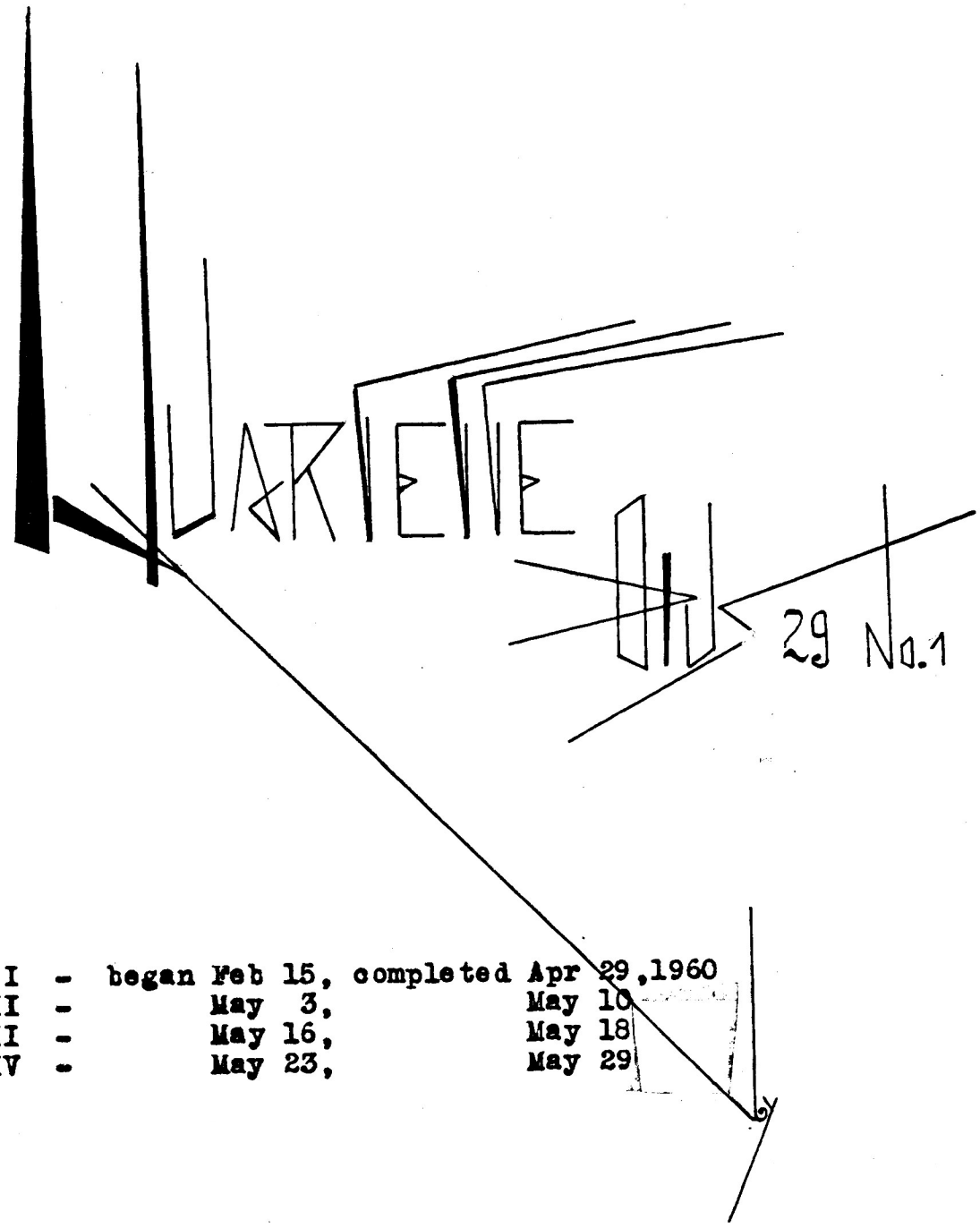

Movement	I	-	began Feb 15,	completed Apr 29,	1960
	II	-	May 3,	May 10	
	III	-	May 16,	May 18	
	IV	-	May 23,	May 29	

FOURTH STRING QUARTET

Opus 29 No. 1

by

Gene Gutchë

REGUS PUBLISHER
$30

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FOURTH STRING QUARTET
Opus 29 No. 1

Gene Gutchë ....., the only son of a well-to-do Berlin family, took up the study of music on his own, entirely without family encouragement. His interest in composition, which early outran his interest in piano studies, attracted the attention of Mary Magnani, a protégé of the celebrated composer and pianist, Ferruccio Busoni, and then of Busoni himself. He could not find his true métier, however, and finally severed family ties and came to the United States.

