

III. *So spanne mich doch aus*

A toccata-like section with changing rhythms (mostly 6/8). This continues into the next chorale phrase as a compositional and emotional entity.

IV. *Ich fahre sicher hin mit Frieden*

The organ has the first theme, in 4/4, while the violin continues for a while in 6/8. The violin then takes the theme in 4/4 and the organ goes off in triplets until another breaking point. There is a solo cadenza for organ (ending with the fifth phrase of the chorale) and then one for violin. The organ quietly comes in with J.S. Bach's harmonisation for the words *mein grosser Jammer bleibt darnieden*. This is the psychological climax of the piece.

V. *Es ist genug*

Both the first and fifth chorale phrases (both are to the same words) are used to begin this short section, but the fifth phrase gradually becomes metamorphosed into the first. Growing ever softer, tone clusters rise in the organ as the violin quietly soars ever higher, bringing the work to a hushed and serene conclusion.

It is enough: Lord, if it thou dost please,  
do thus unyoke me now. My Jesus comes:  
so then good night, O World! I go toward  
Heaven's home; secure in peace I journey  
thither; my great distress is left behind  
me. It is enough, it is enough.

*Next Concert: Thursday 20th November*

THE EDINBURGH QUARTET

MOZART Quartet in B flat K 458

CAMILLERI Quartet

BEETHOVEN Quartet Op. 59 No. 2

Charles Camilleri will be giving a lecture on 'Structured Improvisation and its inherited sources' in the Lecture Room, Alison House at 5pm on Thursday 20th November. The lecture is open to members of the University and to the public.

*15 pence*

# EDINBURGH UNIVERSITY CONCERTS

1980—81

THE EDINBURGH QUARTET

Miles Baster Peter Markham

Michael Beeston Christopher Gough

Reid Concert Hall, Thursday 20 November 1980

MOZART 1756–1791

Quartet in B flat major, K. 458

*Allegro vivace assai*  
*Menuetto. Moderato*  
*Adagio*  
*Allegro assai*

This work needs no lengthy panegyric: it has long carried an ample testimonial since it, together with two other quartets, prompted Haydn to remark to Leopold Mozart: 'your son is the greatest composer known to me.... He has taste, and, what is more, the most profound knowledge of composition'. The son's reply was to dedicate to Haydn all six of his recently composed quartets, the older composer having allowed Mozart 'to perceive [his] satisfaction with them'.

If the B flat quartet seems the lightest of the six (its inappropriate nickname, 'The Hunt', does not help), then it is a deceptive simplicity. Nowhere is this more apparent than in the character of the themes of the two Allegros – but witness their manipulation in, for example, the coda of the first movement and the development section of the Finale. And who but Mozart could make the plainest of Adagio accompanimental figures sound so colourful? What further definitions are needed of 'taste', 'profound knowledge' and 'greatest composer'? T.M.T.

CAMILLERI b. 1931

The String Quartet was commissioned by the Salzburg String Quartet and first performed by them at the Mozarteum and broadcast simultaneously over Radio Austria. Its London première was at Wigmore Hall in 1976 and its American première was by the Kronos Quartet also in 1976. It has since been performed in various countries and arrangements are being made for the Edinburgh Quartet to record it.

It is in four movements: *Lento Tranquillo*; *Vivo*; *Recitative (viola solo) Molto Adagio*; *Allegro Moderatio-come-improvvisazione-Coda (adagio molto)*. The last movement uses the familiar Camilleri technique of the 'atomization of the beat' whereby the metric pulse (beat) is left to the discretion of each player while the material consists of constantly fluctuating particles which undergo a form of ceaseless variation. Rhythmical pulses vary within the beat itself, which shift the accents beyond the confines of any imaginary bar-line. This creates a sensation of 'organised chaos' – something Camilleri is particularly attracted to in the belief that 'order really exists in chaos – everything is presented to us in chaos'. "I do not believe that the artist *imposes* chaos but rather *discovers* the order already present in chaos". C.C.

INTERVAL

BEETHOVEN 1770–1827

Quartet in E minor, Op. 59 No. 2

*Allegro*  
*Molto Adagio*  
*Allegretto*  
*Presto*

Those who prefer their Beethoven to be well seasoned with early nineteenth-century spices will find much to savour in the second of the three quartets, Op. 59, dedicated to Count Rasumovsky.

Its first movement smacks of the restless early Romantic, unable to let his feet settle on familiar ground, prone to rebellious outbursts, and ever searching for pastures new. Its opening bars immediately suggest the flavour: forte chords answered by a yearning figure whose unsettling repetition up a semitone is a microcosm of the shifting harmonies and tonalities characteristic of the whole work. Interspersed are rests whose pregnancy contradicts their own appellation. Even when a more lyrical second theme emerges, it is accompanied by rocking semiquavers; and some striking, syncopated chords round off this uneasy exposition of ideas.

Other movements are equally tense: the Finale starts away from its home key of E minor and refuses to settle there; the Allegretto similarly steps either side of its tonal axis with an off-beat theme. The latter's middle section presents the dedicatee with a 'thème russe', but then snubs both the Count and pedagogues by its rebellious exercising of fugue, triple counterpoint and canon.

The serene Molto Adagio, which, according to Czerny, occurred to Beethoven 'when contemplating the starry sky and thinking of the music of the spheres', must seem to be, in this context, a head-in-the-clouds escape in which ethereal chords and transcendent violin filigree offer the composer and the listener a moment of respite from this quartet's unsettled world.

T.M.T.