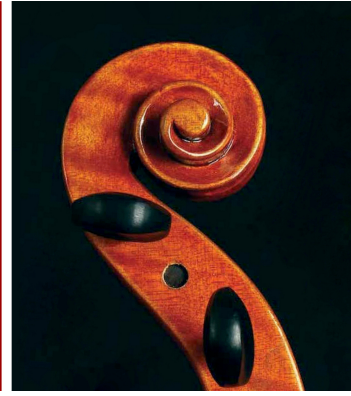




SYDNEY
MOZART
SOCIETY



GOLDNER STRING QUARTET



Photo: Keith Saunders

from left:

Irina Morozova, viola

Julian Smiles, 'cello

Dimity Hall, violin

Dene Olding, violin

**CONCOURSE
CONCERT HALL
CHATSWOOD**

Friday 5 April 2019

PROGRAMME

HAYDN	String quartet in F major, Op 50 no 5, Hob III/48, <i>The Dream</i>
BEETHOVEN	String quartet no 11 in F minor, Op 95, <i>Quartett[o] serio</i>
INTERVAL	
SCHUBERT	String quartet no 14 in D minor, D 810, <i>Death and the Maiden</i>

PROGRAMME NOTES

HAYDN - String Quartet in F major, Opus 50, no 5 Hob III/48 *The Dream*

Allegro moderato / Poco adagio / Tempo di Menuetto: Allegretto/ Finale: Vivace

Haydn was the first great master of the string quartet form. He composed his Opus 50 set of six string quartets in 1787 when he was 57 years old, some three years before he had the opportunity after the death of Prince Nicholas Esterhazy to travel to London for the first time. The Op 50 quartets are thought to have been Haydn's response to the set of string quartets Mozart had completed two years earlier and dedicated to Haydn. The Op 50 works were dedicated to King Frederick William II of Prussia.

The autograph manuscripts for three of the quartets (including the one we will hear tonight) have an interesting history. After Haydn's death they were lost until 1982 when they appeared in Melbourne. Their journey to Melbourne began when Haydn's estate was settled. They were taken to England and sold at auction. The buyer later migrated to New Zealand taking the manuscripts with him. They were passed down through his family whose later generations enjoyed listening to recordings of the quartets while following the music on their Haydn manuscripts.

The manuscripts were eventually bequeathed to an Australian member of the family who presented them to Christopher Hogwood during his visit to Melbourne's 1982 Haydn Festival. The manuscripts were an important find because, free of publishers' annotations they gave fresh insights into Haydn's intentions for the music which were at times more adventurous than his early publishers had understood.

The first movement of *The Dream* quartet begins with a charming duet between the violins. A second theme emerges bringing the viola and cello into exchanges with the violins.

The second movement features a slow melodic progression in which the voice of the violin gently rises in pitch while the other instruments descend. Occasional dissonant notes and unsettled moments interrupt the flowing melodic line. These effects evoke the mysterious and otherworldly mood that has given the quartet its nickname of *The Dream*.

A minuet begins the third movement with an elegant stateliness that soon develops with a faster metre and stronger tones into a mood of restless freedom. It is followed by a trio that takes up the theme of the

minuet with all instruments playing in unison. The trio creates a sense of order, gracefully bringing the movement back to its dignified opening.

The final movement is strongly rhythmic. It builds with a vibrant energy that propels the work to a sparkling conclusion.

C. B.

BEETHOVEN - String quartet no 11 in F minor, Op. 95

Allegro con brio / Allegretto, ma non troppo / Allegro assai vivace, ma serio / *Larghetto espressivo – Allegretto agitato – Allegro*

Beethoven wrote String Quartet No 11 in 1810. He was forty years old and the leading Viennese composer of the day. He was financially secure thanks to an annuity from several of his wealthy patrons. The circumstances of the composition of this isolated austere work can only be the subject of conjecture. By this time Beethoven's health was deteriorating. Love and the prospect of a happy marriage eluded him. In the Napoleonic wars the War of the Fifth Coalition in 1809 had been particularly brutal. Austria's entry into the war and the occupation of Vienna by the French army brought death and hardship.

The quartet is an intensely personal work - twenty minutes of concentrated struggle, tension and finally uplifting release. Beethoven wrote to his publisher that it was "written for a small circle of connoisseurs and never to be performed in public" and he withheld it from publication for six years. Beethoven himself gave the quartet its published title of "*Serioso*" (in a grave and thoughtful manner) from the tempo marking of the third movement.

