

2017-2018 SEASON

Winter Collective

Receiving Mozart's Spirit

Friday, January 26, 2018, 7:30PM

St. Mark's Episcopal Church, Palo Alto

Sunday, January 28, 2018, 4PM

Old First Church, San Francisco



Wolfgang Amadeus Mozart

Piano Quartet No. 2

in E-flat Major, K. 493

Ludwig van Beethoven

Piano Trio in C minor, Op. 1, No. 3

Ludwig van Beethoven

String Trio in G Major, Op. 9, No. 1

Robin Sharp, violin

Susan Freier, violin/viola

Stephen Harrison, cello

Elizabeth Schumann, piano



Please save these dates!



Spring Collective

Brian Thorsett, tenor

Roy Malan, violin

Susan Freier, viola

Jessica Chang, viola

Stephen Harrison, cello

Keisuke Nakagoshi, piano

Friday, May 4, 2018, 7:30 PM

St. Mark's Episcopal Church, Palo Alto

Sunday, May 6, 2018, 4:00 PM

Old First Church, San Francisco

PROGRAM: ...the poppies blow...

Sir Arthur Bliss: *Elegiac Sonnet*

Josef Suk: Meditation on the St. Wenceslas Chorale, Op.35

Ivor Gurney: Ludlow and Teme for Tenor, String Quartet

Sir Edward Elgar: Piano Quintet in A minor, Op.84

Spring Salon

April 29, 2018, 4:00 PM

Sir Edward Elgar: Piano Quintet in A minor, Op. 84

Guest artists:

Roy Malan, violin; **Jessica Chang**, viola; **Keisuke Nakagoshi**, piano

Our Flex Pass subscribers tickets may be used for Ives Collective programs at St. Mark's and First Congregational, Palo Alto and Old First Church, SF.

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



Winter Collective

IVES COLLECTIVE

Robin Sharp, violin; Susan Freier, violin/viola
Stephen Harrison, cello; Elizabeth Schumann, piano

Receiving Mozart's Spirit

**Piano Quartet in No. 2 in E-flat Major, K. 493
(1786)**

Allegro
Larghetto
Allegretto

**Wolfgang Amadeus Mozart
(1756-1791)**

Piano Trio in C minor, Op.1, No.3 (1795)

Allegro con brio
Andante cantabile con Variazione
Menuetto: Quasi allegro
Finale: Prestissimo

**Ludwig van Beethoven
(1770-1827)**

Intermission

String Trio in G Major, Op. 9, No.1 (1798)

Adagio - Allegro con brio
Adagio, ma non tanto, e cantabile
Scherzo: Allegro
Presto

**Ludwig van Beethoven
(1770-1827)**

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

Receiving Mozart's Spirit

In the fall of 1792 the 22-year-old Ludwig Beethoven left Bonn for Vienna, where he would live for the rest of his life. Before his departure, Beethoven was presented with an album containing inscriptions from his friends and supporters. One of these, from Count Ferdinand Waldstein, famously assured Beethoven that "with the help of assiduous labor you shall receive Mozart's spirit from Haydn's hands." On the face of it, this seems a purely practical arrangement. Mozart had died in December 1791, and Beethoven had recently met Haydn, who passed through Bonn on his way back from London to Vienna in July 1792. The most celebrated composer on the European continent, Haydn was the obvious choice to teach Beethoven in Vienna, though eventually those studies were neither long nor successful. Whatever Haydn's role may have been, Beethoven closely studied many of Mozart's works, and also was materially supported by Mozart's friends and patrons.

Piano Quartet in E-flat Major, K. 493

Wolfgang Amadeus Mozart

In 1785, Franz Anton Hoffmeister requested a set of three piano quartets from Mozart. Hoffmeister, a composer and friend of Mozart, had just opened a publishing house in Vienna. Hoffmeister may have asked for piano quartets in the hopes of having a novelty in his catalogue, as no other works for that combination seem to have been published at that time. (Unbeknownst to anyone outside of Bonn, Beethoven had composed three piano quartets in 1785, but these were not published until after the composer's death.) Hoffmeister must also have been counting on sales to amateur performers, but after the first of the Mozart piano quartets (K. 478, G minor) failed to sell, he released Mozart from his obligation to provide the quartets. Mozart, however, did write a second piano quartet the following year (the present quartet, in E-flat Major).

