



8.557374

DDD

Playing Time  
57:28

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Alban Berg's two works for string quartet alone are enough to place him with the foremost exponents of the quartet medium during the first half of the twentieth century. The *String Quartet*, Op. 3, completed in 1910, is both a graduation exercise and also the composer's first extended foray into the non-tonal regions that were then being explored by Schoenberg and Webern. Berg's highly expressive *Lyric Suite*, inspired by his love-affair with the wife of a family friend, is notable for its unconventional six-movement form, the odd-numbered of which become progressively faster and more disruptive, while the even-numbered ones become progressively slower and more intense. Hugo Wolf's *Italian Serenade* is a lighthearted piece later orchestrated as the first movement of a larger suite.

Alban **BERG**  
(1885–1935)

Hugo **WOLF**  
(1860–1903)

**BERG: String Quartet, Op. 3** 21:45

- |   |                 |       |
|---|-----------------|-------|
| 1 | Langsam         | 10:13 |
| 2 | Mässige Viertel | 11:31 |

**BERG: Lyric Suite** 28:31

- |   |                         |      |
|---|-------------------------|------|
| 3 | I. Allegretto gioviale  | 3:02 |
| 4 | II. Andante amoroso     | 5:46 |
| 5 | III. Allegro misterioso | 3:23 |
| 6 | IV. Adagio appassionato | 5:41 |
| 7 | V. Presto delirando     | 4:39 |
| 8 | VI. Largo desolato      | 5:58 |

9 **WOLF: Italian Serenade** 6:56

**New Zealand String Quartet**

Helene Pohl, Douglas Beilman, violins • Gillian Ansell, viola • Rolf Grelsten, cello

Recorded at the Adam Concert Room, Victoria University of Wellington, New Zealand, 22–24 November 2004  
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