



Friday, January 24, 2020

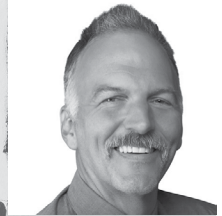
7:30PM

St. Mark's Episcopal Church, Palo Alto

Sunday, January 26, 2020

4PM

Old First Church, San Francisco



Winter Collective

All Beethoven

String Quintet in C Major, Op. 29

Piano Concerto No. 4 in G Major Op. 58

(arranged for chamber ensemble)

Jay Zhong, violin

Tammie Dyer, violin

Susan Freier, viola

Jessica Chang, viola

Stephen Harrison, cello

Elizabeth Schumann, piano

Richard Worn, double bass



IVES
COLLECTIVE

Please save these dates!



Spring Collective

Roy Malan, violin; **Susan Freier**, violin/viola
Nancy Ellis, viola; **Stephen Harrison**, cello
Robin Sutherland, piano

Germaine Tailleferre – *Quatuor à cordes*
Gabriel Fauré – *Piano Quartet in C minor, Op. 15*
César Franck – *Piano Quintet in F minor*

Friday, May 1, 2020 7:30PM | St. Mark's Episcopal Church, Palo Alto
Sunday, May 3, 2020 4PM | 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 guest moderator Dr. Derek Katz, 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.

Winter Salon **Sunday, February 16, 2020 4PM**
Beethoven: Piano Trio, Op. 1, No. 3
Guest artist: Elizabeth Schumann, piano

Spring Salon **Sunday, April 26, 2020 4PM**
Fauré: Piano Quartet in C minor, Op. 15
Guest Artists: Roy Malan, violin; Robin Sutherland, piano

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



Winter Collective

IVES COLLECTIVE

Jay Zhong and Tammie Dyer, violins
Susan Freier and Jessica Chang, violas
Stephen Harrison, cello; Richard Worn, double bass
Elizabeth Schumann, piano

ALL BEETHOVEN

String Quintet in C Major, Op. 29 (1801)

Ludwig van Beethoven

(1770-1827)

Allegro moderato
Adagio molto espressivo
SCHERZO: Allegro
Presto

Intermission

Concerto for Piano and Orchestra No. 4 in G Major, Op. 58 (1805/6)
arranged for Piano and String Sextet

Allegro moderato
Andante con moto
RONDO: Vivace

For the first concert of 2020, the 250th anniversary of Beethoven's birth year, the Ives Collective presents an all-Beethoven program, but one presenting Beethoven as you may not have heard him before. The program combines a rarely-heard chamber work and a beloved piano concerto in a very unusual arrangement.

String Quintet in C Major, Op. 29

The String Quintet in C major of 1801, for two violins, two violas and cello, is the only original multi-movement work by Beethoven for this combination of instruments. (He also published transcriptions of works for wind octet and piano trio, and a stand-alone fugue.) The quintet was commissioned by Count Moritz von Fries, a very wealthy patron of the arts in Vienna, and an amateur violinist. As was typical at the time Fries received the manuscript and a period of exclusive use before the work was published, although in this case a messy squabble led to a legal action, which Beethoven lost.

The quintet seems inevitably to be described as “unjustly neglected,” or words to that effect, and your author (a frequent concert-goer and amateur violist) can attest to never having heard it in live performance and to having encountered great and surprising difficulties in persuading other amateurs to play it. This certainly seems odd, especially given the great enthusiasm of both audiences and players for Beethoven's string quartets, including the Op. 18 set finished a mere year before the quintet (what's an additional viola amongst friends?). It seems possible that part of the problem is that as wonderful as the quintet is, it is meaningfully different from the Op. 18 quartets.

This is immediately audible as the quintet opens. While each of the Op. 18 quartets begins with a concise, easily recalled motive, the quintet has an expansive beginning that seems to be more about gradually revealing the lush sound that can be produced by five instruments than about limning a distinct idea. A simple winding figure in the first violin, accompanied by its mirror image in the cello, is repeated an octave higher in the second violin as the texture thickens from three instruments to four and finally to all five. The is following by scampering triplets from both violins and a transition to another lyrical theme, heard first as a trio for violins and viola and then as a low quartet led by the second violin. This new theme is in the distant key of A major, which should sound special and unusual even if the specific terminology is opaque. The middle development section is constructed from different combinations of the opening winding figure and the scampering triplets. A dramatic climax fades, leaving the first violin alone to lead back to the return of the opening material, now accompanied by chirps from the second violin and eventually the significantly less chirpy cello.

