

Alexander String Quartet

with

Robert Greenberg

Zakarias Graflo, violin

Frederick Lifszitz, violin

David Samuel, viola

Sandy Wilson, cello

Guest Artists

Paul Yarbrough, viola

Eli Eban, clarinet

SUNDAY, APRIL 25, 2021 • 2PM

SUNDAY, MAY 16, 2021 • 2PM

SUNDAY, JUNE 6, 2021 • 2PM

Support provided by

Thomas and Phyllis Farver

Dr. Jim P. Back

Mondavi Center

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Alexander String Quartet

Program

SUNDAY, APRIL 25, 2021 • 2PM

P. 2

String Quintet No. 1 in B-flat Major, K. 174 (1773)

W.A. Mozart
(1756–1791)

Allegro moderato
Adagio
Menuetto ma allegretto
Allegro

String Quintet No. 3 in C Major, K. 515 (1787)

Allegro
Andante
Menuetto: Allegro
Allegro

SUNDAY, MAY 16, 2021 • 2PM

P. 3

String Quintet No. 4 in G Minor, K. 516 (1787)

W.A. Mozart
(1756–1791)

Allegro
Menuetto: Allegretto
Adagio ma non troppo
Adagio—Allegro

String Quintet No. 5 in D Major, K. 593 (1790)

Larghetto—Allegro
Adagio
Menuetto: Allegro
Allegro

SUNDAY, JUNE 6, 2021 • 2PM

P. 5

String Quintet No. 6 in E-flat Major, K. 614 (1791)

W.A. Mozart
(1756–1791)

Allegro di molto
Andante
Menuetto: Allegro
Allegro

Quintet for Clarinet & Strings in A Major, K. 581 (1789)

Allegro
Larghetto
Menuetto
Allegretto con variazioni

Program Notes

Sunday, April 25, 2021

WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg

Died December 5, 1791, Vienna

String Quintet in B-flat Major, K.174

Mozart wrote the Quintet in B-flat Major in March 1773 at the age of 17, just after he and his father had returned from their third and final trip to Italy. Then Mozart did something quite unusual for him—he returned to this music the following December and revised it, creating a new trio section for the third movement and completely re-writing the finale. No one is sure why Mozart should suddenly, at age 17, have written a viola quintet. Perhaps he had heard quintets by Italian composers on his trip, though others have suggested that he may have been inspired by the example of Michael Haydn, then also working in Salzburg.

One of the most remarkable things about Quintet in B-flat Major is the range of critical reaction it has provoked. The abrasive Hans Keller dismisses it as “uninteresting,” but in his study of classical style Charles Rosen goes to the other extreme, calling it an “astonishing” work, one whose “breadth of conception ... goes far beyond any of the string quartets” Mozart had just completed. Others have heard here the earliest flowering of the maturity and expressiveness that would shape Mozart’s first “great” symphonies, No. 25 in G Minor and No. 29 in A Major, composed the following year.

The opening Allegro Moderato is rich with thematic ideas (there are five separate themes here), and the opening phrases are noteworthy for the way that the first violin’s flowing melodic line is instantly repeated by the viola—this pattern will recur in later quintets. The development is brief and extremely animated, deriving most of its energy from the triplet-based theme in the exposition, and a long recapitulation leads to the firm close.

The Adagio is the most impressive movement in the quintet, and it is here that we hear intimations of the Mozart to come. He mutes the instruments for this movement, and over murmuring accompaniment the first violin sings the gorgeous main idea, very much like an aria from an opera; this is then repeated by various combinations of instruments. The development section erupts in a stab of pain as that floating opening melody turns sharp and conflicted, but Mozart quickly relaxes tensions, the warm mood of the opening returns, and the movement winds down slowly, concluding with a brief coda built from the opening accompaniment figures.

The minuet is sturdy and flowing, but the surprise comes in the trio section. This is one of the parts that Mozart revised, and here he replaced a fairly standard trio with one built on echo effects: the second violin and second viola trail behind the other instruments, repeating their phrases very quietly, as if heard from far away (Mozart’s biographer Alfred Einstein suggests, in fact, that the second violin part might be played offstage to produce the echo effects most effectively).

