GOLDMUND QUARTET

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The Gertrude Clarke Whittall Fund
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Friday, January 12, 2024 ~ 8:00 pm
The Library of Congress
Coolidge Auditorium

The Gertrude Clarke Whittall Foundation in the Library of Congress

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Preconcert Conversation with the Artists
Whittall Pavilion, 6:30 pm

Please request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or ADA@loc.gov.
The use of recording devices is strictly prohibited.

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1) loc.gov/item/event-411368/goldmund-quartet/2024-01-12/

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GOLDMUND QUARTET

FLORIAN SCHÖTZ
& PINCHAS ADT, ***VIOLIN***
CHRISTOPH VANDORY, ***VIOLA***
RAPHAEL PARATORE, ***CELLO***

Program

Joseph Haydn (1732-1809)

Quartet in D minor, op. 76/2, HIII:76 (1797)

Allegro
Andante, o più tosto allegretto–più Adagio–a tempo
Menuetto: *Allegro ma non troppo*–Trio
Finale: *Vivace assai*

Alexander Borodin (1833-1887)

String Quartet no.2 in D major (1881)

Allegro moderato
Scherzo: *Allegro*
Notturno: *Andante*
Finale: *Andante–Vivace*

Intermission

Robert Schumann (1810-1856)

Quartet no. 3 in A major, op. 41/3 (1842)

Andante espressivo–Allegro molto moderato–più Adagio–a tempo
Assai agitato–Un poco adagio–Tempo risoluto
Adagio molto
Finale: *Allegro molto vivace–Quasi Trio*

About the Program

Joseph Haydn, Quartet in D minor, op.76/2

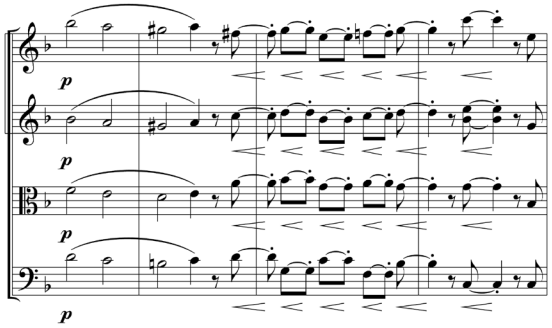
By the time Joseph Haydn composed the quartet heard on this program, he was the proud "papa" of many dozens of string quartets, and was the leading composer in the genre (Beethoven would not publish his first set of quartets until 1801). With the form established, Haydn allowed himself greater creative license in his music. As James Webster described it, "[without] losing his grip on the essentials of quartet style or his sovereign mastery of form, he expands the dimensions still further, incorporating more original themes [and]...bolder contrasts... Opp. 76-

7, composed in Vienna, carry this process still further, to the point of becoming extroverted and at times almost eccentric…"[1] As we will see, various aspects of the D-minor quartet of op. 76 can be described this way, in an entirely positive sense.

The op. 76 quartets were begun in 1796 after being commissioned by Count Joseph Erdödy, who naturally was also their dedicatee. In a remarkable vie for exclusivity that is not dissimilar from some practices encountered today, there was an embargo on the publication of the quartets for several years (they were first published in 1799) to allow for their exclusive use by Erdödy's quartet.[2] This kind of competition undoubtedly helped build anticipation for the music of top-tier composers who benefited from it.

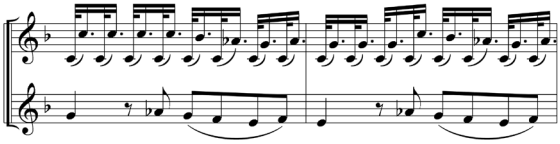
The op. 76 quartets are all individually remarkable,[3] and the D-minor quartet (op. 76/2) is among the most fascinating. The music of the first movement is Haydn at his most intense. Not only do we have the *Sturm und Drang* dramatic exploitation of the registral and dynamic contrasts of the music; Haydn also incorporates clever technical effects to achieve his aims, such as hairpin pulses and staggered secondary lines that pop out of the texture a moment later than expected:[4]

Example 1
a)



Joseph Haydn, Quartet in D minor, op. 76/2, I: mm. 29-31

b)



Joseph Haydn, Quartet in D minor, op. 76/2, I: mm. 41-2, violins

1 Georg Feder and James Webster, "Haydn, (Franz) Joseph," "Chamber music without keyboard," *Grove Music Online*, *Oxford Music Online* (Oxford University Press, 2001).

2 Richard Wigmore, liner notes for *Joseph Haydn: String Quartets op. 76*, The London Haydn Quartet (United Kingdom: Hyperion CDA68335, 2019), 4.

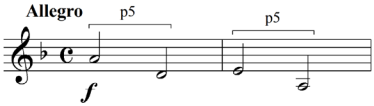
3 Not in the trivial sense, say, of the scene in Monty Python's *Life of Brian* in which the crowd responds "We are all individuals."

