

Matyas Seiber's Quartetto Lirico (Third String Quartet)

Graham Hair

Acknowledgement

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In 1950, a young Australian composer, recently arrived in England, asked Arthur Benjamin, then one of the best-known of Australian expatriate musicians working in London, to suggest a composition teacher with whom he might study. Benjamin directed the 27-year old Don Banks towards Matyas Seiber. Banks knew nothing of Seiber but, following Benjamin's advice, made a point of trying to hear some of Seiber's music. Soon afterwards he heard *Ulysses*, and in later life often recounted how this experience made such a deep impression on him that it prompted him to act on Benjamin's advice. Banks became one of Seiber's longest-serving pupils and, subsequently, a close friend for the last decade of Seiber's life (1950–1960), as well as a great enthusiast for *Ulysses*.

Perhaps we cannot quite relive Banks's experience half a century later, but certainly it was typical of the reactions of other young composers who worked with Seiber at that time: Peter Racine Fricker, who later emigrated to the United States, was another to whom *Ulysses* seemed to be the work of a major figure in British music. Twenty years later, the fact that the tenth anniversary (1970) of Seiber's death was marked by a substantial series of tributes in *The Musical Times* is indicative of the importance which was accorded him at that time, and not only in Britain: the central set of values which some saw as embodied in Seiber's work was articulated by Milton Babbitt in his tribute in the following terms:

Two years later [1954], in London, I saw Matyas in the full range of his extraordinary musical activity, the 'outsider' who, by carrying within him the fully understood and experienced tradition of Central Europe, and particularly that most recent tradition of the decisive and revolutionary twenties, had become the most influential and respected on 'insiders' as teacher, and above all, composer (Babbitt 1970).

The composers of those 'decisive, revolutionary twenties' who most affected Seiber's outlook and development were those of the so-called Second Vienna School, above all that of Alban Berg. In fact, however, there has been hitherto comparatively little reference anywhere in the musicological literature to Seiber's musical relationship to Berg, and certainly no extensive interpretation of the meaning of the relationship, and since it's a crucial fact, I shall return to it again. Nevertheless, the reason for the *lacuna* is not that hard to deduce. It has to do with the external circumstances of Seiber's life, which can easily point the casual listener in the wrong direction. The unsettled nature of this career hints at what Milton Babbitt was getting at when he referred to 'the full range of his extraordinary musical activity'. One can deduce it just by listing a few elements of this activity:

- * He collaborated with the celebrated sociologist and musicologist (and composer) Theodor Adorno;
- * He taught, composed and published on jazz, and wrote what were probably the earliest pieces to synthesise elements of jazz with elements of twelve-tone composition (in 1929);
- * He collaborated with the famous folk-music collector Alan Lomax – whose collections are now housed in

- the Smithsonian Institute in Washington – and with Don Banks (his Australian student) on the volume *Folk Songs of North America*;
- * He wrote the music for Britain's first major animated feature film: Halas and Batchelor's *Animal Farm*, based on the famous novel by George Orwell;
 - * He arranged countless folksongs from many countries for the Morley College choir, arrangements which are still in the repertoire of many choral societies all over the world;
 - * He also wrote the music for the well-known British-Australian war movie of the 1950s, *A Town Like Alice*, starring Peter Finch and Virginia McKenna;
 - * He taught the accordion and arranged several pieces for accordion orchestra;
 - * He represented Britain at the Festival of the International Society for Contemporary Music in 1952 (the year when the other representatives included Milton Babbitt for the US and Don Banks for Australia);
 - * He collaborated with the London Philharmonic Orchestra and the Johnny Dankworth band to produce a substantial piece of so-called 'third-stream' music, *Improvisations for Jazz Band and Orchestra*, in which jazz and symphonic idioms are blended together;
 - * ...and finally: the list would not be absolutely representative without mention of the pop song *The Fountains of Rome* which reached the pop-music charts in 1956.

