



CARTE BLANCHE CONCERT IV:

Romantic Voices

Danbi Um, *violin*; Orion Weiss, *piano*; with Paul Huang, *violin*

JULY 30

Sunday, July 30

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

SPECIAL THANKS

Music@Menlo dedicates this performance to Hazel Cheilek with gratitude for her generous support.

PROGRAM OVERVIEW

Violinist Danbi Um embodies the tradition of the great Romantic style, her natural vocal expression coupled with virtuosic technique. Partnered by pianist Orion Weiss, making his Music@Menlo debut, she offers a program of music she holds closest to her heart, a stunning variety of both favorites and delightful discoveries.

ERNEST BLOCH (1880–1959)

Violin Sonata no. 2, Poème mystique (1924)

GEORGE ENESCU (1881–1955)

Violin Sonata no. 3 in a minor, op. 25, Dans le caractère populaire roumain (In Romanian Folk Character) (1926)
Moderato malinconico
Andante sostenuto e misterioso
Allegro con brio, ma non troppo mosso

INTERMISSION

ERICH WOLFGANG KORNGOLD (1897–1957)

Four Pieces for Violin and Piano from the Incidental Music to Shakespeare's Much Ado about Nothing, op. 11 (1918–1919)
Maiden in the Bridal Chamber
March of the Watch
Intermezzo: Garden Scene
Hornpipe

JENŐ HUBAY (1858–1937)

Scènes de la csárda no. 3 for Violin and Piano, op. 18, Maros vize (The River Maros) (ca. 1882–1883)

FRITZ KREISLER (1875–1962)

Midnight Bells (after Richard Heuberger's *Midnight Bells* from *The Opera Ball*) (1923)

ERNEST BLOCH

Avodah (1928)

JOSEPH ACHRON (1886–1943)

Hebrew Dance, op. 35, no. 1 (1913)
Danbi Um, *violin*; Orion Weiss, *piano*

PABLO DE SARASATE (1844–1908)

Navarra (Spanish Dance) for Two Violins and Piano, op. 33 (1889)
Danbi Um, Paul Huang, *violins*; Orion Weiss, *piano*

Program Notes: Romantic Voices

Notes on the program by Dr. Richard E. Rodda

ERNEST BLOCH

(Born July 24, 1880, Geneva, Switzerland; died July 15, 1959, Portland, Oregon)

Violin Sonata no. 2, *Poème mystique*

Composed: 1924

Dedication: André de Ribaupierre and Beryl Rubinstein

First performance: January 24, 1925, New York City, by the dedicatees, violinist André de Ribaupierre and pianist Beryl Rubinstein

Other works from this period: Detailed in the notes below

Approximate duration: 19 minutes

Ernest Bloch was born in 1880 in Geneva and took his initial music study in that city, later attending courses in Brussels (studying violin with Ysaÿe), Frankfurt, and Munich. He returned to Geneva in 1903 to teach composition and esthetics at the city's conservatory, but he was forced from his position by the difficulties imposed by World War I. With a wife and three small children to support, financial matters pressed heavily upon him, and when he learned through his old friend Alfred Pochon of the Flonzaley Quartet that the dancer Maud Allan was looking for a Music Director for her upcoming American tour, he eagerly accepted the position. He arrived in New York with the Allan troupe in July 1916, but the venture soon went broke and Bloch found himself stranded in a foreign land. His music began to receive notice, however, and performances by the Flonzaley Quartet and the Boston Symphony Orchestra brought him to the public's attention. *Schelomo* was premiered at an all-Bloch concert presented by Artur Bodanzky in Carnegie Hall in New York on May 3, 1917, and the work's success gained him international recognition. Bloch was awarded the Elizabeth Sprague Coolidge Prize the following year and named Director of the newly founded Cleveland Institute of Music in 1920. Though his administrative and teaching duties limited his time for creative work, he continued to compose and completed a number of important works before resigning his Cleveland post in 1925 to take over as Director of the San Francisco Conservatory: two violin sonatas, the *Baal Shem Suite*, Nocturnes for Piano Trio, Piano Quintet no. 1, Concerto Grosso no. 1 (for the student orchestra), and several brief pieces for string quartet.

