

Contemporary Music in Flanders I
Flemish String Quartets since 1950

historical overview, discussion of selected works and inventory

MATRIX

NEW MUSIC DOCUMENTATION CENTRE

Edited by Mark Delaere and Joris Compeers

with support of

FLANDERS
MUSIC CENTRE 

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edition: Mark Delaere, Joris Compeers
production: Joris Compeers, Marie De Cannière
translation: Stratton Bull
lay-out: Maandacht
print: dv3 (Overijse, Belgium)

The compilation cd is an initiative of the Flanders Music Centre
Music selection by Peter Swinnen
Produced and mastered by Luc Brewaeys & VRT
p & c FMC 2004/02

With the support of the Flanders Music Centre - www.flandersmusic.be

D/2004/10.184/1
ISBN 90-77717-01-3

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PREFACE

This is the first volume in a series documenting contemporary music from Flanders. Future volumes will cover piano music, orchestral music, vocal music, ensemble music and electronic music.

With this series, MATRIX is meeting the criteria of its core activity: the documentation of contemporary music in general and Flemish contemporary music in particular (for more on MATRIX, go to www.matrix.mu). To this end, MATRIX has built up an extensive collection of scores, CDs, books and periodicals. This collection is the starting point for educational activities such as, for instance, courses on new music, concert introductions or workshops for music teachers and conductors. The collection also forms the basis for this publication, which aims to make an inventory of all the string quartets written in Flanders since 1950.

The inventory is preceded by a major essay in which the most important stylistic characteristics of the Flemish string quartet repertoire since 1950 are considered. This is followed by short articles on several representative works.

We should like to emphasise the fact that the selection of works for discussion is not based on a judgement of their merits. The chosen quartets are naturally compositions of high artistic quality, but this may be said of many other Flemish string quartets. The aim of the discussions of the works is rather to illustrate the stylistic diversity of this repertoire and to allow composers from different generations to be considered.

For budgetary reasons, a decision has been made not to provide a Dutch version of this text, as originally planned. Flemings are world citizens with a perfect understanding of English. The same cannot be said of all world citizens' grasp of Dutch. Our choice of English will thus offer a much wider international reach.

We are very grateful to the composers for their additions and corrections to the inventory of works. Yves Knockaert provided us with a splendid essay, and we also thank the authors of the short discussions of the works for taking part on a voluntary basis. A special word of thanks goes out to the Flanders Music Centre (Muziekcentrum Vlaanderen). Not only has this centre agreed to defray the translation expenses, its initiative has also made possible the production of a CD of fragments from representative string quartets. Documentation in word and sound is, after all, that much stronger. In order to promote Flemish contemporary music, the book and CD will be distributed free of charge to string quartets, concert organisers, music festivals and other interested parties both in Flanders and abroad.

MARK DELAERE
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A. Historical Overview

THE QUADRATURE OF THE CIRCLE

The String Quartet in Flanders since 1950

'The Quadrature of the Circle' is the title of the first movement of Voor Strijkkwartet by Karel Goeyvaerts. 'Quadrature' implies four corners, as in the four cornerstones of a quartet, the four string instruments, which must be perfectly in accord with one another in the composer's score, and whose players must be perfectly in accord with one another as performers, as in the perfection of a circle. The circle can also stand for the perfection that composers demand of this genre: not infrequently a composer may be heard to say that he or she is not yet ready for the string quartet, that it is something that must be perfect and thus better left to later in life. At the same time 'the quadrature of the circle' implies an element of impossibility: it is impossible to construct a square with the same surface area as any circle. This text aims to look into the (im)possibilities of string quartet composing in Flanders over the past half century. Both quantitative and qualitative elements will be considered, as well as compositional and stylistic diversity, and different performance modes.

Growth

In order to get an overview of the string quartet in Flanders, it is helpful to consider first a number of **quantitative data**. It is not the intention to draw excessively on quantitative measurements, but rather to seek the underlying causes of such data*, and to form a number of hypotheses.

Since 1950, 170 string quartets have been composed in Flanders**.

An overview by decade offers an idea of the distribution of creative activity over this period (table 1).

decade	works
1950-59	16
1960-69	12
1970-79	18
1980-89	28
1990-99	61
2000-04	35

Table 1
Overview of the number of string quartets (column 2) per decade (column 1)

* String quartets composed before 1950 have not been included in this survey.
This is a consequence of the arbitrary decision to limit the study to the string quartet after that year.

** It is not the intention here to provide mathematically perfect data, but to work towards some conclusions based on dependable statistical data. The data for 2004 are limited to the first three months of the year, since this text was written in March-April 2004.

Table 1 reveals that the number of string quartets composed per year was strikingly low until 1980. This is a result of the attitude of Flemish composers to the genre: respect among the more tradition-orientated composers, who revered the genre and thus approached it warily, composing few quartets; and mistrust of the genre among the modernists, with the result that they wrote no quartets. This conclusion will be refined further on the basis of the tables presented below. The most striking observation is the major growth in the number of quartets written after 1980. In the 1980s alone, as many string quartets were written as in the whole period from 1950 to 1970. A consideration of the 'boom' decade in greater detail reveals that only fourteen quartets were written up to 1986, the same proportion as in earlier decades. Starting in 1987, however, some five quartets per year were composed! This means that in the space of three years (1987-1989), more quartets were composed than in the decades from 1950 to 1980. Sixty string quartets in the last decade of the 20th century makes for an average of six per year and more than thirty since 2000 indicates an average of more than seven per year. If this trend continues, the totals for the present decade will far exceed those of the previous one.

Are there suddenly so many more composers in Flanders? Or has the existing number of composers become much more interested in the string quartet since 1987? One of the reasons for this explosive increase in string quartet composition is without a doubt the **subsidy policy** embraced by the government since 1986. As might be expected, Flemish composers are apparently not unresponsive to arts grants. The subsidy policy naturally works on two fronts: not only are composers rewarded, but performers also profit from the production of new works. This leads directly to a second explanation: in recent years, Flanders has boasted a considerable number of renowned, first-rate professional **string quartet ensembles** (see page 13: the performers), which have clearly stimulated composers through the high level of their performances. A third reason lies in the **changed attitude** of the composers in relation to the genre of the string quartet. In particular, a major shift has certainly taken place: the vision of the string quartet as an unattainable ideal, as the arrival at the perfection of the art of composing, has now been totally abandoned. The idea of the 'absolute' genre, demanding maturing and maturity, ceased to play a role for composers after 1985. This fact in turn raises the question of which composers are now writing more string quartets, and in particular, the age of these composers.

Table 2 provides an overview of the ages at which composers have written their string quartets since 1950:

age group	works
18-19	2
20-29	15
30-39	43
40-49	38
50-59	23
60-69	21
70-79	10
80-85	2

*Table 2
Overview of the number of string quartets (column 2) written per age group (column 1)*

The **age group** most active in composing string quartets is between thirty and fifty years, which may be considered as very young for this genre; this in turn can lead to the conclusion that certain composers no longer consider a ripe old age necessary before embarking on writing string quartets. A number of peak ages are striking: nine quartets were written at the age of 37, eight at 36, seven at 33, five at the ages of 30, 31, 42, 44, 48 and 64, and four at 29, 32, 41, 49 and 53. Once these peak ages have been grouped together, we can arrive at the following peak periods at which Flemish composers have felt the call to write a substantial number of string quartets: 29-33, 36-37, 41-42, and 48-49. These peaks reveal the preponderance of young composers active in this genre, a fact that will become clearer when we go into greater detail in table 3.

A first step is to put these statistics into context, since the scope for comparisons is very limited as a result of the limited period under consideration, a period of only 54 years. Certain statistics can be so easily falsified that table 2 can in some ways be seen to conceal certain absurd notions. For example, the age groups include very different groups of individuals; the younger the composer, the younger the age group in which he or she can be included, considering the age of the individual. A person born in 1970 can appear in only three categories (from his or her twentieth to fiftieth year). The same is true for the oldest composer included in the survey. A person born in 1880 can only be included in categories older than seventy, since the table only begins in 1950 (the year in which such a person turned seventy). It is thus necessary to make a more precise link between age and number of string quartets, as in table 3. Here the age at which string quartets have been composed is analysed on the basis of generations of composers.

			18-19	20-29	30-39	40-49	50-59	60-69	70-79	80-85
1870-79	1	2	-	-	-	-	-	-	2	0
1880-89	1	1	-	-	-	-	-	1	0	0
1890-99	2	7	-	-	-	-	1	2	2	2
1900-09	6	12	-	-	-	2	6	3	1	0
1910-19	5	9	-	-	0	3	2	0	3	1
1920-29	8	19	-	0	4	1	5	6	3	0
1930-39	8	17	1	1	2	2	2	9	0	-
1940-49	7	26	0	1	6	12	7	0	-	-
1950-59	21	36	0	4	14	17	0	-	-	-
1960-69	14	24	1	4	18	1	-	-	-	-
1970-79	2	2	0	2	0	-	-	-	-	-

Table 3

Column 1: composer's year of birth, grouped by decade

Column 2: number of composers born in the decade indicated in column 1

Column 3: total number of string quartets written in the period 1950-2004 by the composers born in the decade indicated in column 1

Following columns: number of quartets composed per ten-year age grouping

A dash [-] indicates that this category has not or could not been included in the table (because a given composer was too young or not yet born in the period 1950-2004)

Again, these statistics should be interpreted with the utmost of caution, considering the many categories not represented in the table. The youngest generations cannot be included in the older age-group categories. String quartets composed before 1950 by those in the oldest generations have not been included. At least when it comes to the older composers one fact can set our minds at rest to a certain extent: these statistics do not show great differences with the numbers of string quartets that they composed before 1950. Most of the composers born before 1910 wrote a maximum of six quartets, and most of these later in life.

On the positive side, table 3 leaves in no doubt a number of conclusions concerning **age-group categories** in which string quartets have been composed: the younger the generation, the younger the age at which quartet composing began. The older the generation, the later in life such works were composed. The very limited number of quartets written by the older generations is also significant, suggesting not that these composers were less active in the area of chamber music but rather that they preferred other forms and genres than the traditional string quartet. Once again it is clear that the quantitative explosion can clearly be situated in the younger generation at a younger age. Although it is true that the number of composers is greater in the younger generations, nonetheless the number of quartets per individual composer and per age-group category speaks volumes (compare columns 2 and 3 from table 3).

Further quantitative analysis brings us down to the level of the individual composer. Who are the **quartet writers** in Flanders? In terms of gender, they are certainly not **female composers**, as there are only three women on the list, each with one work to her name: **Barbara Buchowiec** (a naturalised Belgian originally from Poland), **Kristin De Smedt** and **Ingrid Meuris**.

In addition, female composers have come only very recently to the string quartet, with one work in 1998 and two in 2000. Are there perhaps more prolific male composers of string quartets? Yes, but not many, as table 4 shows.

composers	quartets
48	1
18	2
8	3
5	4
3	5
1	8
1	15

Table 4
 Column 1: number of composers
 Column 2: number of quartets

From this it is clear that there are few string quartet **specialists** in Flanders. The string quartet is better classified as an 'occasional event', an observation that apparently has the effect of immediately lowering the level of respect for the genre in comparison with the past. Flemish composers do, however, still write extensively for other small, chamber-music combinations: exclusive attention to the string quartet has shifted to a more diverse range of chamber-music settings, often with highly original combinations of instruments.

It comes as no surprise that the most productive of Flemish composers, **Boudewijn Buckinx**, also has the greatest number of quartets to his name. He wrote fifteen quartets between 1984 and 2003, thus placing him on an equal footing in terms of output with Schubert and Shostakovich. Perhaps this number is magical for Buckinx and thus not to be exceeded, such as the number nine for his (albeit 'Unfinished') symphonies. Another highly active composer, **Piet Swerts**, has up to now written eight quartets. Peter Cabus, Walter Hus and Dirk Van Gorp have each written five quartets (again, after 1950).

The following table shows the **length** of the string quartets. In terms of length, 30 to 35 minutes is the limit (Baeyens, Biesemans, Cabus, Hus).

length	number
< 5'	22
> 5' - 10'	28
> 10' - 15'	47
> 15' - 20'	40
> 20' - 25'	18
> 25' - 30'	7
> 30' - 35'	4

Table 5
 Column 1: length in minutes
 Column 2: number of string quartets

At the other extreme, the shortest string quartet, Prelude by Swerts, lasts barely one minute. Alpaerts' Vier Bagatellen lasts less than three minutes and Buckinx's Eighth String Quartet lasts one and a half minutes.

The conditions laid down by the government's **subsidy regulations** concerning the **length** of the compositions can help explain the data in table 5. At present, subsidies are granted based on the following conditions: the string quartet falls under the category 'ensemble with two to ten performers'; a work lasting five to ten minutes is eligible for a grant of 1250 euros, a work that lasts longer than ten minutes (a maximum length is not mentioned) can receive 1860 euros.

Many composers reach a total length of around an hour with their two or three quartets combined. The older composers tend to produce quartets in **several movements** with a greater length. The younger ones lean more towards **single-movement** works. An exception to these trends is the succession of bagatelles, resulting in quartets with a number of short movements, a form found in all generations.

A final table indicates the most productive composers and the total length of their string quartets.

composer	works	length
Baeyens	2	65
Buckinx	15	171
Cabus	5	87
Ceulemans	4	68
de Jong	4	108
Hus	5	131

Table 6

Column 1: name of composer

Column 2: number of string quartets composed after 1950

Column 3: total length in minutes of all string quartets composed since 1950

As a final point in this series of quantitative approaches, it is worthwhile to note how many Flemish composers have produced **no string quartets** at all. All told, this would amount to a considerable list. While some eighty composers have composed string quartets, the total number of active Flemish composers is estimated to be three times this number.

The performers

It is not the intention of this study to consider in detail the number of performers and performances of string quartets. We shall limit ourselves to a number of well-substantiated observations. Of the more than 160 string quartets composed since 1950, only twenty have been recorded on CD. With very few exceptions, the CD label and the performers have been Flemish. In the programming of the major concert venues in Flanders, little attention has been accorded to the string quartet by native composers. Bozar (the Palais des Beaux Arts in Brussels) and deSingel (in Antwerp) included not one single string quartet by a Flemish composer in their 2003-04 string quartet series (the premiere of Defoort's work took place outside the context of a series; see below). This implies that the world-class string quartets that visit these halls are not disposed to play Flemish music when they perform in Flanders. Indeed, most of these ensembles have no works by Flemish composers in their repertoire. This could be a result of not being requested by organisers to include Flemish works, or not being inclined to accept such requests. One of the contemporary music festivals in Flanders, music@venture 2003 in Antwerp, also failed to programme any Flemish quartets. This may have been unintentional, since many Flemish works for other scorings were heard at the festival; on the other hand, it is possible that this programming reflects a decreasing interest in the quartet genre and an increasing interest in other settings. Ars Musica 2004 emphasised, as it has so often done in the past, the prominent place of the string quartet, by presenting five concerts devoted to the genre; and yet not one single Flemish string quartet was programmed, including quartets by Luc Brewaeyts, one of the central composers in the festival. Kris Defoort's First String Quartet was premiered as part of the composer's 'ConSerVations/ConVerSations', performed by the Danel Quartet. The programme was presented five times, in a number of Flemish cities (deSingel in Antwerp, the Bijloke in Ghent, the Hasselt Cultural Centre, the Kaaitheter in Brussels)*.

A look at the websites of a number of string quartets reveals, for instance, that the **Rubio String Quartet** has some twenty works by Flemish composers in its repertoire. The **Spiegel String Quartet** has premiered three quartets (all commissioned by the group). Flemish music also holds a prominent place in the repertoires of the **Danel Quartet**, the **Arriaga Quartet**, the **Ensor Quartet** and the **Gaggini Quartet**. The Danel Quartet has taken a special interest in the youngest generation of composers, a number of whom have dedicated works to the ensemble; the Arriaga and Gaggini Quartets are apparently more at home with older composers. In addition, the Moscow Chamber Soloists have taken an interest in Flemish music. Also not to be overlooked, despite its small scale, is De Rode Pomp concert hall in Ghent, which has featured chamber music in general and the string quartet in particular.

* The author is aware that these observations are based on only one concert season, which hardly offers a complete picture. Nevertheless, it can be stated that the explosion in the number of string quartets composed and the engagement of renowned Flemish string quartets has not led directly to a greater presence of the Flemish string quartet in Flemish concert venues.

