

Goldmund Quartet

presented by
CONCERTS INTERNATIONAL



Thursday, February 20, 2025
7:30 pm Harris Concert Hall



Goldmund Quartet

Florian Schötz Pinchas Adt Christoph Vandory Raphael Paratore
violin *violin* *viola* *cello*

Erlkönig, D.328, Op. 1 (1815) Franz Schubert
(1797-1828)

String Quartet in F Major, Op.77 No.2 (1799) Joseph Haydn
(1732-1809)
I. Allegro moderato
II. Menuetto: Presto ma non troppo-Trio
III. Andante
IV. Finale, Vivace assai.

~Intermission~

String Quartet No. 6 in F Minor, Op. 80 (1847) Felix Mendelssohn
(1809-1847)
I. Allegro vivace assai-Presto
II. Allegro assai
III. Adagio
IV. Finale: Allegro molto



Tonight's performance is broadcast live on WKNO 91.1 FM by
Darel Snodgrass. Concerts International greatly appreciates this
broadcast and our pre-concert interviews on *Checking on the Arts*. 

The Goldmund Quartet is represented by Artist Management Group
130 West 57th St., Suite 6A, NY, NY 10019 www.artsmg.com

The Paganini Quartet

The Goldmund Quartet performs on the “Paganini Quartet” made by Antonius Stradivarius, generously on loan from the Nippon Music Foundation. This remarkable ensemble of instruments — two violins, a viola and a cello — is bound by a shared history, forever linked as a set. The renowned Italian virtuoso, Niccolò Paganini, (the quartet’s namesake) meticulously collected each instrument in the early 19th century. Every instrument in this collection has its own name:



1st Violin: “Comte Cozio di Salabue” (1727)

2nd Violin: “Desaint” (1680, Stradivari’s early Amatise style)

Viola: “Mendelssohn”, (1731, one of less than twelve surviving Strad violas)

Cello: “Ladenburg”, (1736, thought to be the maker’s last)

After Paganini, the quartet was divided and changed hands numerous times before being united again by Emil Herrmann, a prominent dealer and restorer of violins in New York City. They were purchased by Anna E. Clark for the formation of a new quartet in 1946 — the “Paganini Quartet” — this time taking their name from the instruments they played. When the quartet disbanded in 1966, it was established that the set would never again be separated. After a short stint with the Cleveland String Quartet, the Nippon Music Foundation bought the instruments.



Program Notes



Schubert Erlkönig, ElfKing (1815)

Both the music and lyrics were composed by Schubert but were based on a poem by Goethe. This poem tells of a father holding his small son in his arms and galloping through the woods. The child is fearful that the Elf King will steal him away and complains ardently to his father. But his father only sees the shadow of the trees in the moonlight. The son continues to hear the Elf King's seductive plea to come away. Eventually, the father becomes terrified and rides faster and faster while holding the groaning child. The father finally reaches their farm but tragically the child has died because the Elf King brings death.

Such a strange dark tale begins an evening of beautiful, interesting music.

As I've listened to many performances of this piece, I want you to know what caused me to prefer the Goldmund's interpretation above all others.

What struck me?

First, each player really listened to each other resulting in their exquisite balance.

Their intention is clear and you always know where the melody is as it moves from one string instrument to another while the remaining instruments build tension and excitement.

You can hear many and various instrumentations of this piece including solo piano, quintet, and even a string orchestra, but I challenge you to find a better performance than the Goldmund's interpretation.

Haydn String Quartet in F Major (1799)

This last string quartet of Haydn is beautifully upbeat and a joyful experience.

Think "Bridgerton" with Haydn's masterpieces and you won't mind that this piece was written well over 200 years ago. Having completed 75 string quartets, Haydn is at the peak of his composing: still introducing new effects and new tastes while maintaining the highly cultivated talent of this most gifted composer.

notes continued next page

Mendelssohn String Quartet No. 6 in F Minor (1847)

It is often said you can't know joy unless you know sorrow.

Tonight's concert takes us on a musical journey of sadness and death.

It's true that the Haydn quartet gave us a brief reprieve of joy and exuberance, but now we are closing the evening with a stunning Mendelssohn masterpiece of longing and inconsolable heartbreak.

Written two months before he died, it is thought he wrote this quartet in memory of his beloved sister, Fanny, who died earlier that year, May 1847. There is much in this music that expresses anger, rage, and inconsolable grief. While music can lift us out of our worries, it can also be a companion and support us when our own sadness is inexpressible and unbearable.

Often performed, this quartet reminds me of a conversation that any of us might have when we lose a loved one suddenly as Mendelssohn did.

We get the news. We can't believe what we are hearing. We deny the reality that is thrust upon us. We search for the truth. Our life momentarily stops as we seek out the facts.

Then ever so slowly reality sets in.

But for many days, weeks or months, nothing is normal.

This is the music Mendelssohn has written for us in the first two movements.

Then comes the third movement, Adagio, which seems totally out of place. Yet, we can imagine that a family member is trying to get our composer to focus on the beauty and goodness of his sister's brief life. He listens patiently.

The finale is an indication that the denial, the anger, the hurt are all too real as we experience the final notes of this quartet. A piece that Mendelssohn never lived to hear perform.

It is truly a pleasure to introduce the Goldmund Quartet this evening. As an aside, did you know this?

Haydn composed the melody for Germany's national anthem.

Each June and December we all hear Mendelssohn: the "Wedding March" and "Hark, the Herald Angels Sing."



Notes by Julie Schap

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