

BEETHOVEN'S WORLD: HERO

THURSDAY 17 APRIL 3PM

GOOD SHEPHERD CHAPEL, ABBOTSFORD CONVENT

Ludwig van BEETHOVEN (1770-1827) Three Equali, WoO 30 (1812)

6'

- i. Andante*
- ii. Poco adagio*
- iii. Poco sostenuto*

Max Gregg (NSW) trombone
Harrison Steele-Holmes (VIC) trombone
Toby Sward* (TAS) trombone
Angus Pace* (VIC) bass trombone

BEETHOVEN arr. **OWENS** *Marcia Funebre* from Piano Sonata No. 12 in A-flat Major, op. 26 (1801, arr. 2025)

6'

Paavali Jumppanen (ANAM Artistic Director) conductor

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|---|--|
| Allan McBean* (SA) double bass | Madeleine Aarons* (NSW) horn |
| Josh Webster* (NZ) oboe | Emily Miers* (VIC) horn |
| Alex Tsang* (NSW) oboe | Lewis Grey* (NZ) trumpet |
| Josephine Daniel* (QLD) clarinet | Elizabeth Dawson* (NSW) trumpet |
| Karen Chen* (NSW) clarinet | Harrison Steele-Holmes (VIC) |
| William Hanna (VIC) bassoon | trombone |
| Shelby MacRae* (NSW) bassoon | Toby Sward* (TAS) trombone |
| Oliver Harris* (NSW) horn | Angus Pace* (VIC) bass trombone |
| Tom Allen* (VIC) horn | Caleb Goldsmith* (NZ) timpani |

BEETHOVEN arr. **RIES** Symphony No. 3, op. 63 *Eroica* (1803-1804)

50'

- i. Allegro con brio*
- ii. Marche funebre. Adagio assai*
- iii. Menuetto scherzo. Allegro vivace*
- iv. Finale. Allegro molto*

Olivia Bartlett* (WA) violin
Daniel You* (QLD) viola
Fergus Ascot* (VIC) cello
Paavali Jumppanen (ANAM Artistic Director) piano

Approximate duration: 1 hour 15 minutes

Paavali Jumppanen's position of ANAM Artistic Director is supported by Janet Holmes à Court AC, and John and Rosemary Macleod.

Fergus Ascot currently plays a Virgilio Capellini 2006 Cello on loan to ANAM from Jannie Brown.

** Denotes ANAM musicians supported by ANAM Syndicate donors or ANAM Training Scholarships*

ANAM respectfully acknowledges the traditional custodians of the lands spread across Australia on which we work and live. We uphold and honour their continued relationship to these sites, we pay our respects to their Elders past, present and emerging, and extend that respect to all Aboriginal and Torres Strait Islander Peoples.

PROGRAM NOTES

AFTER FATE KNOCKS

That four note motif. You know the one. It's everywhere from Hamer Hall to Judge Judy and The Simpsons. Ludwig van Beethoven's fifth symphony has become synonymous with the symphonic genre. Legend swirls around it just as it swirls around the composer himself – it's more likely the famous motif was inspired by the call of the yellowhammer bird, but the inspiration being Fate itself is too good a story to refute, going on to feed our musical imaginations of the man and his catalogue.

Beethoven's life frequently had this weight of fate thrust upon it. No example of this matches the weight of composer and critic E. T. A. Hoffmann's 1809 essay on the Fifth, in which he defines musical Romanticism and ties it inextricably with Beethoven. He was already recognised as a virtuoso pianist who pushed the boundaries of pianism and the instruments of the day to make ever more dramatic sounds and contrasts, and his third symphony, *Eroica*, was a technical leap in the development and originality of symphonic composition. The fame that he won in his own time was amplified by his struggles with health and hearing loss. He could not avoid becoming the 'tragic hero' whose narrative was read into his works, where main themes struggle through development to emerge into triumphant recapitulations.

But fate did come for the genius, as his lifelong struggle against poor health was lost at just 56. Beethoven died a legendary figure across Europe, and his passing pushed him into mythological status. Fuelled in part by E. T. A. Hoffmann's breathless praise and the idolatry of students and followers, stories became exaggerated, diary entries amended and rewritten, and the truth of Beethoven as a man became muddled. At his funeral, tens of thousands of mourners paid their respects to the fallen genius. Music was a constant feature of the procession through the city of Vienna to his first resting place.

The Three Equali for trombones – equal in that each instrument is as important as the other – were commissioned in 1812 for an All Soul's Day service, and were performed both in original form and in choral arrangements (set to the Latin Miserere text) in his funeral.

The arrangement of the funeral march from Piano Sonata No. 12 has been lost to time, as far as we can tell – we know that the work was performed in an arrangement for the instruments used today (maybe doubled or tripled given the outdoor setting). The arrangement makes no great attempt to be of the time, instead freely using this richer palette of instrumental colours to reinforce its character.

These two shorter pieces are followed by a marathon in the form of the nearly hour-long Third Symphony, arranged by Beethoven's student Ferdinand Ries for piano quartet. Beethoven's muse for the work was Napoleon Bonaparte, a symbol of Enlightenment values following the French Revolution. Ries recounted that, upon hearing Napoleon's ascension as emperor and by this undoing the liberation from tyranny the Revolution represented, Beethoven flew into a rage, scratching out the dedication from the manuscript. The subtitle became *Sinfonia Eroica* (Italian for "Heroic Symphony"), "to celebrate the memory of a great man".

At the time of composition, Beethoven was already struggling with his growing hearing loss, withdrawing from social events and describing his life as "sad" and "empty". These feelings came to a crux in his "Heiligenstadt Testament", a letter filled with both despair and his acceptance of a life of turmoil and struggle, dated 6 October 1802 and written to his brothers. *Eroica* was drafted soon

after the letter, and the work's literal interpretation of the Napoleonic revolutionary struggle mirrors an autobiographical struggle within Beethoven's own self. The slow second movement's funeral march is unusual for the time. Filled with Beethoven's own despair, it forms a more potent mourning than either of the previous works played at his own funeral. Despite this, the heroic character shines through, and the symphony moves forward towards triumph – against the odds and against fate itself.

Written by Alex Owens, ANAM Music Librarian, Robert Salzer Foundation Library

ANAM AT THE CONVENT: WHAT'S COMING UP

GENESIS BAROQUE WITH SARA MACLIVER

Saturday 10 May, 7PM

Genesis Baroque, known for their historically informed performances of Baroque music, will be joined by soprano Sara Macliver to lead ANAM musicians in works by Joseph Haydn, Nicola Porpora, Marianna Martines and Carl Ditters von Dittersdorf.

SARA MACLIVER WITH ANAM PIANOS

Wednesday 14 May, 3PM

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire. In the second concert of her residency with ANAM in 2025, Sara Macliver presents favourites alongside hidden gems of the song catalogue in partnership with ANAM pianists.

DARK FULL RIDE

Friday 16 May, 7PM

"Take a wild ride on the highway of American percussion music, all the way from LA to New York City! Danny Elfman – famous for his many award-winning scores for Hollywood (including Batman) – shines in a beautiful mallet quartet and Julia Wolfe translates the pulse of down-town Manhattan into a tour de force for 4 drum-sets. Seatbelts advised!" – Peter Neville, ANAM Head of Percussion.

Abbotsford Convent

Tickets from \$20

More info and bookings anam.com.au



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