4 The *staccato* releases of the tied notes at the peak of each hairpin in Example 1a provide a disarming effect, and the first violin's upper line in Example 1b is only really achievable in practice because of the pedal C that occurs where each eighth-note pulse would be—an example of a sonic effect practically rendered.

Perhaps the most impressive aspect of the music, however, is Haydn's persistent and virtuosic use of a melodic interval to direct the music's flow. The motivic integration of the melodic fifths in the first movement of the "Quinten"[5] is magisterial. And though evident from the first measures, its import is only clarified as the movement progresses. We hear the fifths inverted, in sequence, tonally modified and deftly manipulated such that their omnipresence does not feel forced. A few examples of their presentation will offer a sense of some of the ways in which Haydn explored these ideas (taken from the opening of the exposition, the opening of the development, and a mid-development point):

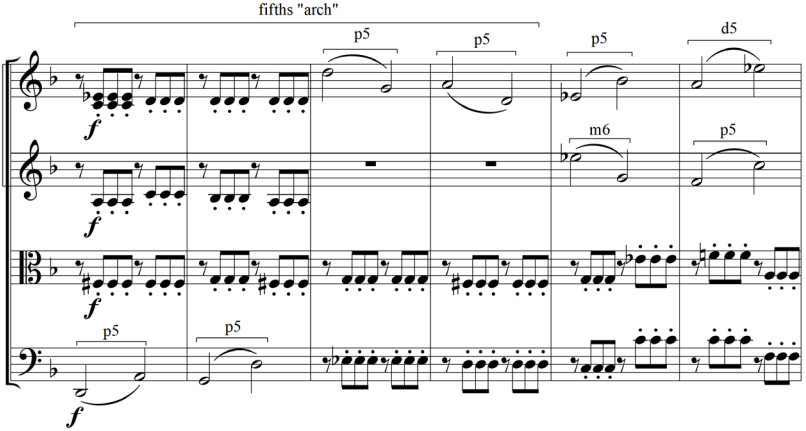
Example 2[6]

a)



Joseph Haydn, Quartet in D minor, op. 76/2, I: mm. 1-2, violin I

b)[7]



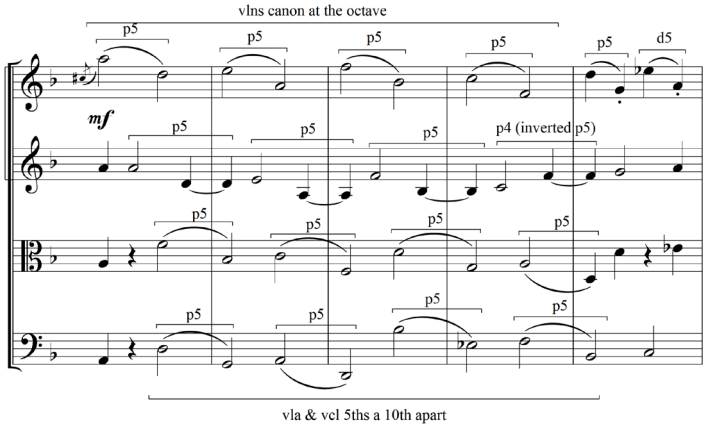
Joseph Haydn, Quartet in D minor, op. 76/2, I: mm. 57-62

5 This subtitle is related to Haydn's use of this interval, and is not in fact a nod to a future cinematic auteur, it would appear, though perhaps Haydn considered writing a "Quintin" Tarantella.

6 In these examples, perfect fifths are labeled "p5;" diminished fifths are labeled "d5;" perfect fourths are labeled "p4," and minor sixths are labeled "m6." Although these intervals have a different sound due to the different number of half steps in each one, they are a similar distance and contour melodically, and the deviations from the perfect fifth interval have been chosen locally to fit Haydn's differing harmonic needs.

7 The "fifths arch" labeled in this example demonstrates how Haydn used similar structures in progressive harmonic contexts. The arch begins in the cello on the way up (D-A-G-D), then reverses on the way down in the first violin (D-G-A-D), yet the harmony is not the same at each step of the arch.

c)



Joseph Haydn, Quartet in D minor, op. 76/2, I: mm. 72-6

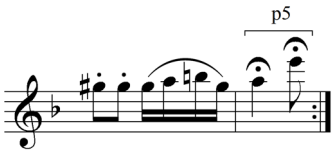
There is a remarkable point leading to the recapitulation (in D minor) where the music unexpectedly shifts to C major from E major, and an almost rhapsodic passage leads to a moment of silence before the music recommences. The second half of the movement is repeated, allowing the listener to navigate the shifting harmonic sands of the development with the clarity granted by the goggles of memory. A stormy coda concludes the movement with a focus on the motoric aspects of the music instead of the melodic fifths.

