



Old First Concerts

presents

Ives Collective

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

Sunday, October 24, 2021 at 4 PM
Old First Church
1751 Sacramento St. at Van Ness Ave.
San Francisco, CA 94109
(415) 474-1608 www.oldfirstconcerts.org

ABOUT OLD FIRST CONCERTS

- Great venue for music with beautiful acoustics and amazing Steinway concert grand piano.
- Primarily local emerging and mid-career professional musicians presenting innovative programs.
- Every concert offers new insights and virtuosic performances.
- Complimentary refreshments served at intermission or after the concert.
- An independent 501(c)3 non-profit organization devoted to presenting music at affordable prices, especially for low-income seniors and students.
- Solo, chamber music, and world music concerts year-round since 1970.

DONATING TO OLD FIRST CONCERTS

Ticket sales provide about 38 percent of our operating revenue each year. In addition, we rely on support from private foundations and Grants for the Arts from the city of San Francisco. Our generous individual donors complete the picture. We invite you to join us in our mission to connect audiences and local musicians and build up the classical music and world music scene in San Francisco. Donations are tax-deductible and donating on our website is easy and secure: www.oldfirstconcerts.org/give/, or checks can be mailed to: Old First Concerts, 1751 Sacramento Street, San Francisco, CA 94109. Thank you!

COVID-19 RESPONSE: RETURNING TO THE MUSIC

Old First Concerts is committed to the health and safety of our audiences, performers and staff. We look forward to having audiences back in our space when it is safe to do so. In the meantime, we are happy to be able to continue presenting artists of the highest caliber to our audience in the Bay Area—and beyond—via livestreamed events. We are following city guidelines and safety protocols to help ensure the safest possible environment for our performers and staff.

SOCIAL MEDIA

Following us on **Facebook** is a great way to keep informed about the latest concert information. While you are there, don't forget to **share** events with your friends and hit the "Like" button liberally. [facebook.com/oldfirstconcerts/](https://www.facebook.com/oldfirstconcerts/)

You can also find us on **Instagram** [@oldfirstconcerts](https://www.instagram.com/oldfirstconcerts) with information about upcoming events plus photos and videos from our concerts.

PROGRAM

Samuel Coleridge-Taylor (1875–1912)

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

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

Erwin Schulhoff (1894–1942)

Duo for Violin and Cello, WV 74 (1925)

Moderato

Zingaresca: Allegro giocoso

Andantino

Moderato

INTERMISSION

Johannes Brahms (1833–1897)

Piano Quartet in C minor, Op. 60 (1855–1875)

Allegro non troppo

Scherzo: Allegro

Andante

Finale: Allegro comodo

ABOUT THE MUSIC

Samuel Taylor-Coleridge *Five Negro Melodies for Piano Trio* (1906)

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-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.

Erwin Schulhoff *Duo for Violin and Cello, WV 74*

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 work 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 pizzicatti, 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.

Johannes Brahms *Piano Quartet in C minor, Op. 60*

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 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

ABOUT THE ARTISTS

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

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, *cellist*, 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.

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.

Born in New York City, **Gwendolyn Mok** 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.

COMING UP AT OLD FIRST CONCERTS

Friday, November 5 at 8 pm—The San Francisco Leonard Cohen Festival presents: Madeline Tasquin & Friends + Smitty & Julija

An evening of Leonard Cohen songs presented by dynamic musicians who have been part of many Leonard Cohen tributes around the Bay Area over the years.

Saturday, November 6 at 8 pm—The San Francisco Leonard Cohen Festival presents: Conspiracy of Beards

San Francisco's Conspiracy of Beards is a choir of men that performs dynamic, original, a cappella arrangements of the poetic songs of Leonard Cohen.

Sunday, November 7 at 4 pm—Ting Luo, piano—Poetic Move

Pianist Ting Luo gives the World Premieres of a series of works for solo piano and immersive visuals by living composers in Bay Area and beyond, including Danny Clay, Chatori Shimizu, and Jean Ahn, in collaboration with visual artists including Charles Woodman and Jo Ho.

Friday, November 12 at 8 pm—Yearning & Innocence

Winnie Nieh, soprano & Paul Dab, piano

Three Schubert *Lieder* overflowing with yearning and heartache, the World Premiere of *Peter Quince at the Clavier* by Michael Robert Smith, and songs of innocence and gratitude by Brahms, Copland, and Nadia Boulanger.