The finale was also revised nine months after the quintet’s original composition. This movement comes as something of a surprise after the elegance that has preceded it—it is full of a slashing energy, polyphonic complexity, and a melodic line that leaps suddenly between the five instruments. It makes a brilliant—and unexpected—conclusion to Mozart’s first viola quintet.

String Quintet in C Major, K. 515

Many regard the string quartet as the summit of chamber music, and Haydn, Beethoven, and Bartók found it ideal for some of their finest music. But that form gave Mozart unusual problems, and he struggled with all his mature quartets. The addition of one extra instrument, however—the instrument Mozart preferred to play in chamber music—unlocked some of his greatest music, for chamber groups or any other ensemble. Perhaps the richer instrumental texture stirred his creative powers in unusual ways. Perhaps it was the distinctive sound of the violas. Perhaps it was the new possibilities for playing combinations of instruments off against each other. Who knows?

Mozart spent most of 1787 composing *Don Giovanni*, which would be premiered that October. During the spring, he interrupted his work on the opera to compose two string quintets, one in April and one in May. Scholars have noted that Mozart often composed works in groups and that specific key signatures had particular expressive significance for him. His last two symphonies, composed within a month of each other, are a perfect example: the symphony in G minor is dark, intense, tragic; the other—in C major—s spacious, noble, and heroic. One sees exactly the same pattern in these two quintets. The String Quintet in G Minor, K. 516 is powerful, expressive, painful; the String Quintet in C Major, K. 515 is marked by breadth, grandeur, and a generous openness of spirit. Both these quintets are also unusually longspanned works: at well over half an hour each, they are among Mozart’s longest instrumental works.

The Quintet in C Major opens with something rare in Mozart’s music: a leading theme played by the cello. This powerful figure begins with a rasping sound of the cello’s lowest note—the open C string—and rises sturdily, but then it will not stop. This simple chordal theme recurs constantly, modulating through a series of unexpected keys: G major, E major, C minor, and finally D major. Mozart is opening up the widest possible tonal palette as he begins, and only after the initial figure has been repeated six times does he allow the first violin to sing the gently falling second subject. It is a further mark of this music’s breadth that there is a third theme—a genial, rocking little tune—just before the close of the exposition. The development is brief but serious and expressive, and then Mozart plunges back into an extended recapitulation and an equally remarkable coda: after all the expansive power of this movement, the music winks out on fragments of the second theme.

The opening section of the minuet is relatively conventional, with the violins in pairs, answered by pairs of lower instruments. At the trio, however, the music takes off. Mozart modulates into F major, and now begins an odd and haunting dance, a sort of wistful waltz on winding chromatic lines. This trio goes on for some length—Mozart clearly liked the possibilities he found here—then winds its way back to order with the return of the minuet.

The Andante is extraordinary. In effect, it belongs to just two instruments, the first violin and the first viola, which sing a duet that virtually explodes the boundaries of chamber music. This movement is more like a joint cadenza by two virtuoso soloists than chamber music, and it recalls – in sound, spirit, and instrumentation—Mozart’s *Sinfonia Concertante* for Violin and Viola, composed eight years earlier in Salzburg. There is something almost jarring about the range of expression here, for this music is by turns consoling, fiery, gentle, furious, brilliant, as Mozart ranges easily between the high, silvery sound of the violin and the darker sound of the viola.

The concluding Allegro takes wing as the first violin soars off with a cheerful eighth-note theme that will clearly be the basis of a rondo. Yet Mozart is Mozart, and very quickly the unexpected begins to happen: this cheerful tune develops, grows more complex, and is treated in some rich counterpoint—what had seemed a simple rondo in the opening measures now edges toward sonata form. The writing for the first violin here is quite extroverted: much of the part is high and very difficult, and it is on that concertolike brilliance that this wonderful music sails home.

Program Notes

Sunday, May 16, 2021

WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg

Died December 5, 1791, Vienna

String Quintet in G Minor, K. 516

In the spring of 1787, Mozart—then 31—was at the height of his powers. The previous year had seen the triumphant premiere of *The Marriage of Figaro*, and now he was about to begin work on *Don Giovanni*. But before he plunged into the opera, Mozart wrote two viola quintets. The string quartet gave Mozart unusual problems throughout his life, but the addition of one extra instrument—the instrument Mozart preferred to play in chamber music—unlocked some of his greatest music. Perhaps the richer instrumental texture stirred his creative powers in unusual ways. Perhaps it was the distinctive sound of the violas. Perhaps it was the new

possibilities for playing combinations of instruments off against each other. Who knows?