After the striking end to the first movement, Haydn clears the air with a seemingly formal dance in 6/8 (an *Andante o più tosto allegretto*), led by the first violin atop a plucked accompaniment. Haydn plays with metric accents and phrase lengths to wink at the listener. The music is varied and presented in different modes and with varying degrees of florid ornamentation, as Haydn mixes up the textures and instrumental roles to achieve a kind of elaborate simplicity in the movement.

The wild minuet features a two-part canon with the upper strings paired at the octave followed three beats later by the lower strings similarly paired. The result is brash and unexpected after the elegance of the previous movement, especially as this is the designated minuet movement—it is at a far remove from Haydn's minuets of yesteryear. The Trio is no less surprising, beginning as it does with repeated D's, then D-minor triads that suddenly shift to D major. The folk tune that emerges feels like it has been newly-remembered when it appears after the strange shift to D major; it is as if the dance suddenly remembered to dance, only for partners' toes to be trod upon with the return of the minuet's initial music.

While we never encounter the same degree of melodic fifths found in the first movements, Haydn tips his hat to the idea at the end of the first phrase of his Roma-esque finale:

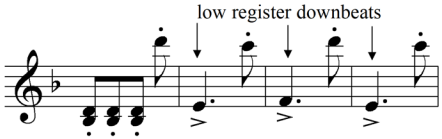
Example 3



Joseph Haydn, Quartet in D minor, op. 76/2, IV: mm. 8-9, violin I

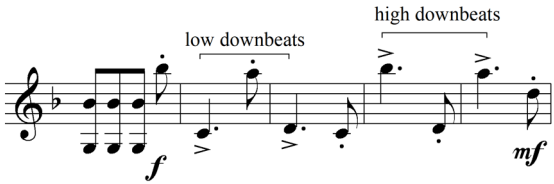
One can hear performances of this piece where the first violinist in particular takes some interpretive freedoms to exploit the folk-nature of the music, with liberal uses of *portamento* (slides between notes) and intra-measure *rubato* (local tempo adjustments). Haydn continues to allow himself some compositional jokes, reveling for instance in the reversal of fortunes of the material after a brief quasi-cadenza in the violin; the extreme (nearly two octaves removed) pickups are converted to the downbeats within just a few measures—an unexpected transformation of an idea that appeared before without the role reversal. Example 4a shows an early instance of the passage, and Example 4b shows its unexpected transformation later in the piece:

Example 4
a)



Joseph Haydn, Quartet in D minor, op. 76/2, IV: mm. 67-70, violin I

b}



Joseph Haydn, Quartet in D minor, op. 76/2, IV: mm. 226-230, violin I

This kind of detail is hardly a focal point of the quartet, but such techniques give an almost improvisatory lightness to the music. The exotic flavor of the augmented fourth scale degree is only dispelled at the close of the quartet, when unison arpeggios (at 4 octaves) affirm that D major (via our hearts) is the final destination.

David Plylar
Senior Music Specialist
Library of Congress, Music Division

Alexander Borodin, Quartet no. 2 in D major

"...the Russian tone poet and patriot lost in contemplation of his native land..."
~ Gerald E.H. Abraham on Borodin[8]

As a composer, Alexander Borodin is best known for his symphonies, the symphonic poem *In the Steppes of Central Asia* (1880), and the *Polovtsian Dances* from his opera *Prince Igor* (1869-1870 & 1874-1887), which is an orchestral standard. His life story is much more complex than these popular works might indicate. One of the five composers recognized as "The Mighty Handful" (including Cui, Balakirev, Mussorgsky, and Rimsky-Korsakov), Borodin came to hold a revered place in the Russian musical society of the late nineteenth century. Music history gives him adequate—and perhaps too much—credit for his accomplishments as a composer. Borodin's main fields were medicine and science; however he was able to work as a composer throughout his adult life—likely due to his love of music and not for any real financial gain.

As a child living in St. Petersburg, Borodin studied flute and cello. In his mid-teens he enrolled as a medical student at the Academy of Medicine and Surgery. After his medical studies Borodin went on to serve in a military hospital prior to relocating to Heidelberg, Germany to pursue studies in scientific research. He was later appointed to teaching positions at the Academy of Medicine and the Academy of Forestry in St. Petersburg. His most significant accomplishment, in terms of impacting Russian culture, was cofounding the first medical school for women in St. Petersburg. He also taught there for much of his professional life.[9] Borodin's research in medicine and chemistry was regarded highly in academic circles and he published many important journal articles. Some of his noted papers include "The Solidification of Aldehydes" and "Researches upon the Fluoride of Benzole," and his dissertation was titled "On the Analogy of Arsenic Acid with Phosphoric Acid in Chemical and Toxicological Behavior."[10] Nowadays many composers accept teaching positions in music departments to provide the financial stability to support composing on the side, but Borodin's model of being a distinguished scholar in a completely separate field is a significant accomplishment. Though this feat was not unusual in the nineteenth century, mainstream music history could do better to acknowledge this crucial portion of Borodin's working life. To compare this facet of Borodin's life to an American figure, he was the Charles Ives of his day.[11]