The slow movement is one of Beethoven's loveliest, and also perhaps the one in

which he comes closest to the style of Mozart's quartets (and, in particular, to the slow movement of the "Dissonant" quartet). The first violin melody is graceful and ornate, accompanied by a texture made rich by the second viola and light by a plucked bass line in the cello. The middle of the movement becomes more agitated and dramatic with fast repeated notes from the ensemble, undergirding an increasingly impassioned and wide-ranging first violin line. The opening melody is repeated but with a different texture. It is now the second violin doing the plucking with those strummed chords supported by a very active cello line.

If the second movement looks back to Mozart, the third movement is a fleet scherzo that is entirely typical of Beethoven. Although the tempo never ebbs, the Trio is more lyrical and pastoral, initially featuring the violas. The final movement is something of an enigma. The opening is dramatic and stormy, but has the potential either to be played with great seriousness or with tongue in cheek. Beethoven is not generally thought of as humorous composer, but this movement can be quite a hoot, should the performers be so inclined. The middle of the movement is definitely serious, with the scintillating runs of the storm confined into a learned fugue in a march-like character. This gravity is soon dispelled by the unexpected intrusion of a new style, a sort of jocular dance that is halted by big ensemble chords each time it tries to gather momentum. This is both in a new meter (triple) and key (A major, the same distant key featured in the first movement). Storm and jocular dance are both heard again before a dash to the finish.

Piano Concerto No. 4 in G Major, Op. 58, arr. for Piano and String Sextet

The fourth piano concerto marks a departure for Beethoven in many ways. The first three piano concertos were written for Beethoven's own use as a piano soloist, and he played them in public multiple times before publishing them and making them available to other pianists. Beethoven did play the first performance of the fourth concerto at the infamous very long, very cold concert in December of 1808 at which both the fifth and sixth symphonies and Choral Fantasy were also premiered, and other works heard. However, this premiere of the concerto came only after it had been completed for some time, and after Beethoven had attempted to convince first one and then another of his students to play the piano solo at an earlier performance. The fourth concerto was also published immediately, rather than being reserved by Beethoven for an extended period. The 1808 monster concert was the only time that Beethoven played the fourth concerto in public and, according to Beethoven literature, the only time that the concerto was heard in Vienna during Beethoven's lifetime.

This last statement may be true in the sense that it was the only public performance of the work for a paying audience, but the piece must have been heard in private in Vienna on numerous occasions. The proof of this is the existence and popularity

of multiple arrangements of the concerto for piano and small string ensembles published in Vienna in the early 19th century. (Today's performance will combine the second viola of one arrangement with the bass part of another.) These arrangements allowed concertos to be played in the home. The idea of a domestic concerto performance may seem deeply counterintuitive now, but it was long a common and accepted practice. Traces of this practice show up in many places, including the three piano concertos Mozart published in 1782 (K.413, 414, 415), indicating they could be played with only strings: Chopin's performances of his own piano concertos with small string ensembles; and the many piano concertos presented without orchestra by Fanny Mendelssohn Hensel in her Berlin salons.

The concerto is a remarkable work in any arrangement. The concerto begins with a surprise, as the very opening is played by the soloist alone. Even more striking is the orchestra's ethereal response in the distant key of B major. Further notable features include a march-like second theme in a stern minor mode in place of the expected lyrical idea, and, once the soloist has re-entered, a bonus extra theme, again in a strange and distant key with the right hand very high and the left hand very low. Note also the many figures with four repeated notes in the same rhythm as the famous opening of the fifth symphony, which was sketched at the same time and premiered at the same concert.

There are no winds in the orchestra for the second movement, meaning that the chamber version differs only in the size of the accompanying ensemble. The string contribution is restricted to gruff outbursts in octaves and the soloist shares no thematic material with the orchestra. The theatricality of the movement almost demands an extra-musical explanation, and, indeed, there is a tradition (albeit not one stemming from Beethoven himself) that this movement tells the story of Orpheus and the Furies. The soloist, of course, is the singer, and the orchestral strings are the Furies, gradually tamed by the eloquence of the soloist.

The last movement is the only Beethoven concerto finale in which the theme is first played by the orchestra (although in the wrong key). Twice in the movement, the soloist ends improvisatory passages with rapid scales that unexpectedly disappear into an orchestral *tutti*. The cadenzas for the first and last movements were written by Beethoven in 1809, and, in keeping with the anti-virtuoso nature of the piece, are fairly short and none too flashy.