In a more international survey, the website of the **Arditti String Quartet**, for example, shows that this ensemble premiered Brewaeys' First String Quartet and Peter Vermeersch's Quartet in 1990, as well as Voor Strijkkwartet by Karel Goeyvaerts as part of Antwerp 93 (European Cultural Capital). All these premieres took place in deSingel. Besides these works, this ensemble also includes Bowmore by Brewaeys and Luc Van Hove's String Quartet in their repertoire. Flemish composers have also had some success working with foreign string quartets for the premieres of new string quartets, for example as invitees at festivals (such as the Flanders Festival); such premieres are unfortunately seldom followed by repeat performances.

Despite the incomplete nature of this overview, it is a fact that string quartets by Flemish composers are rarely heard in concert programmes. It is also a fact that they do not hold an important place in the international music world, and must depend for their success on Flemish performers. The example of Defoort shows that the performers and organisers are mainly interested in producing **premieres**; this is indeed no less the case with the composers themselves. The government's whole subsidy policy is positive in the sense that it has stimulated the composition of a great many works. The other side of the coin, however, is that premieres of new works take too much precedence over the development of repertoire. The rush to produce new works can in some cases lead to hasty work and a loss of quality.

This discrepancy between the large number of string quartets composed and the **few actual performances** remains most puzzling. The present publication aims to inform performers and organisers both in Belgium and abroad concerning the richness of the string quartet repertoire in Flanders. It is hoped that this will serve as a first step in eradicating this discrepancy.

The atypical

The results of the above quantitative analysis suggest that the genre of the string quartet is no longer considered by the younger generation of composers as 'the quadrature of the circle'. These composers no longer wait until a later age to attempt to produce a work worthy of its place in the string quartet canon next to the works of Beethoven. In this sense, they see the string quartet as 'atypical' in terms of the history of the genre. Older composers did indeed aim for Beethovenian heights, but the genre also met with opposition among these composers as it generally came to be seen as *passé* in the third quarter of the 20th century. Modernist thought of the day found the string quartet to be too bourgeois and bound up with Romantic or Expressionist music, and modernist composers refused to write such works.

Such a refusal can be most clearly seen in the case of **Frans Geysen**. Because of the Romantic associations invoked by string instruments, Geysen until recently had written no works including a solo string instrument or chamber music formations made up of string instruments. This attitude changed at the age of 64. The cycle *Alles heeft zijn tijd* (Everything has its time), starting in the year 2000, includes various pieces for string quartet.

This suddenly opened new paths: *Niettegenstaande* (Notwithstanding; 'Notwithstanding the fact it's a string quartet...' is my rather mischievous reading of this title) is thus a highly significant title for Geysen's most recent string quartet, completed on 5 November 2003. The composer conceived of this work from the beginning for string quartet. His writing style does not change for this work: repetitive elements, cell expansion and disintegration, canons employing ingenious techniques and mirror structures (very concretely described in the title *Möbiusband*). That this work is truly a concession to the strings becomes clear when you consider that all the other works (*Möbiusband 15* and the various works making up *Alles heeft zijn tijd*) were not originally created for this scoring. Geysen describes numbers 2, 3, 6 and 7 from the cycle *Alles heeft zijn tijd* as originally conceived for voices, as the parts could be provided with texts in a sung performance. For *Möbiusband 15*, the situation was in fact the same, but the consequences of the compositional approach forced the different parts outside the range of the voices into higher territory, so that it was necessary to consider a performance medium other than the voice. Thus of all Geysen's music for string quartet, only *Niettegenstaande* was originally written for this setting. All the other works are atypical. It would not be true to say that Geysen took no account of the timbre; rather, he conceived and worked out an abstract, textless vocal part which could then be performed by four string instruments, an approach that offers an indication of his continuing reticence in relation to the violin family. This is most clearly manifested in *Alles heeft zijn tijd*, no. 7: although playable as a string quartet, the work can also be performed by trumpet, oboe, clarinet and bassoon, or by four-voice choir. The quartet is a tribute to Johannes Ockeghem.

Equally atypical, but then in a completely surprising sense, is the string quartet *Gogutos* by **Peter Swinnen**. In the mid-1990s, he composed this piece as a demonstration of his ability to abandon his familiar style. Swinnen stopped writing brisk narrative music with imposing melodies and went on a Lachenmannesque exploration of his material. This was indeed an atypical approach for the composer, compared to his prior work; on the other hand, the work immediately became more 'typical', as Swinnen continued to write other pieces in this idiom after 1996. The work was also atypical for the string quartet genre, which he saw as something of an experimental field: raw material consisting of sixteen strings and four bows, eight hands and four sound boxes. Six years previously, in 1990, Swinnen had given the subtitle *Triologedia per Quartetto d'Archi* to his *IroMania*. This was still a narrative string quartet, in which irony and mania were fused together. The work ran through the drastic events of a Greek tragedy in only eight minutes, and since according to Swinnen, 'trilogy' suggests a 'trio', he worked it into the title, as three personages or members of the quartet unite against one isolated player.

The same atypical quality of the string quartet is also found in the work of **Karel Goeyvaerts**. He wrote *De Zeven Zegels* (The Seven Seals) in 1986 and *Voor Strijkkwartet* in 1992, by which time he had passed the age of sixty. Goeyvaerts' modernism had certainly kept him well distanced from the genre; once he finally did begin to write for this string setting, he did it in an indirect way.

De Zeven Zegels was in fact not an original work for string quartet but just one of many versions of a section from his major project, Aquarius. Goeyvaerts took every possible opportunity to prepare phases from the project in small-scale versions in preparation for presenting them in the final version for vocal soloists, choir and orchestra. De Zeven Zegels is a version of 'De Heilige Stad' (The Holy City), the last episode of Aquarius, representing the perfection of a utopian world of peaceful co-existence, the composer's dream. Perhaps it was the purity of the string sound that convinced him that such a utopia could sound like four string instruments. Goeyvaerts adapts the genre of the string quartet into his total-concept, without himself directly concentrating on the typical elements of the 'string quartet' as phenomenon.

Although one might have expected the composer to focus on just such elements in his Voor Strijkkwartet, a piece specifically for string quartet, this is not the case. The title in fact represents a distancing from the genre: this is not a string quartet, but a work that can be played by the four string instruments that happen to make up a string quartet. Equally, the misleading title of the first movement, 'The Quadrature of the Circle', should be understood not as a suggestion of the impossibility of writing a perfect string quartet, but rather as a philosophical reflection. After completing Aquarius, Goeyvaerts may have perhaps asked himself whether philosophical utopia was in fact attainable. In any case, he responded with impossibilities and imperfections in his string quartet: the titles of the following movements also point to imperfection, as in 'Cycle with Impulses' and 'Polygon with Circular Tendency'. The finale would appear to be even further removed from the circle than the opening movement.

At the same time, Goeyvaerts raises another issue with these two string quartets: the string quartet now forms part of the composer's total oeuvre, becoming a facet of his total-concept. Some composers approach things differently, aiming to create something very unusual for them: a 'typical' string quartet. Generally speaking, however, string quartets by Flemish composers tend to be atypical in terms of the genre but very typical of the composer's own musical concept. In fact, reconciling the two is not necessarily impossible: a composer can remain true to his/her own concept and yet merge with the most typical aspects of the string quartet.

Total-concept

Several striking string quartets by Flemish composers clearly fit into the total-concept or a particular developmental phase of the composer's oeuvre; these include works by Buckinx, Henderickx, De Clerck, Brewaëys and Hus.

In comparison with the 1001 Sonates voor viool en piano, the fifteen string quartets by **Boudewijn Buckinx** are quite limited in their number. They all fall into what the composer himself has called his 'postmodern period', with its mixture of nostalgia and irony, of humour and slight mockery. Buckinx's music is characterised more by postmodern tendencies than by a style adapted to the medium for which it has been written. Each composition seems to be a new expression of his individualistic position vis-à-vis the world in general and the music world in particular. These string quartets thus also form part of his total-concept in a very idiosyncratic way.

Wim Hendrickx has made a reputation as the most Eastern of Flemish composers by writing a series of Ragas and making use of other oriental elements in his works. The string quartet *Om* fits clearly into this series of works influenced by the East. Oriental thought led Hendrickx to his own personal concept of the passage of time in music and at the same time his own way of influencing the listener's feeling for time. This music is slow and fast at the same time: slow because inner rest radiates from it or is recreated from it in sound, and because of the many beautiful long tones that caress the ear with their beauty; fast because there is always something happening, not in the sense of a logical, deductive evolution of one musical figure into the next, but in the sense of continuous events, successive turns, keeping the music intriguing and interesting at every moment. As a result, even the slowest tempo in the music, the intrinsic slow tempo, is experienced as very fast, richly filled as it is with plentiful phenomena. This description can also be perfectly applied to the Indian raga, but in Western music we are not used to this sort of relationship between the passage of time and 'events'.

The string quartets entitled *Des Passions** and *Sferen* (Atmospheres) by **Patrick De Clerck** likewise fit into the total-concept of the composer's work. His music never loses its meditative, melancholic character and with its religious aura seeks the divine, a spiritual state, the way to goodness, a better existence. De Clerck attempts to achieve this through a transparent simplicity in his music.

The second string quartet *Bowmore* (1995) by **Luc Brewaeys** is more earthbound. The work forms part of the total-concept of a series of five pieces, the titles of which refer to single-malt whiskies. The pun on the way string instruments are played is applied specifically in a remark at the end of the score regarding the eventuality of an encore: 'when/if applause: Bow more'. At the same time, the music of this string quartet is somewhat atypical of Brewaeys' output: the composer makes frequent use of melodies from Scottish songs by Robert Burns. Up until this work, the melodic aspect had been more or less absent in his music.

The four numbered string quartets by **Walter Hus** have as their titles *La Théorie*, *Le Désir*, *Le Miroir* and *La Folie*. These works are different autobiographical aspects carefully crafted according to the idiom of the string sound. Hus here transplants fragments from his own piano music to the world of the string quartet. His motivation is the idiom of the genre, with its *sostenuto* possibilities that the piano cannot match. He sees the string quartet as compact and sensual, touching and tactile in comparison with the transience of the piano sound. Hus is one of the few Flemish composers who roots his vision of the string quartet in the tradition of the genre. He describes the genre as 'an object moulded throughout history, full of sensuality, passion and violence, in which as a composer I am all too eager to drown myself'. This passion and sensuality are reflected in the subjects of the various quartets, ranging from love (in *La Théorie* as well) to madness.

* *Des Passions* is theatre music for string quartet. For this reason, the composer chose not to have the work included on the list in this publication.

Inexhaustible

Returning to the string quartet as a genre, a number of very typical aspects may be considered. These are aspects such as the relationship between the different players or parts, the relationship between the absolute and the programmatic, the transplantation of the string quartet into other genres, the interdisciplinary context and of course the relationship with the tradition of the string quartet.

The relationship between the different players – and the new possibilities in these relationships – is the focus of several quartet composers. The arrangement of the four members as individuals having nothing to do with one another, and yet playing together, is one possibility, as explored by Cage, among others. The search for alternative arrangements of the four quartet members in the concert space is another possibility. The technique of electronic amplification and sound distortion was applied by Crumb in his quartet *Black Angels*. Stockhausen took to the air as he placed his four players in helicopters, linking them by headphones in his *Helikopterquartett*, part of *Licht*. Feldman explored the dimension of time in his music lasting several hours, in which the string quartet is also treated as the appropriate medium, no doubt because of its typically 'absolute' character.

Next to nothing approaching these possibilities is found in the recent quartet literature by Flemish composers, who are most inclined to use the quartet in its most classical setting and arrangement. Minor **experimentation** is sometimes found, such as placing one or more players out of sight at a distance, but the experimentation with space stops here. Typical forms of distinctive dialoguing possibilities, as in Swinnen's *IroMania*, are also rare. The few examples of such an approach are reflected in the titles of Martin Sloomackers' work, *Conversations*, and Kris Defoort's above-mentioned title *ConSerVations/ConVerSations*, which incorporates his string quartet. Few efforts have been made in Flanders to explore new possibilities within the string quartet genre. For the generations active shortly after 1950, the reason for this is immediately evident: these composers went in search of other, more gratifying fields of experimentation than the traditionally formed and mapped-out field of the string quartet; this was just one more reason to ignore the genre. For the composers now active, this dilemma no longer presents itself: in a music dominated by melodic strength, expressivity and, at the same time, relaxation, the urge for experimentation is no longer primary. The younger generations do not seek to use the string quartet as a postmodernist vehicle for quoting and making allusions, in a dialogue on the meaning of such a tradition-laden genre today. There are, of course, exceptions: the atypical approach to the string quartet, as identified above, needs also to be examined in terms of the questioning of the genre. Composers such as Buckinx and Godfried-Willem Raes have, albeit in a completely different way, made the redefining of existing genres one of their central aesthetic stand-points. This aesthetic redefining also applies to these composers' string quartets, and proceeds from the fundamental question concerning the sense and meaning of writing string quartets today. Claude Coppens, too, has more than once called into question the genre conventions of the string quartet (among other genres).

The string quartet *Durezza e ligature* by **Frank Agsteribbe** breaks through the prevailing norms in a very different way. As a harpsichordist, he is ensconced in the early music world, whereas as a composer he is as much in the world of new music as in the early music world. Agsteribbe writes: 'The title refers to two musical terms that were linked in the Italian Early Baroque period: *durezza* (dissonances) and *ligature* (suspensions or tied notes). In the expressive style of early 17th-century Italian music, a composer achieved great tension through the use of such ties, which sometimes led to very advanced dissonances. In my *Durezza e Ligature*, this principle is applied as well, but then using different stylistic means. All the same, there are certainly traces of this earlier music here.'

Agsteribbe's work is the only example of this linking of the string quartet with the traditions of the distant past. The result is that the string quartet in Flanders more often than not gives the impression of being a genre that sets itself apart from other works by the same composers. Is **tradition**, then, such a determining and dictating factor? There was of course a time when the string quartet was the field of experimentation par excellence, as in the late Beethoven and Bartók. Beethoven seems, however, rather to inspire dread or is stigmatised as unapproachable and unattainable. Bartók, on the other hand, has more than once served as a model for Flemish composers: Willem Kersters, Peter Welffens and Wilfried Westerlinck lead this trend, but Swerts and Van Hove also hold Bartók in high esteem. Bartók brought technical innovation to the genre, explored the structural possibilities, developed his own sound-language for the string quartet and assured a high degree of variation, among other things by incorporating allusions to the dance. The Hungarian composer in no way divested the string quartet of its expressive power and yet was able to maintain the sense of absolute music associated with the genre. Such a perfect example inspired its share of composers, as we have seen, but it remains remarkable that many leading 20th-century composers outside of Flanders did not turn to the string quartet. One thinks in the first place of Ligeti and Lutoslawski, figures whose small output of string quartets attest to such a phenomenal understanding of the genre that one wonders why they did not write more of them. In the second place are the composers who did indeed choose the string quartet as a field for experimentation, such as Boulez and Cage: these are experiments, however, that were not developed further (although they did have their imitators). The string quartet seems to have reached its relative nadir in the modernist-orientated third quarter of the 20th century, when it was not traditionally but rather purely experimentally handled, in a way typical for the time. Composers have moved on in recent decades and have again begun to write string quartets, while internationally renowned ensembles have specialised in contemporary and new string quartets. Some composers with a high rate of productivity, such as Wolfgang Rihm, have left themselves with little time for fundamental reflection on (new) possibilities within this scoring or for redefining the genre. This is equally true both in Flanders and abroad. On the other hand, we have already identified a number of examples of composers who genuinely approach the string quartet in a new way, a true indication of the inexhaustibility of the genre.

The absolute

Beethoven is also the point of departure when it comes to the absolute nature of the string quartet. Before Beethoven, the genre's decorative character lent it its absolute quality. Since the string quartet was considered in the first place a *divertissement*, no great demands were placed on its content or the meaning of the music.

With the arrival of Beethoven, however, the relationship between the programmatic and the absolute aspect became problematic. One could surely not categorise the stirring expression of his late quartets as absolute music. He even occasionally made extra-musical references, to healing, for example, or to fate, with his 'schwer gefasster Entschluss: Muss es sein? Es muss sein!' Since then, the debate has continued unabated as to the place of the absolute and the programmatic in these string quartets. Stories continue to be concocted in order to provide programmatic explanations for Beethoven's profound world of expression.

In Flemish quartet production since 1950, half of the works are entitled 'String Quartet' (either in Dutch or another language), pointing them in the direction of absolute music. This is partly a result of a classical aesthetic: just as the string quartet was absolute in the Classical period, so it remained in the period of Neo-Classicism and the continuation of generally classical principles. This is, for example, the case for Peter Cabus, Willem Pelemans and Peter Welffens. In other cases, the absolute character quickly disappears when the quartets have a subtitle or the movements literary titles. *Orphée*, *Icare* and *Idée fixe* are three examples by Ivo Celemans; *Notturmo* is the subtitle of the second quartet by Koen Dejonghe; Elias Gistelincx's *First Quartet* is *Antieke Alchemie* (Antique Alchemy), and the first quartet by Lucien Goethals is called *Mouvement*, a title typical of the 1960s.

