



IVES  
COLLECTIVE

Susan Freier,  
violin



# Spring Collective

**Saturday, April 23, 2016**

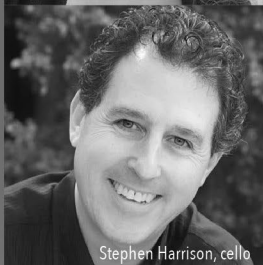
**8PM**

St. Mark's Episcopal Church  
Palo Alto

**Sunday, April 24, 2016**

**4PM**

Old First Church  
San Francisco



Stephen Harrison, cello

## *A Samuel Barber Celebration*

Samuel Barber:

String Quartet, Op. 11

Cello Sonata, Op. 6

Dover Beach, Op. 3

Serenade for String Quartet, Op. 1

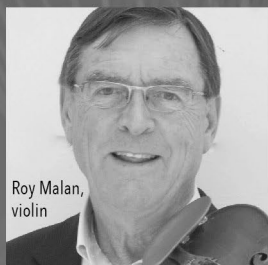
Three Songs:

The texts of James Joyce's Chamber Music (1907)

"Rain Has Fallen"

"Sleep Now",

"I Hear an Army"



Roy Malan,  
violin



Evan Buttemer, viola



Ken Goodson, baritone



Laura Dahl, piano

Ives Collective  
Season 1

*Please save these dates!*

**IVES COLLECTIVE Season 2  
is in the works!**



*Fall* Collective

**Roy Malan, Susan Freier**, violins; **Nancy Ellis**, viola;  
**Stephen Harrison**, cello; **Keisuke Nakagoshi**, piano

**Sunday, October 2, 2015, 3PM**

First Congregational Church, Palo Alto

**Sunday, October 23, 2016, 4PM**

Old First Church, San Francisco

**Joaquin Turina**: Il Circolo for Piano Trio, Op.91

**Ernst von Dohnányi**: Quartet No. 2 in Db Major, Op.15

**Gabriel Fauré**: Piano Quartet No.2 in G minor, Op.45

*Winter* Collective

**Kay Stern**, violin; **Susan Freier**, violin/viola; **Stephen Harrison**, cello;  
**Susan Vollmer**, horn; **Julie Gregorian**, bassoon; **Roman Fukshansky**, clarinet;  
**Arnold Gregorian**, string bass; Guest piano, TBA.

**Friday, January 27, 2017, 8PM**

St. Mark's Episcopal Church, Palo Alto

**Sunday, January 29, 2016, 4PM**

Old First Church, San Francisco

**It's all Beethoven!**

String Trio in C minor, Op.9, No. 3; Piano Quartet in Eb Major, Op.16 ; Septet, Op.20

*Spring* Collective

**Susan Freier**, viola; **Stephen Harrison**, cello; **Elizabeth Schumann**, piano;  
**Susanne Mentzer**, mezzo-soprano

**Friday May 5, 2017, 8PM**

St. Mark's Episcopal Church, Palo Alto

**Sunday, May 7, 2017, 4PM**

Old First Church, San Francisco

**Ottorino Respighi**: Il Tramonto

**Johannes Brahms**: Songs for voice, viola and piano, Op.91

**Johannes Brahms**: Piano Quartet in C minor, Op.60



# Spring Collective

## IVES COLLECTIVE

Roy Malan, Susan Freier, violins; Evan Buttemer, viola  
Stephen Harrison, cello; Kenneth Goodson, baritone; Laura Dahl, piano

### **A Celebration of Samuel Barber**

(1910-1981)

#### **Serenade for String Quartet, Op. 1 (1928)**

*Un poco adagio - Allegro con moto*

*Andante con moto*

*Dance: Allegro giocoso*

#### **Dover Beach for Voice and String Quartet, Op. 3 (1931)**

Poem by Matthew Arnold (1867)

#### **Sonata for Cello and Piano in E Minor, Op. 6 (1932)**

*Allegro*

*Adagio*

*Allegro appassionato*

## Intermission

#### **Three Songs for Voice and Piano, Op. 10 (1935-6)**

Poems from James Joyce's *Chamber Music* (1907)

"Rain Has Fallen"

"Sleep Now"

"I Hear an Army"

#### **String Quartet in B Minor, Op. 11 (1936)**

*Molto allegro e appassionato*

*Molto adagio*

*Molto allegro*

This performance is sponsored in part by a grant from The Ross McKee Foundation.

