



IVES  
COLLECTIVE

# Fall Collective

**Friday, October 12, 2018 7:30PM**

St. Mark's Episcopal Church, Palo Alto

**Sunday, October 14, 2018 4PM**

Old First Church, San Francisco



## *Schickele Mix*

**Sergei Prokofiev**

Overture on Hebrew Themes, Op.34

**Peter Schickele**

Clarinet Quartet (1982)

**Dmitri Shostakovich**

Piano Quintet in G minor, Op.57

Roy Malan, violin; Susan Freier, violin

Melissa Matson, viola; Stephen Harrison, cello

Keisuke Nakagoshi, piano; Carlos Ortega, clarinet



*Please save these dates!*



## **Winter** Collective

**Guest Artists:** Kay Stern, violin  
Elizabeth Schumann, piano

### **Bach/Mozart:**

Two Preludes and Fugues for String Trio, K.404a

**Kamyar Mohajer:** Prelude and Fugue for String Trio

**Robert Schumann:** Piano Quartet, Op.47

**Friday, January 25, 2019, 7:30PM**

St. Mark's Episcopal Church, Palo Alto

**Sunday, January 27, 2019, 4:00PM**

Old First Church, San Francisco

## **Spring** Collective

**"Three-generation" Hersh Family Reunion**

**Guest Artists:** Paul Hersh, viola; Stefan Hersh, violin; Alexander Hersh, cello  
Roberta Freier, violin; Susan Freier, viola; Stephen Harrison, cello

**Sextets by Brahms and Frank Bridge**

**Friday, May 3, 2019, 7:30PM**

St. Mark's Episcopal Church, Palo Alto

**Sunday, May 5, 2019, 4:00PM**

Old First Church, San Francisco

## **Salon** Concerts

These concerts eliminate the boundaries between the artists and audience and invite interactive discussion that includes the sharing of ideas, concepts and impressions about the music performed. Along with a guest moderator, we will discuss and demonstrate what fascinates us about a particular piece, taking everybody deeper into the process. Each Salon is hosted in a private home and is followed by a champagne reception.

### **Winter Salon**

**Sunday, January 20, 2019 4PM**

Kamyar Mohajer

WORLD PREMIERE

Prelude and Fugue for String Trio (2018)

Moderated by Kamyar Mohajer, composer

### **Spring Salon**

**Sunday, April 14, 2019 4PM**

Ernst Chausson

Piano Trio in G,

Guest pianist, Elizabeth Schumann

Moderated by Dr. Derek Katz

All programs, artists and policies of the Ives Collective are subject to change without notice.



# Fall Collective

## IVES COLLECTIVE

Ray Malan, violin; Susan Freier, violin  
Melissa Matson, viola; Stephen Harrison, cello  
Keisuke Nakagoshi, piano; Carlos Ortega, clarinet

## *Schickele Mix*

**Overture on Hebrew Themes, Op.34 (1919)  
for Clarinet, String Quartet and Piano**

**Sergei Prokofiev  
(1891-1933)**

**Quartet for Clarinet, Violin, Cello and Piano (1982)**

**Peter Schickele  
(b.1935)**

Moderato, flowing

Fast, driving

Slow, elegiac

Quite fast, driving

## Intermission

**Piano Quintet in G minor, Op.57 (1940)**

**Dmitri Shostakovich  
(1906-1975)**

*Prelude: Lento–Poco più mosso–Lento*

*Fugue: Adagio*

*Scherzo: Allegretto*

*Intermezzo: Lento*

*Finale: Allegretto*

## Overture on Hebrew Themes, Op. 34

Sergei Prokofiev

On November 1, 1919, Sergei Prokofiev attended a concert of "Jewish Folk Music," presented by Sol Hurok in Carnegie Hall. The performers were a sextet of young Russian-Jewish musicians called Zimro (Hebrew for "singing"). Zimro had been founded in Petrograd (as St. Petersburg was then called) in 1918 under the aegis of the Petrograd Society for Jewish Folk Music and performed both concert works by composers of the "New Jewish School" and arrangements of folk music. The group was led (and possibly founded) by the legendary clarinetist Simeon Bellison, who was also the solo clarinetist of the Bolshoi Theater. As was typical of his cohort, Bellison had no religious upbringing and, in the course of his association with the Society for Jewish Folk Music, began to frame the mission of Zimro in terms of Jewish nationalism. When Zimro began to tour in 1918, proceeds were devoted to the creation of a "Temple of Art" and the founding of an association to support Jewish art in Palestine, as well as to the emigration of the Zimro musicians to Palestine.