After completing his undergraduate studies at the University of Minnesota and taking his master's degree there in 1950, Gutchë earned his doctorate at the State University of Iowa in 1953. Previous to that time, however, in 1945, he was encouraged by benefactors at the two universities to undertake serious musical study, and creative scholarships were set up for him. He has earned a number of musical prizes: his *Third String Quartet*, the Minnestoa State Centennial Prize; his *Holofernes Overture* to the opera *Yodi*, the 1959 Luria Award; his *Fourth Symphony*, the 1961 Albuquerque National Composition Prize, and his *Fifth Symphony for Strings* the 1962 Oscar Esplà International Composition Award. A year later he won two Guggenheim Fellowships to complete the opera *Yodi*.

Most of Gutchë's highly individual music is made up of large works for orchestra. His style has been described as "a free rendition" of Dodecaphony (from the Greek *dodeka*, meaning twelve, and *phonee*, meaning sound). But the essence of his style is called "strong rhythmic and melodic imagination." While he freely uses the twelve-tone technique, he employs it without restricting himself to any fixed set of rules.

Exposition .....During at least a decade of his career Gene Gutchë composed in the twelve-tone or serial technique. This type of music, which had its origin in Opus 11 of Arnold Schönberg (1908), is based upon a more or less strict organization of the twelve tones of the chromatic half-tone scale within the octave. Some contemporary composers adhere to strict serial rules. Others will have nothing to do with twelve-tone. Still others use it in certain compositions and reject it for others, though these latter works may show the influence of the composer's familiarity with twelve-tone technique. To the third group belongs Gutchë.

The present work is dependent upon no musical system and no methods other than those appropriate to its own musical materials. Gutchë calls it "a blending of the most modern language and technique with a genuinely classical feeling for structure."

"Compositionally, the work is based on the time-honored principle of motive-exposition and variation. Structurally, the main weight falls in the two outer movements.

"The first movement is almost perpetual motion, based essentially on one sinuous melody and the frenetic triplet rhythm that bursts forth for the first time, though tentatively, in the cellos in the third measure. The rhythmic development of this triplet figure, the ways in which it is pitted against other rhythmic outlines, and the constantly shifting phrase lengths create a *tour de force* of 460 bars.

"The inner movements, despite their intrinsic interest, act almost as foils for the much more complex and expansive first and last movements. The second movement, *Burletta* (musical farce), is a *'pizzicato ostinato.'* It is relaxed and ever sardonic in humor. The compact slow movement is a distillation of carefully conceived lyricism.

"The Finale is a combination of the powerful rhythmic drive of the first movement with a touch of the jocularity of the *Burletta*. The main theme, suggested in the third bar after a series of hammering chords, is soon followed by the germ of another motive, and finally, after only nine bars, a hint of the third and final motive of the movement. With this 'thumbnail' exposition of the germ motives of the Finale, the movement plunges headlong, first into their complete exposition and then into a full-scale development of all materials."

