



IVES
COLLECTIVE

**2016-2017
SEASON**

Winter Collective

Kay Stern, violin



Susan Vollmer, horn



Julie Gregorian, bassoon



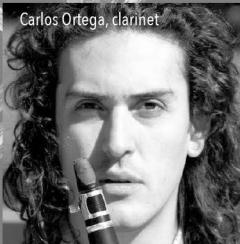
Stephen Harrison, cello



Susan Freier, violin/viola



Carlos Ortega, clarinet



Arnold Gregorian, string bass



Lori Lack, piano



Friday, January 27, 2017, 7:30 PM
St. Mark's Episcopal Church, Palo Alto
Sunday, January 29, 2017, 4 PM
Old First Church, San Francisco

It's all Beethoven!

Piano Quartet in E-flat Major, Op. 16
String Trio in C Minor, Op. 9, No. 3
Septet in E-flat Major, Op. 20

Please save these dates!

IVES COLLECTIVE Season 2



Spring Collective

Roy Malan, violin; **Roberta Freier**, violin

Susan Freier, viola; **Stephen Harrison**, cello

Elizabeth Schumann, piano

Susanne Mentzer, mezzo soprano

Friday, May 5, 2017, 7:30 PM

St. Mark's Episcopal Church, Palo Alto

Sunday, May 7, 2016, 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

Salon Concert

Our Salon series, moderated by musicologist, Dr. Derek Katz, takes place in the intimacy and comfort of a beautiful Palo Alto homes. We invite you to experience music in a setting that eliminates the boundaries between artist and listener. Together with our "house guests" we share ideas about musical interpretation and inspiration over champagne and appetizers.

Spring Salon

April 30, 2017, 4 PM

Johannes Brahms: Piano Quartet in C Minor, Op. 60

These intimate spaces seat a maximum of 50 guests. Street parking is available.

Winter Collective

IVES COLLECTIVE

Kay Stern, violin; Susan Freier, viola
Stephen Harrison, cello; Susan Vollmer, horn
Julie Green Gregorian, bassoon; Carlos Ortega, clarinet
Arnold Gregorian, string bass; Lori Lack, piano

It's all Beethoven!

(1770-1827)

Piano Quartet in E-flat Major, Op. 16 (1796)

Grave - Allegro, ma non troppo

Andante cantabile

Rondo: Allegro, ma non troppo

String Trio in C minor, Op. 9, No.3 (1798)

Allegro con spirito

Adagio con espressione

Scherzo: Allegro molto e vivace

Finale: Presto

Intermission

Septet in E-flat Major, Op. 20 (1799)

Adagio - Allegro con brio

Adagio cantabile

Tempo di Menuetto

Andante con Variazioni

Scherzo: Allegro molto e vivace

Andante con molto Marcia - Presto

The Young Beethoven in Vienna and Chamber Music

Beethoven left his childhood home of Bonn for Vienna, where he would remain for the rest of his life, in 1792. Upon arriving in Vienna, Beethoven immediately set out to continue his apprenticeship as a composer, studying counterpoint both briefly with Haydn, and, at greater length and with more success, with Johann Georg Albrechtsberger. At the same time that Beethoven was doggedly working through the discipline of exercises in canon and fugue, he was also ingratiating himself with the music-loving aristocracy of Vienna. At a time when – outside of opera – public concert life in the modern sense was barely present in Vienna, the support of the nobility was essential for Beethoven's financial survival, and he wasted no time in displaying his dazzling keyboard virtuosity in aristocratic salons. Beethoven primarily presented himself as an improviser, and was both slow and careful in establishing himself as a composer, playing new works in private before publishing them, and waiting to publish works with opus numbers until he had fully mature works to offer.

Chamber music provided a particularly productive medium for interactions between Beethoven and his noble patrons. Vienna's aristocracy was unusually devoted to music, but by the time that Beethoven reached Vienna, nearly all of the private orchestras had been disbanded (Prince Lobkowitz, whose orchestra presented the first performances of Beethoven's "Eroica" Symphony was the notable exception) and noblemen were more likely to employ small wind groups (like the ensemble of oboes, clarinets, bassoons and horns for which Beethoven composed his Octet in 1792) or string quartets than larger ensembles. Chamber music, if it included piano, allowed Beethoven to play with the professional musicians employed by his patrons or with the patrons themselves, many of whom were skilled amateur string players. Chamber music was also ideally suited for the private concerts put on by the aristocracy. Publication of chamber music provided Beethoven with another form of indirect patronage. Although there was as yet no copyright protection, in addition to his fee from the publisher, Beethoven could both expect gifts or financial rewards for the dedication of a new work and also anticipate that his noble patrons would purchase multiple copies of the freshly printed music. The subscription list for Beethoven's Op. 1 piano trios, for instance, contained only 123 names (many drawn from the circle of Beethoven's friend Prince Lichnowsky), who purchased 241 copies between them. A Countess Thun of Prague (a relation of Lichnowsky by marriage) purchased twenty-two copies of Op. 1.

