

Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

The Twelfth Season: Around Dvořák

July 18–August 9, 2014

David Finckel and Wu Han, Artistic Directors



MENLO GRILL

— B I S T R O & B A R —

A classic American grill with a warm and inviting neighborhood feel, serving approachable and healthy comfort food.

- Courtyard Seating with Firepits
- Weekend Champagne Brunch 10am - 2:30pm
- New Bar & Lounge
- Private Dining & Events

www.menlogrill.com

650-330-2790

100 El Camino Real, Menlo Park

Located at the Stanford Park Hotel
Parking is plentiful, easy and free • No wine corkage fees

Music@Menlo

Around Dvořák

THE TWELFTH SEASON
JULY 18–AUGUST 9, 2014

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

Contents

2	Season Dedication
3	A Message from the Artistic Directors
4	Welcome from the Executive Director
4	Board, Administration, and Mission Statement
5	<i>Around Dvořák</i> Program Overview
6	Essay: “Dvořák and Brahms: A Chronicle, an Interpretation” by David Beveridge
10	Encounters I–IV
13	Concert Programs I–VIII
46	Carte Blanche Concerts I–IV
62	Chamber Music Institute
64	Prelude Performances
72	Koret Young Performers Concerts
76	Master Classes
77	Café Conversations
78	Listening Room
79	Chamber Music Institute Open House
80	2014 Visual Artist: Tracey Adams
81	Music@Menlo <i>LIVE</i>
82	2014–2015 Winter Series
84	Artist and Faculty Biographies
98	Internship Program
100	Glossary
104	Join Music@Menlo
108	Acknowledgments
110	Map and Directions
111	Ticket and Performance Information
112	Calendar



Antonín Dvořák in front of his house at Vysoká.
© Lebrecht Music & Arts

2014 Season Dedication

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

Lindy Barocchi
Darren H. Bechtel
Joel & Eileen Birnbaum
Ann S. Bowers
Jim & Mical Brenzel
Iris & Paul Brest
Terri Bullock
The Jeffrey Dean & Heidi Hopper Family
Karen & Rick DeGolia
Chandler B. & Oliver A. Evans
David Finckel & Wu Han
Joan & Allan Fisch
Marty & Sarah Flug
Paul & Marcia Ginsburg
The David B. and Edward C. Goodstein Foundation
Sue & Bill Gould
Libby & Craig Heimark
The Clarence E. Heller Charitable Foundation
Kathleen G. Henschel
The William and Flora Hewlett Foundation
Leslie Hsu & Rick Lenon
Michael Jacobson & Trine Sorensen
Jeehyun Kim
Koret Foundation Funds
Mary Lorey
Hugh Martin
The Martin Family Foundation
William F. Meehan III
The David and Lucile Packard Foundation
Bill & Lee Perry
Dr. Condoleezza Rice
Laurose & Burton Richter
George & Camilla Smith
Vivian Sweeney
U.S. Trust
Marcia & Hap Wagner
Melanie & Ron Wilensky
Marilyn Wolper

A Message from the Artistic Directors



Dear Friends,

As with all Music@Menlo festivals, *Around Dvořák* was inspired by music that we love, both as listeners and as performers. This music has much to teach us about the art of chamber music, about the history of one of the world's richest cultural regions, and about the amazing people who composed and played it during an extremely fertile musical age.

Antonín Dvořák—arguably the most versatile, productive, and universally beloved of all Czech composers—serves as the centerpiece of our festival. As we journey together through these weeks, it is our hope that we will feel ourselves more and more in Dvořák's shoes. We will hear the music of his mighty Viennese neighbors who, only a generation earlier, had set standards of composition still unsurpassed to this day. We will hear the extraordinary story of Dvořák rising from his humble beginnings as the son of a butcher to become an internationally renowned composer in the great concert halls of Europe, England, and America. We will delve into his profound effect on the music of America and on that of his musical descendants. And through it all, if we open our ears and close our eyes, we may just smell the spring flowers of the Bohemian countryside, hear the rumble of Dvořák's beloved trains running through Prague, and experience the singing of African and Native Americans.

In addition to the wealth of music we will hear—all performed by an exciting cast of artists—this season offers us the opportunity to absorb the vibrant cultures of Dvořák's homeland and its neighboring regions, while reveling in humankind's greatest musical achievements.

