



# Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

## *The Ninth Season* Through Brahms

July 22–August 13, 2011

David Finckel and Wu Han, Artistic Directors



# Music@Menlo

## Through Brahms

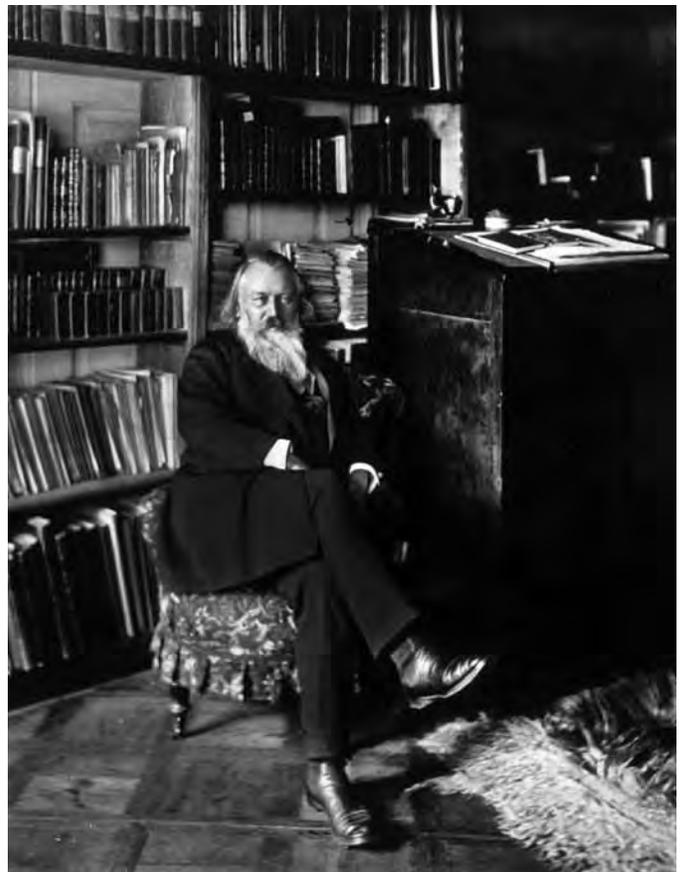
THE NINTH SEASON

JULY 22–AUGUST 13, 2011

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

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# 2011 Season Dedication

*Music@Menlo's ninth season is dedicated to the following individuals and organizations that share the festival's vision and whose tremendous support and commitment continue to make the realization of Music@Menlo's mission possible.*

Darren H. Bechtel

Eileen & Joel Birnbaum

Ann S. Bowers

Jim & Mical Brenzel

Iris & Paul Brest

Mr. & Mrs. Henry D. Bullock

Michèle & Larry Corash

The Jeffrey Dean & Heidi Hopper Family

David Finckel & Wu Han

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Anne & Mark Flegel

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Nancy & DuBose Montgomery

The David and Lucile Packard Foundation

Bill & Lee Perry

Laurose & Burton Richter

George & Camilla Smith

Marcia & Hap Wagner

Melanie & Ron Wilensky

# A Message from the Artistic Directors



Dear Friends,

Over the next three weeks, we will explore the artistry of Johannes Brahms, a composer whose music combines the highest mastery of craft with the most profound depth of feeling. Brahms created a body of work that has influenced generations of musicians and inspired listeners for more than a century. No musical force could better serve to anchor Music@Menlo: a composer whose art and life—like the life of this festival—were fueled by an unshakeable belief in the power of music and defined by service to the art.

Throughout the course of the festival, we will examine the full trajectory of Brahms's artistic life, from his absorption of the music of his forebears to the powerful statements that marked the end of his life and the music of future generations that have continued to feel his presence. Like Brahms, who mastered the craft of Bach, Beethoven, Schubert, and Schumann in finding his voice, Music@Menlo strives to absorb the Western classical music tradition in a holistic way, surrounding the repertoire with pathways to musical discovery for every listener— young artists, first-time concertgoers, and lifelong music lovers. Music@Menlo's signature discovery offerings—Encounters, Café Conversations, Chamber Music Institute activities, and other events in addition to the concerts—provide participants with opportunities to commune with this powerful art form.

And as Brahms's fascination with music of the past empowered him to direct its course for the future, our greatest hope for Music@Menlo is that, through our fascination with this music, the festival may continue to serve our community of audiences, musicians, and young artists in important ways: by nurturing the next generation of fine musicians, by serving as a centerpiece of the Peninsula community's cultural life, and by fostering great music and great art as important social values. We believe that these ambitions have the power to significantly enrich our lives. This season, through Brahms, we continue on this journey towards greater enlightenment through the mysterious and powerful art of chamber music. We look excitedly forward, as always, to sharing this journey with you.

Best wishes,

A handwritten signature in black ink, appearing to read "David Finckel and Wu Han". The signature is fluid and cursive, with a long horizontal flourish on the left side.

David Finckel and Wu Han  
Artistic Directors  
The Martin Family Artistic Directorship

# Music@Menlo

## Board

Darren H. Bechtel  
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Kathleen G. Henschel  
Michael J. Hunt  
Eff W. Martin  
Hugh Martin  
Camilla Smith  
Trine Sorensen  
David Finckel and Wu Han, Artistic Directors  
William R. Silver, *ex officio*  
Edward P. Sweeney, Executive Director, *ex officio*

## Administration

David Finckel and Wu Han, Artistic Directors  
Edward P. Sweeney, Executive Director  
Patrick Castillo, Artistic Administrator  
Erin Hurson, Development Associate  
Melissa Johnson, Patron Services Coordinator  
Marianne LaCrosse, Operations Director  
Shayne Olson, Marketing Director  
Annie Rohan, Development Director  
Isaac Thompson, Assistant Artistic Administrator  
Daphne Wong, Artistic Operations Manager

## Mission Statement

To expand the chamber music community and enhance its enjoyment and understanding of the art form by championing the highest artistic quality in live performance, promoting extensive audience engagement with the music and its artists, and providing intensive training for aspiring professional musicians. In pursuing this mission, the festival offers myriad opportunities for audience members, artists, and young musicians to go deep into the music and its context, gaining greater insight and inspiration. In all its activities, Music@Menlo actively encourages the ongoing development of the chamber music art form, impelling it forward for the enjoyment of future generations.

## Help us to achieve a greener festival experience.

As Music@Menlo works to enhance the community through music, we also strive to practice environmental responsibility. Please join our efforts in being a more eco-friendly organization. All of our concessions packaging materials and food products are 100 percent compostable, and all cups and cans are recyclable. Please dispose of food, packaging, glass, and aluminum in recycling bins or composting bins near the concession tables and in the Welcome Center. Thank you.

# Welcome from the Executive Director



Dear Friends,

Welcome to the ninth season of Music@Menlo. We are pleased to have you with us for another wonderful summer of music and friendship!

The past year has been another remarkable one for Music@Menlo. Not only did we see a significant increase in participation at last summer's festival but we also expanded our impact in the community with a new Winter Series, which was a tremendous success and firmly established Music@Menlo as a year-round presence in the Bay Area's music scene. All three winter concerts played to full houses and, more importantly, reached many new audience members. Over 22 percent of the Winter Series ticket buyers were new to Music@Menlo.

As we build on the successes of the first years of the festival, we continue to look forward. With our home in the heart of Silicon Valley, Music@Menlo has always sought to embrace new technologies to impart what we do to ever-broadening audiences. In the past year, we have introduced several new technology-based innovations to better serve our audiences. Last summer, we experimented with live streaming on the Web of several daytime master classes and Café Conversations. We will continue this program this summer, enabling participants everywhere to experience these educational opportunities. In addition, we were delighted to recently unveil a new festival iPad app—an invaluable resource for our audiences to track festival schedules, read in depth about the programs, and even listen to AudioNotes.

In short, it has been nine years of incredible learning and music making. Behind the scenes, our work continues as we build an institution that will last for many years. The future is bright for Music@Menlo and our gratitude to you, our supporters, is boundless. Thank you and enjoy the festival!

A handwritten signature in black ink that reads "Edward". The signature is fluid and cursive.

Edward P. Sweeney  
Executive Director



# THROUGH BRAHMS

## Program Overview

### CONCERT PROGRAMS

#### Concert Program I: The Young Eagle (p. 11)

Sat., July 23, 8:00 p.m., Stent Family Hall | Sun., July 24, 6:00 p.m., Menlo-Atherton

#### Concert Program II: Brahms the Prismatic (p. 14)

Tue., July 26, 8:00 p.m., Menlo-Atherton

#### Concert Program III: Veiled Symphonies (p. 17)

Fri., July 29, 8:00 p.m., Stent Family Hall | Sat., July 30, 8:00 p.m., Menlo-Atherton

#### Concert Program IV: Songs of Love (p. 20)

Tue., August 2, 8:00 p.m., Menlo-Atherton

#### Concert Program V: Alla Zingarese (p. 23)

Fri., August 5, 8:00 p.m., Stent Family Hall | Sat., August 6, 8:00 p.m., Menlo-Atherton

#### Concert Program VI: Farewell (p. 27)

Fri., August 12, 8:00 p.m., Stent Family Hall | Sat., August 13, 8:00 p.m., Menlo-Atherton

### BRAHMS: THE QUARTETS IN CONTEXT

#### String Quartet Program I (p. 30)

Thu., August 4, 8:00 p.m., St. Mark's Episcopal Church

#### String Quartet Program II (p. 31)

Sun., August 7, 4:00 p.m., St. Mark's Episcopal Church

### CARTE BLANCHE CONCERTS

#### Carte Blanche Concert I: Alessio Bax (p. 37)

Sun., July 24, 10:00 a.m., Stent Family Hall

#### Carte Blanche Concert II: Daniel Hope (p. 39)

Sun., July 31, 6:00 p.m., St. Mark's Episcopal Church

#### Carte Blanche Concert III: David Shifrin (p. 43)

Mon., August 8, 8:00 p.m., Menlo-Atherton

#### Carte Blanche Concert IV: Menahem Pressler (p. 47)

Wed., August 10, 8:00 p.m., Menlo-Atherton

### ENCOUNTERS

#### Encounter I: The Loneliness and Legacy of Johannes Brahms

led by Patrick Castillo (p. 8)

Fri., July 22, 7:30 p.m., Martin Family Hall

#### Encounter II: Brahms and the Schumanns

led by Michael Parloff (p. 8)

Thu., July 28, 7:30 p.m., Martin Family Hall

#### Encounter III: When in Roma: Brahms and the Lure of the Gypsies

led by Bruce Adolphe (p. 9)

Wed., August 3, 7:30 p.m., Martin Family Hall

#### Encounter IV: Music in Autumn: The Late Works of Brahms

led by Ara Guzelimian (p. 9)

Thu., August 11, 7:30 p.m., Martin Family Hall

## Artists

### Piano

Alessio Bax  
Lucille Chung\*  
Gilbert Kalish  
Jon Kimura Parker\*  
Juho Pohjonen  
Menahem Pressler  
Wu Han

### Violin

Yehonatan Berick  
Jorja Fleezanis  
Daniel Hope\*  
Ani Kavafian  
Yura Lee\*  
Cho-Liang Lin\*  
Elmar Oliveira  
Philip Setzer  
Arnaud Sussmann  
Ian Swensen

### Viola

Yura Lee\*  
Paul Neubauer

### Cello

David Finckel  
Eric Kim\*  
Laurence Lesser  
Paul Watkins

### Orion String Quartet

Daniel Phillips, *violin*  
Todd Phillips, *violin*  
Steven Tenenbom, *viola*  
Timothy Eddy, *cello*

### Woodwinds

Sooyun Kim, *flute*  
Carey Bell, *clarinet*  
David Shifrin, *clarinet\**

### Vocalists

Erin Morley, *soprano\**  
Sasha Cooke, *mezzo-soprano*  
Paul Appleby, *tenor\**  
Kelly Markgraf, *baritone\**

### Encounter Leaders

Bruce Adolphe  
Patrick Castillo\*  
Ara Guzelimian  
Michael Parloff\*

\*Music@Menlo debut

# Johannes Brahms: The Great Romantic

BY CALUM MACDONALD

*This essay first appeared in the December 2010 issue of BBC Music Magazine. It is reprinted with kind permission.*

In his famous 1933 essay "Brahms the Progressive," composer Arnold Schoenberg suggested that Johannes Brahms, the supposed nineteenth-century archconservative, was in his own way just as powerful a revolutionary as Wagner. According to Schoenberg, Brahms's revival of the ancient art of polyphony, together with his special powers of variation, organic development, and rhythm, had made a huge impact on the evolution of music in the twentieth century.

Nowadays it seems obvious that Brahms didn't merely preserve tradition, he greatly renewed it. And yet Brahms is usually presented in program notes, CD booklets, and popular biographies as a Classicist—the "very last of the tonal Caesars" as music critic Peter Latham memorably phrased it in the 1960s. According to Latham, Brahms was "a man born out of his time" who, at the height of Romanticism, tried to return to the ideals and principles of Beethoven and Schubert.

This long-lived and vigorous theory, originally put forward by some of Brahms's colleagues and interpreters, was reinforced in England by such influential educators as Sir Donald Tovey. Yet Brahms showed a new awareness of history which was grounded in musicology; he made scholarly editions but was intensely aware that the past was beyond reach. Though one might love history and come to understand it better, he saw it could not be restored. He would not recompose Beethoven and Schubert but would create his own music.

Indeed, between Brahms the Progressive and Brahms the Conservative, we often lose sight of a third figure: Brahms the Romantic. Brahms might have heard Beethoven's footsteps at his back (so did the other major Romantics, after all), but he was launched into the world as Schumann's protégé. Considered by some to be Schumann's heir, he knew Liszt, Wagner, Verdi, and Bruckner as contemporaries and Bruch, Dvořák, Goldmark, Grieg, and Rubinstein as friends. From his childhood he was steeped in Romantic literature—Goethe, Schiller, Novalis, E. T. A. Hoffmann, and (by way of Herder's translations) James Macpherson's *Ossian*—and in later life he read Nietzsche with a skeptical eye. His youthful instrumental works—the three piano sonatas, the Opus 4 Scherzo, the highly emotional first version of the Opus 8 Piano Trio—show an authentic Romantic flamboyance and all-or-nothing daring.

No work is more fiercely imbued with this spirit than his First Piano Concerto. Completed after a long struggle, in 1859, it begins with a titanic first movement derived from the d minor Symphony he began in 1854, a response to Schumann's tragic suicide attempt in February of that year. Its tonality, its bold and spacious handling of sonata style, and its *Sturm und Drang* turbulence unmistakably take up the challenge of the first movement of Beethoven's Ninth—the symphony that so powerfully inspired the great Romantics Wagner and Bruckner.

The slow movement is in some way a portrait of Clara Schumann, with whom he had fallen in love. But that movement also seems to be connected with an episode in one of E. T. A. Hoffmann's novels about the passionately emotional composer Kreisler (already celebrated in Schumann's *Kreisleriana*). The young Brahms identified closely with this enraptured and self-torturing figure, to the extent that he thought of himself as Johannes Kreisler Junior, nowhere more so than in his

deeply moving *Schumann Variations*, which were written shortly after Schumann's suicide attempt and dedicated to Clara. He signed them alternately "Brahms" and "Kreisler," exquisitely suggesting the way in which his predicament was like that of a character in a novel. Soon afterwards he began his c minor Piano Quartet, a tumultuous chamber work that would emerge nearly twenty years later. Of the ideas at work in his quartet he once said, "Imagine a man who is just going to shoot himself, for there is nothing else to do." Brahms's references to suicide hint that the quartet might be taken as a musical illustration of Goethe's *Sorrows of Young Werther*, the archetypal Romantic novel in which the protagonist shoots himself because of his anguish over a married woman whose husband he admires.

Indeed, it's in the breadth of his reading and his lively response to it that Brahms shows his Romantic nature most clearly. Not only Goethe and Schiller but a whole host of poets and novelists, both major and minor, furnished the texts for his songs, partsongs, and choral works. He returned constantly to the inoffensive verses of G. F. Daumer, which formed the crucible for some of Brahms's most personal and imaginative songs. His one full-blown song cycle, *Die schöne Magelone*, takes texts from a novel by Ludwig Tieck—a near fairytale of knightly deeds and faithful lovers that he had cherished as a very young teenager. In his great works for chorus and orchestra, however, he turns to Romanticism's darker side: Hölderlin's vision of suffering humanity and indifferent gods in the *Schicksalslied*, the lyric anguish and misanthropic passion of the *Alto Rhapsody*, and Schiller's ardently sorrowing *Nänie* set as a lament for the painter Feuerbach, whose somber canvases Brahms much admired. *Ein Deutsches Requiem*—which he later said he should have called *A Human Requiem*—is for the living, not the dead.

The early works' atmosphere of struggle, and the Beethoven's Ninth influence, are again palpable in Brahms's official First Symphony (1876). But Brahms's First also recalls Schumann's Fourth Symphony, evoked in the intensely dramatic introductions to Brahms's first movement and finale. One of the most Romantic features of Schumann's Fourth—the lyric romanze with violin solo in the slow movement—was surely one of Brahms's inspirations for the musing intermezzo that he substitutes for the expected scherzo in each of his first three symphonies; and he carries the romanze genre to new heights of sublimity in the *Andante* of his Piano Concerto no. 2.

Schumann's Third Symphony, the *Rhenish*, also left its impression on Brahms, which emerges most clearly in his own Third. Its opening seems deliberately to quote Schumann's first movement while playing with the musical motto F-A-F, which Brahms's early biographers interpreted as *Frei aber froh* (free but happy), in contrast to his friend Joachim's F-A-E, meaning *Frei aber einsam* (free but lonely). Certainly Brahms inherited Schumann's Romantic taste for playful mystification, hidden messages, and ciphers. Indeed, he appropriated and developed some of Schumann's personal symbolism, above all the motivic complex that Schumann had used to portray Clara in his works: Schumann's Fourth was one such portrait, and the "Clara themes" sound out in Brahms's Symphony no. 1.

With Schumann he shared the Romantic adoration of nature, often reflected in a pastoral rapture worthy of Dvořák. No doubt his ultimate musical model was the *Empfindung* (expression of feelings) that Beethoven

*"I speak through my music," he once wrote to Clara Schumann. "The only thing is that a poor musician like myself would like to believe that he was better than his music."*



practiced in his *Pastoral* Symphony, whose slow movement is already faithfully remembered in the *Adagio* of Brahms's early Serenade in D Major. But by the time Brahms came to write his Symphony no. 2, in the same key, his "pastoral" style had developed (via the *Alto Rhapsody*, among other works) into a richly personal idiom capable of magnificently moody variations of light and shade. In the scheme of Romantic pastoralism the horn becomes a voice of nature. Small wonder, then, we hear it in the grand Alphorn theme in the dramatic finale of Brahms's Symphony no. 1 and in the radiant antiphons that open his Piano Concerto no. 2.

The waltz is surely the archetypal dance of the Romantic era. Though Brahms publicly regretted that Johann Strauss had written *The Blue Danube* before he had, his own *Liebeslieder Walzes* (love-song waltzes) became a staple of late-nineteenth-century domestic music making. And the waltz-measure carries through *Ein Deutsches Requiem* (in "How lovely are thy dwellings") into the first movements of Symphony no. 2 and no. 3. In his love of dance music, Brahms also displayed the true Romantic taste for the exotic, centered for him on the *Zigeuner* idiom of Gypsy musicians. That potent stylization, masquerading as true Hungarian folk music, led him—as it led Liszt—to develop a "Hungarian" manner for exotic and popular effect. He stayed closest to its Gypsy sources in the *Hungarian Dances*, but it proved to have useful symphonic applications, in the finales to the Violin, Double, and Second Piano Concerto and in the soulful floridity of the Third Symphony's intermezzo.

This was only one aspect of Brahms's general fascination with folk music (which profoundly shaped his melodic sense) and with "early music," both Baroque and pre-Baroque (which showed him the way to polyphonic mastery). From such sources stemmed his sensitivity to church modes, not merely as "exotic" color but as a means of enlarging the tonal range. Yet in his many folk-song settings, especially the

monumental collection of *Forty-Nine German Folk Songs* completed late in his life, aspects of concealed autobiography can be detected in his choice and treatment of texts—of love and loss, hope denied, and feelings that abide.

Brahms never wrote an opera (the Romantic genre *par excellence*) though he gave much thought to it. There are distinct operatic tendencies in the underrated cantata *Rinaldo*, with its romantically bewitched hero. And Brahms very nearly followed Schumann, Liszt, and Wagner in a musical treatment of Goethe's *Faust*—the overture to his projected incidental music became the *Tragic Overture*. Though he never found a suitable libretto, the most Romantic love duets composed after *Tristan und Isolde* resound wordlessly through Brahms's Double Concerto, whose two protagonists, violin and cello, inevitably establish a male-female polarity of register and utterance. This work, his last contribution to the orchestral repertoire, sums up the emotional experience of a lifetime and proclaims its Romantic feeling in every bar.

What is the one distinguishing characteristic of Romanticism in the arts? Surely the conviction that art can improve the world. In music, Beethoven's Ninth and Wagner's *Ring* are prime examples. Brahms came from an already more skeptical generation, but he still believed passionately in art's potential to improve our lives: if not a better world, then a hope for a better "Us." "I speak through my music," he once wrote to Clara Schumann. "The only thing is that a poor musician like myself would like to believe that he was better than his music."



Calum MacDonald (courtesy of BBC Music Magazine)

# The Michael Steinberg Encounter Series



JULY 22

## ENCOUNTER I

### The Loneliness and Legacy of Johannes Brahms led by Patrick Castillo

Friday, July 22, 7:30 p.m.  
Martin Family Hall, Menlo School

Forever *frei aber einsam*—free but lonely—throughout his life, Johannes Brahms embraced music as his most steadfast companion. His total devotion to the craft of composition defined his life and ultimately produced a body of work that has nourished listeners for more than a century. But in addition to its purely musical merits, Brahms's oeuvre occupies a unique position in Western music history. Looking Janus-like both to the music of the past and towards the innovations of future generations, Brahms's music has shaped our understanding of composers from the Renaissance and Baroque periods to the present day. This season's opening Encounter, led by Artistic Administrator Patrick Castillo, provides an overview of Brahms's life and examines his inescapable influence on how we hear the entire Western canon.

#### SPECIAL THANKS

*Music@Menlo dedicates this Encounter to Ann S. Bowers with gratitude for her generous support.*

Johannes Brahms's piano room in Vienna. German composer (1833–1897). Credit: Lebrecht Music and Arts

JULY 28

## ENCOUNTER II

### Brahms and the Schumanns led by Michael Parloff

Thursday, July 28, 7:30 p.m.  
Martin Family Hall, Menlo School

On October 1, 1853, the twenty-year-old Johannes Brahms played for Robert and Clara Schumann for the first time in their Düsseldorf home. That evening Robert wrote in his diary, "Visit from Brahms, a genius." Clara was equally taken with the handsome young pianist-composer, describing him in her diary as "one of those who comes as if sent straight from God." Robert's advocacy for "the young eagle" from Hamburg made him famous, but Clara's effect on Brahms's emotional life was even more profound. Two years later, with Robert consigned to a mental asylum, Brahms wrote to Clara, "I can do nothing but think of you...What have you done to me? Can't you remove the spell you have cast over me?" At our second Encounter, Michael Parloff will explore Brahms's complex relationship with the Schumanns and the effect it had on his life, career, and art.

#### SPECIAL THANKS

*Music@Menlo dedicates this Encounter to Libby and Craig Heimark with gratitude for their generous support.*

Robert and Clara Schumann, 1850, Hamburg. Daguerreotype. Credit: Lebrecht Music and Arts

Encounters, Music@Menlo's signature lecture series and a cornerstone of the festival's educational mission, are named in honor of Michael Steinberg, celebrated writer, musicologist, educator, and founding Music@Menlo Encounter Leader.



AUGUST 3

### ENCOUNTER III

## When in Roma: Brahms and the Lure of the Gypsies led by Bruce Adolphe

Wednesday, August 3, 7:30 p.m.  
Martin Family Hall, Menlo School

Fond of strong coffee and cigars, the lifelong bachelor Johannes Brahms found something in Gypsy music that he needed to counter his German *Weltschmerz*. Weber, Schubert, and Liszt all made use of the *style hongrois*, but with the music of Brahms this mixture of Hungarian and Gypsy folk music reached its finest expression. What was its allure for the lonely classicist? Join composer Bruce Adolphe for an exploration of the Roma in German Romanticism!

#### SPECIAL THANKS

*Music@Menlo dedicates this Encounter to Kris Klint with gratitude for her generous support.*

Johann Conrad Seekatz (1719–1768). *Gypsies before a Campfire*. The Pierpont Morgan Library, New York, NY, U.S.A. Photo credit: The Pierpont Morgan Library/Art Resource, NY



AUGUST 11

### ENCOUNTER IV

## Music in Autumn: The Late Works of Brahms led by Ara Guzelimian

Thursday, August 11, 7:30 p.m.  
Martin Family Hall, Menlo School

A pensive melancholy pervades much of the music from Brahms's later years, full of wistfulness at the passage of time. At the same time, there is a rich wisdom and an emotional depth in the light and shadow of these works. The season's final Encounter, led by Ara Guzelimian, will explore a number of Brahms's late piano and chamber works and examine the question of Brahms's complex legacy: was his music the last blossoming at the twilight of the nineteenth-century Viennese musical tradition or did it subtly, quietly foreshadow innovative paths soon to be followed by Schoenberg and others?

#### SPECIAL THANKS

*Music@Menlo dedicates this Encounter to the memory of Michael Steinberg.*

Caspar David Friedrich (1774–1840). *Periods of Life (Die Lebensstufen)*, 1834. Oil on canvas. Museum der bildenden Künste, Leipzig, Germany. Photo credit: Erich Lessing/Art Resource, NY

# RIDGE

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Music@Menlo  
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# Dinner W/THE Artists

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CONCERT PROGRAM I:

# The Young Eagle

JULY 23 AND 24

Saturday, July 23

8:00 p.m., Stent Family Hall, Menlo School

Sunday, July 24

6:00 p.m., The Center for Performing Arts at Menlo-Atherton

## PROGRAM OVERVIEW

Music@Menlo's 2011 season-opening program marvels at the full-fledged artistic maturity of the young Johannes Brahms. By his twentieth birthday, Brahms had mastered the Classical idiom of Mozart and grasped the nascent Romanticism of Schubert's final works. Concert Program I features quintessential works by Mozart and Schubert followed by Robert Schumann's evocative *Fairy Tales*. Schumann had an important, twofold influence on Brahms, serving as both artistic model and personal mentor. Their friendship is manifested in the *F-A-E* Sonata, a four-movement work composed collaboratively by Brahms (the brief but ferocious scherzo movement), Schumann, and Schumann's student Albert Dietrich. Conceived in the composer's twenty-first year, Brahms's monumental Opus 8 Piano Trio stood shoulder to shoulder with the paragons of the trio literature by Beethoven, Schubert, and Mendelssohn, prompting the Schumanns to brand the composer "the young eagle."

## SPECIAL THANKS

*Music@Menlo dedicates these performances to the following organizations with gratitude for their generous support:*

July 23: U.S. Trust, Bank of America Private Wealth Management

July 24: The Martin Family Foundation

Jean J. Bonaventure Laurens (1801–1890).  
Portrait of Brahms at the age of twenty, 1853.  
Bibliothèque Inguibertine, Carpentras, France.  
Photo credit: Giraudon/Art Resource, NY

## WOLFGANG AMADEUS MOZART (1756–1791)

Violin Sonata in e minor, K. 304 (1778)

*Allegro*

*Tempo di minuetto*

Juho Pohjonen, *piano*; Arnaud Sussmann, *violin*

## FRANZ SCHUBERT (1797–1828)

Notturmo in E-flat Major, D. 897 (ca. 1828)

Juho Pohjonen, *piano*; Cho-Liang Lin, *violin*; David Finckel, *cello*

## ROBERT SCHUMANN (1810–1856)

*Märchenerzählungen (Fairy Tales)* for Clarinet, Viola, and Piano, op. 132 (1853)

*Lebhaft, nicht zu schnell*

*Lebhaft und sehr markiert*

*Ruhiges Tempo, mit zartem Ausdruck*

*Lebhaft, sehr markiert*

Carey Bell, *clarinet*; Wu Han, *piano*; Yura Lee, *viola*

## JOHANNES BRAHMS (1833–1897)

Scherzo in c minor, *F-A-E* (1853)

Wu Han, *piano*; Arnaud Sussmann, *violin*

## INTERMISSION

## JOHANNES BRAHMS

Piano Trio in B Major, op. 8 (1853–1854, rev. 1889)

*Allegro con brio*

*Scherzo*

*Adagio*

*Allegro*

Juho Pohjonen, *piano*; Cho-Liang Lin, *violin*; Laurence Lesser, *cello*

# Program Notes: The Young Eagle

## WOLFGANG AMADEUS MOZART

(Born January 27, 1756, Salzburg; died December 5, 1791, Vienna)

### Violin Sonata in e minor, K. 304

**Composed:** Paris, early summer 1778

**Published:** Paris, 1778, as op. 1, no. 4

**Other works from this period:** The violin **sonatas** in e minor, K. 304, and D major, K. 306, were composed during the summer of 1778 to complete the Opus 1 set. In Mannheim earlier that year, Mozart had completed the sonatas in G major, E-flat major, C major, and A major (K. 301–303, 305). (The Köchel numbers—304, etc.—reflect the efforts of music historian Ludwig Köchel to catalog Mozart's complete oeuvre in the late 1860s and are thus associated with Mozart's works only posthumously.)

**Approximate duration:** 11 minutes

While touring Munich in 1777, Mozart discovered a set of six sonatas for violin and keyboard by the composer Joseph Schuster. He sent the sonatas to his family in Salzburg, writing, "I enclose for my sister six duets for keyboard and violin by Schuster, which I have often played here. They aren't bad. If I stay on I'll write six myself in the same style, which is very popular here."

The "style" that Mozart recognized in Schuster's sonatas had to do with the equal involvement of the violin and keyboard. As an eight-year-old wunderkind, Mozart had produced his own duos that reflected the day's standard approach to the genre: *Sonates pour le clavecin qui peuvent se jouer avec l'accompagnement de violon* ("Sonatas for the harpsichord which may be played with a violin accompaniment"). But the discovery of Schuster's sonatas impelled Mozart to revisit the genre after a hiatus of twelve years and, inspired by Schuster (or, perhaps more accurately, inspired to outdo him), now with the dynamic between violin and keyboard reinvigorated. A set of six sonatas would soon appear as the twenty-two-year-old Mozart's **Opus 1**.

The Sonata in e minor, K. 304 (originally published as Opus 1 Number 4), is unique among Mozart's mature sonatas for violin and keyboard for being the only one in a minor key (and, indeed, Mozart's only instrumental work in e minor); though darker in character, it shares its notably conversational quality with its Opus 1 siblings. Following the presentation of the first **theme** in sober octaves, the opening **Allegro** proceeds as a thoughtful conversation between equals. The second **movement** extends the austere atmosphere of the first: though marked *Tempo di minuetto*, the music is considerably more understated in character than the typical Classical minuet.

## FRANZ SCHUBERT

(Born January 31, 1797, Vienna; died November 19, 1828, Vienna)

### Notturmo in E-flat Major, D. 897

**Composed:** ca. 1828

**Published:** 1846

**Other works from this period:** Detailed in the notes below

**Approximate duration:** 9 minutes

Despite his great physical suffering and psychological anguish at the end of his life, Schubert did not go quietly. His final year was staggeringly productive: between mid-1827 and November 1828, Schubert completed the **Fantasy** in C Major for Violin and Piano and the **Fantasy** in f minor for Four-Hand Piano; the *Great Symphony*; the Cello

\***Bolded terms** are defined in the glossary, which begins on page 86.

Quintet; more than two dozen songs, including the presciently titled *Schwanengesang* (*Swan Song*); and the last three piano sonatas, in addition to numerous other piano, vocal, and orchestral works—all told, an imposing set of masterpieces, miraculously concentrated within a deeply trying twelve months or so, unequaled by many composers over entire lifetimes.

This last period of Schubert's life also includes two of the composer's most magnificent contributions to the chamber literature—the Piano Trio in B-flat Major, op. 99 (**D. 898**), and the Piano Trio in E-flat Major, op. 100 (**D. 929**)—as well as the luminescent **Notturmo** in E-flat Major, **D. 897**. Aside from the B-flat *Sonata* of 1812, these are Schubert's only works for piano, violin, and cello. The *notturmo* was likely intended as the slow movement of the B-flat trio; removed from this role, it remains as a single-movement corollary to this remarkable chapter of Schubert's creative life.

The *notturmo*'s opening measures are given over to a nostalgic reverie, crooned by the violin and cello above a rolling, harp-like accompaniment in the piano. The piano soon assumes the melody, with the strings commenting in soft **pizzicati**. Though the contrasting middle section demonstrates greater vim, the work's Romantic leanings are nevertheless tempered with a Classical restraint: never does the *notturmo* indulge in the fiery extremes of other works composed in Schubert's final years.

Like much of Schubert's work, it was not published until long after the composer's death, appearing in print nearly two decades later as Schubert's Opus 148.

## ROBERT SCHUMANN

(Born June 8, 1810, Zwickau, Saxony; died July 29, 1856, Endenich, near Bonn)

### *Märchenerzählungen* (*Fairy Tales*) for Clarinet, Viola, and Piano, op. 132

**Composed:** October 9–11, 1853

**Published:** Breitkopf & Härtel, 1854

**Dedication:** Albert Dietrich

**Other works from this period:** *Three Piano Sonatas for the Young*, op. 118; *Seven Piano Pieces in Fughetta Form*, op. 126; *Kinderball* for Piano, Four Hands, op. 130; *Fantasie* for Violin and Orchestra, op. 131; *Fünf Gesänge der Frühe*, op. 133, for piano solo; Introduction and Concert Allegro for Piano and Orchestra, op. 134; Violin **Concerto**; Sonata for Violin and Piano, *F-A-E*; Violin Sonata no. 3 in a minor (1853)

**Approximate duration:** 16 minutes

Schumann composed his Opus 132 *Fairy Tales* for Clarinet, Viola, and Piano in the weeks after first meeting Brahms on September 30, 1853, and less than five months before his worsening psychosis drove him to attempt suicide. Despite its close proximity to the profoundest trauma of Schumann's life, the work suggests nothing of the tumult that the composer was soon to experience. The first movement is warm and bright; the vocal quality of Schumann's melodic writing for both the clarinet and the viola echoes the *Lied ohne worte* (song without words) genre innovated by Felix Mendelssohn.

The second movement strays from the first's flowing lyricism, adopting instead a jaunty, march-like gait. But despite its more martial carriage, the music retains its sunny demeanor. The movement's effortless character belies its sophisticated construction. Demonstrating the influence of Beethoven—the composer whom Schumann, like every composer of his generation, most idolized—much of the musical mate-

rial contained in Schumann's *Fairy Tales* derives from one short motif, presented in the early going of the first movement.



This motif emerges throughout the work, particularly audibly in a sharp, **staccato phrase** shared between the clarinet and viola early in the second movement.



The serene slow movement departs further from the character of the first two movements, but the germinal motif remains, running steadily throughout the piano accompaniment beneath the long, breathless melodies spun by the clarinet and viola.



The motif comes to the fore midway through the slow movement in a tender dialog between the viola and clarinet.

The work closes with a lively finale. Schumann begins the movement with the work's germinal motif, now presented as a confident dotted-rhythm figure in the piano; the viola and clarinet respond with exuberant melodic outbursts.

## JOHANNES BRAHMS

(Born May 7, 1833, Hamburg; died April 3, 1897, Vienna)

### Scherzo in c minor, F-A-E

**Composed:** 1853

**Published:** 1906

**Dedication:** Joseph Joachim (see below)

**First performance:** October 28, 1853, Düsseldorf

**Other works from this period:** Piano Sonata no. 1 in C Major, op. 1 (1852–1853); Piano Sonata no. 2 in f-sharp minor, op. 2 (1852); Piano Sonata no. 3 in f minor, op. 5 (1853); Piano Trio in B Major, op. 8 (first version: 1853–1854)

**Approximate duration:** 5 minutes

In the weeks and months after arriving unannounced at their doorstep with only a letter of introduction from the violinist Joseph Joachim and a stack of scores, Brahms developed a deep, and often complicated, friendship with Robert and Clara Schumann. One immediate result of the close bond between Brahms and Robert Schumann was the *F-A-E* Sonata, a four-movement work for violin and piano composed collaboratively by Schumann, Brahms, and Schumann's composition student Albert Dietrich. The sonata was intended as a gift for Joachim, a close acquaintance of each of the three composers (and at whose prodding Brahms initially mustered the audacity to present himself to the Schumanns).

Robert Schumann conceived of the idea for the joint composition. Joachim had adopted for himself the Romantic-sounding motto *frei aber einsam*—free but lonely. Schumann, Brahms, and Dietrich turned this into a musical motto for the sonata: F-A-E. Each composer was to build a movement of the sonata on this motto, with Joachim charged to guess who had composed each movement.

Dietrich composed the first movement, Schumann composed a short romanze for the second movement, Brahms provided the fiery

**scherzo** movement, and Schumann wrote the finale. Joachim forever treasured—and jealously guarded—the manuscript: near the end of his life, he allowed only Brahms's scherzo to be published. Today, the *F-A-E* Sonata is rarely performed in its collaborative entirety, but Brahms's pithy c minor Scherzo has become a widely beloved favorite of the Romantic violin repertoire.

## JOHANNES BRAHMS

### Piano Trio in B Major, op. 8

**Composed:** 1853–1854, rev. 1889

**Published:** Simrock, 1854; rev. 1891

**First performance:** October 13, 1855, Danzig (revised version: January 10, 1890, Budapest)

**Other works from this period:** See **Scherzo in c minor, F-A-E**.

**Approximate duration:** 36 minutes

In 1853—the same momentous year in which he met Robert and Clara Schumann—the twenty-year-old Brahms set to work on what would become one of his grandest contributions to the chamber music repertoire: the Piano Trio in B Major, op. 8. Though Brahms had by this time produced numerous chamber works, all were withheld from publication. A notorious perfectionist, Brahms famously burned countless manuscripts throughout his career that did not meet his uncompromising standards. The Opus 8 Trio is the first chamber work that Brahms saw fit to publish—and even in this case, he returned to the work and made revisions to it more than three decades later. Curiously, Brahms allowed both versions to remain in publication; the 1889 revision is the version commonly heard today.

Departing from the piano trios of Haydn and Mozart, which typically comprise three movements, Brahms's Opus 8 echoes the symphonic breadth of Beethoven's four-movement trios.

The opening *Allegro con brio* begins with a broad, stately theme, begun by the piano and continued in the cello's tenor register. This music steadily unfolds towards an emphatic proclamation by all three instruments, quickly foiled by a hushed transformation of the theme. The piano quietly introduces the second theme: this music, too, quickly expands in a series of long, breathless melodies, each flowing organically into the next. The great melodic wealth of the **exposition** yields an equally rich **development** section, where Brahms transfigures the movement's thematic material to explore broad expressive terrain.

In contrast to the first movement's majestic carriage, the scherzo gallops at a light and mischievous gait. In true Romantic fashion, Brahms sets the fleet-footed theme in emotive extremes, alternating whispered restraint with dramatic exclamations. The **trio** section offers another expressive contrast, offsetting the scherzo's austerity with a sentimental Viennese waltz.

The sublime *Adagio* begins as a call-and-response between spacious chords in the piano and expressive utterances in the strings. As these two elements unite, a new, plaintive melody emerges in the cello. The music of the opening returns, transfigured.

The cello sets the fourth movement *Allegro* in motion with an unsettled waltz. Echoing the dialectic of the scherzo movement, the finale juxtaposes this agile Viennese waltz with music of a more vigorous, Germanic flavor: an extroverted second theme, sung forth by the piano and accentuated by the cello's insistent **syncopation**. The dialog between these two musical ideas develops freely and intensifies towards the trio's assertive conclusion.

Even in Brahms's 1889 revision, the Opus 8 Trio captures the passion and ambition of Brahms in his youth. While Brahms revised melodic ideas and the trio's overall scale (the revision is shortened by nearly a third), the spirit of the original work—its essence that foreshadowed one of the nineteenth century's foremost musical voices—is in no way suppressed.

—Patrick Castillo

CONCERT PROGRAM II:

# Brahms the Prismatic

JULY 26



CONCERT PROGRAMS

Tuesday, July 26  
8:00 p.m., The Center for Performing Arts at Menlo-Atherton

## PROGRAM OVERVIEW

Just as the music of his forebears was his guiding light, so did Brahms serve as the artistic conscience for several composers of the twentieth century. While he insatiably absorbed the canon from Haydn, Mozart, and Beethoven to the early Romantics, Brahms revered Johann Sebastian Bach above all. Brahms obsessively pored over Bach's manuscripts and was keenly aware of the Baroque master's cello suites when composing his own forward-looking cello sonatas. In the twentieth century, Rachmaninov's impassioned *Vocalise* would echo the Romantic lyricism of Brahms's *lieder*, while the structural rigor of Schoenberg's Opus 47 Phantasy extends the impeccable craftsmanship of Brahms's finest scores. The f minor Sonata for Two Pianos—a blueprint for Brahms's seminal Opus 34 Piano Quintet—exhibits the composer's methodical perfectionism in crystalline form, achieving between two keyboards the quintet's symphonic breadth. The program also includes contemporary American composer John Harbison's own Piano Quintet, a work audibly haunted by Brahms's Opus 34.