The Quintet in G Minor, completed on May 16, 1787, is one of Mozart's finest works and certainly one of the greatest pieces of chamber music ever written. Everyone who hears this music senses its intensity, and Mozart's biographers have looked for causes in the composer's own life. While this was the period of his father's final illness (Leopold Mozart died on May 28), any connection between this and the music must remain conjectural. What is clear is that into this quintet Mozart poured a depth of expression heard in very little of his other music. In the darkness of its character, the range of its moods, and the compression of the writing, it is often compared to another of Mozart's great works in G minor, the Symphony No. 40, composed the following year. One of the distinguishing technical features of the quintet is Mozart's constant chromatic writing, and in particular the falling chromatic lines of much of the melodic material give the music extraordinary emotional power.

The dark and grieving opening theme of the Allegro, heard immediately in the first violin and quickly repeated by the first viola, climbs and then falls back, and this same rising-and-falling melodic motion recurs throughout the movement: it gives shape to the second subject, also introduced by the first violin and also—curiously—in the home key of G minor. Just as remarkable is the steady beat of the accompanying voices: these constant eighth-notes—always pulsing forward—give the music another dimension of urgency. The development is relatively short, but Mozart then offers a long recapitulation and a substantial coda that remains in G minor.

The minuet-and-trio comes second in this quartet, rather than in the expected third position. The cheerful rhythmic spring that marks most minuets is absent here, and Mozart defeats expectations by placing his strongest accents on the third beat of some of his measures. The trio section, in G major, seems to let in a brief flood of sunlight, but Mozart further enforces the sense of compression by basing this trio on a theme taken from the minuet.

The Adagio *ma non troppo* plunges us into a different world entirely, so unexpected is its sound. Mozart

mutes the five instruments throughout, and this movement is remarkable for both its rich sonority and the variety of its moods. Each of its three themes is radically different, and each generates its own emotional world: the stately opening gives way to a grieving second subject (once again based on falling chromatic lines) which in turn is displaced by an the oddly-dancing—almost carefree—third idea. Beneath its muted surface, this music wears many faces, moves through many moods.

The final movement begins with another Adagio, now unmuted: the first violin arches high and falls back over the quietly-throbbing accompaniment. In a sense, this introduction is the emotional climax of the entire quintet, for it gives way to a good-natured rondo-finale in G major. Many have found this cheerful finale anticlimactic after the first three movements and the introduction to the last, and Mozart himself was aware of this problem: he made sketches for a finale that remained in G minor, but discarded them. He was probably right to do so. The quintet clearly needs some emotional release at this point, and this finale serves that purpose well (it is worth noting, too, that the main theme of this rondo bears some relation to the opening theme of the first movement, reinforcing one more time the sense of compressed intensity that informs the entire quintet).

Long after the rondo has come dancing home in sunny G major, however, it is to the opening movements that one's memory returns. And particularly to the quintet's very beginning, where that painful, surging violin melody stays to haunt the mind.

String Quintet in D Major, K. 593

Mozart had a special fondness for the viola. He was—like Beethoven, Schubert, and Dvořák—a violinist who preferred to play viola in chamber ensembles, and some of his greatest music makes prominent use of the husky timbre of the viola: the *Sinfonia Concertante* for violin and viola is unquestionably his best concerto for stringed instruments, and the cycle of six viola quintets offer some of his finest chamber music.

The string quintet is a more complex form than the quartet, offering new possibilities but at the same time creating many new problems for a composer. The

addition of one extra instrument to the string quartet changes many things. It adds an extra voice to the harmony, making for a richer harmonic language than is possible with the quartet. It creates a heavier texture and allows the composer to set groups of instruments against each other in a manner impossible in the quartet. Given these new complexities, it is not surprising that so few viola quintets have been written. Nor is it surprising that the greatest—those of Mozart and Dvořák—should have been written by composers who played the viola.

