



IVES
COLLECTIVE

Winter Collective

Susan Freier, violin



Friday, January 29, 2016

8PM

St. Mark's Episcopal Church

Palo Alto

Sunday, January 31, 2016

4PM

Old First Church

San Francisco



Stephen Harrison, cello

Peter Josheff, clarinet



The End of Time

Paul Hindemith:
Quartet

Olivier Messiaen:
The Quartet for the End of Time



Elizabeth Schumann, piano

Ives Collective ■ Season 1

Welcome
to our 1st SEASON

Spring Collective

Saturday, April 23, 2016, 8PM

St. Mark's Episcopal Church, Palo Alto

Sunday, April 24, 2016, 4PM

Old First Church, San Francisco

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

A Samuel Barber Celebration:

String Quartet, Op. 11

Cello Sonata, Op. 6

Dover Beach, Op. 3

Serenade for String Quartet, Op. 1

Three Songs: Texts of James Joyce's Chamber Music (1907) "Rain Has Fallen,"
"Sleep Now," "I Hear an Army"

One of the most important American composers of the last century, Samuel Barber (1910-81) made distinguished contributions to the orchestral, choral, operatic, piano, and chamber music repertoires. We are excited to explore a variety of his chamber works and to include voice as a featured instrument in this series of concerts.

Salon Series

WINTER SALON: MARCH 6, 2016

Olivier Messiaen: The Quartet for the End of Time

SPRING SALON: MAY 22, 2016

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.



Winter Collective

IVES COLLECTIVE

Peter Josheff, clarinet; Susan Freier, violin
Stephen Harrison, cello; Elizabeth Schumann, piano

Quartet for Clarinet, Violin, Cello and Piano (1938)

Paul Hindemith
(1895-1963)

Mässig bewegt
Sehr langsam
Mässig bewegt

Intermission

Quatuor pour la fin du temps (1941)

Olivier Messiaen
(1908-1992)

Quartet for the End of Time

Liturgie de cristal
("Crystal Liturgy")

Vocalise, pour l'Ange qui annonce la fin du Temps
("Vocalise, for the Angel Who Announces the End of Time")

Abîme des oiseaux
("Abyss of the birds")

Intermède
("Interlude")

Louange à l'Éternité de Jésus
("Praise to the Eternity of Jesus")

Danse de la fureur, pour les sept trompettes
("Dance of Fury, for the Seven Trumpets")

Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
("Cluster of Rainbows, for the Angel Who Announces the End of Time")

Louange à l'Immortalité de Jésus
("Praise to the Immortality of Jesus")

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

Quartet for Clarinet, Violin, Cello and Piano

Paul Hindemith

The first movement of this quartet was composed on the ship taking Hindemith back to Europe from his 1938 trip to America (which he described as a “land of limited impossibilities”). Hindemith set aside the quartet upon his return, as he was fully occupied by the premieres of his opera *Mathis der Maler* in Zürich and of his ballet *Nobilissima visione* in London. Meanwhile, the same week that *Mathis* was premiered, Hindemith’s compositions and theoretical works were included in the notorious Düsseldorf “Degenerate Music” exhibition. The other two movements of the quartet were completed in Europe, and the piece was presented for the first time in New York’s Town Hall on April 23, 1939, during Hindemith’s next tour of the United States. The performers were pianist Jesús María Sanromá, one of Hindemith’s favorite collaborators (“an outstanding musician... a pure joy to play with”), clarinetist Victor Polatschek, violinist Richard Burgin and cellist Jean Bedetti, all principals of the Boston Symphony Orchestra, which Hindemith considered to be “the best orchestra in the world.” The all-Hindemith concert, which also included the premiere of the 1939 Sonata for Viola and Piano, played by Hindemith and Sanromá, was not a success with the critics. In *The New York Times*, Gama Gilbert called the new works “dull,” and complained that the quartet was “juiceless.”

Listening to the lyrical and frequently lush quartet now, it is difficult to understand these criticisms. One can only assume that Gama was disappointed that Hindemith was no longer the brash provocateur that he had been in the early 1920s. Instead, the quartet is one of the works composed in the immediate wake of Hindemith’s treatise, *The Craft of Musical Composition*. One of Hindemith’s central arguments in this book is that the major triad, which he compared to the force of gravity, was the natural foundation of music, and that good music was music in which “tonal relations are handled intelligently and skillfully.” The quartet is an exemplary product of Hindemith’s theories, emphasizing major chords at structurally important moments and combining familiar sonorities in ways that are new, but transparently logical.