The Zimro concert in Carnegie Hall played to a packed house and was one of the great successes of that concert season. According to Prokofiev, the group approached him to write a piece for them and supplied him with two Jewish melodies. It was convenient for Prokofiev in later years to describe the piece as a favor done for the musicians, whom he identified as old school buddies from the St. Petersburg Conservatory. However, it seems much more likely that, as Bellison wrote, Prokofiev initiated contact with Zimro and requested the tunes (Bellison, by the way, graduated from the Moscow conservatory before Prokofiev started in St. Petersburg). At the time, the Zimro musicians were a hot ticket, and Prokofiev, newly arrived in the United States, was a struggling and barely known musician.

The Overture on Hebrew Themes, for clarinet, string quartet and piano, used all six members of the Zimro ensemble and is, indeed, based on two contrasting themes. The melodies have been identified by the pianist and scholar Jascha Nemtsov as a Freilachs (an instrumental dance that would have been played by Klezmer musicians) and the Yiddish wedding song "Sajt gesunder Heit" ("Stay in good health"). The Freilachs is first played by the clarinet with the strings chiming in with the second half of the tune. Between the prominent augmented seconds in the clarinet line, the ostinato plucked open strings in the cello and the spicy dissonances in the accompaniment, the opening is a compendium of both the traits of Russian and Eastern European Jewish folk music and the exoticism clichés of Western art music. The musical texture then becomes softer and more static, introducing the wedding song placed in the expressive tenor range of the cello. A brief middle section uses the Freilachs as material for contrapuntal play before both themes are repeated.

Prokofiev did not think highly of the work and downplayed it in his correspondence

but it has remained a popular staple of the chamber repertoire, especially in Russia, albeit with its fortunes rising and falling in response to Soviet anti-Semitism. Zimro disbanded in 1921, but some of its members became mainstays of American musical life. Bellison was the principal clarinet of the New York Philharmonic from 1920 until 1948. Mikhail (Michael) Rosenker, the original second violinist, was a concertmaster of the Metropolitan Opera orchestra and the Pittsburgh Symphony and an associate concertmaster of the New York Philharmonic. Nicolas Moldavan was the violist of the Coolidge and Flonzaley string quartets and also played in the NBC Symphony.

## **Quartet for Clarinet, Violin, Cello and Piano**

**Peter Schickele**

It seems unavoidable in writing about Peter Schickele to acknowledge his famous and beloved alter ego, P.D.Q. Bach. It may also be something of a cliché to proceed by pointing out that the hilarity of P.D.Q. Bach's works obscure compositional craft and that the concert works published under Schickele's name are also highly entertaining, albeit in different ways. However, perhaps the greater disservice in setting P.D.Q. Bach against Schickele is that Schickele himself contains multi-facets. An incomplete list would include composer, educator, radio personality, rock keyboard player, song-writer and bassoonist. To give a couple of examples, in 1959 Schickele spent a year in the Los Angeles public schools, writing pieces for school children as part of the Ford Foundation-sponsored Young Composers Project. In 1969, he was writing songs and playing in the pit band for the original production of *Oh! Calcutta!*. In 1979, he began composing the Quartet for Clarinet, Violin, Cello and Piano.

Schickele has spoken movingly in interviews about musical life in the Fargo, North Dakota, of his childhood, highlighting the community orchestra that brought together professional players, college students, school kids and local merchants. The Quartet reflects this open attitude towards people and music: requested by a friend, inspired by the home music-making of his own family and premiered by the professionals of Chamber Music Northwest. The style of the piece is similarly open, with colors from multiple styles and traditions, all of which are integrated into a distinctive voice rather than being isolated as exotic moments.

Schickele's music, in general, is marked by contrasts between distinctive textures. The first movement of the Quartet is based on two ideas, a gentle opening gesture presented by the clarinet and cello, and a piano passage marked "calm, clear" that wavers hypnotically between major and minor. A middle section finds the strings becoming more active before being subdued by a return of the calm piano and the movement ends with another airing of the opening material. The second movement, a scherzo in intent if not in name, alternates between a main section

(Scherzo) filled with bluesy scales, and two contrasting sections (Trios). The first "trio" keeps the rapid scales but drops the dynamic level and driving rhythms while giving the pianist a break, and the second "trio" is a whirlwind showpiece for the (presumably refreshed) pianist. The movement concludes with a surprisingly tender coda. The slow movement is entirely *pianissimo* with the strings muted. The piano quietly and repeatedly moves from almost the very bottom of the keyboard to near the very top, while the other instruments weave slow lines in the middle of that sonic space. Schickele indicates that the vigorous final movement should be "dancing," but it must be the kind of dancing that is done in the Balkans where rapid changes of meter are par for the course. The movement also contains a brief, rum-scented sea shanty marked "pirate music—get your back into it" in the players' parts.