The omnivorous attitude to music reflected in this catalogue of activities was mirrored in the musical character embodied in Seiber's compositions, but its significance has often been misinterpreted. In these post-modern times of the early twenty-first century, we might well find Seiber's multifarious activity and his multi-faceted compositional personality as engaging, stimulating and inspiring, as the enthusiasm evident in Milton Babbitt's 1970 *Musical Times* tribute suggests. But it's clear that this was not necessarily always the case, despite the *Musical Times* tribute. Even so perceptive a commentator as Hans Redlich, who was Professor at Manchester University at the time, was misled by these circumstances, when he wrote in the *Music Review*:

It remains the tragedy of the uprooted composer to substitute polyglot versatility for the security of a national tradition.....The violent cross-currents of artistic influences.....may easily result in a creative deadlock or in an encyclopaedic prolixity of style. Seiber manages skilfully to steer clear of both dangers, but only at the expense of musical substance. (Redlich 1954).

To understand these conflicting cross-currents of critical opinion we need to consider the cultural context into which Seiber was casting his 'polyglot versatility': to consider the *zeitgeist*, the spirit of the times, and perhaps the spirit of the place as well. The return of hermeneutics to the musicological discourse in recent decades has been made possible by a stronger realisation that meaning in music is not just a function of the sound of the music, but an interaction between the sonic aspect and the context in which the music is received. To get a handle on that with respect to Seiber, I would like to refer in passing to René Leibowitz, whose books, influential at the time, about the Second Vienna School were published during the years when Seiber was composing *Ulysses* and the *Third String Quartet*.

Leibowitz was a prolific writer, and wrote many other books, but the three I have in mind here are:

- * *What is Twelve-Tone Music ?* (a short book devoted entirely to a discussion of Webern's *Concerto for Nine Instruments*);
- * *Introduction to Twelve-Tone Music* (a rather longer book, devoted principally to a discussion of just one work, Schoenberg's *Variations for Orchestra*, preceded and followed by sections which place the work in theoretical and historical context);
- * *Schoenberg and His School* (a more general book devoted to an overview of the output of all three members

of the Second Vienna School).

In *Schoenberg and His School*, Leibowitz heads his sections on Schoenberg, Berg and Webern respectively as: 'Schoenberg: The Origin and Foundations of Contemporary Music', 'Berg: The Awareness of the Past in Contemporary Music', and 'Webern: The Awareness of the Future in Contemporary Music'.

Clearly, however, 50 years on, it's hard to swallow this scenario as merely a summary of the facts of the case. It's at the very least a prediction of the future: a risky undertaking at the best of times. But in the context of the various deconstructive movements in the 50 years since *Schoenberg and His School*, it's hard for us now not to take this way of reading the significance of Berg's and Webern's work as a way of recruiting it to a particular banderole: namely the compositional concerns and ideological priorities of Leibowitz's own time.

Sabine Meine's doctoral thesis on Leibowitz (Meine 2000: 108–114) identifies a sense of the euphoria (the 'Stunde Null') which prevailed in Paris immediately after the war, and the sense that the time was right for a new musical language to emerge which had nothing whatever to do with that of the Nazi era and the war years or, more broadly, with what was seen as stuffy conventionality more generally: as embodied in the work of, for example, the older generation of neo-classicists, including Igor Stravinsky as well as many French composers. Elliott Carter's book of interviews with Enzo Restagno (Carter 1989) recalls the era in very much the same terms. It was not merely that this meant that the hour of the Second Vienna School had come, but that young composers emerging at that time endeavoured to realise its innovations in a more radical way than these 'father figures' themselves, taking as their starting-point the innovations of Webern, who, according to prevailing opinion seemed, in certain ways – in his anti-metrical rhythmic discourse and radical discontinuity of texture and melodic line – more novel than Berg or Schoenberg.

