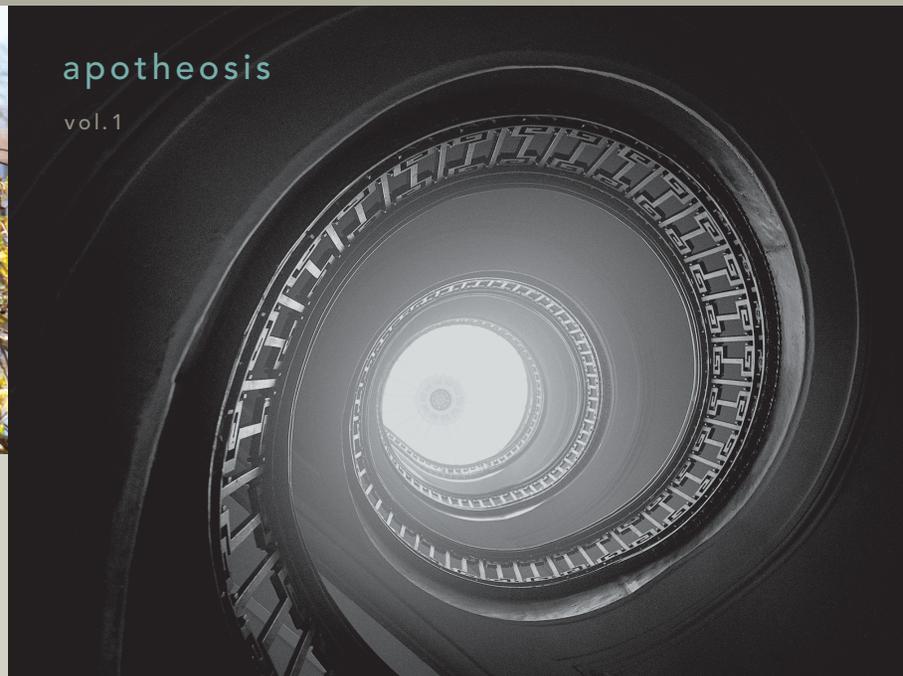




apothéosis : mozart THE FINAL QUARTETS

DISC 1	1-4	String Quartet in D Major, K. 499, "Hoffmeister"	28:01
	5-8	String Quartet in D Major, K. 575, "Prussian"	23:13
DISC 2	1-4	String Quartet in B-flat Major, K. 589, "Prussian"	23:27
	5-8	String Quartet in F Major, K. 590, "Prussian"	27:23