## SPECIAL THANKS

*Music@Menlo dedicates this performance to  
Darren H. Bechtel with gratitude for his generous support.*

Buckminster Fuller Jr. (1895–1983). "Tensegrity Mast" from the exhibition album *Three Structures by Buckminster Fuller*. The Museum of Modern Art, New York. © The Museum of Modern Art/ Licensed by Scala/Art Resource, NY

## JOHANN SEBASTIAN BACH (1685–1750)

Cello Suite no. 2 in d minor, BWV 1008 (ca. 1720)

*Prelude*  
*Allemande*  
*Courante*  
*Sarabande*  
*Menuet 1 and 2*  
*Gigue*

Laurence Lesser, *cello*

## SERGEI RACHMANINOV (1873–1943)

*Vocalise*, op. 34, no. 14 (1912, rev. 1915)

Alessio Bax, *piano*; Ian Swensen, *violin*

## ARNOLD SCHOENBERG (1874–1951)

Phantasy for Violin and Piano, op. 47 (1949)

Lucille Chung, *piano*; Ian Swensen, *violin*

## JOHN HARBISON (B. 1938)

Piano Quintet (1981)

*Overtura*  
*Capriccio*  
*Intermezzo*  
*Burletta*  
*Elegia*

Lucille Chung, *piano*; Jorja Fleezanis, Ian Swensen, *violins*; Yura Lee, *viola*; Laurence Lesser, *cello*

## INTERMISSION

## JOHANNES BRAHMS (1833–1897)

Sonata for Two Pianos in f minor, op. 34b (1864)

*Allegro non troppo*  
*Andante, un poco adagio*  
*Scherzo: Allegro*  
*Finale: Poco sostenuto*

Alessio Bax, Lucille Chung, *pianos*

# Program Notes: Brahms the Prismatic

## JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach; died July 28, 1750, Leipzig)

### Cello Suite no. 2 in d minor, BWV 1008

**Composed:** ca. 1720

**Other works from this period:** Detailed in the notes below

**Approximate duration:** 18 minutes

Bach's Six Suites for Solo Cello date from the composer's tenure as Kapellmeister at the court of Cöthen, where he served from 1717 to 1723. His patron there, Prince Leopold, was an avid music lover who had overseen a musical renaissance at the German principality: after assuming power, the prince increased the number of court musicians from three to seventeen, thereby having, upon Bach's arrival, an able chamber orchestra ready to serve as muse for the accomplished composer and as the test lab for an important catalog of instrumental works.

Having concentrated primarily on the composition of sacred vocal music in the years preceding his appointment at Cöthen, Bach was now given the opportunity to produce such solo, chamber, and orchestral instrumental pieces as the orchestral suites, violin concerti, keyboard concerti, and the *Brandenburg* Concerti. The cello suites rank alongside these as some of Bach's most iconic works. Since the great cellist Pablo Casals's discovery of and advocacy for the suites in the late nineteenth century, they have, moreover, become an essential part of the cello repertoire.

The suites are collections of Baroque dance forms: after an introductory prelude, each suite comprises an allemande, courante, and sarabande, followed by one of three French dances—a minuet (as in the d minor Suite), bourrée, or gavotte—and finally a gigue. Though all six suites follow the same blueprint, each emanates a distinct personality. This stems immediately from their respective keys (G major, d minor, C major, E-flat major, c minor, and D major) and, as they unfold, from their melodic and contrapuntal character. The suggestion by some that the progression from the First Suite to the Sixth Suite mirrors the life of Jesus Christ is disputable at best and can almost certainly be dismissed; nevertheless, this fanciful theory speaks to the singular dramatic quality of each suite. That Bach coaxes such expressive depth from the modest means of unaccompanied cello is all the more remarkable.

The d minor Suite is by turns ruminative and severe. (For at least one cellist, the suite conjures the scene of Christ's Agony in the Garden. Listeners requiring an extramusical narrative are better advised of the death of Bach's first wife, Maria Barbara, in July 1720.) Only in the second minuet does the mood lighten. Especially affecting is the sarabande, whose "particular sincerity and candour [and] musical vulnerability" Mstislav Rostropovich likened to "that of a person rapt in prayer."

## SERGEI RACHMANINOV

(Born March 20/April 1, 1873, Oneg; died March 28, 1943, Beverly Hills, California)

### Vocalise, op. 34, no. 14

**Composed:** 1912, rev. 1915

**Published:** 1912

**Dedication:** Antonina Nezhdanova

**Other works from this period:** *Liturgiya svyatovo Ioanna Zlatousta* (*Liturgy of St. John Chrysostom*), op. 31; Thirteen Preludes, op. 32

\**Bolded terms are defined in the glossary, which begins on page 86.*

(1910); *Études-tableaux*, op. 33 (1911); Piano Sonata no. 2 in b-flat minor, op. 36 (1913, rev. 1931); *Vsenoshchnoye bdeniye* (*All-Night Vigil*), op. 37 (1915)

**Approximate duration:** 5 minutes

The Russian pianist and composer Sergei Rachmaninov was one of the last great champions of the Romantic aesthetic. While his contemporaries Debussy, Stravinsky, and Schoenberg challenged the boundaries of tradition with such defiant scores as *The Rite of Spring* and *Pierrot Lunaire*, Rachmaninov adhered to the Romantic principles of melodic lyricism and unabashedly personal expressivity.

Rachmaninov's *Vocalise*—the composer's most famous vocal work—demonstrates these qualities in spades. It is the last of a set of fourteen songs composed in 1912 for the soprano Antonina Nezhdanova. So enamored was Rachmaninov of Nezhdanova's voice that he composed a song for her without text, so that the natural beauty of her voice would be the sole focus of the music. *Vocalise* features a striking, predominantly stepwise melody, to be sung on a single vowel of the performer's choosing.



*Vocalise*'s take-no-prisoners melodic beauty has inspired a myriad of arrangements for other instruments, ranging from solo strings to theremin and electric guitar. The more conventional transcription for violin and piano remains one of its most widely cherished.

## ARNOLD SCHOENBERG

(Born September 13, 1874, Vienna; died July 13, 1951, Los Angeles)

### Phantasy for Violin and Piano, op. 47

**Composed:** March 3–22, 1949

**Published:** C. F. Peters, 1952

**Dedication:** "Made upon the order of Mr. Adolf Koldofsky, who pleased me with his performance of my String Trio." The violinist Adolf Koldofsky gave the phantasy's first United States performance in Los Angeles on September 13, 1949—two days after its world premiere—as part of the International Society for Contemporary Music's celebration of Schoenberg's seventy-fifth birthday.

**First performance:** September 11, 1949, Zurich, by violinist Francine Villers and pianist Jacques Monod

**Other works from this period:** String Trio, op. 45 (1946); *A Survivor from Warsaw*, op. 46, for narrator, male voices, and orchestra (1947); Three Folk Songs for Chorus, op. 49 (1948); *Dreimal tausend Jahre*, op. 50a, and *De profundis*, op. 50b, for unaccompanied chorus and *Moderner Psalm*, op. 50c, for speaker, chorus, and orchestra (1949–1950)

**Approximate duration:** 9 minutes

The **Opus 47** Phantasy is Schoenberg's final instrumental work. Interestingly, Schoenberg composed it first as a work for solo violin; only when the violin part was complete from beginning to end did he work on the piano accompaniment. The work's rigorous construction according to the **twelve-tone** method—by which the traditional rules of **harmony** and **counterpoint** are abandoned in favor of a systemic ordering of pitches—allowed this unconventional composi-

tional process to work. (While Schoenberg's technique represents a bold departure from Brahms's musical language, the insistence that every note be absolutely essential to the overall structure of the piece is something that the two composers share. Schoenberg would later trumpet the influence of Brahms's craft on his own work—in particular, a technique Schoenberg identified as “developing variation”—in his essay “Brahms the Progressive.”) In the words of one commentator, the phantasy “represents the height of the composer's twelve-tone complexity and the complete subordination of aural concerns to those of rigorous order and derivation.”

Though its harmonic language is startlingly different, the Opus 47 Phantasy, as Schoenberg scholar Therese Muxeneder argues, “has points of contact with its Classical and Neoclassical forebears insofar as its virtuosic writing can be compared to that in Schubert's **Fantasy** in C Major for Violin and its formal disposition can be likened with Mozart's Fantasy in c minor, K. 475.” Indeed, easily lost amidst its kaleidoscope of instrumental effects (**harmonics**, **pizzicati**, glissandi, etc.) is the phantasy's straightforward underlying structure: the opening *Grave* section presents the work's central motifs; a **Lento** section, analogous to the slow **movement** of a Classical sonata, is followed by a brief **Scherzando** (perhaps an Expressionist transfiguration of a Viennese waltz) and **coda**.

—Patrick Castillo

## JOHN HARBISON

(Born December 20, 1938, Orange, New Jersey)

### Piano Quintet

**Composed:** 1981

**Published:** G. Schirmer, 1981

**Dedication:** Detailed in the notes below

**First performance:** August 7, 1981, Santa Fe Chamber Music Festival, by Edward Auer, piano; Daniel Phillips and Ani Kavafian, violins; Walter Trampler, viola; and Timothy Eddy, cello

**Other works from this period:** Wind Quintet (1979); Violin **Concerto** (1980, rev. 1987); Symphony no. 1; *Organum for Paul Fromm* for Piano, Marimba, Vibraphone, Harp, and Cello (1981); *Exequien for Calvin Simmons* for Alto Flute, Bass Clarinet, Two Violas, Cello, Vibraphone, and Piano; Variations for Clarinet, Violin, and Piano; *Mirabai Songs* for Soprano and Piano (or Ensemble) (1982)

**Approximate duration:** 25 minutes

Citing his most important influences as the Bach cantatas, Stravinsky (whom he met in Santa Fe in 1963), and jazz, John Harbison has composed music that is distinguished by its exceptional invention and deeply expressive range. He has written for every conceivable type of concert genre, ranging from the grand opera to the most intimate—pieces that embrace jazz along with the classical forms. His prolific, personal, and greatly admired music written for the voice encompasses a catalog of over seventy works including opera, choral, voice with orchestra, and chamber/solo works. (Biography provided by G. Schirmer.)

### Composer's Note

The title page of the Piano Quintet bears the following dedication: “To Georgia O’Keeffe with affection and gratitude, from the artists, directors, and friends of the Santa Fe Chamber Festival.” The piece was begun at Token Creek, Wisconsin, four miles from Sun Prairie, where its dedicatee, Georgia O’Keeffe, grew up. It was completed during the spring when I was Resident Composer at the American Academy in Rome.

Certain aims have governed my recent work, never more than in this piece: to give the medium what it requires; to strike a balance between the hermetic and the easily reachable, and make clear form of

inherently complex emotion. In looking at the work of Georgia O’Keeffe, it struck me that the point of contact was this characteristically American search for clarity out of complex forces. In opening my piece, I thought of the unfilled parts of her canvases, the open space, and the pleasure of leaving something out.

This opening strain dominates the first movement of the quintet in spite of the energy of the contrasting material. The amplitude of the discourse is contradicted by the three concise character pieces which follow. The final elegy is, I trust, the only direct reference to the difficult circumstances under which the piece was composed, reflecting in open-ended form the unresolved questions it poses at every turn.

—John Harbison

## JOHANNES BRAHMS

(Born May 7, 1833, Hamburg; died April 3, 1897, Vienna)

### Sonata for Two Pianos in f minor, op. 34b

**Composed:** 1864

**Published:** 1871

**Dedication:** Princess Anna of Hesse

**First performance:** April 17, 1864, Vienna, by Brahms and Karl Tausig

**Other works from this period:** Detailed in the notes below

**Approximate duration:** 40 minutes

Following the death of Robert Schumann in 1856, Brahms emerged as chamber music's most important voice. The early 1860s marked a coming of age for Brahms—often referred to as his “first maturity”—in which a newfound artistic sophistication came to the fore, as exhibited by various chamber works. These included such masterpieces as the two string sextets, opp. 18 and 36; the Opus 25 and 26 piano quartets; the Opus 40 Horn Trio; and arguably the most widely beloved of Brahms's chamber works, the Opus 34 Piano Quintet.

The Piano Quintet underwent a curious genesis. The work began as a string quintet for two violins, viola, and two cellos. Completed in 1862, the quintet in this original version was deemed imperfect by both the composer and his trusted confidant Joseph Joachim. Brahms rearranged the piece into a sonata for two pianos, which he premiered with the pianist Karl Tausig in 1864. Later that year, the work evolved towards its final incarnation for piano and string quartet. The work's tremendous power and passion encapsulate in four magical movements the Brahmsian strain of late Romanticism.

The Sonata for Two Pianos, published as Brahms's Opus 34b, would ultimately serve as a blueprint for the final incarnation of the Opus 34 Piano Quintet. Like the rest of Brahms's catalog of music for two pianists (which includes, in addition to this sonata, numerous works for two pianists at one keyboard: the *Liebeslieder Waltzes*, the Opus 39 waltzes, and others), the sonata is remarkable for the balance it strikes between intimacy and grandeur. The medium is inherently intimate, for two players, each with exactly the same color palette at his or her disposal; but so does the Sonata for Two Pianos foreshadow the sonic immensity that Brahms would realize in the Piano Quintet. In achieving the quintet's symphonic breadth between two keyboards, the Opus 34b Sonata exhibits the composer's methodical perfectionism in crystalline form.

—Patrick Castillo

CONCERT PROGRAM III:

# Veiled Symphonies

JULY 29 AND 30

Friday, July 29

8:00 p.m., Stent Family Hall, Menlo School

Saturday, July 30

8:00 p.m., The Center for Performing Arts at Menlo-Atherton

## PROGRAM OVERVIEW

In 1853, at the encouragement of violinist Joseph Joachim, Brahms traveled to Düsseldorf to play his compositions for Robert and Clara Schumann. Robert Schumann wrote that, at Brahms's hands, the piano became "an orchestra of lamenting and loudly jubilant voices," making his chamber works sound like "veiled symphonies." The Opus 18 Sextet—the first string sextet of its kind—illustrates the sweeping grandeur of Brahms's music during this period. Though Romantic in expression, the sextet also betrays Brahms's reverence for the Baroque and Classical traditions; the Trio Sonata from Bach's *Musical Offering* and Vivaldi's piquant variations on the ancient melody *La Follia* reflect this dimension of Brahms's artistic identity. Robert and Clara would each remain a key influence on Brahms, in both art and life, forging one of the most complex triangular relationships in Western art. At the center of the program is Clara Schumann's Piano Trio, a deeply felt work by the object of Brahms's most complicated affections.

## SPECIAL THANKS

*Music@Menlo* dedicates these performances to the following individuals with gratitude for their generous support:

July 29: Michael Jacobson and Trine Sorensen

July 30: Iris and Paul Brest, in memory of Dennis Godburn

Nar Parbat in Garhwal, Uttar Pradesh, India. Dinodia Photo Agency/The Bridgeman Art Library

## JOHANN SEBASTIAN BACH (1685–1750)

Trio Sonata from *Musical Offering*, BWV 1079 (1747)

*Largo*

*Allegro*

*Andante*

*Allegro*

Sooyun Kim, *flute*; Alessio Bax, *harpsichord*; Arnaud Sussmann, *violin*; Laurence Lesser, *cello*

## CLARA SCHUMANN (1819–1896)

Piano Trio in g minor, op. 17 (1846)

*Allegro moderato*

*Scherzo: Tempo di minuetto*

*Andante*

*Allegretto*

Juho Pohjonen, *piano*; Yura Lee, *violin*; Eric Kim, *cello*

## INTERMISSION

## ANTONIO VIVALDI (1678–1741)

Trio Sonata no. 12 in d minor, op. 1, RV 63, *La Follia* (1705)

Sooyun Kim, *flute*; Alessio Bax, *harpsichord*; Yehonatan Berick, *violin*; Eric Kim, *cello*

## JOHANNES BRAHMS (1833–1897)

Sextet in B-flat Major, op. 18 (1859–1860)

*Allegro ma non troppo*

*Andante, ma moderato*

*Scherzo: Allegro molto*

*Rondo: Poco allegretto e grazioso*

Yehonatan Berick, Arnaud Sussmann, *violins*; Yura Lee, Paul Neubauer, *violas*; Eric Kim, Laurence Lesser, *cellos*

# Program Notes: Veiled Symphonies

## JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach; died July 28, 1750, Leipzig)

### Trio Sonata from *Musikalisches Opfer (Musical Offering)*, BWV 1079

**Composed:** 1747

**Published:** Leipzig, 1747

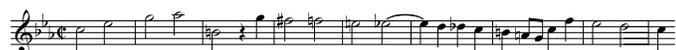
**Dedication:** Frederick the Great

**Other works from this period:** The final decade of Bach's life produced some of his most seminal creations. In addition to the *Musical Offering*, he composed the *Goldberg Variations*, BWV 988 (1741); the Canonic **Variations** on "Vom Himmel hoch," BWV 769 (1747); the Mass in b minor (assembled ca. 1747–1749 from new and preexisting **movements**); and *Die Kunst der Fuge (The Art of Fugue)*, BWV 1080 (ca. 1742–1750). Martin Geck writes: "All these projects spring from the same intention: his desire to articulate and summarize the essentials of his work. The result is cycles that go to the root of one particular **subject**, that demonstrate the richness of music through the use of one model **theme**."

**Approximate duration:** 18 minutes

In 1747, J. S. Bach visited the court of Frederick the Great. Frederick was widely hailed as an enlightened monarch and a devoted patron of the arts. A talented flutist and composer himself, Frederick installed an excellent roster of musicians at the Prussian court—including Bach's son the composer Carl Philipp Emanuel Bach—and undertook to revitalize German musical life at large.

It was Carl Philipp Emanuel Bach who brokered his father's visit to Frederick's court. Bach's reputation as a great theoretician and contrapuntalist preceded him: upon the occasion of his visit, Bach was given a difficult theme, composed by the king—hence known as the King's Theme—to improvise on at the keyboard.



Bach rose to the occasion and then some: two months later, he published *Musical Offering*, a collection of various compositions based on the King's Theme, which he dedicated to Frederick the Great. The complete work comprises a three-part *ricercar*, a six-part *ricercar*, ten **canons**, and a four-movement trio sonata for violin and flute—presumably in tribute to Frederick's flute playing.

The Trio **Sonata**, subtitled "Sonata sopr'il Soggetto Reale" ("Sonata on the King's Theme"), has four movements: a slow, stately **Largo**, a piquant **Allegro**, a lyrical **Andante**, and an **Allegro** finale. Throughout the work, Bach deftly weaves the King's thorny Theme into the sonata's florid texture. Indeed, much of the work's delight lies in sleuthing for the theme amidst Bach's ravishing contrapuntal writing.

## CLARA SCHUMANN

(Born September 13, 1819, Leipzig; died May 20, 1896, Frankfurt)

### Piano Trio in g minor, op. 17

**Composed:** 1846

**Published:** Breitkopf & Härtel, 1847

**First performance:** The work received its public premiere on March 8, 1860, in Vienna; it was previously read in private at the Schumanns' home on October 2, 1846, on which occasion the composer noted in her diary: "There is nothing like the satisfaction of composing something oneself and hearing it afterwards."

\**Bolded terms are defined in the glossary, which begins on page 86.*

**Other works from this period:** *Quatre pièces fugitives*, op. 15 (1841–1844); Three Preludes and Fugues for Solo Piano, op. 16 (1845)

**Approximate duration:** 24 minutes

No study of the musical life of Johannes Brahms can ignore the importance of Clara Schumann. Like her husband, Robert, Clara Schumann became a close friend and mentor figure to Brahms. But their relationship was colored by the added complication of Brahms's irrepressible amorous feelings for Clara, fourteen years his senior. While it is unclear whether his feelings were ever reciprocated, Clara's faithfulness to her husband, even after his death, made any such question moot. Regardless, their friendship would sustain both Brahms and Clara Schumann for the rest of their lives, and the dynamic between them would forever be warm, fraught with ambiguity, and, above all else, centered on their shared musical values.

Clara Schumann was universally regarded in her lifetime as one of her generation's most gifted pianists. Though somewhat less recognized as a composer, she was nevertheless respectably accomplished in this regard, as well, and might have left behind a more substantial body of work had she lived in more enlightened times. As it was, her compositional pursuits necessarily took a backseat to her husband's; even in her career as a concert pianist, Clara primarily established herself as a leading interpreter of Robert Schumann's piano music.

The music that she did produce, however, demonstrates impeccable technique and a strong personal voice. Clara Schumann's complete catalog comprises a Piano **Concerto**; Three Romances for Violin and Piano; a modest catalog of songs and solo piano music; and the Piano Trio in g minor, op. 17. The Piano Trio indicates that, though meager in quantity, Clara Schumann's music exhibits a depth of expression equal to that of her husband's most moving works. The pathos of her language is in evidence immediately from the lyrical first theme of the opening **Allegro moderato**; the sunnier second theme, introduced by the piano, retains an air of wistfulness. What passes as the work's **scherzo** is a graceful **minuet** whose blithe B-flat major counters the g minor gloom of the first movement.

The deep love shared by Robert and Clara Schumann provides a constant theme throughout each of their compositional outputs. Just as Clara served as Robert's muse (especially in his writing for the piano), Clara's adoration of her husband manifests itself in her most tender music. The trio's **Andante** movement can easily be heard as the love-struck utterance of a young Romantic dreamily gazing at her beloved; to hear the amorous dialog between the soprano voice of the violin and the baritone register of the cello as a love duet between Robert and Clara is not too far to stretch. Following the sentimental **Andante**, the trio concludes with a moody **Allegretto**.

## ANTONIO VIVALDI

(Born March 4, 1678, Venice; died July 27 or 28, 1741, Vienna)

### Trio Sonata no. 12 in d minor, op. 1, RV 63, *La Follia*

**Composed:** 1705

**Published:** Venice, 1705

**Approximate duration:** 9 minutes

The last of Antonio Vivaldi's **Opus 1** set of twelve trio sonatas (a standard chamber genre of the Baroque era similar to the string quartet's centrality in the Classical period) is based on the traditional European melody *La Follia*. Deriving originally from a Portuguese dance, the melody was used throughout the sixteenth, seventeenth, and eighteenth centuries.

teenth centuries as a ground bass for sets of variations by composers including Corelli, Bach, Frescobaldi, and myriad others; in subsequent periods, composers ranging from Brahms, Liszt, and Rachmaninov to Hans Werner Henze would draw on it, as well.



Following the introductory statement of the theme, Vivaldi's Trio Sonata comprises a set of nineteen variations on the *La Follia* melody. True to Vivaldi's stature as one of the finest violinists of his generation and one of the Baroque period's great innovators in violin composition, each variation offers a display of dazzling virtuosity.

## JOHANNES BRAHMS

(Born May 7, 1833, Hamburg; died April 3, 1897, Vienna)

### Sextet in B-flat Major, op. 18

**Composed:** 1859–1860

**Published:** 1861

**First performance:** October 20, 1860, Hanover

**Other works from this period:** Piano Concerto no. 1 in d minor, op. 15 (1854–1859); Serenade no. 2 in A Major, op. 16 (1858–1859, rev. 1875); *Variations on a Theme by Robert Schumann*, op. 23, for piano, four hands; *Variations and Fugue on a Theme by G. F. Handel*, op. 24, for solo piano; the piano quartets nos. 1 and 2, opp. 25 and 26 (1861); Piano Quintet in f minor, op. 34 (1862)

**Approximate duration:** 35 minutes

Brahms famously delayed composing his First Symphony until his mid-forties, citing the forbidding sound of Beethoven's footsteps behind him. Likewise, Brahms did not publish his First String Quartet until 1873. During the period of his first maturity, as Brahms biographer Jan Swafford writes, "[the] string sextet was a characteristic choice of medium...partly because it sidestepped his apprehensions...[I]n the 1860s Brahms concentrated on fresher, acoustically richer, more nearly orchestral chamber mediums that happened to be less thunderous with the tramp of giants." Indeed, the B-flat Sextet rings with a grand sonority, affirming what Robert Schumann heard in the young Brahms's chamber writing as "veiled symphonies."

Perhaps owing to the idyllic setting of Detmold, the quiet forest town where Brahms was working when he began the sextet, a sense of stillness permeates the music. In a letter to Clara Schumann written around this time, Brahms declared, "Passions are not natural to mankind. They are always exceptions or excrescences. The ideal, genuine man is calm in joy and calm in pain and sorrow." The composer's temperament is audible in the first movement's opening theme, intoned by the first cello in its rich tenor register. Even when Brahms writes a waltz into the first movement, it is less in the spirit of salon gaiety than pastoral serenity.

The second movement is a set of variations on *La Follia*, the traditional melody on which Vivaldi based his Trio Sonata no. 12 in d minor, op. 1. Brahms sets the first, elegiac statement of the theme in the viola. Over the first three variations, he creates the illusion of a steadily quickening pace by setting the accompaniment in rhythmic groupings of four-, six-, and eight-note figures, though the tempo in fact remains constant throughout. The sweet fifth variation imitates a music box, with the first viola taking the lead once again.

The scherzo movement is marked by further rhythmic trickery, with accented upbeats obscuring the movement's underlying pulse. Following this fleeting third movement, the concluding **rondo** returns to the rich orchestration and pastoral serenity of the first movement.

—Patrick Castillo

# GARDEN COURT HOTEL

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CONCERT PROGRAM IV:

# Songs of Love

AUGUST 2



Tuesday, August 2  
8:00 p.m., The Center for Performing Arts at Menlo-Atherton

## PROGRAM OVERVIEW

One of Brahms's essential creative outlets was the vocal tradition he inherited from Franz Schubert. Brahms possessed an innate sensitivity to the sympathy between poetry and music—a vital concern of the Romantic generation. The perennially beloved *Liebeslieder Waltzes* contain all of the hallmarks of Brahms's vocal oeuvre: warmth, intimacy, expressive nuance, and beguiling lyricism; the unique scoring of the Opus 91 Songs for Mezzo-Soprano, Viola, and Piano adds to these qualities an exquisite melancholy. Concert Program IV surrounds these works with the music of Schubert and Schumann (including the *Spanische Liebeslieder*, which served as a model for Brahms's *Liebeslieder Waltzes*). Brahms's legacy is evident in the hyper-Romantic *Seven Early Songs* of Alban Berg, one of Brahms's early-twentieth-century artistic heirs.

## SPECIAL THANKS

*Music@Menlo* dedicates this performance to Linda DeMelis and Ted Wobber with gratitude for their generous support.

Josef Danhauser (1805–1845).  
Elegant Vienna society in Schubert's time.  
Österreichische Galerie im Belvedere, Vienna, Austria.  
Photo credit: Erich Lessing/Art Resource, NY

## FRANZ SCHUBERT (1797–1828)

Selected *Lieder*

"Liebesbotschaft"  
"Nachtstück"  
"Auflösung"

Paul Appleby, *tenor*; Wu Han, *piano*

## JOHANNES BRAHMS (1833–1897)

*Zwei Gesänge*, op. 91 (1884; 1863–1864)

"Gestillte Sehnsucht: In gold'nen Abendschein getaucht"  
"Geistliches Wiegenlied: Die ihr schwebet"

Sasha Cooke, *mezzo-soprano*; Gilbert Kalish, *piano*; Paul Neubauer, *viola*

## ROBERT SCHUMANN (1810–1856)

Selected *Lieder*

"Lehn' deine Wang' an meine Wang'," op. 142, no. 2  
"Du bist wie eine Blume," op. 25, no. 24  
"Heiß mich nicht reden," op. 98a, no. 5

Kelly Markgraf, *baritone*; Wu Han, *piano*

## ROBERT SCHUMANN

*Spanische Liebeslieder*, op. 138 (1849)

Erin Morley, *soprano*; Sasha Cooke, *mezzo-soprano*; Paul Appleby, *tenor*; Kelly Markgraf, *baritone*;  
Gilbert Kalish, Wu Han, *piano*

INTERMISSION

## ALBAN BERG (1885–1935)

*Sieben frühe Lieder* (1905–1908)

"Nacht," "Schifflied," "Die Nachtigall," "Traumgekrönt," "In Zimmer," "Liebesode," "Sommertage"

Erin Morley, *soprano*; Gilbert Kalish, *piano*

## JOHANNES BRAHMS

*Liebeslieder Waltzes*, op. 52 (1868–1869)

Erin Morley, *soprano*; Sasha Cooke, *mezzo-soprano*; Paul Appleby, *tenor*; Kelly Markgraf, *baritone*;  
Gilbert Kalish, Wu Han, *piano*

# Program Notes: Songs of Love

## FRANZ SCHUBERT

(Born January 31, 1797, Vienna; died November 19, 1828, Vienna)

### “Liebesbotschaft” from *Schwanengesang*, D. 957, “Nachtstück,” “Auflösung”

**Composed:** “Liebesbotschaft”: 1828; “Nachtstück”: 1819; “Auflösung”: March 1824

**Published:** “Liebesbotschaft”: 1829; “Nachtstück”: 1825; “Auflösung”: 1842

**Other works from this period:** Detailed in the notes below

**Approximate duration:** 10 minutes

The composer John Harbison has credited Franz Schubert with composing “the best piece in every genre he really tackled.” Notwithstanding Schubert’s creative supremacy across all prevalent musical forms of his time, from solo **sonata** to symphony, the **lied** represents the centerpiece of his artistry. Schubert crystallized the vocal tradition that all subsequent composers in the nineteenth century would inherit. His contribution of more than six hundred songs to the *lied* repertoire is as consistent in artistic quality as it is staggering in quantity. It is an extraordinary catalog comprising one inspired utterance after another, each containing in fleeting minutes the depth of human experience, expressed achingly through the intimate medium of voice and piano.

The buoyant “Liebesbotschaft” begins Schubert’s final collection of songs, published posthumously as *Schwanengesang* (*Swan Song*). “Nachtstück” sets a text by the poet and Schubert’s close friend Johann Mayrhofer. Schubert’s setting of Mayrhofer’s funereal text is fittingly dark-hued. “Auflösung,” composed in the same month as Schubert’s signature *Death and the Maiden* String Quartet, likewise sets a Mayrhofer text. Though less decisively dour than “Nachtstück,” Schubert’s setting nevertheless captures an existential weariness befitting Mayrhofer’s poem.

## JOHANNES BRAHMS

(Born May 7, 1833, Hamburg; died April 3, 1897, Vienna)

### Two Songs, op. 91

**Composed:** I. “Gestillte Sehnsucht”: 1884; II. “Geistliches Wiegenlied”: 1863–1864

**Published:** 1884

**Other works from this period:** Symphony no. 3, op. 90 (1883); Four Quartets for Soprano, Alto, Tenor, Bass, and Piano, op. 92; *Tafellied*, op. 93b, for six voices and piano; Five Songs, op. 94; Seven Songs, op. 95 (1884); Symphony no. 4, op. 98 (1884–1885)

**Approximate duration:** 13 minutes

Brahms composed the Two Songs, op. 91, for alto, viola, and piano over a period of twenty years, between 1864 and 1884; they were intended for the violinist Joseph Joachim and his wife, the singer Amalie Weiss. The set comprises one secular song, “Gestillte Sehnsucht” (“Stilled Desire”), and one sacred, “Geistliches Wiegenlied” (“Sacred Lullaby”).

The songs were published in the reverse order of composition. Brahms composed the first of the songs, “Gestillte Sehnsucht,” twenty years after “Geistliches Wiegenlied.” Joseph and Amalie Joachim had at this time recently separated, and Brahms composed the song in the hopes of helping the couple to reconcile. The song sets a text by the German Romantic poet Friedrich Rückert.

\**Bolded terms are defined in the glossary, which begins on page 86.*

The earlier “Geistliches Wiegenlied” was designed as a gift to the Joachims in 1864 as they were expecting their first child. It begins with the viola intoning the hymn tune “Josef, lieber lieber mein” (“Joseph, My Dear Joseph”), setting the context of the Virgin Mary singing to the baby Jesus. A gentle rocking to and fro sustains the accompaniment throughout the setting, evoking a tender lullaby.

The **Opus 91** songs are unique in their orchestration and in Brahms’s subsequent treatment of forces. The viola and alto voice timbres yield in a dark blend, exquisitely suited to Brahms’s mode of expression. The viola line moreover surpasses a mere obbligato role, functioning as a dramatic equal of the singer. Given the earnest involvement of each part, the Opus 91 songs may be more legitimately regarded as among Brahms’s chamber music than as part of his *lieder* catalog.

## ROBERT SCHUMANN

(Born June 8, 1810, Zwickau, Saxony; died July 29, 1856, Emden, near Bonn)

### “Lehn’ deine Wang’ an meine Wang’” op. 142, no. 2; “Du bist wie eine Blume,” op. 25, no. 24; “Heiß mich nicht reden,” op. 98a, no. 5

#### *Spanische Liebeslieder*, op. 138

**Composed:** “Lehn’ deine Wang’ an meine Wang’”: 1840; “Du bist wie eine Blume”: 1840; “Heiß mich nicht reden”: 1849; *Spanische Liebeslieder*: 1849

**Published:** “Lehn’ deine Wang’ an meine Wang’”: 1858; “Du bist wie eine Blume”: 1840; “Heiß mich nicht reden”: 1851; *Spanische Liebeslieder*: 1857

**Other works from this period:** Detailed in the notes below

**Approximate duration:** “Lehn’ deine Wang’ an meine Wang’”: 45 seconds; “Du bist wie eine Blume”: 2 minutes; “Heiß mich nicht reden”: 4 minutes; *Spanische Liebeslieder*: 20 minutes

Not quite a full generation younger than Schubert (1797–1828), Robert Schumann (1810–1856) followed Schubert as the early nineteenth century’s most important composer in the miniature forms of solo piano pieces and *lieder*. His contributions to the song repertoire are seminal: his keen ear for vocal inflection, the expressive nuance of his piano accompaniments, and, most of all, his deep sensitivity to the discourse between poetry and music place Schumann’s *lieder* among his top artistic accomplishments.

“Lehn’ deine Wang’ an meine Wang’” on a text by Heinrich Heine, was originally intended as part of *Dichterliebe*, Schumann’s 1840 cycle on sixteen Heine texts and one of the landmark song cycles of the Romantic literature. The song’s fleeting intensity would indeed be at home in Schumann’s most famous cycle. Following Schumann’s decision to exclude it, the song remained unknown until after the composer’s death; it ultimately appeared as the second of Schumann’s Four Songs, op. 142, published posthumously in 1858.

The love-struck “Du bist wie eine Blume” (“Thou Art So Like a Flower”) comes from Schumann’s Opus 25 song cycle, *Myrthen*, composed as a wedding present for Clara Wieck in the same year as *Dichterliebe*. The text comes again from Heine.

“Heiß mich nicht reden” is the fifth of Schumann’s *Lieder und Gesänge aus Wilhelm Meister*, composed in 1849. The cycle uses poems from Goethe’s second novel, *Wilhelm Meisters Lehrjahre* (*Wilhelm Meister’s Apprenticeship*), which left a great impression on the deeply literate composer. Following his third reading of the novel—and especially affected by the character Mignon—Schumann produced this

cycle of nine songs. (In addition to the Opus 98a cycle, Goethe's ill-fated character inspired Schumann's *Requiem für Mignon*, op. 98b, for solo voices, chorus, and orchestra.)

Schumann's Opus 138 *Spanische Liebeslieder* for four singers and four-hand piano were composed in the same year as the *Lieder und Gesänge aus Wilhelm Meister* and *Requiem für Mignon*. It is a ten-movement cycle based on Spanish folk songs, comprising songs for solo voice and duets and one movement for the full quartet. Schumann also includes two instrumental movements, one at the beginning of the set, which immediately creates a colorful Spanish atmosphere, and an **intermezzo** that appears as the cycle's sixth number. The cycle is on German translations of texts by the poet Emanuel von Geibel.

Schumann's choice of medium of four singers and two pianists—at once peculiar and exquisitely intimate—would serve as a model for Brahms's *Liebeslieder Waltzes*, composed twenty years later. But Brahms's more famous *Liebeslieder* involve more ensemble singing, whereas Schumann's *Spanische Liebeslieder* call for all four singers only at the cycle's conclusion.

## ALBAN BERG

(Born February 9, 1885, Vienna; died December 24, 1935, Vienna)

### Seven Early Songs

**Composed:** 1905–1908; revised and orchestrated, 1928

**Published:** 1928

**First performance:** Orchestral version: November 6, 1928, Vienna

**Other works from this period:** Piano Sonata, op. 1 (1907–1908); Four Songs, op. 2 (1909–1910); String Quartet, op. 3 (1910)

**Approximate duration:** 16 minutes

Together with his teacher Arnold Schoenberg and fellow Schoenberg pupil Anton Webern, Alban Berg emerged from the Romantic tradition of the nineteenth century as one of Brahms's early-twentieth-century artistic heirs. (Schoenberg, the early twentieth century's great innovator of **serial** and atonal composition, wrote an essay in 1947 entitled "Brahms the Progressive," in which he discussed certain techniques in Brahms's music that foretold his own.) The early works of Schoenberg, Webern, and Berg (collectively referred to as the Second Viennese School) exhibit a hyper-expressionist, post-Romantic language that steadily evolved towards experiments in atonality and twelve-tone composition—an evolution that would have far-reaching consequences for music throughout the twentieth century. But while Webern took the **twelve-tone** method to its strictest extremes, Berg remained subjectively Romantic throughout his career, if within the framework of a radically new musical language. "At once a modernist and a Romantic, a formalist and a sensualist," writes scholar Douglas Jarman, "he produced one of the richest bodies of music in the twentieth century, and in opera, especially, he had few equals."

The songs composed between 1905 and 1908, and assembled and published two decades later as Berg's *Sieben frühe Lieder* (*Seven Early Songs*), reflect Berg's early years under Schoenberg's tutelage; their expressive depth demonstrates the influence of the young composer's teacher. The songs are essentially tonal, though they audibly extend the harmonic language of Brahms's most chromatic late works. The first song of the set, "Nacht," floats enigmatically on whole-tone figurations, using the exotic-sounding scale that likewise captivated Debussy and Stravinsky. The songs moreover demonstrate the influence of both Brahms and Schoenberg in their motivic treatment. "Traumgekrönt" (no. 4) obsesses over a germinal four-note motif, echoing an architectural trait of Brahms's mature chamber works and also looking forward to the thematic sophistication of Berg's own later scores; the right hand of the piano accompaniment in "Liebesode" (no. 6) is similarly built on a single three-note figure.

## JOHANNES BRAHMS

### *Liebeslieder Waltzes*, op. 52

**Composed:** 1868–1869

**Published:** 1869

**First performance:** January 5, 1870, Vienna

**Other works from this period:** *Hungarian Dances* for Piano, Four Hands, Books 1–2 (1868); Four Songs, op. 43; Four Songs, op. 46; Five Songs, op. 47; Seven Songs, op. 48; Five Songs, op. 49 (1868); *Rinaldo*, op. 50, cantata for tenor solo, four male voices, and orchestra (1863–1868); Rhapsodie, op. 53, for alto solo, four male voices, and orchestra (1869); *Schicksalslied*, op. 54 (1868–1871); *Triumphlied*, op. 55 (1870–1871)

**Approximate duration:** 24 minutes

The *Liebeslieder Waltzes* for vocal quartet and four-hand piano are a beguiling set of eighteen perfectly wrought parlor songs. Brahms biographer Jan Swafford describes them as "confectionery tunes with a large helping of Viennese *Schlagobers* (whipped cream)...The music testifies to Brahms's love of both Strauss and Schubert waltzes, but like most such testaments of his they hardly resemble their inspiration; this is the Viennese waltz à la Brahms."

The *Liebeslieder Waltzes* set texts from traditional folk songs in various languages, translated into German by the Romantic poet Georg Friedrich Daumer. They supposedly were inspired in part by Brahms's short-lived infatuation with Julie Schumann, Robert and Clara Schumann's daughter. The texts accordingly reflect a quintessentially Romantic sense of pining.

—Patrick Castillo

CONCERT PROGRAM V:

# Alla Zingarese

AUGUST 5 AND 6



Friday, August 5

8:00 p.m., Stent Family Hall, Menlo School

Saturday, August 6

8:00 p.m., The Center for Performing Arts at Menlo-Atherton

## PROGRAM OVERVIEW

A lifelong fascination with popular music of all kinds—especially the Gypsy folk music that Hungarian refugees brought to Germany in the 1840s—resulted in some of Brahms's most captivating works. The music Brahms composed *alla zingarese*—in the Gypsy style—constitutes a vital dimension of his creative identity. Concert Program V surrounds Brahms's lusty *Hungarian Dances* with other examples of composers drawing from Eastern European folk idioms, including the famous rondo “in the Gypsy style” from Joseph Haydn's G Major Piano Trio; the *Slavonic Dances* of Brahms's protégé Antonín Dvořák; and Maurice Ravel's *Tzigane*, a paean to the Hungarian violin virtuoso Jelly d'Arányi. The program concludes with Brahms's Opus 87 Piano Trio, whose plaintive second movement intones a traditional Hungarian folk lament.