Warmly,

David Finckel and Wu Han
Artistic Directors
Martin Family Artistic Directorship

Music@Menlo

Board

Darren H. Bechtel
Ann S. Bowers
Oliver A. Evans
Earl Fry
Paul M. Ginsburg
Eff W. Martin
Camilla Smith
Trine Sorensen
David Finckel and Wu Han, Artistic Directors
William R. Silver, *ex officio*
Edward P. Sweeney, Executive Director, *ex officio*
Leonard Edwards, *emeritus*
Kathleen G. Henschel, *emerita*
Michael J. Hunt, *emeritus*
Hugh Martin, *emeritus*

Administration

David Finckel and Wu Han, Artistic Directors
Edward P. Sweeney, Executive Director
Patrick Castillo, Audience Engagement Director
Andrew Goldstein, Artistic Administrator
Elizabeth Hansen, Development Associate
Melissa Johnson, Patron Services Associate
Marianne R. LaCrosse, General Manager and Education Programs Director
Shayne Olson, Marketing Director
Annie Rohan, Institutional Advancement Director
Rachel Sokolow, Artistic Administrator
Daphne Wong, Artistic Operations Manager

Mission Statement

Music@Menlo's mission is to expand the chamber music community and to enhance the enjoyment and understanding of the art form by championing the highest artistic quality in live performance, promoting in-depth audience engagement with the music and artists, and providing intensive training for aspiring professional musicians and industry leaders.

Welcome from the Executive Director



Dear Friends,

It is my great pleasure to welcome you to the twelfth season of Music@Menlo!

As the lights in the concert hall fade to dark and the first notes of the season emanate from the stage, I want to take the opportunity to acknowledge the incredible passion and dedication of the many members of the Music@Menlo staff, who make this festival possible.

A live performance of music is the culminating moment in a long and arduous process. As we listen to a concert, it is not unusual to harken back to the moment in time when the composer touched pen to paper or when the performer first started his or her exploration of the repertoire. We think less frequently, however, of the many long hours of hard work by the talented professional staff to bring the musicians and the music to the stage.

Those of us on the Music@Menlo staff feel fortunate to be able to do this work, to spend our working hours with exceptional artists and music and to engage with you, the festival community. We also feel fortunate to work here at Menlo School, an institution whose commitment to learning and engagement inspires us.

And so, as we enjoy the many extraordinary performances this summer, I encourage you to join me in thanking our outstanding year-round staff and our hardworking summer interns and staff for their work in building and sustaining this great summer celebration of music and community.

I look forward to seeing you during the festival!

With warmest regards,

A handwritten signature in black ink that reads "Edward". The signature is stylized and written in a cursive-like font.

Edward P. Sweeney
Executive Director



Around Dvořák



Program Overview

CONCERT PROGRAMS

Concert Program I: DVOŘÁK IN CONTEXT (p. 13)

Sat., July 19, 6:00 p.m., Menlo-Atherton

Concert Program II: VIENNESE ROOTS (p. 17)

Sun., July 20, 6:00 p.m., Menlo-Atherton / Tue., July 22, 8:00 p.m., Stent Family Hall

Concert Program III: LOBKOWICZ LEGACY (p. 21)

Fri., July 25, 8:00 p.m., Stent Family Hall / Sat., July 26, 8:00 p.m., Menlo-Atherton

Concert Program IV: BEETHOVEN'S FRIENDS (p. 26)

Sun., July 27, 6:00 p.m., Menlo-Atherton / Tue., July 29, 8:00 p.m., Stent Family Hall

Concert Program V: AMERICAN VISIONS (p. 30)

Thu., July 31, 8:00 p.m., Menlo-Atherton

Concert Program VI: TRANSITIONS (p. 34)

Fri., August 1, 8:00 p.m., Stent Family Hall / Sat., August 2, 8:00 p.m., Menlo-Atherton

Concert Program VII: HUNGARICA (p. 38)

Tue., August 5, 8:00 p.m., Menlo-Atherton

Concert Program VIII: BRIDGING DVOŘÁK (p. 42)

Fri., August 8, 8:00 p.m., Stent Family Hall / Sat., August 9, 8:00 p.m., Menlo-Atherton

CARTE BLANCHE CONCERTS

Carte Blanche Concert I: Escher String Quartet (p. 46)