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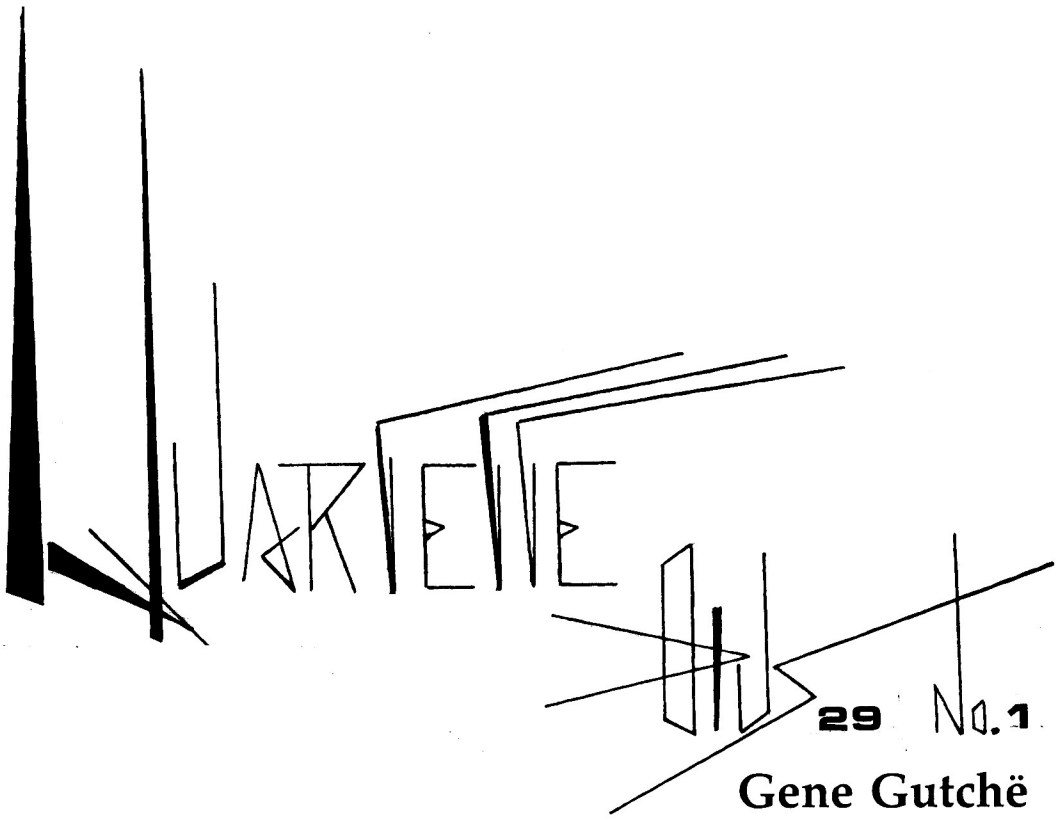
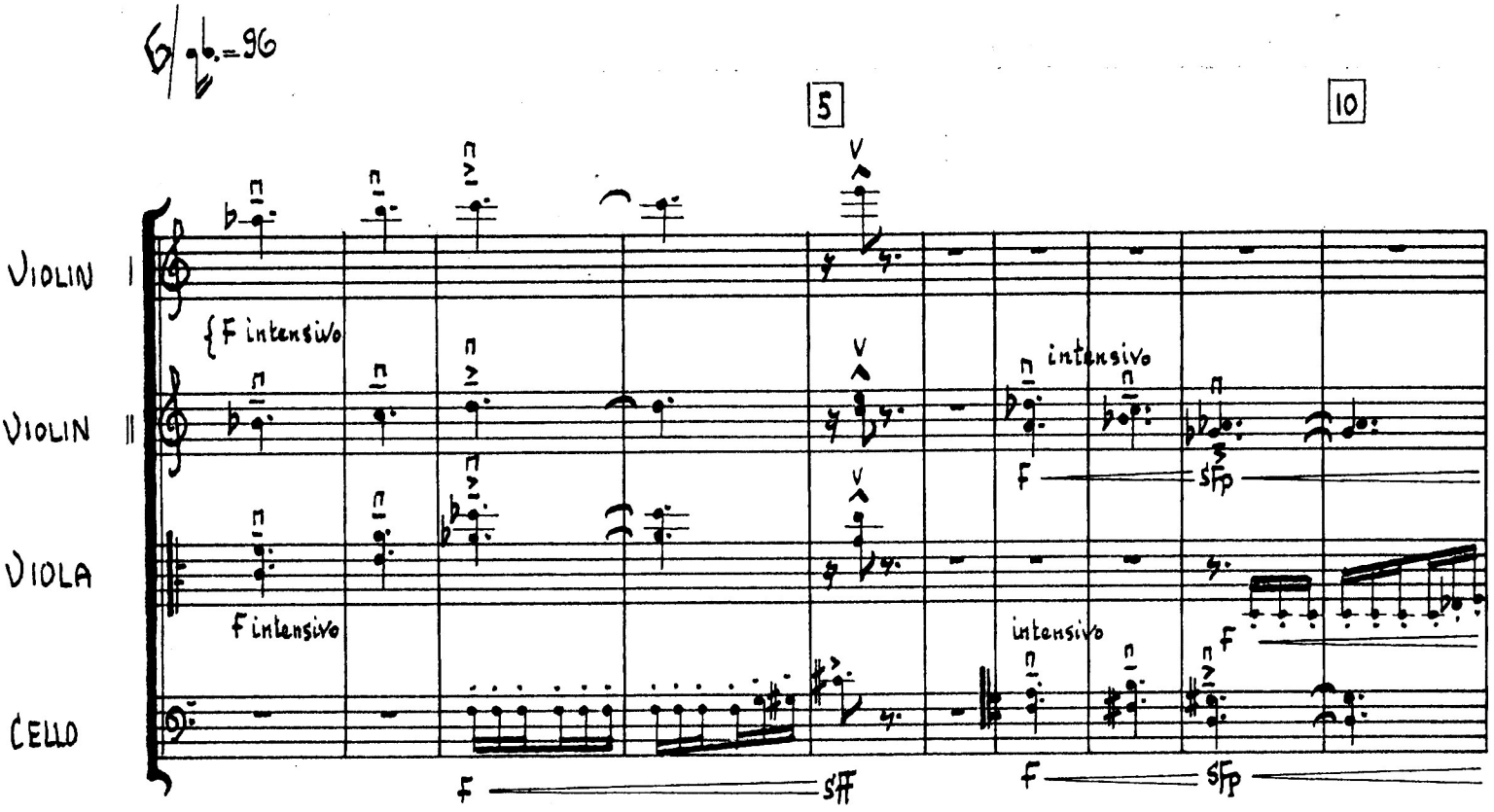