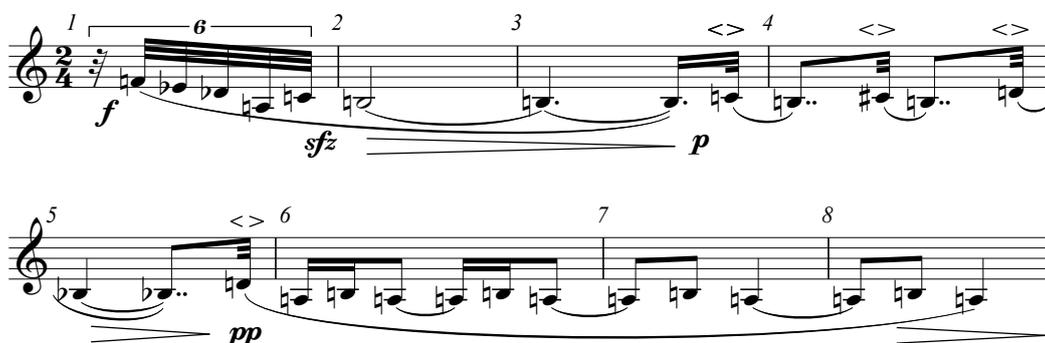
Nevertheless, 60 years of hindsight on this era suggests that a more measured, less contentious reading of the theme of the two sections of Leibowitz's book would prompt headings something like: 'Berg: the awareness of broader musical horizons in relation to the twelve-tone language of contemporary composition', and 'Webern: the movement towards a self-sufficient twelve-tone language in contemporary composition'.

The light cast by this reading of the *zeitgeist* and its ideological preoccupations helps to place Seiber's music of those years in historical context. Works such as the oratorio *Ulysses* and the *Quartetto Lirico (Third String Quartet)* are certainly works deeply influenced by twelve-tone thinking, but nevertheless the composer shows himself acutely aware of the way in which those 'broader musical horizons' can be made to impinge on twelve-tone musical language. This awareness may indeed be taken as 'polyglot versatility', as Redlich insists, but in the discussion of the *Quartetto Lirico* which follows, I shall endeavour to show that musical substance is not thereby endangered.

Juxtaposition of the opening theme of Seiber's *Third String Quartet* with the opening theme of Berg's *String Quartet Op 2*, reveals not just a stylistic affinity, but a close similarity.



Example 1: Seiber: *Third String Quartet*, bars 1–3



Example 2: Berg: *Quartet*, Op 2, bars 1–6

Hugh Wood describes the resemblance between the Berg and Seiber themes as ‘incidental’, and indeed it is if what one has in mind is to defend Seiber against any assumption of epigonism. However, I propose that it indicates an affinity of another sort. Seiber appended to the fourth movement of *Ulysses* a footnote describing that movement as an *Hommage à Schoenberg*. I propose the same French term to describe the *Third String Quartet*: an *Hommage à Berg*. In each case, Seiber takes a scrap of material from Schoenberg or Berg (and indeed, that’s all it is: a *scrap* of material) and treats it in his own idiosyncratically ‘Seiberian’ manner.

It also indicates something of Seiber’s musical lineage. This interpretation of Seiber’s musical language as a ‘post-Bergian’ one, is not intended so much to suggest that somehow Seiber’s style is epigonal with respect to Berg’s, however, as to indicate that it shares with Berg’s something of that ‘awareness of broader musical horizons in relation to the twelve-tone language of contemporary composition’ which I proposed above as an alternative to Leibowitz’s formulation. I shall endeavour to document this proposition in concrete detail as we proceed, because the way this shared aesthetic attitude is realised in actual sound is quite different from Berg in almost every way.

The precise nature of the *hommage* is best understood by describing in detail the nature of this ‘Seiberian’ treatment of Berg’s ‘scrap of material’. In fact two kinds of description are required, referring respectively to concrete detail and to some broader implications for Seiber’s approach to musical language.