COMPLETE LIST APPEARS INSIDE BACK COVER



THE ALEXANDER STRING QUARTET

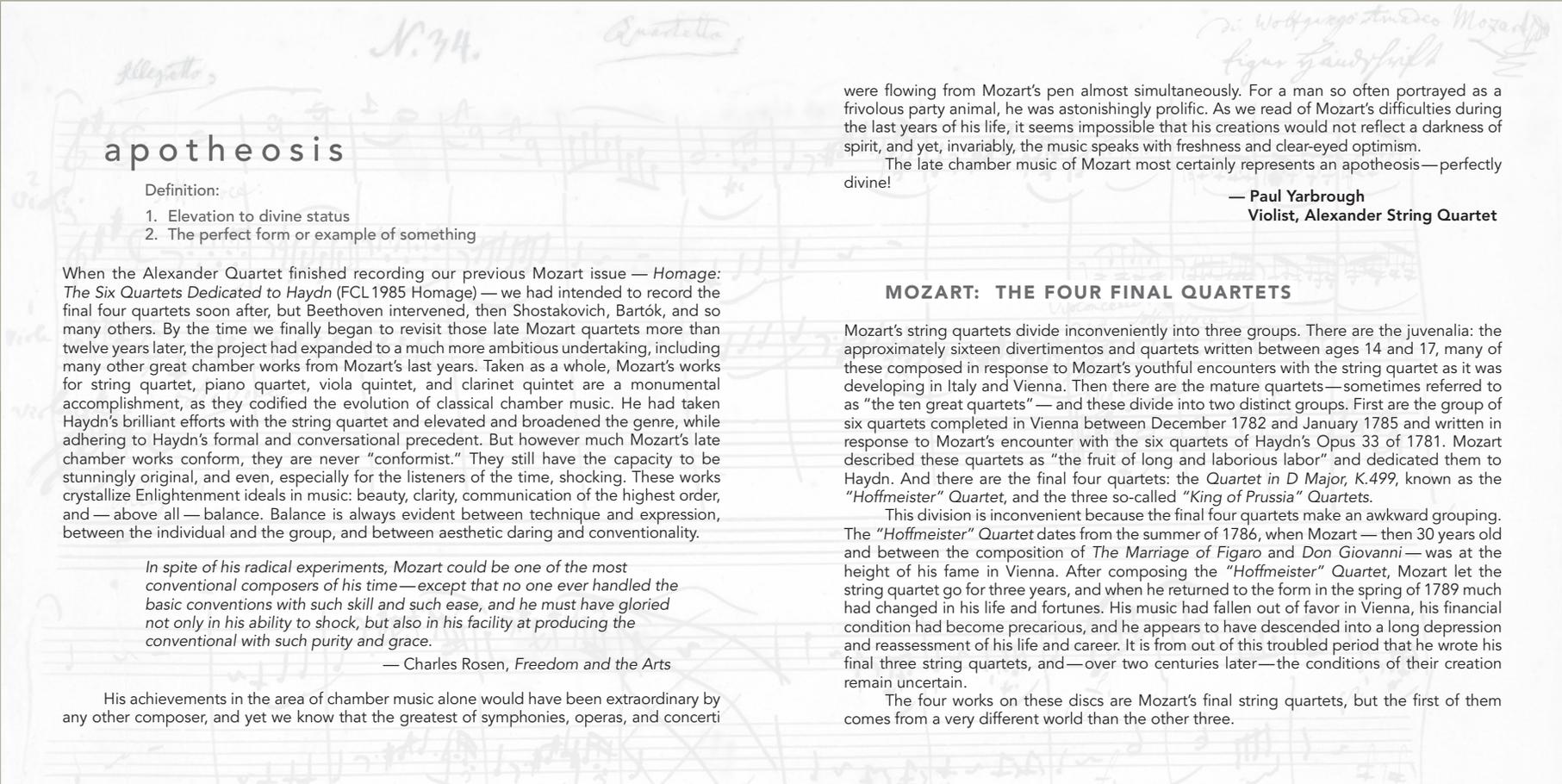
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THE
 alexander
 STRING QUARTET

MOZART
 THE
 FINAL
 QUARTETS



apotheosis

Definition:

1. Elevation to divine status
2. The perfect form or example of something

When the Alexander Quartet finished recording our previous Mozart issue — *Homage: The Six Quartets Dedicated to Haydn* (FCL1985 Homage) — we had intended to record the final four quartets soon after, but Beethoven intervened, then Shostakovich, Bartók, and so many others. By the time we finally began to revisit those late Mozart quartets more than twelve years later, the project had expanded to a much more ambitious undertaking, including many other great chamber works from Mozart's last years. Taken as a whole, Mozart's works for string quartet, piano quartet, viola quintet, and clarinet quintet are a monumental accomplishment, as they codified the evolution of classical chamber music. He had taken Haydn's brilliant efforts with the string quartet and elevated and broadened the genre, while adhering to Haydn's formal and conversational precedent. But however much Mozart's late chamber works conform, they are never "conformist." They still have the capacity to be stunningly original, and even, especially for the listeners of the time, shocking. These works crystallize Enlightenment ideals in music: beauty, clarity, communication of the highest order, and — above all — balance. Balance is always evident between technique and expression, between the individual and the group, and between aesthetic daring and conventionality.

In spite of his radical experiments, Mozart could be one of the most conventional composers of his time — except that no one ever handled the basic conventions with such skill and such ease, and he must have gloried not only in his ability to shock, but also in his facility at producing the conventional with such purity and grace.