## SPECIAL THANKS

*Music@Menlo* dedicates these performances to the following individuals with gratitude for their generous support:

August 5: Nancy and DuBose Montgomery

August 6: Eileen and Joel Birnbaum

Marc Chagall (1887–1985). © ARS, NY. *Gypsy and A Gypsy*, costume designs for *Aleko* (Scene I), 1942. The Museum of Modern Art, New York, NY, U.S.A. Photo credit: Digital image © The Museum of Modern Art/Licensed by Scala/Art Resource, NY

**FRANZ JOSEPH HAYDN** (1732–1809)

*Rondo all'ongarese (Gypsy Rondo)* from Piano Trio in G Major, Hob. XV: 25 (1795)

Jon Kimura Parker, *piano*; Elmar Oliveira, *violin*; David Finckel, *cello*

**HERMANN SCHULENBURG** (1886–1959)

*Pusztá-Märchen (Gypsy Romance and Czardas)* (1936)

**CHARLES ROBERT VALDEZ**

*Serenade du Tzigane (Gypsy Serenade)*

**ANONYMOUS**

*The Canary*

Wu Han, *piano*; Paul Neubauer, *viola*

**JOHANNES BRAHMS** (1833–1897)

Selected *Hungarian Dances*, WoO 1, Book 1 (1868–1869)

*Hungarian Dance* no. 1 in g minor; *Hungarian Dance* no. 6 in D-flat Major; *Hungarian Dance* no. 5 in f-sharp minor

Wu Han, Jon Kimura Parker, *piano*

**ANTONÍN DVOŘÁK** (1841–1904)

Selected *Slavonic Dances*, opp. 46 (1878) and 72 (1886)

*Slavonic Dance* in D Major, op. 46, no. 6; *Slavonic Dance* in e minor, op. 72, no. 2; *Slavonic Dance* in C Major, op. 46, no. 1

Jon Kimura Parker, Wu Han, *piano*

**FRITZ KREISLER** (1875–1962)

*La gitana* (1919)

**HENRYK WIENIAWSKI** (1835–1880)

*Mazurka*, op. 19, no. 2 (1860)

**MAURICE RAVEL** (1875–1937)

*Tzigane* (1922–1924)

Wu Han, *piano*; Elmar Oliveira, *violin*

INTERMISSION

**JOHANNES BRAHMS**

Piano Trio in C Major, op. 87 (1880–1882)

*Allegro moderato*  
*Andante con moto*  
*Scherzo: Presto*  
*Finale: Allegro giocoso*

Jon Kimura Parker, *piano*; Elmar Oliveira, *violin*; David Finckel, *cello*

# Program Notes: Alla Zingarese

## FRANZ JOSEPH HAYDN

(Born March 31, 1732, Rohrau, Lower Austria; died May 31, 1809, Vienna)

### Piano Trio in G Major, Hob. XV: 25: III. *Rondo all'ongarese*

**Composed:** 1795

**Other works from this period:** Opus 71 and 74 string quartets (1793); Symphony no. 103 in E-flat Major, *Drum Roll* (1795); Symphony no. 104 in D Major, *London* (1795)

**Approximate duration:** 3 minutes

In 1761, at the tender age of twenty-nine, Joseph Haydn was appointed Vice-Kapellmeister to the prominent Hungarian Esterhazy family. This appointment would have a considerable effect not only on Haydn but on the entire history of Western music. The Esterhazys' influence and substantial wealth would sustain Haydn for five decades and allow his talent and creativity to blossom with remarkable results. The support of the Esterhazys would also allow Haydn to experiment with new musical mediums, including the piano trio. Over the course of his career, Haydn would compose approximately forty-five piano trios, essentially creating the genre. Before Haydn, the piano trio was a piano-centric medium, with a violin obbligato and the cello doubling the left hand of the piano. In the G Major Piano Trio, we see Haydn's remarkable innovations, with each instrument given an equal role.

In the 1790s, Haydn made two remarkably successful trips to London; he completed some of his finest symphonies (thereafter collectively known as the *London Symphonies*) during this period, achieving celebrity status largely on their merit. While in London, Haydn also composed several piano trios, including the G Major Piano Trio, whose final **movement** appears on this evening's program. Subtitled *Rondo all'ongarese (Gypsy Rondo)*, the piece exhibits folk themes that Haydn undoubtedly encountered while living and working in Hungary for the Esterhazy family.

A **rondo** is defined as a musical form that consists of a primary theme (A), which returns after various contrasting sections (B or C). A typical rondo follows the basic paradigm ABACA. The *Rondo all'ongarese* indeed exhibits these typical rondo characteristics, beginning with a jaunty and frenzied Gypsy tune in the sunny key of G major. This tune, which returns throughout the work, is juxtaposed with several "minor" **episodes** where the violin takes on a distinctly Gypsy flair.

—Isaac Thompson

## HERMANN SCHULENBURG

(Born March 3, 1886; died January 4, 1959)

### *Puszta-Märchen (Gypsy Romance and Czardas)*

**Composed:** 1936

**Approximate duration:** 4 minutes

## CHARLES ROBERT VALDEZ

### *Serenade du Tzigane (Gypsy Serenade)*

**Approximate duration:** 3 minutes

## ANONYMOUS

### *The Canary*

**Approximate duration:** 4 minutes

"Gypsies" came to be known in Europe as such because of the belief that they were descended from Egyptians. An itinerant people whose

origins have been traced to northern India and whose Sanskrit-based native language, Romany, fragmented into many regional dialects across the continent, the Gypsies began their migrations as early as the fifth century BCE, when large numbers of them were brought to Persia to serve as musicians to King Bahram Gur. They followed the invading Turks into Europe in the fifteenth century and became most firmly established in Hungary and the Balkan lands, with smaller colonies from the Caucasus to Egypt and southern Spain. Indissoluble from Gypsy life and the place that it came to occupy in European culture was their music, whose exotic, gapped-scale melodies, scintillating rhythms, flamboyant performance style, and deep pathos gave rise to *cante flamenco* in Andalusia. It also created a tradition rich enough in Hungary that Franz Liszt, in the ten volumes of *Hungarian Folk Melodies* that he edited between 1839 and 1847 and the 450-page thesis on *The Gypsies and Their Music in Hungary* that he published in French(!) in 1859, even posited that Hungarian folk music had been derived from that of the Gypsies. Though Hungarian ethnomusicologists soon proved that exactly the opposite was true—that the Gypsies actually assimilated the local idioms into their songs and methods of performance—the identification of Gypsy music with Hungary has remained undiminished. (So distressing was the error of Liszt's idea to Hungarians that, when it was proposed after his death in 1886 to move his body from Bayreuth to Hungary, Prime Minister Kálmán Tisza at first objected: "Just at a time when Hungary was left with little more than its music, he proclaimed that this is not Hungarian music but Gypsy music...") Individual Gypsy fiddlers came into the employ of many Hungarian noblemen as early as the sixteenth century, and Gypsy bands (traditionally consisting of two violins, a bass, and a cimbalom) were established before the end of the eighteenth century; a Gypsy band from Galánta created a sensation in Vienna in the 1780s. The heyday of the Gypsy bands extended from the Hungarian Revolution of 1848–1849 to the outbreak of World War I, and their influence affected dance, folk, popular, theater, and symphonic music from Vienna to New York.

*Puszta-Märchen* was written in 1936 by the German composer and lyricist Hermann Schulenburg (1886–1959), who contributed music to a number of films during the 1930s and wrote numerous independent pieces in traditional European as well as more exotic styles, including *Bella Venezia (Beautiful Venice)*, *Chinesische Legende (Chinese Legend)*, and *Legends [or perhaps Fairy Tales] of the Hungarian Plain*, which bears the motto "The Gypsies played for me tonight." *Puszta-Märchen*, subtitled *Gypsy Romance and Czardas*, comprises a soulful opening section of florid solo writing and a fiery close based on a Hungarian national dance.

Except for the attribution of the *Gypsy Serenade*, "Charles Robert Valdez" seems to have escaped any available biographical accounts, publishers' catalogs, reference works, or recording archives. All the evidence for the provenance of the piece is associated with the Austrian-American violinist Fritz Kreisler (1875–1962), one of the most beloved performers of his generation and a skilled composer who enjoyed passing off some of his own numbers as authentic works by little-known Baroque and Classical composers. Kreisler had been playing the *Gypsy Serenade* on his recitals for some time when he included it in the *Favorite Encore Folio* that he edited for publication in 1916. He recorded the piece in May 1919 and it was published separately, with a dedication to him, in 1920; some later editions also cite his accompanist, Carl Lamson, as a collaborator with Valdez. Whoever its author, the *Gypsy Serenade*, with its sweetly lyrical outer sections framing an animated central episode, is a lovely souvenir of the salon music of a now-faded time.

*The Canary* is an anonymous piece based on Romanian folk songs, fitted with an avian cadenza by Paul Neubauer.

—Richard Rodda

\*Bolted terms are defined in the glossary, which begins on page 86.

## JOHANNES BRAHMS

(Born May 7, 1833, Hamburg; died April 3, 1897, Vienna)

### **Hungarian Dances nos. 1, 6, and 5, WoO 1, Book 1**

**Composed:** 1868–1869

**Published:** 1869

**First performance:** Detailed in the notes below

**Other works from this period:** **Sonata** in f minor for Two Pianos, op. 34b (1864); String Quartet in c minor, op. 51, no. 1 (1865–1873);

**Variations on a Theme by Haydn** in B-flat Major, op. 56a (1873)

**Approximate duration:** 9 minutes

Following the suppression of the Hungarian Revolution of 1848, many Hungarian refugees made their way across Europe en route to the United States in search of greater political and social freedom. On their journey, many passed through Hamburg, Germany, where a young Johannes Brahms would be immediately taken with their culture and music. Brahms was particularly struck by the irregular rhythms and liberal rubato, or fluctuation of the tempo, which were so naturally a part of Hungarian folk music. Around 1850, Brahms would meet and befriend the Hungarian violinist Ede Reményi, who introduced the composer to several Gypsy folk tunes which he would later use in his *Hungarian Dances*.

Brahms completed his first book of *Hungarian Dances* in 1869 and first performed them in a private performance with none other than Clara Schumann at his side. A second book of *Hungarian Dances* would follow eleven years later in 1880. Immediately a commercial success, the dances had a dual appeal in that they could be performed both in a concert hall and in a home. This evening's set begins with the first dance in g minor. Exhibiting exoticism from the first measures, the moody opening theme gives way to a frolicking Gypsy dance, replete with **rubato**. The colorful sixth dance highlights the whimsical and mischievous character that many Gypsy dances exhibit. The piece begins with a subdued yet playful opening contrasted against several forward-moving sections. This evening's set ends with the fifth dance, arguably the most popular of Brahms's *Hungarian Dances*. This capricious dance brilliantly juxtaposes sections of seriousness and playfulness. The *Hungarian Dances* were instantaneously popular and are some of Brahms's most beloved works to this day.

## ANTONÍN DVOŘÁK

(Born September 8, 1841, Nelahozeves; died May 1, 1904, Prague)

### **Slavonic Dances, op. 46, no. 6; op. 72, no. 2; op. 46, no. 1**

**Composed:** 1878 (op. 46), 1886 (op. 72)

**Published:** Detailed in the notes below

**First performance:** 1878 in Dresden

**Other works from this period:** String Quartet no. 10 in E-flat Major, op. 51 (1878–1879); Violin **Concerto** in a minor, op. 53 (1879); Symphony no. 6 in D Major, op. 60 (1880)

**Approximate duration:** 15 minutes

In 1877, Antonín Dvořák, desperately low on money, applied for an Austrian State Stipend. During this process, Dvořák caught the attention of Johannes Brahms, who was serving as a judge for the grant. So impressed was Brahms with Dvořák's music (particularly his set of Moravian duets for two vocalists and piano) that he immediately wrote to his publisher Fritz Simrock on Dvořák's behalf:

[F]or several years I have enjoyed works sent in by Antonín Dvořák...of Prague. This year he has sent works including a volume of ten duets for two sopranos and piano, which seem to me very pretty and a practical proposition

for publishing...Play them through and you will like them as much as I do. As a publisher, you will be particularly pleased with their piquancy...Dvořák has written all manner of things: operas (Czech), symphonies, quartets, piano pieces. In any case, he is a very talented man. Moreover, he is poor! I ask you to think about it! The duets will show you what I mean and could be a "good article."

Simrock, similarly enthusiastic about Dvořák's Moravian vocal duets, quickly commissioned a set of Slavonic dances for piano, four hands. When the Opus 46 *Slavonic Dances* were published in 1878, they were an immediate hit with the public. The critic Louis Elbert reportedly told Dvořák that the publishing led to "a positive assault on sheet music shops." Within several months, the *Slavonic Dances* had been performed from New York to London and had solidified Dvořák's burgeoning fame. At the urging of Simrock, who had made a handsome profit from the popularity of the Opus 46 set, Dvořák would compose another set of *Slavonic Dances* (op. 72) in 1886. Ever grateful for the invaluable introduction to Simrock, Dvořák would remain close friends with Brahms until the latter composer's death in 1897.

Unlike Brahms's *Hungarian Dances*, Dvořák's *Slavonic Dances* do not quote specific folk melodies. Having been immersed in Czech folk music from an early age, Dvořák drew upon these influences in composing the *Slavonic Dances*. The Opus 46 Number 6 dance is a traditional waltz, or *sousedská*. The piece begins with a calm and lilting theme, interspersed with contrasting sections with faster and more rustic qualities. The Opus 72 Number 2 dance is a *dumka*, or melancholic Ukrainian dance. The piece begins with a tranquil opening theme, which eventually gives way to a subtle and charming middle section. This evening's set closes with the first dance of the Opus 46 *Slavonic Dances*. This **Presto** in the sunny key of C major is an exuberant dance exhibiting several complex cross-rhythms. The popularity of the *Slavonic Dances* has not waned since their initial publication, and they, too, have since become Dvořák's most beloved compositions.

## FRITZ KREISLER

(Born February 2, 1875, Vienna; died January 29, 1962, New York)

### **La gitana**

**Composed:** 1919

**Approximate duration:** 3 minutes

## HENRYK WIENIAWSKI

(Born July 10, 1835, Lublin, Poland; died March 31, 1880, Moscow)

### **Mazurka, op. 19, no. 2**

**Composed:** 1860

**Approximate duration:** 4 minutes

In the late nineteenth and early twentieth centuries, many performers (particularly violinists) moonlighted as composers, supplementing their concert programs with short, crowd-pleasing works that highlighted their virtuosic or lyrical capabilities. In this tradition, violinists such as Henryk Wieniawski, Pablo de Sarasate, Ole Bull, Eugène Ysaÿe, Fritz Kreisler, and others created a remarkable body of short works that have become jewels of the violin repertoire.

Composed in 1919, *La gitana* is characteristic of Kreisler's output in that it emulates a particular style—Kreisler wrote numerous short pieces in the style of other composers. With a distinctive Spanish flair, *La gitana* pays tribute to the music of the Gitanos (Gypsies), or Romany people who settled in Spain. The piece begins with a cadenza for the violin punctuated by sharp chords in the piano. With its rhapsodic flair, this opening is a call to the dance that follows. In the second section, the piano begins, with the violin entering with a rather sultry

tune. In the middle section of the work, the violin's lyrical qualities are put in the limelight with a gorgeous melody in the most singing register of the instrument. The piece ends in a flourish with a return of the opening cadenza. Kreisler, known for his beautiful sound and phrasing, undoubtedly took great pleasure in performing this delightful work.

Henryk Wieniawski was considered one of the greatest violinists of the nineteenth century. Born in Poland, Wieniawski spent much of his life touring the world, dazzling audiences with his remarkable virtuosity. The intensity of Wieniawski's vibrato would prompt the young Fritz Kreisler to describe it as being "brought to heights never before achieved." Though his career spanned several continents, Wieniawski never lost his Polish roots. In the Opus 19 mazurkas, he uses this decidedly Polish dance form to pay homage to his home country. The Opus 19 Number 2 **Mazurka**, entitled *Le ménétrier*, or *The Fiddler*, begins with soft **pizzicato** chords before thrusting into a rustic dance, perhaps mimicking Polish Gypsy fiddlers. A contrasting section of subdued lyricism is featured before the jaunty, stomping dance returns.

## MAURICE RAVEL

(Born March 7, 1875, Ciboure, Basses-Pyrénées, France; died December 28, 1937, Paris)

### ***Tzigane*, Concert Rhapsody for Violin and Piano**

**Composed:** 1922–1924

**Dedication:** Detailed in the notes below

**First performance:** Detailed in the notes below

**Other works from this period:** Ravel's orchestration of Musorgsky's *Pictures at an Exhibition* (1922); *L'enfant et les sortilèges* (1920–1925); Violin Sonata no. 2 in G Major (1922–1927)

**Approximate duration:** 10 minutes

In the early 1920s, Ravel heard Hungarian violinist Jelly d'Áranyi perform his Sonata for Violin and Cello in London and was very taken with her playing and Gypsy flair. According to an account from pianist Gaby Casadesus, "late in the evening Ravel asked the Hungarian violinist to play some Gypsy melodies. After Mlle. d'Áranyi obliged, the composer asked for one more melody, and then another. The Gypsy melodies continued until about five a.m., with everyone exhausted except the violinist and the composer." Ravel's interaction with d'Áranyi would serve as the inspiration for the *Tzigane*, which was subsequently premiered by her in London with pianist Henri Gil-Marchex in April of 1924. By numerous accounts, the premiere was a sensation.

*Tzigane* begins with an extended pseudo-improvisatory solo for the violin marked by a distinctive dotted-rhythm figure. This solo becomes more and more rhapsodic, employing several virtuosic violin techniques including **double-stops** (playing more than one note simultaneously), **harmonics** (manipulating the violin string to create a higher pitched, whistling sound), and left-hand pizzicato. The violin solo continues uninterrupted until the piano enters with its own virtuosic cadenza. With the violin and piano now musically "introduced," the piece becomes a collaborative affair highlighted by what Michael Steinberg describes as a "whirlwind of peppery, seductive dance tunes." These dance tunes are revealed in a series of episodes, each building on a theme that is first presented in the piano. In the final minute or so of the piece, the dance reaches a fever pitch and propels to one of the most exciting endings in the repertoire. The *Tzigane* is a formidable virtuosic challenge for violinists and highlights Ravel's remarkable sense of color and imagination.

## JOHANNES BRAHMS

### **Piano Trio in C Major, op. 87**

**Composed:** 1880–1882

**Published:** 1882

**First performance:** December 29, 1882, in Frankfurt, with violinist Hugo Heermann, cellist Bernhard Müller, and the composer at the piano

**Other works from this period:** Detailed in the notes below

**Approximate duration:** 28 minutes

For much of his life, Johannes Brahms would escape the stifling Vienna summer and take refuge in various locations around the serene Austrian countryside. In 1880, he visited the resort village of Bad Ischl and immediately found solace in the fresh mountain air of this lovely town nestled in the Alps east of Salzburg. He would return numerous times in the following years, enjoying the company of artists and the splendid weather. The idyllic Bad Ischl setting furthermore proved agreeable to Brahms's creative impulse; his summers there spawned considerable work on a string of masterpieces including the Third Symphony, the Second Piano Concerto, and the F Major Viola Quintet.

Brahms began composing the C Major Trio in 1880. In June of that year, he showed his friend Theodor Billroth the first movement of the trio, to which Billroth responded: "If these movements and perhaps more were composed at Ischl, you must be in your best form. How easily the music runs on!" The C Major Trio would take Brahms two years to complete and elicited an uncharacteristic pride in the often self-effacing composer. After its completion in 1882, Brahms wrote to his publisher Simrock in Berlin, "You have not yet had such a beautiful trio from me and very likely have not published one equal to it in the last ten years."

The piece begins with the violin and cello stating the lyrical first theme, which becomes the basis for the entire movement. In the development section, we see Brahms's mastery of sonata form come to full fruition with numerous complex transformations of the opening theme. The ***Andante con moto*** highlights the composer's rhapsodic tendencies with a set of five variations on a Gypsy melody. The theme, in the parallel key of a minor, is first presented in octave unison in the violin and cello. In the variations, Brahms utilizes the technique of double-stops to create a heavy texture, which provides a rustic earthiness evocative of nineteenth-century Gypsies. The ***scherzo***, cast in the key of c minor, invokes the spirit of Mendelssohn in its nimble delicacy. An utterly romantic and lyrical middle section contrasts interestingly with the acute rhythms of the opening. The finale, marked ***Allegro giocoso***, is a compact tour de force of intense playfulness. Returning to the key of C major, this inventive movement builds to a noble conclusion.

—Isaac Thompson

CONCERT PROGRAM VI:

# Farewell

AUGUST 12 AND 13



Friday, August 12

8:00 p.m., Stent Family Hall, Menlo School

Saturday, August 13

8:00 p.m., The Center for Performing Arts at Menlo-Atherton

## PROGRAM OVERVIEW

Johannes Brahms's death in 1897 signaled the end of a musical era, one born of the Viennese Classical tradition of Haydn and Mozart, nurtured by Beethoven, Schubert, Mendelssohn, and Schumann, and ultimately embodied by the uncompromising quality and ravishing expressivity of Brahms's finest music. At the end of his life, Brahms grew poignantly aware of his music and his era fading into history as the cultural landscape gave way to ever more radical new ideas. In the soulful timbres of the viola, the clarinet, and his closest friend, the piano, Brahms found a voice for the bittersweet farewell of his final works.

## SPECIAL THANKS

*Music@Menlo* dedicates these performances to the following individuals and organizations with gratitude for their generous support:

August 12: The David B. and Edward C.

Goodstein Foundation

August 13: Marcia and Hap Wagner

Photo of Brahms courtesy of Eugene Drucker in memory of Ernest Drucker.

## JOHANNES BRAHMS (1833–1897)

String Quintet no. 2 in G Major, op. 111 (1890)

*Allegro non troppo, ma con brio*

*Adagio*

*Un poco allegretto*

*Vivace ma non troppo presto*

Ani Kavafian, Philip Setzer, violins; Paul Neubauer, Yura Lee, violas; Paul Watkins, cello

## JOHANNES BRAHMS

Sonata no. 2 in E-flat Major for Viola and Piano, op. 120, no. 2 (1894)

*Allegro amabile*

*Allegro appassionato*

*Andante con moto*

Menahem Pressler, piano; Paul Neubauer, viola

## INTERMISSION

## JOHANNES BRAHMS

Selections from *Klavierstücke*, opp. 118 and 119 (1893)

Menahem Pressler, piano

## JOHANNES BRAHMS

Clarinet Quintet in b minor, op. 115 (1891)

*Allegro*

*Adagio*

*Andantino – Presto non assai, ma con sentimento*

*Con moto – Un poco meno mosso*

David Shifrin, clarinet; Philip Setzer, Ani Kavafian, violins; Yura Lee, viola; Paul Watkins, cello

# Program Notes: Farewell

## JOHANNES BRAHMS

(Born May 7, 1833, Hamburg; died April 3, 1897, Vienna)

### Quintet in G Major for Two Violins, Two Violas, and Cello, op. 111

**Composed:** 1890

**First performance:** November 11, 1890, in Vienna, by the Rosé Quartet

**Other works from this period:** Detailed in the notes below

**Approximate duration:** 30 minutes

For many years, Brahms followed the sensible Viennese custom of taking to the countryside when the summer heat made life in the city unpleasant. In 1880 he first visited the resort of Bad Ischl in the lovely Salzkammergut region east of Salzburg, an area of mountains and lakes widely famed for its enchanting scenery (and in more recent years the site of the filming of *The Sound of Music*). There he composed the *Academic Festival Overture* and *Tragic Overture* and the **Opus 87** Piano Trio, cantankerously telling his friends that he was encouraged to such productivity because the miserable weather confined him constantly to his villa. Two years later, however, he again chanced Ischl, again found the weather poor, and again composed; the **Opus 88** String Quintet dates from the summer of 1882. Brahms then stayed away from Bad Ischl until 1889, but thereafter it became his annual country retreat until his last summer seven years later. It was at Ischl during the summer of 1890 that Brahms composed what his biographer Walter Niemann called “the most passionate, the freshest, and the most deeply inspired by nature” of all his works—the String Quintet in G Major, op. 111.

Brahms was fifty-seven years old in 1890. By that time he had acquired the great hedgerow of beard that is so familiar from the photographs of him in later life, a pronounced corpulence, and a feeling that he had “worked enough; now let the young people take over.” When he submitted the score of the new quintet to his publisher Fritz Simrock in December 1890, a month after it had been premiered in Vienna by the Rosé Quartet, he attached a note to the manuscript: “With this letter you can bid farewell to my music—because it is certainly time to leave off.” His dear friend and faithful correspondent Elisabeth von Herzogenberg, reminding him that his health was excellent and that he was at the peak of his popularity, wrote to him, “He who can invent all this [i.e., the G Major Quintet] must be in a happy frame of mind! It is the work of a man of thirty.” Still, Brahms was not to be swayed, and he announced his retirement as a composer. When he heard the celebrated clarinetist Richard Mühlfeld at Meiningen the following spring, however, his resolve was broken, and he again took up his pen to produce the resplendent valedictories of his last years: the Clarinet Trio (op. 114), Quintet (op. 115), and **sonatas** (op. 120); the **fantasies** and **intermezzos** for piano (opp. 116–119); the *Four Serious Songs* (op. 121); and the Chorale Preludes for Organ (op. 122).

The quintet’s opening **Allegro** is one of Brahms’s typically masterful **sonata forms**, broad in scale and gesture yet enormously subtle and integrated in detail. The cello is entrusted with announcing the main **theme** through a dense but glowing curtain of accompanimental rustlings from the upper strings. The complementary melody, almost Schubertian in its warm lyricism, is presented in duet by the violas. The **development** incorporates much of the thematic material from the **exposition** but keeps returning, almost like a **refrain**, to the rustling figurations of the **movement’s** opening. The earlier themes are recapitulated in heightened settings to round out the movement. When Max Kalbeck, the composer’s friend and eventual biographer, said that this

music reminded him of the Prater, Vienna’s amusement park, Brahms replied, “You’ve guessed it! And the delightful girls there.”

The **Adagio** is a set of three free **variations** based on a touching theme whose most characteristic gesture is the ornamental turn in its opening **phrase**. The following *Allegretto* serves as the quintet’s **scherzo**, though in spirit it is indebted to the popular waltzes of his adopted Vienna that Brahms so loved. The finale combines elements of sonata and **rondo**, a formal procedure, perhaps borrowed from Haydn, that Brahms employed in several other important works of his.

## JOHANNES BRAHMS

### Sonata in E-flat Major for Viola and Piano, op. 120, no. 2

**Composed:** 1894

**Other works from this period:** Detailed in the notes below

**Approximate duration:** 22 minutes

Hans von Bülow, a musician of gargantuan talent celebrated as both a pianist and a conductor, was an ardent champion of Brahms’s music, and he made it a mainstay in the repertory of the superb court orchestra at Meiningen during his tenure there as Music Director from 1880 to 1885. Brahms was welcomed at Meiningen and he ventured there frequently and happily during the following years to hear his works played by the orchestra and to take part in chamber ensembles. In March 1891, he was present at a performance of Weber’s f minor Clarinet **Concerto** by the orchestra’s principal player of that instrument, Richard Mühlfeld, and he reported to Clara Schumann that “it is impossible to play the clarinet better than Herr Mühlfeld does here.” So strong was the impact of that experience that Brahms was shaken out of a yearlong creative lethargy, and the Clarinet Trio (op. 114) and the Clarinet Quintet (op. 115) were composed without difficulty for Mühlfeld in May and June of 1891. Three years later, during a summer retreat at Bad Ischl in the Austrian Salzkammergut, Brahms was again inspired to write for the clarinet, and he composed the Two Sonatas for Clarinet and Piano in anticipation of Mühlfeld’s visit in September. Except for the *Four Serious Songs* and the Eleven **Chorale** Preludes inspired by Clara’s death in 1896, these sonatas were the last music that Brahms wrote. Brahms also wrote a transcription of these sonatas for viola, featured on tonight’s program.

The autumnal opening movement of the E-flat Major Sonata follows the traditional sonata-form model. The first theme, suffused with cool sunlight, is an almost perfect example of melodic construction—rapturously lyrical in its initial phrases, growing more animated and wide-ranging as it progresses, and closing with a few short, quiet gestures. After a transition on the main **subject** followed by a brief moment of silence, the second theme, another gently flowing melodic inspiration, is introspectively intoned by the viola. The development section is compact and lyrical rather than prolix and dramatic and leads to the balancing return of the earlier materials in the **recapitulation**. The sonata’s greatest expressive urgency is contained in its second movement, an ingenious stylistic hybrid of folkish Austrian *ländler*, sophisticated Viennese waltz, and Classical scherzo. The movement’s principal, minor-mode formal section flanks a brighter central chapter that Brahms marked **forte ma dolce e ben cantando** (“strong but sweet and well sung”). For the finale of this, his last chamber composition, Brahms employed one of his most beloved structural procedures, the variation. The theme is presented by the viola with two echoing phrases from the piano alone. This spacious melody is the subject of five variations, the last of which, a sturdy strain in a portentous minor key, is largely entrusted to the piano. An animated **coda** brings this splendid and deeply satisfying sonata to its glowing conclusion.

—Richard Rodda

\*Bolded terms are defined in the glossary, which begins on page 86.

## JOHANNES BRAHMS

**Selections from Six Pieces for Solo Piano, op. 118; Selections from Four Pieces for Solo Piano, op. 119**

**Composed:** 1893

**Published:** 1893

**First performance:** Ilona Eibenschütz premiered Opus 118, nos. 3 and 5, and Opus 119, nos. 2, 4, and 1 or 3, in London on January 22, 1894; she followed this with the premiere performance of the complete Opuses 118 and 119 on March 7, also in London.

**Other works from this period:** Brahms completed the Opus 118 and 119 sets as part of a concentrated wave of piano miniatures composed from 1892 to 1893. A total of twenty such pieces have come down to us from these two years, though Brahms almost certainly composed more, which he likely destroyed. (Brahms is notorious for foiling the efforts of many music historians by having burned reams of letters, drafts, and any evidence of works he considered less than satisfactory.) The autumnal tone of Brahms's later years is also captured in the Clarinet Trio, op. 114, and Clarinet Quintet, op. 115, both composed in 1891, and the two clarinet sonatas, op. 120, of 1894—all inspired by the clarinetist Richard Mühlfeld.

The piano was Brahms's instrument. And like fellow composer-pianist Beethoven (the giant whose footsteps Brahms admitted to hearing behind him throughout his creative career), Brahms poured into the piano some of his most deeply felt personal statements. Like Beethoven, Brahms's oeuvre of piano works falls neatly into distinct stylistic periods which outline his compositional trajectory. The first group of piano works—composed throughout the 1850s and early 1860s—includes three large scale sonatas (opp. 1, 2, and 5), the Scherzo in e-flat minor (op. 4), and two sets of variations on themes by Handel (op. 24) and Paganini (op. 35). Though skillfully crafted, these works make extreme and virtuosic demands of their pianist. They betray Brahms as a brash young Romantic, as eager to announce himself to the piano literature through these works as Beethoven was through his own early piano sonatas, opp. 2 and 10.

The Eight Pieces, op. 76, of 1878 heralded a new stage in Brahms's piano style. With this set, Brahms discovered a genre in which he would continue to feel at home throughout the rest of his career: compact, self-sustaining miniatures, devoid of thematic connection from one to the next. The remainder of his solo piano offerings comprises similar sets to the Opus 76 pieces. The autumnal Six Pieces, op. 118, illustrate the character of all these later works: subtle, yet immediately emotive, and each with its own distinct personality.

The Six Pieces encompass a wide spectrum of emotions, from the fist-shaking opening to the morose finale in e-flat minor. The musicologist Michael Steinberg has written of these pieces: "Here, in these late musings of a keyboard master who had discovered how to speak volumes with the sparest of gestures, we find the essence of Brahms."

Composed in the summer of 1893, Opuses 118 and 119 were sent as gifts to Clara Schumann immediately upon their completion. Brahms biographer Jan Swafford has surmised, "[H]e may have composed the pieces to try and keep Clara Schumann going in body and soul. Since she could only play a few minutes at a time now, and because she loved these miniatures so deeply, maybe they did keep her alive."

Swafford also suggests that the young pianist Ilona Eibenschütz, whose exquisite pianism and feminine charms enchanted the composer equally, may have inspired the genesis of these lyrical, heartfelt utterances. (Eibenschütz premiered Opuses 118 and 119 in London in 1894 and recorded a number of Brahms's late piano pieces.)

—Patrick Castillo

## JOHANNES BRAHMS

**Quintet in b minor for Clarinet, Two Violins, Viola, and Cello, op. 115**

**Composed:** 1891

**First performance:** November 24, 1891, in Meiningen, by Richard Mühlfeld and the Joachim Quartet

**Other works from this period:** See **Sonata in E-flat Major for Viola and Piano, op. 120, no. 2.**

**Approximate duration:** 39 minutes

The mood of the Clarinet Quintet, contemporaneous with the E-flat Major Viola Sonata described above, is expressive and autumnal, with many hints of bittersweet nostalgia, a quality to which the darkly limpid sonority of the clarinet is perfectly suited. The opening movement follows the traditional sonata plan, with the closely woven thematic development characteristic of all Brahms's large instrumental works. The main theme, given by the violins in mellow thirds, contains the motivic seeds from which the entire movement grows. Even the swaying second theme, initiated by the clarinet, derives from this opening melody. The *Adagio* is built in three large paragraphs. The first is based on a tender melody of touching simplicity uttered by the clarinet. The central section is an impetuous strain in sweeping figurations seemingly derived from the fiery improvisations of an inspired Gypsy clarinetist. The *Adagio* melody returns to round out the movement. Brahms performed an interesting formal experiment in the third movement. Beginning with a sedate *Andantino*, the music soon changes mood and **meter** to become an ingenious combination of scherzo and rondo that is closed by a fleeting reminiscence of the movement's first melody. The finale is a theme with five variations, the last of which recalls the opening melody of the first movement to draw together the principal thematic strands of this masterful quintet.

—Richard Rodda



# Brahms: The Quartets in Context

FEATURING THE ORION STRING QUARTET

AUGUST 4 AND 7

STRING QUARTETS

**STRING QUARTET PROGRAM I**  
Thursday, August 4  
8:00 p.m., St. Mark's Episcopal Church

## PROGRAM OVERVIEW

Brahms's three string quartets stand among the composer's finest creations. Composed in the early 1870s while Brahms was at the height of both his creative powers and his professional career, the melancholy Opus 51 quartets and the sunny Quartet in B-flat Major, op. 67, contain the quintessence of Romantic expression. These three expertly crafted works offer a provocative lens through which to understand the music that came before and after Brahms. Beethoven's profound Opus 131, one of the most daunting works in the literature, represents the challenge set forth before the Romantic generation by the nineteenth century's greatest composer, which Brahms labored throughout his life to meet. The perfect marriage in Brahms's own quartets of passion and technique presented an equal model for the composers that followed. Arnold Schoenberg, the twentieth century's most notorious modernist, held Brahms in the highest regard—a reverence he passed on to his students Anton Webern and Leon Kirchner.

## SPECIAL THANKS

*Music@Menlo dedicates this performance to Joan and Allan Fisch with gratitude for their generous support.*

Johannes Brahms in his studio, photograph. © The Art Archive/  
Museum der Stadt Wien/Alfredo Dagli Orti

## JOHANNES BRAHMS (1833–1897)

String Quartet no. 1 in c minor, op. 51, no. 1 (1873)

*Allegro*

*Romanze: Poco adagio*

*Allegretto molto moderato e comodo – Un poco più animato*

*Allegro*

## LEON KIRCHNER (1919–2009)

String Quartet no. 4 (2006)

INTERMISSION

## JOHANNES BRAHMS

String Quartet no. 2 in a minor, op. 51, no. 2 (1873)

*Allegro non troppo*

*Andante moderato*

*Quasi minuetto, moderato – Allegretto vivace*

*Finale: Allegro non assai – Più vivace*

Orion String Quartet: Daniel Phillips, Todd Phillips, *violins*; Steven Tenenbom, *viola*; Timothy Eddy, *cello*



**STRING QUARTET PROGRAM II**

**Sunday, August 7**

**4:00 p.m., St. Mark's Episcopal Church**

**SPECIAL THANKS**

*Music@Menlo dedicates this performance to Anne and Mark Flegel with gratitude for their generous support.*

**LUDWIG VAN BEETHOVEN (1770–1827)**

String Quartet in c-sharp minor, op. 131 (1825–1826)

*Adagio ma non troppo e molto espressivo*

*Allegro molto vivace*

*Allegro moderato*

*Andante ma non troppo e molto cantabile*

*Presto*

*Adagio quasi un poco andante*

*Allegro*

**ANTON WEBERN (1883–1945)**

Five Movements for String Quartet, op. 5 (1909)

*Heftig bewegt*

*Sehr langsam*

*Sehr bewegt*

*Sehr langsam*

*In zarter Bewegung*

**INTERMISSION**

**JOHANNES BRAHMS (1833–1897)**

String Quartet no. 3 in B-flat Major, op. 67 (1875)

*Vivace*

*Andante*

*Agitato (Allegretto non troppo)*

*Poco allegretto con variazioni*

Orion String Quartet: Daniel Phillips, Todd Phillips, *violins*; Steven Tenenbom, *viola*; Timothy Eddy, *cello*

# Program Notes: The Quartets in Context



## JOHANNES BRAHMS

(Born May 7, 1833, Hamburg; died April 3, 1897, Vienna)

**String Quartet no. 1 in c minor, op. 51, no. 1**

**String Quartet no. 2 in a minor, op. 51, no. 2**

**Composed:** 1873

**Other works from this period:** *Variations on a Theme by Haydn* in B-flat Major, op. 56a (1873); *Fünfzehn Liebeslieder Waltzes*, op. 52a (1874)

**Approximate duration:** Opus 51 Number 1: 30 minutes; Opus 51 Number 2: 34 minutes

## JOHANNES BRAHMS

**String Quartet no. 3 in B-flat Major, op. 67**

**Composed:** 1875

**First performance:** October 30, 1876, in Berlin

**Other works from this period:** Piano Quartet no. 3 in c minor, op. 60 (1855–1875); Symphony no. 1 in c minor, op. 68 (1855–1876)

**Approximate duration:** 35 minutes

Brahms was arguably the greatest composer of chamber music in the second half of the nineteenth century, an era that was dominated—at least in the Austro-German sphere in which he worked—by splashier, more colossal forms like music drama and the symphonic poem. Across his career, Brahms published twenty-four chamber works, which extend from the youthful, expansive B Major Piano Trio, op. 8, of 1854 to the autumnal, compact **Opus 120** clarinet **sonatas** of 1894. Many more pieces never made it out of the workshop of this most self-critical of composers.

For Brahms, as for others of his generation, special anxiety was aroused by writing for string quartet, a genre that bore the historical weight of Haydn, Mozart, and Beethoven. He was reported to have composed some twenty quartets before issuing his first ones in 1873. A string quartet in b minor was among the earliest works of Brahms's that Robert Schumann and Joseph Joachim recommended for publication to the prestigious firm of Breitkopf & Härtel in 1853, but the composer never sent the score. For a number of years in the mid-to-

late 1860s, Brahms was at work on a string quartet in c minor, about which Joachim and Clara Schumann inquired repeatedly and to which he himself referred in a letter to his publisher Simrock in 1869. It is not clear whether this quartet is the one in the same key that eventually appeared as Opus 51 Number 1.

From the late 1860s through the early 1870s, Brahms was occupied mainly with large choral works, including one that would bring him wide fame, *A German Requiem*, completed in 1868. He also turned towards purely orchestral compositions, completing the *Haydn Variations*, op. 56a, in 1873. In the same year, Brahms took up two string quartets that, as noted in his private catalog of compositions, had been "begun earlier" and were now "written for a second time." These quartets, in c minor and a minor, were published as Opus 51 and dedicated to Brahms's close friend the surgeon (and accomplished amateur violinist) Theodor Billroth.

The c minor quartet is an intense, mostly dark work that shares the musical world of the First Symphony of 1876, a piece in the same key which, as may have been the case with the quartet, gestated over many years. The dimensions of the c minor quartet are compact; its performance takes almost a third less time than that of the Piano Quintet. As Brahms biographer Karl Geiringer observed, Brahms "had now achieved an economy which refused to tolerate a single superfluous note, but at the same time he had perfected a method of integration that would give an entire work the appearance of having been cast from one mold." In the quartet, motivic concentration rarely yields up broader melodies, except perhaps in the noble, restrained lyricism of the romanze. For the most part, **themes** churn agitatedly in textures that remain contrapuntal, chromatic, and unsettled.

The a minor quartet, though no less densely polyphonic, is a more open, inviting work. It is also a piece of enormous contrasts, all reined in by Brahms's technical mastery. In the lilting second theme of the first **movement**, marked "**grazioso**," the violins sing sweetly in parallel thirds. The main theme of the *Andante* is built from tiny intervallic steps that gradually gain in expressive power and then give way to an **episode** in the Hungarian style, where the first violin spins rhapsodic, quasi-improvisatory figures over fierce **tremolos**. In the finale, Brahms provides two different kinds of dances: a thumping Hungarian one in an implied **3/2 meter** alternates with a Viennese waltz in **3/4**.

Two years separate the Opus 51 quartets from Brahms's final effort in the genre, the B-flat Major String Quartet, op. 67, completed

\***Bolded terms** are defined in the glossary, which begins on page 86.

in 1875. Here compositional struggles seem to dissolve in a work that is relaxed and Neoclassical in spirit but ultrasophisticated in its techniques. The key and the thematic content of the first movement clearly evoke Mozart's *Hunt* Quartet, K. 465, but the homage is complicated by frequent shifting between 6/8 and 2/4 meters. The **Andante** is a "song without words" dominated by an arching, triadic theme in the first violin. In the ensuing *Allegretto*, melodic prominence passes to the viola, while the other instruments play with mutes. The dusky timbre of the viola, so beloved by this composer, also colors the finale. Brahms casts the last movement as a **theme and variations**, a traditional form which he virtually reinvents by bringing back the main themes of the first movement in the last two variations and then by superimposing the first of them over the variations theme itself in the **codá**. The result is an epiphany, as we suddenly realize that the themes share a latent kinship. Brahms thus puts his individual stamp on another convention, that of cyclical form.

The chamber works of Brahms are demanding for both performers and listeners. Going far beyond the tradition of *Hausmusik*, he made the genre a vehicle for his most advanced compositional techniques, which are, however, always cloaked in melodic, harmonic, and formal designs of great appeal. Brahms may have been the last composer in whose works beauty and craft remained in such exquisite balance.