String Trio in C minor, Op. 9, No.3 (1798)

After establishing himself in Vienna, Beethoven attempted to broaden his base of support by traveling north to Prague, Dresden, Leipzig and Berlin. Not at all coincidentally this was the same itinerary followed by Mozart in 1789 on a tour

with Prince Lichnowsky, who also accompanied Beethoven to Prague. In his travels, Beethoven continued to cultivate patrons, often composing works for the local nobility. These were mostly occasional works tailored to the skills of particular aristocrats (we can thank a Countess Josephine de Clary of Prague, apparently a capable mandolin player, for the existence of four short Beethoven works for mandolin and keyboard), but also included more ambitious works that Beethoven would eventually publish.

The Quartet for Piano and Strings in E-flat major (originally a Quintet for Piano and Winds) was composed on this trip, either in Prague or in Berlin. The piece was intended as a gift for a patron. Although the patron's identity is not known, a draft of the letter from Beethoven to the quintet's recipient does survive, in which Beethoven requests that the work not be shown to anyone else. This was a very common practice at the time. The patron would have the exclusive use of the manuscript for a set period, while Beethoven retained the possibility of future publication. In this case, Beethoven waited about five years before publishing the work in 1801, presenting both the original version with winds and a new arrangement (exceptionally, by the composer himself) with three strings replacing the four winds, thereby substantially increasing his potential market.

This piece was also useful to Beethoven as a vehicle to present himself as a virtuoso in a sort of chamber piano concerto. Almost all of the thematic material is presented first by the pianist, and the piano writing is often elaborately decorative. There are also two opportunities for cadenzas, and Beethoven is known to have improvised extensive additions during at least two performances. Both the musical structures of the piece and its function as a showpiece for the composer-pianist are strongly reminiscent of the Quintet for Piano and Winds K. 452 by Mozart, for the same instruments and in the same key.

Piano Quartet in E-flat Major, Op. 16 (1796)

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.

Septet in E-flat Major, Op. 20 (1799, published 1802)

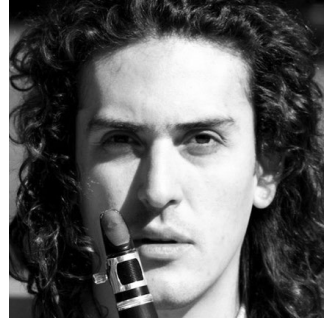
If the Piano Quartet seems to mediate in some ways between chamber music and the concerto, the Septet in E-flat major is poised between chamber music and the symphony. The combination of one of each string instrument with a high woodwind, a low woodwind and a brass instrument allows both for an enormous variety of timbre and for the approximation of orchestral sonorities. The six-movement structure is common in divertimenti and serenades of the time, and allows Beethoven to include both a menuet and a scherzo, and both a variations set and a slower adagio, thereby covering all of the common types of dance and slow movements. The hybrid nature of the work is also apparent in its performance history. Its first public performance was as part of the same 1800 benefit concert that concluded with the premiere of Beethoven's Symphony No. 1. The Septet was led by the violinist Ignaz Schuppanzigh, who would later present the Septet every season on the programs of his string quartet concerts of the 1820s. The Septet quickly became one of Beethoven's most popular works, and was eventually transcribed for many

combinations of piano with one to three other instruments for a growing market of middle-class amateur musicians. Beethoven grew to resent the Septet's enduring hold on the Viennese musical public (according to Czerny, "he could not endure his Septet and grew angry because of the universal applause with which it was received"), but it inspired both Franz Schubert, whose Octet is a clear homage to it, and Walt Whitman, who called it "nature laughing on a hillside in sunshine."

-- Notes by Dr. Derek Katz



Lori Lack, piano, has performed as a soloist and chamber musician throughout Europe and the United States. Most recently, she had a piano trio with Christina Mok and Joanne Lin, was a member of the Laurel Ensemble, and has performed with the San Francisco Chamber Orchestra and Gold Coast Chamber Players. As a collaborative pianist, she has performed in recital with many artists including the Alexander String Quartet, the Stamic Quartet, Robin Sharp, Jassen Todorov, Stephen Paulson, and Matt Haimovitz. She has also performed as a member of the SF Symphony, Berkeley Symphony Orchestra and accompanied SF Symphony auditions. She is currently a staff accompanist at Stanford University, serves on the faculty of California Summer Music and works as a freelance artist in the Bay Area.



Colombian clarinetist **Carlos Ortega** studied at the Colombia National University Conservatory of Music in the studio of Professor Robert de Gennaro, obtaining his Bachelor's degree in 2010. He came to the United States in 2011, when he was accepted with full scholarship into the class of one of the most acclaimed clarinetists of his generation, Professor Jon Manasse at Lynn Conservatory of Music in Boca Raton, Florida where he obtained his Professional Performance Certificate in 2012 and his Master's degree in 2015.

