

contrasting movements does not leave the impression of a 'patchwork' but rather the feeling of unity in diversity. Some of the 'original' features help to explain this sensation. Close analysis, some would argue, can reveal other subconscious links. But in the end it is our musical instincts that confirm this integration. No wonder Beethoven indicated that the piece should be played without a break. T.M.T.

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*Forthcoming Concerts:*

*Tuesday, 20 November*

THE HEUTLING QUARTET

HAYDN Quartet in G major, Op. 77, No. 1

BERG Quartet Op. 3

REGER Quartet in F sharp minor, Op. 121

*(This concert is presented in association with the Scottish German Centre.)*

*Thursday 22 November*

CONCERT BY STUDENTS OF THE FACULTY  
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1979-80

THE HEUTLING QUARTET

Werner Heutling    Oswald Gattermann

Erich Bohlscheid    Konrad Hesler

Reid Concert Hall, Tuesday 20 November 1979



## HAYDN 1732-1809

### Quartet in G, Op. 77, No. 1

*Allegro moderato: Adagio: Menuetto presto; Finale presto*

This was the first of Haydn's Op. 77 Quartets which he composed in 1799 and which were the last he completed (Op. 102 remains incomplete). They come at the period of the two oratorios and the last masses, and some years after the last symphonies. They were therefore composed during the ripest years of his maturity.

An unusual feature of the first movement is the exhaustive treatment of the lyrical second subject in the development section, which causes the composer to find it unnecessary to restate it in the recapitulation.

During the course of the essentially monothematic second movement, the slow initial melody is enriched during its various restatements with beautiful harmonic and contrapuntal additions.

The brisk 'Minuet' section of the third movement ends surprisingly in an interrupted cadence hurtling the music instantly into an E flat major trio section.

A lively Presto entirely based on one theme concludes the work with that good humour which is so typical of the Haydn Finale.

## ALBAN BERG 1885-1935

### Quartet, Op. 3 (1910)

*Langsam: Massige Viertel*

Of Schönberg's pupils Berg and Webern remain the most important. In the case of Berg, Schönberg took some pride in helping to liberate a talent which seemed to be restricted to the composition of songs with piano accompaniment, of which over seventy were composed between 1900 and 1908, mostly unpublished. The *Piano Sonata Op. 1* shows a successful attempt to encounter problems of structure, albeit in a single movement, but remains rooted in traditional tonal schemes, however elaborate the chromaticisms may be.

While for almost a decade Schönberg grappled with the problems connected with increasingly complex use of chromaticism and the consequent weakening of a sense of key (eventually arriving at an atonal, though not yet a serial, style), Berg astonishingly achieved the transition to atonality with the *Four Songs Op. 2* and this Quartet.

In the latter work he already shows a mastery of large-scale

structure which had yet to be achieved by his master in the atonal manner, the non-vocal works being comparatively aphoristic. Alongside these achievements we hear bold and imaginative use of string quartet sonorities, and a mastery of contrapuntal effect.

Continuous growth and variation are as basic to the first movement as sonata-form structure. The opening demisemi-quaver figuration can be traced in various guises throughout the Quartet, for the 'rondo'-like second movement gradually reveals the derivation of its ideas from the first movement, and towards the end a second-movement theme is presented in counterpoint with that first-movement idea.

## INTERVAL

## REGER 1873-1916

### Quartet in D major, Op. 121

*Allegro espressivo: Vivace: Adagio: Allegro con spirito*

Of Reger's enormous output not a great deal has established itself outside Germany, although his orchestral *Variations and Fugue on a theme of Mozart* have become deservedly popular. However, organists have reason to be grateful for works of sterling craftsmanship and of superb contrapuntal skill, qualities which are also evident in his sizeable chamber music output, in which idiomatic writing for string instruments is also apparent. Allied to a predilection for classical structures in which the spirit of Brahms seems to linger is a curiously personal exploitation of post-Wagnerian turn-of-the-century-chromaticism.

In this Quartet, composed in 1911, the first subject of the first movement consists of a succession of thematic groups, strung together. Egon Wellesz has pointed out that in this Quartet the continuous development of a subject may be traced without literal return or repetition. 'In the last resort it is not his motifs or melodies that are thematic, but his characteristic intervals, which reappear within the different motifs and represent the binding element.' The initial thirds and sixths of the movement are consequently of considerable importance.

The scherzo has two interesting features; firstly a hushed re-appearance of a tranquil figure from late in the exposition of the first movement and secondly, a vigorous 'trio'-like section which is a development of the first part.

The Adagio features a beautiful melodic line which shows



increasing tendencies towards arabesque-like figurations. A feeling of rhapsodical freedom is engendered which belies the strong formal structure underlying the movement.

The work concludes with a lively movement in which, despite a certain plasticity in treatment of the themes, the basic sonata-form structure is clear to the listener. L.C.

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