



IVES
COLLECTIVE

Winter Collective

Friday, January 25, 2019 7:30PM

St. Mark's Episcopal Church, Palo Alto

Sunday, January 27, 2019 4PM

Old First Church, San Francisco



Subject Matters

W.A. Mozart/J.S. Bach (arr. by Mozart)

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

Kamyar Mohajer

Prelude and Fugue for String Trio

Robert Schumann

Piano Quartet in E \flat Major, Op.47

Kay Stern, violin

Susan Freier, viola

Stephen Harrison, cello

Elizabeth Schumann, piano



Please save these dates!

Spring Collective

All in the Family

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

String 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 creative process. Each Salon is hosted in a private home and is followed by a champagne reception.

Spring Salon

Sunday, April 14, 2019 4PM

Johannes Brahms

Clarinet Trio in A minor, Op.114

Guest artists: Robin Sutherland, piano and Carlos Ortega, clarinet

Moderated by Dr. Derek Katz

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



Winter Collective

IVES COLLECTIVE

Kay Stern, violin; Susan Freier, viola
Stephen Harrison, cello; Elizabeth Schumann, piano

Three Preludes and Fugues for String Trio, K. 404a (1782?)

Preludes attributed, Fugues by J.S. Bach arranged

No. 1 Prelude and Fugue (BWV 853) in D minor

No. 2 Prelude and Fugue (BWV 883) in G minor

No. 3 Prelude and Fugue (BWV 882) in F Major

Wolfgang Amadeus Mozart

(1756-1791)

Prelude and Fugue for String Trio (2016-18)

Kamyar Mohajer

(b.1976)

Intermission

Piano Quartet in E \flat Major, Op. 47 (1842)

Sostenuto assai—Allegro ma non troppo

Scherzo: Molto vivace

Andante cantabile

Finale: Vivace

Robert Schumann

(1810-1856)

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

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

Wolfgang Amadeus Mozart

(Preludes attributed, Fugues by J.S. Bach arranged)

Vienna in the 1780s was home to a veritable Bach cult, centered around Baron Gottfried van Swieten, an important patron of Mozart. Van Swieten fell in love with the music of Bach and Handel during a diplomatic posting to Berlin in the 1770s, where he was part of a musical circle that included Bach's son Wilhelm Friedemann and two of Bach's pupils. Upon returning to Vienna in 1777, he began to put on regular weekend private concerts centering on the keyboard music of Bach and on Handel's oratorios. In 1782, Mozart wrote his father "I go every Sunday at twelve o'clock to the Baron van Swieten, where nothing is played but Handel and Bach. I am collecting at the moment the fugues of Bach."

It would stand to reason that the present works for string trio, consisting of three newly-composed preludes, and arrangements of three fugues from Bach's *The Well-Tempered Clavier*, were produced by Mozart for van Swieten's concerts, but there is no hard evidence to connect them to Mozart. The trios are preserved in an anonymous manuscript copied around 1800, and there is no period source that attributes them to Mozart.

There is no attempt to cast the preludes in a style that would evoke Bach. There are, of course, preludes by Bach himself for all of these fugues. The keyboard idiom of the Bach preludes probably would have made them unsuitable for a string ensemble transcription, but, in any case, the preludes were not known in Vienna. Before the *The Well-Tempered Clavier* was published for the first time in 1801, it transmitted only in manuscript, and the copies in circulation in Vienna during Mozart's time only contained the fugues. The string trio preludes are very much in the style of Classical era slow movements, based on melody and accompaniment textures and *galant* gestures rather than on neo-Baroque counterpoint.

The fugues as arranged for strings deviate rather significantly from Bach's originals (although modern performances use editions in which Bach's original textures have been reverse-engineered). This seems to have been the result of a desire to intentionally alter Bach's textures to reflect Viennese practices. There was a strong tradition of fugal composition in 18th century Vienna, reflecting the tastes of the Imperial court, including Emperor Joseph II. However, the Viennese fugue was not in the same style as Bach's fugues. They tended to be in a self-consciously "ancient" style, and to move more smoothly and in a slower pace. In this context, both the creation of the new preludes and the alterations to the fugues can be seen as part of a larger effort to create a Bach that would appeal to contemporary local tastes. The composer-arranger of these trios was cultivating a Bach tailored to the fashions of the day, rather than engaging in a preservationist project.

– Dr. Derek Katz

J.S. Bach is perhaps the most influential musician who ever lived, directly or indirectly influencing nearly every Western composer that succeeded him. One of Bach's most significant compositions is *The Well-Tempered Clavier* (WTC), a set of forty-eight preludes and fugues that have become the cornerstone of the keyboard repertoire.

Nowadays, I start my mornings by playing through a few preludes and fugues from the WTC. Making Bach a daily habit, I later learned, is common practice for many musicians, beautifully described by the iconic cellist Pablo Casals as "a sort of benediction on the house." "Perfect" is one way of describing Bach's music—ingenious motifs and flawless counterpoint woven together into cohesive storylines. Every note serves a purpose.

Inspired by Bach's preludes, I decided to write one for string trio. *Prelude* intertwines three complementary themes, played simultaneously to create a unified pattern that repeats throughout the entire piece, eventually building toward a climax, and finally resolving. I use polychords that share a third (for example, interchanging G major and G sharp minor), representing a sort of duality. A hint of Eastern modes, blended together with Western techniques, represent my own bifurcated development as an Easterner who has made the West his home.