Typical titles for the half of Flemish string quartets not strictly designated as such maintain the link with their origins in the quartet history, such as *Stukken voor strijkkwartet* (Pieces for string quartet), or *Bagatellen* (since Webern, a designation linked inextricably with the string quartet) by Alpaerts, Kersters and Wauters. Other composers have also opted for a number of short, sketch-like pieces: *Twee Geuzenliederen* (Two Protestant Songs) was Cabus's choice for a source of inspiration for his 1994 *Rhapsodie voor Strijkkwartet* (Rhapsody for String Quartet), and Steegmans and Bertel chose as subtitles *Drie Oud-Nederlandse Volksliederen* (Three Old-Dutch Folksongs) and *Strijkkwartet op Vlaamse thema's* (String quartet on Flemish themes) respectively. The choice of extremes creating shocking combinations of associations is the approach of **Piet Swerts** as he follows 'Epitaph' with 'Carnaval' in his *First String Quartet*. The same composer's *Second String Quartet* is again entitled *Epitaph*. Swerts is not the only Flemish composer to see the string quartet as an occasion to invoke an in memoriam mood: Tas does so with his *In memoriam Pau Casals* and De Smet with his *Vijf Misericordes*. Welffens marks the second movement of his *Second String Quartet* 'Lento - dolente'; the movement is constructed on a stepwise melody in the cello interspersed with several contrasting and expressive big melodic leaps. The *Third String Quartet* by **Wilfried Westerlinck** of 1994 also reflects on death, in particular the death of his brother. Westerlinck drew his inspiration from a poem (although it is not imperative for the listener to know the text).

The composer says: 'Despite the abstract nature of a chamber-music work, the poem by Johan Van Cauwenberghe was a help to me as I constantly thought about my departed brother. More than in my first quartet, in which I juxtaposed two contrasting motifs, or in my more classical four-movement second quartet, in which the ideas jump from movement to movement, in this third work I sought a compact balance, starting from simple material, but allowing for much freedom and variety.' Thus on the one hand, in his three string quartets Westerlinck more or less sums up the evolution of a century of string quartet writing in Flanders, while on the other, his Third String Quartet is a highly expressive work, abstract-expressive without being contradictory.

Kris Defoort also joins the funeral procession by commemorating all the mothers and children killed at the outbreak of the Second Gulf War: 'March 20 Lullaby' is the third movement of his string quartet, providing a bizarre contrast with the preceding movements 'Restless' and 'Dancing in Our Head'. Dances are indeed another rewarding subject, as in 'Zortzico' and 'Ragtime' by Swerts. There are also witty and ironic string quartets, such as 'Paganini à la crème' by Swerts and 'Divertimento accademico' by Laporte, a typically self-contradictory title.

Although fewer thoroughgoing **programmatic** string quartets have been written in Flanders in the past fifty years, examples do exist. The fourteen stations by **Dirk Blockeel**, yet another in memoriam, describe the Way of the Cross through the poetic title 'Aan snaren opgehangen kruisweg' (Way of the Cross hung on strings) given to this 1993 work. Three years before her premature death in 2003, **Ingrid Meuris** wrote *Ascensus*, a score in which each separate movement is preceded by a quote from Schopenhauer. In a Messiaen-like concern for clarity, the composer provides an explanation of each musical theme and its genesis. Schopenhauer stands in direct opposition to the contemplation represented in the religious themes with their Gregorian inspiration. A tango is here composed as a 'temptatio' and 'crux fidelis' in retrograde as a rigaudon, with a quote on how the dance is a form of sacrifice for the forgiveness of sins.

The question remains of whether the string quartet as **absolute music** still has a *raison d'être* for Flemish composers. Quantitatively, the string quartets conceived as absolute music are in the minority; in terms of quality they are not to be underestimated. An impressive example has already been noted: *Gogutos* by Swinnen. Among other absolute works are the string quartets by Brewaeyts, the sound-structures by Geysen, the quartet by **Luc Van Hove**, who almost always writes absolute music, and *A-centroid* by **Frederic D'Haene**. The 'centre' of this last composition is formed by a silence, as the composer indicates 'Jouez le silence avec même intensité que le son'. This string quartet takes as its point of departure 'unsound': rhythms produced percussively on the instruments and shrill flute tones. The whole work is non-expressive, *senza vibrato*. Rhythms develop gradually, with no pitch indications or melodies.

The melodic element remains in unexploited fragments: it begins as a chromatic fidgeting, eventually evolving into a microscopic polyphonic fabric. Uniform and overarching movements guardedly make their presence felt in the four instruments, as the melody becomes more directed. Once the mid-point has been reached, a mirror-symmetrical winding down takes place. Whether categorised as absolute music or not, **Lucien Goethals** made an essential contribution to the Flemish repertoire with his Second String Quartet in 1992. As a remark and a wink to the performers, Goethals writes the following note on the score: 'This composition is not an abstract sound construction. Minor human tempo fluctuations are allowable (and desirable). The work must be 'interpreted'. The performing artists are as important as the composer.' From the first bar of the first movement 'Polifonia', it is clear what the composer intends: he notates a 'Tempo elegante' and the cello's first entry is to be played 'a little slower than the tempo indicated'. In the second movement, 'Cantus firmus', Goethals' typical nostalgia and melancholy is heard in an expressive absolute music. The cantus firmus melody is to be played 'espressivo', but without coming into the foreground, whereby it regains its historical function as supporting structure. Further on in the work, a 'sonoro espressivo' is heard in a Romantic chorale, then a 'sonoro religioso' in a Baroque chorale, and there is a 'misterioso' moment. The 'caminantes' of Nono and the expressivity of Beethoven are thus clearly attainable in the string quartet by Flemish composers, and Goethals' work is not the only evidence of this fact.

That absolute string quartet continued to exist in the works of the older composers is logical enough, considering the reverence formerly held for the great masters of the past. The Fifth String Quartet by **Vic Legley** is a good example of this. The powerful single-movement Quartetto d'Archi by Frits Celis is an especially beautiful example of expressivity in cell development and of a continuous musical forward-thinking, always elaborating the previously-reached situation. This is constructive-expressive music that, full to bursting, drives forward with the energy that it has built up in the previous phase.

This leads in turn to another observation that harks back to Beethoven: not a few Flemish composers have written a major string quartet at a later age: Goeyvaerts' Voor strijkkwartet was his last major composition. The string quartet by Frits Celis was written when the composer was 63. Legley's fifth and last string quartet was written at the age of 75, in 1990: this is rich, luxuriating music in a harmonic haze. Legley's work is reminiscent of the energy of Janáček in his Intimate letters, whereas Goeyvaerts's quartet is more of a backwards glance, not nostalgic, like Shostakovich's last string quartet, but – and that is of course a Hineininterpretierung – all the same full of the resignation and the explosiveness of a last masterpiece.

Quartet composers

Except for Wolfgang Rihm, with his twelve string quartets written by the age of 52, there are no longer any major, prolific string quartet composers in Europe. The question is whether the genre can survive on its rich past and be confident of its future on this basis.

More than in the symphonic area, where a reduction within the 'nine' of famous composers is increasingly the case, the world of the string quartet would appear to be open to all high-quality compositions from the past for this scoring. However, the question becomes even more pertinent as a result: will the genre's past not weigh ever more heavily on its future? Is the situation in Flanders peculiar to the region or is it a reflection of international tendencies? Are young, postmodernist composers capable only of Spielerei, or can they overcome the retro-tendency and reconcile their work with an extended modernism? Can they sufficiently challenge the genre, in order to give it a new aesthetic stimulus?

There would appear to be no typical string quartet composers in Flanders at the moment. Notwithstanding, the potential represented by the performers and the high degree of activity of string quartet ensembles in the region would seem to form an open invitation. At the moment, this has resulted primarily in an increase in production, in quantitative terms, without revealing a specific stylistic-technical movement or clear lines in the evolution of the string quartet in Flanders. It would thus also appear that the burden of tradition of this genre plays a strong determining role in its development. However, let us see this as a potentiality: in Flanders, the germ is present for a substantial unfolding of the string quartet genre in the future. The existing high-quality quartets give this potentiality its true *raison d'être*.

[YVES KNOCKAERT]

B. Discussion of Selected Works

LUC BREWAEYS (1959)

Bowmore: String Quartet no. 2 - (1995)

Bowmore is the fourth in a series of compositions bearing the name of a single-malt whisky. More important than the reference to this strong drink is, however, the very personal reworking of songs by the Scottish bard Robert Burns (1759-1796) in this work. The work's significance lies less in the possible connection between Burns and whisky than in the prominence of the melodic component.

If the aspect of 'melody' (in the sense traditionally associated with this term) is almost completely absent in previous works by Brewaeys, this work can be seen to resume the project of *Non lasciate ogni speranza* (1990) for soprano, saxophone(s) and orchestra: i.e. the development of a melodic component within a spectral framework. The Burns songs are reinterpreted by being transposed to a spectral scale (overtones 8 through 16). The common elements between this scale and the songs' original scales guarantee a reasonable degree of recognisability, but the quarter-tones that appear (because of the eleventh and the thirteenth partials) produce an essentially 'different' sonority.

The image displays two systems of musical notation for a string quartet. The first system, labeled '134', consists of four staves. The top staff is a treble clef with a complex rhythmic pattern of sixteenth and thirty-second notes, marked with dynamics like *f*, *mf*, *ff*, *mp*, and *pp*. Below the first staff, there is a line of text: "This fragment entitled 'Auld Wife & Hibel L. of aince'". The second system, labeled '141', also consists of four staves with similar complex rhythmic patterns and dynamic markings. The notation includes various articulations and slurs, and the dynamics range from *f* to *ppp*.

music example 1

The first movement begins with two distinct types of material: on the one hand, rhythmically irregular, dynamically unstable, 'gestural' material with a quasi-improvisational character, and on the other hand the Burns song *Afton Water* in a chorale-like setting, played *pianissimo* in artificial harmonics. The central idea of this movement is a gradual evolution towards a rhythmic unison (music example 1), in which the last material is 'devoured', as it were, by the first. This process unfolds in a manner that is anything but simplistic, a fact clear enough from the conclusion of the movement, in which – after the first material has apparently been completely eliminated – the effect of the 'consumed' on the 'consumer' begins to manifest itself.

The second movement may be characterised as an extremely delicate sonorous haze – played *con sordino*, within a dynamic range that barely rises above *piano* – in which towards the end two *flautando* passages in the viola, based on Burns 'Then Guidwife count the lawin' can be distinguished. This section is not only contrasting because of the absence of textural duality – only one rhythmic Gestalt is developed in a variety of permutations – it is also structurally the most rigid. The temporal as well as the spectral organisation is entirely derived from the first name of the person to whom the work is dedicated ('Godfried'), using a system that Brewaeys used for the first time in *Trajet* (1982) for piano, ringmodulation and ensemble. The individual letters of the name determine not only the duration of the subsections, but also the fundamentals of the spectral climates within these subsections. This latter element is especially important: in all previous works by this composer, successive fundamentals were in perfect-fifth relationships to one another (with the occasional exception confirming the 'rule', as in tonal music itself). In this middle section of the string quartet, there is, however, a succession of fundamentals in which dominant relationships no longer determine the macro-structural framework.

The concluding movement, characterised by the composer as a 'joint portrait of Steve Reich and Pierre Boulez', harks back to an interplay between two distinct types of material. Here, one type – chordal and pulsating – refers among other things to Steve Reich's *The Desert Music* (1982-84), while the other – melodic, often presented as a duo in rhythmic unison with characteristic quick alternation between *arco* and *pizzicato* – refers to Pierre Boulez' *Pli selon pli* (1957-62). The latter material is also the vehicle for the two Burns songs that are worked into this movement. In terms of the interaction of material, this section does not repeat the musical fagocytosis of the first movement, but employs juxtaposition, in accordance with the composer's photographic imagery. However, here, too, the apparently clear initial conditions are de-/re-constructed in the course of the trajectory.

There is insufficient space in this short presentation of Bowmore to look at the many subtle cross-references between the movements (prefigurations, flashbacks, etc.), but this is also a factor that contributes to the substantial musical experience that Bowmore is/can be.

[STEFAN VAN EYCKEN]

BOUDEWIJN BUCKINX (1945) **Strijkkwartet nr. 4 (String Quartet no. 4) - (1987)**

Like most of the works by Buckinx, all his string quartets are in one single movement. The Fourth String Quartet lasts 13 minutes and has a constant tempo (MM=92 to the crotchet). The work dates from 1987, a year in which the composer wrote three quartets (nos. 2, 3 and 4). Buckinx may be numbered among those composers who hold a positive view of postmodernism as a stylistic approach. He himself speaks of his 'postmodernist period', a period which includes the Fourth String Quartet.

The descriptive analysis below reveals that this composition is dominated by several expressive elements: the dissonant harmony of g-sharp - a on the one hand and the minor feel of the melodic figures on the other. The chromatic filling in of these melodic figures relates them to the ostinato. On the other hand, the music develops at the outset from the chromatic step of g-sharp - a through the addition of the higher chromatic notes, by means of which the harmonic element moves towards the melodic figure. There is thus something of a double movement of elements towards each other, whereby the 'modern' and dissonant element melds with the 'postmodern' and melodic (nostalgic) element. Dynamic contrasts start out by 'falsifying' the logic of this process, coming across as illogical or not useful because they do not support the development of the composition. This is the ironic, humorous element at the opening of this work, which subsequently gives way to markings such as 'appassionato' as the melodic figures break through. That leads again to the non-logic that the melodically driving element mainly makes its presence felt in the softer passages, with several sudden forte outbursts and crescendos. All these compositional principles nicely reflect the aesthetics espoused by Buckinx in the 1980s: contradiction, humour, nostalgia, gravity, all hidden behind ironic elements.

The two-voice harmony of g-sharp - a is present as a variable ostinato right from the first measure. The variants of this ostinato are rhythmic (shorter or longer durations with the crotchet as the shortest, different lengths of silence between the two-note chords, a chain of chords with identical or different durations, etc), as well as expressive (different dynamics, use of staccato, portato and accents). There are also variations in terms of timbre (the two-note chord is passed around between the four instruments and is played in different octaves). Slightly more than half-way through the work (from bar 134), the chord is presented in yet another guise, no longer as a combination of tones, but as a succession of quavers (alternating a - g-sharp). It is only then that explicit quavers appear in the composition (besides a few rare exceptions); previously, crotchets were the shortest notes used. In bar 159 the quavers disappear again and the ostinato apparently ceases; the g and a-flat remain present in the long, bowed tones, especially in the cello (with a-flat instead of g-sharp). The notes of the ostinato thus continue to be present, but because of the extensive rhythmic alterations, the ostinato character has disappeared. The ostinato reappears starting in bar 187, this time with a mutation: g - a in a chain of quavers played by the cello.

Soon after, the g-sharp - a held notes and the g-sharp - a quaver series are heard in the other voices and finally in the cello (until bar 228). Thereafter the music seems to subside, but this turns out to be a false sense of conclusion: a coda begins in bar 239, with virtuoso motifs building to an unexpected ending.

The ostinato is also the core of the harmonic development, which supports the composition from the beginning to bar 56, the moment when the first melodic figure is heard. The harmonic development takes as its point of departure the chromatic principle: the g-sharp - a combination is complemented by the neighbouring tones of b-flat, b and c. The resulting chromatic dissonance contrasts with unisons and consonant chords. The g-sharp - a ostinato now serves more as interference, but its permanent presence has deprived it of a good deal of its vigour.

The melodic arches that start to unfold in bar 54 are initially heard in the first violin: these are minor-coloured, melancholic melodies, broken up by tritone leaps (e.g., ascending b-flat - e, followed by descending d - c - b-flat - g - g - f - a in bars 58-62). All the arch-form melodies are of this same classic sort: rising at the beginning to the highest note and then falling to a conclusion. When the ostinato is altered (after the disappearance of the quaver version), the arch-form melody changes as well (from bar 163): the melody now takes over the quaver rhythm, which results in a partial chromaticisation (e.g., ascending f-sharp - g - b - c - d-flat - e - f-sharp - g, followed by descending f - d - b - a - g in bars 163-165).

These quaver arches create a new melorhythmic event: oscillating dotted figures (e.g., d - b - d on, respectively, a dotted crotchet, quaver and minim in bar 187). Triplets appear in preparation for the coda, so that the 'impetuoso' melodies with their virtuoso dynamism are flexibly applied in the coda.