Mozart wrote the Viola Quintet in D Major in December 1790, exactly one year before his death. This is one of his finest quintets, and it has been extravagantly praised. Louis Biancolli calls it “full of noble sentiment and great feeling,” and Hans Keller goes so far as to say that the three viola quintets of K.515, K.516, and K.593 “are the greatest and most original symphonic structures of Mozart, chamber-musical or otherwise.” This is glorious music, but – curiously – Mozart makes very little use of the distinctive sound of the violas in the present quintet: virtually all the thematic interest is in the violins, with the violas employed to broaden and enrich textures.

The Quintet in D Major opens with a 21-measure Larghetto introduction that gives way to an Allegro. Mozart’s use of material in this movement is extremely concentrated: the dotted quarter-note trill of the Allegro gives melodic shape and rhythmic energy to the entire movement, and it is a mark of this quintet’s sharp focus that this motive itself grows out of the Larghetto introduction. The development is long and varied, and at the close Mozart brings the music to a stop and repeats the Larghetto introduction complete, then concludes with the first eight measures of the Allegro. That fragment sounds abrupt, almost defiant, in such a role.

The Adagio begins simply enough in G major, but quickly the music assumes a “pathetic” quality, full of dark shading and long, expressive lines spun out over steady accompaniment from the lower voices. The development is intensified by the polyphonic writing, and the movement extends over a generous span. After two such powerful movements, the Allegretto feels straightforward, even conventional: a sturdy minuet

frames a trio in which spiccato violins sing above ringing pizzicato accompaniment.

The main theme of the Allegro finale comes flashing downward like a streak of lightning. Its chromatic tension is typically Mozartean, but so too is what he does with it: by reordering that sequence of notes, Mozart dissolves the tension and lets the music sing with unexpected gentleness. The flying 6/8 meter gives this movement an almost breathless quality, and along the way Mozart spins off some terrific fugal writing before the Quintet rushes to its close on a cadence built of the opening sequence, now back in its original form.

Program Notes

Sunday, June 6, 2021

WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg

Died December 5, 1791, Vienna

String Quintet in E-flat Major, K. 614

In the manuscript of the Quintet in E-flat Major Mozart noted the location and date of its completion—Vienna, April 12, 1791—placing this quintet at the beginning of the final creative burst of his brief life. Over the next eight months he would write two operas—*Die Zauberflöte* and *La clemenza di Tito*—and the Clarinet Concerto, and he would begin the *Requiem*, left unfinished at his death on December 5. Though he did not know it as he set aside the manuscript on that spring day, this quintet would be his final chamber work.

This is an unusual composition, in many ways representative of the increasingly rarefied musical language of Mozart’s final years. Unlike his earlier viola quintets, the Quintet in E-flat Major does not play groups of different instruments off against each other, nor does it exploit the characteristic “middle” sonority of the viola quintet. Rather, this music is remarkable for the brilliance of the first violin part in its outer movements, where that instrument sails above the other four with a concerto-like virtuosity. And, as we shall see, it incorporates some unusual formal features.

The Allegro di molto opens with a passage for the two violas that sounds exactly like a pair of hunting horns. That effect was clearly intentional, and that fanfare returns throughout the movement, giving the music a somewhat festive air and thrusting it forward on the energy of its trills. These “horn-calls” dominate the opening measures, but quickly the first violin breaks free with a series of runs, difficult string-crossings, and writing high in the instrument’s register (at one point Mozart sends the first violin up to a high D, almost at the upper extreme of its fingerboard). At the end, the horn fanfare and its trills drive this movement to its energetic close.

The real glory of this quintet is the Andante. Its form is simple enough on the surface—a theme with variations—but what is unusual here is what Mozart does in the course of varying his opening melody. That melody, sung initially by the first violin, sounds like an aria, and in fact it has been compared to Belmonte’s aria *Wenn der Freude Thränen fliessen* from *The Abduction from the Seraglio*. Mozart does some astonishing things with this gentle little theme. The development is a series of repetitions, each becoming more complex and more chromatic until strange dissonances come stinging out of this music. The effect, over two centuries later, is still surprising, and it is a movement like this that helps us understand what a Viennese critic meant when he complained that Mozart’s music was “too highly spiced.” Spiced it may be, but it is also extraordinarily beautiful and expressive.

