



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

Ives Collective  
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650-224-7849

## Fall Collective



**Friday, October 22, 2021**

**7:30PM**

St. Mark's Church, Palo Alto

**Sunday, October 24, 2021**

**4PM**

Old First Concerts, San Francisco



Susan Freier, violin/viola  
Stephen Harrison, cello  
Gwendolyn Mok, piano  
Roy Malan, violin

**Samuel Coleridge-Taylor**

*Five Negro Melodies for Piano Trio (1906)*

**Erwin Schulhoff**

*Duo for Violin and Cello (1925)*

**Johannes Brahms**

*Piano Quartet No.3 in C minor, Op.60 (1875)*

Please save these dates!

## Winter Collective

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



Gustav Mahler – *Movement for Piano Quartet in A minor (1876)*  
Franz Schubert – *String Trio in B $\flat$  Major, D.581 (1817)*  
Max Bruch – *Piano Quintet in G minor (1886)*

Friday, January 28, 2022, 7:30PM | St. Mark's Church, Palo Alto  
Sunday, January 30, 2022, 4PM | Old First Concerts, San Francisco

## Spring Collective

Keisuke Nakagoshi, piano; Hrabba Altadottir, violin  
Kyle Bruckmann, oboe; Melissa Matson, viola  
Susan Freier, violin/viola; Stephen Harrison, cello

Benjamin Britten – *Phantasy Quartet in F minor, Op.2 (1932)*  
Rebecca Clarke – *Piano Trio in E $\flat$  Minor (1921)*  
Sir Edward Elgar – *Piano Quintet in A minor, Op.84 (1919)*

Friday, May 13, 2022, 7:30PM | St. Mark's Church, Palo Alto  
Sunday, May 15, 2022, 4PM | Old First Concerts, San Francisco

## Salon Concerts

Our parallel Salon Series offers an afternoon exploration of an engaging facet or work in the Collective's current repertoire followed by a champagne reception. Along with guest moderator, U.C. Santa Barbara musicologist Derek Katz, we discuss and demonstrate what fascinates us about a chosen piece, taking those who attend deeper into the process. We particularly enjoy the exchange of ideas with patrons about the composer's intentions and our interpretation of the music. This season Salon concerts will be offered in the social hall at St. Mark's Church, Palo Alto, in order to allow for socially distanced seating.

### Winter Salon

Sunday, January 23, 2021 4PM  
Franz Schubert: *String Trio in B $\flat$  Major, D.581*  
Artists: Kay Stern, violin; Susan Freier, viola;  
Stephen Harrison, cello

### Spring Salon

Sunday, May 1, 2021 4PM  
Rebecca Clarke: *Piano Trio in E $\flat$  Minor*  
Artists: Keisuke Nakagoshi, piano; Susan Freier, violin;  
Stephen Harrison, cello

## FRIENDS OF IVES COLLECTIVE

Thank you FRIENDS OF IVES COLLECTIVE for supporting our 2020-2021 virtual season and our return to LIVE performances!  
Your support during the silent days was heartwarming. We are so pleased to welcome you back!  
(Contributions from the following donors were received between July 1, 2020 - October 11, 2021)

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

**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 [info@ivescollective.org](mailto:info@ivescollective.org)
- add a donation to your subscription or ticket order, or
- contact: Executive Director, Pam Lampkin, at 650.224.7849 or [plivesquartet80@gmail.com](mailto: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**

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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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### IVES COLLECTIVE

Susan Freier, violin/viola; Roy Malan, violin  
Stephen Harrison, cello; Gwendolyn Mok, piano

#### Duo for Violin and Cello, WV 74 (1925)

**Erwin Schulhoff**  
(1894-1942)

*Moderato*  
*Zingaresca: Allegro giocoso*  
*Andantino*  
*Moderato*

#### Five Negro Melodies for Piano Trio, Op.59, No.1 (1906)

**Samuel Coleridge-Taylor**  
(1875-1912)

*"Sometimes I Feel Like a Motherless Child"*  
*"I Was Way Down A Yonder*  
*"Didn't My Lord Deliver Daniel"*  
*"They Will Not Lend Me A Child"*  
*"My Lord Delivered Daniel"*

### Intermission

#### Piano Quartet in C minor, Op. 60 (1875)

**Johannes Brahms**  
(1833-1897)

*Allegro non troppo*  
*Scherzo: Allegro*  
*Andante*  
*Finale: Allegro comodo*

## Duo for Violin and Cello, WV 74

Erwin Schulhoff

Erwin Schulhoff's relatively short life encompassed a bewildering array of experiences, musical styles, and political commitments. Schulhoff went from a child prodigy pianist encouraged by Antonín Dvořák to traumatic experiences serving in the First World War, to reorientation to Socialism in politics and expressionism in music, and onward to involvement with Dada, jazz, and neoclassicism before ending as a Communist composing socialist, realist works. Schulhoff died in a Bavarian concentration camp, where he had been interned for having adopted Soviet citizenship (although his Jewish heritage would presumably have doomed him regardless of his political orientation).

