

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

REFLECTIONS ON GALLIPOLI

ACO HomeCasts | 25 April 2020



aco

HOMECASTS: ACO IN CONCERT


Wesfarmers Arts

Inside you'll find features and interviews that shine a spotlight on our players and the music you are about to hear. Enjoy the read.

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MANAGING DIRECTOR WELCOME

Thank you for joining us for this special full concert stream of the Australian Chamber Orchestra's 2015 Helpmann Award-winning production, *Reflections on Gallipoli*.

An epic multimedia collaboration between Richard Tognetti, theatre director Neil Armfield, and deviser Nigel Jamieson, *Reflections on Gallipoli* toured around Australia in commemoration of the 2015 ANZAC centenary to critical acclaim. We are pleased to revive this wonderful production for you to enjoy from your homes, some five years later.

Whilst we are unable to join you in the concert hall as we usually would, we are committed to providing innovative and inspirational music experiences through our digital season, **ACO HomeCasts**.

This concert is one of many that we will be bringing to you over the coming months, along with our Home to Home videos (direct from the homes of our musicians), our education videos and podcasts, musician-curated Spotify playlists, and so much more. If you haven't yet had the chance to explore ACO HomeCasts, I encourage you to visit our website to delve into some of our most recent releases and to discover what's coming up.

The COVID-19 crisis is devastating the economic and performance fabric of our national arts sector. We, like many others, find ourselves in a situation where our very existence is threatened while a timeframe for a return to the stage remains uncertain.

To ensure our survival through these unprecedented challenges, I ask you, our audiences, to please consider making a tax-deductible donation to the ACO and our digital season, if you are in a position to do so. We are extremely grateful to you all for the steadfast support we have received over the last few weeks, particularly those who have so generously donated back the value of your tickets to cancelled performances or who have already made financial donations to the Orchestra. This support is critical to our future and it is your direct messages of love and appreciation that are keeping our spirits high in these uncertain times.

On behalf of Richard Tognetti, myself, and all at the ACO, we thank our partner Wesfarmers Arts for their longstanding support of the ACO, which they have extended to our HomeCasts season and this concert stream. We are indebted to Wesfarmers Arts for their ongoing financial and organisational support which is proving to be a cornerstone of our existence through this extremely challenging period.

Please stay safe and well and I hope that you enjoy this performance as we commemorate ANZAC Day in these most unusual of circumstances.

We are all counting the days until we can join you all in the concert hall once again.



Richard Evans
Managing Director

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THE IMPOSSIBLE
POSSIBLE

Satu Vänskä, Principal Violin





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We hope you enjoy ACO HomeCasts until it is safe for us to join you in a concert hall.



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PROGRAM

Richard Tognetti Artistic Director & Violin
 Neil Armfield Director
 Nigel Jamieson Deviser
 Taryn Fiebig Soprano
 Yalin Ozucelik Actor

Nathaniel Dean Actor
 Sean Bacon Video Designer
 Matt Cox Lighting Designer
 Australian Chamber Orchestra

mins

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Additional music by Carl Vine.

Reflections on Gallipoli was supported by

Warwick & Ann Johnson

Connie & Craig Kimberley

The Australian Government's Anzac Centenary Arts and Culture Fund

MUSICIANS & PERFORMERS

The musicians and performers on stage for this performance.



Richard Tognetti
Director and Violin

Richard plays the 1743 'Carrodus' Giuseppe Guarneri del Gesù violin kindly on loan from an anonymous Australian private benefactor. His Chair is sponsored by Wendy Edwards, Peter & Ruth McMullin, Louise Myer & Martyn Myer AO, Andrew & Andrea Roberts. Richard is dressed by Ermenegildo Zegna.



Nathaniel Dean
Actor



Yalin Ozucelik
Actor



Taryn Fiebig
Soprano



Satu Vänskä
Principal Violin

Satu plays the 1726 'Belgiorno' Stradivarius violin kindly on loan from Guido Belgiorno-Nettis AM & Michelle Belgiorno-Nettis. Her Chair is sponsored by David Thomas AM.



Aiko Goto
Violin

Aiko plays her own French violin by Jean-Baptiste Vuillaume. Her Chair is sponsored by Anthony & Sharon Lee Foundation.



Mark Ingwersen
Violin

Mark plays a contemporary violin made by the American violin maker David Gusset in 1989. His Chair is sponsored by Prof Judyth Sachs & Julie Steiner.