[YVES KNOCKAERT]

PETER CABUS (1923-2000)

Strijkkwartet nr. 3 (String Quartet no. 3) - (1983)

1. Adagio
2. Scherzo – vivace
3. Lento
4. Allegro
5. Molto vivo
6. Lento (I.M.J.B.)

music example 2

Peter Cabus wrote his Strijkkwartet nr. 3 on a commission for the Flanders Festival (Mechelen) and completed the work on 10 June 1983. The composition consists of six movements that are alternately slow and fast, with a change in order for the last pair, so that the string quartet begins and ends with a slow movement.

The Adagio is conceived as a fragmentary, poetic suggestion of the coming events.

The first six bars are illustrative of the musical language employed by Cabus throughout (music example 2): an expressive melody in the first violin is supported by mildly dissonant chords. The latter do not together form a codified chord progression, but nonetheless show typical traces of a tonal harmonic language (parallel sixths between the second violin and the viola in bars 3-5, fifth progressions in the cello).

After the conclusion of the previous phrase on a chord made up of fourths (c-sharp - f-sharp - b - e) an unadulterated E-flat major chord is interpolated (*poco più lento*, *ppp sub.*), as an anticipation of the key of the composition that is cited in the final movement. Towards the end, more or less parallel with the reprise of the opening melody in bar 55, the head motif of the following scherzo-movement is 'surreptitiously' prepared (viola in bar 44, cello in bar 48, second violin in bar 62).

The scherzo is built with three successively contrasting elements: head motif a, comprised of increasingly larger intervals from a common point of departure and concluding with an ascending line of seconds (bars 1-5), motif b in broken-chord form with a typically dotted rhythm (bars 5-15), and motif c with repetitive fourth-chords and whole-tone material (bars 16-25). In the further course of events, the latter motif creates metrical shifts of accent through the insertion of binary 2/8 bars within the predominantly ternary metre (3/8). In bar 36, as in the first movement, an unexpected perfect major triad (A-flat) is heard, while a 'rocking' accompanying pattern (quarter-note/eighth-note alternation) appears in the cello, anticipating the general mood of the central trio section (bars 151-232) and again possibly referring to the composition cited in the final movement.

The third movement (Lento) in turn takes over elements from the scherzo (the auxiliary note in bar 6, the rising stepwise line in bar 13). The expressive melodic lines are also reminiscent of the first movement (first violin, bars 27-31).

The fourth movement, according to Cabus the 'most constructive movement' of his string quartet, is conceived as a sonata form with three different themes. A first thematic element (bars 1-10) has an introductory character and again draws on the material from the scherzo movement (rising, stepwise lines, repeated chords). In the second thematic segment (bars 11 ff.) the violin and the cello share whole-tone material (c - d - e - a-flat - b-flat), spiced up by the dissonant chafing between the first and second violins (minor seconds on the strong beats). In bar 52 the first and second violins present a predominantly 'black-note' melody as a third thematic element, imitated by the viola and supported by plucked 'white-note' chords in the cello (pizzicato). After a last thematic group (with a 'concluding-group' character, bars 79 ff.), a liquidating passage leads to the central development. In keeping with the tradition of the Classical sonata form, the reprise (starting in bar 173) repeats all the thematic elements in their original or slightly varied form.

The fifth movement (Molto vivo) has the appearance of a second scherzo and is characterised by the combination of short motivic fragments with long, held notes (tremolo). In addition, in bars 40 and 82 there appear more distinct references to the composition around which the final movement is conceived. The subtitle of this last movement, 'I.M.J.B.', stands for 'In Memoriam Johannes Brahms'. The composition from which Cabus cites is the famous Wiegenglied op. 49 no. 4. Yet even here, the reference remains more suggestive than truly explicit. More important is the return of motivic fragments from the previous movements, such as the head motif from the scherzo (viola, bar 7) and the opening melody from the first movement (first violin, bar 23). Cabus's true acknowledgement of Brahms does not lie in the citing of a well-known composition, but rather in the realisation of a tightly woven cyclical web through the creation of a taut motivic network extending over the different movements. Cabus is not content with simply quoting the revered master; he also aims to pass on the traditional musical values symbolised by this master and to integrate them into his personal compositional idiom.

[KRISTOF BOUCQUET]

CLAUDE COPPENS (1936)

The Taming of the Shrewd: Compulsory Works (filled with Satiesm) - (1985)

The Taming of the Shrewd (in Dutch: Dwangarbeid) is a series of 'compulsory' works for more or less all the instruments of the symphony orchestra. The concept of 'music as duty' (suggested by the title) was the starting point for one of Coppens' most typical compositions in terms of his use of humour in musical works, as witnessed by wordplays in titles and subtitles, literary allusions, and all manner of witty touches (such as the indication of music 'against' rather than 'for' a particular instrument, a way of emphasising the atypical characteristics or possibilities of an instrument). Direct musical quotations are also frequently heard.

The composition as a whole is an amalgam of styles. In each of these compulsory works, Claude Coppens takes as his point of departure one single or a limited number of 'topics' (not necessarily related to the instrument in question), which are applied as 'alibis', or 'leitmotifs' upon which the work can be further developed.

Although these are in principle solo works – that is, intended for one instrument in isolation – The Taming of the Shrewd is at the same time a satirical reflection on the phenomenon of chamber music: the separate works for violin, viola, cello and double bass, for instance, can function as a string quartet by being played immediately one after the other. Although the music is the same, the solo works now become 'chamber music' in the broader sense of the term. The same may be said, by extension, for all the other chamber-music settings.

1. Violin: 3-Page Sonata

The title alludes to the 3-Page Sonata for piano by Charles Ives (1905).

In this work the violin is partly treated as a polyphonic instrument, rather than a so-called melody instrument. The composer offers two copies of the beginning of the work (bars 1-14), as a way of dealing with the complexity in terms of reading: a performance score (on four staves: one per string) and a 'resulting score' (a normal violin part).

2. Viola: Une Semaine de Bonté (1933) – Homage to Ernst, Max

The title refers to the surrealist collage-novel *Une semaine de bonté* (1933) by Max Ernst. The work inspired Claude Coppens to compose a work which (Coppens explains) is made up completely of quotations, most of them cut into such small pieces that their origin is no longer recognisable.

3. Cello: Cellophan(-)asia (What's Asia without T ?)

The title is a series of wordplays, creating a sort of neologism: 'cellophane', 'Phan(-)asia' = allusion to *Fantasia*, but 'without T' = 'without tea', the typically Asian drink. The work's form may be described as ABA'.

4. Contrabas: The Pro & the Contrabass – for double bass (ad libitum: amplified)

The piece has an ABA form (with da capo).

A: The pitches are used as a reservoir from which irregular rhythmical patterns are created, quasi swinging, without an auditive rhythmical structure (organised into segments of fourteen bars).

B: The melody of Beethoven's 'Ode an die Freude' is worked into the B section as a four-voice canon (although almost imperceptibly).

The choice of the Ode to Joy from the finale of Beethoven's 9th Symphony as a conclusion to *The Taming of the Shrewd* is no accident: the melody not only marks the end of this series of works, but also alludes to the 'joy' that these 'compulsory' works are now finally finished!

[GEERT DHONDT]

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RAOUL DE SMET (1936)

De Vier Etappes (The Four Stages) - (1961-64)

The string quartet entitled *De Vier Etappes* offers an illustration of Raoul De Smet's evolution as a composer over the first half of the 1960s. When De Smet began to compose at the end of the 1950s, he was barely aware of progressive musical tendencies. His point of departure was a fascination for Late-Romantic orchestral music and his harmonic language could be termed 'extended' tonality. A first significant new influence resulted from his encounter with the work of Béla Bartók. Upon hearing that composer's *Sonata for Two Pianos and Percussion*, he realised for the first time that there was 'other' music besides the Classical-Romantic standard that dominated the music academy. In the post-war period it was, however, no easy task to find recordings or scores of this music; nonetheless, Bartók's musical language would eventually come to occupy an important place in Raoul De Smet's oeuvre. It was in fact only during the composer's student years in Leuven that he gradually came into contact with new developments in composition practice. His harmony teacher at the time, Ivo Mortelmans, initiated him into the world of dodecaphonic music, and through the writings of René Leibowitz, he became acquainted with the theory of twelve-tone music. The assimilation of these influences took place during De Smet's time in Tunisia (1962-1966), where as an alternative to his military service he taught French as part of the first cultural (and developmental) collaboration between Belgium and the then newly independent north African country.

The composing of *De Vier Etappes* coincided exactly with the evolution described above. The four movements are each written in successive phases of De Smet's stylistic development. The first movement (1961) was composed while the composer was still in Belgium, in the typically 'extended' tonality of his youthful works. The following movements were completed in Sfax (Tunisia). In the second movement (1963), there is a natural evolution from 'extended tonality' to 'free atonality'. In the third movement (1964), dodecaphony makes its appearance. De Smet first experimented with twelve-tone music in short piano works and then applied the system in all its Schönbergian strictness to this string quartet. In the fourth movement (completed in 1966), he continued to apply dodecaphony, but now in a less dogmatic style, inspired by Bartók.

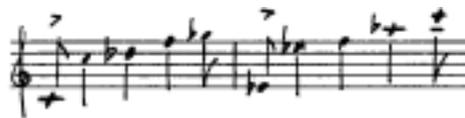
The first of the 'four stages' thus dates from before De Smet's assimilation of the twelve-tone approach. The tonal basis is still clearly present, with a mostly diatonic melodic construction, a dominance of triadic harmony and the omnipresence of melodic sequences. Some passages are clearly organised around tonal centres, but never quite arrive at a cadential harmony, and with the many chromatic alterations, the key is never fully established. If the tonality may be described as 'extended', the rhythmic organisation remains completely traditional (metrical). While many of his contemporaries were attempting to free themselves from the metrical aspect, De Smet continued to embrace the regular predictability of metre.

This choice of an almost danceable metre is a constant in the work of this composer, for whom music and spontaneous body movement always go together. The time signature for this work is a regularly articulated 4/4 from beginning to end. It starts with a short 'grave' introduction, followed by 'allegro molto'. This is dominated by the alternation of two motifs: one on a descending 'lyrical' motif of eighth notes slurred in groups of two (music example 3) and a 'rhythmically' syncopated motif (music example 4). These two themes are extensively manipulated, but remain present, alternated or superimposed, divided by short transitional passages. On a structural level, not only the use of two contrasting themes but also the organisation of time is handled traditionally, as the themes and the transitional figures are repeated in blocks of several bars (often in sequences), with a particular preference for blocks of four bars.

[DIRK MOELANTS]



music example 3



music example 4

KOEN DEJONGHE (1957)

Strijkkwartet nr. 2: Notturmo (String Quartet no. 2: Notturmo) - (1997)

1. Compendio 1
2. Impulso 1
3. Compendio 2
4. Notturmo – Notturmo Interrotto
5. Impulso 2
6. Compendio 3

A strangely familiar story: that is the impression created by Koen Dejonghe's Second String Quartet (1997), a work honoured with two prizes (Jef Van Hoof Prize for Composition, Composition Competition Prize of the Royal Academy of Letters, Sciences and Fine Arts of Belgium). The work has a familiar ring as Dejonghe draws on traditional approaches from the era of functional tonality. Its strange quality comes from the fact that the classical approach and the grammatical embedding of these traditional methods are meticulously decomposed and transformed into the kind of modern sound-world that the composer envisages. The six short movements of the work (total length: 12') are organised around the central middle section Notturmo - Notturmo interrotto, in fact the first section to be composed. Each of the three types of writing implied by the names of the movements (compendio, impulso and notturmo) represents a different facet of Dejonghe's musical language.

In the Compendio movements the emphasis is not so much on the unfolding of the form – the structure is here generally rhapsodic in character – as it is on the systematic presentation and exploration of the sound material which Dejonghe applies in the rest of the work. For example, the harmonic/motivic basic material of the whole work is presented in the first three bars of the first movement, Compendio 1. On the harmonic level, the seven-note basic chord in bar 1 represents a unifying factor for all the movements of this string quartet, despite the fact that this chord is only audible in an explicit form in the Compendio movements. The intervallic structure of this chord reveals a perfect balance between consonance and dissonance: the major and minor sixths serve as counterbalances to the major sevenths and the augmented fourth (tritone). The harmonic content of this chord is evidence of Dejonghe's strong roots in tradition: the basic chord can in fact be rewritten as the superimposition of two triads (one with an added sixth) at the distance of a second. Traditional material (i.e., the triad) is divested of its classical connotations by being presented in a different context (i.e., superimposition): this is a procedure found not only throughout the other movements of this string quartet but also in large parts of Dejonghe's oeuvre. The ability of this basic chord to create coherence is further evident in the fact that the melodic curves, too, are derived from it. The cello's melody from Impulso 1 is in fact a (permuted) melodic inversion of the basic chord. The five-note theme of the Notturmo is also drawn from this source (see below). The first three bars of the first movement can be seen as a material-compendium for the whole string quartet on a motivic level as well.

In the solo melody of the first violin (bars 2 and 3), three elements are present that subsequently gain motivic significance in the other movements: the fourth leaps (both perfect and augmented); the quick chromatically descending and ascending figures; and the chromatic ambiguity of the g/g-sharp in bar 3. This note, which in fact forms the tonal centre of the whole work (see below), is very often followed or preceded by the g-sharp, whether embedded in a melodic curve (Impulso 2), whether as a grace note (Compendio 1, Impulso 1), or whether in a glissando (Notturmo). Although this kind of chromatic indeterminacy is also found on other pitches (see, for example, Impulso 1, letter H), its quasi-systematic application is reserved for the tonal centre of g.

In the Impulso movements, secondly, the emphasis is less on an investigation of the material and more on the construction of a logical form, generated by the motivic activity. Dejonghe very often casts this motivic activity in the form of canonic and imitative settings. The cello part in Impulso 1, for instance, presents the motivic material in the form of a spun out cantilena, which is placed in relief by the busy imitative voice leading in the other three parts. This canonic micropolyphony is found both in a strictly organised form (at letters E, F, Q, R) and in the form of a free, improvisational exploration of sound (at letter O, *senza misura*). In Impulso 2, the irregular metrical accents are the motor of the imitative setting. Here Dejonghe takes as his point of departure the song 'Siberian Khatru' by the British pop group Yes, the irregular metre of which is clearly constructed along Stravinskian lines.

The Notturmo, finally, suggests the texture of a Romantic atmospheric work in which the (usually simple) structure (here A B A') serves to create a specific atmosphere and a fairly direct emotional impact on the listener. The generally soft dynamics of both A sections is made up of a melodic motif directly derived from the basic chord of the string quartet (see above) and presented in canonic imitation. Partly through the slow tempo, the successive entries of three of the four instruments have a stronger spatial effect in this movement than in the other three. While the melodic motif is thus placed in the musical space of the string quartet, the tonal centre of g, in the fourth instrument, has the effect of a diapason (at letters B' and C').

After this canonic exposition, the focus is mainly on creating effects in sound (starting at D'), whereby the melody (itself made up of the interval structure of the basic chord) provides the sound material. Once again, Dejonghe works here with two different sorts of settings: the repetitive chromatic figures in quick notes (viola and cello) give the free sound-experimentation in the violins more relief. Through differentiated dynamic markings, more than alternative playing techniques, Dejonghe develops the sound possibilities of the basic melody. The intensification of the volume in the repetitive chromaticism of the lower voices leads ultimately to the contrasting B section (Notturmo interrotto), which is described by the composer as 'a short, nasty dream in which the strings play louder and more fiercely'.

The three types of writing seen here show how in this work Koen Dejonghe draws on classical tonality up to a point, recuperating from it the most generally stabilising elements (such as working with a tonal centre, with harmonic and motivic basic cells, and with imitative voice leading), but not its tone-systematic functional context. As a result, the importance of the tonal centre is based more on the prominence of sound and timbre than on functional harmony. The same may be said of the basic harmonic and motivic material. The language of this string quartet can, in my opinion, thus be best characterised as 'tone centred' (rather than 'tonal'): this neologism does justice to both the structural importance of the tonal centre of g and to the central place of tonal material and the sound-exploration of this material in Dejonghe's aesthetics.

[JAN CHRISTIAENS]

FRANS GEYSEN (1936)

Niettegenstaande (Notwithstanding) - (2003)

Although *Niettegenstaande* (dated November 2003) was the first work written specifically for string quartet by Frans Geysen, the composer was able to draw on his extensive experience with both vocal and instrumental works for four voices, such as his many choral works and compositions for four wind instruments. Geysen remains true to his style, which since 1967 has remained essentially the same, undergoing only shifts in accent. He consistently limits himself to the essentials, the developmental process. This composer aims to offer the listener pure music, ordered sounds. He writes this abstract music using limited, carefully considered means.