—Walter Frisch

## LEON KIRCHNER

(Born January 24, 1919, Brooklyn, New York; died September 17, 2009, Manhattan)

### String Quartet no. 4

**Composed:** 2006

**First performance:** August 6, 2006, by the Orion String Quartet in La Jolla, California

**Other works from this period:** Duo no. 2 for Violin and Piano (2001); Piano Sonata no. 2 (2003); Piano Sonata no. 3, *The Forbidden* (2006)

**Approximate duration:** 13 minutes

During my student days, I had the privilege of studying theory with Arnold Schoenberg. He was one of the great masters of the structure and function of "the theoretical" in the music of past centuries, in its "process" in the works of Beethoven, Brahms, Haydn, Bach, Mozart, Mahler, Bruckner, Debussy, etc.—and yet he was the master of **twelve-tone** music, particularly in its practice. "Twelve-tone what? System?" He disliked this word intensely and substituted technique (twelve-tone technique).

His works have not lost their communicative power or their gestalt (the singular formal structure), and as stated by Paul Rosenfeld in the early 1920s, Schoenberg "is...one of the exquisites among musicians... Since Debussy no one has written daintier, frailer, more diaphanous music. The solo cello in *Serenade* is beautiful as scarcely anything in the new music is beautiful." I remember, as well, Schoenberg himself in a class I attended saying, despite his profound involvement in twelve tone, "One can still write a masterpiece in C major, given the talent for composition." He continues:

Composition itself has grown too difficult, desperately difficult. Where work and sincerity no longer agree, how is one to work? But so it is, my friend—the masterpiece, the structure in equilibrium, belongs to traditional art, emancipated art disavows it. The matter has its beginnings in your having no right of command whatsoever over all former combinations of tones. The diminished seventh, an impossibility; certain chromatic passing notes, an impossibility. Every better composer bears within him a canon of what is forbidden, of what forbids itself, which by now embraces the very

means of tonality and thus all traditional music...The diminished seventh is right and eloquent at the opening of Opus 111. It corresponds to Beethoven's general technical niveau, does it not?...The principle of tonality and its dynamics lend the chord its specific weight. Which it has lost—through historical process no one can reverse.

So once again theory and practice have gone their separate ways, guided by "historical process." In this case the Devil sells a new theory to a composer of genius, Adrian Leverkühn (presumably Arnold Schoenberg), in Thomas Mann's great novel *Dr. Faustus*. This becomes a symbol of the breakdown of society and culture which occurred in the twentieth century. But as usual—even in the great ones, such as Palladio, Schoenberg, *et al.*—their theories hardly begin to "cover" their works or the misrepresentations of their works. The most recent example is the dethroned theorist Derrida: "no piece of writing is exactly what it seems" and is "laden with ambiguities, contradictions." One can speculate interestingly on the reversal in Palladio's heavenly derangement of his theories in his actual works, not in his drawings, leaving us with the overwhelming impression that something of the greatest importance is missing in his theories.

I decided not to take the Devil's advice. In the Fourth Quartet I pursued further this intricate and profound connection between past and present, and, utilizing what I have learned concerning the characteristic elements of contemporary music, I have experimented with the idea that Schoenberg tossed out: "One can write a masterpiece in C." Whether this is possible or not, it is certainly a worthy trial, a pursuit that Schoenberg, despite his reverence for the work and changes he made in his own music, using his own technique and vast reservoir of knowledge of the art of composition of music before he established his twelve-tone technique, revealed in pieces like the Chamber Symphony, op. 38. Whether or not this is successful in my piece is unknown to me at present. It was a seductive idea, one that I have been pursuing of late, to possibly reveal the necessary intimacies between the past and present which keep the art of music alive and well.

—Leon Kirchner

## ANTON WEBERN

(Born December 3, 1883, Vienna; died September 15, 1945, Mittersill, Austria)

### Five Movements for String Quartet, op. 5

**Composed:** 1909

**First performance:** February 8, 1910, in Vienna

**Other works from this period:** *Fünf Lieder nach Gedichten von Stefan George*, op. 4 (1908–1909); Six Pieces for Orchestra, op. 6 (1909); Four Pieces for Violin and Piano, op. 7 (1910)

**Approximate duration:** 11 minutes

Anton Webern studied with Arnold Schoenberg in Vienna for the four years after 1904, writing a large number of original compositions and arrangements (the catalog of works in Hans Moldenhauer's excellent biography lists 126 entries) before he honored one of his scores with an opus number—the *Passacaglia for Orchestra*, op. 1, of 1908. The *Passacaglia* was a sort of graduation thesis for Webern (he had received his formal doctoral degree from Vienna University two years before for a dissertation on the Renaissance composer Heinrich Isaac), and he determined, at age twenty-five, to establish himself more firmly in the Austrian musical milieu. He also had a view toward marriage, having fallen in love with Wilhelmine Mörtl, his first cousin, and needed the prospect of a steady income to support a family. During the summer of 1908, he took the job of Second Conductor at the spa town of Bad Ischl, summer residence of the emperor and many of the Viennese aristocracy, where he was responsible for directing operettas. He did not care much for the

work or the music ("If one has to deal with this stuff all day, it's enough to drive one mad," he complained to a friend) but stuck out the season before returning to Vienna and later found it again necessary to take similar posts in Teplitz, Danzig (where he finally married Wilhelmine on February 22, 1911, six weeks before their first child was due), Stettin, and Prague.

During the fall of 1908, Webern composed the Opus 2, 3, and 4 songs, but in the spring he returned to instrumental music with the Five Movements for String Quartet, op. 5. This score marked an important advance in Webern's style since it was the first work to use the concentrated, aphoristic language that characterizes his later compositions, the music that was to have such an enormous impact on composers during the mid-twentieth century. Though it was to be fifteen years until Schoenberg devised (and Webern immediately adopted) the twelve-tone method, many of the stylistic components upon which that theory was based were first put into place in these gem-like miniatures.

Despite their modernity of **harmony**, rhythm, and instrumental sonority, the Five Movements are formally indebted to traditional models. The opening movement is an enormously compressed sonata structure. The tiny main theme, heard immediately, comprises just the upward leap of a minor ninth, while the second **subject** is a slower, **legato** strain in the low strings. The **development** begins with a **pizzicato** passage; the **recapitulation** returns a **phrase** reminiscent of the second theme and then the opening interval-**motive**, inverted. The slow second movement follows an arch shape, starting at a whisper, rising through wispy melodic fragments, and ending in near inaudibility. The animated third movement is in the nature of a **scherzo**. The fourth movement matches the second in length and softness, though its mood is one of even greater mystery. The closing movement is divided into two parts: the first is built above an undulating melody in the low strings, while the second murmurs tiny melodic fragments until the music fades into silence.

## LUDWIG VAN BEETHOVEN

(Born December 16, 1770, Bonn; died March 26, 1827, Vienna)

### String Quartet in c-sharp minor, op. 131

**Composed:** 1825–1826

**Other works from this period:** Symphony no. 9 in d minor, op. 125 (1824); String Quartet in E-flat Major, op. 127 (1825); String Quartet in B-flat Major, op. 130 (1825); String Quartet in a minor, op. 132 (1825)

**Approximate duration:** 39 minutes

On November 9, 1822, Prince Nikolas Galitzin, a devotee of Beethoven's music and an amateur cellist, wrote from St. Petersburg asking Beethoven for "one, two, or three quartets, for which labor I will be glad to pay you whatever amount you think proper." After a hiatus of a dozen years, Beethoven was eager to return to the medium of the string quartet, and he immediately accepted the commission and set the fee of fifty ducats for each work, a high price, but one readily accepted by Galitzin. Though badgered regularly by the Russian prince ("I am really impatient to have a new quartet of yours. Nevertheless, I beg you not to mind and to be guided in this only by your inspiration and the disposition of your mind"), Beethoven, exhausted by his labors on the Ninth Symphony in 1823–1824, could not complete the Quartet in E-flat Major (op. 127) until February 1825. The second quartet (a minor, op. 132) was finished five months later, and the third (B-flat Major, op. 130) was written between July and November, during one of the few periods of relatively good health that Beethoven enjoyed in his last decade. Fulfilling the commission for Galitzin, however, did not nearly exhaust the fount of Beethoven's creativity in the realm of the string quartet. Karl Holz, the composer's amanuensis and the second violinist in the Schuppanzigh Quartet, which gave the first public performances of Galitzin's quartets, recorded, "During the composition of

the three works for Prince Galitzin, Beethoven was assailed with such an overwhelming flow of ideas that he went against his will, as it were, to write the quartets in c-sharp minor and F major." Beethoven began sketching the c-sharp minor quartet in December 1825, immediately after Opus 130 was completed, and worked on it during the following months at his flat in the Schwarzspanierhaus, near the site of the present Votivkirche. By May 1826, the piece was sufficiently advanced for him to begin offering it to publishers, and he sent inquiries to the firms of Schott in Mainz, Schlesinger in Paris, and Probst in Leipzig. The quartet was finished in July and accepted by Schott the following month, but the final details of the score's publication were not fully settled until March 24, 1827, just two days before Beethoven's death.

Beethoven's last year was one of emotional and physical turmoil, occasioned not only by the declining state of his health (deafness, of course, as well as gout and a serious and painful intestinal inflammation) but also by the difficult relationship with his nephew, Karl, whose custody he had won from his widowed sister-in-law in a vicious court battle in 1820. Karl had proven a continuing trial for the bachelor Beethoven, and by 1825 (when Karl was nineteen), he had acquired an unsavory local reputation as a financial deadbeat, womanizer, and general ne'er-do-well. Beethoven harangued him incessantly about his conduct (much of which was probably brought on by rebellion against his gruff and domineering uncle), and in July 1826, only days after the Quartet in c-sharp minor was finished, matters came to a head with Karl's attempted suicide. To spite his uncle, Karl chose to shoot himself in the head in the Helenental, one of the composer's favorite spots in Vienna, but he was not sufficiently dedicated to his exercise to make a complete success of it. Karl was hospitalized until September, after which he and Uncle Ludwig spent the next three months at the Gneixendorf estate of the composer's brother Johann, a successful apothecary, where it was decided to get the lad out of Vienna (where suicide was a crime) by enlisting him in the army. (While at Gneixendorf, Beethoven wrote his Opus 135 Quartet and created a new finale for the Opus 130 Quartet to replace the monumental *Grosse Fuge*. This was the last music that he wrote.) Given the delicate nature of Karl's health and emotional constitution, finding a garrison that would accept him was no easy matter, and Beethoven appealed for help to Stephan von Breuning, a member of the Austrian War Council and his longtime friend and patron (the Violin Concerto was dedicated to him), who found a place for Karl in Field Marshal Joseph von Stutterheim's regiment at Iglau. Uncle and nephew returned to Vienna in December, staying along the way at a miserable inn whose damp, drafty rooms exacerbated Beethoven's illnesses. (Karl was sent for a doctor immediately upon their arrival in the city but stopped first for a game of billiards.) Karl was finally bundled off to the army on January 2, 1827. On March 10th, Beethoven wrote to Schott asking that the c-sharp minor quartet be dedicated to Field Marshal von Stutterheim in appreciation for the favor he had done for the family. Exactly two weeks later, he signed the document granting all rights to the piece to Schott—it was the final time that he wrote his name. He received last rites that same day. On March 26th, two days later, Beethoven was dead. Karl served for five undistinguished years in the military and then became a farm manager. The estates that he inherited first from Ludwig and, in 1848, from Johann allowed him to live in comfort until his death at the age of fifty-two in 1858.

Though Beethoven told Karl Holz that he considered the Quartet in c-sharp minor his greatest achievement in the form, perhaps because it was his most daring such work in terms of its formal concept ("Art demands of us that we not stand still," he counseled Holz), he never heard it in performance. The piece was tried out at the offices of the Viennese publisher Artaria in September 1826 and (perhaps) given a private reading in December, but it did not receive its formal public premiere until 1835, eight years after the composer's death. The quartet was played privately for Franz Schubert, an ardent admirer of Beethoven, in November 1828, only five days before he died. Holz

reported that when Schubert heard the work, "He fell into such a state of excitement and enthusiasm that we were all frightened for him." As with all of Beethoven's late quartets, Opus 131 gained performances and understanding only slowly, but it has come to be regarded by many as peerless in the chamber repertory. Joseph de Marliave wrote:

This quartet, musically, is unanimously recognized as the richest, the most significant of this art form, of which it is probably the summit. We find in its sumptuous efflorescence the most striking qualities of Beethoven's last works: originality; free form that is always plastic yet rigorously logical; and an intellectual spirituality within every bar and every note. We recognize here, as in most of the last quartets, a psychological concept. It is the elevation of the soul—filled with the nobility of a suffering man tested by grief—out of the most irremediable melancholy into joyful struggle and victory over his adversaries—toward the innermost reconciliation.

Martin Cooper, in his fascinating study of Beethoven's last decade, concluded that this is "the purest stuff of music, exquisitely and logically constructed and finished to the highest degree."

The c-sharp minor quartet may well be Beethoven's boldest piece of musical architecture—seven movements played without pause, six distinct main key areas, thirty-one tempo changes, and a veritable encyclopedia of Classical formal principles. So adventurous and unprecedented was this structural plan that Maynard Solomon allowed, "Beethoven may be regarded as the originator of the avant-garde in music." Though it passes beyond the Fifth Symphony, *Fidelio*, and *Egmont* in its harmonic sophistication and structural audacity, this quartet shares with those earlier works the sense of struggle to victory, of subjecting the spirit to such states of emotional unrest as strengthen it for the winning of ultimate triumph. "Music should strike fire in the heart of man," Beethoven told his student and patron Archduke Rudolph in 1823. "There is no loftier mission than to approach the Divinity nearer than other men and to disseminate the divine rays among mankind." This supreme masterwork is music of transcendent vision.

The opening movement is a spacious, profoundly expressive **fugue** which, according to Richard Wagner, "reveals the most melancholy sentiment in music." John N. Burk found that here "the process of the intellect is always subservient to that of the heart," and J. W. N. Sullivan waxed almost metaphysical in concluding that this is "the most superhuman piece of music that Beethoven ever wrote. It is the completely unfaltering rendering into music of what we can only call the mystic vision. It has that serenity which, as Wagner said, passes beyond beauty and makes us aware of a state of consciousness surpassing our own." The following **Allegro** offers emotional respite as well as structural contrast. A tiny movement (*Allegro moderato*), just eleven measures in the style of a ruminative **recitative**, serves as the bridge to the expressive heart (and formal center) of the quartet, an expansive set of variations that seems almost rapt out of quotidian time. The fifth movement, "the most childlike of all Beethoven's scherzos," according to Joseph Kerman, alternates two strains of buoyantly aerial music: a feather-stitched **arpeggiated** theme previewed by the cello and stated in full by the first violin and a more lyrical motive first given in octaves by the violins above the playful accompaniment of the lower strings. The short, introspective **Adagio** in chordal texture is less an independent movement than an introduction and foil for the finale, whose vast and densely packed **sonata form** (woven with references to the fugue theme of the first movement) summarizes the overall progress of this stupendous quartet in its move from darkness and struggle toward light and spiritual renewal.

—Richard Rodda

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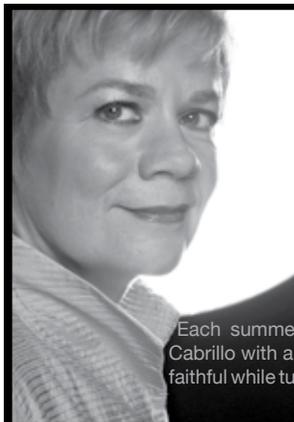
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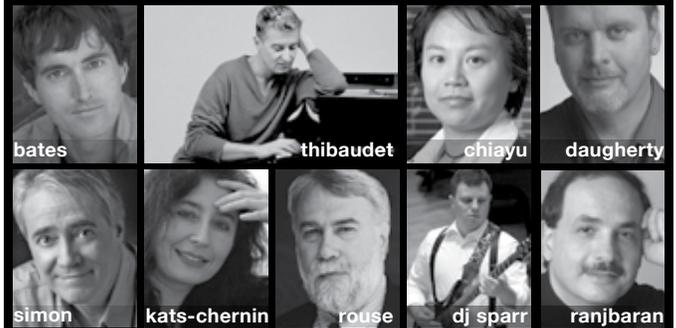
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CARTE BLANCHE CONCERT I:

# Alessio Bax

JULY 24



Sunday, July 24

10:00 a.m., Stent Family Hall, Menlo School

## PROGRAM OVERVIEW

Piano virtuoso Alessio Bax returns to Music@Menlo after his ambitious recital debut this past summer. In a program that juxtaposes the romantic and the rhapsodic, Bax performs four works by Brahms that highlight his significant and profound additions to the nineteenth-century Romantic piano canon. Two pieces tinged with rhapsodic folk elements complement these pieces: the *Tanz Suite (Dance Suite)* by Béla Bartók and the Violin Sonata no. 3 by Romanian violinist/composer George Enescu. Making their Music@Menlo debuts this season, violinist Yura Lee and pianist Lucille Chung will join Bax in this evocative recital program.

## SPECIAL THANKS

*Music@Menlo dedicates this performance to Betsy and Bill Meehan with gratitude for their generous support.*

## JOHANNES BRAHMS (1833–1897)

### *Acht Klavierstücke, op. 76 (1878)*

Capriccio in f-sharp minor  
Intermezzo in A-flat Major  
Capriccio in b minor  
Intermezzo in B-flat Major  
Capriccio in c-sharp minor  
Intermezzo in A Major  
Intermezzo in a minor  
Capriccio in C Major

## BÉLA BARTÓK (1881–1945)

### *Tanz Suite, Sz. 77 (1923)*

*Moderato*  
*Allegro molto*  
*Allegro vivace*  
*Molto tranquillo*  
*Comodo*  
*Finale: Allegro*

## INTERMISSION

## JOHANNES BRAHMS

### Four Ballades, op. 10 (1854)

Andante in d minor  
Andante in D Major  
Intermezzo in b minor  
Andante con moto in B Major

Alessio Bax, *piano*

## GEORGE ENESCU (1881–1955)

### Violin Sonata no. 3 in a minor, *Dans le caractère populaire roumain* (1926)

*Moderato malinconico*  
*Andante sostenuto e misterioso*  
*Allegro con brio, ma non troppo mosso*

Alessio Bax, *piano*; Yura Lee, *violin*

## INTERMISSION

## JOHANNES BRAHMS

### Sixteen Waltzes for Piano, Four Hands, op. 39 (1865)

Lucille Chung, Alessio Bax, *piano*

## JOHANNES BRAHMS

### *Variations on a Theme by Paganini, op. 35 (1862–1863)*

Alessio Bax, *piano*

# Program Notes: Alessio Bax

Johannes Brahms has long been recognized as a fundamental figure in the history of classical music and Western civilization. There are many invaluable attributes that Brahms brought to the table, but for me the most significant contribution was his ability to look back.

At certain points in history, we need someone to reaffirm the past, to reinforce the foundations in order to move forward. Brahms was clearly conscious of this responsibility. In fact, his quest for perfection led him to destroy a large portion of his works. The rare combination of individuality and tradition is what has always fascinated me in Brahms's music.

In formulating my Carte Blanche program, I was confronted with the fact that, unlike for last year's program, in which I traversed three hundred years and several different countries, the focus had to be narrow. I decided to present some of my favorite Brahms solo works, as well as an incredibly subtle work for four hands, and to explore a specific kind of influence Brahms had on young composers.

The Four **Ballades**, op. 10, were written in 1854, shortly after Schumann's attempted suicide. The first ballade is set to the famous "Edward" ballad, the dramatic Scottish story of patricide. The other three ballades do not have a clear program but are unequivocally among Brahms's most eloquent works. The listener sees the stories unravel as if told by an omniscient narrator. The writing is characteristic of Brahms's very young years, raw and somewhat lean. At the same time, these are highly experimental works. The third and especially the fourth ballade have a haunting quality which makes them sound otherworldly. I believe that the key relationships between the ballades (d minor, D major, b minor, B major) and their emotional content suggest that they should be performed as a cycle: a four-part journey through raw yet deeply intimate emotions.

The *Variations on a Theme by Paganini*, op. 35, are among the most fearsome works ever written for piano. The great virtuoso Clara Schumann referred to them as "Witches' **Variations**" and deemed them unplayable. Brahms successfully chronicled all aspects of piano technique and distilled them into two books of variations on Paganini's Twenty-Fourth Caprice. He dedicated each variation to a single technical challenge: double thirds, sixths, octaves, leaps, and so on. These self-imposed technical boundaries did not limit Brahms's creativity but rather fueled his imagination. By keeping the **phrase** and harmonic structure of the **theme**, rather than its melody, intact, he had the freedom to develop each variation in a different way. At times, the sheer beauty of the newly formed melodies makes the listener forget that these are indeed strict variations on Paganini's caprice. Both sets end with big virtuosic finales and follow their separate trajectories, but I believe that when performed together they balance each other perfectly and shed a unique light on Brahms's genius.

In his Sixteen Waltzes, op. 39, Brahms manages to depict a wide range of human emotions through this single dance form. Averaging a minute each, from the elegant Viennese waltz and the stomping German version to a wild Gypsy romp and the most delicate of lullabies, the waltzes are a testament to Brahms's craftsmanship. This is a work of subtle gestures, minuscule details, and simplicity.

The *Acht Klavierstücke*, op. 76, represent Brahms's first attempt to write a piano solo work after a thirteen-year hiatus. Between the **Opus 35 Variations** and these pieces he had written two symphonies as well as many vocal and chamber music works. His piano writing had evolved immensely since the Opus 10 ballades. These are eight perfect gems in which every detail seems to have undergone great scrutiny. The textures are much more layered, with a contrapuntal writing that would become Brahms's trademark in his later piano pieces. I find these eight pieces to be the pianistic equivalent of a major song cycle. While painting individual

scenes, Brahms creates a unique universe in which not a single note is out of place.

Willingly or not, Brahms became a model for young composers as well as a point of departure, just as Beethoven had been for him.

Of all the composers influenced by Brahms, I have to admit that Bartók and Enescu are probably not the first ones that come to mind. Both composers were brought up playing Brahms and started to write in a style clearly derived from him. What I find incredibly fascinating are the sociopolitical events that shaped both composers' development. Bartók and Enescu represent a specific and very important moment in history: Europe after World War I. The continent was shattered. Large historic empires were broken down into political divisions that reflected more closely their inhabitants' ethnic differences. Now, perhaps for the first time in the history of music, a group of composers raised in the Classical and Romantic traditions of Mozart, Beethoven, and Brahms used their knowledge to develop idiosyncratic languages reflecting their ethnic roots. They aimed to create music that was at once international and local. Their new music was inhabited by the atmosphere of their locales, while being rooted in the Classical tradition. Their music became reflections of themselves as composers as well as of their countries and their people.

The former Austro-Hungarian Empire was a union of various national and ethnic identities. Enescu and Bartók shared similar backgrounds and were raised in countries not so far apart, yet they spoke very different languages and their music shows that very different blood ran through their veins.

Enescu's Third Violin **Sonata** (in the popular Romanian character) is a sonata in the most Classical of senses but its atmosphere is unmistakably exotic. Enescu was not a folk music scholar like Bartók and his idea of "folk" music was far less specialized. He incorporates Romanian folk elements, but, above all, he composes music that sounds as if it were made up on the spot by peasant musicians utilizing a variety of musical instruments. To recreate the Romanian folk style of playing, Enescu employs a variety of nonstandard techniques in the violin and writes an incredibly elaborate and difficult piano part. He dictates how almost every single note should be played on each instrument in order to achieve the illusion of complete freedom and improvisation. I have seldom encountered such attention to detail in a musical composition.

Bartók dedicated a great part of his life to the study of Eastern European and Arab folk music. However, he did not employ actual folk themes in his music as many earlier composers had done, most notably Liszt and Brahms. In fact, he harshly criticized them for their indiscriminate use of what they called Hungarian folk music that was actually pure Gypsy music. He meticulously collected folk melodies, not to use them in his music but to learn their ancient language and, at a deeper level, understand their character. In Bartók's own words: "Neither peasant melodies nor imitations of peasant melodies can be found in [a composer's] music, but it is pervaded by the atmosphere of peasant music. In this case we may say, the composer has completely absorbed the idiom of peasant music, which has become his musical mother tongue."

Bartók composed his *Dance Suite* in 1923 as an orchestral piece to celebrate the fiftieth anniversary of the union of Buda, Óbuda, and Pest to form the capital city of Budapest. It is an example of how open-minded and international Bartók's concept of folk music was. Each of the first five dance **movements** uses original music based on Hungarian, Bulgarian, Romanian, and Arab folk music. The finale is a wonderful combination of all the themes from the previous movements, illustrating a sort of "brotherhood of people." The original piano solo transcription of this incredibly colorful work is a testament to Bartók's role as one of the most important pianists/composers in history.

—Alessio Bax

\*Bolted terms are defined in the glossary, which begins on page 86.

CARTE BLANCHE CONCERT II:

# Daniel Hope

JULY 31



Sunday, July 31

6:00 p.m., St. Mark's Episcopal Church

## PROGRAM OVERVIEW

Renowned British violinist Daniel Hope makes his Music@Menlo debut with a program that highlights the collaborative relationship between Joseph Joachim, one of the nineteenth century's supreme violin virtuosos, and his musical compatriot Johannes Brahms. The program begins with the lyrical *Romantic Pieces* by Antonín Dvořák, an influential figure among numerous Romantic composers, and Clara Schumann's *Romance*, a piece premiered by and dedicated to Joachim. The second half juxtaposes two song arrangements by another of Joachim's close collaborators, Felix Mendelssohn, and a short *Romance* by Joachim himself. Brahms's melancholic *Violin Sonata no. 1* and *Piano Quartet no. 1*—two of the composer's seminal and most beloved chamber music works—anchor the program.

## SPECIAL THANKS

*Music@Menlo dedicates this performance to Jim and Mical Brenzel with gratitude for their generous support.*

## ANTONÍN DVOŘÁK (1841–1904)

*Four Romantic Pieces* for Violin and Piano, op. 75 (1887)

*Allegro moderato*  
*Allegro maestoso*  
*Allegro appassionato*  
*Larghetto*

## CLARA SCHUMANN (1819–1896)

*Romance*, op. 22, no. 1 (1855)

## JOHANNES BRAHMS (1833–1897)

*Violin Sonata no. 1* in G Major, op. 78 (1878–1879)

*Vivace ma non troppo*  
*Adagio*  
*Allegro molto moderato*

## INTERMISSION

## FELIX MENDELSSOHN (1809–1847)

Two Songs: "Auf Flügeln des Gesanges" (1835) and "Hexenlied" (ca. 1824) (trans. Andres Maientlied)

## JOSEPH JOACHIM (1831–1907)

*Romance*, op. 2, no. 1 (ca. 1850)

Wu Han, *piano*; Daniel Hope, *violin*

## JOHANNES BRAHMS

*Piano Quartet no. 1* in g minor, op. 25 (1856–1861)

*Allegro*  
*Intermezzo: Allegro ma non troppo*  
*Andante con moto*  
*Rondo alla zingarese: Presto*

Wu Han, *piano*; Daniel Hope, *violin*; Paul Neubauer, *viola*; David Finckel, *cello*

# Program Notes: Daniel Hope

## ANTONÍN DVOŘÁK

(Born September 8, 1841, Nelahozeves; died May 1, 1904, Prague)

### **Four Romantic Pieces for Violin and Piano, op. 75**

**Composed:** 1887

**First performance:** March 30, 1887, in Prague, with violinist Karel Ondříček and the composer at the piano

**Other works from this period:** Symphony no. 7 in d minor, op. 70 (1884–1885); Piano Quintet no. 2 in A Major, op. 81 (1887); Symphony no. 8 in G Major, op. 88 (1889)

**Approximate duration:** 14 minutes

By the late 1880s, Antonín Dvořák had become a completely self-sufficient and even thriving composer. Though he was financially well off, Dvořák and his family continued to rent out a room of their home as a way of supplementing the family's income. One boarder who rented a room from the Dvořáks was a young chemistry student and amateur violinist named Josef Kruis. Taken by Kruis's insatiable curiosity and enthusiasm, Dvořák—a rather accomplished violist—decided to compose his *Terzetto*, op. 74, for two violins and viola, which he could play with Kruis and the Kruis's violin teacher. After he read through the *Terzetto* with Kruis, it became apparent that the piece was beyond the technical ability of an amateur student. Dvořák would ultimately compose a more suitable trio for Kruis, which he would rework into the *Four Romantic Pieces for Violin and Piano*. The piece, in its violin and piano form, has since entered the standard repertoire and has become a favorite of audiences and performers alike.

The first of the *Romantic Pieces*, in B-flat major and originally entitled *Cavatina*, demonstrates Dvořák's wonderful treatment of melody. The beautifully simple **theme** rides on top of the piano accompaniment, which is highlighted by a repeated long-short-short rhythm. The second **movement** is a rustic dance, perhaps evoking Dvořák's childhood growing up in a small Czechoslovakian village. Harmonically, the piece is tinged with utterances of the raised-fourth scale degree, an idiomatic feature of Bohemian folk music. The following ***Allegro appassionato*** is in the same key as the first movement and once again features Dvořák's formidable melodic skill. The flowing piano accompaniment complements the beautiful lyricism of the violin line. The final ***Larghetto*** is the most expansive of the four movements and features breathless melodic fragments throughout. The persistent, yearning **variations** on the opening theme exhibit Dvořák's melancholic side.

## CLARA SCHUMANN

(Born September 13, 1819, Leipzig; died May 20, 1896, Frankfurt)

### **Romance, op. 22, no. 1**

**Composed:** 1855

**Dedication:** Joseph Joachim

**Other works from this period:** *Sechs Lieder aus Jucunde von Hermann Rollett*, op. 23 (1853); *Variationen über ein Thema von Robert Schumann* in f-sharp minor, op. 20 (1853)

**Approximate duration:** 4 minutes

In 1852, at the urging of Joseph Joachim, Johannes Brahms introduced himself to Robert and Clara Schumann. Over the next forty-five years, Clara Schumann and Johannes Brahms would become personal and professional confidants, inspiring each other's work and spurring much speculation over the nature of their relationship.

\**Bolded terms are defined in the glossary, which begins on page 86.*

In appreciation of Joseph Joachim for making the introduction, Clara Schumann wrote a set of Three Romances for Violin and Piano and dedicated them to Joachim "with gratitude." Clara Schumann, one of the greatest pianists of the nineteenth century, and Joachim would go on to perform the **Opus 22** romances numerous times in concert together. The first of the romances begins like a **lied**, or song, with the piano providing a few bars of introduction before the violin enters with the main theme. There is a contrasting middle section that develops this melody and demonstrates Clara Schumann's remarkable compositional skill in seamlessly interweaving both the violin and piano voices. The work ends with a reprise of the gorgeous primary theme.

—Isaac Thompson

## JOHANNES BRAHMS

(Born May 7, 1833, Hamburg; died April 3, 1897, Vienna)

### **Violin Sonata no. 1 in G Major, op. 78**

**Composed:** 1878–1879

**Published:** 1879

**First performance:** November 8, 1879, in Bonn

**Approximate duration:** 25 minutes

Brahms was inspired by his first trip to Italy, in the early months of 1878, to write his glowing and autumnal Piano **Concerto** in B-flat Major. He returned to Goethe's "land where the lemon trees grow" six times thereafter for creative inspiration and relief from the chilling Viennese winters. On his way back to Austria from Italy in May 1879, he stopped in the lovely village of Pörschach on Lake Wörth in Carinthia, which he had haunted on his annual summer retreat the preceding year. "I only wanted to stay there for a day," he wrote to his friend the surgeon Theodor Billroth, "and then, as this one day was so beautiful, for yet another. But each day was as fine as the last, and so I stayed on. If on your journeys you have interrupted your reading to gaze out of the window, you must have seen how all the mountains round the lake are white with snow, while the trees are covered with delicate green." Brahms succumbed to the charms of the Carinthian countryside and abandoned all thought of returning immediately to Vienna—he remained in Pörschach for the entire summer. It was in that halcyon setting that he composed his **Sonata** no. 1 for Violin and Piano.

The First Sonata is a voluptuously songful and tenderly expressive musical counterpart of his sylvan holiday at Pörschach. His faithful friend and correspondent Elisabeth von Herzogenberg told him that the work "appeals to the affection as do few other things in the realm of music." Brahms himself allowed that the sonata was almost too intimate for the concert hall. The work is one of his most endearing creations, and it did much to dispel the then widely held notion that his music was academic and emotionally austere. "[The sonata] must have won Brahms almost more friends than any of his previous compositions," judged J. A. Fuller-Maitland.

The Sonata no. 1 is warm and ingratiating throughout, a touching lyrical poem for violin and piano. The main theme of the sonata-form first movement, sung immediately by the violin above the piano's placid chords, is a gentle melody lightly kissed by the muse of the Viennese waltz. Its opening dotted rhythm (long-short-long) is used as a motto that recurs not just in the first movement but later, as well—a subtle but powerful means of unifying the entire work. The subsidiary theme, flowing and hymnal, is structured as a grand, rainbow-shaped **phrase**. The **Adagio** has a certain rhapsodic quality that belies its tightly controlled three-part form. The piano initiates the principal theme of the movement, which is soon adorned with little sighing phrases by the violin.

The central section is more animated and recalls the dotted rhythm of the previous movement's main theme; the principal theme returns in the violin's double-stops to round out the movement. Brahms wove two songs from his Opus 59 collection for voice and piano (1873) into the finale: "Regenlied" ("Rain Song"—this work is sometimes referred to as the *Rain Sonata*) and "Nachklang" ("Reminiscence"). The movement is in **rondo** form and, in its scherzando quality, recalls the finale of the B-flat Piano Concerto, written just a year before. Most of the movement (whose main theme begins with the familiar dotted rhythm) is couched in a romantic minor key (it turns brighter during one **episode** for a return of the theme from the second movement, played in **double-stops** by the violin), but it moves into a luminous major tonality for the **coda**.

—Richard Rodda

## FELIX MENDELSSOHN

(Born February 3, 1809, Leipzig; died November 4, 1847, Leipzig)

**Two Songs: "Auf Flügeln des Gesanges" ("On Wings of Song"), op. 34; "Hexenlied" ("Witches Song"), op. 8 (arranged for violin and piano by Daniel Hope)**

**Composed:** Opus 8: ca. 1824; Opus 34: 1835

**Other works from this period:** Detailed in the notes below

**Approximate duration:** 5 minutes

"Hexenlied" and "Auf Flügeln des Gesanges," pieces originally composed for voice and piano, represent two distinct periods of Mendelssohn's life. Composed around 1824 when Mendelssohn was in his mid-teens, "Hexenlied," or "Witches Song," highlights Mendelssohn's lifelong fascination with mythical tales. Like his contemporaneous Octet, the piece demonstrates the boundless energy that is characteristic of many of Mendelssohn's early works. The work begins with constant oscillating sixteenth-note octaves in an ascending pattern in the piano. The violin enters with the primary theme, which is propelled throughout by the piano's active undercurrent. The original text, by Ludwig Heinrich Christoph Hölty, tells the story of a brisk ride to the "mountain of witches," where a spirited dance is taking place.

In stark contrast in mood and subject, "Auf Flügeln des Gesanges," or "On Wings of Song," was composed a decade after "Hexenlied." Originally set to poetry by Heinrich Heine, the song describes a journey of two lovers to a faraway and exotic land. Composed around the time that Mendelssohn was appointed Conductor of Leipzig's estimable Gewandhaus Orchestra, the work highlights his remarkable lyrical and melodic maturity. Over the course of his career, Mendelssohn would write over one hundred songs, an elegant and not to be overlooked part of his important oeuvre.

## JOSEPH JOACHIM

(Born June 28, 1831, Kittsee, near Pressburg (now Bratislava); died August 15, 1907, Berlin)

**Romance, op. 2, no. 1**

**Composed:** ca. 1850

**Approximate duration:** 4 minutes

One of the great violin virtuosos of the nineteenth century, Joseph Joachim would have a tremendous impact on numerous composers of his generation. Known for his formidable violin technique, Joachim formed close bonds with the likes of Felix Mendelssohn, Johannes Brahms, and Max Bruch and would play a pivotal role in the genesis of each of those composers' respective violin concerti. Joachim is also credited with introducing Brahms to Robert and Clara Schumann in 1853, thus beginning one of the most complex triangular relationships

in the history of Western music. In addition to his violinistic prowess, Joachim was well respected as a teacher, advisor, and musical thinker. Johannes Brahms would write to Clara Schumann: "There is more in Joachim than all us young people put together."

This romance comes from a set of three pieces for violin and piano that Joachim wrote as a young man in response to the death of Felix Mendelssohn. Joachim had studied with Mendelssohn in Leipzig before leaving to serve as Concertmaster of the orchestra in Weimar, Germany, under the direction of Franz Liszt. The piece begins calmly with a serene and melancholic theme presented in the violin. As the piece continues, the theme is developed and becomes more rhapsodic, perhaps owing to the influence of Joachim's Hungarian upbringing. After a dramatic climax that brings the violin to the upper ranges of the instrument, the serenity of the opening returns. Though Joachim is primarily remembered for his performing and pedagogical contributions, the Opus 2 Romance is a reminder that Joachim must also be remembered for his valuable compositional contributions to the violin repertoire.

—Isaac Thompson

## JOHANNES BRAHMS

**Piano Quartet in g minor, op. 25**

**Composed:** 1856–1861

**Published:** 1863

**Dedication:** Baron R. von Dalwigk

**First performance:** November 16, 1861, in Hamburg, with Clara Schumann at the piano. The quartet's more consequential unveiling, however, took place exactly one year later in Vienna. This premiere, given by members of the Hellmesberger Quartet with Brahms at the piano, represented Brahms's Viennese debut as both pianist and composer and served as an important milestone in his career.

**Other works from this period:** Detailed in the notes below

**Approximate duration:** 40 minutes

Brahms succeeded Beethoven, Schubert, and Schumann as torchbearer for the German Romantic tradition. His oeuvre spans the standard Classical genres, from intimate piano miniatures, solo sonatas, and *lieder* to grand orchestral works. While Brahms was an unquestionably accomplished symphonist, he especially thrived in writing for small forces. Musicologist Walter Frisch has written that "Brahms revived chamber music after the death of Schumann...and defined it for the later nineteenth century. Across forty years, from the Opus 8 Piano Trio (1854) to the Opus 120 clarinet sonatas (1894), ranges a corpus of twenty-four complete works that is arguably the greatest after Beethoven."

Indeed, it was this first of three piano quartets, with which Brahms made his Vienna debut at the age of twenty-nine, that cemented the composer's legacy. Upon first reading the quartet, the violinist Joseph Hellmesberger enthusiastically pronounced, "This is the heir of Beethoven!"

Brahms completed the Piano Quartet in g minor in 1861. Scholars widely refer to this stage of Brahms's career as his first maturity, in which, nearing his thirtieth birthday, the composer was able to fully assimilate the influence of such predecessors as Bach, Beethoven, and Schubert into his own distinct compositional voice. Significantly, Brahms's first maturity was accompanied by the prolific production of several outstanding chamber works, including two string sextets, opp. 18 and 36; the Opus 34 Piano Quintet; the Opus 38 Cello Sonata; the Opus 40 Horn Trio; and the first two piano quartets, opp. 25 and 26. While these works represent Brahms's early career, they nevertheless are all acknowledged masterpieces and reflect a fully developed language.

The opening movement testifies to the depth of Brahms's melodic inventiveness. The **exposition** alone contains no fewer than five dis-

tinct musical ideas, beginning with the plaintive theme presented in the piano and then proceeding immediately to a pithy two-note sighing gesture. The movement also takes a number of innovative liberties with **sonata-form** structure. As part of the **development**, Brahms employs a false **recapitulation**: after fragmenting and transforming the musical ideas from the exposition, he fools the listener with a deceptive return to the opening theme, only to further extend the nebulous drama of the development section. When the recapitulation does finally arrive, Brahms begins it not with a return to the movement's opening theme as would be expected but rather with the subsidiary two-note sighing motif.

Brahms originally labeled the quartet's second movement a **scherzo**. But because of its understated feel compared with the turbulent scherzos of Haydn and Beethoven, he ultimately decided to change the designation to the gentler **intermezzo**. The sound of muted strings infuses the opening measures with a suppressed energy that pervades the movement. The contrasting, extroverted **trio** section offsets the intermezzo's suspicious whispering, but Brahms fashions an abrupt return to the movement's main material. The movement ends with a playful skip back to the animated music of the trio section.

Following the relentless **Sturm und Drang** of the first two movements, the **Andante con moto** offers the listener a chance to catch a breath (and one that will be appreciated before the tour de force of a finale to follow). The movement adds a new dimension to the quartet's overall character, saturated as it is with pure Romantic melody. Like the intermezzo, the slow movement presents the listener with a stark contrast. The movement's primary material amounts to one of Brahms's grandest and most generous slow movements. Amidst this lush romance, dotted rhythms propel what author Melvin Berger has described as "a march-like interlude that sounds like nothing so much as a parade of toy soldiers." The movement ends with a reprise of the opening material.

The riveting final movement is the famous **Rondo *alla zingarese*** (*Rondo in the Gypsy Style*). Like many composers before him (Mozart comes to mind, with his fondness for Turkish marches), Brahms was irresistibly attracted to the folk music of the day, and he drew often from Hungarian folk music in his works. His masterful integration of this element into his own musical language produces stirring results, as fully evidenced by the rondo's high-octane opening melody. One of numerous striking moments occurs toward the end of the movement: Brahms interjects a tumultuous piano cadenza, evocative of the sound of a cimbalom, or Hungarian dulcimer.

