

I M P U L S E S



H A M I S H S T R A T H D E E

S A R A B A N D E 3'28"

G I G U E 1'40"

Johann Sebastian Bach (1685-1750) from Keyboard Partita no. 1
BWV 825 (arr. T. Hoppstock)

H I K A , I N M E M O R I A M

T O R U T A K E M I T S U 6'32"

Leo Brouwer (1939—) Hika, in memoriam Toru Takemitsu

L E D É P A R T , F A N T A S I E

D R A M A T I Q U E O P . 3 1 7'20"

Napoléon Coste (1805-1883) Le Départ, Fantasia dramatique op. 31

Tracks 1-3 recorded 2021 at the
Hochschule für Musik und Theater
Hamburg by Jakob Schmidt.

Track 4 recorded 2018 in Augsburg
by Jakob Schmidt.

All tracks mastered by Jakob Schmidt
in 2022.

Photos by Vanessa van Dalsen
of Vivid Visual co.

Design by Sheridan Tully.

Tracks 1-3 feature a guitar made
by Andreas Kirschner. Track 4 features
a guitar made by Jayson Elazzi.

Total time: 19'00"

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HAMISH STRATHDEE

Classical guitarist, Hamish Strathdee, is regarded as an “excellent young Australian performer” (Limelight Magazine). Hamish’s debut recording, *Impressions of Spain*, has received critical acclaim, hailed as “an excellent debut” (Classical Guitar Magazine) and his playing has been described as being of “the highest standard” (Soundboard Magazine) and with a “gloriously warm and rich” sound (Classical Guitar Magazine).

Hamish has performed to audiences across the globe both as a soloist and as part of the Contra Guitar Duo with his partner, Emma-Shay Gallenti-Guilfoyle. Recent highlights include: the Melbourne Guitar Festival and World Expo Dubai, as well as engagements at Hamburgische Staatsoper and the Darmstädter Gitarrentage along with international TV and radio appearances. Hamish has received numerous prizes in domestic and international competitions including prizes in the: London; Stuttgart; and Aalborg International Guitar Competitions.

In addition Hamish has been the recipient of numerous of scholarships and grants including: a postgraduate Stipendium from the Deutscher Akademischer Austauschdienst (DAAD); outstanding achievement scholarships from the Hochschule für Musik und Theater Hamburg; the Peter and Lena Karmel Honours Scholarship awarded to “the most outstanding student in music commencing an Honours year at the ANU School of Music”; and awards from the PPCA Performers’ Trust Foundation.

INTRODUCTION

This program is a short collection of music which inspired me and accompanied me throughout my time in Canberra, Darmstadt and Hamburg from 2013 to 2022. It forms a small selection of my repertoire across these years, nonetheless I wanted to share these recordings in this fragmented form as they, to me, represent different periods of my artistic development and evoke strong memories and associations with the different places I have lived during my academic studies and professional career. I have called this collection, *Impulses*, as these are works with which I have felt strong and clear artistic impulses.

Bach's works have been, albeit cliché, a constant source of musical inspiration. The *Keyboard Partita no. 1 BWV 825* is no exception. This recording features a beautifully resourceful and creative arrangement by German guitarist, Tilman Hoppstock.

In *Hika, in memoriam Toru Takemitsu* I have been captivated by Leo Brouwer's ability to craft an atmosphere reminiscent of the composition's dedicatee and inspiration, Toru Takemitsu. Brouwer juxtaposes this atmospheric material, with some of his most well-used and loved motifs.

The recording then closes with a two-part fantasy by Napoléon Coste, *Le Départ*. The work is deeply programmatic and was inspired by the Siege of Sebastopol. The first section bears the title, *Le Départ*, depicting the departure of soldiers heading to war, filled with the melancholy of leaving loved ones behind and the agitation and apprehension of what is yet to come. The second section of the work is marked, *Le Retour*, and illustrates the return from war. It begins with a Marche Triomphale and develops with increasingly grandiose gestures and eventually erupting into a virtuosic coda to close the work.



B I O

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