Opening Theme and Its Unfolding: Detailed Aspects

So let us consider first the nature of the ‘scrap of material’ itself (in Seiber’s transformation thereof). It consists of a melodic figure of twelve notes, given to the first violin (see Example 1). This melody is best parsed as a figure consisting of three component motifs: of 6, 2 and 4 notes, respectively. In each case we have a short note – or a bunch on short notes – followed by a long one, making groups of (respectively) 5+1 notes, then 1+1, then 3+1. Except for the viola’s very last B \sharp , the accompanimental figures in the second violin and viola reflect aspects of the first violin melody. They state two-note motifs (let’s call them ‘variants of motif B’) which complement the first violin melody by providing continuous flowing semiquaver movement at the points where the first violin lands on its three long notes.

Of course, the foregoing remarks characterise motifs A, B and C only in the most general way, ie in terms of the numbers of notes and their relative durations (short or long), so let us now be a little more specific and turn

to aspects of interval and pitch. The intervals between the successive notes of the three motifs are:

A: 1, 2, 6, 5, 2

B: 2

C: 1, 3, 1

Motifs A and C appear only in the first violin melody, Motif B in both melody and accompaniment. The accompaniment versions of motif B outline the interval 3 (except for the additional 2 effected by the viola's additional, concluding B₂, referred to above). An appropriate way of characterising the compositional process here would be to describe it as taking a two-note rhythmically-defined motif (motif B) and giving it variable interval characteristics: the interval 2 in the first violin melody, and the interval 3 in the accompaniment. One might even stretch a point and say of the treatment of the accompaniment: 'the rhythm of motif B with the characteristic interval of motif C'.

Looking at the pitch content of motif A immediately reveals characteristics which decisively differentiate this 'quotation' of Seiber's from Berg's original. Berg's motif has a strong whole-tone flavour about it. Seiber's 'quotation' changes that to an octatonic flavour. In fact, the whole passage is octatonic up to the last two notes (G# and E#) of the first violin and the aforementioned final B₂ of the viola. One implication of this statement is that the whole passage encompasses eleven of the twelve pitch-classes: only the D₂ is absent.

This opening passage (bars 1–3) of Seiber's quartet is a a trio from which the cello is absent. We may think of it as an antecedent, which calls for a balancing consequent. The consequent duly arrives in bar 3: likewise a trio, but now initiated by the cello instead of the first violin. The consequent is considerably more complex than the antecedent, and – unlike the antecedent – eventually comes to a cadential point of rest: in bar 10, on a triad of C#/D_b minor. By 'complex' I mean that its style is a contrapuntal, rather than 'melody and accompaniment', and developmental – developmental in the unfolding (*entwicklung*) sense – rather than simply expository. What this means is that each of the voices expounds a 'motivic narrative', derived predominantly from the same motifs which appeared in the antecedent (albeit sometimes in variant form).

Example 3 analyses these 'motivic narratives' in this consequent passage (bars 3–10). It will be noted that each voice begins with motif A, used solely as a 'head motif' (as in the antecedent); the remainder of each voice – except for an occasional 'free' note or two (marked *) – unfolds entirely as a dialogue between variants of motifs B, C, D and E, until the pattern is broken in order to effect the aforementioned triadic point of rest.

The rhythm of all 4 of these motifs is constituted merely of 2 or 4 consecutive semiquaver attacks, starting on the second or fourth semiquaver of the beat and ending on a long note on the first or third. Motif B (4 notes) comprises the intervals minor third–semitone–perfect fourth (respectively rising–falling–falling), Motif C (4 notes) the intervals major third–semitone–minor third (respectively: rising–falling–rising), Motif D (2 notes) the interval 3 (rising) and Motif E (4 notes) the intervals major third–perfect fourth–perfect fourth (respectively: rising–falling–falling). Variants which are transpositions or inversions of one of these four motifs are assigned the same label. Hence motif D, the rising minor third in violin 2 in bar 8, in the viola in bars 4–5, and in the cello in bars 4, 5 (inverted), 6 and 9. Variants which are related in some way other than transposition or inversion are assigned a numerical suffix. For example the motif B1 contains the same three intervals as motif B, but its shape is 'falling–rising–rising', and the motifs E1 and E2 each contain two perfect fourths and a third, like motif E.

