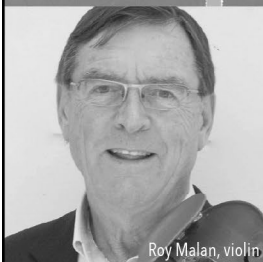




IVES
COLLECTIVE

2016-2017
SEASON
Fall Collective



Roy Malan, violin



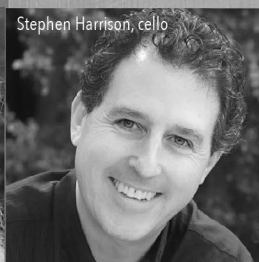
Nancy Ellis, viola

Sunday, October 2, 2016, 3 PM
First Congregational Church, Palo Alto
Sunday, October 23, 2016, 4 PM
Old First Church, San Francisco

Roy Malan, violin
Susan Freier, violin
Nancy Ellis, viola
Stephen Harrison, cello
Keisuke Nakagoshi, piano



Susan Freier, violin




Stephen Harrison, cello

Joaquin Turina: *Il Circulo* for Piano Trio, Op. 91
Ernst von Dohnányi: String Quartet No. 2 in D-flat Major, Op. 15
Gabriel Fauré: Piano Quartet No. 2 in G Minor, Op. 45



Keisuke Nakagoshi, piano



Fall Collective

IVES COLLECTIVE

Roy Malan, violin; Susan Freier, violin/viola; Nancy Ellis, viola;
Stephen Harrison, cello; Keisuke Nakagoshi, piano

Circulo for Piano Trio, Op.91 (1936)

**Joaquin Turina
(1882-1949)**

Amanecer: Lento-Andantino
Mediodia: Allegretto quasi Andantino
Crepúsculo: Allegro vivace

String Quartet No.2 in Db Major, Op.15 (1907)

**Ernst von Dohnanyi
(1872-1960)**

Andante-Allegro
Presto acciaccato
Molto Adagio

Intermission

Piano Quartet in G minor, Op. 45 (1886)

**Gabriel Fauré
(1845-1924)**

Allegro molto moderato
Allegro molto
Adagio non troppo
Allegro molto

Joaquín Turina's *Círculo*, subtitled *Fantasia for Piano, Violin and Violoncello*, is in three sections, describing the course of a single day. The first section, *Amanecer* (Dawn), begins quietly, with the cello in its lowest register, accompanied by sinuously floating chords in the piano, also in the deepest reaches. This quickly develops into a full melody, rising upwards, and passed by the cello to the violin. The music becomes both louder and higher, culminating in a radiant wash of C major, presumably as the sun rises. The second section, *Mediodía* (Midday) seems to find the sun shining on musicians. The section opens with the stringed instruments evoking guitars with plucked repeated chords (in E major, an excellent key for guitars). Both the themes and the harmonies flaunt twists characteristic of flamenco music (lowered seconds, Phrygian harmonies and parallel chords). The final section, *Crepusculo* (Dusk) arrives without break. After a vigorous opening, the day winds down with reminiscences of the earlier music, first an echo of the noon guitar music, accompanied by spooky tremolos played over the bridge from the strings, and finally a gentle restatement of the Dawn theme, now taking advantage of the ethereal higher registers of all instruments.

This is a collection of very familiar musical topics. The use of increasing intensity of sonic volume and rising pitch to symbolize the arrival of light has a long and distinguished history, from the movement from chaos to light in Haydn's *Creation* to the breaking of dawn in Ravel's *Daphnis and Chloé* (probably a very relevant example for Turina). Similarly, a piece that starts very softly, becomes very loud, and then retreats can easily depict and object coming closer, and then receding into the distance. Turina's sun is not far removed from the oxcart in Musorgsky's *Pictures at an Exhibition*. Similarly, the guitar effects and flamenco touches have provided instantly recognizable local color both for foreign composers like Mikhail Glinka and native Spaniards like Manuel de Falla.

However, like Falla, Turina had a complex relationship with this kind of easy musical exoticism. A brilliant child prodigy as a pianist, Turina moved to Paris in his early twenties, where he studied piano and composition with Vincent d'Indy at the Scola Cantorum. His early works are heavily influenced by César Franck (d'Indy's teacher) and also bear traces of the younger French composers that Turina heard in Paris at the time, especially Claude Debussy. By Turina's own account, he turned away from French models at the urging of Falla and of Isaac Albéniz, who told him "you must base your art on the popular music of Spain, or of Andalusia, since you are from Seville." The sun-dappled guitars of *Círculo* show that Turina took this advice to heart, but those floating chords at the opening show that Turina never forgot his Debussy, either. Also, by 1936, when *Círculo* was composed, the question of local color had long been a controversial one in Spain, with some composers (including Falla) advocating for a Spanish modernism that would eschew nationalist gestures

in favor of a more universal modernism, especially one informed by Stravinskian neo-classicism. There is no hint of Stravinsky in *Círculo*, and it runs the danger of being lumped in with the Falla works dismissed by Constant Lambert in 1934 as "glorified and tasteful picture-postcards of the come-to-sunny-Spain order." Finally, it is difficult to forget that *Círculo* was Turina's last composition before the outbreak of the Spanish Civil War, when "nationalist" would acquire a capital N and a tragically specific political meaning.