—Patrick Castillo



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CARTE BLANCHE CONCERT III:

# David Shifrin

AUGUST 8



Monday, August 8

8:00 p.m., The Center for Performing Arts at Menlo-Atherton

## PROGRAM OVERVIEW

Clarinetist David Shifrin makes his Music@Menlo debut with a program illustrating the autumnal quality of Brahms's late works. As a complement to the festival's "Farewell" program (see p. 27), the season's third Carte Blanche Concert centers on Brahms's discovery of the clarinet at the end of his life. Alongside the immortal Clarinet Quintet offered on Concert Program VI, Brahms's f minor Clarinet Sonata and the Clarinet Trio reveal the composer at his most introspective. Max Bruch's Pieces for Clarinet Trio, composed more than a decade after Brahms's death, evoke Brahms in their pathos and deeply felt lyricism.

## SPECIAL THANKS

*Music@Menlo dedicates this performance to Michèle and Larry Corash with gratitude for their generous support.*

## JOHANNES BRAHMS (1833–1897)

Sonata for Clarinet and Piano, op. 120, no. 1 (1894)

*Allegro appassionato*  
*Andante un poco adagio*  
*Allegretto grazioso*  
*Vivace*

David Shifrin, *clarinet*; Jon Kimura Parker, *piano*

## JOHANNES BRAHMS

Clarinet Trio in a minor, op. 114 (1891)

*Allegro*  
*Adagio*  
*Andante grazioso*  
*Allegro*

## INTERMISSION

## MAX BRUCH (1838–1920)

From Eight Pieces, op. 83 (1909)

*Nachtgesang (Nocturne): Andante con moto*  
*Allegro con moto*  
*Andante con moto*  
*Allegro vivace, ma non troppo*

David Shifrin, *clarinet*; Wu Han, *piano*; David Finckel, *cello*

# Program Notes: David Shifrin

## JOHANNES BRAHMS

(Born May 7, 1833, Hamburg; died April 3, 1897, Vienna)

### Sonata for Clarinet and Piano, op. 120, no. 1

**Composed:** 1894

**Published:** 1895

**Other works from this period:** String Quintet no. 2 in G Major, op. 111 (1890); Trio for Clarinet, Cello, and Piano in a minor, op. 114 (1891); Clarinet Quintet in b minor, op. 115 (1891)

By late 1890, Johannes Brahms had effectively retired, having “rejected the idea,” according to close friend Theodor Billroth, “that he...would ever compose anything again.” Circumstances happily changed during a trip to Meiningen in March 1891, when the Court Conductor, Fritz Steinbach, introduced Brahms to his Principal Clarinetist, Richard Mühlfeld. The depth of Mühlfeld’s artistry (which, in addition to his virtuosity as a clarinetist, included considerable skill as a violinist and conductor) inspired Brahms to once again take up his pen. That summer, he composed the Trio in a minor for Clarinet, Cello, and Piano, op. 114, and the Clarinet Quintet, op. 115. Brahms’s Two **Sonatas** for Clarinet and Piano, op. 120, likewise intended for Mühlfeld, followed three years later and were premiered by Mühlfeld with Brahms at the piano. So fond was the composer of his muse—and so grateful for the newfound creative impulse of his final years—that Brahms ceded to Mühlfeld his share of the fees from their many joint performances of the sonatas.

No instrument is better suited to the autumnal quality of Brahms’s late works than “Fräulein Klarinette,” as the composer lovingly called it. The first sonata stretches the expressive limits of the clarinet’s range from the brooding opening bars of the first **movement**. Throughout the work, Brahms treats the piano as an equal collaborator. The second movement, marked **Andante un poco adagio**, demonstrates Brahms’s brilliant treatment of melodic material, taking full advantage of the clarinet’s timbral and dynamic range. The **Allegretto grazioso** is a gentle waltz evocative of an Austrian *länder*. In the middle section of the movement, the rather restless and stormy quality of the first movement returns. The final **rondo** movement begins with a burst of youthful energy and juxtaposes interestingly with the introspective quality of the preceding three movements. The **Opus 120** sonatas have become a cornerstone of the clarinet repertoire and are representative of Brahms’s finest works.

—Isaac Thompson

## JOHANNES BRAHMS

### Clarinet Trio in a minor, op. 114

**Composed:** 1891

**Published:** 1892

**Dedication:** Richard Mühlfeld

**First performance:** Detailed in the notes below

Brahms’s Opus 114 Clarinet Trio—the first of four late masterpieces composed for the clarinetist Richard Mühlfeld—received its premiere at the hands of Mühlfeld with cellist Robert Hausmann (a member of the Joachim Quartet and the dedicatee of Brahms’s Second Cello Sonata, op. 99) and the composer at the piano in Berlin on December 12, 1891; Mühlfeld and the Joachim Quartet premiered the Opus 115 Quintet on the same program. Cast in the dolorous key of a minor, the

\***Bolded terms** are defined in the glossary, which begins on page 86.

trio favors restraint over **Sturm und Drang**, calling to mind Brahms’s other great a minor chamber work, the Opus 51 Number 2 String Quartet. The trio’s pith—its four expertly wrought movements compress much sophisticated material into a mere 677 measures—likewise epitomizes Brahms’s mature craft.

The first movement **Allegro**’s opening measures herald the trio’s introverted character: instead of a forceful tutti, the work begins with a plaintive utterance by the cello alone, a yearning upward **arpeggio** tailed by a resigned scalar descent.



The clarinet’s response illustrates Brahms’s highly evolved technique of thematic **development**. Rather than merely restating the melody, the clarinet immediately extends it with a subtle early entrance (A) and closing echo (C), bookending a spontaneous interjection of triplets (B).



The gentle second **theme** inverts the contour of the first, tranquilly descending before again rising. Following an emotionally fraught development section, the clarinet recapitulates each theme, with the first theme significantly transformed, followed by a subdued remembrance of the second.

The lovingly executed melodic writing for both clarinet and cello in the **Adagio** betrays Brahms’s equal affection for Mühlfeld and Hausmann. His freedom in utilizing each instrument’s complete range—from the burnished bass of the cello to its expressive tenor voice and from the clarinet’s sweet high register down to the evocative *chalmereau*—testifies to the great facility of Brahms’s colleagues.

The **Andante grazioso** takes the form of a *länder*, the pastoral precursor to the Viennese waltz. Taking the place of an expectedly harried **scherzo**, this movement instead is all effortless charm.

The concluding **Allegro**’s propulsive energy disrupts the serenity of the third movement’s final **cadence**. The wide leaps in the cello that begin the movement recall the triumphant opening of another work entrusted to Robert Hausmann, Brahms’s Opus 99 Cello Sonata. A sense of uneasiness permeates the movement, abetted by **meters** constantly shifting between 2/4, 6/8, and 9/8. The bravado of the opening measures quickly yields to a more contemplative music: abrupt silences punctuate fragmentary, questioning utterances by the cello and clarinet; the piano answers with a turbulent transition back to the theme. The unsettled dynamic between these two expressive modes precipitates the concise finale to the trio’s stirring close.

## MAX BRUCH

(Born January 6, 1838, Cologne; died October 2, 1920, Berlin)

### From Eight Pieces, op. 83

**Composed:** 1909

**Published:** Berlin, 1910

**Other works from this period:** *Osterkantate (Easter Cantata)*, op. 81 (1908), and *Das Wessobrunner Gebet*, op. 82 (1910), for

chorus, organ, and orchestra; *Konzertstück* for Violin and Orchestra, op. 84; Romance for Viola and Orchestra, op. 85; Six *Lieder*, op. 86 (1911)

Like his more celebrated contemporary Johannes Brahms, the German composer Max Bruch was a product and steadfast devotee of nineteenth-century Romanticism. He staunchly resisted the progressive language of Wagner and Liszt, preferring instead to explore traditional Classical forms; his music reflects a special penchant for Mendelssohn and Schumann. Bruch's stylistic position, combined with the unlucky circumstance of living and working in Brahms's shadow, ensured the general under-recognition of his music during his lifetime. He became, and remains, primarily known for his first orchestral publication, the ravishing Opus 26 Violin **Concerto**—much to the composer's chagrin, as the staggering popularity of this early work doomed him to one-hit wonderdom despite an oeuvre of more than one hundred compositions. Bruch's predicament remains: much of his music—across numerous genres, including opera, *lieder*, and choral, chamber, and orchestral works—still lies peripheral to the standard repertoire.

Like many works from Bruch's unjustly little-known catalog, the Eight Pieces for Clarinet, Cello (or Viola), and Piano, op. 83, deserve a closer listen. Each exhibits a keen melodic instinct on par with the enchanting slow movement of the Opus 26 Concerto. They are quintessentially Romantic vignettes, impassioned yet introspective; a sense of nostalgia, ideally suited to the clarinet's particular warmth, pervades the set. Befitting the ensemble's dark palette, all but one of the Eight Pieces are in minor keys.

The clarinet's dark *chalumeau* and middle registers foster in the poetic *Nachtgesang (Nocturne)* an enigmatic quality. Likewise, the *Allegro con moto* (no. 2) resembles Brahms in its pathos and deeply felt lyricism. (It moreover shares the key of b minor with Brahms's Clarinet Quintet of 1891—a work with which Bruch was surely familiar.) The piano's restless triplet accompaniment provides a backdrop of Romantic anxiety to the sweeping, expressive lines in the clarinet and cello.

Evoking the expressive dichotomy personified by Schumann's alter egos Florestan and Eusebius, the *Andante con moto* (no. 3) presents a dialog between two distinct tempers. An angular cello soliloquy propels the opening section, emphatically punctuated by rolled chords in the piano. The mood changes with the entrance of the clarinet, the cello's stilted gait yielding to a lyrical, **legato** passage. Bruch marks the clarinet's wistful melody *sempre piano e dolce*. The contrary moods reconcile at the movement's conclusion, with the clarinet soothing the cello's agita.

The effervescent *Allegro vivace* (no. 7), the brightest of the Opus 83 pieces, sets the clarinet dancing spiritedly above the staff. The movement's gleeful air hearkens back to the scherzos of Weber and the early Romantics. At the dawn of a musical era marked by the defiance of Classical precedents—Bruch completed his Opus 83 more than a decade after Debussy's *Prélude à l'après-midi d'un faune* and less than three years before Stravinsky's *The Rite of Spring* and Schoenberg's *Pierrot lunaire*—even the most buoyant of the Eight Pieces suggests Bruch's nostalgic longing for a bygone time.

—Patrick Castillo



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CARTE BLANCHE CONCERT IV:

# Menahem Pressler

AUGUST 10



Wednesday, August 10  
8:00 p.m., The Center for Performing Arts at Menlo-Atherton

## PROGRAM OVERVIEW

The Carte Blanche Concert series concludes with former Beaux Arts Trio member and legendary pianist Menahem Pressler's eagerly anticipated return to Music@Menlo. Among classical music's most distinguished artists for more than fifty years, Menahem Pressler has deeply impacted our perception and understanding of the solo piano literature through his myriad performances and recordings of the complete repertoire, from the Classical period to the music of our time. Carte Blanche Concert IV brings together the great solo piano music of Claude Debussy and Fryderyk Chopin at the hands of one of their most visionary interpreters. The program also features Pressler performing signature chamber music works by Dvořák and Fauré.

## SPECIAL THANKS

*Music@Menlo dedicates this performance to Mr. and Mrs. Henry D. Bullock and Marilyn and Boris Wolper with gratitude for their generous support.*

## GABRIEL FAURÉ (1845–1924)

*Dolly Suite* for Piano, Four Hands (1894–1896)

*Berceuse*

*Mi-a-ou*

*Le jardin de Dolly*

*Kitty-valse*

*Tendresse*

*Le pas espagnol*

Menahem Pressler, Wu Han, *piano*

## CLAUDE DEBUSSY (1862–1918)

*Estampes*, L. 100 (1903)

*Pagodes*

*La soirée dans Grenade*

*Jardins sous la pluie*

## FRYDERYK CHOPIN (1810–1849)

Mazurka in B-flat Major, op. 7, no. 1 (1831–1832)

Mazurka in f minor, op. 7, no. 3 (1831–1832)

Mazurka in A-flat Major, op. 17, no. 3 (1833–1834)

## FRYDERYK CHOPIN

Ballade no. 3 in A-flat Major, op. 47 (1840–1841)

Menahem Pressler, *piano*

## INTERMISSION

## ANTONÍN DVOŘÁK (1841–1904)

Piano Quartet no. 2 in E-flat Major, op. 87 (1889)

*Allegro con fuoco*

*Lento*

*Allegro moderato*

*Allegro ma non troppo*

Menahem Pressler, *piano*; Philip Setzer, *violin*; Paul Neubauer, *viola*; David Finckel, *cello*

# Program Notes: Menahem Pressler

## GABRIEL FAURÉ

(Born May 12, 1845, Pamiers, Ariège; died November 4, 1924, Paris)

### **Dolly Suite, op. 56**

**Composed:** 1894–1896

**Published:** London and Paris, 1897

**Dedication:** Hélène Bardac

**Other works from this period:** *Cinq mélodies*, op. 58 (1891); *La bonne chanson*, op. 61 (1892–1894); *Valse-caprice* in A-flat Major for Solo Piano, op. 62 (1893–1894); **Barcarolle** no. 5 in f-sharp minor for Solo Piano, op. 66 (1894)

**Approximate duration:** 15 minutes

A composer of remarkable color and imagination, Gabriel Fauré created a uniquely idiomatic body of work that would have a considerable impact on many composers that followed. Born in 1845, Fauré spent much of his early years as a boarding student at the École de Musique Classique et Religieuse in Paris, where he immersed himself in sacred music with the intention of becoming a choirmaster. During his schooling, Fauré studied organ, plainsong, and music of the Renaissance. This training would have a substantial influence on his transparent treatment of **harmony** and melody, exhibited in many of his works, including the *Dolly Suite*.

Following a string of unsuccessful romances coincident with a period of professional instability, the 1890s were a turning point for Fauré. In addition to being appointed a Professor of Composition at the Paris Conservatory, Fauré met an accomplished singer named Emma Bardac and became immediately infatuated. During their brief romance, Fauré wrote several works for Emma to sing and dedicated several pieces to her charming daughter Hélène (affectionately known as “Dolly”). (The romance did not last, and Emma Bardac eventually became the second wife of French composer Claude Debussy.) The *Dolly Suite*, written between 1894 and 1896, was inspired by and dedicated to Hélène.

The work consists of six character pieces, beginning with the charmingly simple **Berceuse**. The second movement, *Mi-a-ou*, is a caricature of Emma Bardac’s son, Raoul; the title of the **movement** derives from the young Hélène’s difficulty in pronouncing her brother’s name. *Le jardin de Dolly* and the *Kitty-valse* were initially intended as presents from Fauré to Hélène and exhibit Fauré’s innovative use of harmony, particularly the *Le jardin de Dolly*, where the piece shifts harmonically on a dime yet never loses the idiomatic simplicity found in many of Fauré’s works. The subtly romantic *Tendresse* and the dance-like *Le pas espagnol* close out the set. The *Dolly Suite*, one of Fauré’s regrettably few works for piano, four hands, remains one of the most charming pieces in the repertoire.

## CLAUDE DEBUSSY

(Born August 22, 1862, Saint-Germain-en-Laye; died March 25, 1918, Paris)

### **Estampes, L. 100**

**Composed:** 1903

**Dedication:** Jacques-Émile Blanche

**Other works from this period:** *Chansons de France*, L. 102 (1904); *Danse sacrée et danse profane*, L. 103, for harp and orchestra (1904); *La mer*, L. 109 (1905)

**Approximate duration:** 15 minutes

Throughout his life, Debussy was fascinated with the music of various cultures, particularly that of Asia. First encountering East Asian music at the 1889 Exhibition in Paris, Debussy was particularly struck by Javanese gamelan music. By the time he wrote *Estampes* in 1903, East Asian compositional influences such as the whole tone and pentatonic scales had become idiomatic elements in Debussy’s works.

In addition to embodying Debussy’s East Asian influences, *Estampes*, which translates as “prints,” highlights the strong connection Debussy felt to visual art. Dedicated to the French painter Jacques-Émile Blanche, *Estampes* is a kind of travelogue with each movement depicting a specific scene. In a letter to a friend, Debussy would write: “When you don’t have any money to go on holiday, you must make do by using your imagination.”

The first movement, entitled *Pagodes (Pagodas)*, brings us to Asia. In this exotic work, one can clearly hear the influence of the Javanese gamelan, particularly in the upper register of the gentle opening, where Debussy seems to be evoking the chiming bells of the gamelan ensemble. Debussy also uses the pentatonic scale (a five-note scale devoid of dissonant intervals) almost exclusively, again contributing to the exotic feel of the piece. The second stop on the journey is Spain, with a movement entitled *La soirée dans Grenade (Evening in Granada)*. Debussy labeled the piece “mouvement de Habañera,” referring to the sultry Spanish dance rhythms throughout. The final movement, *Jardins sous la pluie (Gardens in the Rain)*, evokes what must have been an epic rainstorm. The rapid movement quotes two French children’s songs, leading some to surmise that the piece depicts a child intently watching the rain, hoping to go outside to resume play once the storm subsides.

## FRYDERYK CHOPIN

(Born March 1, 1810, Żelazowa, Wola, near Warsaw; died October 17, 1849, Paris)

### **Mazurka in B-flat Major, op. 7, no. 1**

### **Mazurka in f minor, op. 7, no. 3**

### **Mazurka in A-flat Major, op. 17, no. 3**

**Composed:** 1831–1834

**Published:** 1833–1884

**Other works from this period:** Piano **Concerto** no. 2 in f minor, op. 21 (1830); *Douze Études*, op. 10 (1832)

**Approximate duration:** 8 minutes

In 1830, Fryderyk Chopin, at the age of twenty, departed Poland for an extensive tour, performing his compositions throughout Western Europe. Two years before, Chopin had made a sensational debut as a pianist in Vienna, and he set out to emulate that success. Soon after he left Warsaw, the Polish-Russian War broke out, leaving Chopin desperately homesick for his native land. Chopin biographer Zdzisław Jachimecki writes: “Only now, at this distance, did he see all of Poland from the proper perspective and understand what was great and truly beautiful in her, the tragedy and heroism of her vicissitudes.” Though Chopin eventually would settle in Paris indefinitely, he never lost affection for his native Poland.

One can view Chopin’s sets of **mazurkas** as an homage to his homeland. The mazurka, a folk dance from the Polish province of Mazovia, is characterized by its triple **meter** with an accented third beat. Composed soon after Chopin settled in Paris in 1831, the **Opus 7** set was the second batch of mazurkas the homesick composer would write. In the first of the Opus 7 mazurkas, the charm and eloquence

\*Bolted terms are defined in the glossary, which begins on page 86.

of the Polish dance are in full force from the opening bars. The graceful first **theme** is repeated throughout the short work with contrasting sections that evoke the earthiness of a peasant dance. The f minor Mazurka begins uncharacteristically with a short introduction before diving into a rustic primary theme. The Opus 17 set, composed between 1833 and 1834, demonstrates Chopin's increasing maturity as a composer of expressive piano music. Marked **Legato assai**, the A-flat Major Mazurka begins with a three-note motif that is repeated and embellished throughout. The opening material is contrasted with a spirited middle section. Over the course of his life, Chopin would write nearly sixty mazurkas, which have since become a staple of the piano repertoire.

## FRYDERYK CHOPIN

### Ballade no. 3 in A-flat Major, op. 47

**Composed:** 1840–1841

**First performance:** 1842, with Chopin performing

**Other works from this period:** Prelude in c-sharp minor, op. 45 (1841); **Nocturnes**, op. 48 (1841); **Fantasia** in f minor, op. 49 (1841)

**Approximate duration:** 7 minutes

In 1837, Chopin met the novelist George Sand, who at that time had set up her residence at the fashionable Hôtel de France along with composer Franz Liszt and his mistress. Chopin was introduced to Sand at a party hosted by Liszt and by many accounts was thoroughly unimpressed. Chopin wrote: "What an unattractive person La Sand is. Is she really a woman?" However, upon their second meeting in 1838, he immediately became smitten. Chopin's health had been deteriorating, and he was comforted by Sand's maternal instincts. Sand and Chopin's romance would last nearly ten years, during which Chopin composed steadily, though his output slowed owing to his unalterable perfectionism. Aware of his perfectionist tendencies, Chopin would write while composing his ballades, "I cannot give them enough polish."

Though Chopin never confirmed the exact program or sources connected to his **ballades**, it is widely assumed that he drew inspiration for these pieces from his friend the great Polish poet Adam Mickiewicz. One theory is that the Third Ballade draws from Mickiewicz's work *Świtezianka*, a fantastical tale of a mortal falling in love with a water fairy. In this story, the mortal and the fairy are never able to be together since the fairy's watery embrace would prove fatal to the mortal. In the opening of the work, there is a dialog between two voices (one in the treble register and one in the tenor) that can be heard as a conversation between two lovers at the shores of a lake. The rather simple opening gives way to a more expressive and turbulent section, until the piece returns to the plaintive dialog of the opening. Near the end of the piece, a passage of considerable expressive angst builds to a climax, perhaps evocative of the frustration of the two characters, forever unable to be together.

## ANTONÍN DVOŘÁK

(Born September 8, 1841, Nelahozeves; died May 1, 1904, Prague)

### Piano Quartet no. 2 in E-flat Major, op. 87

**Composed:** July 10–August 19, 1889

**Published:** Berlin, 1890

**First performance:** November 23, 1890, Prague

**Other works from this period:** Symphony no. 8 in G Major, op. 88 (1889); Requiem in b-flat minor, op. 89, B. 165 (1890); Piano Trio in e minor, op. 90, *Dumky* (1890–1891); *In Nature's Realm*, op. 91 (1891)

**Approximate duration:** 36 minutes

In 1877, Antonín Dvořák, financially constrained at the time, applied for an Austrian State Stipendium, a financial award given to promising artists. The jury analyzing the submitted works consisted of Eduard Hanslick, the prominent nineteenth-century music critic and ardent supporter of Johannes Brahms; Johann von Herbeck, an Austrian conductor best known for conducting the premiere of Schubert's "Unfinished" Symphony; and none other than Johannes Brahms himself, who had replaced another jury member at the last minute. After considering Dvořák's works, Brahms, particularly taken by the distinct Czech elements of Dvořák's music, immediately wrote to Fritz Simrock, his publisher in Berlin: "Dvořák has written all manner of things: operas (Czech), symphonies, quartets, piano pieces. In any case, he is a very talented man. Moreover, he is poor!" With Brahms's endorsement, Simrock began publishing Dvořák's works, initiating a firestorm of performances throughout Europe.

With Dvořák's profile on the rise, the 1880s brought his first visits to England, solidifying his financial profile and allowing the composer to purchase a small country home in the Bohemian village of Příbram. While enjoying his summer escapes to Příbram, Dvořák would revise many of his earlier works for Simrock's successful publication. In 1889, Dvořák began churning out a steady stream of new works, beginning his most creative and successful compositional period.

One of the works composed in 1889 was the Opus 87 Piano Quartet. Upon completing the work, the confident Dvořák would write to a friend, "As expected, it came easily and the melodies surged upon me, thank God!" The influence of Brahms can be heard throughout the quartet, particularly in the expansive and fiery first movement, which explores the grand possibilities of **sonata form**. The piece begins with the strings in unison, followed by a series of dialogistic interjections between the piano and strings. The way in which the movement builds invokes the symphonic grandeur of many of Brahms's chamber works. The **Lento** consists of five lyrical themes that shift mood throughout. The movement begins with a beautiful cello solo, subtly accompanied by gentle chords in the piano and **pizzicato** in the strings. In the two middle sections, Dvořák conjures the energetic nature of the first movement before closing with the serene character of the opening. The third movement displays his characteristic use of Eastern European folk elements. In the central section of the **Allegro moderato**, Dvořák seems to mimic a cimbalom in the piano, contributing to the folk-like flair of the piece. In the finale, the intensity and energy of the first movement return in full force. The movement explores two contrasting thematic ideas with considerable passagework given to the violist. (Dvořák performed actively as a professional violist throughout his career.) The work ends with a lively and crowd-pleasing **coda**.

—Isaac Thompson



# Chamber Music Institute

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

GLORIA CHIEN, CHAMBER MUSIC INSTITUTE DIRECTOR

*The Chamber Music Institute, which runs in tandem with the festival, embodies Music@Menlo's strong commitment to nurturing the next generation of chamber musicians.*

Music@Menlo's 2011 Chamber Music Institute welcomes forty-two exceptional young musicians, selected from an international pool of applicants, to work closely with an elite artist-faculty throughout the festival season. Festival audiences can witness the timeless art of musical interpretation passed from today's leading artists to the next generation of chamber musicians in various settings, including the festival's master classes (see page 65), Café Conversations (see page 64), Prelude Performances, and Koret Young Performers Concerts, all of which are free and open to the public.

## International Program

Music@Menlo's distinguished training program serves pre- and semi-professional artists in the burgeoning stages of their careers. Following their participation in Music@Menlo's Chamber Music Institute, alumni of the International Program have gone on to perform in the world's most prestigious venues, including Lincoln Center and Carnegie Hall in New York and London's Wigmore Hall, and earn top prizes at the Naumburg Competition, Young Concert Artists International Auditions, and other important competitions.

The students of the International Program work daily with Music@Menlo's esteemed artist-faculty and are featured in the festival's **Prelude Performances** (see page 52), which precede selected evening concerts. These Prelude Performances expand on the festival's Concert Programs and offer audiences the opportunity to experience masterworks of the chamber music repertoire free of cost.

Miki-Sophia Cloud, *violin*  
Nicole León, *violin*  
Anna Margrethe Nilsen, *violin*  
Jesús Reina, *violin*

Michael Kaufman, *cello*  
Hiro Matsuo, *cello*

Christopher Schmitt, *piano*  
Moritz Winkelmann, *piano*

Matthew Lipman, *viola*  
Jesús Rodríguez, *viola*

## Young Performers Program

The Young Performers Program is a training program for promising young musicians, ages nine to eighteen. These extraordinary students work with a diverse faculty comprising festival artists and International Program alumni. Each week during the festival, student ensembles share their work with audiences through the **Koret Young Performers Concerts** (see page 61), in which they introduce and perform great works of the chamber music literature for listeners of all ages.

Christy Chen, *violin*  
Alex Goldberg, *violin*  
Kyoko Inagawa, *violin*  
Da Eun Kim, *violin*  
Hayaka Komatsu, *violin/viola*  
Timothy Le, *violin*  
Manami Mizumoto, *violin*  
Reina Murooka, *violin*  
Alyssa Wang, *violin*  
Ericka Wu, *violin*  
Alex Zhou, *violin*  
Kevin Zhu, *violin*

Olivia Marckx, *cello*  
Julia Rosenbaum, *cello*  
Jonathan Swensen, *cello*

Alexander Biniac-Harris, *piano*  
Anna Boonyanit, *piano*  
Misha Galant, *piano*  
Seiha Park, *piano*  
Yoko Rosenbaum, *piano*  
Agata Sorotokin, *piano*  
Tristan Yang, *piano*  
Alice Zhu, *piano*

Nayeon Kim, *viola*  
Emily Liu, *viola*  
Rosemary Nelis, *viola*

Travis Chen, *cello*  
Eunghye Cho, *cello*  
Sarah Ghandour, *cello*  
Johannes Gray, *cello*  
Nathan Le, *cello*  
Yu-Yu Liu, *cello*



## The Ann S. Bowers Young Artist Fund

The Ann S. Bowers Young Artist Fund provides essential support for the more than forty talented young musicians who participate in Music@Menlo's Chamber Music Institute each summer. Contributors to this fund nourish the future of classical music by enabling Music@Menlo to offer an inspiring and rigorous learning environment, a world-class roster of artist-faculty, and an unparalleled one-to-one student-faculty ratio. They also play a critical role in the lives of these extraordinary young artists by helping them realize their lifelong personal and professional ambitions.

*Contributors to this fund nourish the future of classical music by enabling Music@Menlo to offer an inspiring and rigorous learning environment, a world-class roster of artist-faculty, and an unparalleled one-to-one student-faculty ratio.*

Through the support of the Ann S. Bowers Young Artist Fund, all ten artists from Music@Menlo's esteemed International Program (ages eighteen through twenty-nine) are able to participate in the Institute's programs at no cost with fully sponsored fellowships. Music@Menlo is also able to offer all Young Performers Program participants (ages nine through eighteen) a subsidized tuition. And, this season, through the generosity of the many contributors to the Young Artist Fund, all Young Performers Program participants who applied for merit scholarship or financial aid received partial or full assistance.

Please consider becoming a vital part of this community by making a gift to the Ann S. Bowers Young Artist Fund or being a full sponsor with a gift of \$12,500. While donors to the Young Artist Fund receive benefits at the corresponding membership levels, the greatest reward of supporting these young artists is knowing that you are making a meaningful difference in their lives.

We gratefully acknowledge the following individuals and organizations that have generously contributed to the Ann S. Bowers Young Artist Fund in 2011:

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*To learn more about sponsoring a young artist in the Chamber Music Institute, please contact Annie Rohan, Development Director, at 650-330-2133 or [annie@musicatmenlo.org](mailto:annie@musicatmenlo.org). Contributors to this fund play a crucial role in supporting Music@Menlo's educational mission.*

# Prelude Performances

FREE CONCERTS PERFORMED BY  
THE INTERNATIONAL PROGRAM ARTISTS  
OF THE CHAMBER MUSIC INSTITUTE

*Honoring the William and Flora Hewlett Foundation for its  
leadership, vision, and dedication to the arts and education*



## JULY 22

Friday, July 22  
5:30 p.m., Stent Family Hall, Menlo School

**FRANZ SCHUBERT** (1797–1828)  
Grand Rondeau in A Major, D. 951, op. 107 (1828)  
Moritz Winkelmann, Christopher Schmitt, *piano*

**JOHANNES BRAHMS** (1833–1897)  
Piano Quintet in f minor, op. 34 (1866)  
*Allegro non troppo*  
*Andante, un poco adagio*  
*Scherzo: Allegro*  
*Finale: Poco sostenuto – Allegro non troppo*

Moritz Winkelmann, *piano*; Jesús Reina, Miki-Sophia Cloud, *violins*; Matthew Lipman,  
*viola*; Hiro Matsuo, *cello*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to Kathleen G. Henschel with  
gratitude for her generous support.*

## JULY 23

Saturday, July 23  
6:00 p.m., Martin Family Hall, Menlo School

**FRANZ SCHUBERT** (1797–1828)  
Grand Rondeau in A Major, D. 951, op. 107 (1828)  
Moritz Winkelmann, Christopher Schmitt, *piano*

**ROBERT SCHUMANN** (1810–1856)  
Piano Quintet in E-flat Major, op. 44 (1842)  
*Allegro brillante*  
*In modo d'una marcia: Un poco largamente*  
*Scherzo: Molto vivace*  
*Allegro ma non troppo*

Christopher Schmitt, *piano*; Nicole León, Anna Margrethe Nilsen, *violins*;  
Jesús Rodríguez, *viola*; Michael Kaufman, *cello*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to David Finckel and Wu Han  
with gratitude for their generous support.*



## JULY 26

Tuesday, July 26  
6:00 p.m., The Center for Performing Arts at Menlo-Atherton

**JOHANNES BRAHMS** (1833–1897)  
*Variations on a Theme in E-flat Major by Robert Schumann,*  
op. 23 (1861)  
Christopher Schmitt, Moritz Winkelmann, *piano*

**JOHANNES BRAHMS**  
Piano Quintet in f minor, op. 34 (1866)  
*Allegro non troppo*  
*Andante, un poco adagio*  
*Scherzo: Allegro*  
*Finale: Poco sostenuto – Allegro non troppo*

Moritz Winkelmann, *piano*; Jesús Reina, Miki-Sophia Cloud, *violins*; Matthew Lipman, *viola*; Hiro Matsuo, *cello*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to Lindy Barocchi with gratitude for her generous support.*

## JULY 28

Thursday, July 28  
5:30 p.m., Stent Family Hall, Menlo School

**JOHANNES BRAHMS** (1833–1897)  
*Variations on a Theme in E-flat Major by Robert Schumann,*  
op. 23 (1861)  
Christopher Schmitt, Moritz Winkelmann, *piano*

**ROBERT SCHUMANN** (1810–1856)  
Piano Quintet in E-flat Major, op. 44 (1842)  
*Allegro brillante*  
*In modo d'una marcia: Un poco largamente*  
*Scherzo: Molto vivace*  
*Allegro ma non troppo*

Christopher Schmitt, *piano*; Nicole León, Anna Margrethe Nilsen, *violins*; Jesús Rodríguez, *viola*; Michael Kaufman, *cello*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to Dr. Condoleezza Rice with gratitude for her generous support.*



## JULY 29

Friday, July 29

6:00 p.m., Martin Family Hall, Menlo School

### WOLFGANG AMADEUS MOZART (1756–1791)

Piano Quartet in g minor, K. 478 (1785)

*Allegro*

*Andante*

*Rondo: Allegro moderato*

Christopher Schmitt, *piano*; Miki-Sophia Cloud, *violin*; Matthew Lipman, *viola*; Michael Kaufman, *cello*

### FRANZ JOSEPH HAYDN (1732–1809)

Piano Trio in E Major, Hob. XV: 28 (1794)

*Allegro moderato*

*Allegretto*

*Finale: Allegro*

Moritz Winkelmann, *piano*; Nicole León, *violin*; Hiro Matsuo, *cello*

### ANTONÍN DVOŘÁK (1841–1904)

*Terzetto* for Two Violins and Viola, op. 74 (1887)

*Introduzione: Allegro ma non troppo*

*Larghetto*

*Scherzo*

*Finale: Tema con variazioni*

Anna Margrethe Nilsen, Jesús Reina, *violins*; Jesús Rodríguez, *viola*

#### SPECIAL THANKS

*Music@Menlo dedicates this performance to Vivian Sweeney with gratitude for her generous support.*

## JULY 31

Sunday, July 31

4:00 p.m., St. Mark's Episcopal Church

### WOLFGANG AMADEUS MOZART (1756–1791)

Piano Quartet in g minor, K. 478 (1785)

*Allegro*

*Andante*

*Rondo: Allegro moderato*

Christopher Schmitt, *piano*; Miki-Sophia Cloud, *violin*; Matthew Lipman, *viola*; Michael Kaufman, *cello*

### FRANZ JOSEPH HAYDN (1732–1809)

Piano Trio in E Major, Hob. XV: 28 (1794)

*Allegro moderato*

*Allegretto*

*Finale: Allegro*

Moritz Winkelmann, *piano*; Nicole León, *violin*; Hiro Matsuo, *cello*

### ANTONÍN DVOŘÁK (1841–1904)

*Terzetto* for Two Violins and Viola, op. 74 (1887)

*Introduzione: Allegro ma non troppo*

*Larghetto*

*Scherzo*

*Finale: Tema con variazioni*

Anna Margrethe Nilsen, Jesús Reina, *violins*; Jesús Rodríguez, *viola*

#### SPECIAL THANKS

*Music@Menlo dedicates this performance to Laourse and Burton Richter with gratitude for their generous support.*



## AUGUST 2

**Tuesday, August 2**  
6:00 p.m., The Center for Performing Arts at Menlo-Atherton

### LUDWIG VAN BEETHOVEN (1770–1827)

String Trio in G Major, op. 9, no. 1 (1797–1798)

*Adagio – Allegro con brio*  
*Adagio, ma non tanto, e cantabile*  
*Scherzo: Allegro*  
*Presto*

Jesús Reina, *violin*; Jesús Rodríguez, *viola*; Michael Kaufman, *cello*

### JOHANNES BRAHMS (1833–1897)

Piano Quartet no. 3 in c minor, op. 60 (1855–1875)

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

Moritz Winkelmann, *piano*; Anna Margrethe Nilsen, *violin*; Matthew Lipman, *viola*;  
Hiro Matsuo, *cello*

#### SPECIAL THANKS

*Music@Menlo dedicates this performance to Melanie and Ron Wilensky with gratitude for their generous support.*

## AUGUST 3

**Wednesday, August 3**  
5:30 p.m., Stent Family Hall, Menlo School

### LUDWIG VAN BEETHOVEN (1770–1827)

String Trio in G Major, op. 9, no. 1 (1797–1798)

*Adagio – Allegro con brio*  
*Adagio, ma non tanto, e cantabile*  
*Scherzo: Allegro*  
*Presto*

Jesús Reina, *violin*; Jesús Rodríguez, *viola*; Michael Kaufman, *cello*

### JOHANNES BRAHMS (1833–1897)

Piano Quartet no. 3 in c minor, op. 60 (1855–1875)

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

Moritz Winkelmann, *piano*; Anna Margrethe Nilsen, *violin*; Matthew Lipman, *viola*;  
Hiro Matsuo, *cello*

#### SPECIAL THANKS

*Music@Menlo dedicates this performance to Michael J. Hunt and Joanie Banks-Hunt with gratitude for their generous support.*



## AUGUST 4

Thursday, August 4

6:00 p.m., St. Mark's Episcopal Church

**JOHANNES BRAHMS** (1833–1897)

String Quintet no. 1 in F Major, op. 88 (1882)

*Allegro non troppo, ma con brio*

*Grave ed appassionato*

*Finale: Allegro energico*

Miki-Sophia Cloud, Nicole León, *violins*; Matthew Lipman, Jesús Rodríguez, *violas*;  
Michael Kaufman, *cello*

**BÉLA BARTÓK** (1881–1945)

Selections from Forty-Four Duos for Two Violins, BB. 104,

Sz. 98 (1931)

no. 16: *Burlesque*

no. 21: *New Year's Greeting*

no. 22: *Mosquito Dance*

no. 24: *Wedding Song*

no. 26: *Teasing Song*

no. 43: *Pizzicato*

no. 42: *Arabian Song*

Jesús Reina, Anna Margrethe Nilsen, *violins*

**LUCIANO BERIO** (1925–2003)

Selections from *Duetti* for Two Violins (1979–1983)

*Béla (Bartók)*

*Shlomit (Almog)*

*Rodion (Shchedrin)*

*Camilla (di Adami)*

*Daniela (Rabinovitch)*

*Marcello (Panni)*

*Valerio (Adami)*

*Igor (Stravinsky)*

*Annie (Neuburger)*

*Henri (Pousseur)*

Jesús Reina, Anna Margrethe Nilsen, *violins*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to Bill and Lee Perry with gratitude for their generous support.*

## AUGUST 5

Friday, August 5

6:00 p.m., Martin Family Hall, Menlo School

**JOHANNES BRAHMS** (1833–1897)

String Quintet no. 1 in F Major, op. 88 (1882)

*Allegro non troppo, ma con brio*

*Grave ed appassionato*

*Finale: Allegro energico*

Miki-Sophia Cloud, Nicole León, *violins*; Matthew Lipman, Jesús Rodríguez, *violas*;  
Michael Kaufman, *cello*

**JOHANNES BRAHMS**

Cello Sonata no. 1 in e minor, op. 38 (1862–1865)

*Allegro non troppo*

*Allegretto quasi minuetto*

*Allegro*

Moritz Winkelmann, *piano*; Hiro Matsuo, *cello*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to Marcia and Paul Ginsburg with gratitude for their generous support.*



## AUGUST 6

**Saturday, August 6**

6:00 p.m., The Center for Performing Arts at Menlo-Atherton

**LUDWIG VAN BEETHOVEN** (1770–1827)

String Trio in D Major, op. 9, no. 2 (1797–1798)

*Allegretto*

*Andante quasi allegretto*

*Minuetto: Allegro*

*Rondo: Allegro*

Anna Margrethe Nilsen, *violin*; Matthew Lipman, *viola*; Hiro Matsuo, *cello*

**JOHANNES BRAHMS** (1833–1897)

Piano Quartet no. 2 in A Major, op. 26 (1861)

*Allegro non troppo*

*Poco adagio*

*Scherzo: Poco allegro*

*Finale: Allegro*

Christopher Schmitt, *piano*; Jesús Reina, *violin*; Jesús Rodríguez, *viola*;

Michael Kaufman, *cello*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to Mary Lorey with gratitude for her generous support.*

## AUGUST 8

**Monday, August 8**

6:00 p.m., The Center for Performing Arts at Menlo-Atherton

**LUDWIG VAN BEETHOVEN** (1770–1827)

String Trio in D Major, op. 9, no. 2 (1797–1798)

*Allegretto*

*Andante quasi allegretto*

*Minuetto: Allegro*

*Rondo: Allegro*

Anna Margrethe Nilsen, *violin*; Matthew Lipman, *viola*; Hiro Matsuo, *cello*

**JOHANNES BRAHMS** (1833–1897)

Piano Quartet no. 2 in A Major, op. 26 (1861)

*Allegro non troppo*

*Poco adagio*

*Scherzo: Poco allegro*

*Finale: Allegro*

Christopher Schmitt, *piano*; Jesús Reina, *violin*; Jesús Rodríguez, *viola*;

Michael Kaufman, *cello*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to the Jeffrey Dean and Heidi Hopper Family with gratitude for its generous support.*



## AUGUST 10

Wednesday, August 10  
6:00 p.m., The Center for Performing Arts at Menlo-Atherton

**JOHANNES BRAHMS** (1833–1897)  
Sonata no. 2 in A Major for Violin and Piano, op. 100 (1886)  
*Allegro amabile*  
*Andante tranquillo*  
*Allegretto grazioso*

Christopher Schmitt, *piano*; Nicole León, *violin*

**ROBERT SCHUMANN** (1810–1856)  
Sonata no. 2 in d minor for Violin and Piano, op. 121 (1851)  
*Ziemlich langsam*  
*Sehr lebhaft*  
*Leise, einfach*  
*Bewegt*

Moritz Winkelmann, *piano*; Miki-Sophia Cloud, *violin*

### SPECIAL THANKS

*Music@Menlo* dedicates this performance to Hugh Martin with gratitude for his generous support.