The *Duo for Violin and Cello* was composed in early 1925, when Schulhoff was living in Prague, and in the midst of his more neoclassical period. The work was composed for the violinist Stanislav Novák and the cellist Maurits Frank, with whom Schulhoff had formed a short-lived piano trio. The Schulhoff Duo is dedicated to Leoš Janáček, about whom he had published an enthusiastic and laudatory essay the year before. While Schulhoff was clearly deeply and genuinely moved by his recent discovery of Janáček's music, it did not seem to affect Schulhoff's compositions, either in terms of more national or regional expression or of specific technical devices.

The great compositional problem for duos without piano tends to be the inevitable restrictions of the richness of the musical texture. For the most part, Schulhoff does not address this by having his two players attempt to simulate the sound of a larger group, but rather by creating a great variety of sound colors by making extensive use of artificial harmonics, left hand pizzicati, striking the strings with the wood of the bow, and other coloristic effects.

The first movement opens with a deceptively simple melody for the violin, with the cello answering in close conversation. The brief movement goes through many moods, including some impassioned improvisatory passages, and it features some particularly striking uses of artificial harmonics, before ending with a hushed reminiscence of the opening. The second movement is labeled "Zingaresca," but doesn't seem to evoke any of the familiar devices of concert music associated with Roma people. Instead, the primary sound is much closer to the ethnically unspecified fiddling found in Stravinsky's *The Soldier's Tale*. This movement does have an example of Schulhoff using two instruments to create a trio, as the cello plucks on the strong beats and bows on the off-beats, perhaps suggesting bass and drums. The third movement is the most consistent in texture, comprising almost entirely long melodies for both players against "walking" pizzicato accompaniments. The finale brings back the main material of the first movement, but this time accelerates to an emphatic conclusion by way of some fancy bounced bowing for the cello.



The musical world was tragically altered December 18, 2020 with the passing of our dear friend, colleague, and Ives Collective member **Robin Sutherland**. Such a gifted soul... If all we had was his musicianship that would have been enough, but there was so much more to Robin.

He could hold an audience of friends or listeners in the palms of his hands with his eloquence, he had a rapier wit, and he had a generosity of spirit that warmed us all. And he had a heart that needed to love, which brings us back to the glorious music making... There are so many wonderful memories.



We were saddened to learn of the passing of one of our most ardent early supporters, **Barbara Hastorf**. Barbara was at one time chairman of the Friends of the Stanford String Quartet and served on that board in many capacities over the years. She was devoted to the arts on campus and tirelessly advocated for resident musical performance and performers when we needed it most.

She had the most startlingly blue eyes and was our constant champion. She spent her last years at the Sequoias in Portola Valley, and we were delighted to see her in the audience when we performed concerts for their residents.



**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 Efrem 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.



Born in New York City, **Gwendolyn Mok**, piano, has appeared in many of the world's leading concert halls, including the Barbican, Carnegie Hall, the Kennedy Center, Avery Fisher Hall, Alice Tully Hall, Davies Symphony Hall, and the Hong Kong Performing Arts Center. She is frequently invited to play and record with major international orchestras, such as the London Symphony, the Philharmonia, the Hong Kong Philharmonic Orchestra, the Beijing Philharmonic Orchestra and the Residency Orchestra of the Hague.

Ms. Mok began her studies at the Juilliard School of Music, completed her undergraduate work at Yale University, and earned her Masters and Doctorate at the State University of New York at Stony Brook. She is currently Coordinator of Keyboard Studies at San Jose State University and maintains a busy performing and recording schedule. Ms. Mok is a recording artist for Nonesuch/Elektra, Musical Heritage Society, Musician Showcase Recordings, Cala Records, and EMI.

As a chamber musician, Ms. Mok appears regularly in the San Francisco Symphony Chamber Music Series, as well as in the San Jose Chamber Society and the Sacramento Chamber Society series. A popular soloist with the Symphony Silicon Valley, Ms. Mok co-produced and appeared in four sold-out performances of The Gershwin Radio Hour. In 2016 Ms. Mok was named President's Scholar by San Jose State University, the highest honor given to an outstanding faculty member for their scholarship and research. She was also presented a Lifetime Achievement Award in 2019 by the California Association of Professional Music Teachers Association.

## Five Negro Melodies for Piano Trio

Samuel Taylor-Coleridge

Samuel Coleridge-Taylor had an enormously prolific and successful career in turn-of-the-century England. He was best known for large-scale vocal works, with his greatest hit the 1898 cantata *Hiawatha's Wedding Feast* (he also named his son Hiawatha). Although Afro-British, he took a great interest in political and cultural developments in the United States. Coleridge-Taylor was motivated by the heritage of his father, who was descended from American slaves freed by the British after the American Revolution and resettled in Nova Scotia, eventually moving to a British colony in Sierra Leone.

