

# Spring Collective



IVES  
COLLECTIVE



**Friday, April 24, 2026, 2:30PM**

St. Mark's Episcopal Church  
600 Colorado Ave, Palo Alto

**Sunday, April 26, 2026, 4:00 PM**

Noe Valley Ministry Presbyterian Church  
101 Sanchez Street, San Francisco



*Terrie Baune, violin*  
*Susan Freier, violin and viola*  
*Stephen Harrison, cello*  
*Gwendolyn Mok, piano*



**Ludwig van Beethoven** - String Trio in C minor, Op.9, No.3 (1797-98)

**Antonín Dvořák** - Bagatelles for string trio and piano, Op.47 (1878)

**Johannes Brahms** - Piano Quartet in A Major, Op.26 (1857-1861)

*Save the Date!*



## **SUNDAY SALONS AT 2:30**

**Sunday, October 18, 2026, 11:00 AM**  
Private Home, Menlo Park

**Sunday, January 17, 2027, 2:30 PM**  
St. Mark's Episcopal Church, Social Hall

**Sunday, April 18, 2027, 2:30 PM**  
St. Mark's Episcopal Church, Social Hall

## **CONCERTS**

**Friday, October 23, 2026, 7:30PM**  
St. Mark's Episcopal Church, Palo Alto

**Sunday, October 25, 2026, 4:00 PM**  
Noe Valley Ministry Presbyterian Church, San Francisco

**Sunday, January 24, 2027, 3:00 PM**  
First Congregational Church, Palo Alto

**Sunday, January 31, 2027, 4:00PM**  
Noe Valley Ministry Presbyterian Church, San Francisco

**Saturday, April 24, 2027, 1:00 PM**  
St. Mark's Episcopal Church, Palo Alto

**Sunday, April 25, 2027, 4:00PM**  
Noe Valley Ministry Presbyterian Church, San Francisco

## **Salon Concerts at 2:30 PM**

**Join us for a journey where scholarship meets artistry, and where the music reveals its deepest secrets.**

Guided by noted musicologist Dr. Derek Katz, you'll experience an in-depth exploration of one work—from its history and hidden meanings to the artistry that makes it timeless. Unlike a traditional concert, these intimate afternoons combine live performance and illuminating commentary, giving you the inside story of the music as it unfolds. You'll come away not only having heard the piece but having understood it in a whole new way.

Join us for a meet the musicians reception following each salon.

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



# Spring Collective

## IVES COLLECTIVE

Terrie Baune, violin  
Susan Freier, violin and viola  
Stephen Harrison, cello  
Gwendolyn Mok, piano

### String Trio in C minor, Op.9, No.3 (1797-98)

Ludwig van Beethoven  
(1770-1827)

*Allegro con spirito*  
*Adagio con espressione*  
*Scherzo: Allegro molto e vivace*  
*Finale: Presto*

### Bagatelles, Op.47, B.79 (1878)

Antonín Dvořák  
(1841-1904)

*Allegretto scherzando*  
*Tempo di minuetto: Grazioso*  
*Allegretto scherzando*  
*Canon: Andante con moto*  
*Poco allegro*

## Intermission

### Piano Quartet No.2 in A Major, Op.26

Johannes Brahms  
(1833-1897)

*Allegro non troppo*  
*Poco adagio*  
*Scherzo: Poco allegro*  
*Finale: Allegro*

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### **String Trio in C minor, Op. 9, No. 3**

**Ludwig van Beethoven**

It is a commonplace of Beethoven reception that he had a “C minor mood,” using that particular key for the urgent expression of emotional turbulence. The most striking example of this topic would be the first movement of the Symphony no. 5, but Beethoven seemed to isolate and refine this mood about ten years before that monumental symphony. In addition to this String Trio, Beethoven also produced the Piano Sonatas Op. 10, No. 1 and Op. 13 (the “Pathétique”), the String Quartet Op. 18, No. 4 and the Violin Sonata Op. 30, No. 2, all in C minor, and all composed between 1797 and 1802.

This string trio is excellent example of this “C minor mood.” Of its four movements, three are in C minor, and are unusually serious. The first movement opens with a portentous descending figure in octaves and is filled with slashing scales, sudden loud outbursts and stabbing accents on off-beats. Even the more gracious and conversational contrasting theme turns to the darker minor mode after being passed from the violin to the viola and then the cello. This movement is also extended with a tempestuous coda.

The slow and elegant second movement of the trio provides a stark contrast to the surrounding music. This is not the most common type of Classical period slow movement, moving at graceful walking pace, but a true Adagio, with a pulse slow enough for melodies to be decorated with elaborate filagree. The scherzo and finale that follow are less impetuous than the opening movement but are still markedly severe in comparison to the elegance and humor expected in these movements. The swift and busy scherzo does have a radiantly major trio for contrast. The even faster finale starts with lightning scales from the violin temporarily halted by chords from the lower strings. The contrasting theme, while gentler in character, remains in the minor mode. This theme does turn to the major in the recapitulation, and the trio, for all its agitation, ends very quietly with a brief C Major flourish.