As is the case with any chamber music composed by a virtuoso performer, this piano quartet can be heard both as a work that Mozart might have intended for his own use and also as one at least nominally designed for wider distribution. At this time, Mozart was at the peak of his career as a performer, having composed and presented six of his greatest piano concertos at public concerts in the preceding year and a half. The piano quartet would not have been appropriate for public performance, but Mozart was also in great demand for private concerts in aristocratic homes, and is known to have played recently written chamber works in those settings. While the piano quartet does not resemble a concerto in its structure, the string players do frequently form a sort of tutti group, against which the piano can be heard as a solo instrument. The opening of the first movement is one example, with a full,

quasi-orchestral opening gesture culminating in a group fanfare. The piano then turns the fanfare into a gentler melodic idea. The string "tutti" returns, presenting material that is then immediately repeated by the piano "soloist," decorated with fleet embellishments. Similarly, the alternation between solo piano and the string trio at the beginning of the second movement is highly reminiscent of the slow movements of Mozart's piano concertos. While there are many melodic passages that feature the violin and the viola, virtuoso passage-work is the sole province of the pianist, especially in the final movement, the most bravura of the quartet.

The appealing melodic material and brilliant piano writing can easily mask darker and more serious elements. Both the first and second movements have lengthy middle sections filled with surprising harmonic moves and learned contrapuntal writing, and both movements have codas that extend their forms beyond expected dimensions. It is exactly this type of musical complexity and earnestness that baffled the amateur musicians of Mozart's day, but made his music special to connoisseurs. In the 1780s, a Viennese dilettante might have set aside a Mozart piano quartet in Hoffmeister's music shop in favor of something less challenging by Ignaz Pleyel or Leopold Kozeluh. During the next decade, Mozart would be hailed as a genius in Vienna while Pleyel and Kozeluh went out of fashion.

Piano Trio in C minor, Op. 1, No. 3

Ludwig van Beethoven

Beethoven's first task upon arriving in Vienna was to ingratiate himself with the music-loving nobility of Vienna. Already well-connected via the Bonn Electoral Court (Archduke Maximilian Francis was the brother of Emperor Leopold II) and through individual aristocrats like Count Waldstein, Beethoven quickly established himself as fiery virtuoso at the keyboard, especially with improvised variations on popular themes. Amongst Beethoven's earliest and most loyal patrons was Prince Karl Lichnowsky. Lichnowsky had been a friend, Masonic brother and traveling companion of Mozart, and Beethoven took lodgings in his house soon after arriving in Vienna. The Op. 1 piano trios are dedicated to Lichnowsky, who also enlisted many of the subscribers who purchased the initial run of printed parts.

The piano trio was in a time of transition at the end of the 18th century. Most piano trios (including Haydn's and most of Mozart's), like violin sonatas, were designed as accompanied sonatas, with a keyboard part that was self-sufficient (or nearly so). Almost all of Haydn's keyboard trios were published with the title "sonata," and many of Dussek's keyboard trios were also published as piano solos, or for piano with the accompaniment of violin. This is not to suggest that these works were musically compromised by the lack of independent parts for the string players, but

emphasizes that these pieces were intended for private enjoyment, not public performance. The centrality of the keyboard part both allowed players to enjoy playing through these works while missing one or more of the string players, and also allowed string players of modest attainments to collaborate with more accomplished pianists. This musical hierarchy could also imply distinctions of gender and class. It was most common for female pianists to be accompanied by male string players, and, at least in London, ladies sometimes advertised for servants who could accompany them in trios.

