

## The Lenox Quartet

**PETER MARSH**, violinist. Mr. Marsh studied with Hans Letz at The New York College of Music, Scott Willits at The American Conservatory (Chicago) and with Emanuel Zetlin, and Eva Heinitz (chamber music studies) at The University of Washington. Mr. Marsh has soloed with the Pittsburgh Symphony and other orchestras. He has taped solo appearances for educational television. Mr. Marsh plays a Stradivarius violin, dated 1723.

**DELMAR PETTYS**, violinist, began his early studies in Portland Oregon. He received his Master's Degree from Julliard School of Music where he studied with Joseph Fuchs and Oscar Shumsky, and extensive chamber music studies with Felix Galimir. Mr. Pettys was a member of the Casals Festival Orchestra. He plays a Stortioni violin, dated 1792.

**TOBY APPEL**, violinist, is from Elmer, New Jersey. He attended the Curtis Institute of Music and studied with Max Aronoff and Joseph De Pasquale. He was a participant at the Marlboro Music Festival, Marlboro, Vermont, 1970. At age 17 he was Assistant Principal violist, St. Louis Symphony, and served 4 years with the Philadelphia Concerto Soloists. Solo recitals include New York, Boston, Washington, St. Louis, Nassau, Luxembourg, Munich, etc. His solo debut was at Carnegie Hall at age 18. Mr Appel plays a Hieronymus Anati II, dated 1705.

**DONALD McCALL**, Cellist, of Kansas City, Missouri, is a graduate of Curtis Institute of Music, Philadelphia, and studied with Leonard Rose. Winner of the Naumberg Award, he made his New York debut at Town Hall in the Fall of 1956. Mr. McCall plays a Montagnana cello, dated 1705.

## Harold Farberman

Former Director and Conductor of the Oakland (Calif.) Symphony, he is well known here and abroad as conductor and composer. His most celebrated recordings are those of the four Charles Ives symphonies.

# ARNOLD SCHOENBERG

CONCERTO FOR STRING QUARTET AND ORCHESTRA  
TRIO (STRING), OP.45 (1946)



LENOX QUARTET  
LONDON SYMPHONY ORCHESTRA  
HAROLD FARBERMAN, CONDUCTOR

## TRIO (String), op. 45

Members of the Lenox Quartet

*In one movement, played without pause*

Commissioned by the Dept. of Music, Harvard University

## Concerto for String Quartet and Orchestra

after the *Concerto Grosso*, op. 6, no. 7 by G.F. Handel (1933)

Lenox Quartet and the London Symphony Orchestra

Largo—Allegro Largo Allegretto grazioso Hornpipe—moderato

The concerto, completed in 1933, was premiered in Prague, Czechoslovakia, on September 26, 1934 with the Kolisch Quartet. It was performed first in the United States by the Chicago Symphony under Frederick Stock also with the Kolisch Quartet in 1936, and by the Los Angeles Philharmonic in 1938.

The Concerto is not an arrangement but rather a free setting, creating a work of Schoenberg's own based on the Handel concerto grosso.

Written in Schoenberg's middle period and coupled with his Bach and Brahms transcriptions, it is possible to assume that this period witnessed the transition from rigid, formal twelve-tone writing to the quasi-tonal works that followed. Schoenberg, himself, gives the clue in his essay "On Revient Toujours" — "I remember with great pleasure a ride in a Viennese fiacre... the fiacre went very slowly and we could discuss and admire all the beauty... I always regret that one might never possess nerves calm enough to endure such a slow ride.

"At least, when only twenty years later I made a trip by auto through one of the most renowned valleys in Switzerland. I saw almost nothing and my companions rather mentioned some of the commercial and industrial aspects this valley offered. In twenty years people had lost the interest to take an eyeful of these beauties and enjoy them.

"Of these two cases I had to think when recently a former pupil of mine asked me what he should answer when people demanded from him whether I had abandoned twelve-tone composing, as at present I so often compose tonal music.

"My answer was tuned to the pitch of the two true stories aforementioned... I said, one should be surprised that the classic composers — Haydn, Mozart, etc. — after Bach's contrapuntal style climax, in spite of their in essence homophonic style, so often interpolate strict counterpoint, differing from Bach's counterpoint only by such features as the progress in music brought about; that is, a more elaborated development through variations of the motive... A longing to return to the oldest style was always vigorous in me and, from time to time I had to yield to that urge.

"This is how and why I sometime write tonal music. To me stylistic differences of this nature are not of special importance. I do not know which of my compositions are better; I like them all, because I like them when I wrote them."

The TRIO is divided into three parts separated by two episodes. There is no regular twelve-tone series as was customary with Schoenberg but rather four groups of six notes each of which any group may be used with one of the four other groups to make up the complete twelve-tone series.

The first and second parts of the work are based entirely upon these groups. The material of the two episodes is confined to groups I and IV. The recapitulatory nature of the third part requires the use of all four six-note groups but II and III are still not used in conjunction with IV.

The basic structure of the work is as follows: after 52 measures, a heading "first episode" appears announcing a new section. There is then a quieting down interspersed with short pauses that prepare for a theme in the violin. After a lengthy development "second episode" appears which, again, after a quiet section announces another new theme in the violin. Finally what we may call a recapitulation occurs — the entire first section is summarized with sequences of measures exactly or very nearly exactly repeated. Then follows an exact re-statement of the opening of the first episode, some more repetition and reminiscences, some new treatment of earlier sections, and lastly, an intricate maze of development — all in all a close resemblance to classical sonata-allegro form.

In the TRIO Schoenberg explores also many tonal effects with single and double harmonics producing an airy and indistinct quality of tone, the result perhaps of very soft playing close to the stringed instruments.

Perhaps this statement by Schoenberg himself will serve as the best guide and most constructive way to listen to his music, "I am somewhat sad that people talk so much of atonality, of twelve-tone systems, of technical methods, when it comes to my music. All music, all human work has a skeleton, a circulatory and nervous system. I wish that my music should be considered as an honest and intelligent person who comes to us saying something he feels deeply and which is of significance to all of us."