



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

Ives Collective  
P.O. Box 60464  
Palo Alto, CA 94306

[www.ivescollective.org](http://www.ivescollective.org)  
[plivesquartet80@gmail.com](mailto:plivesquartet80@gmail.com)  
650-224-7849



# Spring Collective



**Friday, May 2, 2025**

**7:30PM**

St. Mark's Episcopal Church, Palo Alto

**Sunday, May 4, 2025**

**7:30PM**

Music on the Hill

St. Aidan's Church, San Francisco

**W.A. Mozart**

Flute Quartet in D Major, K.285

**Paul Ben-Haim**

Serenade

**Gabriel Fauré**

Piano Quartet in C minor, Op.15

*Susan Freier, viola | Stephen Harrison, cello  
Terrie Baune, violin | Tod Brody, flute | Gwendolyn Mok, piano*

## Next Season

### 2:30 PM SUNDAY SALONS in the SOCIAL HALL

#### St. Mark's Episcopal Church

600 Colorado Avenue, Palo Alto, CA

Sunday, September 21, 2025, 2:30 PM

Sunday, January 18, 2026, 2:30 PM

Sunday, April 19, 2026, 2:30 PM

#### St. Mark's Episcopal Church

600 Colorado Avenue, Palo Alto, CA

Saturday, September 27, 2025, 2:30 PM

Friday, April 24, 2026, 7:30 PM

#### First Congregational Church Palo Alto

1985 Louis Road, Palo Alto, CA

Sunday, January 25, 2026, 3:00 PM

#### Noe Valley Ministry Presbyterian Church

101 Sanchez Street, San Francisco, CA

Sunday, September 28, 2025, 4:00 PM

Sunday, April 26, 2026, 4:00 PM

#### Pacifica Performance

1220 Linda Mar Blvd., Pacifica, CA

Sunday, February 1, 2026, 5:00 PM

#### Salon Concerts at 2:30 PM

Along with guest moderator, U.C. Santa Barbara musicologist Derek Katz, we discuss and demonstrate what fascinates us about a chosen piece, taking us deeper into the creative 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.

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



## FRIENDS OF IVES COLLECTIVE

Thank you FRIENDS OF IVES COLLECTIVE for your generous support.

We are so pleased to welcome you back!

(Contributions from the following donors were received between July 1, 2024 - April 21, 2025)

### OVATION CIRCLE (\$10,000+)

Anonymous  
Randall & Jennifer Browleit

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

Esther & Walter Hewlett

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

Anne Baldwin  
Marc Levenson  
Mimi & Jim Van Horne

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

Martha & Iraj Dehnow  
Susan Schaps & Robert Shelton

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

Lisa & Matt Chanoff  
Luis Trabb Pardo &  
Sharmon Hilfinger  
Joyce Kleiner  
Jane Reece  
Becky & Larry Reed

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

Jane Johnson  
Derek Katz  
Bob Zipkin & Pam Lampkin  
Andrew Lan  
Rosendo J. & Leslie O. Pont  
Stephen & Judith E. Rock

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

David & Charlotte Biegelsen  
Joanne & Peter Carey  
Alfred & Elizabeth Dossa  
David Featherstone  
Tom & Nancy Fiene  
Adam Frey  
Rachel Gage  
Dr. Harry & Mrs. Susan Hartzell  
Leonard Heil  
Jean Bernard & Elisabeth Le Pecq  
Bonnie Packer  
Michael Packer  
Susan W. Ritz

### FRIEND'S CIRCLE (UP TO \$99)

Janis Mattox  
Dr. Richard L. Sogg

### GIFTS IN KIND

Colorprint, discounted printing  
Dr. Derek Katz, program notes  
Ledwith, Houghton & Co., CPA's  
Yvonne Wun,  
discounted graphic design

### Thank you from the Board of Directors and musicians.

Roy Levin, President  
Mark Faigenbaum, Secretary  
John Houghton, Treasurer  
Judith Rock  
Anne Baldwin  
Randall Browleit  
Pam Lampkin, Executive Director  
Stephen Harrison and Susan Freier,  
Artistic Directors

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.ivescollective.org](http://www.ivescollective.org) OR call  
650.224.7849 OR mail check to:  
Ives Collective  
P.O. Box 60464  
Palo Alto, CA 94306

[www.ivescollective.org](http://www.ivescollective.org) | [plivesquartet80@gmail.com](mailto:plivesquartet80@gmail.com) | 650.224.7849

**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**

Anne Baldwin

Randall Broweleit

Mark Faigenbaum, Secretary

John Houghton, Treasurer

Roy Levin, President

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.

