

ANAM AT THE CONVENT: KURTÁG & FRIENDS
 WEDNESDAY 18 MARCH 7PM
 ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Béla BARTÓK (1881-1945) Rhapsody No. 1 (1928)	10'
<p>Olivia Bartlett * (WA) violin Ruby Luck * (QLD) piano</p>	
György KURTÁG (b. 1926) <i>Ligatura – Message to Frances-Marine (The Answered Unanswered Question)</i> , op. 31b (1989)	4'
<p>Hannah Tyrrell * (VIC) violin Shannon Rhodes * (WA) violin James Monro * (SA) cello Caleb Christian * (SA) cello Francis Atkins * (NSW) celeste</p>	
György LIGETI (1923-2006) <i>Études, Book I</i> (1985)	9'
<p><i>i. Désordre</i> <i>vi. Automne à Varsovie</i></p> <p>Liam Furey * (NZ) piano</p>	
KURTÁG <i>Hommage à R. Sch.</i> , op. 15d (1990)	10'
<p><i>i. Vivo</i> <i>ii. Molto semplice, piano e legato</i> <i>iii. Feroce, agitato</i> <i>iv. Calmo, scorrevole</i> <i>v. Presto</i> <i>vi. Adagio, poco andante</i></p> <p>Daniel Casey * (VIC) viola Josephine Daniel * (QLD) clarinet / bass drum Sarah Chick * (TAS) piano</p>	
INTERVAL	20'

*Please join us in the courtyard at interval for a complimentary glass of bubbles,
 to celebrate ANAM's first season concert of 2026!*

* Denotes ANAM musicians supported by ANAM Syndicate donors or foundations.

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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.

Robert SCHUMANN (1810-1856) Adagio and Allegro in A-flat Major, op. 70 (1849)

10'

Madeleine Aarons * (NSW) horn

Miffy Wang * (TAS) piano

KURTÁG Six Pieces (1999)

6'

i. *Fanfare I*

ii. *Klagegesang I*

iii. *Schläge I*

iv. *Klagegesang II*

v. *Fanfare II*

vi. *Hommage à Paganini (La nuova campanella)*

Toby Sward * (TAS) tenor trombone

Timothy O'Malley * (VIC) piano

KURTÁG Six moments musicaux, op. 44 (1999-2005)

15'

i. *Invocation (Un fragment)*

ii. *Footfalls*

iii. *Capriccio*

iv. *In memoriam György Sebeok*

v. *Rappel des oiseaux... (Etude pour les harmoniques)*

vi. *Les adieux (in Janáček's manier)*

Ian Chiao * (NZ) violin

Lachlan MacLaren * (VIC) violin

Lachlan McKie * (VIC) viola

Boudewijn Keenan * (NZ) cello

Approximate duration: 1 hour and 40 minutes, including a 20-minute interval.

THE MINIATURIST AND HIS CANVAS

In the noise of the twentieth century, **György Kurtág** can be easy to miss against arguing personalities and overbearing schools. In his rare interviews he is considered, slower to elaborate, and deferential to the immense canon of music before and surrounding him. It's an unassuming humility which belies the fierce intelligence that continues to drive the composer, who is writing his second opera as he celebrates his own centenary. Among the last of the great post-war composers, he stands alone in a mastery of condensing a constellation of gestures, ideas and quotations into deceptively miniature moments which contain universes within each.

The great Hungarian composer **Béla Bartók** is, to Kurtág, second only to György Ligeti in influence and importance. Bartók's deep ethnographic research into Hungary's folk music helped him craft an originally authentic Hungarian sound in his compositional voice, which Kurtág describes as his "mother tongue." This rhapsody, written just two years after Kurtág's birth, brings together elements of Hungarian and Romanian folk music using the structure of a *csárdás*, starting with the slow *lassú* and ending with the breathlessly driving *friss*.