This approach explains Geysen's monochromatic settings. In this string quartet, he uses the sound possibilities of the strings in a sober but functional way. The mutes that at intervals soften the violins' sound form an essential part of this process and the three pizzicato notes in the work are reserved for a crucial point in the development.

Typically for a work by Geysen, this string quartet comprises various forms of repetition, organic development, canon and mirror constructions. The composition consists of one great waxing and waning movement, supported on the structure of a palindrome. A retrograde presentation of the previous material begins at the halfway point. Geysen layers three themes, making them clearly audible by giving each one an independent entry. The cello begins an expanding, ascending theme in crotchets, forming a five-bar ostinato. In bar 6, the viola joins in with its own expanding (but in a way different from the cello theme: see table 7) and ascending theme in minims creating a total of six bars. When the viola starts the repetition of its theme, the second violin enters with a diminishing, descending theme in quavers, a theme echoed in the first violin *con sordino*. This third layer is seven bars long. Geysen distributes all twelve chromatic tones over the three levels. The following table shows how the composer has differentiated the musical material as much as possible over the three layers, while at the same strictly limiting it.

	layer 1	layer 2	layer 3	
scoring	cello	viola	violins 2 & 1	
length	5 bars	6 bars	7 bars	
range	d-flat - a	b - e'	g' - b-flat'	
reservoir	5 pitches	4 pitches	3 pitches	
c - b = 0-11	1-3-5-7-9	0-2-4-11	7-8-10	
rhythm	crotchet	minim	quaver	
progression	ascending	alternating	descending	
process	a	aa	abbc	<i>abbc</i>
	ab	ba	_bbc	<i>_bbc</i>
	abc	abc	__bc	<i>__bc</i>
	abcd	cbad	___c	<i>___c</i>
	abcde			

Table 7

The letters indicated at 'process' are not pitches but elements of the themes: a is the first element from the reservoir, b the second and so on. At level three, an underline stands for a rest and the letters in italics represent the echo-effect. Each step in the process in the three layers is separated from the others by a crotchet rest.

Geysen favours dissonant combinations in the panchromatic texture, which prevents the different layers from melting harmonically into one another, keeping them audible as separate lines. Each layer is, however, based on a diatonic series.

The cello originally climbs a scale based on d-flat, but obscures it by ending on the note a, not part of that scale. A strong harmonic contrast is formed by the second layer, which starts on c (a major seventh above the d-flat of the first layer).

The three layers are thus chromatically complementary and through their persistent use of limited melodic (in terms of range, reservoir) and rhythmic material create a balanced sounding result.

Although each layer is repeated, the different layers of each ostinato provide variation through phase shifts. Geysen remains consistent in his use of varied repetition.

The composer places the hinge point in bar 36 in order to make a turn, as the cello and the viola re-enter (the composer has made this clear to the listener by not repeating the third layer in bar 33).

Bar 44 forms the mirror-axis of the work. At this point, the pizzicato notes in the violin take on their signal function. What remains is the retrograde version of the first 43 bars. The result is a repetition of the processes in the opposite direction. A rising line becomes a descending one, what previously expanded now diminishes. The middle voice (viola) is affected least in its character by the retrograde motion, thus becoming the golden thread through the piece, something of a *cantus firmus*. Like his illustrious Renaissance predecessors, the composer has given this layer the longest notes.

But Geysen aims more for a functional mirroring of the material rather than for a strict crab canon. Notwithstanding the iron-clad logic of the canonic techniques, Geysen's priority is a clear sense of structure based on purely musical principles and the ultimate norm, the listening ear.

[MICHAEL SWOLFS]

LUCIEN GOETHALS (1931)

Mouvement : Eerste Strijkkwartet (Mouvement : First String Quartet) - (1967)

This work can be clearly situated in the serial era. The pitch organisation is in principle dodecaphonic: the twelve pitch classes are more or less permanently present in their entirety, albeit in changing configurations distributed over the voices and over the tonal and temporal space, with a preponderance of chromatic constellations. These are indeed four (instrumental) voices, four emancipated voices, which sometimes appear (in turn) independently, and sometimes in groups of two, three or all four. This leads to a continuous alternation in the density of the texture: one, two, three or four voices.

If the string quartet is considered a 'conversation with four interlocutors', here the speakers' interventions are short and sharp, as one voice enters, answered by two or three of the others, who continually butt in; the conversation is thus a good deal less 'salonfähig' than in the Classical string quartet.

The word 'mouvement' in the title can be interpreted in a variety of ways:

- in the first place, this is a work in one single, unbroken 'movement', with a steady transition between busier and more tranquil moments (when sustained tones predominate)
- the tempo is marked 'rubato', 'con fantasia': in this sense, too, a flexible sense of movement is required in its performance
- most of the sustained tones (either independent or in combination) – with the exception of the 'harmonics' (flageolet tones) – are performed as tremolo; thus these notes are also in constant movement
- constant movement also characterises the rhythm: the rhythmic figures are dominated by triplets, quintuplets, sextuplets, septuplets – which are in turn divided up in different ways, through the varied placing of one or more rests
- in melodic terms, the many melorhythmic figures – generally consisting of four to seven notes, and rounded off with a sustained note – are made up of a succession of interval leaps (bridging larger intervals); this naturally results in a continuous change of registers
- in terms of dynamics, almost every attack has a different dynamic intensity and every sustained note its own dynamic evolution: fortissimo, crescendo, decrescendo
- finally, there are the many changes and transitions in timbre: pizzicato/arco – modo ordinario – sul tasto – ordinario – sul ponticello – ordinario...

In this string quartet we encounter the combination of speed and slowness typical of Goethals' work: a slow basic pulse (MM=60), which is filled in with animation. Also characteristic of the composer's style is the balance between homophony and polyphony – in the background looms the great father figure of Ockeghem: this is a prime example of the harmonious combination – as suggested above – of individual and coordinated collective action, and a blend of polyphonic interweaving and harmonies running parallel – whereby each harmony presents its own particular sonority (it is, for instance, striking, that the violins are often required to play in their low register).

The work was premiered in 1968 during the IPEM concert presented by the Cameristica Italiana in St. Peter's Abbey in Ghent.

[HERMAN SABBE]

KAREL GOEYVAERTS (1923-1993)

Voor Strijkkwartet (For String Quartet) - (1992)

1. The Quadrature of the Circle
2. Cycle with Impulses
3. Polygon with Circular Tendency

Karel Goeyvaerts (1923-1993), one of the founders of serial and electronic music at the beginning of the 1950s, wrote three works for string quartet, a youthful work and two quartets at the end of his life. The string quartet written in 1947 was played as part of Goeyvaerts' entrance exam into the composition class of Darius Milhaud at the Paris Conservatory. Since that time, the score has gone missing, so that this quartet no longer figures on the composer's list of works, and thus is also absent from the inventory at the end of this book. The second string quartet, *De Zeven Zegels* (The Seven Seals), was written in 1986. Together with *De Heilige Stad* (The Holy City) for chamber orchestra, and *...want de Tijd is nabij* (...for the Time is near) for male-voice choir and strings, this quartet makes up the basic music for the finale of Goeyvaerts' opera *Aquarius*. Through the successive descent of the tonal centre by whole-tone steps, the composer combines new tonality with a circular structure in this work. *Voor strijkkwartet* (1992) is Goeyvaerts' last complete composition. The string quartet was written on commission for 'Antwerp 93, European Cultural Capital' and premiered on 8 November 1993 by the Arditti Quartet.

With the title, Goeyvaerts simply indicates the musical forces, thus distancing himself from the conventions of the string quartet genre. Only the succession of the movements (quick-slow-quick) is reminiscent of this tradition, but the musical content does not continue this trend, as the music is much too static: the material is never developed, but only (with variation) repeated. *Voor strijkkwartet* (1992) is one of the compositions from Goeyvaerts' last creative period in which repetition plays an important role. This work does, however, include too many musical figures to be classified as strictly repetitive or minimal music. A look at the solo entry of the violin in movement I, on the other hand, makes clear the distance between this work and the traditional thematic-motivic approach (music example 5).

Tempo giusto (♩ = 126)

mf
sul ponticello

mf

pp *mf* *pp*

music example 5

This 'theme' contains in itself all the elements required to undermine its traditional function, the establishment of a stable musical idea that in the further course of the work is worked out and explored. The rhythmic-metrical structure is capricious, there is a great degree of discontinuity since the three segments are separated by rests, the timbre is diffuse (sul ponticello, then flageolet tones), the 'evaporation' of the volume is to be interpreted literally, leading eventually to a complete bar of silence. Segment 1 begins with a major second but as a whole forms a six-note chromatic aggregate. Segments 2 and 3 are dominated by the minor second and the minor third. Segments 1 and 2 combine to complete the circle: d-flat (first note of 1) – g (first note of 2) – d-flat (last note of 2). The whole is strongly reminiscent of the equally diffuse single-voice entry in No. 1, Sonata for 2 pianos of 1950-51, suggesting that Goeyvaerts would appear to be closing the circle of his whole oeuvre with this string quartet.

In the choice of titles for the three movements of this string quartet, Goeyvaerts seems to be emphasizing the eminently abstract character of the composition. The Quadrature of the Circle (I), Cycle with Impulses (II), and Polygon with Circular Tendency (III), refer only to structural principles – exactly those principles that obsessed him since the 1950s (stasis, circularity). Superficially this music is more flowing than his serial works from the fifties. However, this is only appearance: even as he initiates some form of expressivity (as at the beginning of the second movement) or builds to a climax (shortly before the end of the third movement), Goeyvaerts suddenly breaks off all these ultimately surface processes. This music is constantly flagging and faltering, precisely the quality that makes it so wilful. From a wider perspective, however, Goeyvaerts' aim was to distribute a sense of balance over the whole work. Subtle, mathematical proportions form the essence of For String Quartet.

[MARK DELAERE]

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WALTER HUS (1959)

La Théorie: Eerste Strijkkwartet (La Théorie: First String Quartet) - (1988)

1. La Théorie
2. Passacaglia
3. Scherzo
4. Valse
5. Molto Vivace
6. Liefde, Love, L'amour, Liebe

The String Quartet no. 1 by Walter Hus, subtitled *La Théorie*, was the first in a series of string quartets which would subsequently include *Le Désir*, *Le Miroir* and *La Folie*. The Couperin-like choice of titles is probably no coincidence. The first string quartet is similar in many ways to a Baroque partita or suite, with abstract outer movements that enclose a series of recognisable forms and models.

At structurally significant points in the score (the first and last movements and the cello solo at the end of the *Valse*), rhythmic cycles appear, that are demarcated through the use of double stops, usually constructed from perfect fifths. The simplicity of the material, the straightforward process that is applied to it and also the strict, machine-like character all emphasise the link between this quartet and minimal music, even though the mechanical polymetrical setting of this material is also reminiscent of a number of works by György Ligeti, including that composer's Second String Quartet (the third movement of which is marked 'Come un meccanismo di precisione', a title that would not be out of place as a characterisation of several passages from Hus's quartet).

Of all the movements, the opening movement is the most strictly rational in its organisation. Here each instrument plays in a different tempo, each with a regularly pulsating cycle of three beats (in a $6/4$ time signature), above which a new cycle of four beats is superimposed. This cycle of four beats in turn becomes a new (ternary) unitary tempo as each instrument executes a series of accelerations governed by the proportion of 3:4 (for example, the cello successively plays with metronome markings of 72, 96, 128, and 170). The cello solo at the end of the *Valse* also juxtaposes cycles of three and four beats, thus emphasising the binary-ternary ambiguity of the $6/4$ time signature. The final movement and the beginning of the *Valse* again present the characteristic double stops in cycles of varying lengths (at the beginning of the *Valse*, for instance, the cello plays a chord every 6 beats, the viola a chord every 10 beats and the second violin a chord every 14 beats), with the result that the repetitive chords continually change place and combination in relation to one another.

Between these carefully organised movements, Hus composes freer, more melodically and motivically worked-out material (*Passacaglia*, *Scherzo*, *Molto vivace*) – although here, too, the line between freer motivic development and a strict structure is extremely thin.

This is particularly evident in the many canonic settings: in the passacaglia, of course, where the counterpoint against the ostinato gives way to a double canon (bar 51) followed by a four-part canon (bars 59-70), which only ends when the cello re-introduces the passacaglia motif, itself developed into a four-part canon at the end of the movement. The Scherzo, too, alternates between free counterpoint and strict canon. The overall structure of the quartet – the audibly related mechanical material of movements 1, 4 and 6 on the one hand, and the contrapuntal interweaving of movements 3 and 5 on the other – together with the logical ordering of the time signatures in the first four movements (successively 6/4, 5/4, 4/4, and 3/4) also reveal a rational approach that bears out the work's title, *La Théorie*.

Just as the associations invoked by the title of Walter Hus's first string quartet, *La Théorie*, find their opposite pole in the second string quartet *Le Désir*, there is also a dichotomy found within the first string quartet between the cerebral, the abstractly structured on the one hand and the spontaneous and intuitive on the other. The first movement (*La Théorie*) can be seen as symbolic of the abstract, rational and even mathematical organisation that is present throughout the whole work, while the title of the final movement (*Liefde, Love, L'Amour, Liebe*) embodies the irrational elements. Indeed, since the material from the opening and concluding movements is so obviously similar, Hus is indicating that the two aspects are essentially connected; equally, in the course of the quartet, a playful, intuitive manner of dealing with the musical material and a rational, erudite (canonic) structure are effortlessly juxtaposed and may even occur simultaneously. The crucial point in this connection and undoubtedly the core of the work is the fourth movement, *Valse*, at the beginning of which the strictly organised cycles of the cello, viola and second violin are combined with a free, almost rhapsodic melody in the first violin. In this way the waltz mediates between these two apparently opposed notions.

[MAARTEN BEIRENS]

PIET SWERTS (1960)

Strijkkwartet nr. 1 (String Quartet no. 1) - (1991)

1. Ricercare
2. Epitaph
3. Carnaval

The First String Quartet by Piet Swerts, commissioned by the Eugène Ysaye Quartet, consists of three strongly contrasting movements. The first movement, a 'ricercare', combines a rhapsodic character with imitative counterpoint, two stylistic characteristics that are traditionally linked with this genre. On the formal level, this movement unites elements from a sonata form with a mirror structure in the spirit of Béla Bartók, which results in a form that can be represented as A B1-2-3 C D C' B'2 A' B'1 + coda.

music example 6

In the 'main theme' A (bars 1-16, see music example 6 for bars 1-6) Swerts presents the basic material out of which the whole movement is constructed: a chromatic scale, in which minor seconds alternate with major sevenths and minor ninths (through register shifts). In bars 3-13, this scale is presented in ascending form by the accompanying voices of the second violin and the viola. Both parts proceed in parallel minor thirds, but rhythmically they shift irregularly in relation to one another. The cello part, too, is constructed from a rising chromatic line, spread over different registers. This part also provides a rhythmic drive through the development of one of the basic motifs of this movement (bars 1-2) and through striking rhythmic accents. In the boisterous main melody of the first violin, the chromatic line is also present, albeit in a more latent form. This melody is taken over by the cello in bar 8 by means of a classic 'Stimmentausch'. In this creative handling of the chromatic material, as a source of inspiration for both melody and accompaniment, this movement may count among its major forerunners the First String Quartet (1953-1954) by György Ligeti.

After a short bridge passage (bars 16-23) there follows a lyrical 'secondary theme' B, made up of three segments. In the first segment (bars 23-36) the first violin and the cello present a predominantly chromatic melody in doubled octaves, in which the motif from bars 1-2 plays a significant role. In the second segment (bars 37-50), the viola imitates the melody of the second violin at two beats' remove and a tritone lower, after which in bars 51-60 the four parts become more equal. The following C section (bars 61-99) then brings a climax and a gradual liquidation, which leads into the central D fragment (bars 100-129), a slow movement replacing the classical development. The idea of 'development' does, however, remain central in the way thematic transformations of earlier motifs are heard. This central section also provides contrast through more explicitly diatonic tonal material, with at the conclusion a clear reference to D-flat major. After a varied reprise of the C segment (bars 130-163) and material from B2 (bars 164-179), there follows a transitional passage in pizzicato (related to B3), which leads to a reprise of the main theme A and the secondary theme B1 (respectively bar 191 and bar 214), both transposed a fifth lower. A coda with rising chromatic figures in all parts (*poco a poco stringendo*) concludes with a striking final confirmation of the basic material in this first movement.

The second movement is characterised by a plaintive, sad mood ('Epitaph' is its title), with expressive intervals (minor seconds and sevenths) and broadly spun-out, lyrical melodies in the line of Dmitri Shostakovich. The motivic nucleus is presented by the viola in a short introduction (bars 1-6, music example 7). The whole movement continues to circle around this thematic element, with little departure from it as regards intervallic content or rhythmic form. Through the return of the introduction in the concluding bars (167-173), this movement, too, has a closed, arch-like structure.