## AUGUST 11

Thursday, August 11  
5:30 p.m., Stent Family Hall, Menlo School

**JOHANNES BRAHMS** (1833–1897)  
Sonata no. 2 in A Major for Violin and Piano, op. 100 (1886)  
*Allegro amabile*  
*Andante tranquillo*  
*Allegretto grazioso*

Christopher Schmitt, *piano*; Nicole León, *violin*

**ROBERT SCHUMANN** (1810–1856)  
Sonata no. 2 in d minor for Violin and Piano, op. 121 (1851)  
*Ziemlich langsam*  
*Sehr lebhaft*  
*Leise, einfach*  
*Bewegt*

Moritz Winkelmann, *piano*; Miki-Sophia Cloud, *violin*

### SPECIAL THANKS

*Music@Menlo* dedicates this performance to the David and Lucile Packard Foundation with gratitude for its generous support.



## AUGUST 12

Friday, August 12

6:00 p.m., Martin Family Hall, Menlo School

**LUDWIG VAN BEETHOVEN** (1770–1827)

*Grosse Fuge* in B-flat Major for Piano, Four Hands, op. 134 (1826)

Moritz Winkelmann, Christopher Schmitt, *piano*

**FELIX MENDELSSOHN** (1809–1847)

Octet in E-flat Major, op. 20 (1825)

*Allegro moderato, ma con fuoco*

*Andante*

*Scherzo: Allegro leggierissimo*

*Presto*

Jesús Reina, Miki-Sophia Cloud, Nicole León, Anna Margrethe Nilsen, *violins*; Matthew Lipman, Jesús Rodríguez, *violas*; Michael Kaufman, Hiro Matsuo, *cellos*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to Sue and Bill Gould with gratitude for their generous support.*



## AUGUST 13

Saturday, August 13

6:00 p.m., The Center for Performing Arts at Menlo-Atherton

**LUDWIG VAN BEETHOVEN** (1770–1827)

*Grosse Fuge* in B-flat Major for Piano, Four Hands, op. 134 (1826)

Moritz Winkelmann, Christopher Schmitt, *piano*

**FELIX MENDELSSOHN** (1809–1847)

Octet in E-flat Major, op. 20 (1825)

*Allegro moderato, ma con fuoco*

*Andante*

*Scherzo: Allegro leggierissimo*

*Presto*

Jesús Reina, Miki-Sophia Cloud, Nicole León, Anna Margrethe Nilsen, *violins*; Matthew Lipman, Jesús Rodríguez, *violas*; Michael Kaufman, Hiro Matsuo, *cellos*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to George and Camilla Smith with gratitude for their generous support.*

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# Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE



## PRELUDE PERFORMANCES AND KORET YOUNG PERFORMERS CONCERTS

Free concerts featuring extraordinary young artists from around the world

Music@Menlo's free **Prelude Performances** and **Koret Young Performers Concerts** are some of the summer's most anticipated events. Free and open to the public, these performances feature the extraordinary young musicians of the Chamber Music Institute and are an integral part of the festival's education mission.

Because of the popularity of these events, free seat passes are required for admission. **But new this year**, for your added convenience, in addition to picking up your seat pass in person starting one hour before the concert, **you can also reserve up to two passes in advance on the day of the event!**

### How to Reserve Your Free Seat Pass

- **Online reservations** can be made on the day of the performance from 9:00 a.m. to ninety minutes prior to the concert start time. Visit [www.musicatmenlo.org](http://www.musicatmenlo.org) and click the "Reserve your pass for today's free concert" link on the home page or go to the online 2011 festival calendar.
- **Walk-up passes** will still be available on a first-come, first-served basis starting one hour prior to the concert.

**PLEASE NOTE:** Advance reservations must be claimed no later than fifteen minutes prior to the performance start time, at which time all unclaimed reservations will be released to walk-up audiences. Seating at all **Prelude Performances** and **Koret Young Performers Concerts** is by general admission.



**NEW!** Reserve your complimentary seat passes  
in advance for these popular free performances!  
Visit [www.musicatmenlo.org](http://www.musicatmenlo.org) to learn more.



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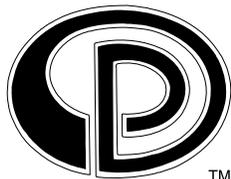
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# Koret Young Performers Concerts

FREE CONCERTS PERFORMED BY  
THE YOUNG PERFORMERS PROGRAM ARTISTS  
OF THE CHAMBER MUSIC INSTITUTE



JULY 30

Saturday, July 30

1:00 p.m., The Center for Performing Arts at Menlo-Atherton

*Selected movements from:*

**ANTONÍN DVOŘÁK** (1841–1904)

Piano Trio no. 4 in e minor, op. 90, *Dumky* (1890)

Alice Zhu, *piano*; Timothy Le, *violin*; Travis Chen, *cello*

**CLAUDE DEBUSSY** (1862–1918)

Piano Trio in G Major (1879)

Seiha Park, *piano*; Alex Goldberg, *violin*; Nathan Le, *cello*

**GEORGE FRIDERIC HANDEL** (1685–1759)

arr. Johan Halvorsen (1864–1935)

Passacaglia for Violin and Cello (1720, arr. 1897)

Christy Chen, *violin*; Johannes Gray, *cello*

**JOHANNES BRAHMS** (1833–1897)

Waltzes, op. 39 (1865)

Agata Sorotokin, Tristan Yang, *piano*

**JOHANNES BRAHMS**

Piano Quartet no. 1 in g minor, op. 25 (1863)

Misha Galant, *piano*; Hayaka Komatsu, *violin*; Emily Liu, *viola*; Julia Rosenbaum, *cello*

**DMITRI SHOSTAKOVICH** (1906–1975)

Piano Trio no. 2 in e minor, op. 67 (1944)

I. *Andante – Moderato – Poco più mosso*

II. *Allegro con brio*

Anna Boonyanit, *piano*; Kevin Zhu, *violin*; Jonathan Swensen, *cello*

III. *Largo*

IV. *Allegretto*

Yoko Rosenbaum, *piano*; Kyoko Inagawa, *violin*; Yu-Yu Liu, *cello*

**LUDWIG VAN BEETHOVEN** (1770–1827)

String Quartet in B-flat Major, op. 18, no. 6 (1798–1800)

Manami Mizumoto, Alyssa Wang, *violins*; Rosemary Nelis, *viola*; Eunghee Cho, *cello*

**ANTONÍN DVOŘÁK**

Piano Quintet in A Major, op. 81 (1887)

Alexander Biniac-Harris, *piano*; Reina Murooka, Da Eun Kim, *violins*; Nayeon Kim, *viola*; Sarah Ghandour, *cello*

SPECIAL THANKS

*Music@Menlo dedicates this performance to Koret Foundation Funds with gratitude for its generous support.*





## AUGUST 6

**Saturday, August 6**

**1:00 p.m., The Center for Performing Arts at Menlo-Atherton**

*Selected movements from:*

**FRANZ SCHUBERT** (1797–1828)

Cello Quintet in C Major, D. 956 (1828)

Reina Murooka, Alyssa Wang, *violins*; Hayaka Komatsu, *viola*; Johannes Gray, Travis Chen, *cellos*

**FELIX MENDELSSOHN** (1809–1847)

Piano Quartet no. 1 in c minor (1822)

Agata Sorotokin, *piano*; Ericka Wu, *violin*; Emily Liu, *viola*; Olivia Marckx, *cello*

**ANTONÍN DVOŘÁK** (1841–1904)

Sonatina for Violin and Piano in G Major, op. 100 (1893)

I. *Allegro risoluto*

II. *Larghetto*

Yoko Rosenbaum, *piano*; Timothy Le, *violin*

III. *Scherzo: Molto vivace*

IV. *Finale: Allegro*

Anna Boonyanit, *piano*; Kyoko Inagawa, *violin*

**JOHANNES BRAHMS** (1833–1897)

Trio for Piano, Clarinet (or Viola), and Cello in a minor, op. 114 (1891)

Alice Zhu, *piano*; Rosemary Nelis, *viola*; Sarah Ghandour, *cello*

**ANTON ARENSKY** (1861–1906)

String Quartet for Two Cellos no. 2 in a minor, op. 35 (1894)

Christy Chen, *violin*; Nayeon Kim, *viola*; Julia Rosenbaum, Yu-Yu Liu, *cellos*

**FELIX MENDELSSOHN**

Piano Trio no. 1 in d minor, op. 49 (1839)

I. *Molto allegro e agitato*

Misha Galant, *piano*; Da Eun Kim, *violin*; Jonathan Swensen, *cello*

II. *Andante con moto tranquillo*

III. *Scherzo: Leggiero e vivace*

Tristan Yang, *piano*; Alex Zhou, *violin*; Nathan Le, *cello*

IV. *Finale: Allegro assai appassionato*

Alexander Biniáz-Harris, *piano*; Manami Mizumoto, *violin*; Eunghee Cho, *cello*

**SPECIAL THANKS**

*Music@Menlo dedicates this performance to Jeehyun Kim with gratitude for her generous support.*



## AUGUST 13

**Saturday, August 13**

**1:00 p.m., The Center for Performing Arts at Menlo-Atherton**

*Selected movements from:*

**ANTONIO VIVALDI** (1678–1741)

Concerto for Four Violins in b minor, op. 3, no. 10 (1711)

Seiha Park, *piano*; Alex Goldberg, Ericka Wu, Alex Zhou, Kevin Zhu, *violins*

**ALEXANDRE TANSMAN** (1897–1986)

Two Movements for Cello Quartet (1935)

Julia Rosenbaum, Eunghee Cho, Travis Chen, Jonathan Swensen, *cellos*

**JOHANN SEBASTIAN BACH** (1685–1750)

*Liebster Jesu, wir sind hier* (1715)

Jonathan Swensen, Travis Chen, Eunghee Cho, Julia Rosenbaum, *cellos*

**JOHANN SEBASTIAN BACH**

*Jesu, meine Freude* (1723)

Travis Chen, Jonathan Swensen, Julia Rosenbaum, Eunghee Cho, *cellos*

**JOHANN SEBASTIAN BACH**

*Wer nur den lieben Gott lässt walten* (1724)

Travis Chen, Eunghee Cho, Jonathan Swensen, Julia Rosenbaum, *cellos*

**JOHANN SEBASTIAN BACH**

*Der Tag, der ist so Freudenreich* (1713–1715)

Eunghee Cho, Julia Rosenbaum, Jonathan Swensen, Travis Chen, *cellos*

**JOHANNES BRAHMS** (1833–1897)

Sextet in B-flat Major, op. 18 (arrangement for piano, four hands) (1864–1865)

Misha Galant, Alexander Biniash-Harris, *piano*

**GEORGES BIZET** (1838–1875)

*Jeux d'enfants* for Piano, Four Hands (1871)

Anna Boonyanit, Yoko Rosenbaum, *piano*

**LUDWIG VAN BEETHOVEN** (1770–1827)

Piano Trio in B-flat Major, op. 11 (1798)

I. *Allegro con brio*

Agata Sorotokin, *piano*; Kyoko Inagawa, *violin*; Olivia Marckx, *cello*

II. *Adagio*

III. *Tema con variazioni*

Alice Zhu, *piano*; Da Eun Kim, *violin*; Nathan Le, *cello*

**ERNŐ DOHNÁNYI** (1877–1960)

Piano Quintet no. 1 in c minor, op. 1 (1895)

Tristan Yang, *piano*; Alyssa Wang, Timothy Le, *violins*; Emily Liu, *viola*; Johannes Gray, *cello*

**DMITRY SHOSTAKOVICH** (1906–1975)

Two Pieces for String Octet, op. 11 (1924–1925)

Reina Murooka, Manami Mizumoto, Hayaka Komatsu, Christy Chen, *violins*; Rosemary Nelis, Nayeon Kim, *violins*; Sarah Ghandour, Yu-Yu Liu, *cellos*

**SPECIAL THANKS**

*Music@Menlo dedicates this performance to the City of Menlo Park with gratitude for its partnership and generous support.*





# Café Conversations

*Music@Menlo's unique series of free and informal discussion events led by festival artists and distinguished guests offers audiences an engaging forum to explore a wide range of topics relating to music and culture.*

Since their inception during Music@Menlo's 2004 season, Café Conversations have explored a multitude of issues from the unique perspectives of the festival's artistic community. Café Conversations allow audiences to gain insight into a fascinating array of music- and arts-related issues. All Café Conversations take place on the campus of Menlo School and are free and open to the public.

Saturday, July 23, 11:45 a.m.  
Stent Family Hall, Menlo School

## **The Art of John Morra**

With John Morra, Music@Menlo's 2011 Visual Artist, and Cathy Kimball, Executive Director, San Jose Institute of Contemporary Art

Monday, July 25, 11:45 a.m.  
Martin Family Hall, Menlo School

## **Gregor Piatigorsky, Virtuoso Cellist**

With Laurence Lesser, *cellist*

Tuesday, July 26, 11:45 a.m.  
Martin Family Hall, Menlo School

## **Poetry Reading Workshop**

With Jorja Fleezanis, *violinist*, and Patrick Castillo, Artistic Administrator

Monday, August 1, 11:45 a.m.  
Martin Family Hall, Menlo School

## **The Art of Collaboration**

With Gilbert Kalish, *pianist*, and Patrick Castillo, Artistic Administrator

Monday, August 8, 11:45 a.m.  
Martin Family Hall, Menlo School

## **Transcriptions by Brahms:**

### **Viola Meets Clarinet**

With Paul Neubauer, *violinist*, David Shifrin, *clarinetist*, and Patrick Castillo, Artistic Administrator

*Café Conversation topics and speakers subject to change. Please visit [www.musicatmenlo.org](http://www.musicatmenlo.org) during the festival for the latest information.*



# Master Classes

*Free and open to the public, Music@Menlo's master classes offer a unique opportunity to observe the interaction between mentors and students of the Chamber Music Institute.*

Music@Menlo unites the next generation of exceptional musicians with a renowned faculty of today's most esteemed artists and educators. Join the young artists and faculty of the Chamber Music Institute during the festival as they exchange ideas, discuss interpretive approaches, and prepare masterworks of the chamber music literature for the concert stage. The Institute's master classes and other select Institute activities give visitors the rare opportunity to deepen their appreciation for the nuanced process of preparing a piece of music for performance.

All master classes are held at 11:45 a.m. in Martin Family Hall on the Menlo School campus and are free and open to the public.

Wednesday, July 27, 11:45 a.m.

**Yehonatan Berick, violinist**

Thursday, July 28, 11:45 a.m.

**Laurence Lesser, cellist**

Friday, July 29, 11:45 a.m.

**Daniel Hope, violinist**

Tuesday, August 2, 11:45 a.m.

**Jon Kimura Parker, pianist**

Wednesday, August 3, 11:45 a.m.

**Bruce Adolphe, composer and  
Encounter Leader**

Thursday, August 4, 11:45 a.m.

**Elmar Oliveira, violinist**

Friday, August 5, 11:45 a.m.

**Orion String Quartet**

Tuesday, August 9, 11:45 a.m.

**Paul Watkins, cellist**

Wednesday, August 10, 11:45 a.m.

**Ani Kavafian, violinist**

Thursday, August 11, 11:45 a.m.

**Menahem Pressler, pianist**

Friday, August 12, 11:45 a.m.

**Philip Setzer, violinist**

*Master class schedule subject to change. Please visit [www.musicatmenlo.org](http://www.musicatmenlo.org) during the festival for the latest information.*



# Open House

SATURDAY, JULY 23

*Music@Menlo invites the community to enjoy a behind-the-scenes look at the festival during a daylong series of special events on the grounds of Menlo School. (All events are free unless otherwise noted.)*

## Open House Schedule of Events

8:30 a.m.

### **Q & A Coffee with the Artistic Directors**

Martin Family Hall, Menlo School

Learn about the inner workings of the festival in an informal question-and-answer session with David Finckel and Wu Han.

9:15 a.m.–11:30 a.m.

### **Institute Coachings**

Menlo School

Music@Menlo's core teaching faculty and select artists coach the Institute's young musicians in preparation for their upcoming performances.

9:30 a.m.–11:00 a.m.

### **Open Rehearsal**

Martin Family Hall, Menlo School

Violinist Ian Swensen and pianists Lucille Chung and Alessio Bax rehearse Arnold Schoenberg's *Phantasy* for Violin and Piano and Rachmaninov's *Vocalise*.

11:45 a.m.

### **Café Conversation: The Art of John Morra**

Stent Family Hall, Menlo School

Music@Menlo's 2011 Visual Artist, John Morra, discusses

his artwork with Cathy Kimball, Executive Director, San Jose Institute of Contemporary Art.

2:30 p.m.–4:00 p.m.

### **Institute Coachings**

Menlo School

Music@Menlo's core teaching faculty and select artists coach the Institute's young musicians in preparation for their upcoming performances.

6:00 p.m.

### **Prelude Performance**

Martin Family Hall, Menlo School

The artists of the Chamber Music Institute's International Program perform music by Schubert and Schumann.

8:00 p.m.

### **Concert Program I: The Young Eagle**

Stent Family Hall, Menlo School

See page 11 for details. Tickets required; order at [www.musicatmenlo.org](http://www.musicatmenlo.org) or 650-331-0202.

*Schedule of events subject to change.*

*For the latest information, please visit [www.musicatmenlo.org](http://www.musicatmenlo.org).*

# 2011 Visual Artist: John Morra

Each season, Music@Menlo invites a distinguished visual artist to exhibit a selection of works at Menlo School throughout the festival and showcases the artist's work in the festival's publications. This year Music@Menlo is pleased to feature John Morra.



John Morra (b. 1962) was born in Meridian, Mississippi, and was raised and educated in Southern California. He received his bachelor of arts degree in English from Westmont College, Santa Barbara, California, in 1985 and a bachelor of fine arts in printmaking from the University of California at Santa Barbara in 1987. Graduate study brought Morra to New

York City, where he received a master of fine arts degree from the New York Academy of Art in 1991. Since 2000, he has been a Visiting Instructor at the Gage Academy of Art in Seattle, Washington, and at the Grand Central Academy in New York City. Exhibitions of his work have been featured in galleries and museums across the United States.

Widely regarded as a leading figure in the world of contemporary American realism, John Morra continues the tradition of realist

still-life painting with carefully composed arrangements of ordinary objects, but he also expands the genre by depicting machine parts and everyday junk, which he transforms into a vision of order, clarity, and beauty. Inspired by great painters of the past, particularly Chardin, he painstakingly arranges his still-life objects in his studio, makes careful painted sketches and drawings, and then paints from life. In his formal yet innovative compositions, Morra produces tensions between perspectival illusion and flatness, makes superb use of color and tone to enhance the contrasts between simple and complex textures, and fills his designs with a tactile presence of light. He paints with an almost obsessive precision, resulting in a body of work that, while grounded in the past, is refreshingly dynamic, visually stimulating, and clearly of the twenty-first century.

*John Morra's work will be displayed on campus throughout the festival. Additionally, there will be a Café Conversation that features a discussion with the artist, followed by a reception, both of which are free and open to the public (July 23 at 11:45 a.m. in Stent Family Hall).*



Mertz No. 11, 2006, oil on panel, 36" x 24"



Top: Green Mixers, 2006, oil on canvas, 22" x 33"  
Above: Mertz No. 4, 2004, oil on canvas, 18" x 26"



# Listening Room

*Music@Menlo's informal series of free symposia explores audio and video recordings that complement the season's concert offerings.*

Hosted by festival Artistic Administrator and Encounter Leader Patrick Castillo, Music@Menlo's popular Listening Room series returns for a second season. On select afternoons throughout the season, Castillo will be the tour guide through an exploration of audio and video recordings of a variety of repertoire—including symphonic works, operatic arias, and more. Each Listening Room event is designed to complement the season's concert offerings and contribute to Music@Menlo's context-rich brand of musical exploration.

Monday, July 25, 4:15 p.m.  
Martin Family Hall, Menlo School

Wednesday, July 27, 4:15 p.m.  
Martin Family Hall, Menlo School

Monday, August 1, 4:15 p.m.  
Martin Family Hall, Menlo School

Thursday, August 4, 4:15 p.m.  
Martin Family Hall, Menlo School

Monday, August 8, 4:15 p.m.  
Martin Family Hall, Menlo School

*Schedule of events subject to change.*

*For the latest information, please visit [www.musicatmenlo.org](http://www.musicatmenlo.org).*

# Music@Menlo *LIVE*

"Hours of world-class chamber music performed by top-ranked players and captured for posterity by a first-rate sound engineer."

—Strings

Music@Menlo *LIVE*, the festival's exclusive recording label, has been praised as "the most ambitious recording project of any classical music festival in the world" (*San Jose Mercury News*) and its recordings have been hailed as "without question the best CDs I have ever heard" (*Positive Feedback Online*). Produced by Grammy Award-winning engineer Da-Hong Seetoo using state-of-the-art recording technology, these unique boxed sets feature select concert recordings from all of Music@Menlo's eight seasons and offer "hours of chamber music delight, recapturing all that Menlo magic" (*Gramophone*).

## NOW AVAILABLE IN DIGITAL FORMAT!

This past winter, Music@Menlo *LIVE*'s entire critically acclaimed catalog, which features extraordinary recordings of some of classical music's most beloved works as well as numerous rarely recorded masterpieces, became available online in digital format from a variety of online digital music retailers, including Classical Archives, iTunes, and Amazon.

## Coming This Fall: 2011's Through Brahms

Watch for the 2011 festival recordings to be released in late fall. Complete boxed sets and individual CDs from every Music@Menlo season can be purchased on our Web site at [www.musicatmenlo.org](http://www.musicatmenlo.org)—or downloaded from Classical Archives, iTunes, and Amazon.

## Latest Release: 2010's Maps and Legends

This collection of eight CDs commemorates the festival's remarkable eighth season, which surveyed a wondrous landscape of chamber music masterpieces, from Vivaldi's *The Four Seasons* and the Romantic strains of Brahms and Dvořák to remarkable works from the twentieth century by Shostakovich, Barber, George Crumb, and more. The recordings feature performances by a roster of the world's finest chamber musicians including the Miró and Jupiter quartets, festival Artistic Directors David Finckel and Wu Han, and others.



## Recording Producer: Da-Hong Seetoo

Six-time Grammy Award-winning recording producer Da-Hong Seetoo returns to Music@Menlo for a ninth consecutive season to record the festival concerts for release on the Music@Menlo *LIVE* label. A Curtis Institute- and Juilliard School-trained violinist, Da-Hong Seetoo has



emerged as one of a handful of elite audio engineers, using his own custom-designed microphones, monitor speakers, and computer software. His recent clients include the Borromeo, Escher, Emerson, Miró, and Tokyo string quartets; the Beaux Arts Trio; pianists Daniel Barenboim, Yefim Bronfman, Derek Han, and Christopher O'Riley; violinist Gil Shaham; cellist Truls Mørk; the Chamber Music Society of Lincoln Center; the Chicago Symphony Orchestra under David Zinman; the Evergreen Symphony (Taipei, Taiwan); the New York Philharmonic under Lorin Maazel; the ProMusica Chamber Orchestra (Columbus, Ohio); the Royal Philharmonic Orchestra under Carlos Miguel Prieto; the Singapore Symphony Orchestra; and David Finckel and Wu Han for the ArtistLed label. His recording with the Emerson String Quartet for Deutsche Grammophon, *Intimate Letters*, garnered the 2010 Grammy Award for Best Chamber Music Performance.

## Broadcast Partner: American Public Media

This summer, Music@Menlo is proud to welcome the return of American Public Media as the festival's exclusive broadcast partner. Performances from the festival will air nationwide on American Public Media's *Performance Today*<sup>®</sup>, the largest daily classical music program in the United States, which airs on 245 stations and reaches more than 1.2 million people each week, and via *Classical 24*<sup>®</sup>, a live classical music service broadcast on 250 stations and distributed by Public Radio International. Hosts and producers from American Public Media also participate in the festival as event moderators and educators. Go online to [www.americanpublicmedia.org](http://www.americanpublicmedia.org) for archived performances, photos, and interviews. American Public Media is the leading producer of classical music programming for public radio, including *Performance Today*<sup>®</sup>, *SymphonyCast*<sup>®</sup>, *Saint Paul Sunday*<sup>®</sup>, *Pipedreams*<sup>®</sup>, *Composers Datebook*<sup>®</sup>, and *Classical 24*<sup>®</sup>.



## Music@Menlo Winter Series



*Complementing the world-class chamber music programming that distinguishes Music@Menlo's internationally acclaimed summer festival, the 2011–2012 Winter Series offers three exciting opportunities throughout the year to further explore the vast richness of the chamber music literature, interpreted by some of classical music's most commanding performers. The series of three Sunday afternoon performances takes place at the Center for Performing Arts at Menlo-Atherton, the Peninsula's new state-of-the-art concert hall.*

### **Inon Barnatan: Darknesse Visible**

**Sunday, October 2, 2011, 4:00 p.m.**

**The Center for Performing Arts at Menlo-Atherton**

**Tickets: \$50/\$45 adult; \$25/\$20 student**

Hailed by the *New Yorker* as "a player of uncommon sensitivity," the virtuosic young pianist Inon Barnatan returns to Music@Menlo for a recital program that explores the palpable awareness of what lies beneath the music. "Darknesse Visible," a seductive program of works for solo piano, includes a work by one of the most exciting composers of the twentieth century, Thomas Adès. The program also features a masterpiece of the solo piano repertoire, Schubert's A Major Piano Sonata.



## Winds of France

Sunday, February 12, 2012, 4:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Tickets: \$50/\$45 adult; \$25/\$20 student

In the late nineteenth and early twentieth centuries, France became the compositional epicenter of chamber music written for wind instruments. The timbrally colorful combination of the instruments proved irresistible for many of France's most compelling musical voices. Join pianist Alessio Bax and virtuosic wind players from the Chamber Music Society of Lincoln Center—Tara Helen O'Connor, flute; Stephen Taylor, oboe; David Shifrin, clarinet; Peter Kolkay, bassoon; and Radovan Vlatković, horn—as they explore this ravishing, and rarely heard, repertoire. The program includes Maurice Emmanuel's Sonata for Flute, Clarinet, and Piano, op. 11; Jean Françaix's Wind Quintet; Francis Poulenc's Sextet for Piano, Flute, Oboe, Clarinet, Bassoon, and Horn; and other works.



## Jupiter String Quartet

Sunday, April 29, 2012, 4:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Tickets: \$50/\$45 adult; \$25/\$20 student

The venerated English conductor Jeffrey Tate once said, "The most perfect expression of human behavior is the string quartet." The Jupiter String Quartet, one of America's most exciting young chamber ensembles, returns to Music@Menlo for this special afternoon of masterworks from the string quartet repertoire. In addition to Haydn's delightful F Major String Quartet, op. 77, no. 2, and Prokofiev's Second String Quartet, the program features the colossal and expressive String Quartet in G Major, D. 887, by Franz Schubert—the final quartet that he wrote.

## Order Your Winter Series Tickets Today!

Experience the festival's signature chamber music programming year-round. Order early to ensure best availability and get great seats. Save \$10 when you order the complete three-concert series. Order online at [www.musicatmenlo.org](http://www.musicatmenlo.org) or by phone at 650-331-0202.

# 2011 Artist and Faculty Biographies



## Artistic Directors

### The Martin Family Artistic Directorship

Cellist **DAVID FINCKEL** and pianist **WU HAN**, the founding Artistic Directors of Music@Menlo, rank among the most esteemed and influential classical musicians in the world today. The talent, energy, imagination, and dedication they bring to their multifaceted endeavors as concert performers, recording artists, educators, artistic administrators, and cultural entrepreneurs go unmatched. Their duo performances have garnered superlatives from the press, the public, and presenters alike.

In high demand year after year among chamber music audiences worldwide, the duo has appeared each season at the most prestigious venues and concert series across the United States, Mexico, Canada, the Far East, and Europe to unanimous critical acclaim. London's *Musical Opinion* said of their Wigmore Hall debut: "They enthralled both myself and the audience with performances whose idiomatic command, technical mastery, and unsullied integrity of vision made me think right back to the days of Schnabel and Fournier, Solomon and Piatigorsky." Beyond the duo's recital activities, David Finckel also serves as cellist of the Grammy Award-winning Emerson String Quartet.

In addition to their distinction as world-class performers, David Finckel and Wu Han have established a reputation for their dynamic and innovative approach to recording. In 1997, they launched ArtistLed, classical music's first musician-directed and Internet-based recording company, which has served as a model for numerous independent labels. All twelve ArtistLed recordings have been met with critical acclaim and are available via the company's Web site at [www.artistled.com](http://www.artistled.com). The duo's repertoire spans virtually the entire literature for cello and piano, with an equal emphasis on the classics and the contemporaries. Its commitment to new music has brought commissioned works by many of today's leading composers to audiences around the world. David Finckel and Wu Han have also overseen the establishment and design of the Chamber Music Society of Lincoln Center's CMS Studio Recordings label and the society's recording partnership with Deutsche Grammophon, in addition to Music@Menlo LIVE, which has been praised as "the most ambitious recording project of any classical music festival in the world" (*San Jose Mercury News*).

David Finckel and Wu Han have also served as Artistic Directors of the Chamber Music Society of Lincoln Center since 2004. In all of these capacities, as well as through a multitude of other education initiatives, they have achieved universal renown for their passionate

commitment to nurturing the careers of countless young artists. For many years, the duo taught alongside the late Isaac Stern at Carnegie Hall and the Jerusalem Music Center. Recently, under the auspices of the Chamber Music Society of Lincoln Center, David Finckel and Wu Han have established chamber music training workshops for young artists in Korea and Taiwan, intensive residency programs designed to bring student musicians into contact with an elite artist-faculty. They reside in New York with their seventeen-year-old daughter, Lilian. For more information, visit [www.davidfinckelandwuhan.com](http://www.davidfinckelandwuhan.com).

**David Finckel holds the Kathleen G. Henschel Cello Chair for 2011. Wu Han holds the Kathleen G. Henschel Piano Chair for 2011.**



**BRUCE ADOLPHE's** music has been performed worldwide by artists including Itzhak Perlman, Yo-Yo Ma, the Orpheus Chamber Orchestra, the Los Angeles Chamber Orchestra, the Chicago Chamber Musicians, the Brentano String Quartet, and over sixty symphony orchestras. A recording of his music on Naxos received a Grammy Award in 2005. Founder and Director of the Meet the Music! family concerts at the Chamber Music Society of Lincoln Center,

Adolphe has also been its Resident Lecturer since 1992 as well as a commentator on *Live from Lincoln Center* and a lecturer at the Metropolitan Museum of Art. The author of three books on music, he has taught at Yale, Juilliard, and New York University. Since 2003, he has performed his Piano Puzzlers weekly on public radio's *Performance Today*. With Julian Fifer, he is cofounder and Director of the Learning Maestros education company. In 2009, Bruce Adolphe's opera *Let Freedom Sing: The Story of Marian Anderson*, with a libretto by Carolivia Herron, was premiered by Washington National Opera and the Washington Performing Arts Society, and Yo-Yo Ma performed the premiere of his *Self Comes to Mind*, a collaboration with neuroscientist Antonio Damasio, at the American Museum of Natural History in New York. His piece *Of Art and Onions: Homage to Bronzino* received its world premiere at the Metropolitan Museum of Art last season and its European premiere in Florence this past summer. His most recent commission is to compose a work to celebrate the ninetieth anniversary of the School of Social Work at the University of Michigan. Bruce Adolphe was recently appointed Composer-in-Residence at the Brain and Creativity Institute in Los Angeles.



Tenor **PAUL APPLEBY** is in his second year of the Metropolitan Opera's Lindemann Young Artist Development Program. A recipient of an Artist Diploma from the Juilliard School of Music, he has performed there in productions of *Dialogues des Carmélites* led by Anne Manson, *The Tender Land* conducted by David Effron, *Falstaff* with Keri-Lynn Wilson, and *The Bartered Bride* under

the baton of James Levine. Highlights of the recent past include *Il re pastore* with Opera Theatre of St. Louis, *Zaide* and *A Midsummer Night's Dream* at Wolf Trap Opera, *Die Schöpfung* at the Wolfegg Festival, and *St. Matthew Passion* at the Cincinnati Symphony Orchestra May Festival. The artist's developing profile as a consummate recitalist is reflected in his numerous programs with Steven Blier and the New York Festival of Song and at the Kennedy Center under the auspices of the Vocal Arts Society. He recently presented the world premiere of *Beautiful Ohio*, a song cycle written for him by Pulitzer nominee Harold Meltzer. Paul Appleby also made his Lincoln Center recital debut in a performance of Schubert's *Die schöne Müllerin*, accompanied by Brian Zeger, as the 2010–2011 recipient of the Alice Tully Vocal Arts Debut Recital Award.



Cellist **DMITRI ATAPINE** has been described as “a splendid, elegant cellist” demonstrating “an astonishing showcase of virtuosity” and “effortless command of any stylistic device.” As a soloist and recitalist, he has appeared on some of the world’s foremost stages, including Zankel and Weill halls at Carnegie Hall and the National Auditorium of Spain, to name a few. His frequent festival appearances include

Music@Menlo, Cactus Pear, Banff, Great Mountains, Miguel Bernal Jiménez, and the Pacific Music Festival, with performances broadcast on radio and television in Spain, Italy, the United States, Canada, Mexico, and South Korea. Atapine’s multiple awards include top prizes at the Carlos Prieto International, the Florian de Ocampo International, and the Llanes International cello competitions as well as the Plowman International and New England International chamber music competitions and, most recently, the Premio Vittorio Gui International Chamber Music Competition in Florence, Italy. His debut recording with pianist Adela H. Park has recently been released on the Urtext Digital label. Other recordings can be found on the Naxos, Albany, and Bridge record labels. Born into a family of musicians and initiated into cello studies at an early age, Atapine graduated from the Asturias Conservatory in Spain after studying with Alexander Fedorchenko. He went on to earn bachelor’s and master’s degrees from Michigan State University under the instruction of Suren Bagratuni. He completed his education with Aldo Parisot at the Yale School of Music, obtaining an Artist Diploma and a doctor of musical arts degree. Since 2007 he has served as the Artistic Director of the Ribadesella Chamber Music Festival in northern Spain. Currently Dmitri Atapine is a Professor of Cello at the University of Nevada, Reno, where he is a member of the faculty Argenta Piano Trio and the Artistic Director of the Argenta Concert Series.



Pianist **ALESSIO BAX** is praised for creating “a ravishing listening experience” with his lyrical playing, insightful interpretations, and dazzling facility. Since taking First Prize at the Leeds International Pianoforte Competition and the Hamamatsu International Piano Competition in Japan, Bax has won audiences across the globe. He has appeared as soloist with over eighty-five orchestras worldwide, including the London Philharmonic, the Dallas and Houston

symphonies, and the NHK Symphony in Japan, and has performed at London’s International Piano Series, Switzerland’s Verbier Festival, England’s Aldeburgh and Bath festivals, and Germany’s Ruhr Klavier-Festival. Highlights from this past season include engagements with the Royal Philharmonic and the Colorado Symphony under Marin Alsop, a Music@Menlo Carte Blanche recital, and his New York debut recital at the Metropolitan Museum of Art. “Mr. Bax, who counts a 2009 Avery Fisher Career Grant among his numerous awards and accolades, is worth getting excited about,” noted the *New York Times*. His recordings, *Bach Transcribed* and *Baroque Reflections*, have received rave reviews, including a Gramophone Editor’s Choice and an American Record Guide Critics’ Choice award. At age fourteen, he graduated with top honors from the conservatory of his hometown, Bari, Italy. He then studied in France and Siena and moved to Dallas in 1994 to continue his studies with Joaquín Achúcarro at Southern Methodist University, where he is now on the teaching faculty. He and his wife, pianist Lucille Chung, reside in New York City. Alessio Bax is a member of the Chamber Music Society of Lincoln Center’s CMS Two.

**CAREY BELL** became Principal Clarinetist of the San Francisco Symphony and occupant of the William R. and Gretchen B. Kimball Chair in 2007 and made his solo debut with the orchestra in 2008, in Mozart’s Clarinet Concerto. He has held principal positions with



the San Francisco Opera Orchestra and Syracuse Symphony, has served as Acting Principal Clarinetist of the San Francisco Ballet Orchestra, and is also a member of the San Francisco Contemporary Music Players. His summer engagements have included Music@Menlo, the Oregon Bach Festival, Music in the Vineyards, the Telluride Chamber Music Festival, and the Skaneateles Music Festival.

Bell received degrees in performance and composition from the University of Michigan, where he studied with clarinetist Fred Ormand and composers William Bolcom, Bright Sheng, Michael Daugherty, and Evan Chambers. During his time in Michigan he participated in summer fellowships at Tanglewood and the Music Academy of the West. After graduating, he continued his clarinet training at DePaul University with Larry Combs and was a member of the Civic Orchestra of Chicago.



**PATRICK CASTILLO** leads a multifaceted career as a composer, performer, writer, and educator. His music has been featured at festivals and venues throughout the United States and internationally, including Spoleto Festival USA, June in Buffalo, the Santa Fe New Music Festival, Interlochen Center for the Arts, Berkeley College of Music, Tenri Cultural Institute, the Chicago Cultural Center, the Bavarian

Academy of Music (Munich), and the Nuremberg Museum of Contemporary Art. Patrick Castillo is variously active as an explicator of music to a wide range of listeners. He has provided program notes for numerous concert series, most prolifically for Music@Menlo, where he has served as Artistic Administrator since 2003. In this role, he leads a variety of preconcert discussion events; designs outreach presentations as part of the annual Winter Residency program; and authors, narrates, and produces the festival’s AudioNotes series of preconcert listener guides. His writing credits also include New York City Opera’s musical introduction to Emmanuel Chabrier’s *L’Étoile*, a live presentation for young listeners featuring full orchestra and soloists. Castillo has been a guest lecturer at the Chamber Music Society of Lincoln Center, Chamber Music Festival of the Bluegrass (Kentucky), Fordham University, and String Theory at the Hunter (Chattanooga, Tennessee). In October 2010, Patrick Castillo was appointed Director of Artistic Planning by the Saint Paul Chamber Orchestra, in which capacity he creates and implements a wide variety of artistic initiatives—including season programming, artist engagements, touring, and recording projects—and oversees the SPCO’s education programs.



Pianist **GLORIA CHIEN** has been named by the *Boston Globe* as one of the Superior Pianists of the Year, “...who appears to excel in everything.” Richard Dyer praises her for “a wondrously rich palette of colors, which she mixes with dashing bravado and an uncanny precision of calibration...Chien’s performance had it all, and it was fabulous.” She made her orchestral debut at sixteen with the

Boston Symphony Orchestra. Since then, she has appeared as a soloist under Sergiu Comissiona, Keith Lockhart, Thomas Dausgaard, and Irwin Hoffman. She has presented recitals at Jordan Hall, the Gardner Museum, the Sanibel and Caramoor festivals, the Salle Cortot, and the Taiwan National Concert Hall and has participated in such festivals as the Verbier Music Festival and Music@Menlo. An avid chamber musician, Gloria Chien has been Resident Pianist with the Chameleon Arts Ensemble of Boston. Her recent performances include collaborations with the St. Lawrence, Daedalus, and Jupiter string quartets, David Shifrin, Marc Johnson, Wu Han, Paul Neubauer, Andrés Díaz, Ani Kava-

fian, Ida Kavafian, James Buswell, James Ehnes, Bion Tsang, Soovin Kim, Anthony McGill, Edward Arron, and Carolin Widmann. She has recorded for Chandos Records. Chien is an Associate Professor of Music at Lee University in Cleveland, Tennessee. She graduated from New England Conservatory in Boston, where she studied with Russell Sherman and Wha Kyung Byun. In the fall of 2009, Gloria Chien launched String Theory, a chamber music series at the Hunter Museum in downtown Chattanooga, as its founder and Artistic Director. She is a Steinway Artist.



Born in Montréal, pianist **LUCILLE CHUNG** has been acclaimed for her “stylish and refined” performances by *Gramophone*. She was the First Prize winner of the Stravinsky International Piano Competition and made her debut at the age of ten with the Montréal Symphony Orchestra. She has performed with over fifty orchestras worldwide, including the Philadelphia Orchestra, Moscow Virtuosi, BBC Wales, Orquesta Sinfónica de Tenerife, Staatskapelle Weimar, the Seoul Philharmonic, the KBS Orchestra, and the Israel Chamber Orchestra as well as all the major Canadian orchestras, including the Montréal, Toronto, Vancouver, and National Arts Centre orchestras, under conductors such as Penderecki, Spivakov, Nézet-Séguin, Oundjian, and Dutoit. As a recitalist she has performed at London’s Wigmore Hall, New York’s Weill Hall and Walter Reade Theater at Lincoln Center, the Kennedy Center, the Concertgebouw, and Madrid’s Auditorio Nacional. Festival appearances include the Verbier and Santander festivals. Chung graduated from both the Curtis Institute and the Juilliard School before she turned twenty. She then pursued her studies in London with Maria Curcio-Diamand and at the Mozarteum, the Accademia Pianistica di Imola, and the Hochschule für Musik Franz Liszt in Weimar under Lazar Berman. She received rave reviews for her discs of the complete works of Ligeti as well as Scriabin works on Dynamic. She recently signed an exclusive contract with Disques XXI-21/Universal. *Camille Saint-Saëns Piano Transcriptions* was released in 2009 and an all-Mozart album was released in 2010. Lucille Chung is fluent in French, English, Korean, Italian, German, and Russian. She currently resides in New York City with her husband, Alessio Bax.