— Charles Rosen, *Freedom and the Arts*

His achievements in the area of chamber music alone would have been extraordinary by any other composer, and yet we know that the greatest of symphonies, operas, and concerti

were flowing from Mozart's pen almost simultaneously. For a man so often portrayed as a frivolous party animal, he was astonishingly prolific. As we read of Mozart's difficulties during the last years of his life, it seems impossible that his creations would not reflect a darkness of spirit, and yet, invariably, the music speaks with freshness and clear-eyed optimism.

The late chamber music of Mozart most certainly represents an apotheosis—perfectly divine!

— Paul Yarbrough
Violist, Alexander String Quartet

MOZART: THE FOUR FINAL QUARTETS

Mozart's string quartets divide inconveniently into three groups. There are the juvenalia: the approximately sixteen divertimentos and quartets written between ages 14 and 17, many of these composed in response to Mozart's youthful encounters with the string quartet as it was developing in Italy and Vienna. Then there are the mature quartets—sometimes referred to as "the ten great quartets"—and these divide into two distinct groups. First are the group of six quartets completed in Vienna between December 1782 and January 1785 and written in response to Mozart's encounter with the six quartets of Haydn's Opus 33 of 1781. Mozart described these quartets as "the fruit of long and laborious labor" and dedicated them to Haydn. And there are the final four quartets: the *Quartet in D Major, K.499*, known as the "*Hoffmeister*" Quartet, and the three so-called "*King of Prussia*" Quartets.

This division is inconvenient because the final four quartets make an awkward grouping. The "*Hoffmeister*" Quartet dates from the summer of 1786, when Mozart — then 30 years old and between the composition of *The Marriage of Figaro* and *Don Giovanni* — was at the height of his fame in Vienna. After composing the "*Hoffmeister*" Quartet, Mozart let the string quartet go for three years, and when he returned to the form in the spring of 1789 much had changed in his life and fortunes. His music had fallen out of favor in Vienna, his financial condition had become precarious, and he appears to have descended into a long depression and reassessment of his life and career. It is from out of this troubled period that he wrote his final three string quartets, and—over two centuries later—the conditions of their creation remain uncertain.

The four works on these discs are Mozart's final string quartets, but the first of them comes from a very different world than the other three.

String Quartet in D Major, K.499 "Hoffmeister"

The premiere of *The Marriage of Figaro* in the Burgtheater on May 1, 1786, marked the crest of Mozart's popularity in Vienna. That summer, with the opera successfully launched, Mozart turned to chamber music, composing a piano quartet, three piano trios, and the *String Quartet in D Major*, completed on August 19. The quartet is unique among Mozart's mature quartets because it is a single work rather than part of a larger group. It was not written on commission, nor was it intended for specific performers (there appears to be no record of its first performance). Instead, Mozart wrote it specifically for publication. The quartet is one of eleven works by Mozart published between 1786 and 1789 by his friend the composer-music publisher Franz Anton Hoffmeister (1754–1812). The nickname "Hoffmeister," now used universally for this quartet, is purely coincidental—it could with equal accuracy be applied to any of the other ten Mozart works that Hoffmeister published.

If Mozart was concentrating on chamber music during the summer of 1786, it is nevertheless clear that large, sonorous structures were on his mind. He had just completed his biggest opera to date, in the months ahead he would compose two big-boned orchestral works (the *Piano Concerto No. 25* and the "Prague" *Symphony*), and the following spring he would compose two viola quintets (K.515–516) that are among his longest chamber works. Something of the grand sonority of these works is evident in the *String Quartet in D Major*: in the unison octaves that open the first movement, in the unusual prominence of the viola (often set high in its register), and in the rich harmonic language of the slow movement.

The *Allegretto* (rather than the expected *Allegro*) opens simply with a unison falling figure that will recur throughout—the warm, straightforward sound of this opening is characteristic of the entire quartet. There are secondary themes—a firm descending figure and a quiet idea marked *dolce*—but the opening idea dominates this movement, reappearing in many forms. Following a rather short development, Mozart continues to develop this material across the long recapitulation. After all this energy, the delicate *pianissimo* conclusion is sudden, surprising—and perfect. The *Menuetto* swings along its broad opening melody, while in the trio, which moves to D minor, the melodic line flows smoothly between the voices; Mozart writes a four-measure bridge back to the *da capo* repeat.