The Violin Sonata no. 1, composed soon after Bloch settled in Cleveland in 1920, is one of the most powerful and dramatic works in the instrument's chamber repertory, a small-scale counterpart to his great *Schelomo* of 1917, whose most vehement moments the composer said were inspired by the lamentation of King Solomon: "Nothing is worth the pain it causes; Vanity of Vanities—all is Vanity." In her indispensable study of her father's music, Suzanne Bloch noted that the Violin Sonata no. 2 was written as something of an expressive and stylistic response to its predecessor:

The idea of the Second Sonata came to Bloch while attending a performance of his First Sonata at a concert of the Cleveland Institute of Music. As he observed an uncomprehending audience, he wondered what these people could grasp of this violent and tormented music, thinking that he should now compose a totally different work of greater serenity. Triggering the actual writing of it was an unusual dream he had following a period of intense crisis and illness. It was an emotional thing, unreal and ecstatic. [He subtitled the work *Poème mystique*.] From that dream, he found the music.

The Sonata no. 2 for Violin and Piano is in one continuous movement, with here and there a Hebraic inflection. In this music of serenity and in an ecumenical mood, he also introduced [in the central episode] a Credo from Gregorian chant and a fragment of the Gloria of the mass *Kyrie fons bonitatis*. The violin part has long lyric lines [many based on the widely spaced theme stated at the beginning].

GEORGE ENESCU

(Born August 19, 1881, Liveni-Virnav, Romania; died May 4, 1955, Paris)

Violin Sonata no. 3 in a minor, op. 25, *Dans le caractère populaire roumain (In Romanian Folk Character)*

Composed: 1926

Published: 1933

Dedication: In memory of Franz Kneisel

Other works from this period: *Pièce sur le nom de Fauré* for Solo Piano (1922); *Isis* (symphonic poem) (unfinished, 1923); Piano Sonata no. 1 in f-sharp minor, op. 24 (1924)

Approximate duration: 25 minutes

For biographical information on George Enescu, please see the program notes for *Carte Blanche Concert III*.

Enescu's Violin Sonata no. 3, perhaps his most widely performed work after his ever-popular *Romanian Rhapsodies*, was composed in 1926 in memory of Franz Kneisel (1865–1926), the Bucharest-born violinist and pedagogue who enjoyed a splendid international career as Concertmaster of the Bilsé Orchestra of Berlin (predecessor of the Berlin Philharmonic) and the Boston Symphony, teacher at New York's Institute of Musical Art (the predecessor of Juilliard), and founder of the Kneisel Quartet, one of the most important catalysts in the establishment of the art of chamber music in America. The sonata (subtitled *In Romanian Folk Character*, though it quotes no actual folk songs) makes striking use of a technique of Eastern European folk song known as *parlando rubato* (speaking, in free tempo), a florid style of traditional singing which is highly ornamented with groups of grace notes that wind around the beats of the measure to give a fluid plasticity to the rhythm and a rhapsodic richness to the melodic phrases. Much as in the music of Bartók, concert-hall transformations of folk techniques permeate this work: microtonal intervals (often called quarter-tones, i.e., pitches between the keys of the piano), slides between notes (*portamento*), tone clusters, shifting dynamics that range from a whisper to a shout, strange gapped and modal scales and the exotic harmonies that they imply, and a seemingly improvised manner of delivery are all idealized here. Recreating this musical folk world in the medium of the violin and piano sonata makes for one of the most technically challenging works in the chamber duo repertory.

The sonata's opening movement (*Moderato malinconico*) abandons conventional classical forms in favor of a structure grown directly from folk practice: the alternation of two contrasting kinds of music. The first is a melancholy strain, a richly decorated duo-dialogue that moves with a supple freedom of rhythm. The other is dance-like, vigorous, and strongly rhythmic, breaking through the melancholy strain several times during the movement. The second movement (*Andante sostenuto e misterioso*) travels across a wide formal arch that begins and ends quietly and rises to an impassioned climax at its center. The outer sections, with their whistling violin harmonics and their open-interval piano writing evoking a **cimbalom**, are ghostly and mock-primitive; the middle passage, with its stern violin octaves and its sweeping piano figurations, is forceful and defiant. The finale (*Allegro con brio*) begins with the promise of a high-spirited folk dance, but the music is never allowed to relax into anything joyous and festive, maintaining instead a frenzy bordering on belligerence until its dissonant closing gestures.