Liisa Pallandi
Violin

Liisa plays a violin made by Elina Kaljunen in 2019. Her Chair is sponsored by The Melbourne Medical Syndicate.

Please note that the instrument and Chair listings are as at April 2020.

MUSICIANS & PERFORMERS



Ike See

Violin

Ike plays a 1590 Brothers Amati violin kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Di Jameson.



Nicole Divall

Viola

Nikki plays a 2012 Bronek Cison viola. Her Chair is sponsored by Ian Lansdown.



Timo-Veikko Valve

Principal Cello

Tipi plays a 1616 Brothers Amati cello kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Peter Weiss AO.



Melissa Barnard

Cello

Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. Her Chair is sponsored by Dr & Mrs J Wenderoth.



Julian Thompson

Cello

Julian plays a 1729 Giuseppe Guarneri filius Andreae cello with elements of the instrument crafted by his son, Giuseppe Guarneri del Gesù, kindly donated to the ACO by Peter Weiss AO. His Chair is sponsored by The Grist & Stewart Families.



Maxime Bibeau

Principal Bass

Max plays a late-16th-century Gasparo da Salò bass kindly on loan from a private Australian benefactor. His Chair is sponsored by Darin Cooper Foundation.

Additional Musicians

Madeleine Boud

Violin

Katherine Lukey

Violin

Alexandra Osborne

Violin

Courtesy of National Symphony Orchestra, Washington DC

Susanne von Gutzeit

Violin

Courtesy of Stuttgart Chamber Orchestra

Alexandru-Mihai Bota

Viola

Amanda Verner

Viola

Courtesy of Sydney Symphony Orchestra

Sally Walker

Flute / Piccolo

Courtesy of The Conservatorium, University of Newcastle

Dmitry Malkin

Oboe / Zurna

Courtesy of Jerusalem Symphony Orchestra

Christopher Tingay

Clarinet

Courtesy of Sydney Symphony Orchestra

Andrew Barnes

Bassoon

Courtesy of Sydney Conservatorium of Music, University of Sydney

Luiz Garcia

Horn

Courtesy of Brazilian Symphony Orchestra

Brian Nixon

Percussion

Chair sponsored by Mr Robert Albert ao & Mrs Libby Albert

Julie Raines

Harp

MUSTAFA KAMAL AND GALLIPOLI

Martin Buzacott on the inspiration behind *Reflections on Gallipoli*.

Even though he wasn't a musician himself, Mustafa Kemal, known as Atatürk (Father of the Turks), remains the towering figure in this concert of reflections on the Gallipoli campaign of 1915.

As a fearless Commander of the Turkish 19th Division, Atatürk himself served at Gallipoli in opposition to the initial Australian and New Zealand landing in April, and later commanded all Turkish forces in the combat zone between Chunuk Bair and Suvla Bay.

But it was after the War, and the 1923 Declaration of the Republic of Turkey, that Atatürk, as the founding President of the nation, made a remarkable contribution to the arts, which still resonates throughout the Turkish, English, Australian and Hungarian music in this multimedia concert.

Setting out to modernise Turkey, Atatürk believed that 'A nation, when deprived of art and artists, cannot have a complete life'. To that end, he sponsored five composers ('The Turkish Five') to study composition with Béla Bartók, thus beginning a new tradition of Turkish composers assimilating European influences while creating music of a distinctly Turkish national character. And in works like the glorious *Adagio* by Paris-trained, Ankara-based Nevit Kodalli, he has broken down the musical distinction between East and West.



Top: The bodies of dead Turks at Chessboard. Australian War Memorial P02649.027

Bottom: In the trenches. State Library of South Australia B45342/50

“After having lost their lives on this land they have become our sons as well.” MUSTAFA KEMAL ATATÜRK



Top: Turkish soldiers in a covered shelter at Kanle Sirt. Australian War Memorial A02599

Bottom: Graves in the Christian cemetery at Belemedick, Turkey. Australian War Memorial P01645.002

Atatürk couldn't have chosen a better mentor for composers brought up with largely homophonic music typified by the patriotic songs *Çanakkale Türküsü* and *Ceddin Deden*. Bartók's fascination with, and prodigious knowledge of, the traditional music of peoples of the so-called 'Near East' and North Africa – encountered first-hand during frequent folksong-collecting expeditions – informed his own music, including the wartime *Second String Quartet*.