Radiant American mezzo-soprano **SASHA COOKE** began the 2010–2011 season with a tour of Europe with Michael Tilson Thomas and the San Francisco Symphony, performing Berlioz’s *Les nuits d’été*. The current season brings several notable debuts: with Deutsches Symphonie-Orchester Berlin in Mahler’s *Rückert-Lieder*, with the Saint Paul Chamber Orchestra and Edo de Waart in *Das Lied von der Erde*, with Louis Langrée and the Mostly Mozart Festival Orchestra in Mozart’s *Davidde penitente*, and with Jeffrey Kahane and the Los Angeles Chamber Orchestra in sacred music of Bach. She performs Mahler’s *Resurrection* Symphony both with Michael Tilson Thomas and the San Francisco Symphony and with Gerard Schwarz and the Seattle Symphony; returns to Carnegie Hall’s Zankel Hall with James MacMillan’s *Raising Sparks*; reprises *Alexander Nevsky* and Brahms’s *Alto Rhapsody* with the Kansas City Symphony; and gives recitals at the Kennedy Center, Merkin Concert Hall, and the University of Minnesota. Cooke has sung with leading orchestras including the Chicago Symphony, Pittsburgh Symphony, Dallas Symphony, Milwaukee Symphony, and Hong Kong Philharmonic. A former member of the Metropolitan Opera’s Lindemann Young Artist Development Program, she was acclaimed for her portrayal of Kitty Oppenheimer in the Met’s premiere of John Adams’s *Doctor Atomic*, which was also broadcast

live in high definition to cinemas around the world. In 2010, Sasha Cooke was awarded first place and the American Prize in the José Iturbi International Music Competition, the top prize in the Gerda Lissner Competition, and the Kennedy Center’s Marian Anderson Award.



In September 2009, **JORJA FLEEZANIS** embarked on a new career path as Professor of Orchestral Studies and Violin at the Indiana University Jacobs School of Music, after holding the post of Concertmaster of the Minnesota Orchestra for twenty years. The Minnesota Orchestra commissioned two major solo works for Jorja Fleezanis, the John Adams Violin Concerto and *Ikon of Eros* by John Tavener, the latter recorded on Reference Records. The complete violin sonatas of Beethoven with the French fortepianist Cyril Huvé were released in 2003 on the Cyprès label. Other recordings include Aaron Jay Kernis’s *Brilliant Sky*, *Infinite Sky* on CRI, commissioned for her by the Schubert Club of St. Paul, Minnesota, and Stefan Wolpe’s Violin Sonata, with Garrick Ohlsson as her partner for Koch International. Her performance of the premiere of Nicholas Maw’s Sonata for Solo Violin, commissioned for her by Minnesota Public Radio, was broadcast on Public Radio International’s *Saint Paul Sunday* in 1998, and in 1999, she gave the British premiere at the Chester Summer Festival. In 1998, she was the violin soloist in the United States premiere of Britten’s recently discovered Double Concerto for Violin and Viola.



**ARA GUZELIMIAN** is Provost and Dean of the Juilliard School, where he oversees the faculty, curriculum, and artistic planning of the distinguished performing arts conservatory in all three of its divisions: dance, drama, and music. He previously served as Senior Director and Artistic Advisor of Carnegie Hall from 1998 to 2006. In the past he has served as Artistic Administrator of the Los Angeles Philharmonic and the Aspen Music Festival and School and as Artistic Director of the Ojai Festival. He is also an active lecturer, writer, and music critic. In recent years, he has given lectures at the invitation of Lincoln Center, Carnegie Hall, the Library of Congress, the National Cultural Center of Taiwan, and the Chicago Symphony. He is the editor of *Parallels and Paradoxes: Explorations in Music and Society*, a collection of dialogues between Daniel Barenboim and Edward Said. In 2003, Ara Guzelimian was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French culture.



“The most exciting British string player since Jacqueline du Pré” (*Observer*, UK), **DANIEL HOPE** is “a violinist of probing intellect and commanding style” (*New York Times*). He appears with the world’s leading orchestras and conductors, directs from the violin, gives solo and chamber recitals (formerly with the Beaux Arts Trio), and dedicates himself to humanitarian causes. Hope recently began his tenure as Artistic Partner at Germany’s Festspiele Mecklenburg-Vorpommern. Current season highlights include concerto and recital appearances throughout Europe, concerts with the Chamber Music Society of Lincoln Center and the New York String Orchestra at Carnegie Hall, a U.S. recital tour with pianist Jeffrey Kahane, and a return to the Savannah Music Festival as Associate Artistic Director. He has performed at the world’s most important festivals,

including the BBC Proms, Lucerne, Ravinia, Salzburg, Schleswig-Holstein, and Tanglewood. His orchestral collaborations include the Boston, Chicago, Toronto, and Atlanta symphony orchestras and the major orchestras of Berlin, Dallas, Detroit, Dresden, Israel, London, Moscow, Oslo, Paris, Stockholm, and Vienna, under such conductors as Masur, Nagano, Norrington, and Thielemann. As violin soloist, Hope directs ensembles including the Chamber Orchestra of Europe, Camerata Salzburg, and Concerto Köln; his instrumental collaborators include Yuri Bashmet, Lynn Harrell, and Sting. Besides working closely with composers such as Gubaidulina, Kurtág, Penderecki, Schnittke, and Turnage, he recorded Takemitsu's Violin Concerto with the composer and recently gave the world and UK premieres of Maxwell Davies's Second Violin Concerto. Now an exclusive Deutsche Grammophon artist, Daniel Hope has earned numerous Grammy nominations, a Classical BRIT Award, the Deutscher Schallplattenpreis, and four consecutive ECHO Klassik prizes.



**GILBERT KALISH** leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator and as pianist has established him as a major figure in American music making. He was the pianist of the Boston Symphony Chamber Players for thirty years and was a founding member of the Contemporary Chamber Ensemble, a group devoted to new music that flourished during the 1960s and 1970s. He is a frequent guest artist with many of the world's most distinguished chamber ensembles and is an Artist of the Chamber Music Society of Lincoln Center. His thirty-year partnership with the great mezzo-soprano Jan DeGaetani was universally recognized as one of the most remarkable artistic collaborations of our time. He maintains long-standing duos with cellists Timothy Eddy and Joel Krosnick, and he appears frequently with soprano Dawn Upshaw. As an educator, Gilbert Kalish is Distinguished Professor and Head of Performance Activities at the State University of New York at Stony Brook. From 1969 to 1997, he was a faculty member at the Tanglewood Music Center, serving as Chair of the Faculty from 1985 to 1997. In 1995, he was presented with the Paul Fromm Award by the University of Chicago Music Department for distinguished service to the music of our time. In January 2002, he was the recipient of Chamber Music America's Service Award for his exceptional contributions in the field of chamber music, and, most recently, he was awarded the George Peabody Medal for outstanding contributions to music in the United States.



Violinist **ANI KAVAFIAN** enjoys a career as soloist, chamber musician, and teacher. In December of 2009, she conducted workshops in Taiwan for talented young students alongside David Finckel, Wu Han, Leon Fleisher, and Arnold Steinhardt. She appears frequently with her sister, violinist Ida Kavafian; they recently celebrated the twenty-fifth anniversary of their Carnegie Hall debut as a duo with a concert dedicated to them and their students, presented by the Chamber Music Society of Lincoln Center. She has teamed with clarinetist David Shifrin and pianist André-Michel Schub to form the Kavafian-Schub-Shifrin Trio, with whom she will be touring the United States and Canada this coming year. With cellist Carter Brey, she is Artistic Director of Mostly Music, a chamber music series in New Jersey that is celebrating its thirtieth anniversary this year. She is Concertmaster of the New Haven Symphony Orchestra, where she is currently recording the complete Mozart concertos. For the past two years, Kavafian

was also Guest Concertmaster and soloist with the Seattle Symphony. She has appeared as soloist with the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, San Francisco Symphony, and Los Angeles Chamber Orchestra. Her recordings include the recently released piano trio of Justin Dello Joio with Jeremy Denk and Carter Brey. An Avery Fisher Career Grant recipient and the winner of the Young Concert Artists International Auditions, she is a Full Professor at Yale University. Ani Kavafian, who plays a 1736 Stradivarius, has been an Artist of the Chamber Music Society of Lincoln Center since 1979.



**ERIC KIM**, cellist, enjoys a diverse career as recitalist, chamber musician, soloist with orchestra, and teacher. Having made his solo debut at age fifteen with the Chicago Symphony Orchestra, he has been a featured soloist with the symphony orchestras of Cincinnati, Denver, and San Diego and has collaborated with conductors Alan Gilbert, Zubin Mehta, Paavo Järvi, Jesús López-Cobos, Lawrence Foster, and others. He

served as Principal Cello of the Cincinnati Symphony (1989–2009) as well as the San Diego and Denver symphonies. In 2009, Kim began his appointment as Professor of Music at the Jacobs School of Music at Indiana University. Active as a chamber musician, he performs with such artists as Emanuel Ax, Joshua Bell, Yefim Bronfman, Susan Graham, Lynn Harrell, Stephen Hough, Jaime Laredo, and Menahem Pressler. He participated in tours to South America and Israel as a member of the Pinchas Zukerman and Friends chamber ensemble and made chamber music debuts at Carnegie Hall, Boston's Symphony Hall, and the Kennedy Center for the Performing Arts with Itzhak Perlman, Pinchas Zukerman, and Michael Tree, among others. Eric Kim regularly performs at the music festivals of Aspen, Bravo! Colorado, La Jolla, and Santa Fe and has been heard in recital in New York, Chicago, Los Angeles, and San Francisco. He received his bachelor and master of music degrees from the Juilliard School, where he studied with Leonard Rose, Lynn Harrell, and Channing Robbins and was the first recipient of the William Schuman Prize for outstanding leadership and achievement in music.



Winner of a Georg Solti Foundation Career Grant, flutist **SOOYUN KIM** made her prize-winning debut at age ten with the Seoul Philharmonic Orchestra. Since then, she has appeared with the Munich Radio Symphony Orchestra, the Munich Chamber Orchestra, the Seoul National Philharmonic, the New Amsterdam Symphony, the Boston Pops, and the New Jersey Symphony Orchestra. In 2010 she became the first American since 1964 to win a top prize at the ARD International Music Competition. In addition, she was awarded a special prize for the best interpretation of a commissioned work for her performance of a piece by Bruno Mantovani. Several of her performances, including the Mozart D Major Concerto with the Munich Chamber Orchestra, have been broadcast live by BR-Klassik in Germany. She has concertized in Budapest, Paris, Munich, Kobe, and Seoul; in Carnegie, Alice Tully, Merkin, and Jordan halls; and at the Gardner Museum and the Kennedy Center. Summer appearances include Spoleto USA, the Newport Music Festival, the Orford Arts Centre, Music@Menlo, and the Yellow Barn Festival. Sooyun Kim completed her studies at New England Conservatory with flutist Paula Robison. In 2007, she was named one of Korea's Young Leaders of Tomorrow by the *Korean Central Daily News* in recognition of her achievements and contributions to the arts. She is a member of the Chamber Music Society of Lincoln Center's CMS Two.

www.musicatmenlo.org



Violinist **KRISTIN LEE**, a recent winner of Astral Artists' 2010 National Auditions, enjoys a vibrant career as soloist, recitalist, and chamber musician. She performs regularly at Lincoln Center as a member of the Chamber Music Society Two program and is a dedicated leading member of the groundbreaking Metropolis Ensemble. Lee has appeared as soloist with major orchestras throughout the United States and abroad, including the Saint

Louis Symphony, Rochester Philharmonic, New Jersey Symphony, New Mexico Symphony, Modesto Symphony, Albany Symphony, Macon Symphony, Westchester Philharmonic, Alexandria Symphony, Ural Philharmonic of Russia, Pusan Philharmonic, and Korea Broadcast Symphony. As a recitalist, she has appeared in Philadelphia's Kimmel Center, the Kennedy Center in Washington, D.C., Carnegie Hall, Avery Fisher Hall, the Metropolitan Museum, and Steinway Hall's Salon de Virtuosi in New York, the Louvre Museum in Paris, and Korea's Kumho Art Gallery. She has also been featured on the Ravinia Festival's Rising Stars series and toured throughout northern Italy. The 2011–2012 season includes Lee's debut recital at the Trinity Center in Philadelphia, an appearance at the Brahms Festival in Philadelphia with Ida Kavafian, Peter Wiley, and Steve Tenenbom, the premiere of Vivian Fung's Violin Concerto with the Metropolis Ensemble, and solo performances with the Nova Philharmonic, New Jersey Symphony, Colgate University Orchestra, and LaGrange Symphony. As a member of Chamber Music Society Two, she will be performing in Alice Tully Hall in New York, the Gardner Museum in Boston, Harris Hall in Chicago, and Drew University in New Jersey. In May 2010, Kristin Lee earned a master's degree from the Juilliard School, where she studied with Itzhak Perlman and Donald Weilerstein and served as a Teaching Assistant for Perlman's studio as a Starling Fellow. She joined the Queens College faculty in the fall of 2010.



With performances described as "breathtakingly beautiful" (*New York Times*), violinist

**SEAN LEE** has performed internationally as a soloist and a chamber and orchestral musician. Lee has won numerous honors, including Second Prize at the 2008 Young Concert Artists International Auditions and Third Prize at the fifty-second Premio Paganini International Violin Competition in 2008. He has appeared as a soloist with the Orchestra del Teatro Carlo Felice, Bedford Chamber Players, Westchester Symphony, Peninsula Symphony, Torrance Symphony, and Redlands Symphony. As a recitalist, Lee has performed at Carnegie Hall's Weill Hall in New York City, the South Orange Performing Arts Center in New Jersey, and on the Sundays Live series at the Los Angeles County Museum of Art. An active chamber musician, he has performed at the Ravinia Festival, Maui Classical Music Festival, Sarasota Festival, and Montecito Summer Music Festival as well as Music@Menlo and has collaborated in chamber music performances with Paul Katz, Vivian Weilerstein, Ron Leonard, and Itzhak Perlman. Sean Lee holds bachelor of music and master of music degrees from the Juilliard School, where he studied with Itzhak Perlman. During his six years at the Juilliard School, he performed as a soloist with the Juilliard Orchestra and led the orchestra as a Concertmaster during four seasons for performances at Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, the Shanghai Grand Theatre, and Beijing's National Centre for the Performing Arts under the batons of David Robertson, Xian Zhang, David Atherton, and Alan Gilbert, among others. Lee currently serves as a Teaching Assistant to Itzhak Perlman at the Juilliard School and the Perlman Music Program (where he was a student since 2003).



Violinist/violist **YURA LEE**, recipient of the prestigious Avery Fisher Career Grant in 2007, is enjoying an international career that spans almost two decades. Her musical integrity and her compelling artistry have been praised by both critics and some of the most respected artists of today. As a soloist, Lee has performed with numerous major orchestras, including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles, among many others. She has given

recitals in many major halls, including Wigmore Hall, the Musikverein, the Mozarteum, the Palais des Beaux-Arts, and the Concertgebouw, among many others. At age twelve, Lee became the youngest artist ever to receive the Debut Artist of the Year prize at the *Performance Today Awards* given by NPR. She has received numerous international prizes, including First Prize and the Audience Prize at the 2006 Leopold Mozart Competition, First Prize at the 2010 UNISA International Competition, and top prizes in the Indianapolis, Hannover, Kreisler, and Paganini competitions. Her CD with Reinhard Goebel and the Bayerische Kammerphilharmonie, titled *Mozart in Paris* (Oehms Classics), received the prestigious Diapason d'Or Award in France. As a chamber musician, Lee regularly takes part in the festivals of Marlboro, Salzburg, Verbier, Caramoor, Ravinia, Kronberg, and Aspen, among others. She is currently a member of the Chamber Music Society of Lincoln Center's CMS Two, as both violinist and violist. Yura Lee was awarded two Artist Diplomas, by Indiana University Bloomington and New England Conservatory in Boston. Her main teachers included Nam Yun Kim, Dorothy DeLay, Hyo Kang, Miriam Fried, and Paul Biss.



**LAURENCE LESSER**, cellist, has enjoyed a multifaceted career as concert artist, teacher, and arts administrator. A native of Los Angeles, he was a top-prize winner in the 1966 Tchaikovsky Competition in Moscow and a participant in the historic Heifetz-Piatigorsky concerts and recordings. Laurence Lesser has been soloist with the Boston Symphony Orchestra, the London Philharmonic, the New Japan Philharmonic,

and other orchestras worldwide. He has performed under the batons of Ozawa, Rostropovich, and Tilson Thomas, among others. As a chamber musician he has participated at the Casals, Marlboro, Spoleto, and Santa Fe festivals. This is his third season at Music@Menlo. Lesser has served as a jury member for most international cello competitions and in 1994 he was Chair of the Tchaikovsky Competition (cello) in Moscow. He was President of New England Conservatory (NEC) from 1983 to 1996. His former students are active in many countries as soloists, chamber musicians, orchestra members, and teachers. His recent recordings for Bridge Records of the complete works for cello and piano by Beethoven with Hae Sun Paik have been highly praised. Laurence Lesser plays a 1622 cello made in Cremona by the brothers Amati.



Taiwanese-American violinist **CHO-LIANG LIN** is praised for the eloquence of his playing and for his outstanding musicianship. This season, in addition to concerts in the United States, Canada, Japan, Sweden, Germany, Singapore, and China, he completed a decade as Music Director of La Jolla SummerFest. He recently presented the premiere of Tan Dun's Violin Concerto, *The Love*, as well as Lalo Schifrin's Violin Concerto with Norway's Ber-

gen Philharmonic. Recent recordings include Bright Sheng's violin music; Vivaldi's *The Four Seasons* with Sejong and Anthony Newman;

Taiwanese composer Gordon Chin's *Concerto for Violin, Formosa Seasons*; and music of Austrian composer/conductor Georg Tintner with pianist Helen Huang, all on the Naxos label. Lin has also recorded for the Sony Classical, Decca, Ondine, and BIS labels. As soloist, he has premiered concertos by Tan Dun, Joel Hoffman, Christopher Rouse, Elie Siegmeister, Bright Sheng, George Tsontakis, George Walker, and Chen Yi. The recipient of *Gramophone's* Record of the Year and two Grammy nominations, he was also honored in 2000 as *Musical America's* Instrumentalist of the Year. A former student of Dorothy DeLay's at the Juilliard School, he is a faculty member of his alma mater and of Rice University's Shepherd School of Music.



Last season, baritone **KELLY MARKGRAF** made his New York City Opera debut as Masetto in Christopher Alden's production of *Don Giovanni*, followed by Count Almaviva in *Le nozze di Figaro* with Opera Omaha and the Crested Butte Music Festival. He also made his role debut as Escamillo in *Carmen* with Pittsburgh Opera. In concert, he appeared as the baritone soloist in Brahms's *Ein deutsches Requiem* and

Paul Moravec's *Songs of Love and War* with Princeton Pro Musica, followed by Schumann's *Dichterliebe* at the La Jolla Music Festival with pianist Ken Noda. In recital, he appeared at Carnegie Hall as part of the Marilyn Horne Foundation's "The Song Continues" series. His current season includes Escamillo opposite mezzo-soprano Sasha Cooke with the Brazos Valley Symphony, the title role in *Don Giovanni* with Opera Omaha, and the role of Zebul in Handel's *Jephtha* with Sacred Music in a Sacred Space. He also appears in a leading role in a workshop of Michael Torke's opera *Senna* as part of the Met/Lincoln Center Theater's Opera/Theater Commissions program. Markgraf recently completed his tenure at the Juilliard Opera Center, where his work included the roles of Mamoud in John Adams's *The Death of Klinghoffer*, conducted by the composer, and Ford in Verdi's *Falstaff*, conducted by Keri-Lynn Wilson. In fall 2008, he participated in the knockout *West Side Story* portion of the all-Bernstein program under Michael Tilson Thomas, which opened Carnegie Hall's season and was nationally televised. In the spring of 2009, he was part of Ken Noda's *Winterreise* project at Juilliard.



**ERIN MORLEY's** current engagements include the soprano's much-acclaimed Queen of the Night in *The Magic Flute* with the Santa Fe Opera; Brahms's *Ein deutsches Requiem* with the Collegiate Chorale in Carnegie Hall; and Phédon in Satie's *Socrate* with James Levine and the Met Chamber Ensemble in Carnegie's Zankel Hall. Future projects include returns to the Metropolitan Opera in leading roles. Erin

Morley's roles at the Metropolitan Opera in the 2009–2010 season were Echo in *Ariadne auf Naxos*, the Dew Fairy in *Hansel and Gretel*, and the Daughter in *The Nose*. Other notable engagements during that season included the soprano solos in Mendelssohn's *A Midsummer Night's Dream* with the Chicago Symphony and Bernard Haitink, a Gala Concert with the Collegiate Chorale at Carnegie Hall, and the *Lulu Suite* with the Cleveland Orchestra and Franz Welser-Möst at Carnegie Hall. Morley has sung with the New York City Opera as Sophie in *Der Rosenkavalier* in a 2006 Gala Benefit and as Giannetta in *L'elisir d'amore*. Also an alumna of the Wolf Trap Opera Company, she debuted the role of Zerbinetta in *Ariadne auf Naxos* there in 2008. In concert Erin Morley has performed in New York's Carnegie Hall and Avery Fisher Hall. She has been featured as a soloist with the New York Philharmonic, Cleveland Orchestra, Chicago Symphony Orches-

tra, Orchestra of St. Luke's, Utah Symphony, and Mormon Tabernacle Choir. She won first place in the Licia Albanese-Puccini Foundation Competition in 2006 and third place in the Wigmore Hall International Song Competition in 2009.



Violist **PAUL NEUBAUER's** musical endeavors are consistently creative in his roles as soloist, chamber musician, and music director. This past season, he gave the world premiere of Reinhold Glière's *Two Concert Pieces for Viola and String Orchestra* with Camerata Ireland and the North American premiere of the same work with the Amici New York Orchestra. He presented the New York premiere of Joan Tower's *Purple Rhapsody* with

the Orchestra of the League of Composers and appeared as recitalist in such venues as the National Gallery and as chamber musician in the United States and Europe with the Emerson String Quartet (with whom he recorded for the Deutsche Grammophon label). He collaborated with violinist Mark O'Connor and performed in Carnegie Hall with the Iranian tenor Shahram Nazari. He has appeared with over one hundred orchestras throughout the United States, Europe, and Asia including the New York, Los Angeles, Helsinki, and Royal Liverpool philharmonics; the National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and the Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He is Music Director of the OK Mozart Festival in Bartlesville, Oklahoma, and gave the world premiere of the revised Bartók Viola Concerto as well as concertos by Tower, Penderecki, Picker, Jacob, Lazarof, Suter, Müller-Siemens, Ott, and Friedman. He has been featured on CBS's *Sunday Morning* and on Public Radio's *Performance Today, Morning Edition, St. Paul Sunday*, and *A Prairie Home Companion* with Garrison Keillor. At age twenty-one, he was the youngest principal string player in the history of the New York Philharmonic. Paul Neubaauer is a faculty member of the Juilliard School and the Mannes College of Music.



One of the leading American violinists of his generation, **ELMAR OLIVEIRA** remains the first and only American violinist to have won the Gold Medal at Moscow's Tchaikovsky International Competition and the coveted Avery Fisher Prize. Renowned for his performances of the standard repertoire, he is also committed to expanding boundaries as a champion of both new and rarely heard works. He has played with orchestras across the globe, including the Cleveland,

Leipzig Gewandhaus, Zurich Tonhalle, and Philadelphia orchestras; the Chicago, Boston, San Francisco, National, Seattle, Dallas, Baltimore, New Zealand, and London symphonies; and the New York, Los Angeles, and London philharmonics, and has also toured the Far East, South America, and Australia. His prodigious discography on Angel, Sony Masterworks, Vox, Delos, IMP, Ondine, Melodiya, and his own Artek Recordings ranges widely from Bach and Vivaldi to the present and has garnered a Cannes Classical Award (Rautavaara Concerto) and two Grammy nominations (Barber Concerto). Oliveira studied with Ariana Bronne and Raphael Bronstein at the Hartt School of Music and Manhattan School of Music, where he received an honorary doctorate, and in 1997 the Prime Minister of Portugal awarded him the country's highest civilian honor, the Order of Santiago. Other honors include an honorary doctorate from Binghamton University. Elmar Oliveira is a Distinguished Artist-in-Residence at the Lynn University Conservatory of Music in Boca Raton, Florida. He performs on a 1729/30 Guarneri del Gesù called the "Stretton" and on several outstanding contemporary violins.



Now in its twenty-third season, the **ORION STRING QUARTET** is composed of violinists Daniel Phillips and Todd Phillips (brothers who share the first-violin chair), violist Steven Tenenbom, and cellist Timothy Eddy. Highlights of the 2010–2011 season included a five-concert tour with the quintet Windscape, featuring Bach's *The Art of Fugue*, at the Mannes College of Music, Manhattan School

of Music, the Chamber Music Society of Detroit and of Charlottesville, and the Kennedy Center in Washington, D.C. As Artists of the Chamber Music Society of Lincoln Center, the musicians joined clarinetist David Shifrin for Brahms's Clarinet Quintet at Alice Tully Hall, along with Beethoven's String Quartet in c-sharp minor, op. 131. The Orion also took on a yearlong residency at Arizona State University. Most recently the ensemble is heard on a 2010 Bridge Records release of various Peter Lieberon works, featuring the premiere recording of the composer's Piano Quintet with Peter Serkin. The quartet's discography also includes Wynton Marsalis's *At the Octoroon Balls*, commissioned by the Chamber Music Society and recorded on the Sony Classical label, the complete quartets of Leon Kirchner for Albany Records, and *The Early Quartets* on Koch, marking the final installment of the ensemble's complete Beethoven quartet series. The quartet maintains a summer residency at the Santa Fe Chamber Music Festival, is Quartet-in-Residence at the Mannes College of Music, and is Resident Quartet at Indiana University's Jacobs School of Music.



Praised for her "very sensitive" and "highly nuanced" (*Washington Post*) playing, pianist **HYEJEON PARK** has appeared as soloist and chamber musician on prestigious concert stages. Since making her debut at age ten performing Beethoven's First Piano Concerto with the Seoul Symphony Orchestra, Park has been a soloist with the Seoul Philharmonic, KNUA Chamber Orchestra, Festival Symphony, and Incheon Philharmonic. Her recent concerts have

been presented at the Dame Myra Hess Recital Series in Chicago, the Trinity Wall Street Series in New York, and the Phillips Collection in Washington, D.C. Selected as the "Most Promising Young Artist" by the Korean Ministry of Education after winning First Prize at the Chosun National Competition, Park has also garnered top prizes at numerous international competitions, including Oberlin, Hugo Kauder, Corpus Christi, Ettlingen, Prix Amadèò, and Maria Canals. Her performances have been broadcast on KBS and EBS television in Korea as well as on radio stations in New York, Chicago, Baltimore, and Washington, D.C. An avid chamber musician, Park has appeared at festivals such as Santander (Spain), Yellow Barn, Music@Menlo, and Chamber Music Northwest. She is a founding member of the Atapine-Park Duo and the Atria Ensemble, which respectively won prizes at the Premio Vittorio Gui International Chamber Music Competition (Italy) and the Plover Chamber Music Competition. Her two duo recordings for cello and piano with cellists Dmitri Atapine and Patrick Jee were distributed by Naxos to great critical acclaim. Recently completing her doctor of musical arts degree at the Peabody Institute of the Johns Hopkins University, Hyejeon Park also holds degrees from the Korean National University of Arts and Yale School of Music. Her principal teachers include Yong Hi Moon, Peter Frankl, and Daejin Kim.

Internationally acclaimed concert pianist **JON KIMURA PARKER's** extraordinary career has taken him from Carnegie Hall and the Sydney



Opera House to the Canadian Arctic and war-torn Sarajevo. He is an Officer of the Order of Canada, his country's highest civilian honor, and Gold Medal Laureate of the Leeds International Pianoforte Competition. In recent seasons, Jon Kimura Parker has performed as guest soloist with the New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the Warsaw Philharmonic, and the NHK Tokyo Orchestra. Summer festival appearances have included the Hollywood Bowl, Vail, Ravinia, La Jolla, Santa Fe, and Orcas Island. He has collaborated with Joshua Bell, James Ehnes, Lynn Harrell, Cho-Liang Lin, Audra McDonald, Bobby McFerrin, and Pinchas Zukerman. Parker has given command performances for Queen Elizabeth II, the United States Supreme Court, and the prime ministers of Canada and Japan and has given world premieres of works by Alexina Louie, Paul Schoenfield, and Peter Schickele. He studied with Edward Parker, Keiko Parker, Lee Kum-Sing, Marek Jablonski, and Adele Marcus. A committed educator himself, Jon Kimura Parker is Professor of Piano at the Shepherd School of Music at Rice University in Houston. He has recorded for CBC Records and Telarc.



**MICHAEL PARLOFF** is the founder and Artistic Director of Parlance Chamber Concerts. The mission of Parlance Chamber Concerts is to promote the appreciation and understanding of classical chamber music by presenting the world's finest singers and instrumentalists in affordable, innovatively programmed public concerts and educational events. Principal Flutist of the Metropolitan Opera Orchestra from 1977 until his retirement in 2008, Michael

Parloff has been heard regularly as recitalist, chamber musician, and concerto soloist throughout North America, Europe, and Japan. His many New York City appearances have included solo recitals at Lincoln Center's Alice Tully Hall and Carnegie Hall's Weill Recital Hall, concerto appearances at Carnegie Hall and the Metropolitan Museum of Art, and chamber music performances at the Mostly Mozart Festival and the Morgan Library and with the Chamber Music Society of Lincoln Center. Parloff opened the Met Orchestra's 2002 Carnegie Hall concert season with a performance of Carl Nielsen's Concerto for Flute and Orchestra under the direction of James Levine. He has collaborated in New York City chamber music concerts with such noted artists as James Levine, Jessye Norman, James Galway, Peter Serkin, Dawn Upshaw, Thomas Hampson, Jaime Laredo, and the Emerson String Quartet. Highly respected as a teacher and lecturer, Michael Parloff has presented master classes at major conservatories and university music schools in the United States and abroad. A member of the flute faculty at Manhattan School of Music since 1985, he is also the conductor of woodwind ensemble concerts.



One of today's brightest young instrumental talents from Finland, **JUHO POHJONEN** has attracted great attention as an intriguing and talented pianist. Widely praised for his interpretations of music from Bach to Esa-Pekka Salonen, Pohjonen made his New York debut recital at Carnegie's Weill Recital Hall in 2004; the performance was selected as one of the most memorable concert events heard in New

York that year by the *New York Times*. Season highlights for 2010–2011 include a number of important debuts, including Beethoven's Piano Concerto no. 3 with the San Francisco Symphony and Marek Janowski and Mozart's Quintet for Piano and Winds, Piano Concerto no. 12, and Serenade no. 10 (*Gran Partita*) with Canada's National Arts Centre

Orchestra and Pinchas Zukerman. He also joined the Tokyo String Quartet performing Beethoven's Six Bagatelles for Piano at the 92nd Street Y. As part of the Chamber Music Society of Lincoln Center's CMS Two Residency Program for Outstanding Young Artists, he participates in a number of projects from 2009 through 2012, including a complete cycle of Mozart's piano sonatas. European engagements include the Philharmonia Orchestra and Swedish Radio Symphony Orchestra with Esa-Pekka Salonen, the Finnish Radio Symphony Orchestra with conductor Hugh Wolff, and the Orquesta Sinfónica Castilla y León with Lionel Bringuier. Juho Pohjonen's studies began in 1989, when he entered the Junior Academy of the Sibelius Academy, Helsinki. He has studied with Meri Louhos and Hui-Ying Liu at the Sibelius Academy, where he completed his master's degree in 2008.



**MENAHÉM PRESSLER**, former founding member and pianist of the Beaux Arts Trio, has established himself among the world's most distinguished and honored musicians, with a career that spans over five decades. Now in his eighty-eighth year, he continues to captivate audiences throughout the world as performer and pedagogue, performing solo and chamber music recitals to great critical acclaim while maintaining

a dedicated and robust teaching career. Pressler's world-renowned career was launched after he was awarded First Prize at the Debussy International Piano Competition in San Francisco in 1946. Since then, his extensive tours of North America and Europe have included performances with the orchestras of New York, Chicago, Cleveland, Pittsburgh, Dallas, San Francisco, London, Paris, Brussels, Oslo, Helsinki, and many others. After nearly a decade of an illustrious and praised solo career, the 1955 Berkshire Music Festival saw Menahem Pressler's debut as a chamber musician, when he appeared as pianist with the Beaux Arts Trio. This collaboration quickly established his reputation as one of the world's most revered chamber musicians. He continues to dazzle audiences throughout the world, both as piano soloist and as collaborating chamber musician, performing with the Juilliard, Emerson, American, and Cleveland quartets, among many others. For nearly sixty years, Menahem Pressler has taught on the piano faculty at the world-renowned Indiana University Jacobs School of Music, where he currently holds the rank of Distinguished Professor of Music as the Charles Webb Chair.



Violinist **PHILIP SETZER**, founding member of the Emerson String Quartet, was born in Cleveland, Ohio, and began studying violin at the age of five with his parents, both former violinists in the Cleveland Orchestra. He continued his studies with Josef Gingold and Rafael Druian and, later at the Juilliard School, with Oscar Shumsky. In 1967, Setzer won Second Prize at the Marjorie Merriweather Post Competition

in Washington, D.C., and in 1976 he received a bronze medal at the Queen Elisabeth International Competition in Brussels. He has appeared with the National Symphony, Aspen Chamber Symphony (David Robertson, conductor), Memphis Symphony (Michael Stern), New Mexico and Puerto Rico symphonies (Guillermo Figueroa), Omaha and Anchorage symphonies (David Loebel), and on several occasions with the Cleveland Orchestra (Louis Lane). He has also participated in the Marlboro Music Festival. Philip Setzer has been a regular faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center. His article about those workshops appeared in the *New York Times* on the occasion of Isaac Stern's eightieth birthday celebration. He also teaches as Professor of Violin and Chamber Music at SUNY Stony Brook and has given master classes at schools around the

world, including the Curtis Institute, London's Royal Academy of Music, the San Francisco Conservatory, UCLA, the Cleveland Institute of Music, and the Mannes School. Violin: Samuel Zygmuntowicz (Brooklyn, 1999).



One of only two wind players to have been awarded the Avery Fisher Prize since the award's inception in 1974, clarinetist **DAVID SHIFRIN** is in constant demand as an orchestral soloist, recitalist, and chamber music collaborator. Shifrin has appeared with the Philadelphia and Minnesota orchestras and the Dallas, Seattle, Houston, Milwaukee, Detroit, and Denver symphonies, among many others throughout the world. In addition, he has served as Principal Clarinetist with the Cleveland Orchestra, the American Symphony Orchestra (under Stokowski), the Honolulu and Dallas symphonies, the Los Angeles Chamber Orchestra, and the New York Chamber Symphony. He has also received critical acclaim as a recitalist, appearing at such venues as Alice Tully Hall, Weill Recital Hall and Zankel Hall at Carnegie Hall, and the 92nd Street Y in New York City as well as at the Library of Congress in Washington, D.C. A sought-after chamber musician, he collaborates frequently with such distinguished ensembles and artists as the Guarneri, Tokyo, and Emerson string quartets, Wynton Marsalis, and pianists Emanuel Ax and André Watts. An Artist of the Chamber Music Society of Lincoln Center since 1989, Shifrin served as its Artistic Director from 1992 to 2004. He has also been the Artistic Director of Chamber Music Northwest in Portland, Oregon, since 1981. David Shifrin joined the faculty at the Yale School of Music in 1987 and was appointed Artistic Director of the Chamber Music Society at Yale and Yale's annual concert series at Carnegie Hall in September 2008.



Winner of a 2009 Avery Fisher Career Grant, violinist **ARNAUD SUSSMANN** is quickly establishing a reputation as a multifaceted and compelling artist, earning the highest praise from critics and audiences alike. He has performed as a soloist throughout the United States, Central America, Europe, and Asia at many renowned venues such as Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, the Smithsonian Institution, and the

Louvre Museum. Sussmann has recently appeared with the New York Philharmonic, the American Symphony Orchestra, the Nice Orchestra, and the Tanglewood Music Center Orchestra and presented recitals in New York, Memphis, Chicago, San Salvador, London, Paris, and St. Petersburg, among other cities. As a member of the Chamber Music Society of Lincoln Center, he has appeared in performances at Lincoln Center in New York as well as on tour throughout the United States. He also recently recorded works of Beethoven and Dvořák with CMS Artistic Directors David Finckel and Wu Han. Sussmann has performed with many of today's leading artists such as Itzhak Perlman, Menahem Pressler, Joseph Kalichstein, Miriam Fried, Paul Neubauer, Fred Sherry, and Gary Hoffman. The winner of several international competitions, including the Hudson Valley Philharmonic String Competition, the Andrea Postacchini Competition, and the Vatelot/Rampal Competition, Arnaud Sussmann holds bachelor's and master's degrees from the Juilliard School, where he studied with Itzhak Perlman, who chose him to be a Starling Fellow.

Violinist **IAN SWENSEN** has established himself as one of the most dynamic, diverse, and sought-after performers and teachers on the music scene today. He has been fortunate to have been able to perform, teach, and study music with the greatest artists of our time—through his work in San Francisco at the San Francisco Conservatory of Music and in Sacramento at its state university. A perennial favorite in Canada, Swensen regularly coaches and performs at the Banff



Centre, Toronto Summer Music, and Morningside Music Bridge as well as in Calgary, Vancouver, and Quebec. In addition to his visits to Canada, his active schedule has taken him in recent years from San Francisco (Music@Menlo, with Wu Han and David Finckel, and the Chamber Music Masters Series at the San Francisco Conservatory of Music) to New York (the Chamber Music Society of Lincoln Center) and Washington, D.C. (the Smithsonian Institution) as well as to Switzerland, Australia, Ireland, and Korea. Swensen has performed with members of the Juilliard, Cleveland, Emerson, Takács, Concord, and Tokyo string quartets as well as with Menahem Pressler, Gilbert Kalish, Mark O'Connor, Yo-Yo Ma, and Martha Strongin Katz, to name a few. He is one of the few musicians to have been awarded the Walter W. Naumburg International Competition's top prize for both chamber music and violin. In addition to his performances as a recitalist, Ian Swensen has been a featured soloist with the Boston Philharmonic, the Boston Pops Orchestra, the Toulouse Symphony, Santa Fe Pro Musica, the Irish Chamber Orchestra, and several California orchestras.



Acclaimed for his inspirational performances and eloquent musicianship, **PAUL WATKINS** enjoys a distinguished career both as a cellist and as a conductor, and in the 2009–2010 season he became the first-ever Music Director of the English Chamber Orchestra and also took on the role of Principal Guest Conductor of the Ulster Orchestra. As solo cellist he performs regularly with all the major British orchestras including the London Philharmonic, Royal Philharmonic, Philharmonia, and City of Birmingham Symphony. He has made six concerto appearances at the BBC Proms, most recently in a televised performance of the Elgar Cello Concerto with the BBC Symphony Orchestra recorded live by Deutsche Grammophon. Outside the UK, Watkins has performed with the Netherlands Philharmonic, the Melbourne Symphony, the Konzerthausorchester Berlin, and the RAI National Symphony Orchestra of Turin. Highlights in 2010–2011 include his debut at Carnegie Hall performing Brahms's Double Concerto with Daniel Hope as well as concerto appearances with the Royal Flemish Philharmonic and BBC National Orchestra of Wales. A dedicated chamber musician, he has been a member of the Nash Ensemble since 1997. He has also given solo recitals at the Amsterdam Concertgebouw, South Bank Centre, Bridgewater Hall in Manchester, and Queens Hall in Edinburgh. In 2009 Paul Watkins signed an exclusive contract with Chandos Records for a series of recital and concerto discs, with repertoire including Britten's Cello Symphony and concertos by Delius, Lutoslawski, and Rózsa. His past recordings include the Martínú cello sonatas, the Britten solo cello suites, and the concertos of Richard Rodney Bennett, Tobias Picker, and Cyril Scott. Watkins plays on a cello made by Domenico Montagnana and Matteo Goffriller in Venice, ca. 1730.



**DENNIS GODBURN (1949–2011)**

Music@Menlo mourns the passing of longtime festival artist and friend bassoonist Dennis Godburn. Beginning with the 2004 season, Godburn was an important part of the festival each summer. His artistry was a constant source of inspiration to audiences and artists alike; his vast experience, deep knowledge, and generosity of spirit made him an invaluable mentor to the students of the Chamber Music Institute. Dennis Godburn was a treasured part of the Menlo community and enriched the festival in innumerable ways. He will be dearly missed.

## Chamber Music Institute International Program Artists



Violinist **MIKI-SOPHIA CLOUD** enjoys a musically adventurous and versatile career. As a soloist, she has appeared at the Kennedy Center, Boston Symphony Hall, and on NPR. Recent collaborations include Barber's Violin Concerto with Maestro Peter Oundjian, Berio duos with Ani and Ida Kavafian at Lincoln Center, and the Brahms Piano Quintet with Itzhak Perlman. In

2009, Cloud was named the Patty Miller and Dennis Murphy Chair for Violin of the North Country Chamber Players. In her capacity as an artist-member of the self-conducted chamber orchestra A Far Cry, her leadership as both Concertmaster and Principal Second Violin has been acclaimed by the *New York Times* and the *Boston Globe*. A graduate of Harvard College, Vienna Music University, and the Yale School of Music, Cloud is currently a doctoral candidate at New England Conservatory. She has been blessed with the inspiring mentorship of such artists as Ricardo Cyncynates, Ani Kavafian, Miriam Fried, and Robert Levin.