One could pursue the logic of this opening 10-bar 'period' structure further down the track in this narrative way, but before doing so I want to backtrack to draw out those broader implications for Seiber's musical language which I mentioned earlier

Graham Hair: *Matyas Seiber's Quartetto Lirico (String Quartet No 3)*

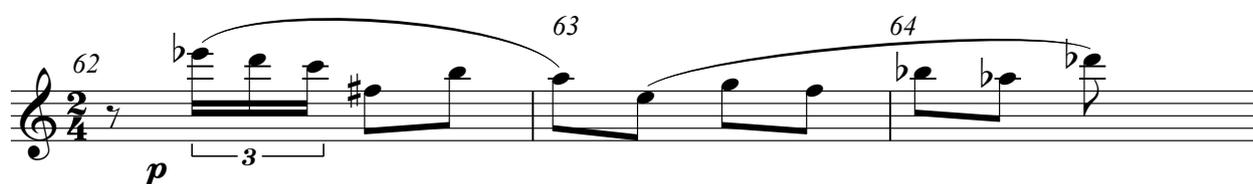
The image displays a musical score for three string instruments: Violin 2, Viola, and Violoncello. The score is divided into two systems, each containing four measures. The Violin 2 part is in treble clef with a 2/4 time signature. The Viola and Violoncello parts are in bass clef with a 2/4 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings. Above the staves, there are labels for musical phrases: 'A', 'B', 'C', 'D', 'B1', 'E2', 'C', 'D', 'B', 'E', 'E1', 'B', 'B', 'D', and '*'. Measure numbers 3, 4, 5, 6, 7, 8, 9, and 10 are indicated at the beginning of their respective measures. The Violoncello part shows a key signature change from one sharp (F#) to two flats (Bb) between measures 5 and 6.

Example 3: Seiber: *Quartetto Lirico (String Quartet No 3)*, bars 3–10

Opening Theme and Its Unfolding: Some Broader Implications

Starting only a few bars later (bar 26), we hear motif A in some new contexts; here are some examples, referring to the first violin part only:

- (1) Bar 10. A truncated version of the opening phrase from bars 1-3: motifs A and B only (without C)
- (2) Bars 11–13. Motifs A and C (variant), with the addition of two new 5-note motifs ('D'+ 'D')
- (3) Bar 26. A plus several variants of A, with a modified rhythm (resulting in a 'partitioned' variant of A)
- (4) Bars 57–8. The first three notes of motif A (the other three are in the second violin).
- (5) Bar 59. Motif A alone.
- (6) Bar 61. An extended form of motif A, with rhythm taken from bar 26. This extension transforms the original 6-note version of motif A into a twelve-tone series (see Example 4).



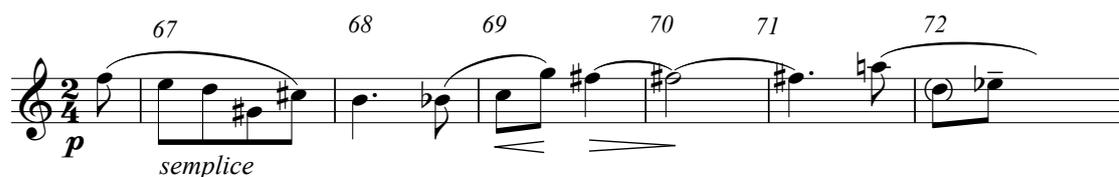
Example 4: Seiber: *Third String Quartet*, bars 62–64

But the evolution which motif A has undergone to reach this point means that our sense of the series is not as a basic 'axiom' underlying the structure of the work, and from which everything in the work is generated, so much as an outgrowth of motif A.