(♩ = ca. 160)

II. epitaph 5

The image shows a handwritten musical score for a string quartet. It is titled "II. epitaph" and includes a tempo marking "(♩ = ca. 160)". The score is written on four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 3/4 time and features complex rhythmic patterns, including syncopations and hemiolas. The score includes dynamic markings such as "p", "mf", and "arco", and various articulation marks like slurs and accents. The key signature has one sharp (F#).

music example 7

The third movement, *Carnaval*, draws its vivacious and popular character from the original way in which syncopations and hemiolas in the main melodies of, respectively, the violin and the cello are juxtaposed with a regular, homorhythmic accompanying pattern in the other strings. In the central section (bars 100-238), the 'giocoso' atmosphere is twice briefly overshadowed by more chromatic passages, recalling the first movement. With the reprise of the first section, however, light-heartedness gains the upper hand. The movement ends off with a radiant G-major triad, banishing any lingering thoughts of chromaticism (I) and mournfulness (II) from the listener's mind.

[KRISTOF BOUCQUET]

LUC VAN HOVE (1957)

Strijkkwartet, op. 30 (String Quartet, op. 30) - (1994)

- 1. Calmo, espressivo, cantabile**
- 2. Appassionato**
- 3. Con anima**
- 4. Calmo, intimo**

As composer-in-residence at the 1994 Flanders Festival, Luc Van Hove was commissioned to compose, among other works, a string quartet. The work would become his opus 30, a four-movement work lasting 18 minutes. He dedicated the work to two ensembles: the Cleveland Quartet and the Brodsky Quartet. In 2003 Van Hove wrote another composition for string quartet, Haydn-Veränderung. This too was a commission, for the 2003 Voorkempen Festival, which asked him (as well as Luc Brewaeys and Wim Henderickx) to compose an additional variation for the series of variations in Haydn's Kaiserquartett.

For the succession of movements, Van Hove has chosen a small arch-form, with two 'calmo' outer movements in 3/2 contrasted by more agile inner movements in 2/2, respectively 'appassionato' and 'con anima'. The tempo relations underline this expressive progression: the tempo (the minim is always the basic unit) increases from 60 in the first movement to 69 in the second and 76 in the third, subsiding to 56 in the finale. The second movement follows attacca after the first. Each of the four movements has the same length, approximately 4 minutes.

The structure and the 'calmo' marking for the final movement both point to two of Van Hove's shining examples as composers: Bela Bartók (there are also several Bartók pizzicatos in the second movement) and Witold Lutoslawski. Equally, the tendency to write organic-coherent music with a supported, systematically perceptible structure is in the same line with these two great 20th-century composers. Van Hove couples this with an understanding of the power of atonal music while at the same time not abandoning harmonic principles and tonal structures. The linking of the first and second movements is a prime visible sign of this. These characteristics reveal Van Hove as a 'classical' contemporary composer who within the context of abstract music is able to draw inspiration from the sound material itself.

This sound material is produced by a harmonic approach that constantly hovers in the ambiguous zone between established and non-established moods. The string quartet opens with a chord constructed in such a way that it functions as a nucleus for the tonal/atonal approach: a-flat - b-flat - c-flat - e-flat. This is a minor triad (a-flat - c-flat - e-flat) with an added note: a chord typical of the outer limits of tonality, such as is often found, for example, in the music of Mahler, Berg, Webern and Britten, albeit in completely different aesthetic situations. The alienating effect of the note b-flat is then magnified by the fact of being played pizzicato by the cello within a consonant chord played arco by the other instruments: while this manner of being played gives the note additional emphasis, it in fact causes it immediately to fade away.

Thus the initial domination of dissonance is replaced by that of consonance. In this way, the opening bar of the quartet can be seen as something of a symbol for the whole composition.

The consonant element is emphasised in the first movement by the many tremolos on open fifths (f - c, e - b); this is on the one hand tonal, but on the other open and unconfirmed since the third, which determines the minor/major mood, has not been filled in.

The use of the fifth also frames the opening of the second movement: the opening chord is b - f - c, a layering of two fifths (diminished and perfect). The interpretation of this chord as the fifth f - c (consonant, with the absence of an a or a-flat to make it either major or minor) with b as the alien element, is completely analogous with the first movement. The tremolo is also present here in the chromatic shifts of the initial chord (to b - f-sharp - c-sharp, for example) and in chromatic tremolos (b - c, e - f). These chromatic tremolos can be seen as freely transformed versions of the open fifths of the first movement.

The third movement takes up the opening chord of the opening movement: a-flat - c-flat - e-flat, this time with a d as the added dissonant. Tremolo figures again put the stress on the tonal tendency, which is very strong this time since the tremolo is on thirds (melodic and harmonic).

The opening chord of the finale confirms the thought process undertaken.

The chord is e - g-sharp - a - b, a major chord this time (e - g-sharp - b) with the disturbance caused by an a (played as a harmonic, and thus again deviating from the three other 'normal' notes). Cautious melodic steps consist almost exclusively of seconds. In the course of the piece, the consonant thirds again play the role of clearly confirming the tonality. Without going into further detail for each movement, suffice to note that the final chords are analogous with the opening chords.

The finale thus fits the logic of the whole work by concluding in an ambiguous way, on the 'disturbed' fifth-chord of e - b - c, an imperfect resolution of the richly dissonant chord that precedes it: e - g - a-flat - b - c.

[YVES KNOCKAERT]

WILFRIED WESTERLINCK (1945)

Strijkkwartet nr. 3 (String Quartet no. 3) - (1994)

1. Poco moderato
2. Quasi andantino
3. Andante molto - Scherzetto
4. Mesto

Wilfried Westerlinck's String Quartet no. 3 was written for the I Fiamminghi in Campo 1995 festival, of which Westerlinck was composer-in-residence. The work consists of four movements, linked without interruption. Each of these movements is further divided into a number of sections, some highly contrasted, some less so. The ordering of the movements follows a fairly traditional pattern, with a weighty first movement in a moderate tempo (which does, however, accelerate), a slow second movement, a scherzo with a slow introduction and an adagio finale.

Already in the first bars, this composition exhibits the kind of cell development typical of Westerlinck's work. The descending two-note motive c-sharp'' - b' in bar 1 is immediately altered in bar 2 in terms of its rhythm, direction and framing interval (f-sharp' - a'). The third bar combines elements from bar 1 (direction) and bar 2 (placement in the bar) with new elements (yet another, larger framing interval, this time filled in with a passing note). Bar 4 unites the characteristics of bar 3 with the framing interval from bar 2, while the material from bar 2 returns in bar 5, transposed but otherwise unaltered. When a new section begins in bar 14, bars

The image shows a musical score for the third movement, 'III. Andante Molto', starting at measure 272. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. The first section (measures 272-275) is marked 'p esp' (piano, espresivo). The second section (measures 276-277) is marked 'Andte mf' (Andante, mezzo-forte). The score illustrates the cell development described in the text, showing how a descending two-note motive is transformed across measures.

music example 8

1 and 2 now reappear, compressed into one bar, while the two successive bars are an exact repetition of bar 3 and 4. A subsequent, important step in the development of the basic cell is taken in bar 19, in which the three-note motive is extended into a scalar figure.

The same sorts of processes – albeit on a smaller scale – take place at the beginning of the third (music example 8) and fourth movements. During the first eight measures of the third movement (bars 272-279), the first interval of the three-note motive in the first violin is enlarged from a minor third to a minor sixth, while the second interval remains the same (c''-a'-g', c''-g'-f', c''-e'-d'). The addition of a crotchet (g) to the second variant of the motive completes the process. An almost identical process takes place in the first bars of the finale (bars 468-471). The descending minor second in the first violin in bar 468 becomes a minor third in bar 469 and a major third in bar 470; here, too, the process is rounded off through the addition of an extra note to the last variant of the motive.

The regular and emphatic recurrence of the motivic material from the opening bars provides coherence within the heterogeneous first movement. Coherence on a larger scale – over the four movements – is created through the recurrence of motives and even complete fragments at different places in the four movements. In the third movement in particular, there are many clear examples of this process: bars 342-344 and 405-412 from the third movement's scherzetto are based on bars 134-135 from the first movement. The return of the *grazioso* passage from the first movement (bars 99-125) in bars 361-377 functions as a sort of trio within the scherzetto, and the opening of bars 349-350 and bars 414-415 refer to bars 140-143 from the first movement. No less striking are the return of the opening measure of the second movement (bar 213) in bar 501 of the finale and the development of the melodic figure from bars 282-283 (second movement) at the beginning of the quartet's coda-like concluding phrase (bars 518 ff.).

A stylistic interpretation of Westerlinck's String Quartet no. 3 can be found in the introductory essay of Yves Knockaert (p.20-21)

[STEVEN VANDE MOORTELE]

C. Inventory

The alphabetical and chronological inventories display all Flemish string quartets composed between January 1950 and April 2004. Most of the works can be consulted at the MATRIX library (both scores and recordings). Availability of the materials can be checked online at www.matrix.mu (under 'scores'). This website also offers detailed discussions of the biography and work of the composers, as well as their contact information (under 'composers').

ALPHABETICAL INVENTORY OF FLEMISH STRING QUARTETS SINCE 1950

COMPOSER	TITLE	SUBTITLE
Agsteribbe, Frank	Durezza e Ligature	
Alpaerts, Flor	Snarenkwartet nr. 4	
Alpaerts, Flor	Quatre Bagatelles	
Baert, Bernard	Strijkkwartet voor Xander	
Baeyens, August L.	Strijkkwartet nr. 5	
Baeyens, August L.	Strijkkwartet nr. 6	
Bertel, Jean-Luc	Strijkkwartet op Vlaamse thema's	
Biesemans, Janpieter	Das Fürnkranz-Streichquartett	Het Vijfsteden-Kwartet
Biesemans, Janpieter	Cuarteto del Sombrero Misterioso	
Biesemans, Valentijn	Strijkkwartet nr. 1	
Blockeel, Dirk	Aan snaren opgehangen kruisweg	Strijkkwartet in 14 staties I.M. A.-C. Remaut Strijkkwartet nr. 3
Bondue, Yves	Licht	
Brackx, Joachim	Dzejolis	
Brewaeyns, Luc	String Quartet no. 1	
Brewaeyns, Luc	Bowmore	String Quartet no. 2
Brewaeyns, Luc	Nobody is perfect	(Lukas Foss seventy-five)
Brewaeyns, Luc	Haydn ?	
Buchowiec, Barbara	Kwartet nr. 1	
Buckinx, Boudewijn	Strijkkwartet nr. 1	
Buckinx, Boudewijn	Strijkkwartet nr. 2	
Buckinx, Boudewijn	Strijkkwartet nr. 3	
Buckinx, Boudewijn	Strijkkwartet nr. 4	
Buckinx, Boudewijn	Strijkkwartet nr. 5	
Buckinx, Boudewijn	Strijkkwartet nr. 6	
Buckinx, Boudewijn	Strijkkwartet nr. 7	
Buckinx, Boudewijn	Strijkkwartet nr. 8	
Buckinx, Boudewijn	Strijkkwartet nr. 9	
Buckinx, Boudewijn	Strijkkwartet nr. 10	
Buckinx, Boudewijn	Strijkkwartet nr. 11	
Buckinx, Boudewijn	Strijkkwartet nr. 12	
Buckinx, Boudewijn	Strijkkwartet nr. 13	
Buckinx, Boudewijn	Strijkkwartet nr. 14	
Buckinx, Boudewijn	Strijkkwartet nr. 15	
Byloo, Jean-Paul	Strijkkwartet nr. 1	
Byloo, Jean-Paul	Strijkkwartet nr. 2	
Cabus, Peter	Strijkkwartet nr. 1	
Cabus, Peter	Strijkkwartet nr. 2	
Cabus, Peter	Strijkkwartet nr. 3	
Cabus, Peter	Twee Geuzenliederen	Rhapsodie

OPUS	YEAR	DURATION	MOVEMENTS	PUBLICATION	CD RECORDING
op. 58	1998	10'00"	1	Lantro Music	-
	1950	25'00"	4	CeBeDeM	-
	1953	3'00"	4	-	-
op. 30	1999	15'00"	2	-	-
	1951	35'00"	5	CeBeDeM	-
	1962	30'00"	5	-	-
	1988	20'00"	4	-	-
op. 17	1983	35'00"	5	-	-
op. 54	1992	12'00"	2	-	-
op. 2	1990	13'28"	3	-	-
	1993	30'00"	14	-	-
	1999	11'00"	1	Lantro Music	-
	1996	5'00"	1	-	-
	1988-89	15'00"	3	-	-
	1995	17'30"	3	Lantro Music	-
	1997-98	4'00"	1	Lantro Music	-
	2003	5'30"	1	-	-
	2000	20'00"	4	-	-
1984.28	1984	12'00"	1	-	-
1987.03	1987	15'00"	1	-	-
1987.08	1987	10'00"	1	-	-
1987.11	1987	13'00"	1	Lantro Music	-
1988.19	1988	10'00"	1	-	-
1989.03	1989	5'00"	1	-	-
1989.10	1989	10'00"	1	-	-
1990.04	1990	1'30"	1	-	-
1993.07	1993	15'00"	1	-	-
1998.35	1998	10'00"	1	-	-
1998.39	1998	3'30"	1	-	-
2002.09	2002	21'00"	1	-	-
2003.08	2003	15'00"	1	-	-
2003.25	2003	20'00"	1	-	-
2003.29	2003	10'00"	1	-	-
	1989	12'00"	3	-	-
	1992	18'00"	8	-	-
	1959	15'00"	4	Maurer	-
	1974	11'15"	4	-	-
	1983	23'00"	6	-	-
	1994	6'00"	2	-	-

COMPOSER	TITLE	SUBTITLE
Cabus, Peter	Strijkkwartet nr. 4	
Celis, Frits	Quartetto d'Archi	
Celis, Frits	Il canto della Piccina Sirena	
Ceulemans, Ivo	Quartetto ad arco	Strijkkwartet nr. 1
Ceulemans, Ivo	Quartetto per archi no. 2	Orphée
Ceulemans, Ivo	Icare	Quartetto per Archi no. 3
Ceulemans, Ivo	Strijkkwartet nr. 4	Idée fixe
Coeck, Louis Jan	Graphismes I-II-III	
Coppens, Claude	Quatuor à cordes	
Coppens, Claude	The Taming of the Shrewd	
Cox, Boudewijn	Strijkkwartet	
De Clerck, Patrick	Sferen	
de Jong, Marinus	Strijkkwartet nr. 4	en Modes Antiques
de Jong, Marinus	Strijkkwartet nr. 6	
de Jong, Marinus	Strijkkwartet nr. 2	
de Jong, Marinus	Strijkkwartet nr. 5	
De Jonghe, Marcel	Strijkkwartet nr. 1	
De Maeyer, Jan	Quartetto detto 'Fidessa'	per Archi
De Meester, Louis	Strijkkwartet nr. 3	
De Nef, Dirk	Stringtime	voor Strijkkwartet
De Pillecyn, Jurgen	Interlocations...interférences	
De Pillecyn, Jurgen	Les Lumières du Délire	
De Smedt, Kristin	Strijkkwartet	
De Smet, Raoul	De Vier Etappes	
De Smet, Raoul	Muzikale Kliekjes	
De Smet, Raoul	Vijf Misericordes	
Defoort, Kris	String Quartet no. 1	
Dejonghe, Koen	Strijkkwartet nr. 1	
Dejonghe, Koen	Parade	voor Strijkkwartet
Dejonghe, Koen	Strijkkwartet nr. 2	Notturmo
Delvaux, Albert	Strijkkwartet nr. 3	
Delvaux, Albert	Strijkkwartet nr. 4	
Devreese, Frédéric	Divertimenti	
D'haene, Frédéric	A-centroid	
D'haene, Rafaël	Strijkkwartet in 2 bewegingen	
Geysen, Frans	Alles heeft zijn tijd	nr. 7
Geysen, Frans	Alles heeft zijn tijd	nr. 2
Geysen, Frans	Alles heeft zijn tijd	nr. 3
Geysen, Frans	Alles heeft zijn tijd	nr. 6
Geysen, Frans	Möbiusband 15	
Geysen, Frans	Niettegenstaande	
Gistelinc, Elias	Strijkkwartet nr. 1	Antieke Alchemie