Gene Gutchë

I

A



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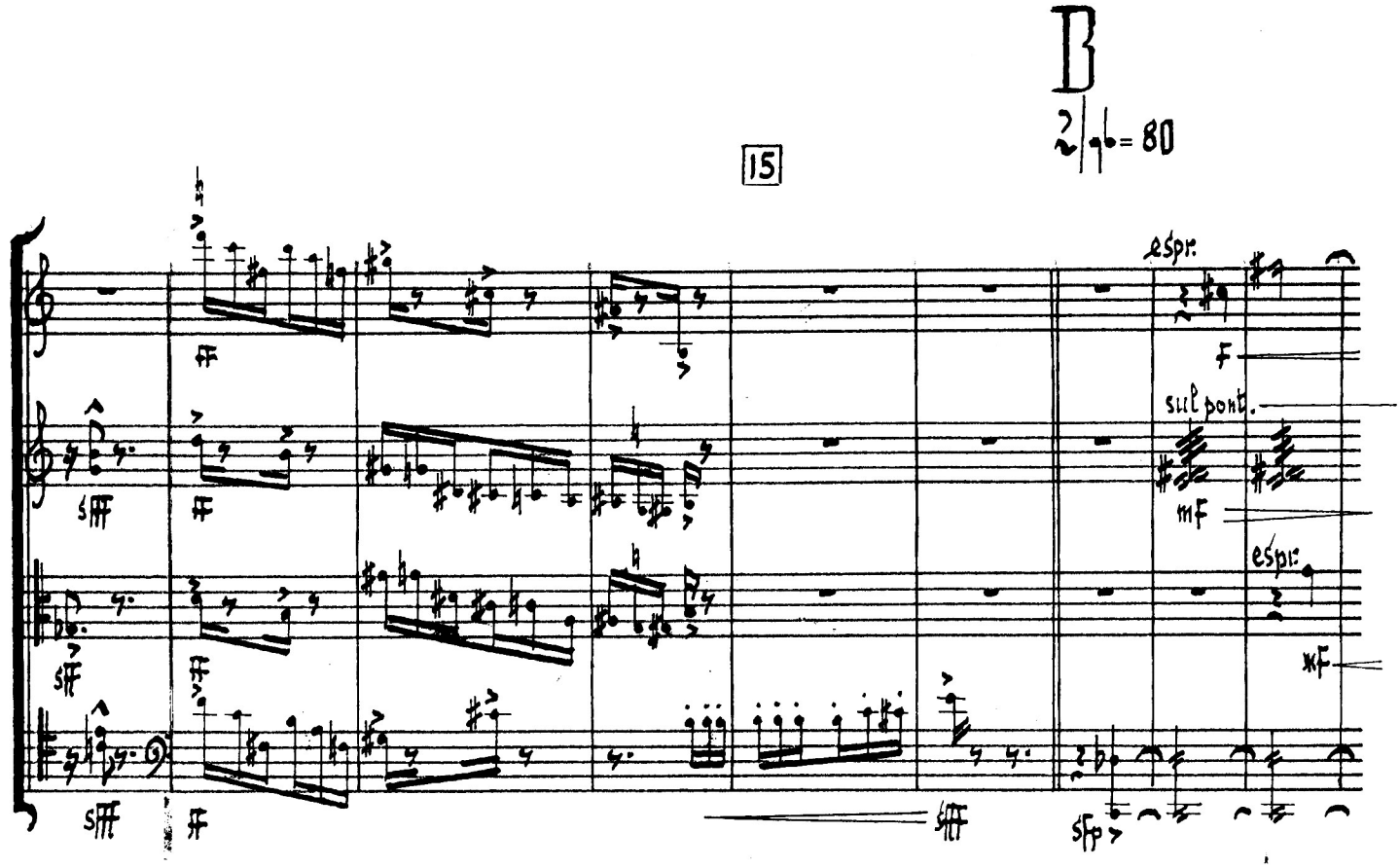