For Australians of the Gallipoli generation, though, the artistic models were always English. Edward Elgar's *Sospiri* and Ralph Vaughan Williams' *The Lark Ascending* were both conceived in the shadows of the First World War. The lament *Sospiri* was premiered just 11 days after the War's onset, while Vaughan Williams' most popular work was drafted just before its composer saw active service in the Ambulance Corps on the Western Front, and was only completed post-War when its radiant innocence now sounded like a lament for a pastoral world destroyed by rampant militarism.

Meanwhile, for Australians, the First World War represented a defining moment in our cultural history, when, in the words of war historian CEW Bean, 'the men went into it absolutely raw, most of them, and 24 hours later they were veterans.' One of them was the composer Frederick Septimus Kelly, who, in transit to Gallipoli lost his best friend, the poet Rupert Brooke, to septicemia and began composing his *Elegy* immediately, on 23 April 1915, just two days before the landing.

The suffering that followed, with nearly 9,000 Australian deaths, remains raw to this day, but Atatürk's words in 1934 provided both comfort to the bereaved, and also the text for Carl Vine's new ACO commission, *Our Sons*: After having lost their lives on this land they have become our sons as well.

As Richard Tognetti has said, 'Even if it were only a celebration of Atatürk, *Reflections on Gallipoli* would still be a worthy concert.'

But with its staging by Nigel Jamieson and Neil Armfield, with incidental music by Carl Vine, and with its overriding theme of reconciliation, *Reflections on Gallipoli* is so much more than that.



Top: Gallipoli Peninsula, Turkey, 22 May 1915. The Turkish envoy who brought the request, for an armistice to enable the Turks to bury their dead. Australian War Memorial G00988

Bottom: Trench warfare at Gallipoli. State Library of South Australia B17738/7

“*[The Lark Ascending’s]* radiant innocence now sounded like a lament for a pastoral world destroyed by rampant militarism.”

ABOUT THE MUSIC

The following notes were printed in the ACO's 2015 *Reflections on Gallipoli* printed concert program.



Béla Bartók

(1881-1945)

String Quartet No.2

Composed 1915–17

II: Allegro molto capriccioso

Like Vaughan Williams in England, Béla Bartók was an inveterate folksong collector who spent much of the pre-War years 'in the field', recording and cataloguing the music not just of his native Hungary, but also of Bulgaria, Transylvania and even North Africa. But unlike his English counterpart, Bartók's folksong-collecting activities were actually boosted rather than curtailed by the First World War.

Deemed unfit for service, he and his composer-colleague Zoltán Kodály were engaged by the Hungarian government to tour the military camps to collect the folk music of the soldiers, and it was while engaged in this activity that Bartók set to work on his wartime *String Quartet No.2*. It was to become a veritable *mélange* of ethnomusicological influences, perhaps the most significant of which was not Hungarian, but the music of the Arab world.

Bartók's fascination with Levantine music was career-long, his first research visit to the region occurring when he toured the Biskra province of present-day Algeria in 1913 and continuing right through until his attendance at the Cairo Conference of Arab Folk Music in 1932. His understanding and assimilation of the vastly different modes and scales of this music from the Arabic and African people shaped his own style as a composer, placing so much of his music not just outside the major-minor scales

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of the Western tradition, but also into a sound world that bore little relationship with that of the Second Viennese School either. He thus became, perhaps, the first ‘world musician’ among Western classical composers.

And the evidence is there in the second (middle) movement of his Second String Quartet. Bartók himself described the Quartet as containing ‘life episodes’ of which the first movement represents ‘peaceful life’ and the third ‘suffering’. But for the middle movement, he chose the theme of ‘barbarism’ – how could he not, given the circumstances surrounding its composition! In it, the polyglot musical influences are obvious, the distinctive Hungarian rhythms of course, but also the melodic and harmonic twists of North Africa.

Bartók called this second movement ‘a kind of rondo, with a developmental section in the middle’, but there the Western terminology reaches its limit. Listen to the scurrying main theme, for instance, where the final phrases of each musical line inevitably twist into the more fluid melodic patterns of North African modes (in particular, musicologists have likened it to Berber music). Its frantic pace is unrelenting, a couple of ‘tranquillo’ moments notwithstanding, and just for good measure at the end, it demands a prestissimo tempo played pianissimo with mutes – a technical challenge that elite musicians of any nationality might fear!