The first movement is in sonata form. After a brief exposition themes struggle with each other with abrupt jumps through different keys. Beethoven does not include the traditional repeats leading Misha Donat to comment: "The opening movement is a piece that imparts a sense of time hurtling by".

The second movement begins with a melancholy theme that develops tentatively. There is a sense of fragility in halting phrases and moments of silence. It grows into a fugue that interweaves themes of both calmness and apprehension. The building of tension in this movement shows Beethoven as a master of both musical and dramatic form.

The third movement begins without a pause. Its driving themes confront each other in brusque exchanges. The fourth movement is mysterious and

agitated and builds to a frenetic climax before fading into whispers. Suddenly a short coda erupts with irrepressible exhilaration and energy.

C. B.

SCHUBERT - String quartet no 14 in D minor, D 810, *Der Tod und das Madchen (Death and the Maiden)*

Allegro / Andante con moto / Scherzo (Allegro molto) / Presto

At the end of January 1826, a group of string players gathered in Vienna to try out Schubert's new quartet, which later became known as the "*Death and the Maiden*" because the second movement is a theme and variations based on his song "*Der Tod und der Madchen*" composed in 1817. The composer himself was kept busy correcting the many mistakes in the freshly copied parts - a sort of "completion-on-the-run" of the work. The Schubert authority, Eric Otto Deutch, states that at the rehearsal the following evening Schubert shortened the first movement and made several other adjustments. Czerny published the work in 1831, three years after the composer's death.

The first uneasy movement opens with a decisive, rhythmic figure - one which you will hear in one guise or another throughout the entire work. This is followed by a turbulent first subject and a lyrically beautiful second subject. In the theme and variations movement, some of the variations seem almost unconnected with the original theme although the music is intensely emotional and beautiful. According to Charles Stanley, the third movement, a *scherzo*, is one of the most powerful pieces that Schubert ever wrote. It pursues a relentless rhythm, punctuated with wild accents and decisive scale passages.

The quartet concludes with a *presto*, with much unison writing. There is a good deal of chromaticism with notes flying outside the work's key of D minor, contributing to a disconcerting and turbulent atmosphere and an almost despairing bleak outlook. It is intensely moving music that arouses deep emotions with its complexity and dark beauty.

M.C.

ABOUT THE GOLDNER STRING QUARTET

Launched in 1995 and still retaining all four founding members, the Goldner String Quartet is Australia's pre-eminent string quartet. The players are well known to both Australian and international audiences through orchestral and solo performances, recordings and their concurrent membership of the Australia Ensemble.

Dene Olding, Violin

Dene Olding is one of Australia's most outstanding violinists. As a soloist he has worked with all of the Australian Symphony and Chamber Orchestras in a range of repertoire. He has performed over forty concertos - including several world premieres - and has worked with some of the world's leading conductors. He is Concertmaster Emeritus of the Sydney Symphony Orchestra (SSO).

Dene has also held the position of Leader and Director of the Australian Chamber Orchestra and is often sought after to direct concerts with many other orchestras. He appears regularly at the Australian Festival of Chamber Music and at many festivals in Australasia and Europe. In 2010 he appeared at the Edinburgh Festival as soloist with the SSO and conductor, Vladimir Ashkenazy.

Dene has made many recordings both as a soloist and chamber ensemble member. He has been awarded the Centenary Medal of Australia and has received numerous awards for his performances. He is Artistic Adviser and frequent jury member for the Michael Hill International Violin Competition. He also directs the annual Music in the Hunter Festival.

Dimity Hall, Violin

After studying with Alice Waten, Dimity undertook postgraduate studies with Herman Krebbers in Amsterdam on a Netherlands Government Scholarship, where she won the Concertgebouw's Zilveren Vriendenkrans Award for young soloists. She performed in recitals and as a casual member of the Royal Concertgebouw Orchestra for concert tours and recordings. She has performed as a soloist with the Sydney Symphony Orchestra, the Australian Chamber Orchestra, Canberra Symphony Orchestra, Brisbane's Camerata of St John and the Sydney Youth Orchestra

Dimity has appeared with the Australian Chamber Orchestra as guest Leader and with the Sydney Symphony as guest Principal. She has performed as guest Concertmaster with the Australian Opera and Ballet Orchestra and with the Adelaide and Melbourne Symphony Orchestras. Dimity has coached young chamber musicians for Musica Viva, the Sydney Conservatorium, ANAM and the Australian Youth Orchestra. Since 2008 Dimity has combined with semi-finalists in their chamber music performances as part of the Sydney International Piano Competition of Australia.