In many ways the *Adagio*, in the warm key of G major, is the most striking movement of this quartet. This is elaborate music: themes are long, and Mozart will sometimes write in pairs, setting the two violins against the two lower voices (and sometimes employing the second violin and viola as a further pair). This is a very rich movement, both in its themes (the first violin part is unusually florid) and its harmonies: the violins are set in thirds, while the viola and cello are in sixths. The concluding *Allegro* bristles with energy. Much of the vitality of this sonata-form movement comes from its sharp contrast of two different rhythms: the flying triplets

at the opening and the sturdy progression of steady eighths of the second subject. The long coda, built largely of bits of the opening theme, seems to trail off toward silence before Mozart springs one final surprise, rounding the quartet off with two extraordinarily powerful chords.

The "Hoffmeister" Quartet stands alone, between the "Haydn" Quartets and the "King of Prussia" Quartets, and for that reason it can be easy to overlook. But we should not do that. In its rich expressive range, warm sound, and beautifully apt writing, this is one of Mozart's finest string quartets.

THE "KING OF PRUSSIA" QUARTETS

After writing the "Hoffmeister" Quartet, Mozart wrote no new quartets for three years—the "Hoffmeister" is in fact closer in time to the "Haydn" Quartets than it is to the three final quartets. Those three years brought a number of changes in Mozart's life and fortunes. He began to give fewer concerts, at both public academies and private subscription concerts. Throughout 1787 he was engaged in composing *Don Giovanni*, and the number of new works diminished. And then—for reasons not entirely clear—Mozart began to lose his hold on Viennese audiences. His plans to sell his two great viola quintets of 1787 by subscription foundered when no one agreed to purchase them. Plans for a series of subscription concerts during the fall of 1788, for which he apparently composed his final three symphonies, collapsed when no audience developed for them. And the outbreak of the Austro-Turkish war in 1787 severely stressed all phases of life in Vienna, not least concert life. After several years of shining success in his adopted city, Mozart suddenly faced declining audiences and declining income—his letters from these years, asking friends for loans, make painful reading. Mozart was forced to confront his career and his declining fortunes, and with that self-confrontation appears to have come a long depression.



Even before these troubles, Mozart had begun to look outside Vienna for new avenues of success. As early as 1786 he had hoped to make a trip to London, and his two successful visits to Prague in 1787 led him to undertake a long trip during the spring of 1789 to Leipzig, Dresden, and Berlin. In the course of that trip he gave concerts in Dresden and Leipzig (and improvised on Bach's own organ in the Thomaskirche in Leipzig), but the real destination of this trip was Berlin, where Mozart hoped to gain the support of King Friedrich Wilhelm II, a cellist and a music-lover.

But in Berlin the story gets murky. To his wife Mozart reported a huge success at the royal court: he had performed before the king, who was charmed by his playing. The king on the spot commissioned a set of six string quartets and six easy keyboard sonatas for his daughter Princess Friederike and paid the composer the handsome sum of a hundred louis d'or. Mozart began work on the quartets on the way back to Vienna, using manuscript paper that he purchased in Dresden. He completed the first, the *Quartet in D Major, K.575* while in transit and had begun the second before he arrived in Vienna on June 4, 1789.

But this story, which has always been part of the Mozart legend and which led to the nickname "King of Prussia" for these final quartets, is troubling because it may be untrue. Faced with the unexpected arrival of Mozart in Berlin, Friedrich Wilhelm declined to meet him and sent him instead to Jean Pierre Duport, his director of chamber music. Mozart's experience in Berlin contrasts sharply with that of Beethoven when the younger composer visited that city seven years later. In the spring of 1796 Friedrich Wilhelm welcomed Beethoven into his court, and Beethoven and Jean Louis Duport (brother of Jean Pierre) played Beethoven's two cello sonatas, Opus 5, for the king. Beethoven dedicated these sonatas to Friedrich Wilhelm, and he was rewarded with a golden snuffbox full of louis d'or.