The first movement has three distinct themes, two that tend strongly downward after an initial leap, and one that ascends. All three prominently feature the melodic fourths so typical of Hindemith’s music from this time. The first is a legato figure presented in octaves by the piano. The piano texture changes to quiet staccato eighth notes to accompany the second theme, a perkier melody that leaps upward before falling back, again emphasizing fourths. This is played by each of the other three instruments in turn. Three cascades of brilliant sixteenth notes from the piano (once again, descending) herald the third theme, initially given to the violin. This theme takes a little, nervous figure from the preceding theme and iterates it, finally rising instead of falling. The climax of the movement comes in the middle, when

the clarinet, violin and cello play the second theme in octaves, culminating in the return of the very opening, now double *forte*, and now revealed as a continuation of the second theme. The movement ends slowly and softly with motives from the first two themes.

The second movement is also very formally transparent, falling into three sections. The first is devoted to a very slow, arching melody for the clarinet, supported by soft, widely spaced chords from the piano. The middle section is louder and more agitated with the clarinet joining the strings in a new theme. The mood calms for a return of the slow clarinet melody, this time over a different, more active, accompaniment. Like the preceding movement, this one dissolves into fragments.

The final movement begins in exactly the same tempo as the first, but in a different, march-like character. Both tempo and character change three more times: first for a lively section—now more dance than march—then slower, combining a gentle melody with a lively accompaniment, and finally a gallop to the finish, bringing back the movement's opening theme in the first truly vigorous music of the entire quartet.

Quatuor pour la Fin du Temps

Olivier Messiaen

While Hindemith's quartet was written by a composer in the process of entering voluntary exile, and completed before the outbreak of World War II, Olivier Messiaen's *Quartet for the End of Time* was almost entirely composed in captivity, and in the midst of war. Messiaen, serving as a medical orderly (poor eyesight rendered him unfit for active duty), was sent to Verdun, which happened to have a small military orchestra. This group included a cellist, Etienne Pasquier, and a Jewish clarinetist from Algeria, Henri Akoka, both established professional musicians before the War. Messiaen quickly became close friends with them and wrote a solo clarinet piece for Akoka. Titled "Abyss of the Birds," inspired by the dawn bird songs Messiaen and Pasquier heard on watch at Verdun, this became the third movement of the *Quartet for the End of Time*. Shortly thereafter, the three musicians, attempting to flee the *Blitzkrieg* of Belgium and Luxembourg, were captured by German soldiers and taken to the prisoner of war camp, Stalag VIII A, in Silesia.

Life in the camp was difficult. Food was in short supply and there was little protection against a very cold winter. However, this was also a camp with a substantial library, an orchestra, a newspaper and academic courses. French prisoners led a relatively privileged existence, and musicians were treated with additional care, generally relieved of the more dangerous labor assignments and given slightly more food. Messiaen, as a known composer, was supplied with staff paper, pencils, and quiet spaces in which to compose (accounts vary as to whether the latter were in a

barracks or in a latrine). It was in the camp that the trio of friends met the violinist Jean Le Boulaire and where the quartet was completed and premiered.

According to Messiaen's famous account of the 1941 premiere, "Stalag was buried in snow...The four musicians played on broken instruments: Etienne Pasquier's cello had only 3 strings; the keys of my upright remained lowered when depressed...I played my *Quartet for the End of Time*, for an audience of 5,000 people." The audience was probably closer to 500, and Pasquier's cello almost certainly was fully strung. Nonetheless, this must be one of the most remarkable premieres in music history: four prisoners of war presenting one of the great chamber works of the century in the dead of winter and deep in enemy territory!

The quartet's title lends itself to multiple interpretations. The dedication of the work contains a quote from the Revelation of Saint John, "In homage to the Angel of the Apocalypse, who lifts his hand toward heaven, saying: 'There shall be time no longer.'" Tempting as it is to see the Apocalypse as an allegory for war, Messiaen insisted that this was not his intention, but rather that he was referring to the eternity that will follow the end of human time. Another reading suggested by Messiaen is that this is a piece about the end of traditional notions of musical time regulated by even pulses.

The quartet is suffused with the things most important to Messiaen: Catholic faith, bird song, and rhythmic organization. The religious intent of the piece is clear from the dedication and the titles of the movements. In addition to the "Abyss of the Birds," the first movement juxtaposes the dawn songs of a blackbird and nightingale (clarinet and violin) against slow moving chords in cello and piano, representing the "harmonious silence of Heaven." Much of the piece is organized into rhythmic palindromes, patterns that can be reversed without changing them. The most sheerly beautiful movements are those for cello and piano ("Praise to the Eternity of Jesus") and for violin and piano ("Praise to the Immortality of Jesus"). Both are arrangements of prewar compositions and both are exceedingly slow (the cello movement is marked "infinitely slow"), suggesting yet another way that time can be halted.

-- Notes by Dr. Derek Katz



SUSAN FREIER, Violin

Following degrees from Stanford in Music and Biology as a Ford scholar, **Susan Freier** 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.