---



### **IVES COLLECTIVE**

Terrie Baune, violin

Susan Freier, viola

Stephen Harrison, cello

Tod Brody, flute

Gwendolyn Mok, piano

### **Flute Quartet in D Major, K.285 (1777/78)**

**W.A. Mozart**

(1756-1791)

*Allegro*

*Adagio*

*Rondeau*

### **Serenade (1952)**

**Paul Ben-Haim**

(1897-1984)

*Con moto moderato, quasi allegretto*

*Tranquillamente improvisando*

*Andantino comodo e cantabile*

### **Intermission**

### **Piano Quartet in C minor, Op.15**

**Gabriel Fauré**

(1845-1924)

*Allegro molto moderato*

*Scherzo. Allegro vivo*

*Adagio*

*Allegro molto*

## Flute Quartet in D Major, K.285

## Wolfgang Amadeus Mozart

Most of Mozart's works for solo winds and orchestra or chamber ensemble were written for professional players who were his friends and colleagues. The flute quartets also resulted from Mozart's friendship with a wind virtuoso, but in a more roundabout manner. Johann Baptist Wendling, flutist of the Mannheim court orchestra, passed along to Mozart a commission for "three short, simple concertos and a couple of quartets for the flute" from one Ferdinand Dejean, a surgeon with the Dutch East India Company, and an amateur flutist. Mozart, although happy to augment his income, had little enthusiasm for the project, complaining to his father that "I become quite powerless whenever I am obliged to write for an instrument which I cannot bear." Mozart claimed to have written three quartets for Dejean, but only one complete quartet intended for him survives. Dejean was sufficiently displeased to withhold more than half of Mozart's fee.

That one quartet, however, completed in Mannheim on Christmas day, 1777 is charming. Unlike many other wind quartets of the time, in which the strings first present the thematic material, while the wind player waits to make a dramatic, concerto-like entrance, the flute quartet requires the soloist to play almost continuously. In fact, the piece is scored like a string quartet with the first violin part given to the flutist. The special qualities of the flute are shown off to best advantage in the brief slow movement. Here the flute's cantabile outpouring is supported only by a plucked accompaniment from the strings, a texture not found in Mozart's string quartet slow movements. This movement fails to find a conclusion; instead, a repeated ornamental figure in the flute trails off into silence, before leading directly into the final movement. Dejean may have hoped for "short, simple" music, but this Rondeau, while indeed none too long, has its share of pitfalls. The perky melody is accompanied by rapid passage work from the upper strings, and there are even a couple of unexpected viola solos. As is so often the case in Mozart's output, this quartet finds the composer incapable of compromising his creative imagination, even when confronted with modest demands.

## Serenade

## Paul Ben-Haim

Paul Ben-Haim was one of the many Jewish musicians who emigrated from Hitler's Germany and one of the major figures in the creation of a distinctive national style for concert music in Israel. Born Paul Frankenburger in Munich, he came from a prominent, liberal, and assimilated Jewish family. By his twenties, he was already working under Bruno Walter as a conductor and vocal coach at the Bavarian State Opera and had begun to establish himself as a pianist and composer. When forced to leave Germany in 1933, Frankenburger sought refuge in Palestine, although he does not seem to have any prior interest in Zionism. There, he changed his name

solo pieces written for her by Libby Larsen, Pablo Ortiz, Richard Festinger, Ross Bauer, and many other composers.