The minuet is more conventional, though the outer sections proceed on canonic phrases, while the trio is a *ländler* that dances comfortably along its easy swing. The final movement, a rondo marked Allegro, is built entirely on one theme, announced immediately by the first violin. Building an entire movement on one theme was nothing new—Haydn had written many such movements—but what makes this movement remarkable is the concentrated polyphonic writing. Mozart treats his amiable opening theme to some complex fugal development, and—pushed along by more brilliant writing for the first violin—his final piece of chamber music flies to its energetic close.

Quintet in A Major for Clarinet & Strings, K. 581

While Mozart reportedly did not care for the sound of the flute, he felt a special fondness for the clarinet, and much of Mozart’s interest in the clarinet came from his friendship with the Austrian clarinet virtuoso Anton Stadler (1753–1812). Mozart apparently met Stadler soon after arriving in Vienna in 1781. Stadler was part of the ensemble that gave the first performance of Mozart’s great Serenade in D Major, K.361, in 1784, and the two soon became friends and colleagues—they were both Freemasons in the same lodge in Vienna, and Mozart is known to have lent Stadler money during these years.

Not surprisingly, Mozart began to write for Stadler and for the clarinet. In the summer of 1786, shortly after the premiere of *Le Nozze de Figaro*, Mozart wrote his Trio for Clarinet, Viola, and Piano, presumably for Stadler, and the instrument figures prominently in his Symphony No. 39, composed two years later. It is a measure of the composer’s respect for Stadler’s artistry that in the final year of his life Mozart would compose the obligato clarinet parts in *La clemenza di Tito* and the *Clarinet Concerto* specifically for Stadler, and he revised his Symphony No. 40 to include clarinet parts, almost certainly for Stadler. Two years earlier, during the summer of 1789, Mozart composed his Clarinet Quintet, completing it on September 29. The premiere had to wait until December 22, when it was performed at a concert of the Tonkünstler Societät in Vienna. On that occasion Stadler was the clarinetist, and Mozart played the viola. Mozart made clear the connection between this music and the artist for whom it was written the following year when he referred to it as “Stadler’s quintet.”

Stadler played the basset clarinet, an instrument of his own invention, which could play four semitones lower than the standard clarinet of that era. This unfortunately resulted in a number of corrupt editions of Mozart’s works for Stadler, as editors re-wrote them to suit the range of the contemporary clarinet. Subsequent modifications have given the A clarinet those four low pitches, and today we hear these works in the keys for which Mozart originally wrote them.

Simple verbal description cannot begin to suggest the glories of Mozart’s Clarinet Quintet—this is truly

sovereign music, full of the complete technical mastery of Mozart's final years and replete with the emotional depth that marks his music from that period. The strings present the chorale-like first theme of the sonata-form opening Allegro, and the clarinet quickly enters to embellish this noble opening statement. The expressive second subject, sung by the first violin, flows with a long-breathed smoothness that itself seems shaped for the fluid sound of the clarinet.

The Larghetto, in D major, belongs very much to the clarinet, which weaves a long cantilena above the accompanying strings; new material arrives in the first violin, and the development section is Mozart at his finest. Particularly impressive here is Mozart's careful attention to sonority, with the silky sound of muted strings set against the warm murmur of the clarinet. After the subdued conclusion of the second movement, the Menuetto bursts to life with a perky freshness—off come the strings' mutes, and Mozart moves back to the home key of A major. This minuet is unusual in that it has two trio sections: the first—in A Minor—is entirely for strings, while in the second the clarinet has a ländler-like freshness.

In place of the expected rondo-finale, Mozart offers a variation movement based on the opening theme, sung as a duet for the violins. The five variations are sharply differentiated: the first introduces an entirely new theme, full of wide skips, played by the clarinet as the quartet repeats the opening theme, several feature virtuosic parts for the clarinet and first violin, and the third opens with a plaintive episode for viola over rich accompaniment from the other voices. And now Mozart springs a surprise: the stirring conclusion of the fourth variation gives way to an expressive Adagio that is really a fifth variation. This long and moving variation complete, the music jumps back to its opening tempo, and the Clarinet Quintet concludes with a jaunty coda derived from the first half of the original theme.

—Eric Bromberger



ASQ: Zakarias Grafilo, Frederick Lifszitz, Paul Yarbrough and Sandy Wilson with new member David Samuel, second from right.