“Bartók himself described the Quartet as containing ‘life episodes’ of which the first movement represents ‘peaceful life’ and the third ‘suffering’.”

ABOUT THE MUSIC



Frederick Septimus Kelly

(1881-1916)

Elegy for strings 'In Memoriam Rupert Brooke'

Composed 1915

Frederick Septimus Kelly was born in Sydney, Australia, into a well-to-do family, but moved to England when he was just 12. A natural sportsman, and especially oarsman, he won a Gold Medal for England in rowing at the 1908 London Olympics. Along with his close friends, the poet Rupert Brooke and the critic and composer William Denis Browne, at the outbreak of the War he enlisted in the Royal Naval Volunteer Reserve which soon led to active service in the Royal Naval Division. Adapting well to military service, Kelly was destined to win the DSC (Distinguished Service Cross) 'for conspicuous gallantry' and was promoted to the rank of Lieutenant-Commander.

On 20 April 1915, the three friends Kelly, Brooke and Browne set out for Gallipoli, aboard the SS Grantully Castle. But before reaching their destination, off the Greek Island of Skyros, it became apparent that 27-year-old Brooke was gravely ill with septicemia, caused by complications from a mosquito bite. Described by WB Yeats as 'the handsomest young man in England', Brooke died on board a French hospital ship on 23 April. How significant his most famous lines then seemed:

If I should die, think only this of me;
That there's some corner of a foreign field
That is forever England

That foreign field took the form of a rocky outcrop on Skyros, his close friends Browne and Frederick Septimus Kelly remaining behind after the formal burial to cover the grave with stones and to pay their own private, silent farewells, Kelly later writing in his diary:

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'The body lies looking down the valley towards the harbour and, from behind, an olive tree bends itself over the grave as though sheltering it from the sun and rain. No more fitting resting place for a poet could be found than this small grove, and it seems as though the gods had jealously snatched him away to enrich this scented island.'

Devastated by Brooke's loss, Kelly immediately began to sketch his *Elegy*, 'In Memoriam Rupert Brooke', continuing to work on it while at Gallipoli itself and also when recuperating in hospital at Alexandria in Egypt, after being wounded twice in combat.

The modal tinges of the music refer not just to the Greek location of the grave, but also to Brooke's own fascination with classicism, while the oscillating passagework from the violins suggests the wind rustling through the leaves of the olive tree bending over the grave.

Kelly eventually survived Gallipoli and in fact was one of the last officers to leave during the Evacuation of December 1915, but the following year he was killed in action during the final days of the Battle of the Somme.

Muzaffer Sarısözen Çanakkale Türküsü
Traditional Ceddin Deden
Mehveş Hanım Kaçsam Birakip Senden Uzak
 Yollara Gitsem
Traditional Nihavend Longa

All arranged by Cyrus Meurant

Traditional and folk music played a vital role on both sides of the Gallipoli campaign, the soldiers in the trenches often going into battle after patriotic songs had reignited faltering courage, or falling into fitful sleep with the sound of the opposition's traditional laments wafting into their ears.

ABOUT THE MUSIC

For the Turkish troops, **Çanakkale Türküsü** became particularly associated with the Gallipoli campaign, its refrain of 'Oh, my youth, alas' resonating with the experience of all those young soldiers marching off into battle. The town of Çanakkale itself is a seaport on the southern coast of the Dardenelles and like Istanbul it straddles two continents. Shrouded in classical legends, it's where the love-story of Hero and Leander is said to have played out, and it's also near Troy. But for Turkey itself, the entire Gallipoli campaign was known as the Battle of Çanakkale, and the song expresses the horror of the dying and wounded and those they left behind, ending with a lament for the 'brave lions' now resting beneath the willows.

Ceddin Deden (Your ancestors, your grandfathers) is a patriotic Turkish song celebrating the military heroes of the nation and the current Turkish forces who are 'renowned all over the world'. With its references to the Ottoman conquest of Constantinople in 1453 and usually played by immaculately-dressed military bands, it was sung by the Turkish troops to fire themselves up before, and even during, battle on Gallipoli. Its raw and stirring emotion is palpable, its simple rhythm and homophonic refrain suitable for chanting by troops as they confront the enemy in combat.

