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**GOLDMUND QUARTET**  
FEBRUARY 23, 2022

*Louisiana Tanager.*  
TANAGRA LUDOVICIANA. Wils.  
1 & 2. Male & Female Spring Plumage

*Scarlet Tanager.*  
TANAGRA RUBRA, L.  
3 Old Male, Spring Plumage. 4 Old Female, 5C. 6C.  
Female, Autumn Plumage

Engraved, Printed, and Coloured

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On the cover:

John James Audubon, *Louisiana Tanager; Scarlet Tanager*.  
Plate 354, 1837

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# GOLDMUND QUARTET

## FEBRUARY 23, 2022

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### **Goldmund Quartet**

Florian Schötz, *violin*

Pinchas Adt, *violin*

Christoph Vandory, *viola*

Raphael Paratore, *cello*

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### **GOLDMUND QUARTET**

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Counted amongst the most exciting young string quartets, the Goldmund Quartet has, with its exquisite playing and multi-faceted homogeneity, given convincing interpretations of the great classical and modern works of the string quartet literature for more than a decade now. Their inwardness, unbelievably fine intonation, and phrasing worked out to the smallest detail inspire audiences worldwide.

Educated by Günther Pichler of the Alban Berg Quartet at the Escuela Superior de Música Reina Sofía and the Artemis Quartet in Berlin, the Quartet has received important artistic impulses in master classes with the Hagen, Borodin, Belcea, Ysaÿe, and Cherubini quartets, Ferenc Rados, Eberhard Feltz, and Alfred Brendel.

The Goldmund Quartet has been awarded several prizes and scholarships, the most recent distinctions being the second prize and the special award for the best interpretation of a 20th-century string quartet at the International Wigmore Hall String Competition 2018 and the first prize along with the prize for the best interpretation of the commissioned work at the Melbourne International Chamber Music Competition 2018. The Jürgen Ponto Foundation has named the Goldmund Quartet as the recipients of their 2020 biennial music bursary.

Naxos released their debut CD in October 2016 with works by Joseph Haydn which garnered great reviews from the BBC, *The Strad Magazine*, *Gramophone*, *American Record Guide*, *Applaus*, *Süddeutsche Zeitung*, and many more. The quartet's second recording featuring string quartets by Shostakovich was released on Berlin Classics in July 2018, followed by "Travel Diaries" in 2020 featuring works by Fazil Say and Wolfgang Rihm, among others.

The Goldmund Quartet performs on the "Paganini Quartet" made by Antonius Stradivarius, generously on loan from the Nippon Music Foundation. Consisting of four excellent instruments once owned by Nicolò Paganini, the Goldmund Quartet is the first German string quartet to have the honor of performing on these precious instruments.

Tonight marks the first appearance of the Goldmund Quartet on our concerts.

# EVENING SERIES

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## TONIGHT'S PROGRAM

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### FRANZ SCHUBERT (1797–1828)

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*String Quartet in C Minor ("Quartettsatz"), D. 703*

Allegro assai

### WOLFGANG AMADEUS MOZART (1756–1791)

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*Divertimento in F Major, K. 138 (125c)*

Allegro

Andante

Presto

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## INTERMISSION

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### ANTONÍN DVOŘÁK (1841–1904)

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*String Quartet in F Major ("American"), Op. 96*

Allegro ma non troppo

Lento

Molto vivace

Finale: Vivace ma non troppo



# PROGRAM NOTES

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**SCHUBERT'S "QUARTETTSATZ"** (Quartet Movement) occupies a position similar to his later "Unfinished" Symphony, a work that also remains tantalizingly incomplete. Soon after an encouraging concert of his works at the home of Ignaz von Sonnleithner, founder of the Austrian Society of Music Friends, Schubert began composition of a quartet in C minor in December, 1820. After completing the first movement and forty-one measures of a harmonically complex second movement, he abruptly abandoned the manuscript for unknown reasons. The existing complete movement, now known as his Quartet No. 12, D. 703, is an intensely romantic and revolutionary work that successfully stands alone as a compelling composition. It anticipates Schubert's last great quartets, most especially the powerful first movement of the Quartet in G Major, D. 887, which also develops with quicksilver major-minor shifts of mode. After Schubert's death, Johannes Brahms acquired the manuscript, which he edited before its publication in 1870.

The work begins mysteriously as the first violin articulates a restless motif fugally treated by the other instruments. The violin then states the lyrical second theme. Abruptly the mood changes: the lower instruments begin a dramatic section based on the opening idea as the violin simultaneously plays sweeping runs. A contrasting third theme enters calmly, but the first subject continues insistently in the viola and cello. The cello plays the final notes of the exposition, an echo of the opening idea. After a development that expands the opening motif and a recapitulation that recalls the second and third ideas, the work concludes with a brief restatement of the opening theme.

**MOZART CAST HIS DELIGHTFUL K. 138** Divertimento in F major (1772), generally heard in the classical era as a "pastoral" key with pleasant connotations. The early K. 138 is the third of three works collectively known as the "Salzburg

Symphonies," a misleading title since Mozart intended for each line to have one performer—the format for his designated string quartets. Most probably Mozart wrote the work for the light entertainment of his employer at that time, Salzburg's Prince-Archbishop Hieronymus Colloredo.

K. 138's three compact movements are unified by their subtle thematic interconnections, brief but haunting excursions into the minor mode, and "terraced" dynamic schemes that clearly alternate loud and soft passages. The Allegro, written in sonata form, opens with an assertive F major triad fanfare, immediately answered softly by a second motive. Its two complementary themes, energized by gentle syncopations, are briefly developed with a departure into C minor and soon recapitulated with slight alterations of the opening material. The Andante (C major) explores a sustained and tranquil theme in its two repeated sections. The Presto (F major) is a joyous rondo. Songful interludes, several with virtuoso passagework, are interspersed between the five statements of the primary theme.