Coleridge-Taylor made three tours of the United States in the early 20th century, and the first of these tours inspired his *Twenty-Four Negro Melodies* for solo piano, published in Boston in 1905 (by your commentator's great-great-grandfather). Booker T. Washington contributed a preface to the publication, in which he praised Coleridge-Taylor for giving "permanence to the folk-songs of his people by giving them a new interpretation and an added dignity," and for preserving them at a time when interest seemed "to be dying out with the generation that gave them birth."

There is a direct line from Coleridge-Taylor's *Negro Melodies* to the subsequent tradition of concert performances of spirituals. The *Melodies* themselves were very popular, not only with African-American performers, but also with white musicians like the violinist Maud Powell, who frequently performed an arrangement of Coleridge-Taylor's version of "Deep River" around the time of the First World War. In addition, the first layer of arrangements of spirituals as art songs are indebted to Coleridge-Taylor's example. The arrangement of "Deep River" for voice and piano by Harry Burleigh (who was the baritone soloist when Coleridge-Taylor conducted *Hiawatha's Wedding Feast* in America) is essentially a reworking of Coleridge-Taylor's piano version, and this is the arrangement later made famous by Marian Anderson and Paul Robeson.

The *Five Negro Melodies* for Piano Trio were freely adapted from numbers in the piano collection by Coleridge-Taylor in 1906. The five songs are both linked thematically (two songs refer to children, two to the deliverance of Daniel) and also follow a familiar sequence of characters. The bouncy and bluesy "Didn't My Lord Deliver Daniel?" (from the repertoire of the Fisk University Jubilee Singers) functions as a sort of scherzo, followed by a lamenting slow movement in "They Will Not Lend Me a Child" (collected by a Swiss missionary and ethnographer in South East Africa). The affirmative "My Lord Delivered Daniel" brings the set to a joyous close.

## Piano Quartet in C minor, Op. 60

Johannes Brahms

Brahms's C minor Piano Quartet contains music composed during very different stages of the composer's life, with the earliest and latest layers of music separated by almost two decades. He began the work in 1855, and seems to have completed a version by spring 1856. Brahms destroyed this first incarnation of the work, and let the piece sit until 1873, when he began to revise and complete it. It is probable that the first movement of the published Quartet is very similar to the original version, and that the eventual second movement (the Scherzo) is either the original Finale, or based on it. The third and fourth movements were newly composed between 1873 and 1875.

This would all be dry musicologist's trivia were it not for the enormous changes in Brahms's life between the mid-1850s and the early 1870s. In 1855, Brahms was just beginning to establish himself as a composer. He had met Robert and Clara Schumann in 1853, and Robert Schumann had already published his notorious article "New Paths" that essentially proclaimed the young and unknown Brahms as the true heir to Beethoven.

If Brahms was still finding his way as a creative artist in 1855, his personal life was even more complex and fraught. He was clearly well-nigh obsessed with Clara Schumann, obviously moved both by artistic admiration and by romantic desire. When Robert Schumann consigned himself to a mental asylum after his 1854 suicide attempt, Brahms essentially moved into the Schumann home, caring for the Schumann children when Clara was on tour, and forming part of the household when she was home.

Both musical clues and later letters and accounts make it clear that at least the early version of the Piano Quartet was in some sense about Clara. The musical clue comes near the beginning of the first movement. After the strings enter with two sighing figures, the violin plays a longer line that descends for four notes before rising for the fifth. This is a motive that Robert Schumann invented as a musical analog for Clara's name, and that both he and Brahms used in a number of works (some commentators also hear the sighing figures as invocations of Clara's name: "Cla-ra, Cla-ra"). This musical cipher would only have been intelligible to the members of the Schumann circle, but when Brahms returned the piece years later, he repeatedly told both friends and his publisher that the Piano Quartet was connected to Goethe's *The Sorrows of Young Werther*. Given that Werther in this novel falls in love with Charlotte, who is married to a man more than a decade older, mapping Goethe's doomed couple onto Brahms and Clara Schumann required no special insider knowledge.

By 1873, Clara Schumann remained a close friend and trusted musical advisor, but the possibility of a romantic relationship had long since passed. Knowing what

we do about the gestation of the piece, it is tempting to hear the Piano Quartet as falling into two halves, with each half in a different style. It takes little effort to hear the first two movements as the product of youthful impetuosity and passion. The mysterious opening of the first movement, sounding like a slow introduction, even though it is in the main tempo, the many sudden agitated outbursts and textures that push the instruments to their limits, as well as the incessantly driving Scherzo (without the expected contrast of a Trio) are all easy to reconcile with this idea. Meanwhile, the serene and expansive slow movement and the contrapuntally intricate Finale are similarly easy to hear as the work of an older and calmer man. Perhaps, however, we should resist this temptation. No less an authority than Clara Schumann wrote that "it is strange how the mood remains unified, despite the quite different dates of the various movements."

Notes by Dr. Derek Katz



**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 Orfeo and Schlern International 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.