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In Cooperation with Pacific's Conservatory of Music Present

Erinys Quartet

Elizabeth Stewart, Joosep Reimaa, violin

Marija Räisänen, viola

Stergios Theodoridis, cello

2:30 pm, Sunday April 19, 2026

Faye Spano Concert Hall

University of the Pacific

Five Movements

Anton Webern (1883-1945)

- I. Heftig bewegt
- II. Sehr langsam
- III. Sehr lebhaft
- IV. Sehr langsam
- V. In zarter Bewegung

Quartet No. 6 in B-flat major, No. 6, Op. 18

Ludwig van Beethoven (1770-1827)

- I. Adagio ma non troppo
- II. Scherzo: Allegro – Trio
- III. La Malinconia: Adagio – Allegretto quasi Allegro - Adagio - Allegretto - Un poco adagio – Prestissimo

—Intermission—

Quartet in G minor, Op. 10

Claude Debussy (1862-1918)

- I. Animé et très décidé
- II. Assez vif et bien rythmé
- III. Andantino, doucement expressif
- IV. Très modéré – En animant peu à peu – Très mouvementé et avec passion

Erinys Quartet



The Erinys Quartet, founded in 2018 at the Seibelius Academy in Helsinki, is named for the Erinyes (a.k.a. the Furies) from the Greek tragedy *Oresteia* by Aeschylus. The Quartet, which has roots in Estonia, Lithuania, Greece, the United States and Finland, was awarded the First Prize at the 2025 Trondheim International Chamber Music Competition in Norway, the Audience Prize and the Esterházy Foundation Special Prize at the Bad Tölz International String Quartet Competition in 2023. They also won the Bronze Medal at the 2024 Fischhoff Chamber Music Competition. The artists appear by arrangement with the Curtis Institute of Music, 1726 Locust Street, Philadelphia, PA 19103.

Five Movements for String Quartet, Op. 5

Anton Webern
1909

When Webern composed the Five Movements for String Quartet, he had only recently made the decision to completely move beyond the bounds of tonality and reach toward what he considered a more expressive musical language. At the time of their first performances and, indeed, for several decades thereafter, they were considered perplexing, startling, and

even scandalous. This is due to their thematic use of dissonant intervals, extreme motivic concentration, and the creative use of articulation and timbre to delineate formal divisions.

The arresting start sets the tone for the first movement, a kaleidoscope of shifting textures and timbres. As a contrast, the second movement is a hushed whisper never rising above *piano*. The third movement is quite brief and has a rhythmic intensity that contrasts with the fourth

movement's lyric tenderness. Finally, the piece ends with a contemplative slow movement which fades away to silence.

Quartet in G Minor, Op. 10

Claude Debussy
1894

Debussy marked the autograph score of this work "First Quartet" implying that he intended to write more. He never did, but fortunately for audiences everywhere, the quartet he wrote is a

masterpiece. The work was composed for the Société Nationale de Musique, founded by César Franck. This institution stressed its founder's predilection for incorporating cyclic themes in multimovement works. Thus, it was possibly a combination of personal artistic ambition and institutional expectations that led Debussy to compose such a tautly constructed work. The first movement, in a very free adaptation of sonata form, begins with statement of a modally inflected theme that will recur in various guises throughout the work. A scherzo follows with an *ostinato* figure derived from the first theme of the preceding movement beginning in the viola but eventually passed among all four players. This figure so permeates the structure of the entire movement that the listener has the sense of almost total recursiveness. An introspective slow movement of ambiguous tonality follows, although it makes no direct reference to the cyclic theme. The opening of the fourth movement continues the sound world

of the previous movement but soon moves to an agitated, passionate theme. This theme is developed and then joined by the cyclic motive in one of its mutations from the second movement. The two themes are further developed, and the opening motive of the first movement makes a return, this time in a bright major mode.

Quartet in Bb Major, Op. 18, No. 6

Ludwig van Beethoven
1798-1800

Beethoven's first six quartets were composed between 1798-1800 and published in a set of six as Op. 18. The composer a young man making a name for himself and starting to achieve some success. In Vienna at this time, the string quartet was associated with Mozart and, above all, Haydn. Beethoven can be forgiven for waiting so long to take up the challenge of the genre. His first efforts were successful, though necessarily limited in scope.

The first movement springs forward with great joy but also with an

economy of musical means that is quite elegant. An ornate slow movement follows, with hints of mystery but nothing to disturb its serene flow. The scherzo is full of rhythmic eccentricities, its metrical structure only becoming entirely clear to the listener after the repeat. And the trio has a delightfully virtuosic violin solo. The fourth movement is entitled *La malinconia* (Melancholy) and even instructs the players that it must be treated with the greatest delicacy (*si deve trattare colla più gran delicatezza*). In this movement, we can hear an early example of Beethoven doing something that he would become masterful at: reconciling two disparate musical ideas, in this case the slow introduction and the jolly German dance that follows it, a tantalizing hint at what he would go on to produce.

Program Notes
by Carl Serpa

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