**BOTH TO CELEBRATE THE** fourth centenary of Columbus by integrating old and new world music and also to encourage a specifically American musical voice, Dvořák came to the United States in 1892 to serve as Director of the National Conservatory of Music, newly formed under the auspices of philanthropist Jeannette Thurber. During his three-year sojourn, Dvořák immersed himself in American regional tunes, and he developed special admiration for spirituals, plantation songs, and Native American chants. "American music should draw from these wellsprings," he insisted. He himself incorporated these elements into his own compositions written at this time—especially the Symphony "From the New World" (1893) and the "American" String Quartet, written the same year during his summer vacation in the small Bohemian community of Spillville, Iowa. Dvořák stated that he never quoted actual motifs in either work. He wrote: "I have simply written original themes embodying the peculiarities of native music, and, using these themes as subjects, have developed them with all the resources of modern rhythm, harmony, counterpoint, and color."

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Dvořák worked well in his rented stone house set among corn and potato fields. Content in the large, supportive company of family and servants, he drafted his quartet in four days and completed it within two weeks. He performed in the work's informal Spillville premiere as violist with an amateur quartet.

The Allegro ma non troppo offers homage to his compatriot Smetana's quartet "From My Life," which opens similarly with a pedal note in the cello and undulating violin figuration supporting a robust viola melody. Yet Dvořák wrote that the movement "breathes an Indian spirit." Its three themes are each based on a five-note pentatonic scale, a common feature of indigenous song.

The ethereal theme of the Lento (D minor) echoes both the melancholy of the plantation spiritual and the pentatonic tonal structure of songs from the Native American tribes of the Great Plains. Syncopated figures in the second violin and viola underpin statements of this haunting theme, heard first in the violin then the cello.

Dvořák wrote that he was impressed by the energetic song of a scarlet tanager that nested in the woods near Spillville. He carefully notated this birdcall and used it as the basis for his Opus 96 Scherzo. The movement develops through the repetition of two alternating tunes (A-B-A-B-A), although the B section is actually a slower version of the A melody.

A small tribe of Sioux residing near Spillville as part of a travelling show frequently performed for Dvořák. Possibly they inspired the vivacious rondo finale, which begins with a rhythmic pattern suggesting Native American drumming. At the movement's center the tempo slows, and a chorale tune is introduced. A restatement of earlier themes and a lively coda conclude the work.

Notes by Nancy Monsman

"I have simply written original themes embodying the peculiarities of native music, and, using these themes as subjects, have developed them with all the resources of modern rhythm, harmony, counterpoint, and color."

DVOŘÁK ON HIS "AMERICAN" QUARTET

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## *Briefly It Enters, and Briefly Speaks*

JANE KENYON

I am the blossom pressed in a book,  
found again after two hundred years....

I am the maker, the lover, and the keeper....

When the young girl who starves  
sits down to a table  
she will sit beside me....

I am food on the prisoner's plate....

I am water rushing to the wellhead,  
filling the pitcher until it spills....

I am the patient gardener  
of the dry and weedy garden....

I am the stone step,  
the latch, and the working hinge....

I am the heart contracted by joy...  
the longest hair, white  
before the rest....

I am there in the basket of fruit  
presented to the widow....

I am the musk rose opening  
unattended, the fern on the boggy summit....

I am the one whose love  
overcomes you, already with you  
when you think to call my name....



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With permission, from *Jane Kenyon Collected Poems*.

Minneapolis: Graywolf Press, 2007. This poem was selected for the concert by Sarah Kortemeyer, *Library Director*, and Leela Denver, *Library Specialist* at the UA Poetry Center.

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**November 13 and 14**

Tchaikovsky, Saint-Saëns and Mendelssohn

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Beethoven, Borodin and talented youth

**March 12 and 13**

Flying High with Holland, Stravinsky,  
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**April 30 and May 1**

Dvořák and Moszkowski

**SATURDAY PERFORMANCES**

7:30 pm at DesertView  
Performing Arts Center  
39900 S. Clubhouse Drive  
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**SUNDAY PERFORMANCES**

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Presbyterian Church,  
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7575 N. Paseo Del Norte  
Tucson

For more information call (520) 308-6226 or visit [sasomusic.org](http://sasomusic.org)

# COMING SOON

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## MARCH

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### **Tucson Winter Chamber Music Festival**

Sunday, March 13, 2022  
3:00 pm Leo Rich Theater

Tuesday, March 15, 2022  
7:30 pm Leo Rich Theater

Wednesday, March 16, 2022  
7:30 pm Leo Rich Theater

Friday, March 18, 2022  
7:30 pm Leo Rich Theater

Saturday, March 19, 2022  
Celebration and live concert,  
light food by James Beard  
award-winning chef  
Janos Wilder, and open bar  
6:00 pm Leo Rich Theater

Sunday, March 20, 2022  
3:00 pm Leo Rich Theater

*To review the repertoire and  
schedule of musicians, please visit  
[arizonachambermusic.org](http://arizonachambermusic.org).*

## APRIL

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### **Vienna Piano Trio**

Wednesday, April 6, 2022  
7:30 pm Leo Rich Theater

Arizona Friends of Chamber Music  
Post Office Box 40845  
Tucson, Arizona 85717

Phone: 520-577-3769  
[info@arizonachambermusic.org](mailto:info@arizonachambermusic.org)  
[arizonachambermusic.org](http://arizonachambermusic.org)