String Quartet No. 2 in D-flat minor, Op. 15 (1906)

Ernő Dohnányi

The second of Dohnányi's three string quartets was composed while the composer was living in Berlin and pursuing a brilliant international career. Dohnányi was living in Berlin, where he had been appointed professor at the Royal Prussian Academy of Music in 1905. This was a time and place when the title "professor" was a genuinely prestigious one. Dohnányi had the highest salary at the Academy, but his teaching duties were limited to six private composition students, and his summers were free for concert tours and his own creative work. It is remarkable that Dohnányi remained productive as a composer at a time when he was in such demand as a pianist. Dohnányi began 1907, for instance, with concerts in Germany in Russia, continued on to Vienna and Budapest, and only then undertook an 80 concert tour that took him from Scandinavia to France.

Dohnányi's Berlin appointment came at the invitation of the great violinist Joseph Joachim, who was the director of the Berlin Academy. Joachim was a close friend and frequent musical collaborator with Dohnányi, much as he had been earlier with Johannes Brahms. Dohnányi performed a Brahms Violin Sonata with Joachim in Bonn in May, 1907, but Joachim died later that summer. One can only assume that Joachim would have premiered Dohnányi's recently completed String Quartet no. 2, had he lived longer, but the first performance was given by the Klingler String Quartet in Berlin. This quartet was led by Karl Klingler, who had been Joachim's favorite violin student, and was the violist for the Joachim Quartet in its final season (1906-07).

The quartet is a lush and lyrical work of great formal clarity. The first movement opens with an introduction that presents two ideas: an expansive gesture from the first violin, and a quick, scampering figure for the full quartet. The opening gesture is quickly revealed to be the first theme of the following allegro, now presented in an extended form over a pulsing accompaniment in the inner voices. This paragraph concludes with the theme played in canon, with the first violin answering the viola, before a sweet and gentle second theme appears, supported by a pizzicato walking bass line from the cello. The music of the introduction reappears (only those with perfect pitch and an excellent memory will notice that it is now a

half-step lower), and it sounds as if Dohnányi is repeating the music that we have already heard. The next section, however, turns out to be a development which features both a luxurious rendition of the main theme at half speed from the viola and an extended section that combines the main theme in the lower strings with the fast, scampering figure in the violins. The music of the introduction now comes back for a third time, this time heralding a proper recapitulation. The second movement is a fleet scherzo, with a main theme that both recalls the scampering figure of the previous movement and is also strongly reminiscent of the storm music that opens Wagner's *Die Walküre*. The middle section is a hymn-like trio. The third movement is slow and somber, beginning with all four players on their lowest strings. This movement has a contrasting middle section, beginning with agitated music in which the cello plays the stormy scherzo theme, followed by a softer passage with the viola playing the main theme of the first movement. In place of the finale that would be expected after the slow movement, Dohnányi appends a coda that combines the main themes from the first and second movements before allowing the two violins to play the first movement theme in close canon, swelling in volume and rising in register before subsiding and dying away.

Piano Quartet No. 2 in G minor, Op. 45 (ca. 1885-86)

Gabriel Fauré

After Beethoven's return to Vienna, he was well-enough known as a composer that he had the luxury of composing only on commission, and, by 1801, claimed to have more commissions than he was capable of fulfilling. These commissions would mostly have been on the same terms as those for the Piano Quartet. The amateur that solicited the work would receive sole use of the manuscript (promising to keep it private), while Beethoven retained the right to subsequent publication.

Tempting as it is to read Beethoven's choices of genres in this period as a purposeful engagement with the legacies of Haydn and Mozart, the more prosaic explanation is that he wrote what he was paid to write. The existence of the three String Trios, Op. 9 indicates not that Beethoven was hesitant to take on the much higher prestige form of the string quartet, but merely reflects the desires of a particular patron. In addition to whatever reward Beethoven received from the commissioner of the String Trios, and to whatever fee he collected for their dedication, Beethoven was paid 50 ducats to publish them. This amount was roughly equivalent to a year and three months of rent for Beethoven.

While the string trio may not have been as distinguished a genre as the string quartet at the time, Beethoven's Op. 9, and, in particular, the third trio in C minor, show the same perfection of craft and seriousness of intent as the Op. 18 String Quartets that he began immediately afterwards. It is a commonplace of Beethoven reception

that he had a "C minor mood," using that particular key for the urgent expression of emotional turbulence. The most striking example of this topic would be the first movement of the Symphony no. 5, but Beethoven seemed to isolate and refine this mood about ten years before that monumental symphony. In addition to this String Trio, Beethoven also produced the Piano Sonatas Op. 10, No. 1 and Op. 13 (the "Pathétique"), the String Quartet Op. 18, no. 4 and the Violin Sonata Op. 30, no. 2, all in C minor, and all composed between 1797 and 1802. Of the four movements of the String Trio, three are in C minor, and all are unusually serious. The portentous octaves, sudden loud outbursts and stabbing accents on off-beats of the first movement are probably the most striking examples, but the scherzo and finale are perhaps even more markedly severe in comparison to the elegance and humor expected in these movements.