Kaçsam Bırakıp Senden Uzak Yollara Gitsem (If I left you and ran away on far away roads) is a beautiful lament, much favoured by contemporary Turkish popular singers. Centred on the immortal themes of love and loss, its lovely melody has a universal appeal – some have even commented that it has a Russian flavour!

The 'makham nihavent' is the Turkish equivalent of the Western minor-key scale, an East-West musical form if ever there was one, its hybrid character having emerged in Thrace which is in the European part of Turkey bordering Bulgaria and Greece. Much-loved by oud players, but also popular in countless other instrumental arrangements, **Nihavend Longa** is a fast instrumental dance in 2/4 time.

ABOUT THE MUSIC

Edward Elgar

(1857-1934)

Sospiri, Op.70

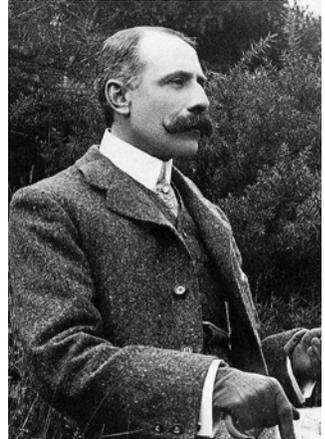
Composed 1913–14

No one expected the First World War to happen (hence the title of Christopher Clark's definitive history, 'The Sleepwalkers') but in hindsight, the instincts of composers seem eerie. Gustav Holst's 'Mars' from *The Planets*, written in the pre-War summer of 1914, seems in retrospect to be militarism captured in music. George Butterworth seemed prescient too in his choice of an AE Housman poem to set to music in 1913, for he himself would become one of those described therein:

And then one could talk with them
friendly and wish them farewell
And watch them depart on the way
that they will not return ...
They carry back bright to the coiner
the mintage of man,
The lads that will die in their glory
and never be old.

But in his miniature tone poem *Sospiri*, Op.70, Elgar too seemed to have a premonition that something unprecedented was about to happen.

Originally conceived under the working title *Soupir d'Amour* (Sigh of Love), it was intended as a kind of sentimental companion-piece to his earliest 'hit', *Salut d'Amour*, scored for just violin and piano and serving the needs of amateur salon-musicians throughout the Continent. But as he worked on it during the first part of 1914, a deeper, more intense mood began to take over, in excess of Elgar's trademark nostalgia and wistfulness.



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In acknowledgment of its deepening substance, he changed his title from French to Italian, retaining the concept of a musical 'sigh' but now calling it *Sospiri* and turning it into a work for string orchestra with harp and organ.

Slow throughout, and deeply melancholy in its mood, it became the first work by a significant composer to be premiered following the declaration of War, its first performance in London's Queens Hall occurring just 11 days after the fateful announcement of 4 August. Its dedicatee WH (Billy) Reed was soloist with Sir Henry Wood conducting, while already, outside, the recruiting offices were in overdrive, *Sospiri's* subdued, elegiac mood matching that of a British community about to experience a 90% casualty rate among its first 100,000 soldiers deployed to the War.

Later in the War, Elgar wrote to a friend: 'Everything good & nice & clean & fresh & sweet is far away – never to return.' *Sospiri* was the first inkling of that feeling, making it a small but significant transition-point between the gentle regret in the pre-War *Violin Concerto* and the flagrant sense of loss in the post-War *Cello Concerto*.

“Slow throughout, and deeply melancholy in its mood, it became the first work by a significant composer to be premiered following the declaration of War.”

ABOUT THE MUSIC



CARL VINE

(1954-present)

Our Sons (World Premiere)

Soliloquy (World Premiere)

Composed 2015

Australian composer Carl Vine's symphonies, concertos and chamber music have achieved international acclaim. But it was as a composer of prodigiously imaginative scores for dance that he first made his name in the late 1970s. Of *Our Sons*, he writes:

