

# ANAM AT THE CONVENT: AUSTRALIAN STRING QUARTET

FRIDAY 27 JUNE 7PM  
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

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<b>Madli Marje GILDEMANN (b. 1994)</b> <i>Nocturnal Migrants</i> (2023)	11'
<b>Ian Chiao*</b> (NZ) violin	
<b>Mattea Osenk*</b> (SA) viola	
<b>Boudewijn Keenan*</b> (NZ) cello	
<b>Allan McBean*</b> (SA) double bass	
<b>Caleb Goldsmith*</b> (NZ) percussion	
<b>Jamie Willson*</b> (TAS) percussion	
<b>Timothy O'Malley*</b> (VIC) piano	
<b>Maria KÖRVITS (b. 1987)</b> <i>Through</i> (2018)	12'
<b>Lachlan MacLaren*</b> (VIC) violin	
<b>Daniel Casey*</b> (VIC) viola	
<b>Ariel Volovelsky*</b> (NSW) cello	
<b>Georgia White*</b> (VIC) clarinet	
<b>Maria Zhdanovich*</b> (SA) flute	
<b>Jonathan Parker*</b> (WA) percussion	
<b>Liam Furey*</b> (NZ) piano	
<b>INTERVAL</b>	20'
<b>Ludwig van BEETHOVEN (1770-1827)</b> String Quartet No. 13 in B-flat major, op. 130 (arr. string orchestra, with original finale, 'Große Fuge', op. 133)	50'
<i>i. Adagio ma non troppo – Allegro</i>	
<i>ii. Presto</i>	
<i>iii. Andante con moto ma non troppo</i>	
<i>iv. Alla danza tedesca. Allegro assai</i>	
<i>v. Cavatina. Adagio molto espressivo</i>	
<i>vi. Große Fuge (op. 133)</i>	
<b>Australian String Quartet</b> <b>ANAM Musicians</b>	

*Approximate duration: 1 hour and 40 minutes (includes a 20-minute interval)*

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*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.*

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# PROGRAM NOTES

Estonia's music tradition stems from a long cultural connection to song, from the pagan cultures suppressed by the Baltic Crusades through to the modern day. A movement towards national identity in the mid-nineteenth century had song at its centre, with the resurgence of the Estonian language innately tied to folk song. The Estonian Song Festival was founded in the wake of this 'National Awakening', now the largest international festival of its kind, attracting over 100,000 singers and spectators. Whilst the twentieth century was a turbulent time for the Estonian nation, suffering occupation and repeated attempted ethnic cleansing by both Nazi Germany and Soviet Russia, the Song Festival was able to continue and was itself the catalyst for the Baltic 'Singing Revolution', so called for Alo Mattiisen's Five Patriotic Songs which, after premiering at the Song Festival in 1988, became anthems of the Estonian people and were spontaneously sung around the state in acts of protest. The free and democratic Estonia now boasts an enviable musical culture, with minimalist Arvo Pärt their most well-known export.

**Madli Marje Gildemann's** *Nocturnal Migrants* takes its title from migratory birds and the unsettling beauty of their flight at night captured in the beam of, and drawn towards, a lighthouse. Gildemann describes this "conflict between the instinctual need for safety and guidance and the [lighthouse's] fatal allure" as a "metaphor for human impulsivity and compulsive behaviour", using her extremely delicate textural palate to capture both this beauty and the cries of despair that these waylaid birds caw.

**Maria Kõriviit's** *Through* takes inspiration from excerpts of Virginia Woolf's novel *The Waves*, and through a similarly beguiling exploration of texture evokes undulations and a sense of mystery towards what lies underneath.

"...and I feel come over me the sense of the earth under me, and my roots going down and down till they wrap themselves round some hardness at the centre. I am rooted, but I flow"

**Ludwig van Beethoven** represents an entirely different structural aesthetic, one that found resistance as it reached its peak in the controversial *Große Fuge*. The B-flat string quartet, op. 130, is one of his three last quartets, commissioned by Prince Nikolai Galitzin and seeing Beethoven's technical mastery fully realised across the six movements. The fifth movement, a cavatina, takes its form from the style of short Italianate arias, and is reportedly one of the most meaningful to Beethoven. Its unassuming beauty made it an instant favourite, with the audience at the première applauding and demanding a reprise. However, Beethoven was not at that première, choosing instead to be at a nearby pub, receiving word of the performance shortly after from the second violinist. Apparently taking no interest in the positive reception of the rest of the work, Beethoven was only interested in how the finale was received. History tells us it was a very frosty reception, far from the artistic triumph of Beethoven's imagination.

From his sketches, it seems Beethoven struggled to find an appropriate way to end the quartet – there are at least a dozen themes which he drafted before he decided on the immense fugue, which spiralled into a fifteen-minute technical summit. Theoretically, it's an academic masterclass in compositional technique, a double fugue (two subjects presented and then layered contrapuntally) that is varied with echoes of themes from previous movements. This technical depth both makes this work a revelation and curses it as nearly impenetrable – so much so that reports of the fugue's complexity swirled around Vienna to a point where Beethoven's publishers demanded a simpler alternate ending. Beethoven acquiesced, providing a lively allegro finale from this sketch material, which was then criticised as far too simplistic. Modern performers generally choose between the 'original' *Große Fuge* or the allegro as published (or even to conclude with the cavatina as Beethoven reportedly also considered), with the choice still a contentious one for any wishing to interpret the quartet.

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

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# BEETHOVEN STRING QUARTET NO. 13 MUSICIANS

## Violin 1

Dale Barltrop^  
Miriam Niessl\* (QLD)  
Sophia Jones\* (QLD)  
Jasmine Milton\* (SA)  
Daisy Wong\* (NSW)  
Sola Hughes\* (QLD)

## Violin 2

Francesca Hiew^ (ANAM Alum, 2011)  
Ian Chiao\* (NZ)  
Hannah Tyrrell\* (VIC)  
Noah Coyne\* (VIC)  
Shannon Rhodes\* (WA)  
Lachlan MacLaren\* (VIC)

## Viola

Christopher Cartlidge^ (ANAM Alum, 2010)  
Daniel You\* (QLD)  
Lachlan McKie (VIC)  
Jamie Miles\* (VIC)  
Hanna Wallace\* (NSW)

## Cello

Michael Dahlenburg^ (ANAM Alum, 2009)  
Isaac Davis\* (NSW)  
Max Wung\* (WA)  
Fergus Ascot\* (VIC)

## Bass

Allan McBean\* (SA)  
Maddison Furlan\* (VIC)

\* Denotes ANAM musicians supported by ANAM Syndicate donors or a foundation.

^ ASQ member



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