Wed., July 23, 8:00 p.m., Stent Family Hall

Carte Blanche Concert II: Arnaldo Cohen (p. 50)

Sun., July 27, 10:30 a.m., Stent Family Hall

Carte Blanche Concert III: Yura Lee and Dina Vainshtein (p. 54)

Wed., July 30, 8:00 p.m., Stent Family Hall

Carte Blanche Concert IV: Gilles Vonsattel (p. 58)

Sun., August 3, 10:30 a.m., Stent Family Hall

ENCOUNTERS

Encounter I: Dvořák at the Crossroads of the Nations,

led by David Beveridge (p. 10)

Fri., July 18, 7:30 p.m., Martin Family Hall

Encounter II: A Royal Tradition, led by William Lobkowitz (p. 10)

Thu., July 24, 7:30 p.m., Martin Family Hall

Encounter III: From Exoticism to Folklorism:

The Quest for Musical Authenticity, led by Michael Parloff (p. 11)

Sun., August 3, 6:00 p.m., Martin Family Hall

Encounter IV: Forbidden Music, led by Ara Guzelimian (p. 11)

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

Artists

Piano

Gloria Chien
Arnaldo Cohen*
Gilbert Kalish
Anne-Marie McDermott
Hyeyeon Park
Juho Pohjonen
Dina Vainshtein*
Gilles Vonsattel
Wu Han

Violin

Benjamin Beilman
Sunmi Chang
Nicolas Dautricourt*
Jorja Fleezanis
Erin Keefe
Kristin Lee
Sean Lee
Yura Lee
Alexander Sitkovetsky*
Arnaud Sussmann

Viola

Sunmi Chang
Yura Lee
Paul Neubauer

Cello

Dmitri Atapine
David Finckel
Narek Hakhnazaryan*
Keith Robinson

Bass

Scott Pingel

Danish String Quartet

Frederik Øland, *violin*
Rune Tonsgaard Sørensen, *violin*
Asbjørn Nørgaard, *viola*
Fredrik Schøyen Sjölin, *cello*

Escher String Quartet

Adam Barnett-Hart, *violin*
Aaron Boyd, *violin**
Pierre Lapointe, *viola*
Dane Johansen, *cello*

Woodwinds

Sooyun Kim, *flute*
Alexander Fiterstein, *clarinet**
Anthony McGill, *clarinet*
Stephen Taylor, *oboe*
Peter Kolkay, *bassoon*

Brass

Kevin Rivard, *horn*

Voice

Randall Scarlata, *baritone*

Percussion

Florian Conzetti
Christopher Froh
Ayano Kataoka
Ian Rosenbaum

Encounter Leaders

David Beveridge*
Ara Guzelimian
William Lobkowitz*
Michael Parloff

*Music@Menlo debut

Dvořák and Brahms: A Chronicle, an Interpretation

By DAVID BEVERIDGE

One of the most striking felicities in Antonín Dvořák's life was his long personal friendship with a man who was, after the death of Wagner in 1883, widely considered to be the greatest living composer in the Western world—Johannes Brahms. From late in 1877 until Brahms's death in 1897, Dvořák maintained a relationship with the German master that was important to both of them, even though they never lived in the same city.

One might expect this relationship to have loomed large in music historiography, especially because, for many influential musicians in Germany, the Austrian Empire, and English-speaking countries at this time, the second rank among living composers was held by Dvořák himself. Attention seems warranted all the more by the fact that these two composers' attitudes toward each other were, as we shall see, far from straightforward. Rather, their friendship developed in the context of some underlying obstacles that reflect the cultural conditions of the era—and if we probe beneath the surface of their relationship, what we discover there is often fascinating.

Unfortunately, biographies of the two composers have tended to treat their friendship spottily, and the literature on Brahms, in particular, is riddled with errors. Meanwhile, in books addressing nineteenth-century music or Western music as a whole, the Brahms-Dvořák relationship has been slighted by the perennial placement of these composers in separate chapters, as representing the German “mainstream” and the peripheral “national schools,” respectively.

Established early on by ethnocentric German musicologists, the mainstream/national dichotomy has recently come under attack by none other than the Germans themselves. Thus, for example, the Hamburg musicologist Peter Petersen delivered a telling critique of Dvořák reception-history in Germany, specifically as it affected perceptions of his relation to Brahms.