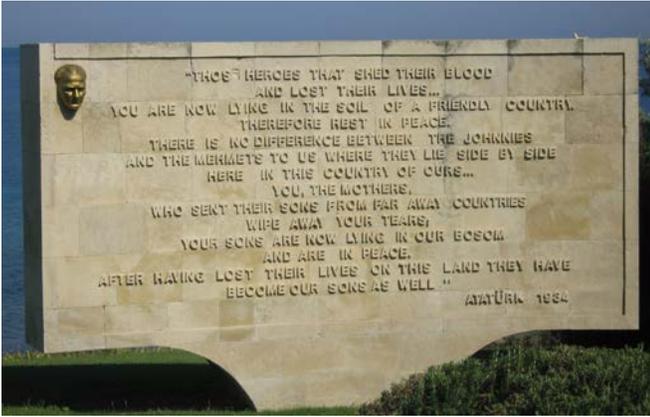
'There is no good in any war, but the ground attack by Britain and its allies against the Ottoman Empire at Gallipoli in April 1915, causing the death of 8,709 Australians and 2,721 New Zealanders, achieved a new level of grotesque pointlessness in warfare.

'The meek compliance of Australia's colonial high command to the often ill-advised commands of their British superiors ensured the demise of every second troop they sent to the battlefield. It is hard to generate pride in Australia's contribution to this horrific military failure.

'Mustafa Kemal Atatürk was a Lieutenant defending his homeland against the Anzacs invading the Dardanelles, and troops under his direct command must have killed hundreds of my countrymen. After the war he quickly rose to political prominence, and was bestowed his unique surname ("Father of the Turks") by the parliament of the new Turkish nation that he helped forge and over which he presided. His epitaph on the Turkish Memorial at ANZAC Cove, Gallipoli, is addressed directly to the mothers of the fallen Anzacs, and resonates with a level of compassion and generosity that should shame the allied commanders whom he defeated in battle.

'It ends with the words: "After having lost their lives on this land they have become our sons as well". The voice in my setting of this text embodies the spirit of bereaved

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Left: Inscription on the Turkish Memorial at ANZAC Cove, Gallipoli (1934)

Anzac mothers, trying to make sense of their atrocious loss, seeking solace in the thoughtful words of one of those responsible for the killing. But no number of words can raise the dead, no amount of kindness can heal their wounds, and there is never redemption in bloodshed. When the war is over there is little left but loss.'

Carl Vine, January 2015

Those heroes who shed their blood and lost their lives ... you are now lying in the soil of a friendly country. Therefore rest in peace. There is no difference between the Johnnies and Mehments to us where they lie side by side here in this country of ours ... You, the mothers, who sent their sons from far away countries wipe away your tears. Your sons are now lying in our bosom and are in peace. After having lost their lives on this land they have become our sons as well.

Mustafa Kemal Atatürk (1881–1938)

Of *Soliloquy*, Carl Vine writes:

'*Soliloquy* was written in direct response to the horrific narratives from Anzac troops in the frontline trenches at Gallipoli, compiled for this concert. It reflects in turn the personal horror, disbelief, anguish and anger evoked by such stark depictions of pointless human suffering, inflicted by countries who consider themselves civilised, upon their own citizens. Words fail me.'

ABOUT THE MUSIC

Ralph Vaughan Williams

(1872-1958)

The Lark Ascending

Composed 1914, revised 1920

The European summer of 1914 was the most beautiful in living memory, the Continent bathed in sunshine and warmth, the Belle Epoque at its height, unprecedented wealth and prosperity.

The Lark Ascending, composed by Vaughan Williams in 1914, captured the spirit of the times. A rhapsody for violin and orchestra conceived while the composer was visiting the pretty Tillingbourne Valley in Surrey, it's based on a poem by George Meredith:

He rises and begins to sound,
 He drops the silver chain of sound,
 Of many links without a break,
 In chirrup, whistle, slur and shake ...
 And ever winging up and up,
 Our valley is his golden cup
 And he the wine which overflows
 To lift us with him as he goes

Up and up, the ascent heavenwards, the cup of wine in hand. How quickly this pastoral vision of freedom and careless consumption was to be reversed, and what a different world it would be by the time Vaughan Williams came to revise *The Lark Ascending* for its eventual premiere in 1920!

Along with his younger colleague George Butterworth and the musicologist Cecil Sharp, Vaughan Williams had spent much of that idyllic early summer of 1914 in the English countryside collecting folksongs, its influence plainly

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heard in the pentatonic character of much of *The Lark Ascending's* musical content.

But then at the end of June that year, on the fringes of the Continent, two shots rang out, and Europe was plunged into cataclysm. Within weeks of the assassination of Archduke Franz Ferdinand in Sarajevo, events escalated into a War that was unprecedented in its scale and ferocity.

