

statement that the work "lacked social necessity". In such an atmosphere the "Stimmung" cannot live, let alone be a speedy aircraft making for the cosmos and the Divine, in which one travels with that Inner Restraint, which surely was present during the three Paris performances (the most perfect of these took place on 2nd June 1969 in the Theatre National Populaire in the Palais Chaillot).

"Stimmung" will yet silence the howling wolves!

This concert is presented with the support of the Scottish Arts Council

Next concert : Thursday 9 November

THE REID ORCHESTRA
KENNETH LEIGHTON *conductor*
KATHLEEN JONES *piano*

COPLAND Appalachian Spring
IVES Symphony No. 2
RACHMANINOV Piano Concerto No. 3

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EDINBURGH UNIVERSITY CONCERTS

1972-73

THE EDINBURGH QUARTET

Miles Baster Austin Patterson
Michael Beeston David Edwards

Reid Concert Hall, Thursday 16 November 1972

SCHUBERT 1797–1828

Quartet in B flat, opus 168

Allegro ma non troppo
Andante sostenuto
Menuetto Allegro
Finale, Presto

This quartet was begun on 5 September 1814 (the first movement was completed in four and a half hours according to the manuscript) and completed on the 13th.

It is amongst the earliest of Schubert's instrumental works to betray distinctively personal aspects of his style. Even though the G minor slow movement has affinities with Mozart's C major and *Hoffmeister* quartets, the cheerful contrasting theme in F major with its accompaniment in sextuplets is characteristically Schubertian. The first movement has moments of poignancy, particularly notable in the G minor linking passage between the two main subjects, reminding one that the seventeen-year-old composer was writing a masterpiece of the order of *Gretchen am Spinnrade* at this time.

Whereas the Minuet (in E flat major) again shows the influence of Mozart, the finale has the scherzo characteristics of such works of maturity as the ninth symphony, and the piano trios. L.C.

BERG 1885–1935

Lyric Suite

Allegretto giovale
Andante amoroso
Allegro misterioso—Trio estatico
Adagio appassionato
Presto delirando—Tenebroso
Largo desolato

Apart from a setting of a poem by Theodor Storm, completed a few weeks before, the Lyric Suite (of 1925–26) is the first work in which Berg used strict serial technique, following the example of Schönberg, who had reached his final synthesis of serial principles in 1923. Yet it is characteristic of Berg that the technique is here applied in a highly individual and fairly loose manner; and also that this very important technical innovation has little or no effect on the expressive quality of his music.

Strict serial technique is used in the first and last movements, and also in the main part of the third and the middle section of the fifth. Elsewhere the style is free, though the thematic material is often based on variants of the original tone-row. Each suc-

cessive movement utilizes material from that preceding it, and before the climax of the last movement the opening bar of *Tristan* appears in the form of *Klangfarbenmelodie*—the melodic line being fragmented and divided between the various instruments. The fourth movement also culminates in a double quotation from the *Lyric Symphony* by Zemlinsky, a now almost forgotten work in the Mahlerian tradition and full of nostalgic longing for death and annihilation.

The sanguine first movement is in sonata form, without a development section, and in the manner of a prelude. Like most of Berg's movements it demonstrates the composer's desire to impose a clear and simple design on his highly complex language. There is an opening introductory bar, a first subject (leaping and rhythmic) a bridge passage (alternating pizz. and arco.), and a more lyrical second subject marked *un poco piu tranquillo*.

The second movement, *Andante amoroso*, is in a more nostalgic and wistful vein, and uses Rondo form. There are two episodes, the first in Ländler style, the second more menacing and fantastic, characterized by a repeated-note figure on the viola.

The third movement is a mysterious and highly imaginative Scherzo, canonic in design, and using a host of instrumental devices to achieve an extremely original texture. The *Trio estatico* bursts like an explosion of tightly pent-up feeling, only to be followed by the frantic hush of the first section, now repeated backwards, i.e. in exact retrograde form.

The fourth movement seems to be the emotional climax of the work and, in spite of its use of canon, is somewhat rhapsodic in design. It contains quotations from the second and third movements, as well as the above mentioned Zemlinsky quotations. Nowhere is Berg's passionate intensity given more powerful and compelling expression.

The fifth movement, another Scherzo, is remarkable for its instrumental resource. It has two Trio sections, *Tenebroso*, which consist of held chords, played in various ways against a background of *flautando* harmonics—one of the boldest examples of experimental sonorities in modern quartet writing.

The weary despair of the finale is a kind of summing up not only of this work, but of a whole phase of twentieth century music. The coda section in particular, with the gradual fading-out of the four instruments until only the monotonous reiteration of two alternating notes persists on the viola, leaves one with an indelible impression of an intensely moving experience. K.L.

INTERVAL

DVORAK 1841–1904

String Quartet in G major, opus 106

Allegro Moderato
Adagio ma non troppo
Scherzo: Molto vivace
Finale: Andante sostenuto—Allegro con fuoco

Dvůrák wrote this quartet in his homeland shortly after his return from his last visit to America in 1895. It shows remarkably little of New World musical influences, which peripherally permeated some of his other late works, and is thoroughly Czech in character.

The first movement begins quietly with a rhythmically bouncing idea answered on each appearance by an arpeggiated figure. After a few tentative suggestions there appears a broad melodic pendant to this comparatively fragmented material. The second subject, *espressivo*, appears in B flat major over more continuous use of the ricochet accompaniment of the opening bars of the movement. Extensive development of all the main ideas follows with a big climax, and a delightful touch in the abbreviated recapitulation (which ignores until the closing bars the broad melody of the first subject group) is the beautiful countermelody on second violin which is added to the initial idea.

In the rapid alternations between major and minor, and in slightly varied tempi for various sections, the slow movement shows Dvůrák returning to his characteristic techniques which are contained in so many of his works.

The short driving scherzo in B minor is unusual in that its trio section, more lyrical in character, is in the distant key of A flat.

A short *Andante sostenuto* shyly heralds the vigorous main theme of the *Rondo Finale*, which has an important, more fully textured continuation in the minor, characterised by its initial upward leap of an octave. The first of the two main episodes begins with a dialogue between viola and cello in E flat with prominent use of the flattened sixth, while the second episode (after a reappearance of the Rondo theme) is another dialogue between simultaneous dancing figurations on the first violin and a suave cantabile theme on the second violin. L.C.