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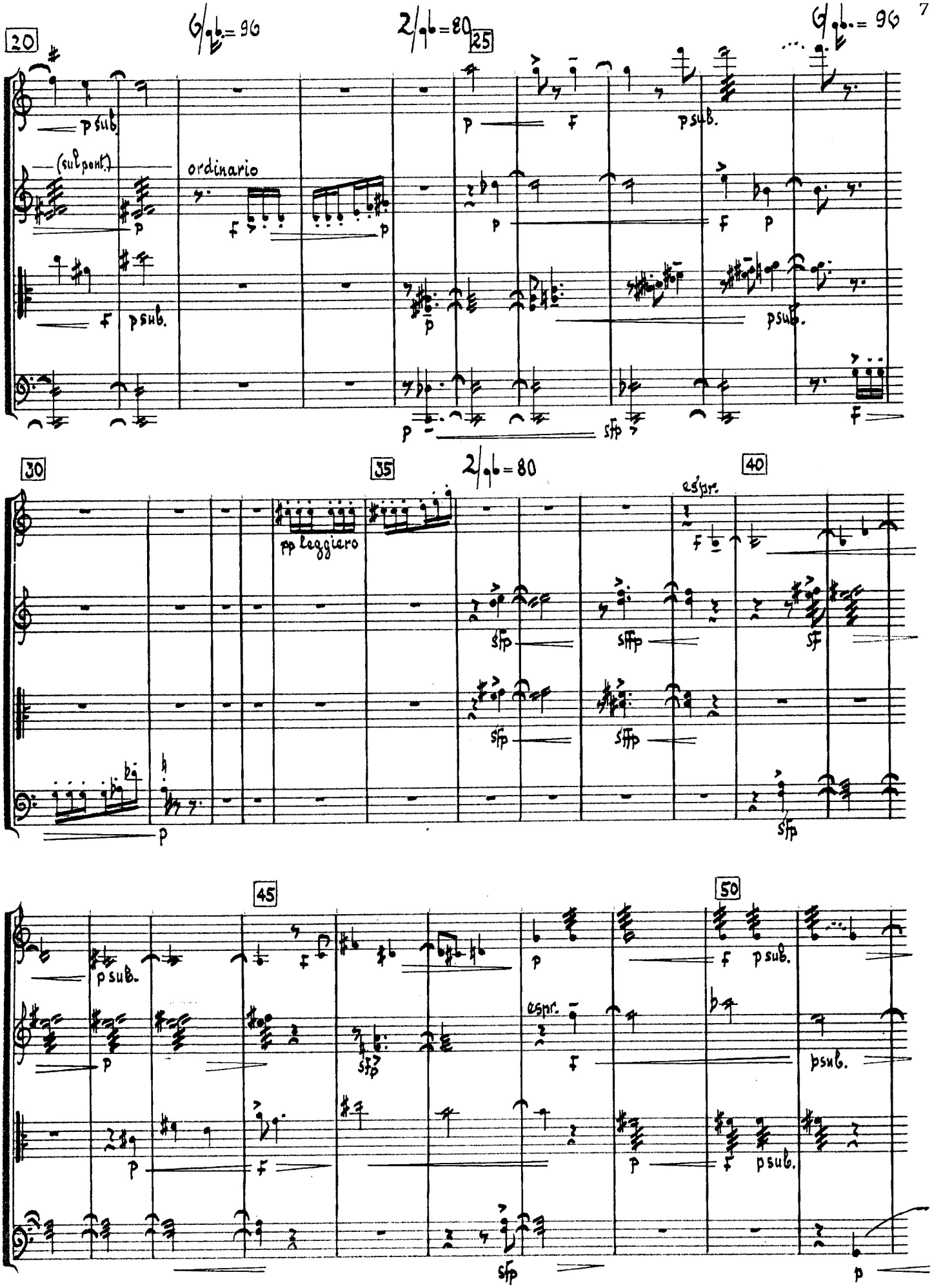
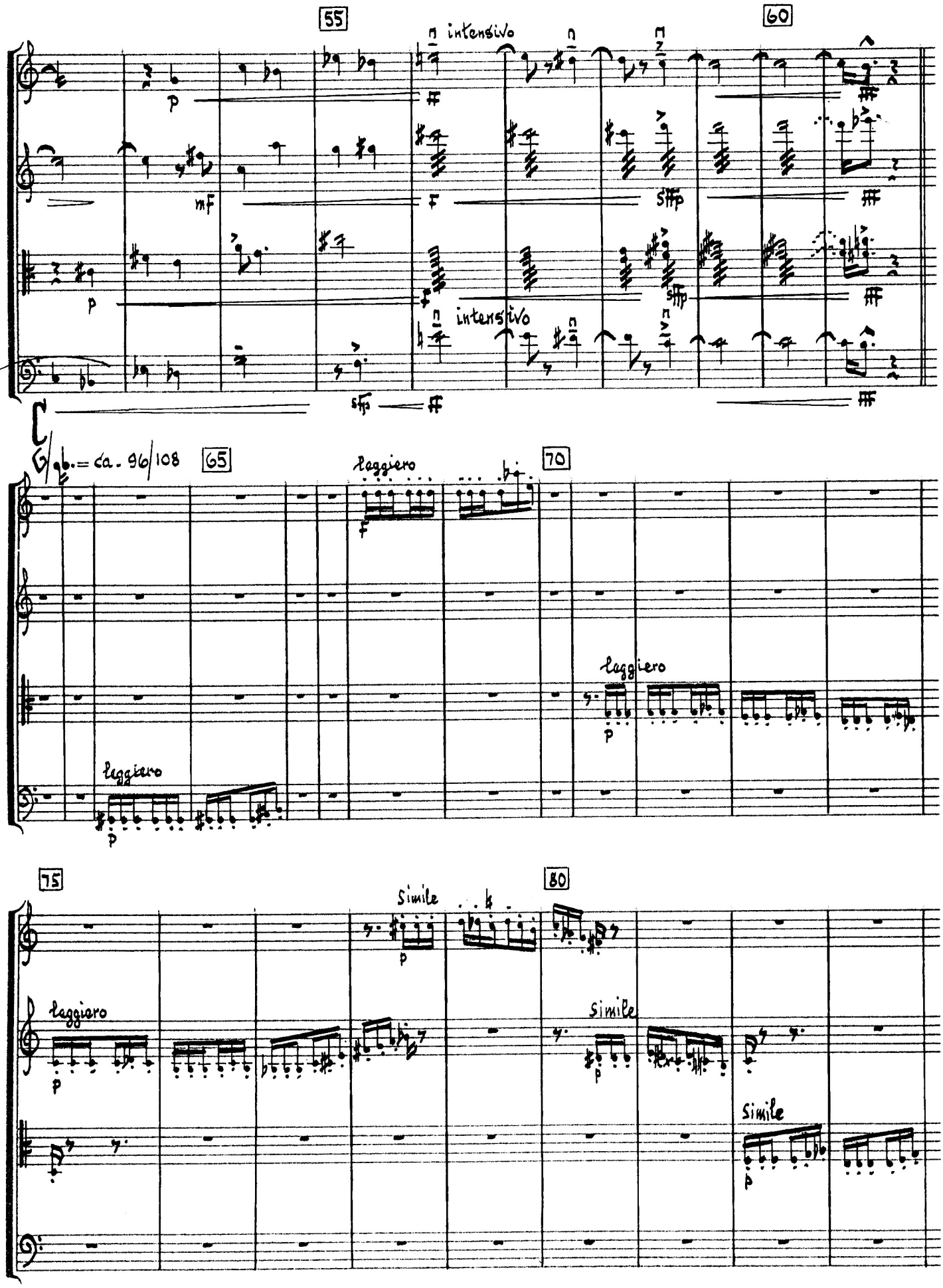
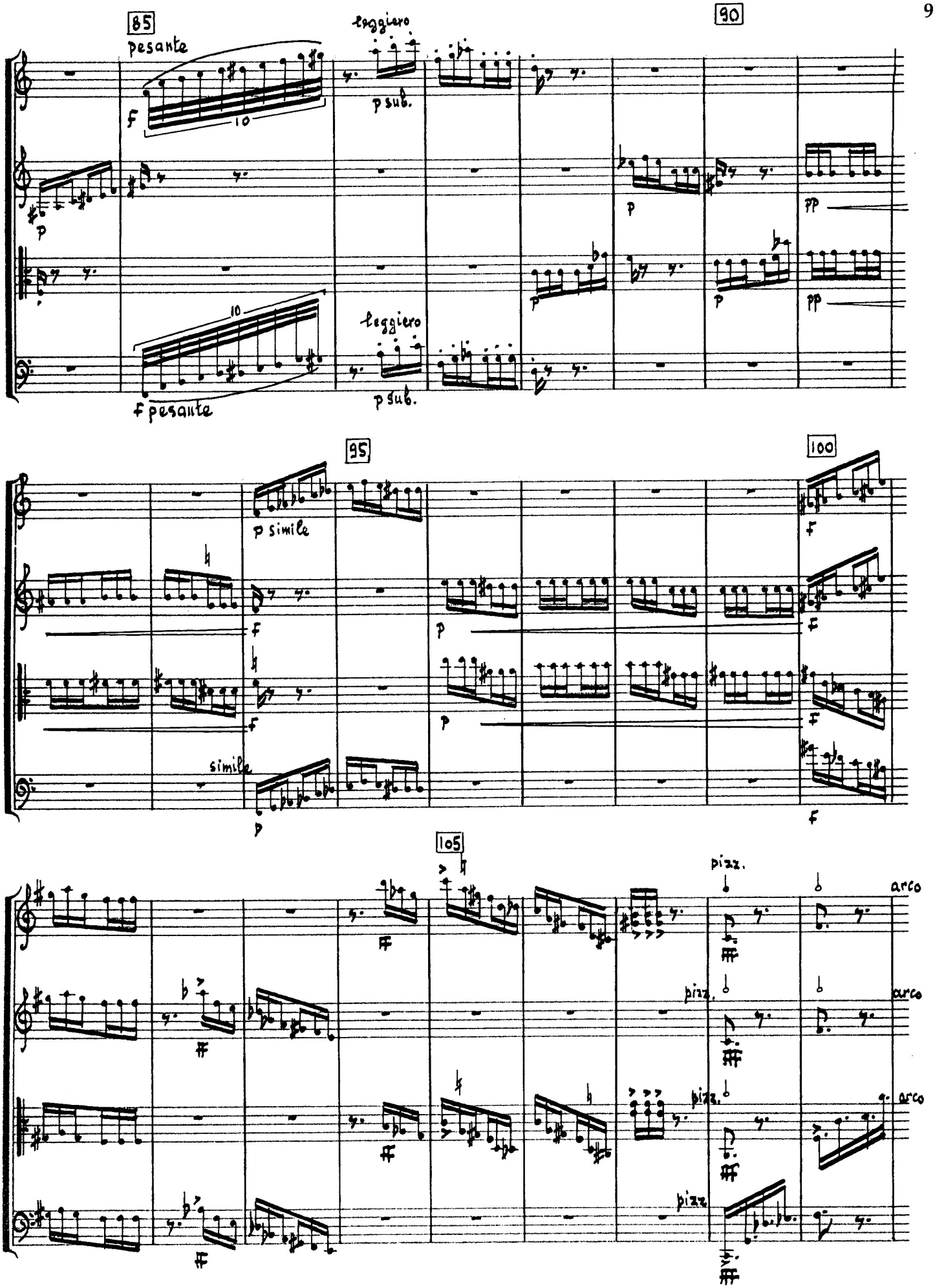