The cause for the striking absence of a comparative study of Brahms and Dvořák...may lie in definite, long-established prejudices of German criticism regarding the music of Antonín Dvořák. Since these prejudices, which were in turn only the echo of a widespread chauvinistic way of thinking, were not shared by Johannes Brahms, the subject of Brahms and Dvořák could be treated only with difficulty...so the subject was ignored. Nevertheless a silent consensus set in within German-speaking areas regarding the difference in value between the two bodies of work...[Brahms was regarded as] one of the “greats” of music history. By contrast the music of Antonín Dvořák was viewed in Germany as belonging to a nationally and qualitatively limited niche.

Petersen helped to lay the groundwork for a more objective comparison of Dvořák and Brahms by pointing out that despite their different nationalities, the two composers exhibit a number of striking similarities:

- Life span (Brahms, 1833–1897; Dvořák, 1841–1904)
- Origin in the lower middle class
- Rise in social status, receipt of official honors, and so on

- Middle-class existence maintained primarily by composing (secure positions, concertizing, and teaching activities remained relatively marginal)
- First musical experiences in dance and entertainment music
- Early musical education conservative and provincial
- Achievement of world acclaim within lifetime, but both were humble characters not suited to the role of a “star”
- Patriotism at a modest level of political reflection
- Course of life quiet rather than eccentric
- Life story fulfilled, rounded off, in comparison to those of Mozart, Mendelssohn, Schubert, and Chopin
- High volume of symphonies, concerti, and chamber music in the Viennese Classical tradition
- High volume of choral works

Against this background of similarities, we can better assess the significance of the substantial differences that Petersen also outlines:

- Framework of composition influenced by different national histories, folk music, and languages (as well as different national prejudices to be overcome)
- Urban childhood (Brahms) rather than rural (Dvořák)
- Protestant (Brahms) rather than Catholic (Dvořák) upbringing
- Bachelor adulthood (Brahms) rather than married family life with children (Dvořák)
- Lack of interest in writing opera (Brahms) rather than prolific operatic output (Dvořák wrote eleven operas)
- Abstinence from writing program music (Brahms), which Dvořák eventually embraced

It remains, however, to assemble systematically the relevant biographical information concerning the relationship between the two composers. There is a wide range of published source materials to draw on—some items issued long ago but never yet thoroughly utilized, others published only in the past few decades. Based on these sources and others, it is possible to lay out for the first time a systematic chronology of the association between Brahms and Dvořák, and that will be part of our task here.

[...]

On the Nature of the Personal Relationship

It must be granted that the personal relationship between Dvořák and Brahms was not fully balanced. For instance, Dvořák seems to have made the effort to visit Brahms much more often than the latter visited him. Nevertheless, there is no doubt that their affection was mutual. The extremely deferential tone of Dvořák's first letters moderated greatly over time, and the two men came to regard each other with something closer to equal respect. We have many testimonies to the pleasure each found in the other's company. A particularly revealing example comes from Dvořák, in a letter to Fritz Simrock (the principal publisher of both composers) on October 10, 1883:



Johannes Brahms

The intimacy with me seems to have pleased him, and I am truly so enchanted with his charm as an artist and a man that I can love him! What heart and soul hide in the man! You know how he is very reserved even toward his dearest friends and musicians, especially where his composition is concerned, but he was not that way toward me. Upon my request to hear something from his new symphony [the Third], he was immediately ready and played me the first and last movements.

Brahms, for his part, described his encounters with Dvořák as being pleasant, at a minimum:

1883: "Dvořák was here for several days and was very nice." (Letter to Simrock, October 13, 1883)

1887: "Very agreeable and nice were the hours with him." (Letter to Simrock, December 9, 1887)

1895: "His visit was a great joy to me." (Letter to Simrock, December 16, 1895)

Brahms seems to have appreciated Dvořák's deep and genuine humanity: "He gushed over Dvořák when I was with him and described him as a 'succulent [vollsaftig] fellow'" (Diary entry by Richard Heuberger, March 31, 1896).

