

# THE SHEPHERD QUARTET

*Ronald Patterson, violin*

*Raphael Fliegel, violin*

*Wayne Crouse, viola*

*Shirley Trepel, cello*

*Wednesday, March 24, 1976*

*8:30 p.m.*

*Hamman Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

Samuel Jones, Dean



SSQ

Six Bagatelles for String Quartet, Op. 9

Anton Webern  
(1883-1945)

String Quartet in E-Flat, Op. 74 (Harp)

Ludwig van Beethoven  
(1770-1827)

Poco Adagio; Allegro

Adagio ma non troppo

Presto

Allegretto con Variazioni

## Intermission

String Quartet in A Minor, Op. 51, No. 2

Johannes Brahms  
(1833-1897)

Allegro non troppo

Andante moderato

Quasi Minuetto, moderato; Allegretto vivace

Finale: Allegro non assai

## NOTES

Six Bagatelles for String Quartet, Op. 9

Anton Webern

Webern's Bagatelles, composed in 1913, are highly concentrated miniatures of the greatest delicacy and sensitivity. As Arnold Schoenberg expressed it: "Every glance can be expanded into a poem, every sigh into a novel." Twelve-tone writing is used, but not in a strictly serial fashion. Minor and major seconds predominate in both harmony and melody. Motives often consist of three notes or less, and the dynamics, tempo, phrasing and articulation of every motive are precisely notated. Webern, as always in his string works, employs a wide variety of timbres. The performers are required to use mutes, play pizzicato and spiccato, bow, and play frequent harmonics. Each different articulation, each different manner of playing a note produces a unique sonority, creating an atmosphere of great subtlety and intensity.

String Quartet in E-Flat, Op. 74  
(Harp)

Ludwig van Beethoven

This Quartet, composed in 1809, comes at the end of a very productive decade in Beethoven's life. The preceding two years had seen a particular interest in lyrical elements in many major works, an emphasis which continues here in Op. 74.

The first movement is remarkably uncomplicated in its use of sonata form, and is similarly straightforward in its tonal organization. After a slow introduction which only hints at harmonic uncertainty, the exposition presents two themes of a lyrical nature which are not very well suited to fragmentation and development. The only unusual feature is a