Mozart did not exactly have the door slammed in his face in Berlin, but neither was he welcomed. He hung around Berlin for several more weeks, hoping for a royal audience that apparently never materialized. He wrote to tell his wife that he had played for the queen, but court records mention no meeting between king or queen and composer during this entire period. Faced with a humiliating rebuff, Mozart appears to have reported what he wished had happened rather than what actually happened, and he borrowed money from friends so that he could show his wife proof of his success. Mozart made an immediate start on quartets and included (for him) uncharacteristically prominent passages for cello as a sign that he was writing music that would spotlight a cello-playing king. But over the next year he completed only two more of the proposed set of six, and in June 1790 — pressed for cash — he went ahead and arranged their publication in Vienna, writing to his friend Michael Puchberg: "I have now been obliged to give away my quartets... for a pittance, simply in order to have cash on hand." When these quartets were eventually published in Vienna, a few weeks after

Mozart's death, it was without mention of royal dedication, something virtually unthinkable had this music been commissioned by a king (and Mozart wrote none of the easy keyboard sonatas for Princess Friederike). The notion that these quartets had been written on commission from a king—if it ever existed—had been abandoned. Yet the nickname "King of Prussia" will be forever a part of how we think of these quartets. It is an irony that Mozart would have felt keenly.

These three quartets come from a difficult and troubling moment in Mozart's life. But Mozart was too great an artist to allow the events of his personal life to intrude on his art, and his three final string quartets—polished and beautifully conceived for the form—shine with life.

String Quartet in D Major, K.575

One of the surprises about the *Quartet in D Major* is how restrained it is — at least over its first two movements. Three of its movements are marked *Allegretto*, a marking that implies not just a tempo slightly slower than *Allegro* but also a more relaxed and playful character; further, both the first and second movements are marked *sotto voce*, suggesting a subdued presentation. The first violin immediately introduces the main theme of the opening *Allegretto*, and its rising-and-falling shape will recur in a number of forms. The second subject is announced by the cello (characteristically, it is marked *dolce*), and the music proceeds in sonata form, with a fairly literal recapitulation and a short coda. The *Andante*, the shortest movement in the quartet, is music of inspired simplicity. Mozart sometimes sets the three upper voices against the cello here, and their unison sonorities contribute to the movement's atmosphere of clarity and simplicity. Both themes of this sonata-form movement sing gracefully, and the *sotto voce* marking at the opening might apply to the entire movement; particularly impressive is the second subject, which passes effortlessly through all four instruments. There is more unison writing in the vigorous *Menuetto*, but Mozart turns the trio section over to the cello, which sings its long and graceful melody as the upper strings accompany.



The concluding *Allegretto* is the most contrapuntal—and most impressive—of the four movements. It begins with something quite unusual in Mozart's music—a main theme that is clearly derived from the main theme of the first movement. He then offers extended polyphonic treatment of this singing idea, sometimes setting it in close canon between the various voices, at other times varying this simple melody in surprising ways—this music sparkles and seems constantly to be in the process of becoming something new. In its good spirits, intelligence, and utter ease, it is music fit for a king (even if it wasn't actually written for one).

String Quartet in B-flat Major, K.589

Mozart may have begun this quartet on his way home from Berlin, but he did not complete it until nearly a year later, setting it aside to complete other works, including the *Clarinet Quintet* and *Così fan tutte*. The death of Joseph II on February 20, 1790, brought a temporary suspension of musical life in Vienna, and Mozart returned to his sketches for the *Quartet in B-flat Major*, completing it in May. This is relaxed and agreeable music, and there is a sense of smoothness throughout the first movement. Its opening theme flows easily in the first violin, and there are two secondary subjects, both assigned to the cello. The brief but energetic development concentrates on the opening idea, and the two themes that had been announced by the cello do not reappear until the closing moments. The cello has the main theme of the *Larghetto*; textures grow complex here, with ornate rhythms and unusual pairings of instruments: the first violin and cello, though some distance apart in range, share the material at times.