He has broad experience as a soloist, music festivals, chamber music, and orchestral performances in his native Colombia and throughout South America, Mexico, USA and Europe. He was the principal clarinet and co-founder of the Bogota Symphony Orchestra (FOSBO), participating in symphonic, opera, ballet, and educational performances. Mr. Ortega has also played with Monterey Symphony and Modesto Symphony.



Assistant Principal Bassoonist of the Baltimore Symphony Orchestra, **Julie Green Gregorian** is a native of Cortland, New York where she was introduced to the bassoon at the age of thirteen. Her first bassoon teacher was the late Ithaca College professor Edward Gobrecht Jr., a former member of the Baltimore Symphony. Ms. Gregorian came to Baltimore from Temple University where she earned a Master's in Music degree under the tutelage of Bernard Garfield, retired Principal Bassoon of The Philadelphia Orchestra. Her tenure has included several years of serving as acting principal bassoon in the BSO.

An experienced teacher, Ms. Gregorian is on the faculty of the Baltimore School for the Arts as well as the BSO Academy. Previously academic appointments include Catholic University and Ithaca College. Julie has served as a judge and performer at the Meg Quigley Vivaldi Competition and Symposium where she was praised for her "beautiful expressive sound" and "thoughtful performance."



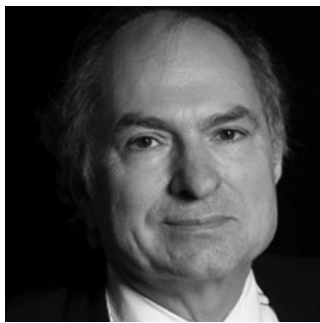
Stephen Harrison, cellist, has been on the faculty at Stanford University since 1983 when he returned to his native Bay Area to become cellist of the newly formed Stanford String Quartet. His performing life has combined chamber, solo and contemporary music. During his fourteen years with the Stanford 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.



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.



Arnold Gregorian is a native of Fresno, California, and spent his favorite childhood vacations visiting his aunt in Santa Cruz. From an early age, he has wanted to live here and has now fulfilled that dream after completing 42 years with the Baltimore Symphony Orchestra. He studied on scholarship at the Peabody Conservatory with then Baltimore Symphony Orchestra Principal Bass John Mathews and later with Roger Scott, Principal Bass of the Philadelphia Orchestra. For five years, Mr. Gregorian was Assistant Principal Bass of the Dallas Symphony and was featured in the recording of Gunther Schuller's Quartet for Double Basses on Turnabout Records. Mr. Gregorian has been an active chamber musician and soloist, making his New York solo debut in 1985 at Carnegie Hall. In 2000, he gave a full solo recital at the Machold Gallery in New York City. As a faculty member at Temple University, he has been presented on the "Distinguished Artist Series" with pianist Charles Abramovic. In Maryland, he has performed often on the "Second Presbyterian Chamber Music" series, "Chamber Music on the Hill," with the Glyndon Chamber Players, and in many schools with the Baltimore Symphony Arts Excel program.



Kay Stern is currently the Concertmaster of the San Francisco Opera Orchestra, a position she has held since 1994. She has served as assistant to Dorothy DeLay at the Aspen Music Festival, assistant to the Juilliard Quartet at the Juilliard School, has been a faculty member at the Cleveland Institute of Music, the San Francisco Conservatory of Music, and the University of San Francisco.

Kay has been featured on television and radio. She has appeared in PBS's "Live from Lincoln Center," CNN's "Women Today," Minnesota Public Radio's Garrison Keillor "A Prairie Home Companion," "St. Paul Sunday Morning," and WQXR-NY Robert Sherman's Listening Room. As former first violinist and founding member of the Lark String Quartet, she performed and gave master classes throughout the United States, Europe, and Asia. Some of Kay's Concertmaster positions have included The Orchestra of St. Luke's, Concordia at Lincoln Center, Cabrillo Music Festival, Cleveland Chamber Symphony, and the Youngstown Symphony Orchestra.



Susan Vollmer is principal horn of the Santa Cruz County Symphony and a member in the Napa Valley Symphony and the Sacramento Philharmonic. Since 1998 she has been principal horn in the San Francisco Opera Center, and an active freelance performer with such groups as The San Francisco Opera and the San Francisco Ballet.

She has performed internationally with the Belgian National Symphony, the Israel Symphony, Mexico City Philharmonic, and Bolshoi Ballet, among others. Locally she has worked on commercial recordings at the Skywalker Ranch and Fantasy Studios. Besides teaching at UC Santa Cruz, she has studios in Palo Alto and San Francisco, and is an Artist-in-residence at the San Francisco School of the Arts.

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