-- Notes by Dr. Derek Katz



Following degrees from Stanford in Music and Biology as a Ford scholar, **Susan Freier**, violin/viola, pursued an advanced degree at the Eastman School of Music. In her first year, she co-formed the Chester String Quartet and won the Cleveland Quartet competition, working with Eastman's Cleveland Quartet and the Aspen School of Music. The quartet went on to win the Evian, Munich International, Portsmouth (England) and Chicago Discovery competitions. After leaving Eastman, the Chester became faculty ensemble-in-residence at Indiana University.

In 1989, Susan joined Stanford's faculty and the Stanford String Quartet. A participant at the Aspen, Grand Teton and Newport Music Festivals, she has performed on NPR, the BBC and German State Radio and recorded on the Newport Classics, Stolat, Pantheon, Laurel, Music and Arts, and CRI labels. A former artist-faculty member at the Pacific Music Festival, Music in the Mountains, the Rocky Ridge Music Center, and the Orfeo Music Festival (Italy) Ms. Freier teaches and performs at the Mendocino Music Festival, the SoCal Music Workshop, and the Telluride Chamber Music Festival. She is now Co-Artistic Director of the Ives Collective.



Stephen Harrison, cellist, has been on the faculty at Stanford University since 1983 when he returned to his native Bay Area to become cellist of the newly formed Stanford String Quartet. His performing life has combined chamber, solo and contemporary music. During his fourteen years with the Stanford String Quartet he recorded and toured internationally with a number of works commissioned for the ensemble, including those by Pulitzer-Prize winning composer William Bolcom, Ben Johnston, and Donald Crockett. In 1998 he co-founded the Ives Quartet, performing, recording (on the Naxos, New World and AIX Entertainment labels) and teaching with that ensemble in the Bay Area and around the U.S. until 2015. He is now Co-Artistic Director of the Ives Collective.

A graduate of the Oberlin Conservatory and Boston University's School for the Arts (where he won the award for Distinction in Graduate Performance), he has been solo cellist of the San Francisco Contemporary Music Players since 1985. Former principal cellist of the Chamber Symphony of San Francisco and the New England Chamber Orchestra, Stephen is currently principal cellist of the Mendocino Music Festival Orchestra, cellist at the Telluride Chamber Music Festival and on the faculty at the SoCal Chamber Music Workshop.



Roy Malan, violin, serves as solo violinist with the California Symphony and as and Opera Parallèle, and was the long-time concertmaster and solo violinist for the San Francisco Ballet. The founding director of the Telluride Chamber Music Festival, he has an extensive career of performance domestically as well as in Canada, Mexico, Europe, Australia, and Africa to his credit. He is also widely recorded on the Genesis, Orion, and other labels, Roy was formerly a member of Porter Quartet, Stanford String Quartet, Ives Quartet, and the San Francisco Piano Trio, among others.

Educated at London's Royal Academy of Music under Yehudi Menuhin, he also attended Juilliard and the Curtis Institute, where he was a student of Ivan Galamian and Efreim Zimbalist (he authored the latter's biography). Roy currently serves on the faculty of the University of California, Santa Cruz, plays locally with a string quartet, piano trio, and music festival engagements. He has been a member of SFCMP since 1976.



Nancy Ellis, viola, received her training at the Interlochen Arts Academy, Oberlin College and Mills College, where she studied with Nathan Rubin. Ms. Ellis has been a member of the San Francisco Symphony since 1975,

and has also performed with the San Francisco Contemporary Music Players and as a chamber music player with Music from Marlboro, as well as part of a quartet in support of rock singer Van Morrison.



Keisuke Nakagoshi, earned his Bachelors degree in Composition and Masters degree in Chamber Music from the San Francisco Conservatory of Music. Graduating as the recipient of multiple top awards, Keisuke was selected to represent the SFCM for the Kennedy Center's Conservatory Project, a program featuring the most promising young musicians from major conservatories across the United States.

Mr. Nakagoshi has performed to acclaim on prestigious concert stages across the United States, including the Kennedy Center, Carnegie Hall, the Hollywood Bowl, and Davies Symphony Hall in San Francisco. He has received training from some of the most celebrated musicians of our time - Emanuel Ax, Gilbert Kalish, Menahem Pressler, Robert Mann, Paul Hersh, David Zinman - and enjoys collaborating with other accomplished musicians such as Lucy Shelton, Ian Swensen, Jodi Levitz, Robin Sutherland, Lev Polyakin, Axel Strauss, Mark Kosower, Gary Schocker and also conductors such as Alasdair Neale, George Daugherty, Nicole Paiement, Michael Tilson Thomas and Herbert Blomstedt. Mr. Nakagoshi is Pianist-in-Residence at The San Francisco Conservatory of Music and the award winning Opera Parallele. He resides in San Francisco.

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