The cello fades from prominence over the final two movements. The *Menuetto* is in many ways the most striking movement of this quartet. The opening section sends the first violin quite high in its register, perhaps as an effort to balance the deep sonority of the cello. The trio section is huge: over a busy, chirping accompaniment, the first violin assumes a role of concerto-like prominence, and Mozart continues to explore this until the third movement becomes, surprisingly, almost the longest in the quartet. The finale, much more conventional, unfolds gracefully on its 6/8 meter; its main theme bears a close relationship to the finale of Haydn's "*Joke*" *Quartet* (perhaps a gesture of homage). The movement drives to an almost operatic climax with the first violin soaring high above the other instruments before the music subsides to its nicely understated close.

String Quartet in F Major, K.590

The first performance of the *Quartet in B-flat Major* took place on May 22, 1790, and Mozart may have been the violist on that occasion. The composition of that quartet had been spread

over nearly a year, but now he pressed on and composed the *Quartet in F Major* quickly, finishing it before the end of June. It would be his final string quartet.

The unusually important role for the cello in Mozart's three final quartets has traditionally been explained as his salute to Friedrich Wilhelm, his attempt to give the cello-playing king a prominent part. But Mozart was not particularly interested in the cello as a melodic instrument. He was a "top-line" composer, and giving the bass-line instrument an important thematic role changed his sense of what quartets should be. As a result, he was sometimes forced to reduce the stature of the second violin and viola and to sacrifice the interplay of four voices for a more brilliant, concertante style. And perhaps even Mozart was unable to prolong the myth of the royal commission: by the time he wrote this quartet, the prominence of the cello had faded and—after the first movement—vanishes altogether.

All of this complex background should not prevent our enjoying the *Quartet in F Major* for the remarkable music that it is. Mozart worked very hard on this quartet: a number of sketches and worksheets survive, something unusual from someone who is said to have at times composed music in his head and committed it to paper only at the last minute. Many have remarked that this quartet is built on asymmetric phrases that give it unexpected expressive power, and it is also remarkable for its thematic concentration: the second movement, for example, is built on only one theme. A further measure of its concentration is that—as in the *Symphony No. 40 in G Minor* of two years earlier—three of the four movements are in sonata form.

The *Allegro moderato* begins with what seems a reminiscence of the beginning of the *Quartet in D Major*, the first of the "*Prussian*" *Quartets*: both open with a theme built on the shape of a rising triad followed by a rapid descent. The cello takes up this theme as its own and then has the second subject, and thereafter the prominence of the cello in this quartet fades. The development is short but concentrated, and after a lengthy recapitulation the movement vanishes with an almost offhand gesture. The *Andante* is not just monothematic—it is virtually athematic: Mozart presents just a simple 6/8 rhythm in the first two measures and then builds most of the movement from that rhythm. The asymmetry of themes in this quartet is most evident in the *Menuetto*, where the opening phrase is in seven bars and the opening of the trio in five (rather than the customary eight). The spirit of Haydn fires the *Allegro*, full of rustic energy, sly humor, and sudden stops, all knit together with consummate skill. This is music of a concerto-like brilliance for all four players, who must trade and interweave complex contrapuntal lines at a very fast tempo. After so much dazzling music, the precise ending is a masterpiece of understatement.

Notes by Eric Bromberger

The Alexander String Quartet

Having celebrated its 35th Anniversary in 2016, the Alexander String Quartet has performed in the major music capitals of five continents, securing its standing among the world's premier ensembles. Widely admired for its interpretations of Beethoven, Mozart, Shostakovich, and Brahms, the quartet's recordings of the Beethoven cycle (twice), Bartók, and Shostakovich cycles have won international critical acclaim. The quartet has also established itself as an important advocate of new music through more than 30 commissions from such composers as Jake Heggie, Cindy Cox, Augusta Read Thomas, Robert Greenberg, Martin Bresnick, Cesar Cano, and Pulitzer Prize-winner Wayne Peterson. A new work by Tarik O'Regan, commissioned for the Alexander by the Boise Chamber Music Series, had its premiere in October 2016, and a new work for quintet from Samuel Carl Adams is planned for premiere in early 2019 with pianist Joyce Yang.

The Alexander String Quartet is a major artistic presence in its home base of San Francisco, serving since 1989 as Ensemble in Residence of San Francisco Performances and Directors of the Morrison Chamber Music Center in the College of Liberal and Creative Arts at San Francisco State University.