THE ALEXANDER STRING QUARTET

The Alexander String Quartet has performed in the major music capitals of five continents, securing its standing among the world's premier ensembles, and 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 Instructional Program at San Francisco State University. Widely admired for its interpretations of Beethoven, Mozart, and Shostakovich, the quartet's recordings have won international critical acclaim. They have established themselves as important advocates of new music commissioning dozens of new works from composers including Jake Heggie, Cindy Cox, Augusta Read Thomas, Robert Greenberg, Cesar Cano, Tarik O'Regan, Paul Siskind, and Pulitzer Prize-winner Wayne Peterson. Samuel Carl Adams' new *Quintet with Pillars* was premiered and has been widely performed across the U.S. by the Alexander with pianist Joyce Yang, and will be introduced to European audiences in the 2021–2022 season.

The Alexander String Quartet's annual calendar includes engagements at major halls throughout North America and Europe. They have appeared at Lincoln Center, the 92nd Street Y, and the Metropolitan Museum; Jordan Hall; the Library of Congress; and chamber music societies and universities across the North American continent including Yale, Princeton, Stanford, Lewis and Clark, Pomona, UCLA, the Krannert Center, Purdue and many more. Recent overseas tours include the U.K., the Czech Republic, the Netherlands, Italy, Germany, Spain, Portugal, Switzerland, France, Greece, the Republic of

Georgia, Argentina, Panamá, and the Philippines. Their visit to Poland's Beethoven Easter Festival is beautifully captured in the 2017 award-winning documentary, *Con Moto: The Alexander String Quartet*.

Distinguished musicians with whom the Alexander String Quartet has collaborated include pianists Joyce Yang, Roger Woodward, Menachem Pressler, Marc-André Hamelin, and Jeremy Menuhin; clarinetists Joan Enric Lluna, Richard Stoltzman, and Eli Eban; soprano Elly Ameling; mezzo-sopranos Joyce DiDonato and Kindra Scharich; violinist Midori; violist Toby Appel; cellists Lynn Harrell, Sadao Harada, and David Requiro; 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 enjoys a close relationship with composer-lecturer Robert Greenberg, performing numerous lecture-concerts with him annually.

Recording for the FoghornClassics label, their 2020 release of the Mozart and Brahms clarinet quintets (with Eli Eban) has been praised by *Fanfare* as "clearly one of the Alexander Quartet's finest releases." Their release in 2019 of Dvořák's "American" quartet and piano quintet (with Joyce Yang) was selected by *MusicWeb International* as a featured recording of the year, praising it for interpretations performed "with the bright-eyed brilliance of first acquaintance." Also released in 2019 was a recording of the Late Quartets of Mozart, receiving critical acclaim ("Exceptionally beautiful performances of some extraordinarily beautiful music." —*Fanfare*), as did their 2018 release of Mozart's Piano Quartets with Joyce Yang. ("These are by far, hands down and feet up, the most amazing performances of Mozart's two piano quartets that have ever graced these ears" —*Fanfare*.) Other major releases have included the combined string quartet cycles of Bartók and Kodály ("If ever an album had 'Grammy nominee' written on its front cover, this is it." —*Audiophile Audition*); the string quintets and sextets of Brahms with violist Toby Appel and cellist David Requiro ("a uniquely detailed, transparent warmth" —*Strings Magazine*); the Schumann and Brahms piano quintets with Joyce Yang ("passionate, soulful readings of two pinnacles of the chamber repertory" —*The New York Times*); and the Beethoven cycle ("A landmark journey through the greatest of all quartet cycles" —*Strings Magazine*). Their catalog also includes the

Shostakovich cycle, Mozart's Ten Famous Quartets, and the Mahler Song Cycles in new transcriptions by Zakarias Grafilo.

The Alexander String Quartet formed in New York City in 1981, capturing international attention as the first American quartet to win the London (now Wigmore) International String Quartet Competition in 1985. The quartet has received honorary degrees from Allegheny College and Saint Lawrence University, and Presidential medals from Baruch College (CUNY). The Alexander plays on a matched set of instruments made in San Francisco by Francis Kuttner, known as the Ellen M. Egger quartet.

—Eric Bromberger



ELI EBAN, CLARINET

Eli Eban is Rudy Professor of Music in Clarinet at the Indiana University Jacobs School of Music. He was previously a visiting professor at the Eastman School of Music for two years.