8 Gerald E.H. Abraham, *Borodin: The Composer & His Music* (New York: AMS Press, 1977), 179.

9 In the 1880s, the Russian government led a movement to halt the medical instruction of women, but their efforts were squashed by a group of community leaders that included Borodin. For more on this matter, see Robert W. Oldani, "Borodin, Aleksandr" in *Grove Music Online. Oxford Music Online* (Oxford University Press, 2001).

10 Alfred Habets, *Borodin and Liszt,* transl. Rosa Newmarch (New York: AMS Press, 1977), 2-19.

11 American composer Charles Ives (1874-1954) earned his living as an insurance salesman–founding the Ives & Co. insurance agency that later became Ives & Myrick–and composed on the side.

As a young man Borodin took up musical studies with Mily Balakirev (1837-1910), who also taught Cui, Mussorgsky, and Rimsky-Korsakov (making "The Mighty Handful" essentially the Balakirev group). These composers sought to capture a Russian musical idiom that was unique and nationalistic, similar to the quest for the American sound in twentieth-century art music. While they tried to create musical identities that were not solely built upon Western European art music traditions, their music was ultimately closely aligned with those stylistic norms. Serge Dianin describes the relationship as "…a synthesis of the technical achievements of European music and the melodic characteristics of Russian and oriental folk music."[12] Borodin in particular was influenced by the works of Beethoven, Schumann, and Mendelssohn, canonic German musicians whom he was exposed to heavily during his time as a student in Heidelberg.[13] Though Borodin's catalog of works is small compared to those of the German composers he admired, he does deserve some credit for developing an international reputation as a composer and national cultural icon while gaining stature in a completely disparate profession of medical science. Borodin produced four works for stage (none of which he completed), three symphonies, over a dozen chamber works, piano solos, as well as a variety of songs—many of which were based on nationalistic themes.

Borodin produced two complete string quartets as well as two separate stand-alone movements for string quartet (*Scherzo* in D major—1882; *Serenata alla spagnola* in D minor—1886). String Quartet no. 1 in A major was completed between 1877-1878. The second quartet, in D major, was composed over just a short period during the summer months of 1881. It is possible that the quartet was composed in honor of Borodin's twentieth wedding anniversary; however no firm evidence exists to support this charming hypothesis. This circumstantial claim is based on the fact that the anniversary coincided with the summer of 1881 and Borodin's acknowledgement (in letters) that his wife—Ekaterina Protopopova—was "highly sentimental" and appreciated romantic gestures.[14] Borodin dedicated the final score of the second quartet to his wife, which is further support for the hypothesis that he composed the work in honor of their wedding anniversary. The Imperial Russian Musical Society presented the world premiere of Borodin's String Quartet no. 2 on January 26, 1882 in St. Petersburg. Also on that program were Benjamin Godard's Sonata for violin and piano in G major, op. 9, no. 3 and Beethoven's String Quartet in E minor, op. 59, no. 2 ("Razumovsky").

The first movement of String Quartet no. 2—*Allegro moderato*—is in D major and begins with a gorgeous, tender theme in the cello. The theme is then repeated in the first violin, which segues directly into what Dianin describes as the "intermediate motif."[15] This transitional thematic figure is an evolution of the character and rhythms of the principal theme. A second theme (that centers on F-sharp major and is marked *cantabile*) is introduced in the first violin above a light *pizzicato* accompaniment that outlines the harmony. Fragments of the second theme are explored in a section that features deliberate accents and shifting rhythms that

12 Serge Dianin, *Borodin*, transl. Robert Lord (London: Oxford University Press, 1963), 329.

13 Habets, 21.

14 Dianin, 246.

15 Ibid., 242.

create a growing inner passion. The cello then takes a stab at the second theme, making it sing in D major this time. Borodin pivots to the development section via A major, which is expressed as a pedal point in the cello for eight bars. The beginning of the development is indicated when the cello moves from the pedal into a low statement of the first theme. At the same time, the harmony has shifted to D minor. Once D minor is clearly established, the second theme is developed in full (and also in fragmented bits) until the harmony naturally transitions back to D major. Here the themes are explored again, with a greater emphasis on very brief moments of canonic imitation. Borodin closes the movement with a short *Animato* ("animated") section that serves as a moment of respite from the contemplative examinations of the thematic figures. Some consider the *Animato* section to be the start of the coda, however the tonic key of D major isn't solidified in a concluding manner until the end of the *Animato*. The ensuing *Tranquillo* ("tranquil") phrase definitely acts as the coda, serving only to reemphasize D major and settle the listener into a state of calm.