### **Bagatelles, for Two Violins, Cello and Harmonium (or Piano), Op. 47**

**Antonín Dvořák**

Although Antonín Dvořák was already 36 years old when he composed his Bagatelles, he was just on the cusp of success as a composer. He had been working as a church organist in Prague and receiving some financial support from a series of stipends awarded by the Austrian state to “young composers.” His big break came in December 1877, when none other than Johannes Brahms (who had been on the jury for some of Dvořák’s stipend applications) recommended the younger composer to his own publisher, Fritz Simrock in Berlin. Simrock went ahead and published some of Dvořák’s works, having particular success with his Moravian Duets (for two voices and piano) and also commissioned the first set of Slavonic Dances (for

piano four hands), the pieces that would catapult Dvořák to international fame. The Bagatelles were composed in two weeks in May 1877, after Dvořák had successfully negotiated with Simrock, but before the Slavonic Dances appeared in print.

The Bagatelles are domestic music in two senses. The immediate impetus for the piece was a series of informal chamber music readings at the home of Josef Srb-Debrnov, a friend, supporter and amateur cellist. Dvořák played viola for these musical afternoons, and composed the Bagatelles for this quartet of companions, putting down his viola to play Srb-Debrnov's harmonium (a small pumped reed organ). Now that he had been taken up by a publisher, Dvořák must also have been thinking of the sheet music market and presumably designed the Bagatelles to be attractive to a wider community of amateur musicians. The money in music publishing was in pieces that amateurs would play or sing at home, and it is no coincidence that so many of Dvořák's works published by Simrock were aimed at this domestic market (including the Moravian Duets and the Slavonic Dances). The Bagatelles were accessible to amateurs, making only very modest technical demands on the players, fun to play with melodic material distributed amongst the players, and appealing outside of the Czech on account of their exotic and folksy musical language.

Some writers have claimed that the melody of the first Bagatelle is taken from a well-known Czech folk song about bagpipes, but the overlap is only a single (and fairly generic) melodic gesture. More to the point, much of the Bagatelles aspires to the style of folk music, whether or not any actual songs are quoted (this is the same formula that would be wildly successful for the Slavonic Dances). The textures are usually a simple melody-plus-accompaniment, with the harmonium often sustaining harmonies below the unassuming string melodies. The third Bagatelle combines the main melody from the first Bagatelle with a lively scherzo, the fourth has a melody in canon, with the same theme played by the first violin and echoed by the cello, and the fifth is a vigorous polka in all but name. While harmoniums were frequently found in middle-class households in the nineteenth century, Dvořák published the piece with the option of piano in place of the harmonium.

### **Quartet in A Major for Piano and Strings, Op. 26**

**Johannes Brahms**

Like the Dvořák Bagatelles, Brahms's Piano Quartet in A Major, Op. 26, is a piece from just before its composer reached a wider audience, produced just before Brahms began to establish himself in Vienna. Again, like the time when Dvořák composed the Bagatelles, this period of Brahms's career is often described as a "first maturity." Until this point, Brahms had largely concentrated on piano music, songs and choral music, writing for himself as a pianist, or for the choirs that he worked with. The A Major Piano Quartet is part of a sudden outpouring of chamber music

between 1859 and 1865, including an earlier piano quartet, the Piano Quintet, a string sextet, a cello sonata and the Horn Trio. These were the works that Brahms presented in public in Vienna in performances with professional musicians that secured his reputation there.

When Brahms produced works in pairs for the same performing forces the two pieces generally have strongly contrasting characters (this is also true of Beethoven). While the more frequently performed Piano Quartet in G minor, Op. 25 contains many dramatic and stormy passages and finishes with a scintillating rondo in the Hungarian style, the subsequent Quartet in A Major is more expansive, and lives primarily in a calmer and more lyrical musical world. The first movement is distinguished by play with rhythm and meter. The movement opens with the piano ruminating over a pair of harmonies, alternating between them with the beat divided into triplets. This happens twice, joined by gestures with the beat divided into twos. The cello enters with a flowing melody, mostly in twos, but with one triplet group tossed in. This combination of smooth, lyrical writing with rhythmic instability persists throughout the movement. Brahms also provides rhythmic variety by taking his measures of three beats and grouping them 2+2+2 instead of 3+3. The slow movement features one of Brahms's most gorgeous melodies, with the piano line rising ever higher over pulsations from muted strings, with the violin offering an expressive comment in-between the piano phrases. This melody comes back repeatedly, both in an altered version with only parts of the tune emerging from the texture and in a full return, with the violin and cello playing the tune, suddenly without mutes in a new and glowing tone color. These appearances of the main theme are separated by more sinister passages with insistent two-note figures in the viola and cello (growing out of the pulsations accompanying the main theme) and mysterious arpeggios from the piano.