OPUS	YEAR	DURATION	MOVEMENTS	PUBLICATION	CD RECORDING
	1995-98	31'45"	6	-	-
op. 41	1992	13'00"	1	CeBeDeM	René Gailly 92039
op. 48	1994	5'30"	1	CeBeDeM	Pavane ADW 7321
op. 72	1956	16'00"	3	-	-
op. 94	1959	18'10"	4	-	-
op. 102	1962	20'00"	3	-	-
op. 154	1976	14'00"	3	-	-
	1983	5'00"	1	-	-
op. 4	1954	16'15"	4	-	-
	1985	24'00"	4	CeBeDeM	-
	1997	15'00"	4	Lantro Music	-
	1992	19'00"	5	Dom Gorokhov Publishing	Megadisc 7866
op. 76	1956	30'00"	4	Lecomte	-
op. 110	1962	22'30"	4	-	-
op. 27	1975	26'00"	4	-	Phaedra 92016
op. 77	1976	30'00"	4	-	-
	1977	18'15"	4	-	-
op. 20	1989	18'00"	1	CeBeDeM	-
	1954	18'30"	4	CeBeDeM	-
	1997	12'00"	2	-	-
	1998	22'00"	2	-	-
	2003	25'00"	8	-	-
	1998	16'00"	1	-	-
	1961-64	27'30"	4	-	-
	1991	8'30"	7	-	-
	2000	5'40"	5	-	-
	2003	19'20"	3	-	-
	1991	25'00"	3	-	-
	1993	4'00"	1	Sibeliusmusic	-
	1997	15'00"	6	-	-
	1955	17'00"	3	-	-
	1961	24'00"	3	CeBeDeM	-
	1970	12'00"	5	Gaillard	-
	1993	20'00"	1	-	-
	1970	17'00"	2	CeBeDeM	-
	2000	3'10"	1	-	-
	2000	4'00"	1	-	-
	2000	4'00"	1	-	-
	2000	8'00"	1	-	-
	2001	12'00"	1	-	-
	2003	3'00"	1	-	-
op. 8	1966	8'48"	5	-	-

COMPOSER	TITLE	SUBTITLE
Gistelinck, Elias Goddaer, Norbert Goethals, Lucien Goethals, Lucien Goeyvaerts, Karel Goeyvaerts, Karel	Strijkkwartet nr. 2 Devices Mouvement Tweede Strijkkwartet De Zeven Zegels Voor Strijkkwartet	for String Quartet Eerste Strijkkwartet
Hadermann, Jan Henderickx, Wim Henderickx, Wim Hulshagen, Ludo Hus, Walter Hus, Walter Hus, Walter Hus, Walter Hus, Walter	Strijkkwartet Om Impression on a Theme of Haydn Strijkkwartet in drie delen Five to five La Théorie Le Désir Le Miroir La Folie	Strijkkwartet nr. 1 Movement for String Quartet Eerste Strijkkwartet Tweede Strijkkwartet Derde Strijkkwartet Vierde Strijkkwartet
Kerstens, Willem Kerstens, Willem Kerstens, Willem Kerstens, Willem	Strijkkwartet nr. 1 Strijkkwartet nr. 2 Drie Bagatellen Strijkkwartet nr. 3	voor Strijkkwartet
Laporte, André Legley, Vic Legley, Vic Legley, Vic Legley, Vic Louel, Jean	Divertimento Accademico I Strijkkwartet nr. 3 Strijkkwartet nr. 4 Strijkkwartet nr. 5 Mouvement Strijkkwartet	
Matthys, Marc Meulemans, Arthur Meuris, Ingrid	Variations for Strings Strijkkwartet nr. 5 Ascensus	voor Strijkkwartet
Nuyts, Gaston	4x4	
Oelbrandt, Kris	Herinneringen aan het nu	
Pelemans, Willem Pelemans, Willem Pelemans, Willem Poot, Marcel Posman, Lucien	Strijkkwartet nr. 6 Strijkkwartet nr. 7 Strijkkwartet nr. 8 Quatuor à cordes O! Zon,	String Quartet

OPUS	YEAR	DURATION	MOVEMENTS	PUBLICATION	CD RECORDING	
op. 51	1991	18'11"	1	CeBeDeM	Phaedra HS-IC-01	
	2000	15'00"	3	Lantro Music	-	
	1967	6'00"	1	-	-	
	1992	17'00"	3	CeBeDeM	-	
	1986	15'00"	1	CeBeDeM	Megadisc 7853	
	1992	20'00"	3	CeBeDeM	Megadisc 7853	
	1973	14'00"	4	-	-	
	1992	15'00"	5	-	-	
	2003	7'00"	3	-	-	
	1976	12'00"	3	-	-	
	1988	13'00"	1	Europ. Publ. Rel. Consult.	Carbon 7 : 008	
	1988	30'00"	5	Europ. Publ. Rel. Consult.	Carbon 7 : 008	
	1991	28'00"	5	Salabert	-	
	1996	25'00"	4	Europ. Publ. Rel. Consult.	Carbon 7 : 025	
	2000	35'00"	5	Europ. Publ. Rel. Consult.	-	
	op. 23	1962	18'10"	4	CeBeDeM	-
	op. 32	1964	16'30"	4	CeBeDeM	-
op. 34	1965	5'45"	3	CeBeDeM	-	
op. 102	1996	15'00"	4	CeBeDeM	-	
	1991	12'00"	5	CeBeDeM	-	
op. 50	1955-56	15'00"	3	CeBeDeM	-	
op. 56	1963	18'00"	4	CeBeDeM	-	
op. 116	1990	17'13"	4	-	Phaedra HS-IC-01	
	1994	4'00"	1	CeBeDeM	-	
	1988	22'00"	4	-	-	
	2000	10'00"	1	-	-	
	1952	18'00"	3	CeBeDeM	-	
	2000	25'16"	6	-	-	
	2000	12'30"	4	-	-	
	op. 12	2001	5'00"	1	-	-
	1955	12'00"	4	Maurer	-	
	1961	9'00"	3	Maurer	-	
	1970	17'00"	3	Maurer	-	
	1952	17'00"	3	Eschig	-	
	1997	15'00"	1	-	Rode Pomp RP/GMA 007	

COMPOSER	TITLE	SUBTITLE
Raes, Godfried-Willem	Fugue Sceptique	uit 'A Book of Fugues'
Roelstraete, Herman	Strijkkwartet nr. 1	
Roelstraete, Herman	Strijkkwartet nr. 2	
Roelstraete, Herman	Strijkkwartet nr. 3	
Rosseau, Norbert	Quatuor à cordes	
Rosseau, Norbert	Diptyque	
Slootmaekers, Martin	Conversations	for String Quartet
Steegmans, Paul	Drie oud-Nederlandse volksliederen	voor Strijkkwartet
Stryckers, Piet	Suite uit "Het avontuur v/d dode Belg"	
Swerts, Piet	Groups IV	
Swerts, Piet	Paganini à la crème	
Swerts, Piet	Prelude	
Swerts, Piet	Strijkkwartet nr. 1	
Swerts, Piet	Zortzico	Danse Espagnole
Swerts, Piet	Epitaph	(strijkkwartetversie)
Swerts, Piet	Ragtime	(strijkkwartetversie)
Swerts, Piet	Strijkkwartet nr. 2	
Swinnen, Peter	IroMania	Triologedia per Quartetto d'Archi
Swinnen, Peter	Gogutos	per Quartetto d'Archi
Tas, Rudi	String Quartet	
Valcke, Martin	Strijkkwartet	
Van Cleemput, Marc	Strijkkwartet nr. 1	
Van Cleemput, Werner	Children's Portraits	
van de Woestijne, David	Strijkkwartet	
van der Eycken, Ernest	Strijkkwartet nr. 3	
Van Durme, Jef	Strijkkwartet nr. 5	
Van Geert, Octaaf A.	Strijkkwartet nr. 1	
Van Geert, Octaaf A.	The table of Dmitri Ivanovich Mendelyev	Strijkkwartet nr. 2
van Gorp, Dirk	Secretum fotum	
van Gorp, Dirk	Con Fusion	
van Gorp, Dirk	Eastmail Blues	
van Gorp, Dirk	Getting Closer	
van Gorp, Dirk	Matanzas	
Van Hove, Luc	Strijkkwartet	
Van Hove, Luc	Haydn-Veränderung	
Van Laer, Freddy	Zes stukken voor strijkkwartet	
Van Landeghem, Jan	Strijkkwartet nr. 1	Silent Scream
Van Landeghem, Jan	Strijkkwartet nr. 2	Verhaerenkwartet
Van Puymbroeck, Stefan	Strijkkwartet	
Van Puymbroeck, Stefan	Streichquartett Nr. 1	
Van Puymbroeck, Stefan	Streichquartett Nr. 2	

OPUS	YEAR	DURATION	MOVEMENTS	PUBLICATION	CD RECORDING
	1991-92	7'15"	1	Logos Editions	-
op. 116	1976	16'00"	3	-	Eufoda 1233
op. 132	1979	14'00"	3	-	-
op. 139	1981	10'00"	3	-	-
op. 57	1956	15'00"	3	CeBeDeM	-
op. 1/71	1971	17'00"	2	CeBeDeM	-
	1999	11'00"	4	-	-
	1987	8'00"	3	-	Nikki 1998
	1996	11'30"	4	-	-
	1977-79	3'00"	1	-	-
	1982	2'15"	1	-	-
	1985	1'00"	1	-	-
	1991	24'00"	3	-	Phaedra HS-IC-01
	1993	3'00"	1	-	Pavane ADW 7321
	1997	6'00"	1	-	-
	1997	3'00"	1	-	-
	1998	28'00"	4	-	-
	1990	8'00"	1	Lantro Music	-
	1998	12'00"	1	Lantro Music	-
	2002	17'00"	4	-	-
	1995	24'00"	4	-	-
	1987	15'00"	4	-	-
	1978	16'00"	3	Maurer	-
	1970	15'00"	1	-	-
	1997	25'00"	3	CeBeDeM	-
op. 55	1953	12'00"	4	CeBeDeM	-
	1997	15'00"	1	-	-
	2002	16'20"	1	-	-
	1999	9'15"	1	-	-
	2000	2'30"	1	-	-
	2000	4'15"	1	-	-
	2000	1'50"	1	-	-
	2000	4'35"	1	-	-
op. 30	1994	18'00"	4	CeBeDeM	-
op. 41	2003	7'00"	1	-	-
	1988	14'00"	6	-	-
	1991	13'00"	2	First Class Music	-
	2002	15'00"	3	First Class Music	-
	1994	15'00"	4	-	-
	1995-02	18'00"	3	-	-
	2004	21'00"	4	-	-

COMPOSER	TITLE	SUBTITLE
Vanheertum, Stefaan	Tweede strijkkwartet	
Vanheertum, Stefaan	Derde strijkkwartet	
Verbraeken, Carl	Droefenis	
Verhaegen, Marc	Miroirs	
Vermeersch, Peter	Quartet	
Vermeersch, Peter	's Nachts brede opklaringen	
Vermeulen, Hans	Strijkkwartet	
Wauters, Christian-Ad.	Vier Bagatellen für Streichquartett	
Welffens, Peter	Strijkkwartet nr. 2	
Westerlinck, Wilfried	Strijkkwartet nr. 1	
Westerlinck, Wilfried	Strijkkwartet nr. 2	
Westerlinck, Wilfried	Strijkkwartet nr. 3	

OPUS	YEAR	DURATION	MOVEMENTS	PUBLICATION	CD RECORDING
op. 6/2	2000	18'00"	4	-	-
op. 7/2	2002	18'00"	4	-	-
604	1999	2'00"	1	-	-
	1974	8'00"	1	Lantro Music	-
	1990	18'00"	1	-	-
	2002	15'00"	1	-	-
	1987	30'00"	3	-	-
	op. 29	1982	8'00"	4	-
	1992	22'00"	3	CeBeDeM	Phaedra 92014
	1978	14'40"	1	-	Phaedra HS-IC-01
	1987	17'20"	4	-	-
	1994	20'00"	4	-	-

CHRONOLOGICAL INVENTORY OF FLEMISH STRING QUARTETS SINCE 1950

YEAR	COMPOSER	TITLE	SUBTITLE
1950	Alpaerts, Flor	Snarenkwartet nr. 4	
1951	Baeyens, August L.	Strijkkwartet nr. 5	
1952	Meulemans, Arthur	Strijkkwartet nr. 5	
1952	Poot, Marcel	Quatuor à cordes	
1953	Alpaerts, Flor	Quatre Bagatelles	
1953	Van Durme, Jef	Strijkkwartet nr. 5	
1954	Coppens, Claude	Quatuor à cordes	
1954	De Meester, Louis	Strijkkwartet nr. 3	
1955	Delvaux, Albert	Strijkkwartet nr. 3	
1955	Pelemans, Willem	Strijkkwartet nr. 6	
1955-56	Legley, Vic	Strijkkwartet nr. 3	
1956	Ceulemans, Ivo	Quartetto ad arco	Strijkkwartet nr. 1
1956	de Jong, Marinus	Strijkkwartet nr. 4	en Modes Antiques
1956	Rosseau, Norbert	Quatuor à cordes	
1959	Cabus, Peter	Strijkkwartet nr. 1	
1959	Ceulemans, Ivo	Quartetto per archi no. 2	Orphée
1961	Delvaux, Albert	Strijkkwartet nr. 4	
1961	Pelemans, Willem	Strijkkwartet nr. 7	
1962	Baeyens, August L.	Strijkkwartet nr. 6	
1962	Ceulemans, Ivo	Icare	Quartetto per Archi no. 3
1962	de Jong, Marinus	Strijkkwartet nr. 6	
1962	Kersters, Willem	Strijkkwartet nr. 1	
1963	Legley, Vic	Strijkkwartet nr. 4	
1961-64	De Smet, Raoul	De Vier Etappes	
1964	Kersters, Willem	Strijkkwartet nr. 2	
1965	Kersters, Willem	Drie Bagatellen	voor Strijkkwartet
1966	Gistelink, Elias	Strijkkwartet nr. 1	Antieke Alchemie
1967	Goethals, Lucien	Mouvement	Eerste Strijkkwartet
1970	Devreese, Frédéric	Divertimenti	
1970	D'haene, Rafaël	Strijkkwartet in 2 bewegingen	
1970	Pelemans, Willem	Strijkkwartet nr. 8	
1970	van de Woestijne, David	Strijkkwartet	
1971	Rosseau, Norbert	Diptyque	
1973	Hadermann, Jan	Strijkkwartet	
1974	Cabus, Peter	Strijkkwartet nr. 2	
1974	Verhaegen, Marc	Miroirs	
1975	de Jong, Marinus	Strijkkwartet nr. 2	
1976	Ceulemans, Ivo	Strijkkwartet nr. 4	Idée fixe
1976	de Jong, Marinus	Strijkkwartet nr. 5	
1976	Hulshagen, Ludo	Strijkkwartet in drie delen	

OPUS	DURATION	MOVEMENTS	PUBLICATION	CD RECORDING
	25'00''	4	CeBeDeM	-
	35'00''	5	CeBeDeM	-
	18'00''	3	CeBeDeM	-
	17'00''	3	Eschig	-
	3'00''	4	-	-
op. 55	12'00''	4	CeBeDeM	-
op. 4	16'15''	4	-	-
	18'30''	4	CeBeDeM	-
	17'00''	3	-	-
	12'00''	4	Maurer	-
op. 50	15'00''	3	CeBeDeM	-
op. 72	16'00''	3	-	-
op. 76	30'00''	4	Lecomte	-
op. 57	15'00''	3	CeBeDeM	-
	15'00''	4	Maurer	-
op. 94	18'10''	4	-	-
	24'00'	3	CeBeDeM	-
	9'00''	3	Maurer	-
	30'00''	5	-	-
op. 102	20'00''	3	-	-
op. 110	22'30''	4	-	-
op. 23	18'10''	4	CeBeDeM	-
op. 56	18'00''	4	CeBeDeM	-
	27'30''	4	-	-
op. 32	16'30''	4	CeBeDeM	-
op. 34	5'45''	3	CeBeDeM	-
op. 8	8'48''	5	-	-
	6'00''	1	-	-
	12'00''	5	Gaillard	-
	17'00''	2	CeBeDeM	-
	17'00''	3	Maurer	-
	15'00''	1	-	-
op. 1-71	17'00''	2	CeBeDeM	-
	14'00''	4	-	-
	11'15''	4	-	-
	8'00''	1	Lantro Music	-
op. 27	26'00''	4	-	Phaedra 92016
op. 154	14'00''	3	-	-
op. 77	30'00''	4	-	-
	12'00''	3	-	-