Terrie graduated from the Oberlin Conservatory of Music with a Bachelor of Music degree, having won the Oberlin Concerto Competition and Grand Prize at the Fiscoff Chamber Music Competition. She attended summer programs in Taos, New Mexico and received a full fellowship to the Aspen Festival. She has taught violin, viola and chamber music as well as string pedagogy at Stanislaus State University and Sonoma State University, and does private teaching and chamber music coaching in Northern California.



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.



**Tod Brody**, flute, is principal flutist with SFCMP, as well as local new music groups Earplay, Eco Ensemble, and the Emyrean Ensemble, with an extensive career that has included performances of numerous world premieres and many recordings. He is also principal flutist of the San Francisco Chamber Orchestra, the Sacramento Opera, and the California Musical Theater, and makes frequent appearances with the San Francisco Opera and San Francisco Ballet orchestras, and in other chamber and orchestral settings throughout the region. Active as an instructor, Tod teaches flute and chamber music at the University of California, Davis. In addition to performing and teaching, Tod is an active arts administrator, currently serving as Executive Director of the Marin Symphony. Tod joined SFCMP in 1997.



**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 was 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 and the SoCal Music Workshop.



**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.



**Terrie Baune** is concertmaster of the Eureka Symphony and the North State Symphony, and co concertmaster of the Oakland Symphony. She is a member of the professional new-music ensemble Earplay, Music Director of the TBAM Festival in Trinidad, CA, and the Director of the Humboldt Chamber Music Workshop.

Terrie's professional credits include four years as a member of the National Symphony of Washington DC and two years as a member of the Auckland Philharmonia of New Zealand, where she also performed with the Gabrielli Trio, a New Zealand National Ensemble. She has held concertmaster positions with the Fresno Philharmonic, the Santa Cruz County Symphony, and the Rohnert Park Symphony, and has performed as concertmaster with many other orchestras including the Kalamazoo Symphony Orchestra, El Paso Opera, the Santa Rosa Symphony, and the Vallejo Symphony.

For over twenty years Terrie was concertmaster of The Women's Philharmonic, during which time she participated in over a hundred premieres, made several recordings, including one as soloist in the Maddalena Lombardini Violin Concerto #5, and performed as soloist in the world premiere of Chen Yi's Chinese Folk Dance Suite for Violin and Orchestra, a piece commissioned by the Koussevitzky Foundation and written for her and the WP. Well known for her work with living composers, Terrie has had

to Ben-Haim ("Son of Heinrich" in Hebrew), quickly learned Hebrew and took up teaching positions at schools in Jaffa and Jerusalem. Along with other émigré composers from Central Europe, Ben-Haim devoted himself to developing a style for concert music that would be both regionally distinctive and specifically Jewish. The resulting "Eastern Mediterranean" works were based in the harmonic practices of late 19th century Central Europe, with local color provided by references to music from Greece, Turkey, and nearby Arab communities and a Jewish component from ancient Sephardic and Yemenite musical traditions. Ben-Haim moved away from the extended chromaticism of his German works and showed no interest in the modernist and avant-garde movements after the war, instead producing attractive and melodic works with clear textures in the Classical forms. He also worked closely with the Yemeni folksinger Bracha Zephira, accompanying her and transcribing and arranging her songs.

Ben-Haim focused on orchestral works, and his Serenade for flute and strings is a relatively rare chamber work. The Serenade, as suggested by its title, is generally light in character and is marked by the Mediterranean elements typical of Ben-Haim's mature style, many of which are similar to markers of exoticism familiar from works by composers like Debussy, Ravel, and de Falla. The first movement, in a moderate tempo, is dominated by a little three-note turning figure, first heard at the beginning of a flute melody that alternates with pulsing chords from the strings. The figure also appears in a variant played by the violin over plucked scales from the lower strings. A contrasting theme, lilting and ornamented, is presented as duet between flute and viola, quickly acquiring a motoric accompaniment figure built from the turning motive. All of this material is repeated in a compressed form, with the cello finally getting a turn with both the opening flute melody and the contrasting theme.