Borodin shifts the mood of the quartet significantly in the *Scherzo. Allegro.* The contrast is even more noticeable because he ended the previous movement with a slow, meditative coda. He bucks convention a bit by organizing the *Scherzo* in sonata form, rather than giving it a trio section, which would have been more in line with Classical-era practices. The main theme is essentially a series of running eighth notes that are organized in two different sequences. Borodin has the viola and cello outline the contour and harmony simultaneously. Their role eventually shifts to be more antagonistic, building tension against the thematic figure that is heard in the first violin and mimicked in the second violin. A second contrasting theme is marked *Meno mosso* and is heard in the first violin with the second violin again offering a duet role. Borodin marks this new theme *molto cantabile e dolce*, giving the violins the free range needed to embrace the lush, Romantic sentiment of the theme. While the movement began in F major, the second theme centers on G major, but still passes through D (minor and major), as well as C major. One quaint summation of this movement suggests that Borodin may have been trying to give "…an impression of a light-hearted evening spent in one of the suburban pleasure-gardens of St. Petersburg."[16] Though this correlation is based on dubious secondary evidence, it gets at the bubbly quality of the movement. One device that Borodin uses to create textural contrast in this movement is intentional jumps from *pizzicato* to *arco* playing. In the closing *Vivace* section Borodin offers an extended arpeggiation that passes through all of the voices. By marking this *pizzicato* the effect here is of a feather being whisked up into the air by a light breeze.

The third movement—*Notturno. Andante*—is a graceful nocturne set in A major. Borodin scholars acknowledge this movement as one of the composer's most impressive chamber works. The theme starts off in the cello, marked *cantabile ed espressivo* ("singing and expressive"). It is contrasted with a constant stream of syncopation in the middle two voices. When the first violin takes over the theme the accompaniment changes; the second violin and cello have a chordal role and the viola has running eighth-notes. Later in the movement the violins engage in a duet that evokes a scene of two lovers outdoors enjoying a clear night sky. Twinkling stars are evoked by a *tremolando* ("trembling") in the viola part. The

16 Ibid., 246.

movement closes with a sense of openness that is created by each voice actively working to open up the sound, beginning with a fragmented statement of the main theme in the low range of the cello and an expansion into a high A major chord that dies away.

Borodin begins the *Finale* with an *Andante* introductory section that is mysterious in character. It is comprised of two phrases (the second of which is marked pesante, "heavy") that are repeated and create an unsettled feeling. Suddenly a fast *Vivace* section opens up with *staccato* pulsing in the cello. The upper three voices gradually enter with a thematic figure of churning eighth-notes and the creepy quality of the music gives way to a happy-sounding harmony (that is the arrival at D major, which comes well into the movement and is somewhat unusual since the key of the movement is D). A contrasting sweet, lyrical theme is heard in the first violin and later passed to the viola. The cello is rather static for much of this section compared to the other instruments. Restricted to an outline of the harmony, it only becomes active again after the music quickens again to the pace of the eighth-note thematic figure. The opening *Andante* figure makes another entrance, and is again repeated twice. This time the iterations are split by a *Vivace* statement of the low, menacing figure. The themes are developed again in an extended *Vivace* section. The *Andante* figure comes back for a third go-around, marking another section of repeating the thematic material.

Nicholas A. Brown-Cáceres
Assistant Chief
Library of Congress, Music Division

Robert Schumann, Quartet in A major, op. 41/3

1842 was a banner year for Robert Schumann in the realm of chamber music. In addition to the three string quartets of op. 41, it saw the composition of the piano quintet (op. 44), piano quartet (op. 47) and the *Phantasiestücke* (op. 88), in addition to his other projects. The three string quartets were composed rapidly in the span of approximately six weeks, ending with tonight's selection, completed by July 22nd of that year.[17] In an interview with the Guarneri Quartet, Arnold Steinhardt makes an interesting statement: "…Schumann wrote [the three quartets] not just as isolated pieces but as works intended to be played together. He provided bridges between them. You can play one, and then transition right into the other, and then the other. It's an odd idea. I do know that once in Leipzig there was some *Hausmusik*–I think Mendelssohn[18] was present–and all three were played that way. Later, he deleted the bridges. I would love to have been there to hear them that way."[19] If this indeed occurred, I think we all would have enjoyed witnessing what would have been an intense but enjoyable concert. While some such *Zwischenspiele* (bridge music) may have been improvised by a soloist, those that

17 John Worthen, *Robert Schumann: Life and Death of a Musician* (Great Britain: Yale University Press, 2007), 220.

18 Schumann's quartets were dedicated to his friend Mendelssohn.

19 Arnold Steinhardt, interviewed by John C. Tibbetts in *Schumann: A Chorus of Voices* (New York: Amadeus Press, 2010), 284.

were written down provide a fascinating insight into the process of programming choices in past generations.