The halcyon days captured within *The Lark Ascending* were over forever, and the manuscript, now in first draft form, was set aside as Vaughan Williams, like so many other British composers, enlisted and went to France, in his case serving as a wagon-orderly transporting the dead and dying from the Front in the bloodbath surroundings of Vimy Ridge.

When he returned from the War and revised *The Lark Ascending*, the creative mood of both Vaughan Williams himself, and of course the European world at large, was now unrecognisable from the one in which the ecstatic roulades of the work's solo violin part had captured the prevailing zeitgeist. Now, at its premiere by Marie Hall, accompanied only by piano, in late 1920, and then six months later in its now-standard orchestral version, it was heard not as a vision of innocence and elation, but as a lament for all that had been lost in the war to end all wars.

Martin Buzacott © 2015

FAIR ENEMIES

Quotes from those in the trenches at Gallipoli.

‘We regarded them as a fair enemy. I had no ill-feelings about them. None of us had. We were fighting them but there was no hate about it, not with any of us.’

BASIL HOLMES

Captain, 17th Battalion, 5th Brigade, 2nd Division, AIF

‘When the Armistice was on, I guarantee if there was a pub there we would have been drinking with them.’

FRANK PARKER

52nd Infantry, 5th Infantry Battalion, D Company

‘We used to throw tins of bully beef over to them ... and they threw us Turkish cigarettes which we very much appreciated, and things got very friendly ... We considered the Turkish soldier a very brave man and a brave fighter.’

HARRY BENSON

5th AIF Ambulance

‘Those who sacrificed themselves for the fate of their countries were admired by each other for their heroic and humanitarian action on both sides.’

RUSTU ERDELHUN

General, 2nd Army Turkish Land Forces, Caucasus Front

‘They respected the Australian soldier. They never committed any atrocity or anything like that ... And that’s how Johnny Turk happened to be christened Johnny Turk: it’s more a compliment than anything else in saying it that way.’

JACK NICHOLSON

1st Infantry Battalion

Excerpted from Anzac Stories, CD available on ABC Classics.
Interviews drawn from ABC Audio Archives.



Above: A Turkish officer, Major Kemal Ohri, being led blindfolded on a horse after the Turkish counter attack of 19 May 1915, to negotiate an armistice. Australian War Memorial A00836

THE ACO



“The Australian Chamber Orchestra is uniformly high-octane, arresting and never ordinary.”

– The Australian

The Australian Chamber Orchestra lives and breathes music, making waves around the world for its explosive performances and brave interpretations. Steeped in history but always looking to the future, ACO programs embrace celebrated classics alongside new commissions, and adventurous cross-artform collaborations. Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts each year. Whether performing in Manhattan, New York, or Wollongong, NSW, the ACO is unwavering in its commitment to creating transformative musical experiences. The Orchestra regularly collaborates with artists and musicians who share its ideology, from instrumentalists, to vocalists, to cabaret performers, to visual artists and film makers. In addition to its national and international touring schedule, the Orchestra has an active recording program across CD, vinyl and digital formats. Recent releases include *Water | Night Music*, the first Australian-produced classical vinyl for two decades, *Beethoven*, a collection of the ACO’s legendary Beethoven recordings, and the soundtrack to the acclaimed cinematic collaboration, *Mountain*.

aco.com.au

ACO HOMECASTS

We launched ACO HomeCasts, our digital season, to ensure we can continue to make music and perform for you while we are out of the concert hall. Sign up to our eNews and follow us across our social channels to enjoy new recordings, live streamed performances, access to archival and never-released footage, specially curated playlists, in-depth interviews and more.

Coming up



The Balkan Express

ACO Backstage

TUE 28 APR, 6PM AEST

ACO violinist Maja Savnik pays homage to the Balkans in this stirring video featuring the folk music of her homeland.



Richard Tognetti & Satu Vänskä in Recital

ACO Home to Home

FRI 1 MAY, 7PM AEST

Join Artistic Director Richard Tognetti and Principal Violin Satu Vänskä for this special recital as they perform the music of JS Bach, Paganini and Leclair from their Manly home.

In case you missed it



Satu Vänskä plays Paganini

ACO Backstage

[WATCH ON FACEBOOK](#)

Principal Violin Satu Vänskä brings a quirky, isolation-inspired interpretation to Paganini's fiendish Caprice for Violin No.5, inspired in part by Maura, the Finnish Maid in Gogol's short story 'Diary of a Madman'.