ERICH WOLFGANG KORNGOLD

(Born May 29, 1897, Brünn, Austria [now Brno, Czech Republic]; died November 29, 1957, Hollywood, California)

Four Pieces for Violin and Piano from the Incidental Music to Shakespeare's *Much Ado about Nothing*, op. 11

Composed: 1918–1919

*Bolted terms are defined in the glossary, which begins on page 92.

Other works from this period: *Die tote Stadt*, op. 12 (opera) (1920); *Sursum corda*, op. 13 (symphonic overture) (1919); String Quartet no. 1 in A Major, op. 16 (1920–1923)

Approximate duration: 14 minutes

Erich Wolfgang Korngold (his middle name honored Mozart), the son of Julius Korngold, one of Vienna's most influential music critics at the turn of the twentieth century, was playing piano by age five, was composing by seven, and at nine produced a cantata (*Gold*) that convinced his father to enroll him at the Vienna Conservatory; his Piano Sonata no. 1 was published in 1908, when he was eleven. The following year he wrote a ballet, *Der Schneemann* (*The Snowman*), which was staged at the Vienna Royal Opera at the command of Emperor Franz Josef. In 1911, the budding composer gave a concert of his works in Berlin, in which he also appeared as piano soloist. Korngold was an international celebrity at thirteen. He wrote his first opera in 1915 and five years later produced his dramatic masterpiece, *Die tote Stadt* (*The Dead City*), and was appointed professor at the Vienna Staatsakademie. Korngold settled in Hollywood in 1934, and during the next decade he created an unsurpassed body of film music, winning two Academy Awards (for *Anthony Adverse* and *The Adventures of Robin Hood*). His father's death in 1945, however, caused him to re-evaluate his career, and he returned to writing concert music with concerti for violin (for Heifetz) and cello and a large symphony. Korngold died on November 29, 1957; his remains were interred in the Hollywood Cemetery, within a few feet of those of Douglas Fairbanks Sr., D. W. Griffith, and Rudolph Valentino.

Korngold wrote fourteen pieces of **incidental music** for Shakespeare's *Much Ado about Nothing* in 1918 for a production at Vienna's Burgtheater the following year; the twenty-two-year-old composer conducted the premiere. Korngold's music proved popular with audiences, and he was encouraged to extract from the score both a concert suite and an arrangement for violin and piano. In this latter form, the *Much Ado about Nothing* music became one of his most popular works and found champions in such distinguished sovereigns of fiddledom as Kreisler, Heifetz, and Elman. *Maiden in the Bridal Chamber* is a romantic episode for use in Act III, Scene 4. *March of the Watch* is a grotesque procession portraying two comical officers. *Garden Scene* (Act III) accompanies Beatrice's realization of her growing love for Benedick. The suite closes with the rousing *Hornpipe* that sounds in response to Benedick's words that conclude the play: "Strike up, pipers!"

JENŐ HUBAY

(Born September 15, 1858, Budapest; died March 12, 1937, Budapest)

Scènes de la csárda no. 3 for Violin and Piano, op. 18, Maros vize (The River Maros)

Composed: ca. 1882–1883

Other works from this period: Three Songs, op. 12 (ca. 1882); Three Pieces for Violin and Piano, op. 14 (ca. 1881–1883); *Maggiolata* for Viola or Cello and Piano, op. 15, no. 2 (ca. 1882); Five Songs, op. 17 (ca. 1882)

Approximate duration: 6 minutes

Jenő Hubay, an internationally renowned virtuoso, a gifted composer, and one of the foremost violin teachers of his day, was born in Budapest in 1858 and given his early musical training by his father, a violin professor at the Budapest Conservatory and Concertmaster and Conductor of the Hungarian National Theater. Hubay made his debut at age eleven playing Viotti's a minor Violin Concerto and spent the next three years in Germany, studying violin with Joseph Joachim and composition with Benno Hörtel at the Berlin Hochschule für Musik. Hubay was back in Budapest by 1877, when he solidified his reputation by giving recitals with Liszt, who helped prepare him for his debut in Paris the following year. Hubay, then just twenty, became a favorite in the city's salons and began touring throughout France, England, and Belgium. Among the friends he made in Paris was Henri Vieuxtemps, whose career as a celebrated violinist, composer, and teacher had been ended by a