## The Chamber Music of Samuel Barber

Samuel Barber composed surprisingly little chamber music, and nearly all of what he did write comes from very early in his career. The only piece of chamber music that Barber composed after the age of 30 was his 1955 *Summer Music for Wind Quintet*. This concert presents all of Barber's extant chamber music that involves strings (a 1928 Sonata for Violin and Piano was destroyed by the composer), in addition to three settings of poems from James Joyce's collection *Chamber Music*. These works were either written while Barber was a student at the Curtis Institute of Music or during the two years that he spent at the American Academy in Rome immediately after his graduation from Curtis in 1934. These are the works that established Barber as a major figure in American music. Barber's chamber works were his first to be presented in public, his first to be published and his first to be recorded.

### Serenade for String Quartet, Op. 1 (1928)

Barber was one of the very first students to enroll at the Curtis Institute when it opened in 1924. The fourteen-year old Barber would be based at Curtis for the next nine years, studying composition, piano and voice. By the time he completed his Serenade, he had been working with the composer Rosario Scalero for almost two years. The charming piece is remarkably accomplished for a student work. While it is a commonplace to note that Barber seems entirely unaffected by the modernist trends of the 1920s (no hints of Stravinsky or Cowell here), it should also be emphasized that even these early works don't sound like older composers either. This is already a distinctive and original voice.

The first movement opens with a slow introduction, the first gesture of which will turn out to provide the motivic material for the entire work. The following allegro is based on two themes, the first of which is the opening motive in a faster tempo, and the second, a lyrical melody in the viola, is the same motive, but upside-down. The slow movement similarly consists of two melodic statements, each heard twice, with the second a transformation of the motive from the previous movement. The concluding movement is a lively dance, in the character of a menuet, if faster than the old court dance, and more neoclassical in spirit than the rest of the piece. When the dance music repeats, Barber plays a wry trick on both players and audience by converting the original tune from triple meter to a four-beat pattern.

The Serenade was first performed by the resident string quartet at Curtis at a concert of student works in 1930. The Curtis Quartet would later perform the Serenade on an all-Barber program for NBC radio in 1935, and, along with *Dover Beach* and the Cello Sonata, it was one of the works that secured Barber a contract with G. Schirmer to publish his music.

### ***Dover Beach* for Voice and String Quartet, Op. 3 (1931)**

Barber was probably inspired to write a piece for the unusual combination of voice and string quartet by his teacher Scalero, who had composed two pieces for voice and strings in the early 1920s. Barber was an avid reader of poetry, and songs would form a major part of his future output. *Dover Beach* stands out from Barber's other songs both by virtue of its instrumentation and also by its use of a Victorian poem. Matthew Arnold's well-known lyric poem comes from the middle of the 19th century and apparently appealed to Barber for its pessimism. The young composer responded to the poem very directly and literally. The opening stanza, in which the seashore is described as seen, smelled and heard, begins with a rocking figure in the second violin that evokes the lapping of waves, and the texture changes to highlight the moon shining on the far shore, and the invitation to smell the sweet night air and (most strikingly) to listen to roar of shifting pebbles. The prevailing mood of both song and poem is melancholic. The waves bring an "eternal note of sadness," Sophocles hears "human misery" in the Aegean Sea, and faith has receded like the tide, leaving the world without joy or light. The one, brief, consolation that we are offered is the hope of human love. This hope can seem inadequate in the poem, but Barber's passionate and agitated setting of the line suggests that this was the central message for him.

*Dover Beach* was first performed by the Metropolitan Opera mezzo-soprano Rose Bampton, who was doing a graduate program at Curtis in the early 1930s. For years, *Dover Beach* was only sung by Bampton, or by the composer himself, who made a beautiful recording of it with the Curtis Quartet for RCA in 1935.