Beethoven's Op. 1 trios are only loosely connected to this tradition in the general sense that he picked a genre that was prominent in aristocratic salons for his first numbered publication, and in the more specific one that the piano part is very technically demanding. The string parts, though, are not only indispensable, but fully independent. The third trio of the set, in C minor, has the severe and stormy character typical of Beethoven's "C minor mood," also expressed in the string trio Op. 9, No. 3 (performed last season by the Ives Collective) and the "Pathétique" piano sonata (also dedicated to Lichnowsky). The first movement opens with a sort of motto idea. This is first presented as a statement, with the tail repeated as more of a question. Piano and violin muse on the opening once more, before the level of rhythmic intensity rises and a new and vigorous idea is introduced by the piano. The unusual triple meter and remarkably fast tempo, as well as the bold harmonic digressions (mostly signaled by the "motto idea"), all seem typical of Beethoven as audacious young virtuoso. The second movement, a theme and variations, is much better behaved, and may have reminded Beethoven's patrons of his privately improvised variations. The third movement, although labeled as a Menuetto, goes by much too quickly and is far too severe for a court dance. The trio section is the shining moment for the cellist, who is allowed to sing in the tenor register in-between cascading scales from the piano. The Finale is marked Prestissimo, the fastest tempo marking available to Beethoven. Indeed, it flies by, once again establishing characters to which Beethoven would return in the "Pathétique" sonata.

String Trio in G Major, Op. 9, No. 1

Ludwig van Beethoven

Although the Op. 9 string trios were composed only about three years later than the Op. 1 piano trios, during that time Beethoven had successfully journeyed to Prague and to Northern Germany and firmly established himself in Vienna. The present trio was written to fulfill one of the many commissions offered to him around this time, and, alone of the works on this program, was not designed with the possibility of performance by the composer in mind. String chamber music was a big business in Vienna at the end of the 18th century. The Vienna publisher Johann Traeg's 1799

catalogue offered over a thousand string quartets (by 118 different composers) for sale, as well as 515 string trios (albeit mostly for two violins and cello).

It is easy to imagine the G major trio appealing to skilled amateurs in Beethoven's day. Melodic material and flashy passage work are divided relatively equitably amongst the three players (much more so than in Beethoven's string quartets), and, while there are technical challenges in the individual parts (especially in the Presto finale), the trio is not that difficult to play and could at least be stumbled through without recourse to rehearsals or a score. Another characteristic of the piece likely to find favor with players of the time is the large number and variety of strongly marked characters. The first movement, for instance, begins with a slow introduction that teeters between high seriousness and its sly mocking. The following Allegro immediately mixes quiet, legato descending gestures with vigorous ascending scales and orchestral chords. The second theme surprises with its sudden drop to a very soft dynamic and unexpected minor mode before blooming into a singing major melody. Similarly, the slow movement provides contrast by virtue of being in a remote key, and provides melodic opportunities for all members of the group. The theme first presented by the violin immediately shifts to the lower strings, while the violin sings a new melody above it. Although the movement is slow, there are pulsing moderate eighth notes almost throughout, again aiding the ensemble. The quick third movement is labeled a Scherzo, although it arguably is more dance-like than the Menuetto of the piano trio. The final movement is a dashing perpetual motion that, like the first movement, presents many rapid changes of mood. An elfin rush of eighth notes is immediately followed by a lyrical theme, which, in turn, gives way to assertive arpeggios from the violin. Just when it seems as if the texture has stabilized, there is a sudden drop in dynamics, and the violin and viola play an arching legato melody in a distant key. The movement ends with a dramatic coda, beginning with all three players playing the flying eighth notes in ascending dynamic waves before joining in an emphatic orchestral close.

– Notes by Dr. Derek Katz



Violinist Robin Sharp, a native of California, is a solo performer, chamber musician, concertmaster, and teacher. In addition to maintaining private teaching studios in San Francisco and Palo Alto, Ms. Sharp performs as concertmaster of the San Francisco Chamber Orchestra with conductor Benjamin Simon, and is on the music faculty at Stanford University as full-time Lecturer in Violin. Ms. Sharp also served as concertmaster for the Berkeley Symphony with conductor Kent Nagano for six seasons, and was a guest concertmaster for a concert in Germany under conductor Vladimir Ashkenazy. She is currently on the Artistic Advisory Board of the San Francisco Chamber Orchestra and is also on the faculty of California Summer Music.