Once Brahms wrote to Simrock (October 21, 1893) contrasting the value he found in Dvořák's friendship with what apparently seemed like the emptiness of his everyday life: "That the symphony [the Third] pleases Dvořák so much is of course a great joy to me, whereas naturally it interests me but little how many articles you have and acquire in the season." He sometimes felt compelled to defend Dvořák against his friends' criticisms. Aware of Dvořák's relative lack of knowledge about literature, he not only justified it but also downplayed its importance: "Dvořák is endlessly industrious [i.e., always turning out new compositions], which is why he knows only a little literature. He knows quite little even of the literature of music. [Brahms must have meant literature about music, not music itself. Dvořák's knowledge of musical works by a wide range of composers was very extensive and Brahms probably knew that.] Of other education, likewise, he has only a little, but talent and eminent ability!" (Heuberger, February 16, 1896).

Perhaps the most telling remark Brahms ever made about Dvořák's person was also the briefest, made not long before his own death, prior to



Antonín Dvořák

a performance of the Cello Concerto: "You will hear a piece today, a piece by a man!"

Dvořák's Debt to Brahms in His Career Advancement

All Dvořák's letters to Brahms express gratitude for the latter's help in his progress toward world fame—gratitude whose sincerity is affirmed by his comments, no less effusive, to others. For example, as Tchaikovsky recalled from his meeting with Dvořák in 1888, "Dvořák told with tears in his eyes how much understanding and sympathy Brahms had shown toward him, when he got to know his, Dvořák's, compositions, which no publisher wanted to accept and no artist wanted to perform, and how energetically and effectively he saved him from being forgotten."

Such testimonies, however, tell us more about Dvořák's humility than about the true extent of his debt, for he is understating the level of success he had achieved prior to Brahms's intervention. As of December 1877, Dvořák had seen two operas produced, with a third already scheduled for January 1878, and his concert performances had included a complete symphony, among other orchestral works, a choral work with orchestra, many chamber works, and many songs. Czech publishers, meanwhile, had issued the *Moravian Duets*, a string quartet (in parts only), a number of songs and piano pieces, and the String Serenade in four-hand piano arrangement. Had Brahms never entered Dvořák's life, the latter's fame would certainly have continued to grow, and he would have achieved at least some degree of international renown on his own or with the help of other benefactors.

Dvořák's Debt to Brahms in Musical Style

The early letters between the two composers reveal both that Brahms was willing to give Dvořák advice regarding his compositions and that Dvořák was glad to accept it. This relationship apparently continued for many years, and one might even say that in a sense Dvořák "studied" composition with Brahms.

Regarding his Sixth Symphony in D Major, Dvořák wrote to Simrock (on September 24, 1880) that upon finishing it he would "lay the work first of all before Meister Brahms for his inspection." And of the Seventh Symphony in d minor, he wrote (again to Simrock, in February 1885) that "the new 'symphony' has occupied me already for a long, long time, but something respectable should result, for I don't want to prove wrong the words Brahms spoke to me: 'I imagine your symphony to be something quite different again from this D major one!'"

Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE



YOUR CONTRIBUTIONS MAKE A DIFFERENCE

GIVE A GIFT TO THE ANNUAL FUND: SUPPORT THIS YEAR'S FESTIVAL SEASON

Donations from individuals like you make each festival season—from the main-stage performances to the daily Institute activities—possible. By becoming a Member with a gift to the Annual Fund, you will also enjoy many benefits that give you additional ways to connect more intimately with the festival's music, artists, students, and community.

GIVE A GIFT TO THE MUSIC@MENLO FUND: BE A PART OF MUSIC@MENLO'S LONG-TERM VISION

Please consider furthering the future of chamber music performance and education by making a special gift to the Music@Menlo Fund, Music@Menlo's board-designated fund to support the long-term vision of the organization.

To learn more, go online to www.musicatmenlo.org or contact Annie Rohan, Institutional Advancement Director, at 650-330-2133 or annie@musicatmenlo.org.

RIDGE

V I N E Y A R D S

Since 1962
traditionally-made wines
from California's finest old vines

on Monte Bello Ridge
overlooking the peninsula

Open for tasting
Saturday & Sunday, 11 - 5

408.867.3233
www.ridgewine.com

EXCLUSIVE OFFER FOR THE MENLO PROGRAM BOOK READERS

Subscribe to *BBC Music Magazine* and SAVE 38% off the shop price!

Here's what you'll
find in every issue...