Among the fine musicians with whom the Alexander String Quartet has collaborated are pianists Joyce Yang, Roger Woodward, Anne-Marie McDermott, Menachem Pressler, Marc-André Hamelin, and Jeremy Menuhin; clarinetists Joan Enric Lluna, David Shifrin, Richard Stoltzman, and Eli Eban; soprano Elly Ameling; mezzo-sopranos Kindra Scharich and Joyce DiDonato; violinist Midori; cellists Lynn Harrell, Sadao Harada, and David Requiro; violist Toby Appel; and jazz greats Branford Marsalis, David Sanchez, and Andrew Speight. The quartet has worked with many composers including Aaron Copland, George Crumb, and Elliott Carter, and has long enjoyed a close relationship with composer-lecturer Robert Greenberg, performing numerous lecture-concerts with him annually.

The Alexander String Quartet was formed in New York City in 1981 and captured international attention as the first American quartet to win the London [now Wigmore] International String Quartet Competition in 1985. Recipients of honorary degrees from Allegheny College and Saint Lawrence University, and Presidential medals from Baruch College (CUNY), ASQ is the subject of an award-winning documentary, *Con Moto: The Alexander String Quartet* (2017).

asq4.com



Zakarias Grafilo
violin 1

Sandy Wilson
cello

Frederick Lifstiz
violin 2

Paul Yarbrough
viola



The Ellen M. Egger Quartet of Instruments

The idea of creating a quartet of stringed instruments, the Ellen M. Egger Quartet, was born from a conversation with Fritz Maytag and is a working memorial to Fritz's sister Ellen Egger, one of four siblings and an accomplished musician and teacher. The four instruments are loaned individually to promising students in far-flung places for an indefinite period, and then are reassembled once a year for a concert in San Francisco. Memorable performances have taken place at the California Palace of the Legion of Honor with such distinguished quartets as the Angeles Quartet, the Pro Arte Quartet, the Lafayette Quartet, the Pacifica Quartet and the Turtle Island Quartet. For several years, it has been the musicians of the Alexander String Quartet who have reunited the two violins, viola and cello in performances and in their second recording in 2009 of the complete Beethoven Quartet Cycle.

Francis Kuttner studied violinmaking at the Scuola Internazionale di Liuteria in Cremona, Italy, and worked privately with accomplished violinmaker/woodcarver Francesco Bissolotti, a proponent of traditional Cremonese violinmaking. Working from original Stradivari models and forms provided a comprehensive and insightful method of construction. Kuttner has been awarded numerous Gold and Silver Medals in Paris, New York, Manchester and Cremona. Designated "Hors Concours" by the Violin Society of America, he serves on many international juries. He divides his time between his workshops in Cremona and San Francisco, while his instruments are played on stages worldwide. www.kuttnerviolins.com

*The two violins were made on a 1705 Stradivari "P" form.
The viola is made on a personal model.
The violoncello was constructed on a modified "B" form
of Antonio Stradivari 1709. The labels are dated 1987.*



A Triumph of Idealism

Celebrating Ruth Felt

The Alexander String Quartet would like to express its gratitude to Ruth Felt, founding President of San Francisco Performances, on the occasion of her retirement.

Our association with SFP goes back to 1989. It was through the pioneering residency created by Ruth, in cooperation with the Morrison Trust at San Francisco State University, that the ASQ has made San Francisco its

home for the past 3 decades. She welcomed us into the family and made us feel confident about moving to the West Coast. She has allowed us to make and sustain friendships in concert halls, alternative venues, and classrooms throughout the Bay Area. Her abiding belief that Art is essential to the fabric of a society and should be accessible to all, has been embodied by our presence in this community. For that we thank her personally, while knowing that her contribution has more profound consequences.

Lewis Hyde, in his wonderful book, *The Gift*, explores the fundamental incompatibility of art and capitalism. The origin of artistic creation, Hyde maintains, is in the gift economy of earlier human societies. This leaves us with the dilemma of maintaining the purity of art and the survival of artists in the face of a system that seems

constantly to demand artistic compromise for the sake of popularity and profits.