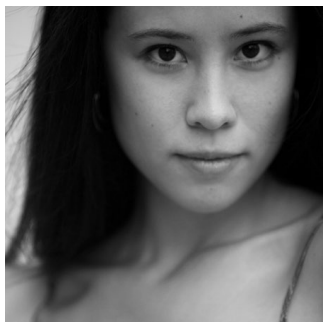
Ms. Sharp has appeared in recital at many prestigious venues including Carnegie Hall in New York, the Musikverein in Vienna, the Concertgebouw in Amsterdam, the National Music Hall in Taipei, and the Palace of the Legion of Honor in San Francisco where she performed on Jascha Heifetz's *Del Gesu* violin. In 2010, composer Gabriela Lena Frank wrote a violin concerto for Ms. Sharp, in remembrance of Robin's father, Terry Sharp. In January 1998 Ms. Sharp represented Carnegie Hall in their Rising Stars Series, when she and her duo partner Jeremy Denk played a recital at Carnegie's Weill Recital Hall following a European tour. The duo also performed on Carnegie Hall's main stage under the guidance of Isaac Stern.

Ms. Sharp has participated in music festivals worldwide, including the Musikalischer Sommer Festival in Germany, the Marlboro Music Festival, the Aspen Music Festival, the Sandor Vegh masterclasses at Prussia Cove, and the Isaac Stern Seminar in New York. She has formerly

served as first violinist of the Ives String Quartet, which toured nationally, and has played several seasons with the San Francisco Symphony. Ms. Sharp has been a professor of violin at the San Francisco Conservatory of Music in both the Preparatory and Collegiate divisions, at Santa Clara University, and at Sacramento State University of California. Among her collaborators in performance have been such artists as Dimitri Ashkenazy (clarinet), Jon Nakamatsu (piano), Lori Lack (piano), and conductors such as Raymond Leppard, Peter Oundjian, and Vladimir Ashkenazy. Ms. Sharp is a Laureate prize-winner of the 1994 Indianapolis Violin Competition and is featured in a documentary about the competition.



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.



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.”

The first place winner of both the Bösendorfer International Piano Competition and the Pacific International Piano Competition, Elizabeth has won over 25 prizes and awards in other major national and international competitions, including the Cleveland International Piano Competition and the Hilton Head International Piano Competition. Elizabeth was honored with the prestigious Gilmore Young Artists Award, and was highlighted in a PBS Television documentary on the Gilmore Festival.

She has performed solo recitals and chamber music concerts worldwide, in such venues as the Kennedy Center, Vienna’s Bösendorfer Saal, Toronto’s Koerner Hall, and Montreal’s Place des Arts. Featured at the International UNICEF benefit concert for Hurricane Katrina Victims, the Cannes Film Festival, the Gilmore Festival, Australia’s Huntington Festival, the Musica Viva chamber music series, the Ravinia “Rising Stars” Series, and National Public Radio’s “Performance Today”, her recitals have been broadcast live on public radio and television in cities around the world, including Washington D.C., New York, Sydney, Cleveland, Montréal, Dallas, and Chicago. Elizabeth gave the world premiere performance of Carl Vine’s Sonata No. 3, which the composer dedicated to her.



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.

Ives Collective concerts are possible because of YOUR generosity!

Charitable support covers more than half of the programming expenses, allowing us to provide you and all of our audience members with extraordinary concerts and memorable music at affordable prices. Every gift is important because, without contributions from you and others, our lowest priced ticket would be well over \$100!

You may help the Ives Collective with your one-time or recurring generous tax-deductible donation in three easy ways:

- through our website at www.ivesquartet.org,
- add a donation to your subscription or ticket order, or
- contact: Executive Director, Pam Lampkin, at 650.224.7849 or plivesquartet80@gmail.com to discuss how you can make a difference to our ensemble.