stroke five years before. Vieuxtemps saw him as his artistic heir and named him as his executor (Hubay edited and completed several of his works after his mentor's death, in 1881) and recommended him for his old post at the Brussels Conservatory, where Hubay taught from 1882 to 1886. In 1886, Hubay returned for good to Hungary, teaching at the Budapest Academy of Music and Budapest Conservatory (where he succeeded his father), establishing what became one of the day's most respected string quartets, and composing prolifically. In 1919, he was named Director of the academy, where his pupils included Joseph Szigeti, Jelly d'Arányi (for whom Ravel wrote *Tzigane*), Stefi Geyer (Bartók's first serious love affair and the inspiration for his Violin Concerto no. 1), and Eugene Ormandy (Music Director of the Philadelphia Orchestra from 1938 to 1980). Hubay retired from the Budapest Academy in 1934 and died in Budapest on March 12, 1937.

Hubay's compositions, written in a conservative idiom but often inflected with characteristic Hungarian elements, include eight operas (*The Violin Maker of Cremona* was the first Hungarian opera to be staged outside Europe when it was produced in New York in 1897), seven symphonies (three with chorus), four violin concerti, chamber music, songs, and many recital pieces for violin. Among his best-known works are the dozen *Scènes de la csárda* that he composed throughout his life, his concert versions of the traditional Hungarian *csárdás* (whose name derives from the Magyar word for "a country tavern"). The *Scènes de la csárda* no. 3 (1882–1883), titled *Maros vize*, evokes the River Maros that courses through Romania before flowing into the Tisa at Szeged in southeastern Hungary. Hubay's *Maros vize* follows the traditional form of the *csárdás* by alternating a slow, soulful stanza with fiery, Gypsy-inspired music requiring dazzling violin virtuosity.

FRITZ KREISLER

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

Midnight Bells (after Richard Heuberger's Midnight Bells from The Opera Ball)

Composed: 1898, arranged 1923

Other works from this period: *Londonderry Air* (1922); *Melody* (after Ignacy Jan Paderewski's Opus 16 Number 2) (1923); *Marche miniature viennoise* (1924); *Song without Words* in F Major (after Tchaikovsky's *Souvenir de Hapsal* for Solo Piano, op. 2, no. 3) (1924)

Approximate duration: 4 minutes

Fritz Kreisler—"unanimously considered among his colleagues to be the greatest violinist of the twentieth century," wrote critic Harold Schonberg in the *New York Times* on January 30, 1962, the day after Kreisler died—was admitted to the Vienna Conservatory when he was seven, gave his first performance at nine, and won a gold medal when he was ten. He then transferred to the Paris Conservatoire, where, at age twelve, he won the school's gold medal over forty other competitors, all of whom were at least ten years his senior. In 1888–1889, Kreisler successfully toured the United States but then virtually abandoned music for several years, studying medicine in Vienna and art in Rome and Paris and serving as an officer in the Austrian army. He again took up the violin in 1896 and failed to win an audition to become a member of the Vienna Philharmonic but quickly established himself as a soloist, making his formal reappearance in Berlin in March 1899. He returned to America in 1900 and gave his London debut in 1901, creating a sensation at every performance. At the outbreak of World War I, Kreisler rejoined his former regiment but was wounded soon thereafter and discharged from service. In November 1914, he moved to the United States, where he had been appearing regularly for a decade. He gave concerts in America to raise funds for Austrian war relief, but anti-German sentiment ran so high after America's entry into the war that he had to temporarily withdraw from public life. He resumed his concert career in New York in October 1919 and then returned to Europe. In 1938, following the annexation of Austria by the Nazis, Kreisler settled in the United States for good; he became an American citizen in 1943. Despite being injured in a traffic accident in 1941, he continued concertizing to immense acclaim through the 1949–1950 season. He died in New York in 1962. In addi-

tion to being one of the twentieth century's undisputed masters of the violin, Fritz Kreisler also composed a string quartet, a violin concerto, and two operettas (*Apple Blossoms* and *Sissy*), but he is most fondly remembered for his many short compositions and arrangements for violin.

Kreisler supplemented his original compositions with a wealth of transcriptions of pieces by other composers, chosen for their melodiousness and warm-hearted sentiments rather than for any virtuosic pretension. Kreisler appropriated the seductive waltz melody *Im chambre séparée* (which he titled *Midnight Bells* in his transcription) from the popular operetta *Der Opernball* (*The Opera Ball*) by the Austrian composer, teacher, conductor, critic, and Schubert biographer Richard Heuberger (1850–1914), which seemed only fair to Kreisler, since he claimed that “I inspired Heuberger by composing the motif myself, which he then developed.”