FREE DISC – build up a listening
library with a complete work on
each month's cover CD

GET THE LATEST – on music
news, reviews and events

FASCINATING INTERVIEWS –
with world-famous performers
and composers

MUSIC COLLECTION –
our links with BBC Radio 3 give
you the best new thinking and
CD buying advice



SUBSCRIBERS GET THE BEST DEAL...

- ✓ Save over \$50 on a year's subscription, paying just \$82.65 for 13 issues
- ✓ Every issue delivered direct to your door
- ✓ Never miss an issue of your favourite magazine

DON'T MISS OUT! SUBSCRIBE TODAY!

Subscribe online at www.britsubs.com/music
or call toll-free on 866-461-4730 **ORDER CODE K4FMM3**

*38% discount and \$50.60 saving based on US shop price and US offer price of \$133.25.
Offer ends 31 October 2014

Undoubtedly, Dvořák took Brahms's own music as an example to some extent. He was always requesting Brahms's scores from Simrock, and his comments were always appreciative—the most common adjective is “splendid” (*herrlich* or *großartig*).

The only Brahms work on which we have detailed commentary from Dvořák is the Third Symphony, regarding which he wrote to Simrock after Brahms played him the outer movements at the piano (October 10, 1883):

I say without exaggeration that this work surpasses his first two symphonies, if perhaps not in greatness and powerful conception then certainly in beauty! There is a mood in it that one does not often find with Brahms! What splendid melodies one finds there! It is pure love, and it does one's heart good! Think about my words and, when you hear the symphony, you will say that I have heard well. But enough of that. This work is a credit to art, and I congratulate you in advance.

In at least two cases, Dvořák cited works by Brahms as specific models for himself. One was the *Hungarian Dances*, taken as a model for the *Slavonic Dances*. The other was the *Academic Festival Overture*, cited in a letter to Simrock of December 31, 1881: “I'm also writing something new now: music for a play, *Kajetán Tyl*. It consists of several pieces, an overture (in which Czech songs are elaborated), melodrama, entr'actes, etc. Should it be allotted to me to write such a work as the *Academic* of Brahms, I would thank God for that.” Indeed, the referenced overture (known commonly as *My Home*) employs preexisting Czech tunes in much the same manner as the *Academic* employs student songs.

And though Brahms made an important contribution to Dvořák's stylistic development, we must acknowledge that Dvořák's achievement was in large measure his own.

In the absence of specific support from the composers' testimony, writers have described, more or less plausibly, numerous further instances of Dvořák's works alluding to particular works by Brahms by way of structural modeling, thematic similarity, or especially strong stylistic reminiscence. Some have made the risky move of tracing Brahmsian influences in the works Dvořák composed before he knew Brahms personally. The trouble with this [...] is that Dvořák probably was not very familiar with Brahms's music up to this time. In some cases where a Brahmsian style has been convincingly described, we must conclude that Dvořák arrived at that style independently based on other influences and his own creativity. Thus, Dvořák's Piano Concerto has strong affinities with Brahms's d minor Piano Concerto—yet, as Otakar Šourek has shown, it was written at a time when Dvořák most likely had only a passing familiarity with Brahms's music and almost certainly had not encountered the concerto.

In general, there has been a tendency to exaggerate Dvořák's stylistic debt to Brahms. This pattern was established long ago primarily by Germans, but once again the most systematic exposé of the practice comes also from a German, of a younger generation. Hartmut Schick, in his *Studien zu Dvořáks Streichquartetten*, makes a direct indictment of the conventional wisdom: “The common view that Antonín Dvořák, eight years younger than Brahms, developed his productivity in these fields [symphony and chamber music] only as a follower of Brahms...is an error grown out of reception-history.” And Schick's book brims with analyses that illuminate Dvořák's achievement independently from Brahms, even in advance of him, in aspects of style for which Brahms is often lauded. (Developing variation and rhythmic intricacy loom large.)

Dvořák himself made it clear enough, in an article he wrote about Schubert in 1894, that for him Brahms was only one bright star within a whole constellation of composers who could provide inspiration. In

this article he discusses twenty-four composers as they compare with Schubert in their varied achievements. Brahms plays a fairly prominent role but certainly not an overwhelming one.