Without being able to cross these bridges, so to speak, one wonders: what were Schumann's general thoughts on the string quartet genre and his relationship to that venerable tradition? The authors of the Grove article on Schumann put it well:

> "As a critic, Schumann made two principal demands of the prospective composer of string quartets. First, the 'proper' quartet style should avoid 'symphonic furore' and aim rather for a conversational tone in which 'everyone has something to say.' Secondly, the composer must possess an intimate knowledge of the genre's history, but should strive to produce more than mere imitations of Haydn, Mozart and Beethoven. Both aspects of this aesthetic are aptly reflected in Schumann's own quartets, which he proudly described in a letter to Härtel of December 1847 as the best works of his earlier period."[20]

That Schumann has something to say is clear to those who know these substantive works. They aspire to the intimate and achieve it, all within the domain of Schumann's compositional idioms.

Schumann's final string quartet opens in the wrong key—or rather it takes some time to clarify that A major is the key, as this is not confirmed until the eleventh measure. A brief seven-bar introduction[21] features seventh-chords built on B ($ii^{6/5}$ of A major, in the first inversion with D in the bass), with angst-filled "resolutions" to both F-sharp minor and F-sharp major.[22] A falling fifth motive[23] is featured prominently, followed by a turn that leads to the local chord of resolution. I have permitted myself this small foray into the harmony of the introduction because it suggests a prominent model upon which Schumann may have drawn: Beethoven's eighteenth piano sonata, op. 31/3. Beethoven's work opens with a remarkably similar introductory approach. Compare the two, noting the bass of the opening chord (scale degree 4 of the tonic), the inversion of the seventh chord ($ii^{6/5}$), the falling fifth motive, and the use of the turn to terminate/resolve the phrases:

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20 John Daverio and Eric Sams, "Schumann, Robert." *Grove Music Online, Oxford Music Online*, Oxford University Press, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40704pg12.

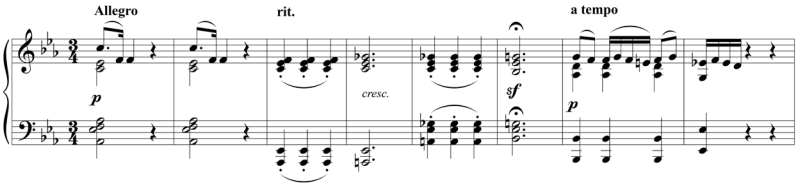
21 The oddball seventh measure is an echo (and simultaneously a preemptive echo) of the falling fifth motive, isolated in the first violin.

22 The g-sharp in the second violin resolves up to a unison A with the first violin after a beat's clash in the second measure.

23 The Schumann quartet's use of the melodic fifth offers a nice bookend to the "Quinten" quartet that opened the program.

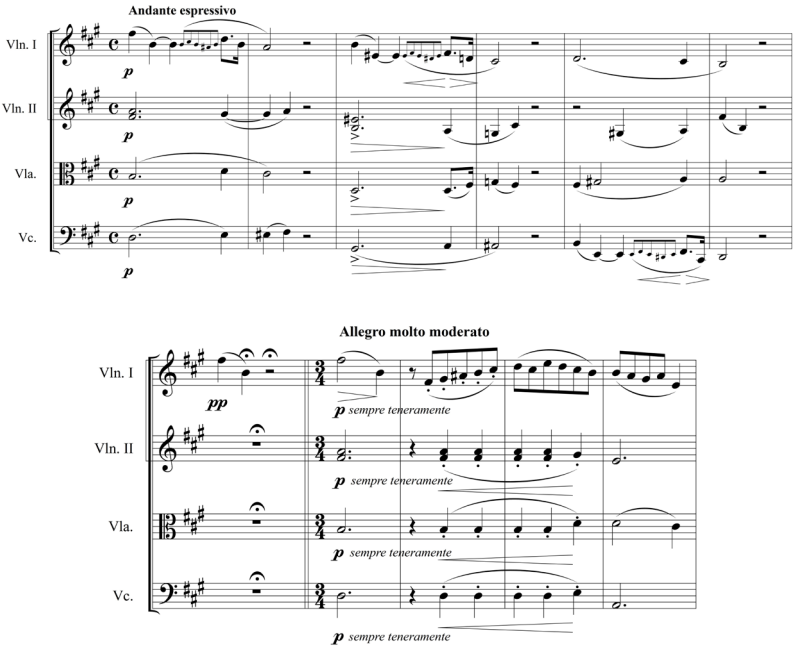
Example 5

a)



Beethoven: Piano Sonata in E-flat major, op. 31/3, I: mm.1-8.

b)



Schumann: String Quartet no. 3 in A major, op. 41/3, I: mm.1-11

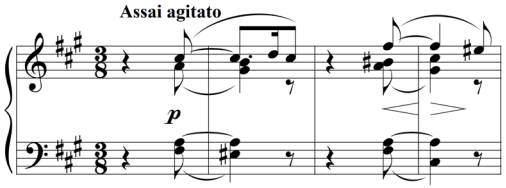
The arrival in A major occurs after the switch into a new tempo, marked *Allegro molto moderato*. The character of this faster material is much lighter, matching Beethoven's quirky and optimistic tone, and is of a piece with the music of Schumann's playful side.