Ruth has dedicated her professional life to her vision of a company that could exist in the world of commerce — that would address the need for marketing, sales, business plans, financial projections, and acquisition of capital — a company that would do all these things, not to make money, but to foster the creation, re-creation and reception of art. In this paradigm, marketing means creating community; sales means sharing; profits are intangible but powerful; and the dividends last a lifetime. Art, real Art, has always required support, but the monasteries, cathedrals, palaces of the past took their toll on artistic freedom as well as accessibility. Many are the tales of generous patronage, but even greater the number of abuses.

Thanks to Ruth for giving us such a brilliant model for the fostering of art in our society in the 21st century.



About Rory Earnshaw

From our first release, FoghornClassics covers have been graced by the images of “Scottish” photographer (and longtime Bay Area resident) Rory Earnshaw. Rory’s images are informed by his wit and an aesthetic distinctly in tune with the architectural features of foggy San Francisco. A stroll through his online portfolio (including “motion”) amply demonstrates the joy Rory brings to every aspect of his creative output. roryearnshaw.com

About Eric Bromberger

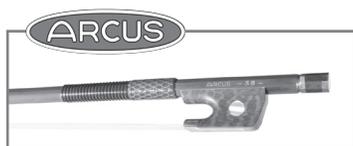
FoghornClassics releases have been immeasurably enriched and contextualized by the program notes of Eric Bromberger. A violinist with a Ph.D. in American Literature, Eric’s unique commentary is in demand among musical groups and institutions throughout the U.S. It’s hard to imagine FC booklets without Eric’s amplifying notes — or his guiding hand on projects that include multiple voices. **La Jolla Music Society:** ljms.org/directory/listing/biography-eric-bromberger-scholar-in-residence



For more about Volumes 2 (FCL2018) and 3 of this late Mozart compendium, *Apotheosis*, and other forthcoming recordings, visit FoghornClassics.com. To explore funding one of these enduring projects, contact us at 415-937-1982.



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Engineering Assistant: James Frazier

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| mscrecording.com

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Con Moto:

THE ALEXANDER STRING QUARTET

Con Moto: The Alexander String Quartet follows the group performing throughout Poland in 2015 at the Beethoven Easter Festival. It reveals the storied tradition of chamber music and the collective voice that emerges through the unique personalities of these four world-class musicians. Part road movie, part music doc, part portrait film, *Con Moto* takes on the shape and rhythms of classical music as it races to keep up with these ever-thinking, ever-moving performers.

View on KQED's Truly CA
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28 MINUTES



CREDITS:

Executive Producer: Daniel L. Bernardi
Producer: Soumyaa K. Behrens
Director: Robert Barbarino
Editor: Manuel Tsingarlis
Cinematographer: Hannah Anderson
Sound Recordist: Warren Haack

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DISC 1

String Quartet in D Major, K. 499, "Hoffmeister" 28:01

- | | | |
|---|----------------------|-------|
| 1 | Allegretto | 10:30 |
| 2 | Menuetto: Allegretto | 3:08 |
| 3 | Adagio | 7:31 |
| 4 | Molto Allegro | 6:51 |

String Quartet in D Major, K. 575, "Prussian" 23:13

- | | | |
|---|----------------------|------|
| 5 | Allegretto | 7:35 |
| 6 | Andante | 4:16 |
| 7 | Menuetto: Allegretto | 5:32 |
| 8 | Allegretto | 5:48 |

TOTAL PLAYING TIME: 51:14

DISC 2

String Quartet in B-flat Major, K. 589, "Prussian" 23:27

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|---|--------------------|------|
| 1 | Allegro | 6:41 |
| 2 | Larghetto | 6:11 |
| 3 | Menuetto: Moderato | 6:37 |
| 4 | Allegro assai | 3:55 |

String Quartet in F Major, K. 590, "Prussian" 27:23

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|---|----------------------|------|
| 5 | Allegro moderato | 8:52 |
| 6 | Andante | 7:20 |
| 7 | Menuetto: Allegretto | 3:54 |
| 8 | Allegro | 7:16 |

TOTAL PLAYING TIME: 50:50