

SACRED: SEVEN LAST WORDS

THURSDAY 2 APRIL 3PM, 7PM
GOOD SHEPHERD CHAPEL, ABBOTSFORD

Joseph HAYDN (1732-1809) *The Seven Last Words of Christ*, Hob. XX:1b (1785, arr. 1787)

	<i>Introduction</i>		6'
	Affinity Quartet	ANAM Quartet 1	
i.	'Father, forgive them; for they know not what they do'		6'
	ANAM Quartet 1		
ii.	'Truly, I say to you: today you will be with me in paradise'		9'
	Affinity Quartet		
iii.	'Woman, behold your son. Son, behold your mother'		10'
	ANAM Quartet 2		
iv.	'My God, my God, why have you forsaken me?'		8'
	Affinity Quartet	ANAM Quartet 2	
v.	'I thirst'		10'
	Affinity Quartet	ANAM Quartet 3	
vi.	'It is finished'		9'
	Affinity Quartet		
vii.	'Father, into your hands I commit my spirit'		8'
	ANAM Quartet 3		
	<i>The Earthquake</i>		2'
	Affinity Quartet	ANAM Musicians	

Approximate duration: 1 hour and 15 minutes (no interval)

PERFORMERS	Affinity Quartet	ANAM Quartet 1
	Holly Piccoli (alum 2008, guest) violin 1 Nicholas Waters (alum 2016) violin 2 Josef Hanna (alum 2021) viola Mee Na Lojewski (alum 2014) cello	Phoebe Fan * (VIC) violin 1 Noah Coyne *(VIC) violin 2 Patrick Shannon * (VIC) viola Caleb Christian *(SA) cello
	ANAM Quartet 2	ANAM Quartet 3
	Jonah Spriggs (NSW) violin 1 Raistlin Chan (VIC) violin 2 Felix Hughes Chivers * (QLD) viola James Monro * (SA) cello	Theonie Wang * (QLD) violin 1 Phoebe Fan * (VIC) violin 2 (mvt. 5 only) Helena Burns * (QLD) viola Heesoo Kim * (QLD) cello Nicholas Waters (alum 2016) violin 2 (mvt. 7 only)
	Alyssa Deacon * (QLD) double bass	

* Indicates 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.

ABOUT AFFINITY QUARTET

Entering its second decade in 2026, Affinity Quartet's international awards, accolades, and deep commitment to the string quartet form affirm its place as one of Australia's most celebrated chamber music ensembles. Their 10th anniversary year featured debuts at the Rheingau Musik Festival, Germany; Kuhmo Chamber Music Festival, Finland; and in residence at the 2025 World Expo Osaka, Japan, where they represented Australian classical music in a program of 18 performances.

David Harrington, founder of the legendary Kronos Quartet (USA), said recently "It's time the world gets shaken awake, and Affinity can do it!", and UK-based Australian composer Brett Dean called Affinity "a much needed 'new Guard' of Australian chamber music." During the past decade they have studied chamber music with luminaries including Alban Berg Quartet founder Günter Pichler at the International Institute of Chamber Music, Madrid; Jonathan Brown (Cuarteto Casals); Oliver Wille (Kuss Quartet); members of the Meta4, Alban Berg, and Ebène quartets at the McGill

International String Quartet Academy, Montreal; Joel Krosnick (Juilliard Quartet) at the Amsterdam String Quartet Biennale Young Talents Residency; and composer Thomas Adès at the International Musicians Seminar Prussia Cove, UK.

Affinity Quartet has a reputation for flawless technique and bold interpretations of repertoire spanning the history of Western art music, while embracing works by Australian composers past and present. Now based in Melbourne and a not-for-profit organisation, Affinity Quartet champions Australian chamber music widely while promoting cultural exchange through the art-form.

Affinity Quartet musicians are all ANAM alumni:

Shane Chen (alum 2012) violin
Nicholas Waters (alum 2016) violin
Josef Hanna (alum 2021) viola
Mee Na Lojewski (alum 2014) cello and founder

SACRED MUSIC FOR SACRED WORDS

The late eighteenth century was a turbulent time to be a composer. The repertory system we know today, where most music performed is selected from history, did not exist. Music publishing, publishing houses, and the notion of copyright itself were still in their infancies. Popular song, hymns and sacred chant comprised the bulk of what was published. Instead, those with wealth and power had composers in their staff who would write for each occasion. Haydn was among these court composers, spending nearly thirty years in the employ of the Esterházy Court, most of that in the isolated 'Versailles of Hungary,' the family's immensely opulent palace (which boasted two opera houses within it). Contractually, everything he wrote was solely for the use of the Esterházy, and he could not take on commissions without express permission.