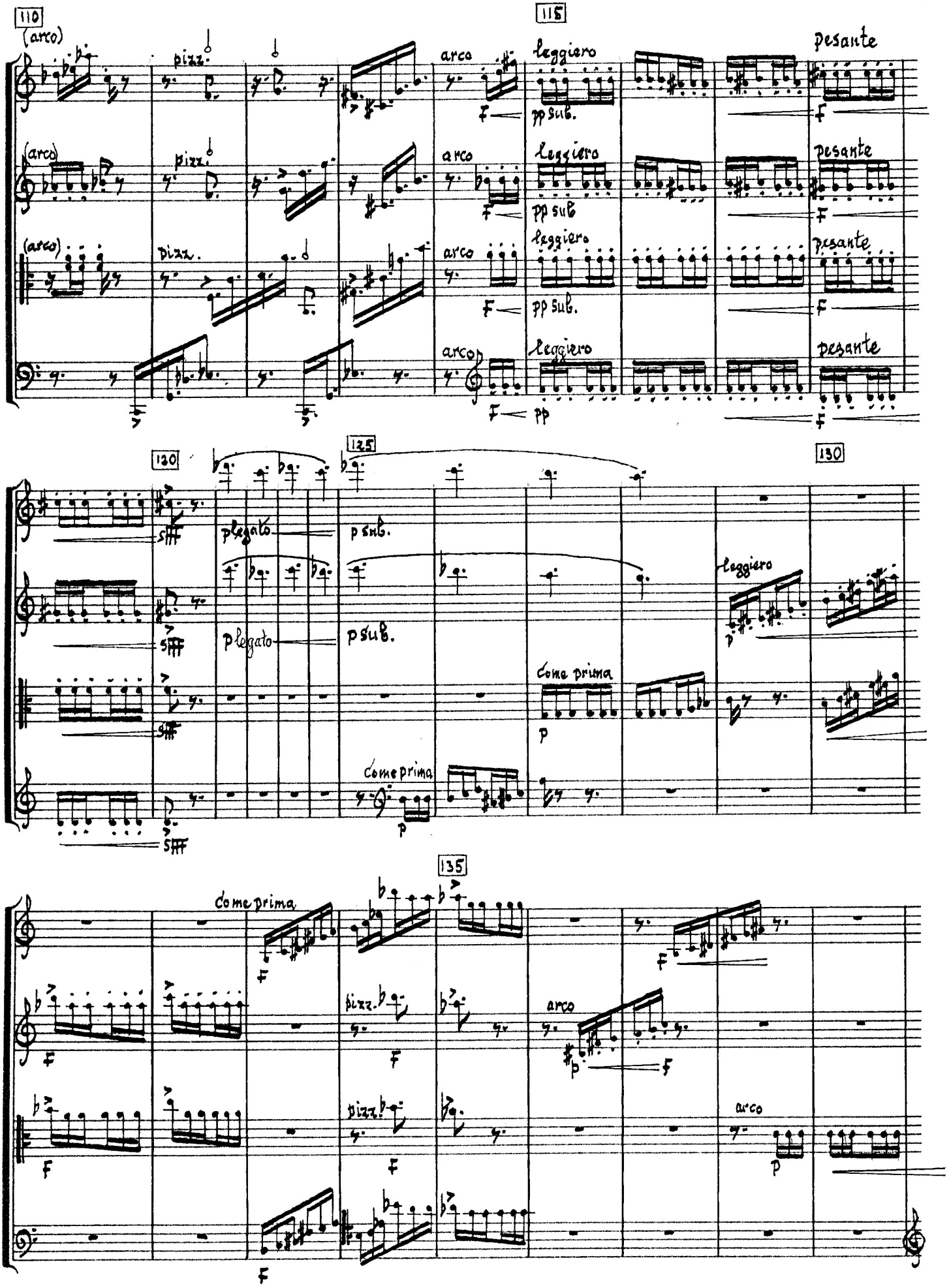
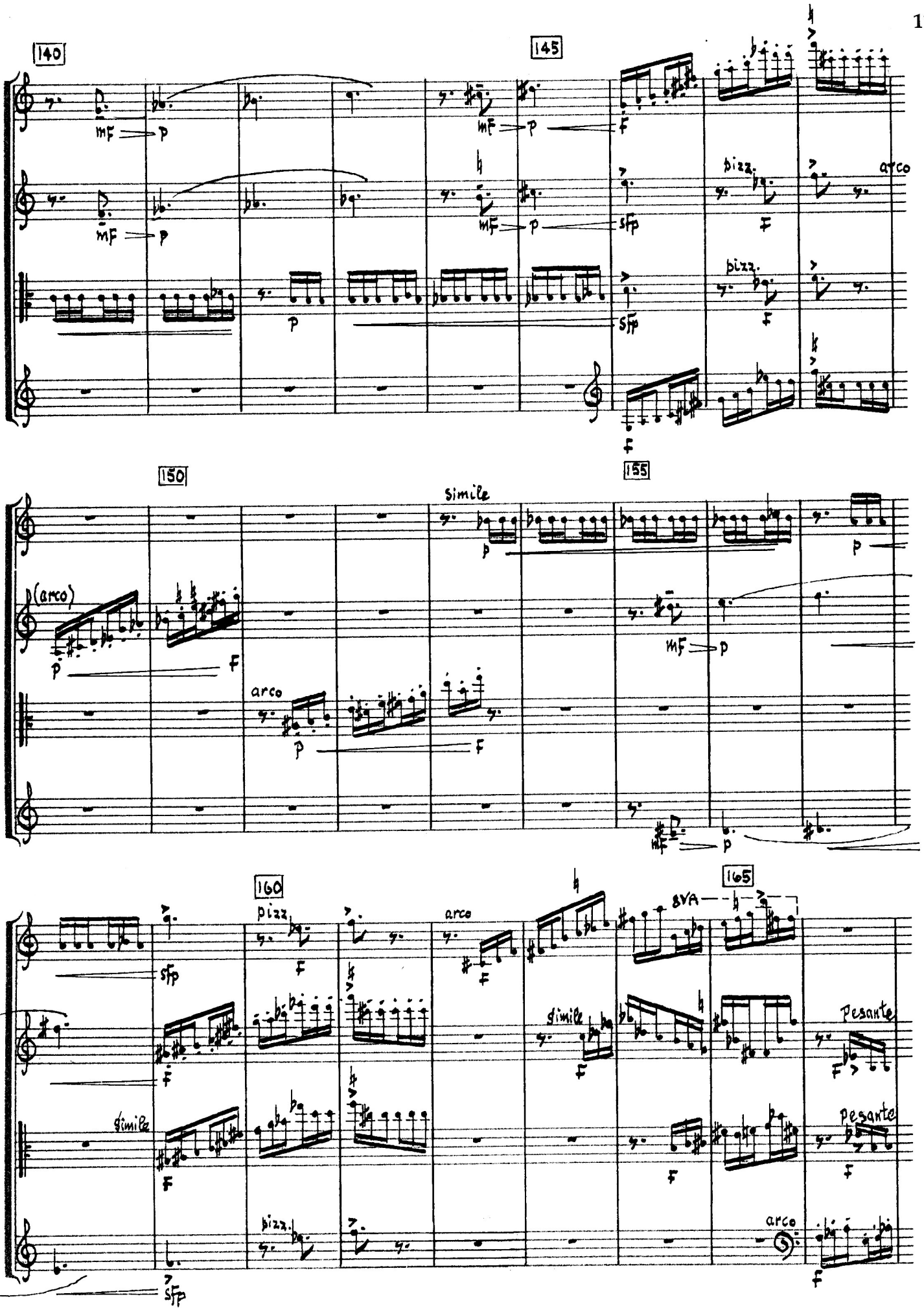

20
25
30
35
40
45
50
p sub.
(sul pont.)
ordinario
pp leggiero
espr.
sfp
sffp
sf


55
60
intensivo
intensivo
65
70
leggiero
leggiero
leggiero
75
80
Simile
leggiero
Simile
Simile


85
pesante
leggiero
90
f
10
p sub.
p
pp
10
leggiero
f pesante
p sub.
95
p simile
100
f
simile
105
pizz.
arco


110
(arco)
pizz.
arco
115
leggiero
pp sub.
pesante
120
125
130
p legato
p sub.
leggiero
come prima
135
pizz.
arco


140
145
150
155
160
165
mF
p
F
sfp
pizz.
arco
(arco)
simile
8VA
Pesante