Thank you from the Board of Directors and musicians.

Susan Freier & Stephen Harrison, Artistic Directors

Anne Baldwin, Treasurer

Mark Faigenbaum, Secretary

John Houghton

Jane Troy Johnson

Kamyar Mohajer

Judy Rock

Pam Lampkin, Executive Director

Mission

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

Thank you for supporting the Ives Collective Season 3.

Your generous annual support allows us to present a diverse array of performances featuring outstanding guest musicians from all over the country.

Perhaps you meant to make a donation but haven't yet?

We invite you to join the dedicated list of donors who have made a tax-deductible contribution to the Annual Fund. Every Gift Counts!

(Contributions from the following donors were received between July 1, 2017- January 12, 2018.)

OVATION CIRCLE (\$10,000+)

Anonymous
Corinna & Mark Faigenbaum

ENCORE CIRCLE (\$5,000-\$9,999)

Esther & Walter Hewlett

VIRTUOSO'S CIRCLE (\$2,500-\$4,999)

Anne Baldwin
Susan Schaps & Robert Shelton
Mimi & Jim Van Horne

GUEST ARTIST'S CIRCLE (\$1,000-\$2,499)

Kamyar Mohajer

COMPOSER'S CIRCLE (\$500-\$999)

Eric Ambjor
Ruth Freier
David & Betsy Fryberger
Robert & Joyce Kleiner
Becky & Larry Reed

PRINCIPAL'S CIRCLE (\$250-\$499)

Peggy Dorfman
David & Betsy Fryberger
Jane & Bill Johnson
Bob Zipkin & Pam Lampkin
Robert & Sue Larson
Rosendo J. & Leslie O. Pont
Amalia & Harvey Popell
Mike Jacobson & Trine Sorenson

PATRON'S CIRCLE (\$100-\$249)

Susan Breitbart
Laurel H. Brobst

Betsy Clinch
Francis & Christine Currie
Al & Liz Dossa
Tom & Nancy Fiene
Ruth A. Freeman
Stephen Harrison & Susan Freier
Donald Grimes
Dr. Harry & Susan Hartzell
Glenda Jones
Andrew Lan
Mark & Judith Lurie
Joan B. Norton
Bonnie Packer
Anne Prescott
Robert R. & Susan W. Ritz
Stephen & Judith E. Rock
Becky Reed Rosenberg
Phil & Sara Salisbury
Lee & Maria Shahinian
Ruth Waldhauer

FRIEND'S CIRCLE (UP TO \$99)

Lenora Blachman
David & Charlotte Biegelsen
Susan & Michael Bratman
Joanne Carey
Daniel & Laurel Clohossey
Michael Condie
David Featherstone
Jane & Glenn Fisher
Jennifer Gille
Leonard Heil
Gregory & Susan Heninger
William & Anne Hershey
William T. Horne, M.D.
Betsy Moore & Cliff Jenkins
Judith Kays
Jean-Bernard & Elizabeth Le Pecq
Judith Ets-Hokin & Trygve Liljestrang
Peter & Sonia Lobban

Edward Lorraine
Yun & Ding Lu
Teresa T. Merchant
Michael & Carol O'Quin
Leon & Myrna Rochester
Joyce Rosenstiel
Dieter & Erika Scherer
Joanne Sobel
Dr. Richard L. Sogg
Harvey & Rosalee Wolfe

GIFTS IN KIND

Colorprint, discounted printing
Janet Dafoe & Ron Davis
David Saslav & Melissa Smith
Derek Katz, program notes
Yvonne Wun,
discounted graphic design

Your current employer may match your contribution to the Ives Collective.

Contact your company's human resources professional for details.

The Ives Quartet, Doing Business as the Ives Collective, is a 501(c)(3) organization. (Tax ID# 77-0492473)

Please donate at
www.ivesquartet.org OR call
650.224.7849 OR mail check to:
Ives Quartet
P.O. Box 60464
Palo Alto, CA 94306

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



IVES
COLLECTIVE

www.ivesquartet.org • 650.224.7849