ERNEST BLOCH

Avodah

Composed: 1928

Published: 1929

Dedication: Yehudi Menuhin

Other works from this period: *Helvetia* (symphonic poem) (1900–1929); Concerto Grosso no. 1 for Strings with Piano Obligato (1924–1925); *Four Episodes* for Chamber Orchestra (1926); *Mélo die* for Violin and Piano (1929)

Approximate duration: 6 minutes

Ernest Bloch showed sufficient promise on the violin as a youngster to be accepted at the Brussels Conservatory to study with the renowned virtuoso and pedagogue Eugène Ysaÿe. After assessing his playing and also having a look at some of his fledgling compositions, Ysaÿe advised Bloch to concentrate on creative work and save the violin for his own enjoyment. Bloch followed Ysaÿe's counsel but always retained a special fondness for the string instruments and wrote for them frequently and with eagerness and understanding.

An even more powerful force in Bloch's creativity was his paternal Judaism. “It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating throughout the Bible,” Bloch wrote in 1917. “It is this that I endeavor to hear in myself and to transcribe in my music.” Violin and personal belief provided the twin inspirations for *Avodah*, based on a melody for Yom Kippur. The word in Hebrew (sometimes rendered as *abodah*) means “work” and was used in a religious context to indicate obligations performed in honor of the deity—“God's Worship,” as Bloch translated the title in the score. He found in the keening vocal idiom, the impassioned manner of performance, the gapped scales, and the brooding emotion of traditional Jewish religious song the manifestations of “an inner voice, deep, secret, insistent, ardent” and created its concert analogue in the deeply moving *Avodah*.

Suzanne Bloch wrote of her father's *Avodah*:

In 1928, while living in San Francisco [as Director of the city's conservatory], Bloch met a twelve-year-old violinist whose playing moved him to tears, not for his technique, already stupendous for his age, but for the depth of expression and musicality that seemed almost unreal for so young a child. This youth was Yehudi Menuhin, whose friendship began then and lasted faithfully until Bloch's death thirty years later. That a young prodigy could be so charming and full of humor, natural with no self-consciousness, delighted Bloch.

Years later Menuhin said: “Ernest Bloch was the first composer who ever wrote a piece for me. It was his arrangement for violin and piano of the Hebrew prayer *Avodah*. He dedicated it to me. And the last piece he ever wrote, the two unaccompanied violin sonatas—these, too, he dedicated to me.”

This is a piece into which Bloch put his whole heart, to express what he felt about the miracle of a little boy who played the violin as if God had spoken through him.

JOSEPH ACHRON

(Born May 13, 1886, Lozdziej, Poland [now Lazdijai, Lithuania]; died April 29, 1943, Los Angeles)

Hebrew Dance, op. 35, no. 1

Composed: 1913

Published: 1919

Other works from this period: *Hebrew Melody*, op. 33 (1911); *Hazen* for Cello and Orchestra, op. 34 (1912); *Dance Improvisation on a Hebrew Folk Song* for Violin and Piano, op. 37 (ca. 1913); *Epitaph* for Four Voices and Orchestra, op. 38, *In Memory of Scriabin* (1915)