The second movement starts in a slow tempo, alternating between a folksy idea from the viola and improvisatory flourishes from the flute. This gives way to a faster, dance-like section, with the flute playing nimbly in the lower register over plucked strings, again suggesting folk instruments. Fragments of both sections return at the end of the movement, before it dissolves and leads directly into the final movement. This last movement feels like a dance again, albeit a slow one kept off-balance with frequent syncopations. The movement appears to be building to a big finish when the tempo picks up for a brief perpetual motion section, but, instead, concludes with a nostalgic, slow-motion reminiscence of the opening material.

## Piano Quartet in C minor, Op.15

Gabriel Fauré

Most discussions of French music in the last quarter of the 19th century start with the year 1871, which saw both the end of the Franco-Prussian War and the formation of the Société Nationale de Musique by a group of composers that included Gabriel Fauré. The Society wished to promote French composers writing in a distinctively French style marked by clarity and lightness while also being "serious." "Serious" meant instrumental music in emulation of the German masters. Unsurprisingly, Fauré's first works performed by the Society were chamber works, including this piano quartet. Camille Saint-Saëns, a leader and co-founder of the Society (and Fauré's mentor), praised Gounod as being the first to combine "German science with an abundance of melody and clarity that is completely French." This sentiment also seems apt for Fauré's piano quartet, which also unites a finely honed craft based on German formal models with a glorious collection of melodies.

In the quartet, the melodic burden is largely carried by the strings, whether as a group or as individuals. The very opening is a noble theme played in octaves by the strings over off-beat chords from the piano. The texture quickly changes with the violin repeating part of the theme over rippling arpeggios from the piano, and contrapuntal countermelodies from the viola and cello (German science!). The left hand of the piano controls the flow of the movement, breaking into faster figurations, and then returning to simpler patterns for new formal sections. The second theme, first stated by the viola, stands out as a new melody over a more relaxed oom-pah accompaniment in the piano. Similarly, the development section is a new sound, with the opening melody heard in a dreamy fantasia for solo piano with the left hand in rippling triplets.

The scherzo is lively and bustling. Plucked chords from the strings create an open space quickly filled by a jaunty tune in six from the piano. The strings pick up their bows and counter with a very different idea in duple meter. This conflict is quickly resolved as both ideas are shared between all the instruments. The strings are muted for the central trio before the scherzo returns.

The deeply felt slow movement may (or may not) have something to do with a romance that fizzled at the time that Fauré was composing the quartet. Whatever the impetus behind it, it does seem to be the emotional center of the quartet. The movement begins with an especially unusual effect. A melodic fragment is played by the cello over somber chords in the piano. The viola then joins the cello, playing exactly the same notes, as the fragment continues upward. The violin then joins in, still playing exactly the same notes, and creating a sort of super-stringed instrument as the phrase intensifies before ending in a drooping sigh. The texture quickly changes for a conversation between the three stringed instruments (now separated

again) over gentle undulations in the piano. Both ideas eventually return with the "super-string" accompanied by piano filagree the second time around.

The final movement was either newly composed or completely rewritten in 1883, four years after the rest of the quartet was completed. The agitated opening gesture is a drastically sped-up version of the slow movement theme. This idea works itself up into a vigorous climax before the tension releases for a new and especially glorious theme, introduced by the viola, which is then joined by the violin. The end of the movement combines both themes (more German science) before culminating in a blaze of C Major.

– Notes by Dr. Derek Katz



Thanks to the generous support of a dedicated patron, the Ives Collective is thrilled that we are able to professionally produce and release video recordings of our 2025 Winter and Spring concerts. These performances will be made available on the Ives Collective's YouTube channel, offering a front-row seat to the artistry and passion of our musicians—anytime, anywhere. This exciting development brings the spirit of live chamber music directly into your home, allowing you to revisit these inspiring performances again and again.

Music has a unique power to uplift, comfort, and connect us across time and space. In a world that often moves too quickly, the Ives Collective remains committed to offering moments of beauty, reflection, and shared humanity through our performances. With this new opportunity, our concerts can now reach beyond the concert hall, touching the lives of music lovers near and far. Whether you're discovering the Collective for the first time or returning to familiar favorites, these high-quality recordings reflect the depth, warmth, and exceptional artistry that define every Ives Collective performance.