For tickets & more information visit www.oldfirstconcerts.org

OLD FIRST CONCERTS DONORS

Bravissimo! (\$1000 and up)	Barbara Marré	Erika Bodo
Anonymous (3)	Darren & Cathy Presher	Linda Dembo
Doris Bebb	James Riggs	Patti Deuter in memory of Joel Deuter
Christopher and Cindy Burt	William Rudiak	Jean Hohman
Claudine Cheng	James T. Smith	Jeanne Kirkwood
Thomas Culp & Charles Wagner	John Stedman	Joan B. O'Connor
Philip & Elayne Dauber	Joanne Winetzki	Lynne Ogata
Paul Duffey	Mike Tekulsky & Ron Wong	Ann Stone
Daniel Joraanstad & Bob Hermann Faith in the Future Fund	Randal Wong & Jamila Champsi	Stephen & Sarah Taber
Walter Kennedy	Encore Performance (\$500 - \$999)	Paul Upham
Donna Kline	Anonymous (2)	Brett Waxdeck
	Ruth & Frank Belvin	Susan Worts
		George & Priscilla Yu

OLD FIRST CONCERTS DONORS

Standing Ovation (\$250 - \$499)	Shoko Furuya & Christopher Kitting	Robert & Martha Warnock George Wiepert
Anonymous (2)	Dr. & Mrs. E. C. Gaenslen	Jessica Bodo Wise
Jean Ahn	David Garlock	Danielle & Gary Wohl
George Becker	Rochelle Gatlin	Margaret Wrench
Roland & Lois Feller	William Grant	Keith Yamamoto
Jim Clavin	Elizabeth Greening	Jie Yang
Edward & Patricia Hymson	Helen & Michael Gross	Norman Young
Robert S. & Marilyn Koerper	David Hammer	Friends of Old First Concerts
Blumberg	Eleanor Hammer	Anonymous
Betty Meissner	Barbara Imbrie	Susan Baker-Lehne
Aaron & Eva Paul	Ron Jin & the Jin-Allen Family	Ralph Beren
Abby Rumsey	Sally Ketchum	Edward Bergh
Pamela Sebastian	Hee Shik Kim	Barbara Bernhart
Elizabeth Varnhagen	Howard & Wendy Kleckner	Sherman Chan
Enthusiastic Applause (\$100 - \$249)	Michael Korbholz	Hal Christiansen
B. Amaroso	Laurence Kornfield	Helen Cohen
Barbara Bagot-Lopez	Marshall Krause	Fred Cummins
Sarah Bailis	Pam Zipkin & Robert Lampkin	John Diamante
Kathy Barr	Will Leben	Chauncy DiLaura
Christine Beckstrom	Yunnie Lee	James Dooley
Miriam Blatt	Mack & Meikui McCray	Janet Elliott
Katherine & Michael Boeninghausen – in honor of Joyce Frankenburg	Henry Mahncke & Kimberly Tanner	Karen Fox
Barbara & Howard Bomze	Robert Maldonado	Maggi Henderson
Bill & Marilyn Campbell	Jordan Monchamont	Alice Glasner
Herrick Carver	Milton Mosk	John Gosselin
Joseph Charpentier	Karen Mottola	Joan Intrator
Donald Cohon	Barbara Mow	John Kasper
Stanley Corfman	Randall Murley	Julie Kierstine
Homer Dalbey	Regina Myers	Bonnie Knight
Joanne DePhillips	Hitomi Onizuka	Barbara Koenig
Julia Erickson	Helen Pellegrin	Allison Levy
Judith Ets-Hokin	Phil Rettger	Xiao Liu
David Featherstone	Linda Reyder	Julia Dorsey Loomis
William Feister & Judith Ross	James Robinson	Hadley McCarroll
Patricia Ferrari	Joan Rost	Sarah McCuskey
Rachel Fisher	Art Rothstein	Alan & Hitomi Onizuka
Thomas Flaherty	Sue Rupp	Stephani Phipps
Doris Flamm	Bob & Terri Ryan	Charles Quesenberg
Thomas Foutch	Donald Ryan	Becky A. Reed
Yuko Franklin	Jack Shoemaker	Terry Rillera
and Club Glee	Leslie & Bob Stafford	Mary Russell
RT Freebairn-Smith	Margaret Studier	Ralph Samuel
Robert Friedman Presents	Ted Teipel	Kathleen Smith
		Katie Struble
		Stephanie Winters

GOVERNMENT & FOUNDATION SUPPORT
Ann & Gordon Getty Foundation
The Bernard Osher Foundation
City of San Francisco Grants for the Arts
Google for Non-profits
H. B. and Lucille Horn Foundation
IBM Matching Grants Program
The Macy's Foundation
William & Flora Hewlett Foundation

OLD FIRST CONCERTS

BOARD OF DIRECTORS

Thomas Culp, *President*
Randal P. Wong, *Secretary*
Darren Presher, *Treasurer*
Christopher Burt
Walter Kennedy
Donna Kline
Barbara Marré
Bill Rudiak
Stephen Taber
Mike Tekulsky
Brett Waxdeck
Meina Xu

STAFF

Matthew Wolka, *Director*
Rick Bahto, *Program Associate*
Hannah Yost, *Admin Assistant*
Austin Adams, *House Manager*

Old First Concerts' piano is a New York Steinway D model, circa 1980, with Hamburg action. It was donated by The Stanley Ibler Fund, and is maintained by David Love Piano Service and Restoration.