### **Sonata for Cello and Piano, Op. 6 (1932)**

The last of the three student works that comprise the first half of the program is the Sonata for Cello and Piano. The Sonata was written for Barber's friend and Curtis classmate Orlando Cole, a founding member of the Curtis Quartet who would teach at Curtis until 2005 (he died in 2010 at the age of 101). Barber collaborated closely with Cole while composing and revising the sonata, producing a work that is idiomatic and gratifying for the cello. In Cole's words, the sonata is "very cellistic, very singing. It takes advantage of the best qualities of the instrument."

The first movement has two themes, strongly contrasting in character, with one restless and agitated and the other noble and singing. Even for a composer known for lyricism and for vocal music, this second theme stands out as one of Barber's most compelling. Both times that it is presented it is sung first by the cello, and then set as a canon led by the piano. The second movement is a scherzo "sandwich," with a fleet (and rhythmically tricky) middle section surrounded by two statements of an

adagio melody (added to the movement as an afterthought). The final movement is again primarily impassioned, with a few respites in a scherzando character.

The first performances of the sonata were by Cole and Barber, including a 1933 League of Composers concert in New York, but the work was quickly taken up by other cellists, including Luigi Silva, Felix Salmond (Cole's teacher and later colleague) and Gregor Piatigorsky, who recorded it twice.

### **Three Songs, Op. 10 (1935-36)**

Barber was awarded the Prix de Rome as the "most talented and deserving student of music in America" in 1935 (one of the works that he submitted for the award was the cello sonata), and he spent the next two years at the American Academy in Rome, a very welcome change after nearly a decade at Curtis. Upon arriving in Rome, he initially concentrated on composing songs, including six songs to texts from James Joyce's appropriately titled collection of love poems, *Chamber Music* (Joyce's claim that the title referred to a chamber pot, rather than to music, appears to have been an inspiration that postdates the poems). Barber was drawn to Irish poetry in general, and was particularly immersed in Joyce while in Rome. The three Joyce settings published as Op. 10, like *Dover Beach*, effectively evoke the primary emotions of the songs and also highlight crucial words or phrases. One example is the phrase "sleep now" in the second song, which is always set to a descending third, setting it apart as an injunction. The militaristic character of "I hear an army" is even more striking in Barber's later orchestral version, which is filled with trumpet fanfares and drum tattoos.

### **String Quartet, Op. 11 (1936)**

The first hint that Barber would write a string quartet comes from an unusually scatological passage in a 1936 letter to Orlando Cole. "I have vague quartettish rumblings in my innards, and need a bit of celestial Ex Lax to restore my equilibrium," wrote Barber, continuing to promise to send Cole "the excrements" in a matter of months. Barber hoped to complete a quartet in time for the Curtis Quartet to play in Italy as part of a European tour. In the end, the quartet was not finished in time for the tour, and would not reach its final form until 1938. The first version of the quartet was completed in December 1936, but Barber already was uncertain about the third movement, which he did not allow the Pro Arte Quartet to play at the first performance. The three-movement version was played by the Gordon Quartet at the Library of Congress in 1937, and by the Curtis Quartet at Town Hall, New York in early 1938, but before publishing the quartet Barber removed the original third movement and replaced it with a short section that repeats material from the opening movement (he also substantially revised the first movement). He had no such

qualms about the slow movement, which he described to Cole as “a knockout” immediately after completing it, and which soon achieved immortality as the “Adagio for Strings” after being arranged for string orchestra and performed by Arturo Toscanini. Familiar and beloved as this music is in the orchestral version, the original quartet setting gives more of a sense of a conversation between four vulnerable voices, and more readily betrays Barber’s interest at the time in vocal polyphony of the Italian Renaissance.

-- Notes by Dr. Derek Katz



**ROY MALAN**, violin, serves as solo violinist with the California Symphony 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.