A recipient of numerous awards, twenty-three-year-old cellist **MICHAEL KAUFMAN** is the winner of the Cleveland Cello Society, Empire State, and Alexander and Buono competitions as well as the Eastman Concerto Competition. In addition, he recently won top prize at the TCU Cellofest Concerto Competition and placed second in the University of Southern California's Bach

Competition. Last year, Kaufman performed Tchaikovsky's *Variations on a Rococo Theme* with the Eastman Philharmonia and made his debut solo performance at Carnegie Hall's Weill Recital Hall. Currently a student of Ralph Kirshbaum's, he previously studied with Alison Wells and Steven Doane. He has performed and participated at numerous music festivals including Verbier, Norfolk, Blue Hill, Sarasota, and Kronberg and has performed in master classes for such artists as Steven Isserlis, Frans Helmerson, Joel Krosnick, Pieter Wispelwey, and Miklós Perényi.



Born in Caracas, Venezuela, in 1986, violinist **NICOLE LEÓN** began her training as a full-scholarship student under Dorothy DeLay at the Juilliard School. In 1993, she made her solo debut with the Venezuelan Philharmonic under the baton of Maestro Pablo Castellanos. As a recitalist, León has performed at the United

Nations, New York City's Neue Galerie, the Colony Club, Van Wezel Hall in Sarasota, Florida, and the Museo de Bellas Artes in Caracas. As a chamber musician, she has performed at the West Branch, Bridgehampton, and Aspen music festivals. In the spring of 2011, she performed with the Orpheus Chamber Orchestra in its Annual Gala Concert. Nicole León is a graduate of the Juilliard School, where she is pursuing a master's degree under Itzhak Perlman and Catherine Cho. She is an annual recipient of the Dorothy Starling Scholarship and the Jerome L. Greene Fellowship. In 2010, she was appointed a member of the violin faculty at the Community Conservatory of Doylestown and of the chamber music faculty at the Dalí String Quartet Festival.



Hailed by the *Chicago Tribune* for his "splendid technique and musical sensitivity" and "warm, burnished, singing tone," nineteen-year-old violist **MATTHEW LIPMAN** has performed across North America and Europe at such venues as Carnegie Hall and the Kennedy Center. Recent performances have included debuts as soloist with

the Ars Viva Symphony, the Capital City Symphony, the Montgomery Symphony Orchestra, and the Southwest Symphony Orchestra. Since beginning his music studies on the viola at age ten, he has won First Prize at the Johansen International, the Blount-Slawson National, the ASTA National, and the Fiscoff National competitions. He has been featured on the NPR and PBS show *From the Top*, through which he won a Jack Kent Cooke Young Artist Award, and has collaborated with Itzhak Perlman, Ani and Ida Kavafian, Paul Katz, and Rachel Barton Pine. He has attended the Perlman Music Program, London Master Classes, and NFAA youngARTS Week and previously studied with Roland Vamos and Matthew Mantell. A native of Chicago, Matthew Lipman currently studies with Heidi Castleman and Misha Amory at the Juilliard School, where he serves as Principal Violist of the Juilliard Orchestra. He performs on a fine viola by Matteo Goffriller (1700) on generous loan from the Rachel Elizabeth Barton Foundation.



A native of Chicago, **HIRO MATSUO** began his musical training at the age of six, studying violin. He switched to the cello at age ten and within a year appeared on PBS. An avid chamber musician, Matsuo toured the United States in the summer of 2009 as part of Curtis on Tour, performing with such artists as violinist Joseph Silverstein and violist Roberto Diaz. He is a graduate of the prestigious Curtis Institute of Music in Philadelphia, where he studied with Carter Brey, David Soyer, and Peter Wiley. Currently, Hiro Matsuo is pursuing his master's degree at the Juilliard School, studying with Timothy Eddy. Outside of music, he enjoys reading and following baseball.

He is a graduate of the prestigious Curtis Institute of Music in Philadelphia, where he studied with Carter Brey, David Soyer, and Peter Wiley. Currently, Hiro Matsuo is pursuing his master's degree at the Juilliard School, studying with Timothy Eddy. Outside of music, he enjoys reading and following baseball.



**ANNA MARGRETHE NILSEN**, a native of Norway, started studying violin at the age of four with Isaac Schuldman. Making her solo debut at age nine with the Norwegian Broadcasting Orchestra, she would go on to appear as a soloist with the orchestras of Kaliningrad, Novgorod, Jeunesses Musicales, Belarus, and St. Petersburg, in addition to all the major orchestras in Norway. Nilsen has performed recitals in Norway, Germany, Slovenia, Croatia, Hungary, Spain, China, the Czech Republic, Israel, the Netherlands, Russia, Brazil, Canada, and the United States and participated in music festivals such as the Oslo Chamber Music Festival, the International Holland Music Sessions, the Heifetz Institute, Jeunesses Musicales, and the Young Artists Program in Canada. She was a First Prize winner at the Sparre Olsen Competition, Norway's National Violin Competition, and the Lillian Fuchs Chamber Music Competition in New York and received the prestigious Dobloug Award in 2009. In February of 2011, Anna Margrethe Nilsen won Second Prize in the Eisenberg-Fried Concerto Competition performing the Barber Violin Concerto. She is currently pursuing a master of music degree at Manhattan School of Music as part of the Pinchas Zukerman Performance Program, studying with Pinchas Zukerman and Patinka Kopec.

She is currently pursuing a master of music degree at Manhattan School of Music as part of the Pinchas Zukerman Performance Program, studying with Pinchas Zukerman and Patinka Kopec.



A native of Spain, violinist **JESÚS REINA** has soloed with the Mariinsky Orchestra, the National Arts Centre Orchestra, and the Orquestra Simfònica de Barcelona under the batons of Valery Gergiev, Pinchas Zukerman, and Eiji Oue. In addition, he has performed as recitalist at such venues as Wigmore Hall, the Royal Festival Hall, Palau de la Música, Auditorio de Zaragoza, Merkin Hall, Steinway Hall, and Carnegie Hall's Weill Recital Hall in New York. A recipient of numerous awards, Reina has received top prizes at the Lillian Fuchs Chamber Music Competition in New York, the Indiana State Solo Competition, and the Waldo Mayo Memorial Competition. In 2002, Jesús Reina

became the youngest student ever accepted to the Pinchas Zukerman Performance Program at Manhattan School of Music. He recently received his master of music degree studying with Patinka Kopec and Pinchas Zukerman.

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A native of Spain, twenty-three-year-old violist **JESÚS RODRÍGUEZ** has performed throughout Europe and North America. At the invitation of Claudio Abbado, he joined the Gustav Mahler Jugendorchester (GMJO) in 2008, and he became the orchestra's Principal Violist in 2010.

A recipient of numerous prizes and awards, Rodríguez has received the Angel Muñiz Toca Prize and the Cajastur Young Artist Scholarship and was a top-prize winner at the Caja Madrid Chamber Music and Young Artist Intercentros National competitions. He has appeared at the Prades Festival in France, the Mozart Festival in A Coruña, the Music Festival of Cádiz, and the Mannes Festival and is invited annually to perform at the Spanish Viola Congress. Jesús Rodríguez graduated from the Conservatorio Superior de Música "Eduardo Martínez Torner" de Oviedo, where he was awarded the prestigious Honorary Diploma. He received a full scholarship to continue his studies at Yale University with Jesse Levine and the Tokyo String Quartet and is currently studying for his master's degree at the Mannes College of Music in New York with Paul Neubauer.



Hailed by the *Santa Barbara News-Press* as a "formidable talent" and "mature beyond his years," pianist **CHRISTOPHER SCHMITT** has performed actively as a soloist and chamber musician throughout the United States. In 2008, he performed Liszt's First Piano Concerto with the Music Academy of the West Festival Orchestra.

As a recitalist, he has performed in Boston, New York, and Washington, D.C., in addition to giving special performances for the Chopin Foundation of the United States in Miami, the Stecher and Horowitz Foundation in New York, and the Alden Series in Virginia. As a chamber musician, Schmitt has performed with his piano trio at Carnegie Hall's Weill Recital Hall as winner of the Chamber Music Foundation of New England's annual competition. He has participated in numerous summer music festivals including Kneisel Hall, the International Holland Music Sessions, and the Perlman Music Program. Christopher Schmitt is a recent graduate of the Juilliard School and will be continuing his studies this fall as part of Juilliard's doctoral program.



German pianist **MORITZ WINKELMANN** has performed with the Varna and Mannheim philharmonic orchestras, the Freiburg and Kurpfalz chamber orchestras, Camerata Freiburg, the Mannheimer Ensemble, and the Remstal Chamber Soloists. He recently made appearances at the Rheingau, Schwetzingen, and Schleswig-Holstein festivals. His various solo and concerto appearances have included recent concert tours of Italy, Scotland, Bulgaria, and China. In April 2010, Winkelmann made his United States debut at Weill Recital Hall at Carnegie Hall. He has taken First Prize at the Richard Laugs Beethoven Piano Competition, Baden-Württemberg Tone-Art Competition, Nationaltheater Mannheim Piano Competition (including the Mozart Special Prize), and the National Young Musicians Competition in Stuttgart, among others. Moritz Winkelmann studied at the University of Music and Performing Arts Mannheim/Germany and is currently a student of Leon Fleisher's at the Peabody Institute in Baltimore. He has also worked with Klaus Hellwig, John Perry, Elisabeth Leonskaja, and Richard Goode. He holds scholarships from the German Academic Exchange Service, the Baden-Württemberg Foundation of the Arts, and the German National Academic Foundation.

He recently made appearances at the Rheingau, Schwetzingen, and Schleswig-Holstein festivals. His various solo and concerto appearances have included recent concert tours of Italy, Scotland, Bulgaria, and China. In April 2010, Winkelmann made his United States debut at Weill Recital Hall at Carnegie Hall. He has taken First Prize at the Richard Laugs Beethoven Piano Competition, Baden-Württemberg Tone-Art Competition, Nationaltheater Mannheim Piano Competition (including the Mozart Special Prize), and the National Young Musicians Competition in Stuttgart, among others. Moritz Winkelmann studied at the University of Music and Performing Arts Mannheim/Germany and is currently a student of Leon Fleisher's at the Peabody Institute in Baltimore. He has also worked with Klaus Hellwig, John Perry, Elisabeth Leonskaja, and Richard Goode. He holds scholarships from the German Academic Exchange Service, the Baden-Württemberg Foundation of the Arts, and the German National Academic Foundation.

# Chamber Music Institute Young Performers Program Artists



**Alexander Biniac-Harris**, *piano*  
 Hometown: Washington, D.C.  
 Instructor: Irena Orlov  
 Age: 18



**Johannes Gray**, *cello*  
 Hometown: Wilmette, IL  
 Instructor: Gilda Barston  
 Age: 14



**Anna Boonyanit**, *piano*  
 Hometown: Redwood City, CA  
 Instructor: Hans Boepple  
 Age: 12



**Kyoko Inagawa**, *violin*  
 Hometown: Palo Alto, CA  
 Instructor: Li Lin  
 Age: 14



**Christy Chen**, *violin*  
 Hometown: San Jose, CA  
 Instructor: Wei He  
 Age: 16



**Da Eun Kim**, *violin*  
 Hometown: Pleasanton, CA  
 Instructor: Wei He  
 Age: 15



**Travis Chen**, *cello*  
 Hometown: Palo Alto, CA  
 Instructor: Sieun Lin  
 Age: 14



**Nayeon Kim**, *viola*  
 Hometown: Saratoga, CA  
 Instructor: Susan Bates  
 Age: 17



**Eunghee Cho**, *cello*  
 Hometown: Davis, CA  
 Instructor: Andrew Luchansky  
 Age: 17



**Hayaka Komatsu**, *violin/viola*  
 Hometown: San Rafael, CA  
 Instructor: Li Lin  
 Age: 16



**Misha Galant**, *piano*  
 Hometown: Newark, CA  
 Instructor: Olya Katsman  
 Age: 13



**Nathan Le**, *cello*  
 Hometown: Northridge, CA  
 Instructor: Andrew Cook  
 Age: 11



**Sarah Ghandour**, *cello*  
 Hometown: Atherton, CA  
 Instructor: Jean-Michel Fonteneau  
 Age: 17



**Timothy Le**, *violin*  
 Hometown: Northridge, CA  
 Instructor: Aimee Kreston  
 Age: 14



**Alex Goldberg**, *violin*  
 Hometown: Redwood City, CA  
 Instructor: Bettina Mussumeli  
 Age: 11



**Emily Liu**, *viola*  
 Hometown: Foster City, CA  
 Instructor: Yunjie Liu  
 Age: 14



**Yu-Yu Liu, cello**  
 Hometown: Interlochen, MI  
 Instructor: Crispin Campbell  
 Age: 16



**Agata Sorotokin, piano**  
 Hometown: San Jose, CA  
 Instructor: Irina Prilipko-Morgan  
 Age: 13



**Olivia Marckx, cello**  
 Hometown: Bellevue, WA  
 Instructor: Raymond Davis  
 Age: 12



**Jonathan Swensen, cello**  
 Hometown: Hellerup, Denmark  
 Instructor: Nils Ullner  
 Age: 14



**Manami Mizumoto, violin**  
 Hometown: New York, NY  
 Instructor: Viktor Basis  
 Age: 16



**Alyssa Wang, violin**  
 Hometown: Danville, CA  
 Instructor: Wei He  
 Age: 16



**Reina Murooka, violin**  
 Hometown: Saratoga, CA  
 Instructor: Wei He  
 Age: 18



**Ericka Wu, violin**  
 Hometown: Palo Alto, CA  
 Instructor: Li Lin  
 Age: 11



**Rosemary Nelis, viola**  
 Hometown: Brooklyn, NY  
 Instructor: Viktor Basis  
 Age: 16



**Tristan Yang, piano**  
 Hometown: Cupertino, CA  
 Instructor: John McCarthy  
 Age: 12



**Seiha Park, piano**  
 Hometown: Seoul, Korea  
 Instructor: John McCarthy  
 Age: 10



**Alex Zhou, violin**  
 Hometown: San Jose, CA  
 Instructor: Zhao Wei  
 Age: 10



**Julia Rosenbaum, cello**  
 Hometown: Potomac, MD  
 Instructor: David Hardy  
 Age: 15



**Alice Zhu, piano**  
 Hometown: Cupertino, CA  
 Instructor: John McCarthy  
 Age: 14



**Yoko Rosenbaum, piano**  
 Hometown: Santa Monica, CA  
 Instructor: Mary Ann Cummins  
 Age: 12



**Kevin Zhu, violin**  
 Hometown: Cupertino, CA  
 Instructor: Li Lin  
 Age: 10

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# Music@Menlo Internship Program

*Music@Menlo's internship program provides college students and recent college graduates with the opportunity to learn what goes on behind the scenes at an internationally acclaimed music festival.*

Each summer, Music@Menlo hires approximately twenty interns to assist with all areas of the festival, including marketing and merchandising, development, event planning and catering, patron services and ticketing, production, artist services, student services, operations, and photography and videography. Through project-based, hands-on work, the summer experience allows interns to learn skills in project management, customer service, organization, communication, and planning.

*"My Music@Menlo internship provided me with real-world responsibilities still relevant to me today. Each intern is provided with his or her own unique learning and growing experience within an ambitious, fun, and fast-paced work environment."*

—Angela Ragni, Development Associate,  
Peninsula Symphony (Development Intern '09 and '10)

Music@Menlo interns are integral to the success of the festival. They work side-by-side with the festival's staff and are highly visible members of the Music@Menlo team. In keeping with Music@Menlo's mission, a unique component of the internship program is a series of educational seminars on various topics including marketing in the arts, strategic planning for nonprofit organizations, fundraising, and career planning and development. While these sessions are primarily focused on the arts, their main themes apply across many disciplines.

Since 2003, Music@Menlo has provided 139 students and recent graduates with internships in the arts, seventeen of whom have returned for a second internship in another distinct area. Students have traveled from nearly eighty colleges and universities across the United States and internationally to take part in Music@Menlo's internship program, including the following:

Allegheny College  
Barnard College  
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Boston University  
Bowdoin College  
Cal Poly Pomona

Carnegie Mellon University  
Claremont McKenna College  
Colby College  
College of William and Mary  
Colorado College  
Columbia University

Connecticut College  
CSU East Bay, San Francisco,  
and San Jose  
Dartmouth College  
De Anza College  
Doane College  
Eastman School of Music  
Fashion Institute of Design &  
Merchandising  
Foothill College  
Fordham University  
Gonzaga University  
Hampton University  
Harvard University  
Hiram College  
Illinois Wesleyan  
Indiana University  
Indiana University of Pennsylvania  
Ithaca College  
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Loyola Marymount University  
Miami University of Ohio  
Millikin University  
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Stanford University  
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SUNY Fredonia  
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San Diego, and Santa Barbara  
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University of Delaware  
University of Hartford—The Hart  
School  
University of Illinois-Champaign  
University of Missouri  
University of Nebraska  
University of New Hampshire  
University of Redlands  
University of Oregon  
University of Oxford  
University of Puget Sound  
University of San Diego  
University of the Pacific  
University of Vienna (Austria)  
Vanderbilt University  
Vassar College  
Virginia Tech  
Washington & Lee University  
Whitman College  
Whitworth University  
Yale University

Former interns have launched careers in the field of arts management, working at institutions such as Carnegie Hall, San Francisco Opera, the New York Philharmonic, Orpheus Chamber Orchestra, the Peninsula Symphony, and the Metropolitan Opera Guild as well as in other fields in the for-profit and nonprofit sectors.

*Music@Menlo's internship program is made possible, in part, by the David B. and Edward C. Goodstein Foundation.*

# Musical Glossary

**Adagio** – Italian: leisurely. “Adagio” designates a slow tempo.

**Allegro** – Italian: merry, lively. “Allegro” designates a fast tempo. (“Allegretto,” a diminutive of “allegro,” is used to indicate tempi slightly slower than “allegro.”)

**Andante** – Italian: at a walking pace. “Andante” designates a moderate tempo.

**Aria** – Italian: air. A lyrical work for voice (though the term has been used in instrumental works, as well), typically part of a larger work such as an opera or cantata.

**Arpeggio** – The sounding of individual notes of a chord in succession rather than all at once.

**Assai** – Italian: very (as in “Allegro assai,” “Assai vivace”).

**Ballade** – French: ballad. A term given by Chopin to a dramatic piano piece, the musical equivalent of a heroic, poetical ballad.

**Barcarolle** – A work evocative of songs sung by Venetian gondoliers.

**Berceuse** – French: lullaby.

**BWV** – Bach-Werke-Verzeichnis (German): Bach works catalog. The BWV index is used to catalog the works of Johann Sebastian Bach.

**Cadence** – The conclusion or resolution of a musical phrase.

**Canon** – A musical passage in which several instruments or voices state the same melody in succession.

**Cantabile** – Italian: song-like, singable.

**Capriccio** – Italian: whim, fancy. A designation applied to a piece of music of capricious character.

**Chorale** – A passage comprising a sequence of chords; the chorale originated in four-part Lutheran hymns, as composed by Johann Sebastian Bach.

**Coda** – Italian: tail. New musical material added to the end of a standard musical structure.

**Con brio** – Italian: with vivacity.

**Con moto** – Italian: with motion.

**Concertante** – A term used to describe a concerto-like composition in which one voice is featured in a soloistic manner.

**Concerto** – Typically an instrumental work marked by the contrast between an instrumental soloist (or group of soloists) and an orchestral ensemble.

**Counterpoint** (contrapuntal) – The musical texture produced by note-against-note movement between two or more instruments.

**Crescendo** – An increase in volume.

**D.** – Abbreviation for Deutsch. Deutsch numbers are used to catalog Schubert’s works; after Otto Erich Deutsch (1883–1967).

**Decrescendo** – A decrease in volume.

**Development** – See *Sonata form*.

**Divertimento** – Italian: diversion, enjoyment. A term used to describe works designed to entertain and delight listeners and performers.

**Double-stop** – The technique of bowing two strings of a stringed instrument at once (triple- and quadruple-stops are also employed).

**Episode** – In rondo form, any of the musical passages that alternate with the refrain.

**Espressivo** – Italian: expressive. Used as an emotive qualification of a tempo marking, as in “Andante espressivo.”

**Étude** – French: study. Used to describe short pieces designed to explore and develop a certain performance technique.

**Exposition** – See *Sonata form*.

**Fantasia (Fantasy, Fantasie)** – A term used to describe a work whose form derives “solely from the fantasy and skill of an author who created it” (Luis de Milán, 1536).

**Forte** – Italian: loud. (Fortissimo: very loud.)

**Fugue** – A movement or passage of music based on the contrapuntal development of a short musical idea called the subject, which is stated in succession by each instrument at the start of the fugue.

**Grazioso** – Italian: graceful.

**Harmonics** – On a stringed instrument, high ringing notes produced by lightly placing the finger at nodal points along the string.

**Harmony** – The combination of notes producing chords and chord progressions and the subsequent determination of the mood or atmosphere of a piece of music.

**Hob.** – Abbreviation for Hoboken, used to catalog Haydn’s works; after Anthony van Hoboken (1887–1983), who spent thirty years compiling the extensive catalog. A Roman numeral indicates the genre (e.g., XV for piano trio), followed by an Arabic number, which places the work chronologically within that genre, as in the Piano Trio in G Major, Hob. XV: 25.

**Impressionism** – An aesthetic term borrowed from French painting in the late nineteenth and early twentieth centuries. The term comes from Claude Monet’s 1873 painting *Impressionism, Sunrise*. In music, Impressionism primarily refers to the vivid works of Claude Debussy and Maurice Ravel.

**Incidental music** – Music composed to accompany a dramatic production.

**Intermezzo** – Originally, a musical interlude, such as an entr’acte in a dramatic work. Since the nineteenth century, “intermezzo” has been used as a designation for independent works or individual movements within multimovement works.

**K.** – Abbreviation for Köchel. K. numbers are used to catalog Mozart’s works; after Ludwig Ritter von Köchel (1800–1877).

**Largo** – Italian: broad. “Largo” indicates a slow tempo. (“Larghetto,” a diminutive of “largo,” is used to indicate tempi slightly quicker than “largo.”)

**Legato** – Italian: bound. A musical expression indicating that a succession of notes should be played smoothly and without separation.

**Leggiero** – Italian: light. (Leggierissimo: very light.)

**Lento** – Italian: slow.

**Lied** – German: song (plural “lieder”).

**Maestoso** – Italian: majestic.

**Mazurka** – A Polish folk dance in triple meter.

**Meter** – The rhythmic organization of a piece of music (e.g., 4/4 meter: ONE-two-three-four, ONE-two-three-four).

**Minuet** – An aristocratic French dance, played in a moderate triple tempo, which became a standard movement in works of the Classical period. It came to be replaced toward the end of the eighteenth century by the scherzo. (French: menuet; Italian: minuetto.)

**Moderato** – Italian: moderately.

**Modulation** – The harmonic shift in tonal music from one key to another.

**Molto** – Italian: very. Used as a qualification of a tempo marking, as in “Molto allegro.”

**Motive** – A short musical gesture.

**Movement** – A self-contained section of a larger composition. Movements of a piece of music are analogous to chapters in a book: although they can stand on their own to some degree, they more significantly combine with and relate to each other in ways that produce a cohesive whole.

**Nocturne** – A Romantic work for solo piano characterized by a lyrical melody played by the right hand above an arpeggiated accompaniment played by the left.

**Non troppo, non tanto** – Italian: not too much (as in, e.g., “Allegro ma non tanto,” “Adagio ma non troppo”).

**Notturmo** – Italian: of the night. An eighteenth-century term applied to a piece of music performed outdoors, late at night.

**Opus** – Latin: work. The most common method of cataloging a composer’s work, although opus numbers are often unreliable in establishing the chronology of composition. (Abbreviated op.)

**Oratorio** – A large-scale musical setting of sacred texts, e.g., Bach’s *St. Matthew Passion* and Mendelssohn’s *St. Paul and Elijah*.

**Ostinato** – A motif that repeats continuously, generally as an accompaniment to other motifs (such as melodies or harmonies) that are changing.

**Phrase** – A musical gesture. Melodies, as complete ideas, typically comprise a series of interdependent phrases.

**Piano** – Italian: soft. (Pianissimo: very soft.)

**Pizzicato** – Playing by plucking the strings of an instrument that is normally played with a bow, such as a violin or viola.

**Presto** – Italian: ready, prompt. “Presto” designates a fast tempo.

**Recapitulation** – See *Sonata form*.

**Recitative** – A style of writing, typically employed in opera and other vocal music, designed to imitate dramatic speech.

**Refrain** – A phrase or theme that recurs at intervals, especially at the end of a verse or section of music.

**Relative key** – A key sharing the same key signature as another. Each major key has a relative minor and vice versa. E.g., the relative key of C major is a minor: neither key has any sharps or flats; the relative key of d minor is F major: both keys have one flat.

**Rondo** – A musical structure, commonly used throughout the Classical and Romantic eras, in which a main passage, called the refrain, alternates with episodes, which depart from the movement’s central musical material.

**Rubato** – Italian: robbed, or stolen, time. “Rubato” designates a flexible or unmarked tempo, i.e., Tempo rubato.

**Scherzo** – Italian: joke. A fast movement that came to replace the minuet around the turn of the nineteenth century. (Scherzando: playfully.)

**Serialism** – A compositional method in which the musical structure is governed by a fixed permutation of a series of pitches, usually (as in the music of Schoenberg) a twelve-note series comprising each pitch of the chromatic scale.

**Sforzando** – Italian: compelling. “Sforzando” indicates a strongly accented note and/or suddenly loud dynamic.

**Sonata** – A composition for one or more instruments, usually comprising several movements. While the term has been used to describe works quite different from each other formally and stylistically depending on the period of composition, a sonata almost always describes a work for solo instrument with or without piano accompaniment.

**Sonata form** – The most standard musical structure throughout the Classical and Romantic eras for first, and often final, movements of multmovement pieces composed for solo, chamber, or orchestral forces. In sonata form, musical ideas are

organized into three sections: the exposition, in which the main themes are introduced; the development, in which the themes are transformed; and the recapitulation, in which the music restates each theme in the home key. (Also sonata-allegro form.)

**Sostenuto** – Italian: sustained.

**Staccato** – Italian: detached. A musical expression indicating that notes should be played with separation.

**Sturm und Drang** – German: storm and stress. An artistic movement that valued impulse and emotion over more Classical virtues such as balance and form. The *Sturm und Drang* movement had a profound influence on the entire Romantic generation.

**Subject** – The central musical idea of a fugue, which is stated in succession by each instrument to begin the fugue.

**Sul ponticello** – The technique of playing near the bridge of a stringed instrument, impeding the vibration of the string to produce an unsettling sound.

**Syncopation** – The technique of shifting the rhythmic accent from a strong beat to a weak beat.

**Theme** – A central musical idea which serves as substantive material in a piece of music.

**Theme and variations** – A standard musical form in which a main theme is followed by a succession of variations on that theme. (Italian: Tema con variazioni.)

**Time signature** – The printed indication of the meter of a piece of music (such as 4/4).

**Tremolo** – Italian: trembling. A musical expression indicating the rapid reiteration of a single note or chord.

**Trio** – The contrasting middle section of a minuet or scherzo.

**Twelve-tone** – See *Serialism*.

**Zigane** – French: Gypsy. Applied to musical works that exhibit a distinct Gypsy style.

**Variations** – A compositional technique in which a theme is altered or modified.

**Vivace** – Italian: lively. “Vivace” designates a fast tempo, in between “allegro” and “presto.”

**Zingarese, alla** – Italian: in a Gypsy style.

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*\*VIP ticket services include no-fee ticket exchanges and dedicated-staff assistance. VIP ticket orders are filled before those of Subscribers and the general public according to level of giving. For concerts in reserved-seating venues, seats will be assigned on the basis of your preference and best availability at the time your order is filled.*

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## The Isaac Stern Circle

The Isaac Stern Circle has been created by Artistic Directors David Finckel and Wu Han as a living testament to the vision of one of their most influential and treasured mentors. Legendary for championing the power and importance of great music and nurturing the next generation of classical musicians, Isaac Stern remains a beacon for today's classical music leaders, including many Music@Menlo artists. Stern's legacy continues to inspire countless musicians in their artistic endeavors towards cultivating a fulfilling present and promising future for great music.

Help nourish the intellectual and spiritual lives of generations of artists, students, and music lovers by joining the Isaac Stern Circle and including Music@Menlo in your estate plans. Planned commitments of support can fund specific projects or underwrite activities that reflect your individual passions and interests.

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Please clip and include the form with your gift.

# Thank You!

*Music@Menlo is grateful for the generosity of contributing organizations and individuals, who have made this year's festival possible.*

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## SPECIAL THANKS

Music@Menlo is made possible by a leadership grant from the **William and Flora Hewlett Foundation**. Additional support provided by the **David and Lucile Packard Foundation**, **Koret Foundation Funds**, **U.S. Trust**, **Bank of America**, and the many individuals and organizations that share the festival's vision.

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*Music@Menlo thanks the following individuals and organizations for their dedication and commitment.*



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*Music@Menlo's internship program is underwritten, in part, by the David B. and Edward C. Goodstein Foundation.*

*Special thanks to the foundation directors and staff for their support in sustaining the program:*

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Inga Dorosz  
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### More Thanks

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# Ticket and Performance Information



## Ticket Services

On-site ticketing and the **will-call table** open one hour prior to the start of each ticketed event.

**All programs and artists are subject to change without notice. All tickets are nonrefundable**, except in cases of canceled events. Ticket exchanges are free for members at the Bach Circle (\$1,000) level and above; a \$3.00-per-ticket handling charge applies to all other exchanges. For ticket-related questions or to exchange tickets, please contact Music@Menlo's ticket services office at 650-331-0202 or tickets@musicatmenlo.org.

## Seating Policies

- Doors open approximately twenty-five minutes before the start time of each event.
- Seating for ticketed concerts at the Center for Performing Arts at Menlo-Atherton and St. Mark's Episcopal Church is reserved. Seating in Stent Family Hall and Martin Family Hall and for all free events is by general admission.
- **Student-ticket holders** who are ages eighteen and over must be prepared to present a valid full-time-student ID at the door.
- **Latecomers** will be seated at the discretion of the House Manager at an appropriate interval in the performance.
- All performance venues are wheelchair accessible, and **wheelchair seating** is available in all venues in the designated wheelchair locations only. One companion seat is reserved next to each wheelchair location. Please let our patron services staff know of any special seating needs at the time you place your order.

## Concert and Event Policies

- As a courtesy to the artists and to your fellow audience members, **please turn off** cell phones, pagers, watch alarms, personal organizers, and **all sound-emitting devices** prior to the start of all events.
- Please make a conscious effort to keep **noises**, such as coughing and conversation, to a minimum as they can be quite distracting. Please unwrap any lozenges or other products before the performance starts. We appreciate your consideration, as will the musicians, your fellow listeners, and our recording engineer.

- **Children** need to be at least seven years of age and able to sit quietly throughout a full performance to attend ticketed concerts and Encounters. Please see pages 52–63 for events designed for younger audiences.
- **Unauthorized recording or photographing** of any kind is strictly prohibited.
- **Food or beverages** are not allowed inside the performance venues. Concessions are generally available for purchase outside of the concert halls. Water fountains are available at all venues except St. Mark's Episcopal Church, where complimentary poured water is available.

## Prelude Performances and Koret Young Performers Concerts

### Free Seat Passes

Prelude Performances and Koret Young Performers Concerts are free and open to the public. **A free seat pass** is required for these popular concerts. In addition to picking up your seat pass in person starting one hour before the concert, **you can also reserve your pass online in advance!** Reservations can be made on the day of the performance from 9:00 a.m. to ninety minutes prior to the concert start time. To make your reservation, visit Music@Menlo's Web site at [www.musicatmenlo.org](http://www.musicatmenlo.org) and click the "Reserve your pass for today's free concert" link on the home page or visit the online festival calendar. **Note: All reservations must be claimed no later than fifteen minutes prior to the performance start time, at which time they will be released to walk-up audience members. Seating is by general admission.**

### Exiting Free Concerts

At the end of Prelude Performances and Koret Young Performers Concerts, guests will be asked to clear the venue with personal belongings in hand for admission to the next event. Any items left behind when exiting Prelude Performances or Koret Young Performers Concerts may be reclaimed at the will-call table outside the venue. Music@Menlo is not responsible for lost or stolen articles.

## Locations and Parking

**Menlo School, Martin Family Hall, and Stent Family Hall** are located at 50 Valparaiso Avenue in Atherton, between El Camino Real and Alameda de las Pulgas at the Menlo Park border. **St. Mark's Episcopal Church** is located at 600 Colorado Avenue in midtown Palo Alto, between Middlefield Road and Cowper Street. **The Center for Performing Arts at Menlo-Atherton** is located on the campus of Menlo-Atherton High School at 555 Middlefield Road in Atherton, near the intersection of Middlefield Road and Ravenswood Avenue. **Parking is free** in all of the venues' available lots. Overflow parking is available on nearby neighborhood streets. Please be mindful of neighbors and posted parking restrictions.

## Restrooms and Exits

Restrooms at Menlo School are located through the side exit at the back of Spieker Ballroom and in the building behind Martin Family Hall. Restrooms at St. Mark's Episcopal Church are available in the adjoining walkways, next to the church office. Restrooms at the Center for Performing Arts at Menlo-Atherton are located toward the back of the venue's lobby. Fire exits are marked at each venue.

## Lost and Found

Any personal items found at festival venues will be held at the festival Welcome Center at Menlo School. Inquire at the Welcome Center or call 650-330-2030. The festival assumes no responsibility for personal property.

# Music@Menlo Calendar

JULY 22–AUGUST 13, 2011

Date	Free Events	Ticketed Events
<b>Friday, July 22</b>	<b>5:30 p.m.</b> Prelude Performance Stent Family Hall	<b>7:30 p.m.</b> Encounter I: The Loneliness and Legacy of Johannes Brahms, led by Patrick Castillo Martin Family Hall
<b>Saturday, July 23</b> Open House (all day)	<b>8:30 a.m.</b> Q & A Coffee with the Artistic Directors Menlo School <b>9:30 a.m.</b> Open Rehearsal Martin Family Hall <b>11:45 a.m.</b> Café Conversation: The Art of John Morra Stent Family Hall <b>6:00 p.m.</b> Prelude Performance Martin Family Hall	<b>8:00 p.m.</b> Concert Program I: The Young Eagle Stent Family Hall
<b>Sunday, July 24</b>		<b>10:00 a.m.</b> Carte Blanche Concert I: Alessio Bax, <i>piano</i> , with Lunch-Break Intermission Stent Family Hall <b>6:00 p.m.</b> Concert Program I: The Young Eagle The Center for Performing Arts at Menlo-Atherton
<b>Monday, July 25</b>	<b>11:45 a.m.</b> Café Conversation: Gregor Piatigorsky, Virtuoso Cellist Martin Family Hall <b>4:15 p.m.</b> Listening Room with Patrick Castillo Martin Family Hall	
<b>Tuesday, July 26</b>	<b>11:45 a.m.</b> Café Conversation: Poetry Reading Workshop Martin Family Hall <b>6:00 p.m.</b> Prelude Performance The Center for Performing Arts at Menlo-Atherton	<b>8:00 p.m.</b> Concert Program II: Brahms the Prismatic The Center for Performing Arts at Menlo-Atherton
<b>Wednesday, July 27</b>	<b>11:45 a.m.</b> Master Class: Yehonatan Berick, <i>violinist</i> Martin Family Hall <b>4:15 p.m.</b> Listening Room with Patrick Castillo Martin Family Hall	
<b>Thursday, July 28</b>	<b>11:45 a.m.</b> Master Class: Laurence Lesser, <i>cellist</i> Martin Family Hall <b>5:30 p.m.</b> Prelude Performance Stent Family Hall	<b>7:30 p.m.</b> Encounter II: Brahms and the Schumanns, led by Michael Parloff Martin Family Hall
<b>Friday, July 29</b>	<b>11:45 a.m.</b> Master Class: Daniel Hope, <i>violinist</i> Martin Family Hall <b>6:00 p.m.</b> Prelude Performance Martin Family Hall	<b>8:00 p.m.</b> Concert Program III: Veiled Symphonies Stent Family Hall
<b>Saturday, July 30</b>	<b>1:00 p.m.</b> Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	<b>8:00 p.m.</b> Concert Program III: Veiled Symphonies The Center for Performing Arts at Menlo-Atherton
<b>Sunday, July 31</b>	<b>4:00 p.m.</b> Prelude Performance St. Mark's Episcopal Church	<b>6:00 p.m.</b> Carte Blanche Concert II: Daniel Hope, <i>violin</i> St. Mark's Episcopal Church
<b>Monday, August 1</b>	<b>11:45 a.m.</b> Café Conversation: The Art of Collaboration Martin Family Hall <b>4:15 p.m.</b> Listening Room with Patrick Castillo Martin Family Hall	

Date	Free Events	Ticketed Events
<b>Tuesday, August 2</b>	<p><b>11:45 a.m.</b> Master Class: Jon Kimura Parker, <i>pianist</i> Martin Family Hall PAGE 65</p> <p><b>6:00 p.m.</b> Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 55</p>	<p><b>8:00 p.m.</b> Concert Program IV: Songs of Love The Center for Performing Arts at Menlo-Atherton PAGE 20</p>
<b>Wednesday, August 3</b>	<p><b>11:45 a.m.</b> Master Class: Bruce Adolphe, <i>composer and Encounter Leader</i> Martin Family Hall PAGE 65</p> <p><b>5:30 p.m.</b> Prelude Performance Stent Family Hall PAGE 55</p>	<p><b>7:30 p.m.</b> Encounter III: When in Roma: Brahms and the Lure of the Gypsies, led by Bruce Adolphe Martin Family Hall PAGE 9</p>
<b>Thursday, August 4</b>	<p><b>11:45 a.m.</b> Master Class: Elmar Oliveira, <i>violinist</i> Martin Family Hall PAGE 65</p> <p><b>4:15 p.m.</b> Listening Room with Patrick Castillo Martin Family Hall PAGE 68</p> <p><b>6:00 p.m.</b> Prelude Performance St. Mark's Episcopal Church PAGE 56</p>	<p><b>8:00 p.m.</b> String Quartet Program I St. Mark's Episcopal Church PAGE 30</p>
<b>Friday, August 5</b>	<p><b>11:45 a.m.</b> Master Class: Orion String Quartet Martin Family Hall PAGE 65</p> <p><b>6:00 p.m.</b> Prelude Performance Martin Family Hall PAGE 56</p>	<p><b>8:00 p.m.</b> Concert Program V: Alla Zingarese Stent Family Hall PAGE 23</p>
<b>Saturday, August 6</b>	<p><b>1:00 p.m.</b> Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton PAGE 62</p> <p><b>6:00 p.m.</b> Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 57</p>	<p><b>8:00 p.m.</b> Concert Program V: Alla Zingarese The Center for Performing Arts at Menlo-Atherton PAGE 23</p> <p><b>10:30 p.m.</b> Dinner with the Artists Menlo Grill PAGE 10</p>
<b>Sunday, August 7</b>		<p><b>4:00 p.m.</b> String Quartet Program II St. Mark's Episcopal Church PAGE 31</p>
<b>Monday, August 8</b>	<p><b>11:45 a.m.</b> Café Conversation: Transcriptions by Brahms: Viola Meets Clarinet Martin Family Hall PAGE 64</p> <p><b>4:15 p.m.</b> Listening Room with Patrick Castillo Martin Family Hall PAGE 68</p> <p><b>6:00 p.m.</b> Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 57</p>	<p><b>8:00 p.m.</b> Carte Blanche Concert III: David Shifrin, <i>clarinet</i> The Center for Performing Arts at Menlo-Atherton PAGE 43</p>
<b>Tuesday, August 9</b>	<p><b>11:45 a.m.</b> Master Class: Paul Watkins, <i>cellist</i> Martin Family Hall PAGE 65</p>	
<b>Wednesday, August 10</b>	<p><b>11:45 a.m.</b> Master Class: Ani Kavafian, <i>violinist</i> Martin Family Hall PAGE 65</p> <p><b>6:00 p.m.</b> Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 58</p>	<p><b>8:00 p.m.</b> Carte Blanche Concert IV: Menahem Pressler, <i>piano</i> The Center for Performing Arts at Menlo-Atherton PAGE 47</p>
<b>Thursday, August 11</b>	<p><b>11:45 a.m.</b> Master Class: Menahem Pressler, <i>pianist</i> Martin Family Hall PAGE 65</p> <p><b>5:30 p.m.</b> Prelude Performance Stent Family Hall PAGE 58</p>	<p><b>7:30 p.m.</b> Encounter IV: Music in Autumn: The Late Works of Brahms, led by Ara Guzelimian Martin Family Hall PAGE 9</p>
<b>Friday, August 12</b>	<p><b>11:45 a.m.</b> Master Class: Philip Setzer, <i>violinist</i> Martin Family Hall PAGE 65</p> <p><b>6:00 p.m.</b> Prelude Performance Martin Family Hall PAGE 59</p>	<p><b>8:00 p.m.</b> Concert Program VI: Farewell Stent Family Hall PAGE 27</p>
<b>Saturday, August 13</b>	<p><b>1:00 p.m.</b> Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton PAGE 63</p> <p><b>6:00 p.m.</b> Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 59</p>	<p><b>8:00 p.m.</b> Concert Program VI: Farewell The Center for Performing Arts at Menlo-Atherton PAGE 27</p>

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**Marc A. Compton**

Senior Vice President, Market Executive  
1000 El Camino Real, Suite 100  
Menlo Park, California 94025  
650.463.4841  
marc.a.compton@ustrust.com



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