### **Piano Quintet in G minor, Op. 57**

**Dmitri Shostakovich**

Shostakovich's piano quintet was composed in the wake of a particularly violent clash between music and politics. Shostakovich's opera *Lady Macbeth of the Mtsensk District* had been an enormous success in the mid-1930s, until an article in *Pravda* (written shortly after Stalin had attended the opera, and presumably at his behest) denounced the opera as a chaotic muddle. Shostakovich earned a reprieve of sorts with his fifth symphony in 1937, a work that the authorities could hear as a heroic statement about Soviet man; a musical analogue to Socialist Realist novels about factory workers.

Chamber music was not immune from political criticism (a party functionary complained that the piano quintet was "music of a profoundly Western orientation... that does not connect to the life of the people"), but it was much less hotly contested ground than the more public genres of opera and symphony. In general, a stylistically conservative adherence to Classical or Baroque principles was accepted as a sufficient rejection of formalist modernism. Indeed, Shostakovich begins the piano quintet with a neo-Baroque prelude and fugue. The prelude opens with grand piano chords giving way to contrapuntal passagework that could almost come from a Bach invention. After a more lyrical middle section in a quick triple meter, the prelude concludes with a majestic return of the opening material for the full ensemble.

The second movement fugue is soft and hesitant, and the movement is slow to grow in volume and intensity before eventually subsiding again. After the moving and serious fugue, the brash and vigorous scherzo comes as something of a shock, exploring the extremes of the piano keyboard and allowing the strings to indulge in some sliding and fiddling. The fourth movement, an intermezzo, provides another severe change of character, with a long, mournful melody for the violin over a

pizzicato walking bass in the cello initiating a movement of almost painful beauty. The finale is a cheerful romp to the finish in the major mode, of the sort that Mozart would have expected, if not in his style.

Shostakovich composed the piano quintet for his own use, and performed it frequently with the Beethoven and Glazunov Quartets. He told his friend Isaak Glikman (perhaps joking, perhaps not) that he wrote the quintet so that the quartets would be forced to take him on tour, and he would be able to travel. He also emphasized the Classical and Baroque qualities of the quintet by insisting that the string players match his own restrained playing style, taking quick tempi and keeping vibrato to a minimum. The quintet was an immediate success with audiences and critics. Rostislav Dubinsky, first violinist of the original Borodin Quartet, remembered that "the quintet overshadowed even such events as football matches," and that people discussed it on the trams and sang themes from it on the streets. As for the critics, the quintet was awarded the Stalin Prize (first order) in 1941.

– 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.



**Susan Freier**, violin/viola, and Co-artistic Director of the Ives Collective, earned degrees in Music and Biology from Stanford University as a Ford scholar and continued her studies at the Eastman School of Music where she formed the Chester String Quartet. In 1989, Susan joined Stanford's faculty and the Stanford String Quartet. 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), Susan teaches and performs at the Mendocino Music Festival, the SoCal Music Workshop, and the Telluride Chamber Music Festival.



**Melissa Matson** is a versatile chamber musician and the principal violist of the Rochester Philharmonic Orchestra. She is Artistic Director of First Muse Chamber Music (an annual series of concerts at First Unitarian Church in Rochester NY) and is a frequent performer with Chamber Music Rochester and the Skaneateles Festival (NY). She is a founding member of the Amenda Quartet, whose acclaimed 2015-16 "Project Ludwig" performed the complete string quartets of Beethoven in the Rochester area. Her solo appearances with the RPO include Berlioz's

Harold in Italy (with conductor Andreas Delfs) and two performances of Mozart's Sinfonie Concertante (with violinists Juliana Athayde and David Brickman).

Before joining the RPO in 1983, Melissa performed throughout the U.S. as a founding member of the Chester String Quartet (along with Susan Freier), top prize winners at the Munich and Portsmouth (England) international competitions. Originally from Chico, California, she received her bachelor's and master's degrees from Eastman, where she studied with Martha Katz and was awarded the coveted Performer's Certificate. Aside from teaching orchestral excerpts at Eastman, she devotes her extra time to the visual arts - including dyeing artisan fabrics.



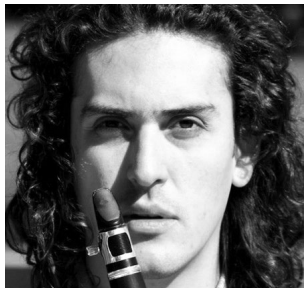
**Stephen Harrison**, cello, and Co-Artistic Director of the Ives Collective has been on the Stanford University faculty since 1983. A graduate of Oberlin College and Boston University, he has been solo cellist of the San Francisco Contemporary Music Players since 1985. He has toured internationally and recorded on the Delos, CRI, New Albion and Newport Classics labels. Stephen 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.





**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.



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, US 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.

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### **Mission**

The Ives Collective presents powerful live music experiences through fresh and informed interpretations of established masterworks and under-appreciated gems.

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