Following degrees from Stanford in Music and Biology as a Ford scholar, **SUSAN FREIER**, violin, 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. With the Contemporary Players, he has given over 50 world premieres and made commercial recordings for the CRI, Albany, Music and Arts, New Albion, Newport Classics, New World and YBM labels.

Former principal cellist of the Chamber Symphony of San Francisco and the New England Chamber Orchestra, he 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. Mr. Harrison has served as artist / faculty at the Rocky Ridge Music Center, and at Italy's Schlern and Orfeo International Music Festivals.



**LAURA DAHL**, piano, is an active international performer and educator, appearing in venues including Carnegie Hall, the Berlin Philharmonic, San Francisco's Davies Symphony Hall and Stern Grove Festival, the Carmel Bach Festival, and the Henley Festival in Great Britain. A specialist in collaborative performance and chamber music, Dahl is the founder and artistic director of Music by the Mountain, a chamber music festival in northern California, and the A. Jess Shenson Recital Series at Stanford University. Dahl is a member of the music faculty at Stanford University, where she teaches collaborative and solo piano, chamber music, art song interpretation, and diction. She has also taught at the New National Theatre Young Artists Training Program in Tokyo, Japan, and the San Francisco Conservatory of Music.

Dahl's education featured training on both coasts of the US and in Germany. She was the first musician to be named a German Chancellor's Scholar of the Alexander von Humboldt Foundation. She lived two years in Germany, studying under pianist Phillip Moll, pianist and composer Aribert Reimann, and baritone Dietrich Fischer-Dieskau. Dahl holds degrees from the University of Michigan School of Music and the New England Conservatory of Music. A graduate of San Francisco Opera's Merola Program, Dahl served as Assistant Conductor for Western Opera Theater and was Associate Director of the San Francisco Boys Chorus. She has been a coach at the New England Conservatory of Music and the University of Michigan Opera Theater. She was an invited fellow at the prestigious Tanglewood Music Center for two years and also studied at the Banff Academy of Singing and the Music Academy of the West. Dahl was born and raised in the western states of Colorado and Montana.





**EVAN BUTTEMER**, viola, performs with a diverse array of Bay Area ensembles. He is currently principal viola of the Stockton symphony, and plays as a substitute with the Santa Rosa symphony, the Oakland symphony, the California symphony, and the San Francisco Symphony.

Evan is also an active chamber musician, and has focused on chamber music from a young age. He earned his graduate degree in Chamber Music performance at the San Francisco Conservatory of Music. He also has a keen interest in contemporary music, and performs with ensembles such as Opera Parallel, Wild Rumpus, and the San Francisco Contemporary Music Players.

Evan enjoys occasional forays from the classical realm. He is a frequent studio recording artist for albums, video game scores, and movie soundtracks. He is an original member and frequent performer with the Magik\*Magik orchestra, and has toured North America with Mohammad-Reza Shajarian, an 'Ostad' or master of traditional Persian music.



**KENNETH GOODSON**, baritone, has appeared in the San Francisco Bay Area as a soloist and concert artist for two decades. While most of these performances are with ensembles at Stanford University, where he serves on the faculty, he has also performed with the San Francisco Choral Society in *Deutsches Requiem* (Brahms) and *War Requiem* (Britten) at Davies Symphony Hall. Other credits include *Cantata Misericordium* (Britten) with the San Francisco Chamber Orchestra, *Die Schöne Magelone* (Brahms) as a Carmel Music Society Series Artist, and *Carmina Burana* (Off) with Masterworks Chorale. Goodson's musical education included a year in Berlin with baritone Dietrich Fischer-Dieskau and consecutive summer voice fellowships at the Tanglewood Music Festival. At Stanford, Goodson chairs the Mechanical Engineering Department.

## *Salon Series*

**SPRING SALON: MAY 22, 2016, 4PM**

**Samuel Barber: A Celebration**

Music in Context, a parallel salon series in a private Palo Alto home once owned by members of Gertrude Stein's family, offers an afternoon exploration of an engaging facet or work in the current repertory and is followed by a champagne reception.

Please call 650.224.7849 to book your tickets.

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