He was appointed principal clarinetist of the Jerusalem Symphony Orchestra under Lukas Foss immediately after graduating from the Curtis Institute of Music. Shortly thereafter, he joined the Israel Philharmonic Orchestra at the invitation of Zubin Mehta. During thirteen seasons with the Israel Philharmonic, Eban performed and recorded all the major orchestral repertoire with the world's leading conductors, including Claudio Abbado, Leonard Bernstein, Christoph von Dohnanyi, Charles Dutoit, Christoph Eschenbach, James Levine, Kurt Masur, Simon Rattle, Georg Solti, Krzysztof Penderecki, and Lorin Maazel.

Eban was the featured soloist with the Israel Philharmonic Orchestra on many occasions, and he has also performed concertos with the English Chamber Orchestra, Salzburg Camerata Academica, City of London Sinfonia, Chamber Orchestra of Philadelphia, Louisville Orchestra, National Orchestra of Puerto Rico, and Israel Camerata/Jerusalem, among others.

He tours extensively as a chamber musician, collaborating with renowned artists and ensembles. He has been guest artist with the Alexander, Audubon,

Orion, St. Petersburg, Tel Aviv, and Ying quartets and was a frequent participant of the famed Marlboro Music Festival.

While at Marlboro, Eban was selected by legendary violinist Sandor Vegh to be the first wind player to perform at the prestigious IMS Prussia Cove festival in England, drawing acclaim from London's *The Guardian* for his "high-powered, electrifying performances."

His subsequent recordings for Meridian Records, London, were cited by critics as being "full of life and highly sensitive." He has also recorded for the Saphir, Crystal, and Naxos labels. He was a member of Myriad, a chamber ensemble formed by members of the Cleveland Orchestra, and has often traveled to Eastern Europe to perform and teach at the invitation of the European Mozart Foundation.

Master class appearances include the Cleveland Institute, San Francisco Conservatory, Guildhall School of Music, Michigan State University, Glen Gould School, Central Conservatory in Beijing, Buchman–Mehta School at Tel Aviv University, and Rubin Academy of Music and Dance in Jerusalem.

Eban's former students are pursuing active solo careers and have won orchestral positions in Israel, Denmark, Korea, Poland, Singapore, and South Africa. In the United States, they can be heard in the symphony orchestras of Indianapolis, New Mexico, and Toledo, as well as in the New World Symphony and the premier service bands in Washington, D.C.

Eban divides his time between teaching at the Jacobs School of Music, touring as a soloist and chamber musician, and serving as the principal clarinetist of the Indianapolis Chamber Orchestra. His summers are spent performing and teaching at the Sarasota Music Festival and playing principal clarinet in the Chautauqua Symphony Orchestra.



PAUL YARBROUGH, VIOLA

Paul Yarbrough, violist, is a native of Clearwater, Florida. A founding member of the Alexander String Quartet, Mr. Yarbrough announced his retirement from the ASQ in 2020.

He will appear as a guest artist with the Quartet for two seasons of quintet repertory, and he will continue to perform as a soloist, while teaching and pursuing personal projects. His teachers have included Elaine Lee Richey, Lillian Fuchs, Raymond Page, and Sally Peck. A frequent soloist with orchestras, he has also given numerous solo recitals throughout the United States and was principal violist of the Chamber Orchestra of New England. In 1995, Mr. Yarbrough and his Quartet colleagues received Honorary Doctorates of Fine Arts from Allegheny College for their service to the arts and education and a Honorary Degree from St. Lawrence University. Mr. Yarbrough serves on the board of the San Francisco Friends of Chamber Music.



ROBERT GREENBERG

Robert Greenberg was born in Brooklyn, New York in 1954, and has lived in the San Francisco Bay Area since 1978. Greenberg received a BA in music, magna cum laude, from Princeton University in 1976. His

principal teachers at Princeton were Edward Cone, Daniel Werts, and Carlton Gamer in composition, Claudio Spies and Paul Lansky in analysis, and Jerry Kuderna in piano. In 1984, Greenberg received a Ph.D. in music composition, With Distinction, from the University of California, Berkeley, where his principal teachers were Andrew Imbrie and Olly Wilson in composition and Richard Felciano in analysis.

