Philharmonia and the National Youth Orchestra of Scotland. He regularly appears at the Edinburgh Festival and has performed with the Scottish Chamber Orchestra at the St Magnus Festival; with the English Chamber Orchestra in Lisbon and at the City of London Festival; and with the Academy of St Martin in the Fields at the Barbican's Mostly Mozart Festival. Elsewhere he has appeared with the Nieuw Ensemble, Gothenburg Symphony Orchestra, Luxembourg Philharmonic, Deutsches Symphonie-Orchester Berlin, Collegium Musicum in Denmark, Musikkollegium Winterthur, Utah Symphony Orchestra, and the Melbourne and Adelaide Symphony Orchestras.

NICOLAS ALTSTAEDT

Nicolas Altstaedt is the winner of the Borletti-Buitoni Trust Fellowship (2009) and the Credit Suisse Young Artist Award (2010). As a BBC New Generation Artist (2010-2012) he has performed at the Proms and Wigmore Hall, and with all of the BBC Orchestras. Highlights from previous seasons include concerts with the Vienna Philharmonic Orchestra; Tonhalle Orchestra Zurich; Tchaikovsky Symphony Orchestra; Tapiola Sinfonietta; Simón Bolívar Symphony Orchestra; the Berlin, Stuttgart, Frankfurt and Finnish Radio Symphony Orchestras; Melbourne Symphony Orchestra; New Zealand Symphony Orchestra; Auckland Philharmonia; Bamberg Symphony; the Munich, Zurich and Stuttgart Chamber Orchestras; Tokyo Metropolitan Symphony Orchestra; Czech Philharmonic; Orchestra della Svizzera Italiana; Netherlands Philharmonic Orchestra; and Orchestre symphonique de Québec. He feels a deep commitment towards contemporary music, having given the Swiss première of Georg Friedrich Haas' Concerto for Cello, the UK première of Wolfgang Rihm's cello concerto *Versuchung*, and the world première of Fazil Say's cello sonata *Dört Sehir* at the Kronberg Cello Festival. In addition, he premièred pieces from Thomas Larcher and Raphael Merlin for violin and cello at the Concertgebouw. Nicolas Altstaedt was one of Boris Pergamenschikow's last students in Berlin, where he continued his studies with Eberhard Feltz. In 2012 he succeeded Gidon Kremer as the new artistic director of the Lockenhaus Chamber Music Festival.

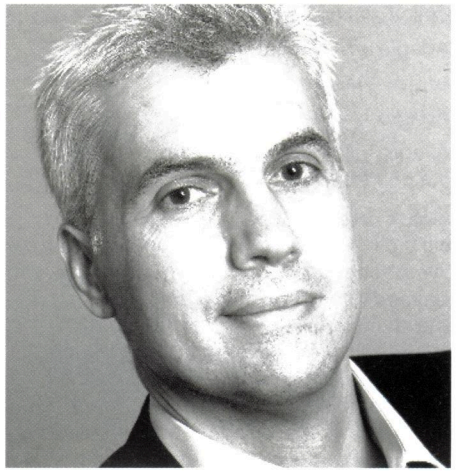
ANDREW SCHULTZ (BORN 1960)

August Offensive, Op 92

August Offensive had its premiere at the Anzac Day dawn service at Gallipoli, Turkey, on 25 April 2013. It was commissioned by the Australian Government's Department of Veterans' Affairs as part of the Gallipoli Symphony project, which has entailed the commissioning of works by Australian, New Zealand and Turkish composers to eventually form a ten-movement symphony for performance in 2015 – the centenary of the Anzac landing.

In terms of Australia's First World War observances, the date that stands out is 25 April, the day on which Australian and New Zealand troops first landed on Turkey's Gallipoli Peninsula in 1915. But Andrew Schultz's *August Offensive* takes its subject matter from events later that year.

By August, Anzacs and other British imperial troops remained dug-in to the cliff sides at Gallipoli, whilst British and French troops had a toe-hold on Helles Point on the southern tip of the peninsula. The Turkish Offensive of 19 May had failed to push the Anzacs "back into the sea", and it was decided that the Allies should hazard another push inland. The plan included diversions at Lone Pine and Helles Point and an attack at The Nek (the climax of Peter Weir's film, *Gallipoli*). The main force was to take Chunuk Bair (Çonk Bayırı) and Hill 971 and secure the Turkish heights while the British landed reinforcements and began climbing up from Suvla Bay. The plan failed dismally. The attacks became uncoordinated; some troops even got lost in the ravines leading up to the heights. At the Nek within half an hour on 7 August, 234 men lay dead and 138 wounded in "an area no longer than a tennis court". While New Zealanders, with British units, captured Chunuk Bair, the Turks forced the Allies off. Churchill, First Lord of the Admiralty, had predicted "a military episode not inferior in glory to any that the history of war records…". By 17 August, General Hamilton had to admit that this offensive had failed. Later in the month there were



ANDREW SCHULTZ

costly and ultimately fruitless attempts to break out of Suvla, and these were the last major battles of the Gallipoli campaign.

Adelaide-born composer Andrew Schultz has written a number of works expressing horror at war and violence. His 2001 opera *Going into Shadows* deals with terrorism. *Beach Burial* is a choral setting of Kenneth Slessor's great World War II poem about the makeshift burial of bodies washed ashore after a great sea battle. A lot is wound into *August Offensive's* unremitting eight minutes. You might note the sound of the suspended cymbal – dry and crisp "like the sound of diggers digging on hard, dry ground". Having read the military history of the events, Schultz was struck by the constant digging that went on during the months on Gallipoli. The piece also begins and ends with a whistle blast – an idea taken from the trench whistles used to signal attack. So the piece is in some ways the battle scene. The technically minded may hear polymetres, but there is violence as well as lament for those events in August 1915 that cost so many young lives.

Gordon Kalton Williams © 2015

This is the first performance of this work by the Tasmanian Symphony Orchestra