Moreover, even when, in bars 61–63, the twelve-tone variant finally arrives, this is not the end of the evolutionary process, for in later passages several *different* twelve-tone variants appear. One can immediately notice, for example, that the two excerpts in Example 5A and 5B do not extend the six-note motif in the same way: the order of the six complementary pitch-classes is not the same in both cases. An appropriate way to think of the technique involved here might be to describe it as building a phrase by means of different continuations of the same initial six-note motif: something more akin, perhaps, to Schoenberg's concept of 'developing variation' than to twelve-tone composition, strictly interpreted.



Example 5A: Seiber: *Third String Quartet*, bars 66–68



Example 5B: Seiber: *Third String Quartet*, bars 74–80

Development Section

The middle section of the first movement comes to a ‘counter-climax’ in the central ‘cadenza’ section. Most of Seiber’s writing in this movement is of the strict variety, in both thematic and rhetorical terms: every pitch is motivic and every phrase follows some variety of a classical period or sentence structure (along the lines outlined in various of Schoenberg’s didactic texts), or else can be seen in terms of a controlled deviation from such motivicity or such archetypal rhetoric. The cadenza section, on the other hand, is of a free nature, as befits its placement and function. The technique here resembles that atomic ‘Kapuziner’ process described by Adorno (see Adorno 1991) in relation to Berg, and exemplified by countless passages in Berg’s music: continuity is constructed by means of a process of growth or decay in which there is a note-by-note addition or subtraction to or from a musical idea, or a variant of such a process. Adorno considers this an example in miniature of a general concept: Berg’s devotion to the idea of ‘continuous transition’ as an aesthetic ideal.



* repeat ad lib (with accel) like in an improvised Cadenza

Example 6: Seiber: *Third String Quartet*, bars 107–109

Here we start a first-violin melody with the pitch C#, above a chord consisting of the pitch-classes C, B, and F#. Then the melody expands from the C# by the addition of – in succession – D#, D, A, G#, B, and F. Only the pitch-classes E and G are missing

Third Movement

In placing a slow movement as the *finale* and climax of the quartet, Seiber is following Mahlerian and Bergian precept. A 'sound-world' quite new to the quartet is immediately initiated in its opening bars: a world of intense lyrical concentration, which is sustained throughout the movement, but in particular in its opening 24-bar paragraph. The formal strategy of this paragraph is appropriate to its expressive purpose, for what happens is essentially that the paragraph builds up from this new starting-point to a climactic and 'epiphanic' statement (bars 20 and 22) of a motif which turns out to be none other than the primary motif of the work as a whole, namely the familiar hexachordal one from bar 1 of the first movement, but now in a slow, lyrical variant, and in an *antecedent-consequent* pairing: a 6-note melodic phrase in the highest register of violin 1, answered by another in the lowest register of the cello.

This expressive strategy is paralleled appropriately in the structural domain, for the movement opens with the first truly 'thematic' appearance in the entire quartet of the IR and R set-forms, and the versions of the principal motif which appear in bars 20 and 22 are the S and I versions of the *principal hexachordal motif* at the tritone transposition, preserving that motif's original 'E/B \flat axis' (see the discussion above of the first movement).

This broad expressive trajectory for the opening 24-bar paragraph can best be understood by looking at how it is 'composed out'. To put it in simple tabular terms:

- (i) the opening statement is followed by a passage which develops its characteristics
- (ii) a new accompanimental figure is introduced in embryonic form against melodic statements derived from these developmental phrases
- (iii) an accumulating transitional passage, manufactured out of the principal hexachordal motif's opening two intervals (semitone and tone) builds up to the point where
- (iv) the accompanimental figure blossoms extensively as a backdrop to the 'epiphanic' re-appearance of the principal hexachordal motif as a whole.

