

GOLDNER STRING QUARTET PLAYS THREE WORKS OF GREAT MATURITY



The popular Goldner String Quartet deliver once again with three works of great maturity at this stellar venue.

Peter Burdon, *The Advertiser*
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UKARIA's Magic Hour concerts for 2019 came to a very acceptable conclusion with the popular Goldner String Quartet making a return visit to this stellar venue, never better than at sunset.

The Goldners gave a very attentive audience three works of great maturity. The Haydn *Emperor* preceded Carl Vine's *String Quartet No. 6*.

A good bit of programming, that, for both pieces have widely contrasting movements, whether in tempo, in mood, or in intensity, yet both have an inner unity that binds them together.

(The Haydn is, curiously enough, not all that often played, though everyone thinks they know it when they hear the famous melody in the second movement which went on to become first the Austrian, then the German, National Anthem.)

The performance was authoritative, if loud, a reminder of the liveness of the venue.

The Vine was familiar to some from the 2017 premiere by the Takács Quartet in the course of a national tour.

It is a work of considerable intricacy, with many appealing features, but it is in the later movements that it becomes really fine, especially the languorous fourth movement, *Sleep* and the final movement, the skittish *Running*.

Brahms's *String Quartet in A Minor* is a magnificent work, intense yet shot through with tenderness, including the lighter second movement Andante in the major key.

The Goldners seemed most at home in this piece, with all its many subtleties, and the performance was most satisfying.

An encore from Sculthorpe's *String Quartet No. 14*, the final movement, *At Quamby Bluff*, was dramatic in the extreme.

Goldner String Quartet

UKARIA

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