The third movement is an extended Scherzo-Trio-Scherzo complex. The outer sections are based on a quiet, folkish melody heard first in bare octaves from the strings with no accompaniment, and then from the piano, warmed by string harmonies. There is also a more waltz-like contrasting theme played in the first part of the scherzo by the piano, echoed by violin and cello, and then by the viola (not sharing with anyone else) at the end of the second half. This melody closely resembles a theme from Robert Schumann's last string quartet and was presumably an intentional homage (the resemblance was noted by both Joseph Joachim and by Clara Schumann). The middle Trio section is assertive, in the minor mode, and a canon, with the piano imitated immediately by the strings. The final movement, like its counterpart in the G minor piano quartet, is in the Hungarian style, but less obviously so, making much of lively syncopations and snappy grace notes, but staying firmly in the realm of the concert hall rather than evoking a café band.

*– 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 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 as principal violist with the Mendocino Music Festival, where she also serves as faculty for the festival's Emerging Artists program.



**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, where he also serves as faculty for the festival's Emerging Artists program.



**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 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.



Pianist Gwendolyn Mok has been recognized as one of the top interpreters of Maurice Ravel. In the December 2025 issue of *The Gramophone*, critic Jed Distler picked Mok's performance of *LeTombeau de Couperin* from *Ravel Revealed* as one of top four recordings from the last century. Dr. Mok has taught and performed the complete works of Ravel around the world. Her recent podcasts about his two piano concertos have been seen over 180,000 times and her lessons on Ravel's *Sonatine* and *Pavane pour un Infante Defunte* are featured on *Tonebase*, a popular teaching platform.

In addition to her CD *Ravel Revealed*, Mok has recorded Brahms *Opp 116-119* on two historic keyboards and her CD *Legacy*, the spirit of Beethoven was recorded on different historic pianos from the collection housed in the Beethoven Center at SJSU. All three recordings are featured on *Musicians Showcase Records* and received glowing reviews.

In 2019, Mok received a Lifetime Achievement Award from California Association of Music

Teachers in recognition of her longstanding leadership and significant service in California. In 2015 San Jose State University named Dr. Mok, President's Scholar for her scholarship and research in her area.

A frequent collaborator, Gwendolyn Mok has appeared as soloist with many Bay area organizations, including the San Francisco Chamber Orchestra, Symphony Silicon Valley, Livermore-Amadore Symphony Orchestra, as well as being a regular guest on the San Francisco Chamber Series in Davies Hall, Chamber Music Sundaes series, and Berkeley Chamber Performances. She is a regular guest with the Ives Collective and the Alexander String Quartet and has appeared as a featured artist on the San Francisco International Piano Festival.

Gwendolyn's discography includes Ravel's G major Concerto with the Philharmonia and Saint Saens' *Africa* with the London Philharmonic for CALA/Hyperion records. She has several recordings with the Orchestra of St. Lukes', including *Tres Tangos* with Astor Piazzolla, *Eros* with Dawn Upshaw and conductor John Adams, and four volumes of Stravinsky with conductor Robert Craft. Her humanitarian work raises funds for the International Rescue Committee and the United Way U.K. Dr. Mok was Coordinator of Keyboard Studies at San Jose State University from 2003-2019. She maintains a busy teaching and performing schedule which can be found on her website: [www.gwendolynmok.com](http://www.gwendolynmok.com).

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## **NOW STREAMING: IVES COLLECTIVE PERFORMANCES**

Thanks to the generous support of a dedicated patron, the Ives Collective is delighted to share professionally produced videos of recent concerts. Now available on our YouTube channel, these performances offer a front-row seat to the artistry, energy, and passion of our musicians—anytime, anywhere.

This exciting initiative brings the spirit of live chamber music directly into your home, inviting you to experience—and revisit—these inspiring performances whenever you wish. Visit: <https://www.youtube.com/@ivescollective4993>

**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)
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- 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.**

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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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## THANK YOU

We are deeply grateful to our generous donors for sustaining the vibrant music and artistry of the Ives Collective.

Your support makes these performances possible, and we warmly invite those who have not yet joined this circle of giving to become a part of it—your contribution truly makes a difference.

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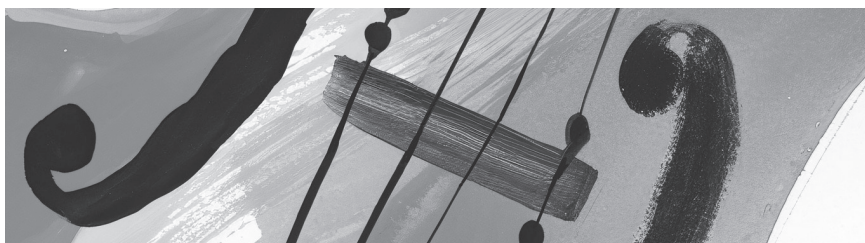
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Thanks to the generous support of a dedicated patron, the Ives Collective is thrilled that we are able to professionally produce and release a video of the Fall 2025 concert. This performance will be made available on the Ives Collective's YouTube 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. Stay tuned for the video release in the next couple of weeks. We'll provide a link to anyone who has signed up for our newsletter.

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.





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