YEAR	COMPOSER	TITLE	SUBTITLE
1976	Roelstraete, Herman	Strijkkwartet nr. 1	
1977	De Jonghe, Marcel	Strijkkwartet nr. 1	
1978	Van Cleemput, Werner	Children's Portraits	
1978	Westerlinck, Wilfried	Strijkkwartet nr. 1	
1977-79	Swerts, Piet	Groups IV	
1979	Roelstraete, Herman	Strijkkwartet nr. 2	
1981	Roelstraete, Herman	Strijkkwartet nr. 3	
1982	Swerts, Piet	Paganini à la crème	
1982	Wauters, Christian-Ad.	Vier Bagatellen für Streichquartett	
1983	Biesemans, Janpieter	Das Fürnkranz-Streichquartett	Het Vijfstedes-Kwartet
1983	Cabus, Peter	Strijkkwartet nr. 3	
1983	Coeck, Louis Jan	Graphismes I-II-III	
1984	Buckinx, Boudewijn	Strijkkwartet nr. 1	
1985	Coppens, Claude	The Taming of the Shrewd	
1985	Swerts, Piet	Prelude	
1986	Goeyvaerts, Karel	De Zeven Zegels	
1987	Buckinx, Boudewijn	Strijkkwartet nr. 2	
1987	Buckinx, Boudewijn	Strijkkwartet nr. 3	
1987	Buckinx, Boudewijn	Strijkkwartet nr. 4	
1987	Steegmans, Paul	Drie oud-Nederlandse volksliederen	voor Strijkkwartet
1987	Van Cleemput, Marc	Strijkkwartet nr. 1	
1987	Vermeulen, Hans	Strijkkwartet	
1987	Westerlinck, Wilfried	Strijkkwartet nr. 2	
1988	Bertel, Jean-Luc	Strijkkwartet op Vlaamse thema's	
1988	Buckinx, Boudewijn	Strijkkwartet nr. 5	
1988	Hus, Walter	Five to five	Movement for String Quartet
1988	Hus, Walter	La Théorie	Eerste Strijkkwartet
1988	Louel, Jean	Strijkkwartet	
1988	Van Laer, Freddy	Zes stukken voor strijkkwartet	
1988-89	Brewaeyts, Luc	String Quartet no. 1	
1989	Buckinx, Boudewijn	Strijkkwartet nr. 6	
1989	Buckinx, Boudewijn	Strijkkwartet nr. 7	
1989	Byloo, Jean-Paul	Strijkkwartet nr. 1	
1989	De Maeyer, Jan	Quartetto detto 'Fidessa'	per Archi
1990	Biesemans, Valentijn	Strijkkwartet nr. 1	
1990	Buckinx, Boudewijn	Strijkkwartet nr. 8	
1990	Legley, Vic	Strijkkwartet nr. 5	
1990	Swinnen, Peter	IroMania	Triologedia per Quartetto d'Archi
1990	Vermeersch, Peter	Quartet	
1991	Dejonghe, Koen	Strijkkwartet nr. 1	
1991	De Smet, Raoul	Muzikale Kliekjes	

OPUS	DURATION	MOVEMENTS	PUBLICATION	CD RECORDING
op. 116	16'00''	3	-	Eufoda 1233
	18'15''	4	-	-
	16'00''	3	Maurer	-
	14'40''	1	-	Phaedra HS-IC-01
	3'00''	1	-	-
op. 132	14'00''	3	-	-
op. 139	10'00''	3	-	-
	2'15''	1	-	-
op. 29	8'00''	4	-	-
op. 17	35'00''	5	-	-
	23'00''	6	-	-
	5'00''	1	-	-
1984.28	12'00''	1	-	-
	24'00''	4	CeBeDeM	-
	1'00''	1	-	-
	15'00''	1	CeBeDeM	Megadisc 7853
1987.03	15'00''	1	-	-
1987.08	10'00''	1	-	-
1987.11	13'00''	1	Lantro Music	-
	8'00''	3	-	Nikki 1998
1988.19	15'00''	4	-	-
	30'00''	3	-	-
	17'20''	4	-	-
	20'00''	4	-	-
	10'00''	1	-	-
	13'00''	1	Europ. Publ. Rel. Consult.	Carbon 7 : 008
	30'00''	5	Europ. Publ. Rel. Consult.	Carbon 7 : 008
	22'00''	4	-	-
	14'00''	6	-	-
	15'00''	3	-	-
1989.03	5'00''	1	-	-
1989.10	10'00''	1	-	-
	12'00''	3	-	-
op. 20	18'00''	1	CeBeDeM	-
op. 2	13'28''	3	-	-
1990.04	1'30''	1	-	-
op. 116	17'13''	4	-	Phaedra HS-IC-01
	8'00''	1	Lantro Music	-
	18'00''	1	-	-
	25'00''	3	-	-
	8'30''	7	-	-

YEAR	COMPOSER	TITLE	SUBTITLE
1991	Gistelincx, Elias	Strijkkwartet nr. 2	
1991	Hus, Walter	Le Désir	Tweede Strijkkwartet
1991	Laporte, André	Divertimento Accademico I	
1991	Swerts, Piet	Strijkkwartet nr. 1	
1991	Van Landeghem, Jan	Strijkkwartet nr. 1	Silent Scream
1991-92	Raes, Godfried-Willem	Fugue Sceptique	uit 'A Book of Fugues'
1992	Biesemans, Janpieter	Cuarteto del Sombrero Misterioso	
1992	Byloo, Jean-Paul	Strijkkwartet nr. 2	
1992	Celis, Frits	Quartetto d'Archi	
1992	De Clerck, Patrick	Sferen	
1992	Goethals, Lucien	Tweede Strijkkwartet	
1992	Goeyvaerts, Karel	Voor Strijkkwartet	
1992	Henderickx, Wim	Om	Strijkkwartet nr. 1
1992	Welffens, Peter	Strijkkwartet nr. 2	
1993	Blockeel, Dirk	Aan snaren opgehangen kruisweg	Strijkkwartet in 14 staties I.M. A.-C. Remaut
1993	Buckinx, Boudewijn	Strijkkwartet nr. 9	
1993	Dejonghe, Koen	Parade	voor Strijkkwartet
1993	D'haene, Frédéric	A-centroid	
1993	Swerts, Piet	Zortzico	Danse Espagnole
1994	Cabus, Peter	Twee Geuzenliederen	Rhapsodie
1994	Celis, Frits	Il canto della Piccina Sirena	
1994	Legley, Vic	Mouvement	
1994	Van Hove, Luc	Strijkkwartet	
1994	Van Puymbroeck, Stefan	Strijkkwartet	
1994	Westerlinck, Wilfried	Strijkkwartet nr. 3	
1995	Brewaews, Luc	Bowmore	String Quartet no. 2
1995	Valcke, Martin	Strijkkwartet	
1995	Vanheertum, Stefaan	Eerste strijkkwartet	
1996	Brackx, Joachim	Dzejolis	
1996	Hus, Walter	Le Miroir	Derde Strijkkwartet
1996	Kerstens, Willem	Strijkkwartet nr. 3	
1996	Stryckers, Piet	Suite uit "Het avontuur v-d dode Belg"	
1997	Cox, Boudewijn	Strijkkwartet	
1997	De Nef, Dirk	Stringtime	voor Strijkkwartet
1997	Dejonghe, Koen	Strijkkwartet nr. 2	Notturmo
1997	Posman, Lucien	O! Zon,	String Quartet
1997	Swerts, Piet	Epitaph	(strijkkwartetversie)
1997	Swerts, Piet	Ragtime	(strijkkwartetversie)
1997	van der Eycken, Ernest	Strijkkwartet nr. 3	
1997	Van Geert, Octaaf A.	Strijkkwartet nr. 1	
1995-98	Cabus, Peter	Strijkkwartet nr. 4	
1997-98	Brewaews, Luc	Nobody is perfect	(Lukas Foss seventy-five)

OPUS	DURATION	MOVEMENTS	PUBLICATION	CD RECORDING
op. 51	18'11"	1	CeBeDeM	Phaedra HS-IC-01
	28'00"	5	Salabert	-
	12'00"	5	CeBeDeM	-
	24'00"	3	-	Phaedra HS-IC-01
	13'00"	2	First Class Music	-
	7'15"	1	Logos Editions	-
op. 54	12'00"	2	-	-
	18'00"	8	-	-
op. 41	13'00"	1	CeBeDeM	René Gailly 92039
	19'00"	5	Dom Gorokhov Publishing	Megadisc 7866
	17'00"	3	CeBeDeM	-
	20'00"	3	CeBeDeM	Megadisc 7853
	15'00"	5	-	-
	22'00"	3	CeBeDeM	Phaedra 92014
1993.07	30'00"	14	-	-
	15'00"	1	-	-
	4'00"	1	Sibeliusmusic	-
	20'00"	1	-	-
	3'00"	1	-	Pavane ADW 7321
op. 48	6'00"	2	-	-
	5'30"	1	CeBeDeM	Pavane ADW 7321
-	4'00"	1	CeBeDeM	-
op. 30	18'00"	4	CeBeDeM	-
	15'00"	4	-	-
	20'00"	4	-	-
	17'30"	3	Lantro Music	-
	24'00"	4	-	-
	22'00"	4	-	-
op. 3-1	5'00"	1	-	-
	25'00"	4	Europ. Publ. Rel. Consult.	Carbon 7 : 025
op. 102	15'00"	4	CeBeDeM	-
	11'30"	4	-	-
	15'00"	4	Lantro Music	-
	12'00"	2	-	-
	15'00"	6	-	-
	15'00"	1	-	Rode Pomp RP-GMA 007
	6'00"	1	-	-
	3'00"	1	-	-
	25'00"	3	CeBeDeM	-
	15'00"	1	-	-
	31'45"	6	-	-
	4'00"	1	Lantro Music	-

YEAR	COMPOSER	TITLE	SUBTITLE
1998	Agsteribbe, Frank	Durezza e Ligature	
1998	Buckinx, Boudewijn	Strijkkwartet nr. 10	
1998	Buckinx, Boudewijn	Strijkkwartet nr. 11	
1998	De Pillecyn, Jurgen	Interlocations...interférences	
1998	De Smedt, Kristin	Strijkkwartet	
1998	Swerts, Piet	Strijkkwartet nr. 2	
1998	Swinnen, Peter	Gogutos	per Quartetto d'Archi
1999	Baert, Bernard	Strijkkwartet voor Xander	
1999	Bondue, Yves	Licht	Strijkkwartet nr. 3
1999	Slootmaekers, Martin	Conversations	for String Quartet
1999	van Gorp, Dirk	Secretum fotum	
1999	Verbraeken, Carl	Droefenis	
2000	Buchowiec, Barbara	Kwartet nr. 1	
2000	De Smet, Raoul	Vijf Misericordes	
2000	Geysen, Frans	Alles heeft zijn tijd	nr. 7
2000	Geysen, Frans	Alles heeft zijn tijd	nr. 2
2000	Geysen, Frans	Alles heeft zijn tijd	nr. 3
2000	Geysen, Frans	Alles heeft zijn tijd	nr. 6
2000	Goddaer, Norbert	Devices	for String Quartet
2000	Hus, Walter	La Folie	Vierde Strijkkwartet
2000	Matthys, Marc	Variations for Strings	
2000	Meuris, Ingrid	Ascensus	voor Strijkkwartet
2000	Nuyts, Gaston	4x4	
2000	van Gorp, Dirk	Con Fusion	
2000	van Gorp, Dirk	Eastmail Blues	
2000	van Gorp, Dirk	Getting Closer	
2000	van Gorp, Dirk	Matanzas	
2000	Vanheertum, Stefaan	Tweede strijkkwartet	
2001	Geysen, Frans	Möbiusband 15	
2001	Oelbrandt, Kris	Herinneringen aan het nu	
1995-02	Van Puymbroeck, Stefan	Streichquartett Nr. 1	
2002	Buckinx, Boudewijn	Strijkkwartet nr. 12	
2002	Tas, Rudi	String Quartet	
2002	Van Geert, Octaaf A.	The table of D.I. Mendelyev	Strijkkwartet nr. 2
2002	Van Landeghem, Jan	Strijkkwartet nr. 2	Verhaerenkwartet
2002	Vanheertum, Stefaan	Derde strijkkwartet	
2002	Vermeersch, Peter	's Nachts brede opklaringen	
2003	Brewaeys, Luc	Haydn ?	
2003	Buckinx, Boudewijn	Strijkkwartet nr. 13	
2003	Buckinx, Boudewijn	Strijkkwartet nr. 14	
2003	Buckinx, Boudewijn	Strijkkwartet nr. 15	
2003	De Pillecyn, Jurgen	Les Lumières du Délire	
2003	Defoort, Kris	String Quartet no. 1	

OPUS	DURATION	MOVEMENTS	PUBLICATION	CD RECORDING
op. 58	10'00''	1	Lantro Music	-
1998.35	10'00''	1	-	-
1998.39	3'30''	1	-	-
	22'00''	2	-	-
	16'00''	1	-	-
	28'00''	4	-	-
	12'00''	1	Lantro Music	-
op. 30	15'00''	2	-	-
	11'00''	1	Lantro Music	-
	11'00''	4	-	-
	9'15''	1	-	-
604	2'00''	1	-	-
	20'00''	4	-	-
	5'40''	5	-	-
	3'10''	1	-	-
	4'00''	1	-	-
	4'00''	1	-	-
	8'00''	1	-	-
	15'00''	3	Lantro Music	-
	35'00''	5	Europ. Publ. Rel. Consult.	-
	10'00''	1	-	-
	25'16''	6	-	-
	12'30''	4	-	-
	2'30''	1	-	-
	4'15''	1	-	-
	1'50''	1	-	-
	4'35''	1	-	-
op. 6-2	18'00''	4	-	-
	12'00''	1	-	-
op. 12	5'00''	1	-	-
	18'00''	3	-	-
2002.09	21'00''	1	-	-
	17'00''	4	-	-
	16'20''	1	-	-
	15'00''	3	First Class Music	-
op. 7-2	18'00''	4	-	-
	15'00''	1	-	-
	5'30''	1	-	-
2003.08	15'00''	1	-	-
2003.25	20'00''	1	-	-
2003.29	10'00''	1	-	-
	25'00''	8	-	-
	19'20''	3	-	-

YEAR	COMPOSER	TITLE	SUBTITLE
2003	Geysen, Frans	Niettegenstaande	
2003	Henderickx, Wim	Impression on a Theme of Haydn	
2003	Van Hove, Luc	Haydn-Veränderung	
2004	Van Puymbroeck, Stefan	Streichquartett Nr. 2	

OPUS	DURATION	MOVEMENTS	PUBLICATION	CD RECORDING
op. 41	3'00''	1	-	-
	7'00''	3	-	-
	7'00''	1	-	-
	21'00''	4	-	-

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TRACK LIST CD

1. Luc Brewaeys [5:07]
Bowmore: String Quartet no. 2 (1995) – 1st movement
Danel String Quartet
p: VRT 2001
 2. Raoul De Smet [7:43]
De Vier Etappes (The Four Stages) (1961-1964) – 1st movement
Arriaga String Quartet
p: VRT 1988
 3. Peter Cabus [4:27]
Strijkkwartet nr. 3 (String Quartet no. 3) (1983) – Scherzo
Musica Quartet
p: VRT 1995
 4. Boudewijn Buckinx [12:54]
Strijkkwartet nr. 4 (String Quartet no. 4) (1987)
Arriaga Quartet
p: VRT 1988
 5. Koen Dejonghe [5:52]
Strijkkwartet nr. 2: Notturmo (String Quartet no. 2: Notturmo) (1997) – Notturmo
Danel String Quartet
p: Koen Dejonghe 1999
 6. Lucien Goethals [4 :49]
Mouvement : Eerste Strijkkwartet (Mouvement : First String Quartet) (1967)
Societa Cameristica Italiana
p: VRT 1971
 7. Karel Goeyvaerts [8:35]
Voor Strijkkwartet (For String Quartet) (1992) – 1st movement
Danel String Quartet
p & c: Megadisc 1996, published by CeBeDeM
 8. Piet Swerts [7:46]
Strijkkwartet nr. 1 (String Quartet no. 1) (1991) – 1st movement
Gaggini Quartet
p & c: Muizelhuis Projecten/ Phaedra
 9. Wilfried Westerlinck [3:31]
Strijkkwartet nr. 3 (String Quartet no. 3) (1994) – Andante molto – Scherzetto
Danel String Quartet
p: VRT 1995
 10. Walter Hus [7:14]
La Théorie: Eerste Strijkkwartet (La Théorie: First String Quartet) (1988) - Valse
Quadro Quartet
p & c: Het Gerucht/Uncle Dan's 1993, published by Sowarex/Carbon 7
- Total time: [69:28]

Music selection by Peter Swinnen

Produced and mastered by Luc Brewaeys at VRT (Flemish Public Broadcast Company)

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