

which the other eleven bear a fixed and definite relationship.' The relationships between the 'tonic' and the other eleven notes is not governed, in my case, by major, minor or other modes, and notes, especially the tonic itself, are not generally interchangeable from one octave to another. One particular note, usually fixed in register, provides the focal point for a totally chromatic structure.

Rhythmically, the piece owes very little to developments in Western music over the last thirty years, but has some affinity to Eastern concepts of rhythm, especially in the use of very long metrical divisions, as well as to jazz.

The piece is in one movement, centring, at the beginning on Bb. The material of the opening bars is varied through eleven transpositions of the tonic, arriving finally on E (the twelfth transposition) at the beginning of the second (slow) section. This builds up to two reworkings of the first section, more concentrated, with the transpositions and their associated variations of material in different orders. The final coda recalls the material of the second section and leads to a final conflict and resolution of the two principal centres of the piece—E and Bb.

R.S.J.

RAVEL 1875-1937

Histoires naturelles

Le Paon (The Peacock)

Le Grillon (The Cricket)

Le Cygne (The Swan)

Le Martin-Pêcheur (The Kingfisher)

La Pintade (The Guineafowl)

Next concert: Thursday 10 March

THE EDINBURGH QUARTET

E. A. FOERSTER Quartet in F minor, opus 16, no. 5

BEETHOVEN Quartet in F Major, opus 18, no. 1 (first version)

HAYDN Quartet in C major, opus 74, no. 1

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EDINBURGH UNIVERSITY CONCERTS

1976-77

THE EDINBURGH QUARTET

Miles Baster Peter Markham
Michael Beeston Christopher Gough

Reid Concert Hall, Thursday 10 March 1977

E. A. FÖRSTER 1748-1823

Quartet in F minor opus 16, no. 5

Allegro

Andante

Menuetto (Allegretto)-Trio

Allegro

BEETHOVEN 1770-1827

Quartet in F major opus 18, no. 1 (first version)

Allegro con brio

Adagio molto

Scherzo (Allegro)-Trio

Allegretto

INTERVAL

HAYDN 1732-1809

Quartet in C major opus 74, no. 1

Allegro moderato

Andantino grazioso

Menuetto (Allegretto)-Trio

Finale (Vivace)

At the turn of the 18th century the home of the Silesian composer and theorist Emanuel Aloys Förster was a favourite resort for Vienna's most prominent musicians. On Thursday evenings and on Sundays at noon Schuppanzigh, Weiss and Linke (later members of the celebrated Schuppanzigh Quartet) met with other musicians to play string quartets. Beethoven, Haydn, Mayseder and J. N. Hummel were all frequent visitors and the occasions must have been particularly valuable to the young Beethoven at a time when he was engaged on the composition of the opus 18 quartets.

The concert tonight attempts to reproduce the sort of programme which they must have heard. Förster was a prolific composer of chamber music and the author of a massive *Anleitung zum Generalbass* published by Breitkopf in 1805. Beethoven admired him as a teacher and later referred to him affectionately as his 'old master'. But the regard seems to have

been mutual and Förster's F minor quartet from his opus 16 (published in 1798) may quite easily owe something to the fire and passion of Beethoven's youthful works which were already becoming known.

Beethoven's opus 18 quartets were written in 1798-99 and appeared in 1801 dedicated to Prince Lobkowitz. But the first of the set had been dedicated at an earlier date to Karl Amenda who was given a set of parts for it by the composer in 1799. About a year later Beethoven wrote to him: 'Do not part with your quartet as I have altered it completely, having just mastered the art of quartet writing'. The early version survived, however, and has been published in the new edition of Beethoven's collected works. It is this version we shall hear tonight. The most substantial changes Beethoven was to make occurred in the first movement but a great many details were modified throughout the quartet.

Förster's concerts gave Beethoven the chance to study many of the quartets of Mozart and Haydn in performance and perhaps to see some of Haydn's autograph scores. Since quartets were not printed in score until well into the 19th century the only way of studying such works normally was to score them out for oneself. We know that Beethoven, for example, did make study scores for himself of Mozart's K.464 and some of Haydn's opus 20 at about this time. No doubt Haydn's late quartets figured very prominently in the performances given by the Schuppanzigh Quartet. The masterly C major quartet from opus 74 was written in 1793 in preparation for Haydn's second visit to London.

M.T.

Next concert: Thursday 17 March

CHAMBER ORCHESTRA OF THE
ROYAL SCOTTISH ACADEMY
OF MUSIC AND DRAMA

PETER MOUNTAIN *director*

VIVALDI Concerto for four violins

MOERAN Sinfonietta

BEETHOVEN *Grosse Fugue* opus 133 (string orchestra)

MOZART Symphony in C, K425 (Linz)