If the influence of Brahms on Dvořák is essentially limited to a certain chronological phase of his life—beginning in 1878 and, most writers agree, tapering off after 1885—we must also keep in mind that it pertains almost exclusively to certain types of pieces, namely chamber and orchestral works in the Classical forms. And these works are by no means the whole of Dvořák's output. No serious attempts have been made, and none would likely succeed, to describe Brahmsian influences in the many works written throughout Dvořák's life in genres of composition quite foreign to his mentor: operas, Catholic liturgical works, choral works with Czech texts on Czech subjects, and symphonic poems.

Šourek claimed that “Dvořák was an individual just as outstanding and just as distinctive and rich as Brahms, nay even more distinctive and rich.” Perhaps this sounds strange, given our critical tradition in which the superiority of Brahms is taken for granted. But Šourek's claim can be validated in objective terms: whatever one thinks of the consistency of Dvořák's workmanship or his average level of profundity or sophistication as compared to Brahms, it is indisputable that his output was broader, more varied, and in many ways more interesting than that of Brahms. And though Brahms made an important contribution to Dvořák's stylistic development, we must acknowledge that Dvořák's achievement was in large measure his own.

Brahms's Musical Debt to Dvořák

Whereas most authors have been attentive to the influence of Brahms on Dvořák, the possibility of a reciprocal relationship has scarcely occurred to them. But careful consideration of the respect that Brahms accorded Dvořák certainly makes it plausible that the influence was exerted in both directions.

Brahms followed Dvořák's career keenly up to the end of his own life, at first partly to help the struggling Czech composer but later mainly for his own interest. He frequently requested copies of Dvořák's music from Simrock, just as Dvořák did of his; and upon Brahms's death, his library contained more scores by Dvořák than by any other of his contemporaries and roughly as many by Dvořák as by Schubert, Schumann, or Mendelssohn.

And just as Dvořák stated his desire to emulate the *Academic Festival Overture*, so Brahms once described a Dvořák work as something he might himself have imitated. Unfortunately it was not until the last full year of his life, when his composing days were nearly over, that he encountered Dvořák's Cello Concerto in b minor, calling it “a great and excellent work” (letter to Simrock, January 27, 1896) and confessing on another occasion that “had I known that such a violoncello concerto as that could be written, I could have tried to compose one myself!”

Were there instances in which Brahms actually did draw inspiration from Dvořák in his own music? [...] The String Quartet in B-flat Major, often cited for its stylistic divergence from Brahms's earlier works, shows striking similarities to earlier chamber works by Dvořák. The unusual practice of setting biblical texts as songs with piano accompaniment, as Brahms did in his late *Serious Songs*, may have been inspired by the *Biblical Songs* of Dvořák. And the Third Symphony in F Major, whose anomalies have led writers to seek precedents in music of the New German School, actually has more in common—the anomalous features, precisely—with Dvořák's Fifth Symphony in the same key.

Unfortunately we have no record of Brahmsian commentary on the particular Dvořák works that, according to the hypotheses just mentioned, may have inspired him. But his preserved remarks on many other works of Dvořák are extensive (much more so than Dvořák's commentary on Brahms), thanks to his generally free expression in letters to Simrock and to the efforts of Heuberger, who recorded so many of his verbal utterances. And as we shall see, this record provides much food for thought quite apart from the question of musical influences.

Excerpted from the collection of essays Dvořák and His World, edited by Michael Beckerman. Full version can be found at Princeton University Press, ISBN: 9780691000978.



The Michael Steinberg Encounter Series

JULY 18

ENCOUNTER I **Dvořák at the Crossroads of the Nations** led by David Beveridge

Friday, July 18, 7:30 p.m.
Martin Family Hall, Menlo School

Despite his humble self-identification as “a simple Bohemian *musicant*,” Antonín Dvořák in fact possessed a richly complex musical identity, nurtured by the multinational and multiethnic environment of the Austro-Hungarian Empire, where he grew up. With a craftsmanship rooted in the Viennese Classical tradition of Mozart, Beethoven, and Schubert, Dvořák further developed his musical style in some of his mature works under the mentorship of Brahms. He likewise turned an eager ear to inspirations from diverse cultures ranging from Russia through his native Czech lands and the British Isles all the way to African American spirituals of the United States. At this season’s opening Encounter, leading Dvořák scholar David Beveridge probes the emergence of this quintessential Romantic voice, whose universal appeal has continued to enchant listeners for more than a century.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Chandler B. and Oliver A. Evans with gratitude for their generous support.