Notes by Dr. Derek Katz



Violinist **Jay Zhong** has performed throughout four continents of the world, and is acclaimed for his instrumental fluency and incisive musicality. Currently serving as Associate Concertmaster in the Santa Rosa Symphony and violin faculty at Sonoma State University, Jay maintains a busy schedule between performing and teaching. A pupil of the renowned Raphael Bronstein and Elmar Oliveira, Jay made his debut on the main stage of New York's Carnegie Hall at age 16. His notable recordings include Eugene Ysaÿe's Six Sonatas for Solo Violin and Niccolò Paganini's 24 Caprices.



Violinist **Tammie Dyer** holds a Doctorate of Musical Arts from Stony Brook University, an M.M. from Rice University, and a B.M. from the University of Utah. She has studied with many of the great artists of our time, including Philip Setzer, Dorothy DeLay, Pamela Frank, Soovin Kim, Kathleen Winkler, members of the Cleveland String Quartet, and the Emerson String Quartet. She has also attended the Tanglewood, Aspen, Sarasota, Eastern, and Marrowstone music festivals.

Tammie enjoys playing a variety of musical styles, and is passionate about sharing the transformative experience of live music. As an active

chamber musician, Tammie performs regularly throughout the Bay Area, with such groups as the Hidden Valley String Orchestra in Carmel, on the Opus Series in Mendocino, and the Bellarosa String Quartet. Other groups include the Santa Rosa Symphony, the Mendocino Music Festival Orchestra, and Symphony of the Redwoods. Tammie also loves teaching, and is inspired daily by her students at Simply Strings, the Santa Rosa Symphony's El Sistema program in Santa Rosa.



Violist **Jessica Chang** leads a versatile career as a chamber musician, recitalist, and educator. As the Founder and Executive Director of Chamber Music by the Bay, Ms. Chang performs interactive concerts for diverse communities throughout the San Francisco Bay Area. Her work as a teaching artist has led to concert residencies, including with Project 440, the Savannah Music Festival, and Music from Angel Fire. She has also served as violist of the Afara Quartet, with whom she toured North America.

Ms. Chang has performed in concert tours throughout North America, Europe, and Asia. Her performances have been broadcast on American Public Media's "Performance Today," WYNC, WHYY, and WQXR Public Radio. Highlights from recent years include collaborations with Roberto Diaz, Pamela Frank, Scott Yoo, Christoph Richter, William Bennett, Itzhak Perlman, Joseph Silverstein, Toby Appel, James Campbell, members of the Orion and Guarneri Quartets, and members of the St. Paul Chamber Orchestra, Philadelphia Orchestra, New York Philharmonic, and Berlin Philharmonic. Her festival appearances include Festival Mozaic, Juneau Jazz and Classics, Bard Music West, Music from Angel Fire, International Musicians Seminar Prussia Cove, Open Chamber Music

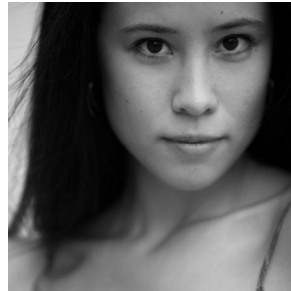
Prussia Cove, Perlman Chamber Music Workshop, Tanglewood Music Center, Taos School of Music, Verbier Festival, the National Arts Centre of Canada, and Aspen Music Festival.



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 co-founded the award-winning Chester String Quartet. The Chester went on to win the Munich, Portsmouth (UK) and Discovery Competitions and were the quartet-in-residence at Indiana University, South Bend. In 1989 Susan returned to her native Bay Area and joined the Stanford faculty and the Stanford String Quartet. She performs with the San Francisco Contemporary Music Players and has been an artist/faculty member at the Newport Music Festival, Garth Newell, Music in the Mountains, Rocky Ridge Music Center, and the Schlern and Orfeo Music Festivals (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.



Double bassist **Richard Worn** has performed extensively with the San Francisco Opera and Symphony. Currently, he serves as Assistant Principal Bass of the Marin Symphony and Principal Bass of the Sanse Chamber Orchestra as well as with the Berkeley Contemporary Chamber Players, ECO Ensemble, Other Minds sf Sound, Emphyrean Ensemble, Earplay, and Composer's Inc. Richard is also former Principal Bass of the New Century Chamber Orchestra. With his Worn Chamber Ensemble, founded in 1996, has performed works for both solo bass and ensemble by such composers as Andriessen, Cage, Harrison, Henze, Revueltas, Scelsi, Varese, and Xenakis. Richard holds degrees in double bass from California State University, Northridge and the New England Conservatory. He currently teaches and provides orchestral coaching at UC Berkeley.

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