

  
**EDINBURGH  
INTERNATIONAL  
FESTIVAL**

# **GOLDMUND QUARTET**

—

19 Aug 12pm & 2.30pm

OLD COLLEGE QUAD

The performance lasts approx. 1hr with no interval.

Supported by

**James and Isobel Stretton**



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# GOLDMUND QUARTET

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Haydn

## String Quartet in B minor Op 33 No 1

- 1 Allegro moderato
- 2 Scherzando: Allegro
- 3 Andante
- 4 Presto

Schubert

## String Quartet No 14 in D minor D810 'Death and the Maiden'

- 1 Allegro
- 2 Andante con moto
- 3 Scherzo: Allegro molto
- 4 Presto

# PROGRAMME NOTES

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Though composed just four decades apart, today's two string quartets occupy very different emotional worlds. Haydn wrote his six Op 33 quartets in the summer and autumn of 1781, and they were especially admired by Mozart, who dedicated his six so-called 'Haydn' quartets to the elder composer in response. The set is notable for using playful scherzos rather than the more customary minuet dance movements – a trend Beethoven continued across his works to dramatic effect. The scherzo of Op 33 No 1 is very brief, and it's followed by a graceful dance movement (perhaps a replacement for the missing minuet), then a romping finale that puts the first violinist firmly in the spotlight.

Schubert's 'Death and the Maiden' Quartet comes from 1824, a time of great personal and financial difficulties for the composer: his publisher Diabelli had failed to pay him for several recent works, and he was still recovering from serious illness, which many believe to have been tertiary syphilis. It was only a few years previously that Schubert had returned to writing string quartets for the first time since his teenage years, and he now transformed the

form into a vehicle for some of his most personal utterances. Here, his inescapable theme is mortality, not only in his second movement's quotation of his own 1817 song that gives the Quartet its overall name, but also in the terror and violence of its opening, the desperation of its supposedly playful scherzo, and the closing tarantella that Schubert transforms into a dance of death.

### **David Kettle**

David Kettle is a music and arts writer based in Edinburgh, who contributes regularly to the *Scotsman* and the *Daily Telegraph*. He has also written for publications including *BBC Music Magazine*, *The Times*, *The Strad* and *Classical Music*, and for organisations including the BBC Proms, Glyndebourne and Scottish Opera.

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Awarded at the 2018 International Wigmore Hall String Competition and winners of the 2018 Melbourne International Chamber Music Competition, the Goldmund Quartet was named Rising Stars of the 2019/20 season by the European Concert Hall Organisation, and is a laureate of the Jürgen Ponto Foundation. The Nippon Music Foundation awarded the group with the 'Paganini' quartet of instruments by Antonio Stradivari for four years.

The Quartet has given recitals in chamber music venues and series in Denmark, France, Norway, Spain, Italy, Switzerland, Canada, China, Australia and the USA. Regular chamber music partners include Jörg Widmann, Ksenija Sidorova, Pablo Barragán, Alexey Stadler and Wies de Boevé. This summer and autumn, the Quartet makes its debuts at the Essen Philharmonie, Neumarkt Reitstadel and Beethovenfest Bonn. It embarks on a major North American tour in early 2022, including concerts in Boston, Montreal, Ottawa and Kansas City.

Following its debut at Rheingau Music Festival in August 2019, the Quartet recently performed at the Philharmonie de Paris, Amsterdam's Royal Concertgebouw, Baden-Baden's Festspielhaus, Bozar in Brussels, Stockholm's Konserthuset and Vienna's Konzerthaus. Other recent highlights include tours of Sweden and Australia, as well as appearances at the Frankfurt Museumskonzerte, String Quartet Biennale Amsterdam and Hörtnagel series in Munich. The Quartet has also performed recently at the Musikverein Graz, Pierre Boulez Saal Berlin, Marvão Festival, Fjord Classics Festival Norway and Schlern International Music Festival.

Following studies with Günther Pichler of the Alban Berg Quartet at the Escuela Superior de Música Reina Sofia and with the Artemis Quartet in Berlin, the Quartet took part in masterclasses with the Hagen, Borodin, Belcea, Ysaÿe and Cherubini quartets, and with Ferenc Rados, Eberhard Feltz and Alfred Brendel.

## AUDIENCE SURVEY

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