To begin the close reading of this passage, let us identify some characteristics of its 12-tone opening statement (bars 1–3):

- (i) on cello: a single long note (pitchclass C \sharp , duration 12 \downarrow)
- (ii) on viola: a long note preceded by a short one (pitchclasses B \flat – G \natural , durations 1 \downarrow – 9 \downarrow)
- (iii) on violin 2: a long note preceded by 2 short ones (pitchclasses E – F \sharp – D \sharp , durations 1 \downarrow – 1 \downarrow – 6 \downarrow)
- (iv) on violin 1: two groups of notes
 - (iva) a long note preceded by a short one (pitchclasses D – C, durations 1 \downarrow – 2 \downarrow)
 - (ivb) a long note preceded by a shorter one, followed by a still shorter (pitchclasses F – B – A – G \sharp , durations 1 \downarrow – 1 \downarrow – 2 \downarrow – 12 \downarrow)

The reason for characterising this *antecedent* so painstakingly is that it enables us to see in detail how the paragraph as a whole evolves out of it.

Immediately following, in bars 3–5, comes the *consequent*, in which many of the motivic features of the *antecedent* are simply replicated in only slightly varied form. In common are the note-grouping (1, 2, 3 and 2+4 notes respectively in the 4 components) and the same patterns of long and short notes (although the exact durations are slightly different). The instrumental allocation of these note-groups is simply swapped around. Group 1 (cello in the *antecedent*) passes to violin 1 in the *consequent*, group 2 from viola to violin 2, group 3 from violin 2 to cello and group 4 from violin 1 to viola.

Given that the *antecedent* is based on the set-form IR10 and the *consequent* on the set-form R3, it's obvious that the pitchclass structure of the *antecedent* is simply inverted in the *consequent* (around the axis C# / G#). Moreover, if we consider the longest note in each of the four groups of the antecedent (C# G#, D# and G#), the C# in the cello is the lowest, whereas the corresponding note of the consequent, the G# in violin 1, is the highest of the four. A possible interpretation of this is to understand the C# and G# as imposing on the passage a flavour of tonal orientation around the tone-centre C#. Clearly, this orientation refers backwards and forwards to C# orientation elsewhere in the work, most notably at the concluding 'cadences' of the first and third movements.

The shapes which are imposed by octave placement of the pitchclasses of *antecedent* and *consequent* show an element of development in the *consequent*, for although the shapes of the *antecedent's* groups 2 and 3 are simply inverted in the *consequent*, the treatment of group 4 changes somewhat. It now has a considerably greater range (20 semitones rather than 9) and a slightly more varied contour (*up-down-up-down* rather than *down-up-down*).

This whole passage – *antecedent* plus *consequent* – will be referred to as the 'head' in the discussion which follows. In terms of 12-tone structure, the pattern laid out in the 'head' (a pair of aggregates comprising set-forms IR10 and R3) sets the pattern for the whole 24-bar paragraph, which is comprised of 6 such pairs: 12 aggregates. In the 'head', the IR–R set-form pairing correspond to an *antecedent-consequent* pairing (or a 'motivic' pairing, as we might call it), as we have seen. Aggregate-pairs 7/8, 9/10 and 11/12 (bars 11–15, 15–19 and 19–24) correspond to motif-pairs in an analogous way.

In the case of aggregate-pairs 3/4, 5/6 (bars 6–8 and 8–11) the correspondence would better be described as one between aggregate-pairs and motif-*groups*, since there are two aggregate-pairs and 10 motifs. The way these 10 motifs are distributed by aggregate-membership is (approximately, since motif-boundaries sometimes slightly overlap aggregate-boundaries):

- (i) Aggregate-pair 3/4: motifs 1–5
- (ii) Aggregate-pair 5/6: motifs 6–10

The characters of the motifs themselves supports this reading:

- (i) Motifs 1-5 are characterised by a large range (respectively 17, 14, 20, 26, 21, semitones) and wide intervals (respectively: 11–3–12, 14–3–10, 9–9–20, 9–9–11–15 and 10–5–6–14 semitones);
- (ii) Motifs 6–10 are characterised by a much smaller range (respectively: 8, 6, 6, 3 and 9 semitones) and much narrower intervals (respectively 2–1–3–2, 3–3–2, 2–3–3–2, 2–3 and 3–6–2–1 semitones)