Irina Morozova, Viola

Irina Morozova has been principal viola of the Australian Chamber Orchestra, the Australian Opera and Ballet Orchestra and guest principal of the Sydney Symphony and Hong Kong Philharmonic Orchestras.

After studies with Richard Goldner and Robert Pikler at the NSW State Conservatorium of Music, she undertook advanced studies and work in Europe and the USA. She has regularly appeared as a soloist with major Australian and New Zealand orchestras. A member of distinguished chamber music juries, she presided on the juries of the Shostakovich International String Quartet Competition in St Petersburg, Russia, the Melbourne International Chamber Music Competition and was invited to perform and adjudicate at the Lionel Tertis International Viola Competition on the Isle of Man.

Irina has been a tutor at the Australian National Academy of Music and at various Australian Youth Orchestra camps and is involved in the establishment of the Huntington Ensemble Challenge, which encourages and provides tutoring for music students in country areas.

Julian Smiles, Cello

Julian studied with Nelson Cooke at the Canberra School of Music. He also benefited during this time from mentoring by Charmian Gadd, Richard Goldner and John Painter. He undertook postgraduate studies with Janos Starker at Indiana University.

He was appointed principal cellist with the Australian Chamber Orchestra at a young age and rapidly gained prominence as a chamber musician in various ensembles. He is also active as a soloist, having performed with such orchestras as the Sydney, Melbourne and Canberra Symphony Orchestras, the Australian Chamber Orchestra, the Willoughby Symphony and the Australian, Sydney and Canberra Youth Orchestras.

Julian has held teaching positions at the Australian Institute of Music and Canberra School of Music, and in 2013 was appointed as Lecturer in Cello at the Sydney Conservatorium of Music.

OUR NEXT CONCERT: SELBY AND FRIENDS **Friday 24 May 2019 at 8pm, The Concourse Concert Hall, Chatswood**

Kathryn Selby is one of Australia's pre-eminent chamber musicians. Andrew Haveron is Concertmaster of Sydney Symphony Orchestra. Timo-Viekko Valve is Principal 'Cello of the Australian Chamber Orchestra. Together they create an exciting musical chemistry.

BEETHOVEN - Variations (7) on Mozart's "*Bei Männern, welche Liebe fühlen*" from The Magic Flute, for cello and piano, WoO 46

BEETHOVEN - Violin sonata no 5 in F major, Op 24, *Spring*

BEETHOVEN - Concerto for violin, cello and piano in C major, Op 56, *Triple* (Arranged by Carl Reinecke)

NOTICE OF SYDNEY MOZART SOCIETY ANNUAL GENERAL MEETING **Friday 24 May 2019, 6pm to 7pm, prior to the Selby and Friends concert**

The meeting will be held in the Orchestra Room in the backstage area of The Concourse, Chatswood. Attendees should meet at the stage door entrance in Anderson Street at 6pm. The agenda will include the minutes of the last meeting, reports from the President, Treasurer and Auditor, and the election of members of the Committee and its office bearers for 2019-2020, also the Auditor and Legal Officer.

Nominations are called for positions of President, Vice-President, Secretary, Treasurer, Artistic Director, Membership Secretary, Assistant Secretary, Assistant Treasurer, Marketing Officer and member of the Committee. Nominees are required to have been members of the Society for at least the three previous years, and must be willing to undertake any duties that may be required. Each nomination must be signed by a proposer and a seconder, both of whom must be members of the Society. The nominee must also sign the nomination. Nominations must be given to the Secretary by 10 May 2019. They can be emailed to hon.sec@sydneymozartsociety.com.au

WANT TO KNOW MORE ABOUT THE SOCIETY AND THE BENEFITS OF MEMBERSHIP?

Have a chat with our Membership Secretary tonight at the Society Desk located in the Concert Hall foyer or visit www.sydneymozartsociety.com.au find us on Facebook or phone 9876 3815