Greenberg has composed over fifty works for a wide variety of instrumental and vocal ensembles. Recent performances of his works have taken place in New York, San Francisco, Chicago, Los Angeles, England, Ireland, Greece, Italy, and the Netherlands, where his *Child's Play* for String Quartet was performed at the Concertgebouw of Amsterdam.

Greenberg has received numerous honors, including being designated an official "Steinway Artist," three Nicola de Lorenzo Composition Prizes and three Meet-The-Composer Grants. Notable commissions have been received from the Koussevitzky Foundation in the Library of Congress, the Alexander String Quartet, the San Francisco Contemporary Music Players, San Francisco Performances, and the XTET ensemble. Greenberg is a board member and an artistic director of

COMPOSERS, INC., a composers' collective/production organization based in San Francisco. His music has been published by Fallen Leaf Press and CPP/Belwin, and recorded on the Innova label.

Greenberg has performed, taught and lectured extensively across North America and Europe. He is currently music historian-in-residence with San Francisco Performances, where he has lectured and performed since 1994. He has served on the faculties of the University of California at Berkeley, California State University East Bay, and the San Francisco Conservatory of Music, where he chaired the Department of Music History and Literature from 1989–2001 and served as the Director of the Adult Extension Division from 1991–1996. Greenberg has lectured for some of the most prestigious musical and arts organizations in the United States, including the San Francisco Symphony (where for ten years he was host and lecturer for the Symphony's nationally acclaimed "Discovery Series"), the Chautauqua Institute (where he was the Everett Scholar-in-Residence during the 2006 season), the Ravinia Festival, Lincoln Center for the Performing Arts, the Van Cliburn Foundation, the Nasher Sculpture Center, the Dallas Symphony Orchestra, the Hartford Symphony Orchestra, Villa Montalvo, Music @ Menlo, and the University of British Columbia (where he was the Dal Grauer Lecturer in September of 2006). In addition, Greenberg is a sought after lecturer for businesses and business schools. For many years a member of the faculty at the University of Pennsylvania/Wharton School's Advanced Management Program, he has spoken for such diverse organizations as S.C. Johnson, Canadian Pacific, Deutsches Bank, the University of California/Haas School of Business Executive Seminar, the University of Chicago Graduate School of Business, Harvard Business School Publishing, Kaiser-Permanente, the Strategos Institute, Quintiles Transnational, the Young Presidents' Organization, the World Presidents' Organization, and the Commonwealth Club of San Francisco. Greenberg has been profiled in the *Wall Street Journal*, *INC. Magazine*, the *Times of London*, the *Los Angeles Times*, the *Christian Science Monitor*, the *San Francisco Chronicle*, the *San Jose Mercury News*, the *University of California Alumni Magazine*, *Princeton Alumni Weekly*, and *Diablo Magazine*. For fifteen years Greenberg was the resident composer and music historian to National

Public Radio's *Weekend All Things Considered* and *Weekend Edition, Sunday* with Liane Hansen. In February 2003, *The Bangor Daily News* (Maine) referred to Greenberg as the "Elvis of music history and appreciation," an appraisal that has given more pleasure than any other.

In May 1993, Greenberg recorded a forty-eight-lecture course entitled *How to Listen to and Understand Great Music* for the Teaching Company/Great Courses Program of Chantilly, Virginia. This course was named in the January, 1996 edition of *Inc. Magazine* as one of "The Nine Leadership Classics You've Never Read.") The Great Courses is the preeminent producer of college level courses-on-media in the United States. Twenty-Five further courses, including "Concert Masterworks," "Bach and the High Baroque," "The Symphonies of Beethoven," "How to Listen to and Understand Opera," "Great Masters," "The Operas of Mozart," "The Life and Operas of Verdi," "The Symphony," "The Chamber Music of Mozart," "The Piano Sonatas of Beethoven," "The Concerto," "The Fundamentals of Music," "The String Quartets of Beethoven," "The Music of Richard Wagner," and "The Thirty Greatest Orchestral Works" have been recorded since, totaling over 550 lectures. The courses are available on both CD and DVD formats and in book form.

Dr. Greenberg's book, *How to Listen to Great Music*, was published by Plume, a division of Penguin Books, in April, 2011.

Greenberg lives with his children Lillian and Daniel, wife Nanci, and a very cool Maine coon (cat) named Teddy in the hills of Oakland, California.

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