These observations tend to suggest reading of this passage in terms of two 5-motif groups: a 'development-phrase' (aggregates 3/4, more or less) and a 'cadence-phrase' (aggregates 5/6, more or less). The character of all 10 motifs derives from that initially stated in the 'head': a long note preceded by a number of shorter ones and variants of that pattern: *short-long-still longer* or something similar. The shape of all 10 motifs is basically that of a rising and falling arch (contour: *up-down*): on the whole, rather simpler than the shape of the two hexachordal motifs in the 'head', following the archetypal pattern for a 'liquidation' (to use Schoenberg's terminology) section, in which the characteristic features of the 'head' are gradually eliminated.

Development-phrase:

No	Bar	Instrument	Motif Cardinality	Rhythm	Contour	Highest Pitch
1	6	Violin 2	4	♪♪♪♪	U-D-D	Second
2	6	Cello	4	♪♪♪♪	U-D-D	Second
3	7	Violin 1	4	♪♪♪♪	U-U-D	Third
4	7	Viola	5	♪♪♪♪♩	U-U-U-D	Fourth
5	8	Violin 2	5	♪♪♪♪♪	U-U-U-D	Fourth

Cadence-phrase:

No	Bar	Instrument	Motif Cardinality	Rhythm	Contour	Highest Pitch
6	8	Cello	5	♪♪♪♪♪	D-D-D-D	First
7	9	Violin 1	4	♪♪♪♪	U-U-D	Third
8	9	Violin 2	5	♪♪♪♪.	D-U-U-D	Fourth
9	10	Viola	3	♪♪.	D-U	Third
10	10	Cello	5	♪♪♪♪♩	D-D-U-U	First

Now (aggregate-pair 7/8) comes the second of the four sub-paragraphs referred to earlier, in which a new accompanimental figure (basically simply a held note and a repeated chord) is introduced. Out of this grows an 8-note viola motif. Chord and 8-note motif comprise an *antecedent* (bars 11–13) which is then answered by a *consequent* (held note, repeated chord, *cello* motif, bars 14–15), just as in the ‘head’ section. What this new departure imports is not clear at the point of its introduction, but that becomes clear only a few bars later.

Before that clarification comes a transition passage (viola/cello with violin 2 joining in at the end). I have characterised it as consisting of another aggregate-pair (9/10), but actually it really consists of a simple rising series of dyads, and moreover, since there are 7 dyads in the viola part, 7-and-a-half in the cello, and 1-and-a-half in violin 2, the term *extended* aggregate-pair would be more appropriate:

Violin 2: (D–C♯) > (F)

Viola: (E♭–D♯) > (F♯–E♯) > (G♯–F♯) > (A♯–G♯) > (B♯–B♭) > (D♭–C) > (E♯–E♭)

Cello: (D♯–C♯) > (E♯–D♯) > (G♭–F♯) > (A♭–G♯) > (B♭–A♯) > (C♯–B♯) > (D♯–D♯) > (F♯)

The relationship to the quartet’s 12-tone series is at best sketchy, but perhaps plausible: the semitone is the first interval of the quartet’s *principal hexachordal motif*, and each semitone-dyad moves up a tone (the second interval of the quartet’s *principal hexachordal motif*). Just as the repeated-chord figure anticipates one element of what is to follow in bars 19–24 (the return of the *principal hexachordal motif* accompanied by the repeated-chord figure), this transition passage thus suggests another (the *principal hexachordal motif* itself).

This leads us finally (bars 19–24, aggregate-pair 11/12) to the paragraph’s apotheosis: the ‘epiphanic’ re-appearance of the quartet’s *principal hexachordal motif*, supported by an extended variant of the ‘repeated-chord’ motif. Again it has an *antecedent-consequent* motivic structure:

Antecedent: violin 1, accompanied by the 3 lower strings (set-form = S6)

Consequent: cello, accompanied by the 3 upper strings (set-form = I6).

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