Some rather startling chords (in the context) briefly move the main theme into the C-major realm before a lovely secondary theme emerges in the cello line, eventually passing the torch to the first violin. The syncopated accompaniment is similar to what one finds in much of Schumann's piano music. This music leads to a well-managed incorporation of elements from the introduction to close the exposition. The development section is surprisingly short, and in fact the first theme's role in the recapitulation is abridged as well. The movement ends rather

unexpectedly, with the falling fifth motive heard one last time in the cello, in what is arguably the first instance of the motive serving a more significant melodic function (in addition to its harmonic one) in the home key of the movement.

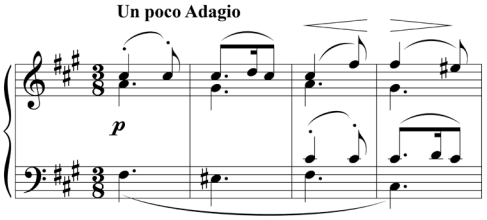
In the F-sharp minor *Assai agitato* of the second movement, one is reminded of the virtuosity of Schumann's imagination. Several important things are happening simultaneously. First, there is a theme(s) with a set of variations (or in another formulation, a modified rondo-variation set). This seems like a simple-enough idea, but I suspect that this movement was conceived "out of order," with the primary theme-to-be-varied not occurring until roughly halfway through the movement. If we look at this later iteration and compare it to the very opening of the movement (as just one example), we can see how the mid-movement appearance is a more regularized, traditional presentation of a theme, and a new appreciation for the demands on the musicians in terms of coordination throughout the movement may be felt:

Example 6
a)



Schumann: String Quartet no. 3 in A major, op. 41/3, II: mm. 145-148, condensed

b)



Schumann: String Quartet no. 3 in A major, op. 41/3, II: mm. 1-4, condensed

Added to this is the development across the piece of the prominent fifths motive from the first movement. The interval of a fifth is the inversion of the interval of a fourth, and these ideas are explored concurrently in prominent displays. Sometimes Schumann presents the ideas canonically (such as the tonal canonic entrances at *L'istesso tempo* at m. 97); later it evolves into a robust theme as at measure 193's *Tempo risoluto,* and beyond. Some of the spirit of the opening movement returns in the final section beginning at measure 224, both in the chromatic accompaniment with its internalized turns and in the first violin's and cello's larger note-value arpeggios. The movement closes with imitative fourths rising from the bass to close in F-sharp major.

The expressive *Adagio molto* in D major contains two main areas of thematic interest that alternate with each other. The opening material has a Mendelssohnian feel to it, although Mendelssohn would likely never have elaborated the accompanimental figures in the way that Schumann does later in the movement. Some of this music could have appropriately borne the label *Im Legendton*, as Schumann does elsewhere in his oeuvre, as it calls to mind a contemporary account of something more ancient. This is even more apparent in the mysterious second thematic area, in which rising fourths (and fifths) outline fragmented melodic ideas above a fairly static dotted-rhythm accompaniment. The third movement ends in this world. Although it feels at first like a straightforward coda, Schumann adds several chromatic alterations in the lines that leave the listener a bit unsure if there is more to say until the very end.

If it seems that Schumann has left something unsaid, perhaps it is because he planned to shed a different light on similar material in the boisterous finale. The primary rondo material contains the dotted rhythm and playful elements related to the first movement. In the second part of the section labeled *Quasi Trio*, the fifths/fourths make their return in imitative fashion, and one finds both melodic and harmonic nods at the quartet's scherzo. A final extended return to the movement's original material includes a few sideways glances at diminished sonorities before an unimpeded affirmation of A major closes this concise quartet.