I had the pleasure of working with the Ives Collective to record *Prelude* in 2018, which served as the opening track of my album *Pictures of the Hidden*. "Why is it called *Prelude*?" asked Ives' cellist Stephen Harrison after the last rehearsal. "It's supposed to have a fugue, but I haven't quite nailed it down yet," I said in response. At the end of the recording session, Stephen and Susan asked me to write *Fugue* for Ives Collective's 2019 season. I was thrilled!

Fugue starts with a three-bar subject (i.e., the main theme), which can be broken down into two halves. The first half is based on a Persian mode and rhythm. The second half is purely in the major mode, akin to subjects typically heard in Bach's fugues. This duality in the subject forms the basis of the entire piece.

My biggest challenge in writing *Fugue* was creating a level of drama that was complementary to *Prelude*, which seemed complete on its own. I followed my early intuition to embed elements of the *Prelude* within the *Fugue*, and manifest these elements more explicitly in *Fugue's* climax. This approach proved harder than it originally seemed, requiring many, many iterations, as I strove to swing back and forth between Eastern and Western modes.

– Kamyar Mohajer

Piano Quartet in Eb Major, Op. 47

Robert Schumann

Johann Sebastian Bach's works were central to Robert Schumann's conceptions of piano technique, music history, and composition. Schumann studied *The Well-Tempered Clavier* intensively as a young man and recommended it to his students as their "daily bread." Schumann's wife Clara was one of the most brilliant virtuosi of the time, and one of the first soloists to play Bach's keyboard works in public. Clara's programs mixing works by Bach, Beethoven, Chopin, and Mendelssohn implied a historical continuity made explicit in Robert Schumann's journalism, where he argued that Bach's music was the source of the poetic qualities of contemporary Romantic compositions. Schumann felt that his own music was leading to a "new poetic age" that was an extension of a "classical" past that began with Bach.

Schumann went through a number of periods of intensive study of Bach's fugues. One such period began when Robert and Clara married in the fall of 1840. The early months of their jointly-maintained marriage diary are filled with references to daily study of *The Well-Tempered Clavier*. Bach's fugues also seem to have been a resource for Robert during emotionally difficult times. Just over a year later, in early 1842, the difficulties of reconciling Clara's concert tours, his own compositional activities, and their family responsibilities left Robert despondent and sullen, but also immersed in study of Bach's counterpoint. 1842 turned out to be Schumann's "chamber music year," when he composed his three string quartets and three works for strings and piano, including the Quartet for Piano and Strings.

At first glance, the Piano Quartet seems very distant from Bach's fugues. In particular, the middle movements – a scherzo seemingly danced by Mendelssohnian elves, and a slow movement featuring one of the lushest cello melodies in the chamber music repertoire – are unlikely products of Schumann's contrapuntal studies. However, to Schumann, Bach's fugues were character pieces as well as displays of contrapuntal craft. It was the emotional content of these fugues that allowed Schumann to perceive them as the wellspring of Chopin and Mendelssohn's Romanticism, and to link them to his own character pieces. It is also the case that the Piano Quartet is filled with counterpoint, albeit usually not in Bach's style, and generally hidden in the middle of movements.

After a slow introduction, interplay between strings and piano in a faster tempo, and an expressive cello melody, the first movement finds its way to a substantial contrapuntal section. A subject beginning with a rising scale is presented as a canon between piano and strings, then tossed back and forth between the two hands of the pianist, and eventually augmented and played at half speed. The elfin scherzo is combined with a contrapuntal trio, with piano and viola trading descending scales. Even the gorgeous cello melody of the slow movement is immediately repeated as a canon with the violin. Counterpoint finally comes to the fore in the last movement, which begins with a full fugato in a neo-Baroque style before continuing on to combine material from all of the previous movements.

– Dr. Derek Katz



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.

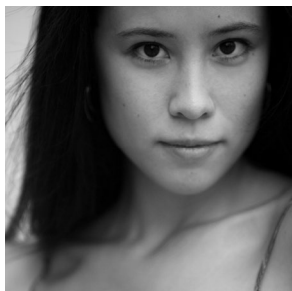


Susan Freier, violin/viola, and Co-artistic Director of the Ives Collective, earned degrees in Music and Biology from Stanford University as a Ford scholar and continued her studies

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.



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.



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.



Composer **Kamyar Mohajer** combines the influences of Eastern modality with a unique approach to harmony, counterpoint and poly-tonality. He has studied composition and orchestration with the celebrated composer and Juilliard faculty member, Behzad Ranjbaran, as well as with award-winning Stanford composer Giancarlo Aquilanti. Mohajer earned a BFA in music from York University in Toronto where he studied piano with Christina Petrowska-Quilico and Antonin Kubalek.

The sounds of Persian music have influenced Mohajer since infancy, when his mother, a music educator and vocalist, sang lullabies to him. “My upbringing inspires me to blend the melodies I heard as a child with my love for Western polyphony,” says Mohajer.

Mohajer’s music has been performed by such esteemed ensembles as the Rockford Symphony Orchestra, Ives Collective, Alexander String Quartet, and Stanford Wind Ensemble, among others. His compositions include his Symphony No. 1, *Bliss* for Orchestra, Six Variations for Piano and Orchestra, half a dozen solo piano works, *Reminiscence* for Concert Band, and many chamber works including a string quartet, a woodwind quintet, a string trio, and five Songs for Soprano and Piano based on poetry of Hafez.

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