Dissertations have been penned on most of Kurtág's works trying to untangle their quotations and references from the composer's oeuvre and an entire millennium of music besides. Titles provide a helpful starting point to the first layer, but the meaning Kurtág weaves are multiple. *Ligatura* has two subtitles, and unpicking these shows just how layered meaning is within Kurtág's works.

Message to Frances-Marie is straightforward: *Ligatura* was written for cellist Frances-Marie Uitti, whose boundary pushing extended techniques placed her at the centre of contemporary music composition and performance. Her own two-bow technique is called for throughout *Ligatura*, making up to four simultaneous notes possible – though it's so challenging, most performances split this line between two cellists. *The answered unanswered* question then poses a response to Charles Ives's *The Unanswered Question* (a work you'll hear ANAM Musicians perform in June's Richard Tognetti residency). Where Ives's three disparate antiphonal layers concede to the ineffability of this existential question, Kurtág's celli, violins and celeste pose *ligature* (connection) as an answer, though Kurtág is rarely so straightforward. The celeste part, which only enters for the last three

chords, was absent at the premiere. What this means for our unanswerable answer is left for the listener to ponder.

"For a long time, a lifetime, Ligeti led me onward. I followed him – sometimes right behind him and other times even years or decades later... I oriented my taste according to his example."

– KURTÁG

Kurtág is typically self-minimising in this oft-repeated quote, which misses the close friendship he and **György Ligeti** shared. Whereas Kurtág remained behind the Iron Curtain until the USSR's dissolution, Ligeti fled Hungary in 1956 and spent the rest of his life in the West, where the open appetite for experimentalism saw his reputation blossom. Ligeti's piano etudes are a masterclass in an entirely twentieth century approach to pianism – today we showcase just two of the astounding eighteen.

Robert Schumann was another fascination of Kurtág's, and this homage of six miniatures captures so much of the German Romantic's musical personality: wandering fantasias paired with Schumann's alter egos of Eusebius, Florian, and the lesser-mentioned mediating Master Raro. Programmed next to Schumann's Adagio

and Allegro, the textures, musical structure and contrasting dreamy (Eusebius) and energetic (Florestan) characters are illuminated across both works.

Two of our final works by Kurtág are also sets of six movements: tightly woven moments of interwoven genius. The six pieces for trombone take after the composer's ever-expanding collection *Játékok* ('Games'), which imbue exercise-like pieces with a sense of joyous play. The final movement, *Hommage à Paganini*, is a direct adaption from *Játékok*, and playfully imitates the leaps of Paganini's *La Campanella*.

The *Six moments musicaux* take after Franz Schubert's work by the same name, shorter character pieces bursting with colour. In Kurtág's hands, the *moments* become briefer and wittier and full of intertextual winks. For instance, the second movement *Footfalls* is given the directive subtitle 'As if someone is coming,' whilst quoting Endre Ady's poem 'No One Comes'. And our final movement, *Les Adieux* (referencing Haydn's Symphony No. 45), pays homage to Czech composer Leoš Janáček – not directly quoting him, but echoing his fascination with speech-like patterns in music.

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

WHAT'S NEXT

SCHUBERT OCTET

WEDNESDAY 25 MARCH, 3PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Franz Schubert composed his Octet as a commission from Ferdinand Troyer for whom the clarinet part was written for. One hour, six movements, and eight musicians, the Octet is Schubert's largest chamber composition. Having begun rehearsing this significant work in 2025, ANAM musicians are proud to present the complete work twice, in a standalone concert and as an exciting finale.

MIRRORS IN MIRROR

FRIDAY 27 MARCH, 7PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Spiegel im Spiegel is one of Arvo Pärt's most well-known and most performed minimalist works. Evoking the spectacular image of 'a mirror in a mirror', allow our ANAM musicians to lull you into a state of meditation and tranquillity to start this evening.

Australian composer Kate Moore explores the conflict between human and mechanical time, creating clouds of harmony and melodic threads that come to life through movement, depth and perspective. And finally, for the final hour, our musicians take on Schubert's largest chamber work, the Octet in F Major, in an exciting conclusion of this program.

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We wish we could include all of you here.

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