STEPHEN HARRISON, Cello

Stephen Harrison has been on the Stanford University faculty since 1983. He is a graduate of Oberlin College and Boston University, where he received the Award for Distinction in Graduate Performance. Former principal cellist of the Opera Company of Boston, the New England Chamber Orchestra and the Chamber Symphony of San Francisco, he has performed on National Public Radio, the BBC, and on both German State Radio and the Netherlands State Radio. As solo cellist of the San Francisco Contemporary Music Players, he has toured internationally and recorded on the Delos, CRI, New Albion and Newport Classics labels. He has also performed on both the "Music of the Sacred and Profane" and New and Unusual Music Series presented by the San Francisco Symphony, and for Chamber Music West. Mr. Harrison has been on the faculty of the Pacific Music Festival, the Orfeo and Schlern International Music Festivals (Italy) and the Rocky Ridge Music Center. He is currently principal cellist at the Mendocino Music Festival, and performs and teaches at the SoCal Chamber Music Workshop and the Telluride Chamber Music Festival.



PETER JOSHEFF, Clarinet

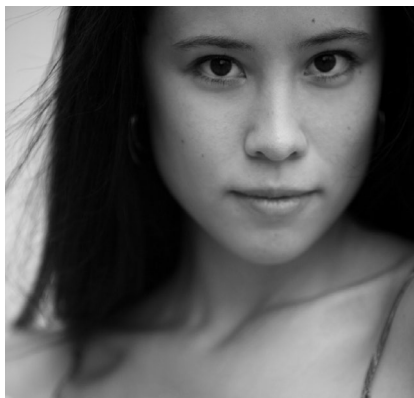
Peter Josheff, clarinetist and composer, is a founding member of Sonic Harvest and of Earplay. He is also a member of the San Francisco Contemporary Music Players, the Empyrean Ensemble and the Eco Ensemble. He performs frequently with Opera Parallele, the San Francisco Chamber Orchestra, and Melody of China, and has worked with many other groups including the Paul Drescher Ensemble, Composers Inc., and sf Sound.

Peter has composed instrumental and vocal music, opera and pop songs, as well as music for dance and theater. His work has been performed by Earplay, the Farallon Quintet, the Empyrean Ensemble, the Bernal Hill Players, the Laurel Ensemble, San Francisco Cabaret Opera, Sonic Harvest, and others.

His recent compositions include *Big Brother* (2014) for solo piccolo, premiered by Tod Brody with Earplay; *Ground Hog Day* (2014) for clarinet and string quartet, premiered by the Farallon Quintet; *Europa and The Bull* (2014), a chamber oratorio commissioned and premiered by the Mary Holmes Festival at UC Santa Cruz; *The Cauldron* (2013),

commissioned and premiered by tenor Brian Thorsett; *Waiting* (2012), commissioned and premiered by Earplay; *Nautical Man Nautical Man* (2011), an album of pop songs; *Sutro Tower in the Fog* (2011), commissioned, premiered and recorded by the Bernal Hill Players; *Sextet* (2010), premiered by Sonic Harvest; and *Inferno* (2008), a chamber opera produced by San Francisco Cabaret Opera in 2009. He is currently writing a new work commissioned by the San Francisco Chamber Orchestra to be premiered in 2017.

Peter has worked extensively with young composers. Through discussion and performance of their music he has brought his unique perspective as a composer's clarinetist to graduate and undergraduate classes at UC Berkeley and Davis, Stanford University, San Francisco State University, and Sacramento State University, and for the American Composers Forum Composer in the Schools Program. His workshop, *Clarinet for Composers*, has been presented at the UC Davis Clarinet Festival and at an American Composers Forum seminar in San Francisco.



ELIZABETH SCHUMANN, Piano

Pianist **Elizabeth Schumann** has a diverse career portfolio of projects, recordings and performances that have brought her all over the world as recitalist, chamber musician, and concerto soloist. *The Washington Post Magazine* noted her playing as "deft, relentless, and devastatingly good—the sort of performance you experience not so much with your ears as your solar plexus."

Elizabeth was awarded first place in the Bösendorfer International Piano Competition and Pacific International Piano Competition, and was awarded over 25 prizes in other major competitions, including the Cleveland and Hilton Head International Piano Competitions. Elizabeth was honored with the prestigious Gilmore Young Artists Award and was a highlighted artist in the PBS television documentary on the Gilmore

Festival. She has performed solo recitals and chamber music concerts worldwide in venues including Vienna's Bösendorfer Saal, Toronto's Koerner Hall, and the Kennedy Center.

Passionate about creating public access to the arts, Elizabeth founded Piano Theatre, an artist group formed to engage audiences with innovative combinations of music, theatre, literature, art and technology. Piano Theatre's recent tours of Canada, the US, and Australia were acclaimed by critics and audiences alike. In 2012, Elizabeth founded Project Classical, Inc., a nonprofit organization whose mission is to support artist led initiatives that encourage public education and appreciation of classical music, art and literature.

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