Though the financial compensation was extremely generous, the conditions of the contract chafed ever more as Haydn's compositional prowess grew. It was a fortuitous alignment of circumstances in 1779 that saw Haydn negotiate a new contract that allowed him to sell the rights to his own works, and the first publisher embark on music publishing in Austria. With this negotiation, Haydn's works exploded into the public consciousness, and his chamber works were especially celebrated. Haydn's shrewd negotiation and multiple sales of his works quickly made him a wealthy man.

As his works continued to be published, Haydn gained renown across Europe, and larger commissions began to occupy what little time he had outside of court duties. Haydn was a prodigiously fast writer, but even he struggled with the demand of the court alone (which had over 120 evenings of opera performances alongside a robust program of chamber and symphonic works). It's an oddity that a commission from a small church in Cadiz, Spain, was accepted, especially considering the constraints put upon Haydn.

"It was no easy task to compose seven adagios lasting ten minutes each, and to succeed one another without fatiguing the listeners; indeed, I found it quite impossible to confine myself to the appointed limits."

– HAYDN, ca. 1800

Each year, the Oratorio Santa Cueva (Oratory of the Holy Cave) commissioned a composer to write music to accompany their Good Friday service, which was a three-hour long reflection mirroring the time between Christ's crucifixion and his death on the cross, built around the seven last phrases he uttered. In the program, we've provided the English translation over the more commonly heard Latin so you can hear how each moment reverentially captures each of the last words.

Haydn's resulting work has become by far the most celebrated commission of the Santa Cueva, so much so that it plays on a loop in the modern-day lower chapel where the work was first performed. Part of that popularity again comes from Haydn's savvy business skills – shortly after the premiere, two versions of the work were published: the original orchestral version and the string quartet arrangement you hear today. For the oratorio-mad German choral societies, Haydn later created a version of the work for orchestra, soloists and chorus, which also continues to be programmed.

Though many composers resent the works they are known for in their lifetimes – Beethoven was reportedly so sick of his Septet he once exclaimed: "That damn work! I wish it were burned!" – Haydn regarded the *Seven Last Words* as one of his finest works. Across the movements, Haydn captures not only the weight of each of the Last Words but their textual and liturgical meanings.

The bittersweet melancholy of *Today you will be with me in paradise* is followed by solitary cries in *Why have you forsaken me?*, whose short passages of violin alone emphasise this moment of doubt

and abandonment. The initial parched pizzicato of *I Thirst* is repeatedly interrupted by musical stabs of pain, after which the final tranquillity of *Into your hands I commend my spirit* is reached.

At the conclusion of Good Friday services, a loud sound is usually made, representing the earthquake that followed Christ's death. This one moment becomes a suddenly urgent and raging musical storm in the best of Haydn's *Sturm und Drang* ('Storm and Stress') works, and a fittingly calamitous end to these remarkably moving sonatas.

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

WHAT'S NEXT

SCARLATTI AND THE ITALIAN MAVERICKS

FRIDAY 17 APRIL, 7PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

From the early Baroque to the edge of the avant-garde, Scarlatti and the Italian Mavericks traces three centuries of Italian keyboard invention. Led by Timothy Young, ANAM's Head of Piano, this program brings together ANAM pianists performing across the clavichord, harpsichord, fortepiano and modern piano.

Come and experience a taste of 18th-century Spain, the Italian Renaissance, intermingling with the experimental sounds of today.

INTERSTELLAR CALL

FRIDAY 8 MAY, 7PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Taking its title from Olivier Messiaen's *Appel Interstellaire* (Interstellar Call), this program traces the evolution of the modern French brass sound – from the grandeur of early 20th-century fanfares to Messiaen's cosmic lyricism.

"I'm really thrilled to be presenting a concert of French-themed brass music with the very talented brass students at ANAM.

*This program includes two of my favourite works – the fanfare from *La Péri* by Dukas and Tomasi's *Fanfares Liturgiques* – alongside an incredible arrangement of *Carmen* and one of the most compelling solo horn pieces of the 20th century, Messiaen's *Appel Interstellaire* (Interstellar Call) from *Des canyons aux étoiles*.... We've even got a secret encore planned, so please come and join us!"*

– BEN JACKS, FACULTY, HORN

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