Approximate duration: 7 minutes

“Joseph Achron,” according to Arnold Schoenberg, “is one of the most underestimated of modern composers.” Achron was born on May 13, 1886, into a musical family in Lozdziej, Poland (now Lazdijai, Lithuania)—his younger brother, Isidor, became a composer and pianist and was Jascha Heifetz's accompanist from 1922 to 1933—and began studying violin with his father when he was five, shortly after the family had moved to Warsaw. He made his public debut there as a violinist at age eight and entered the St. Petersburg Conservatory four years later to study violin with Leopold Auer and composition with Anatoly Liadov. After graduating in 1904, Achron moved to Berlin to begin his career as a soloist, but he returned to St. Petersburg in 1907 to resume his studies at the conservatory. In 1911, he organized a society for the research and cultivation of Jewish folklore with several other Jewish musicians and composed several pieces based on the traditional melodies he discovered. He joined the faculty of the Kharkov Conservatory in 1913 but interrupted his teaching career to serve in the Russian army from 1916 to 1918. After the end of World War I, he toured extensively as a concert artist in Europe, the Near East, and Russia, taught in Leningrad, and composed for the Hebrew Chamber Theater in St. Petersburg (by then Petrograd). In 1922, Achron settled briefly in Berlin before moving first to Palestine (in 1924) and then to New York (1925), where he taught and performed; he appeared in the premiere of his Violin Concerto no. 1 with the Boston Symphony Orchestra in 1927. He became a United States citizen in 1930 and four years later moved to Hollywood to compose for films and concerts, to play in the studios, and to continue his solo career. In 1936, he appeared as soloist with the Los Angeles Philharmonic in his Violin Concerto no. 2, and in 1939, Jascha Heifetz commissioned and premiered his Violin Concerto no. 3. Joseph Achron died in Los Angeles on April 29, 1943.

While Achron's early compositions bear the influence of his Russian and Jewish heritages, his later works embrace more modernist techniques. His *Hebrew Dance* of 1913, based on a soulful Hasidic theme, became widely known as one of Heifetz's favorite encores.

PABLO DE SARASATE

(Born March 10, 1844, Pamplona, Spain; died September 20, 1908, Biarritz, France)

Navarra (Spanish Dance) for Two Violins and Piano, op. 33

Composed: 1889

Published: 1889, Berlin

Other works from this period: *El canto del ruiseñor* for Violin and Orchestra, op. 29 (1885); *Boléro* for Violin and Piano, op. 30 (1885); *Muñeira* for Violin and Orchestra, op. 32 (1885); *Airs écossais* for Violin and Orchestra, op. 34 (1892)

Approximate duration: 7 minutes

Pablo Martín Melitón de Sarasate y Navascués—economized to Pablo de Sarasate when he became a star—occupied, with Niccolò Paganini and Joseph Joachim, the pinnacle of nineteenth-century fiddledom. The son of a military bandmaster in Pamplona, Spain, he started violin lessons at five, gave his first public performance at eight, and rocketed past the pedagogical

proress of the best local teachers so quickly thereafter that he had to be sent to the Paris Conservatoire at age twelve. Within a year, he won a First Prize in violin and solfège at the Conservatoire, acquired another prize, in harmony, in 1859, and set off on the tours of Europe, Africa, North and South America, and the Orient that made him one of the foremost musicians of his time. (His first tour of the United States was in 1870 and his last in 1889.) Whereas Paganini was noted for his flamboyant technical wizardry and emotional exuberance and Joachim for his high-minded intellectualism and deep musical insights, Sarasate was famed for his elegance, precision, apparent ease of execution, and, in the words of Eduard Hanslick—the Vienna-based doyen of Europe’s music critics—his “stream of beautiful sound.”

Among the many small violin compositions that Sarasate devised for his own use is the brilliant *Navarra* for Two Violins and Piano, which would have been a handy (and savvy) public relations vehicle for featuring a local virtuoso on his tour performances. This vibrant and virtuosic waltz, which keeps the two violins tightly in tandem throughout, not only evokes Sarasate’s native region in northern Spain but also bears the traces of his wide travels through Europe, most notably in its distinctively Viennese lilt.

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MEROLA
OPERA PROGRAM

2017 Summer Festival

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San Francisco Conservatory of Music
Tickets: \$45/\$25

Schwabacher Summer Concert
Sunday, July 9, 2:30 pm
Stanford Bing Concert Hall
Tickets: \$40/\$30

La serva padrona, Sāvitrī, and The Bear
Thursday, July 20, 7:30 pm
Saturday, July 22, 2:00 pm
San Francisco Conservatory of Music
Tickets: \$70/\$50

La Cenerentola
Thursday, August 3, 7:30 pm
Saturday, August 5, 2:00 pm
San Francisco Conservatory of Music
Tickets: \$70/\$50

Merola Grand Finale & Post-Reception*
Saturday, August 19, 7:30 pm
War Memorial Opera House
Tickets: \$50 Grand Tier and Orchestra Premium/ \$40 Orchestra/\$25 Dress Circle

*Post-Reception tickets are an additional \$75 each.



Aryeh Nussbaum Cohen,
Merola 2016 alum.
Photo by Kristen Loken.

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