David Plylar
Senior Music Specialist
Library of Congress, Music Division

About the Artists

The **Goldmund Quartet** is known to feature "exquisite playing" and such "multi-layered homogeneity" (*Süddeutsche Zeitung*) in its interpretations of the great classical and modern works of the quartet literature. Its inwardness, the unbelievably fine intonation and the phrases worked out down to the smallest detail inspire audiences worldwide. The quartet is now counted amongst the leading string quartets of the younger generation worldwide, which is reflected in their 2023/24 season calendar. Highlights include the quartet's debut at prestigious festivals such as Festival Dolomites, Settimane Musicali di Ascona, and Viotti Festival in Vercelli, Italy. The ensemble will return to important halls such as Concertgebouw Amsterdam in a recital with pianist Fazil Say, to Tokyo Opera City as part of a tour of Japan as well as to North America for a tour that will take us to Washington D.C., Philadelphia, and Vancouver, among others. Further return visits lead the quartet to the renowned Hörtnagel series in Munich, Haus der Musik Innsbruck and Schwetzingen Festival. The winners of the renowned 2018 International Wigmore Hall String Competition and the 2018 Melbourne International Chamber Music Competition have been selected by the European Concert Hall Organisation as Rising Stars of the 2019/20 season. Since 2019, they have been performing Antonio Stradivari's Paganini Quartet, provided by the

Nippon Music Foundation. In addition, the quartet was awarded the Jürgen Ponto Foundation Music Prize in March 2020 and the Freiherr von Waltershausen Prize in December 2020. In 2016, the quartet won the Bavarian Arts Promotion Prize and the Karl Klinger Prize of the ARD Competition.

Following their 2020 release on Berlin Classics of *Travel Diaries*, the quartet's third album with works by Wolfgang Rihm, Ana Sokolovic, Fazil Say and Dobrinka Tabakova, 2023 marked the release of two new important recordings. *Prisma*, published on Berlin Classic's Neue Meister series as a limited vinyl release features contemporary works by Arvo Pärt, Philip Glass and Uno Helmersson alongside two newly commissioned pieces by Pascal Schumacher and Sophia Jani. *Death and the Maiden* is a recording of works by Schubert, in the quartet's own words: "The eternal wanderer has fascinated and accompanied us since the beginning of our quartet life, his chamber music was among the first works we performed." Chamber music partners include artists such as Jörg Widmann, Ksenija Sidorova, Alexander Krichel, Alexey Stadler and Wies de Boevé, Nino Gvetadze, Noa Wildschut, Elisabeth Brauss, Maximilian Hornung, Frank Dupree, and Simon Höfele. In addition to studies at the Hochschule für Musik und Theater in Munich and with members of the Alban Berg Quartet, including Günter Pichler at the Escuela Superior de Música Reina Sofia and the Artemis Quartet in Berlin, master classes and studies with members of the Hagen, Borodin, Belcea, Ysaÿe and Cherubini Quartets, Ferenc Rados, Eberhard Feltz and Alfred Brendel gave the quartet important musical impulses.

Upcoming Events at the Library of Congress

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Registrations available now for events through February 1, 2024

Registrations for remaining events available at 10:00 am on Wednesday, January 17, 2024

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"Anna Sokolow, Alex North and the Reimagined Roots of Anti-Facist Dance"
Special Event: Lecture/Demonstration
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Coolidge Auditorium

Thursday, February 1, 2024 at 8:00 pm
Live! At the Library: Seth Parker Woods, cello
Music by J.S. Bach, Perkinson, Scelsi, Gifford, Joachim, Adkins, Beck, Cassarubios, & Ung
Library of Congress, Thomas Jefferson Building
Coolidge Auditorium
Preconcert conversation, 6:30 pm, Whittall Pavilion

Wednesday, February 7, 2024 at 7:00 pm
Film: *Max Roach: The Drum Also Waltzes*
Introduced by Samuel D. Pollard and Ben Shapiro
Library of Congress, James Madison Building
Mary Pickford Theater

Monday, February 12, 2024 at 8:00 pm
***Rhapsody in Blue* at 100 with Simone Dinnerstein and The U.S. Air Force Band**
Music by Gershwin, Herbert, Europe, and more
Library of Congress, Thomas Jefferson Building
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Preconcert lecture, Ryan Bañagale, 6:30 pm, Whittall Pavilion

Friday, February 16, 2024 at 8:00 pm
Melnikov-Faust-Queyras Trio
Music by Beethoven, Carter, & Brahms
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Coolidge Auditorium
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Miranda Bartira Tagliari Sousa, speaker
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Friday, March 1, 2024 at 5:00 pm
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Friday, March 1, 2024 at 8:00 pm
Arturo O'Farrill Octet
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Wednesday, March 6, 2024 at 7:00 pm
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Friday, March 8, 2024 at 8:00 pm
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Thursday, March 14, 2024 at 8:00 pm
Sō Percussion with Dominic "Shodekeh" Talifero
Music by Cha-Beach, Negrón, Joachim, Oliveros, Treuting, & Talifero
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Coolidge Auditorium
Preconcert conversation, 6:30 pm, Whittall Pavilion

Tuesday, April 2, 2024 at 8:00 pm
Jordi Savall & Hespèrion XXI
Music by Ruffo, Cavalieri, Hume, Scheidt, Frescobaldi, Kapsperger, Selma y Salaverde, Falconieri, & Valente
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