Liisa Pallandi & Timo-Veikko Valve

ACO Home to Home

[WATCH ON FACEBOOK](#)

ACO violinist Liisa Pallandi and Principal Cello Timo-Veikko 'Tipi' Valve perform an intimate duet recital from their Sydney home.



Beethoven's Fifth Symphony

ACO in Concert

[WATCH ON FACEBOOK](#)

Relive Richard Tognetti leading the ACO through Beethoven's magnificent Fifth Symphony, recorded at Sydney Opera House in 2018.



Up Close with Ike and Liz

ACO Backstage

[WATCH ON FACEBOOK](#)

ACO violinist Ike See and ACO violist Elizabeth Woolnough give an intimate performance in the spectacular Shakespeare Room within the State Library of NSW (filmed earlier in the year).

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Based in the heart of Melbourne's Arts
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HOME OF THE VCA & CONSERVATORIUM

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THE UNIVERSITY OF
MELBOURNE

Spotlight on

UNIVERSITY OF MELBOURNE

We recently sat down with Professor Duncan Maskell, Vice-Chancellor, University of Melbourne to discuss music, art & education.

Tell us about your personal connection with music and the arts.

Music has always been central to my life, as it is to my wife Sarah. I have an eclectic taste in music, from The Specials to Stockhausen, with a lot of Beethoven, Shostakovich and Dexter Gordon in between!

Sarah and I also share keen interests in theatre, ballet, and the visual arts. Since arriving in Australia, it has been fascinating to learn more about Australian artists, and discover the complexities and wonder of Indigenous art.

You also play clarinet and saxophone, correct?

I learned clarinet to beyond Grade 8 standard and picked up

saxophone on the way, and have played in classical orchestras and wind bands, small improvisatory jazz groups and a Basie/Ellington style Big Band, through to rock bands, often at semi-pro level.

Why is the University of Melbourne partnering with the ACO?

The opportunity to team up with one of the best ensembles in the country, which is also very highly regarded internationally, is very attractive to us as a leading university. In practical terms, the partnership will provide our students with access to unique and innovative education and research opportunities, alongside some of the best musicians in the world.

In addition, the partnership will enable the University to expand our community engagement, foster new partnerships locally and internationally, and help our cultural precinct partners achieve Melbourne's vision for a thriving and outstanding arts scene.

How will this partnership with the ACO benefit students?

Universities need to provide students with a rich and diverse educational experience. This is exactly what the University will strive to achieve with this partnership and our friends at the ACO – engaging with and learning from this top orchestra and its exceptional musicians.

—————
To read the whole interview, please visit aco.com.au/news



ACKNOWLEDGEMENTS

The ACO thanks everyone who has donated their tickets back to the ACO or made an additional donation during this very difficult time. This support will help ensure the future of the Orchestra.

We look forward to joining you all in a concert hall as soon as it is safe to do so. In the meantime, enjoy ACO HomeCasts.

The ACO thanks the following people for supporting the Orchestra.

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The ACO thanks Dame Margaret Scott AC DBE for establishing the Dame Margaret Scott AC DBE Fund for International Guests and Composition

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The Reconciliation Circle supports our music education initiatives for Aboriginal and Torres Strait Islander students, with the aim to build positive and effective partnerships between Aboriginal and Torres Strait Islander peoples and the broader Australian community. To find out more please contact Jill Colvin, Director of Philanthropy, on (02) 8274 3835.

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The Chairman's Council is a limited membership association which supports the ACO's international touring program and enjoys private events in the company of Richard Tognetti and the Orchestra. For more information please call Tom Tansey, Events & Special Projects Manager, on (02) 8274 3828.

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This philanthropic program for young supporters engages with Australia's next generation of great musicians while offering unique musical and networking experiences. For more information please call Katie Henebery, Philanthropy Manager, on (02) 8274 3803.

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Thank you to all the generous donors who contribute to our Learning & Engagement, Excellence, Instruments, International and Regional Touring and Commissioning programs. We are extremely grateful for the support we receive to maintain these annual programs.

To discuss making a donation to the ACO, or if you would like to direct your support in other ways, please contact Jill Colvin, Director of Philanthropy, on (02) 8274 3835.

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The ACO is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



The ACO is supported by the NSW Government through Create NSW.

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