Antonín Dvořák (1841–1904). Bronze sculpture.
Prague. Courtesy of Angela Gavagai

JULY 24

ENCOUNTER II **A Royal Tradition** led by William Lobkowicz

Thursday, July 24, 7:30 p.m.
Martin Family Hall, Menlo School

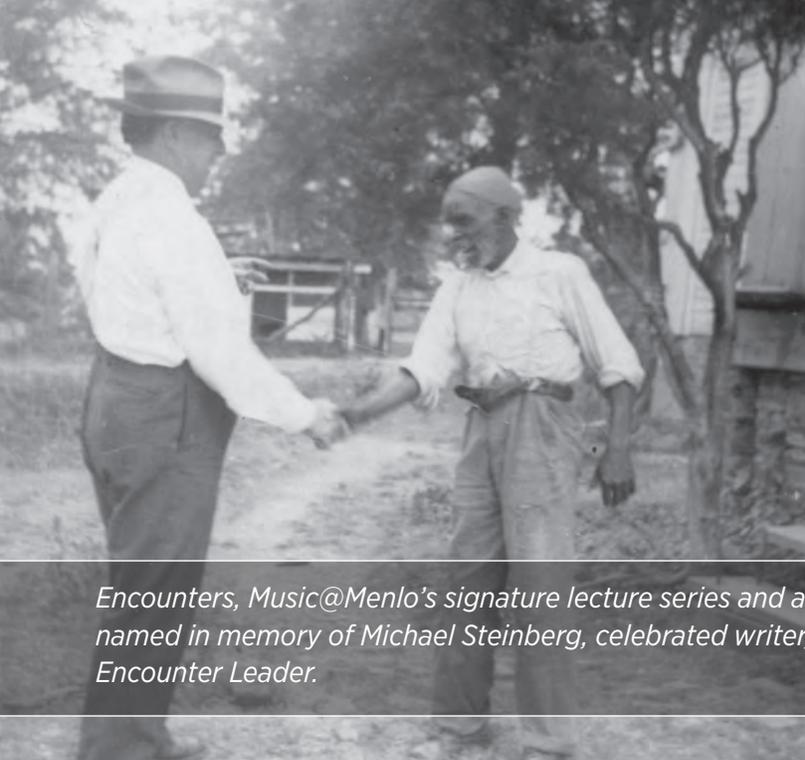
The Lobkowicz family, one of the oldest noble lineages of the Kingdom of Bohemia, dating from the fourteenth century, has been renowned for generations as great advocates of the arts and culture. Its musical patronage extended to such composers as Gluck, Haydn, and Beethoven, who dedicated his Opus 18 string quartets and *Eroica*, Fifth, and *Pastoral* Symphonies, among other works, to the seventh Prince Lobkowicz. The family’s current heir, William Lobkowicz, leads this summer’s second Encounter, discussing the history of his family’s seat and its magnificently extensive collection, including priceless manuscripts, musical instruments, and historic archives. The evening promises an incomparable opportunity to explore Western music history from a wholly unique perspective. Lobkowicz will reveal the dramatic story of his family’s collection, its robbery, and its eventual return.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Leslie Hsu and Rick Lenon and also to U.S. Trust with gratitude for their generous support.

U.S. TRUST 

Nelahozeves Castle, Czech Republic. Image of a historic monument owned by the Roudnice branch of the Lobkowicz family



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

AUGUST 3

ENCOUNTER III From Exoticism to Folklorism: The Quest for Musical Authenticity led by Michael Parloff

Sunday, August 3, 6:00 p.m.
Martin Family Hall, Menlo School

For eighteenth- and nineteenth-century composers from Haydn to Liszt, Hungarian Gypsy music represented the exotic, as well as freedom from constricting Western mores. Over time, though, the genre veered toward more caricatured, commercialized forms of musical expression. During the early twentieth century, composer-ethnomusicologists such as Béla Bartók, Zoltán Kodály, and Leoš Janáček rejected the popularized *style hongrois*. Armed with Edison phonographs and wax cylinders, they visited the villages of "greater Hungary" in search of a more undiluted style of music making. From this rich soil of indigenous Eastern European peasant music, they developed a synthesis of pure "Eastern" folk idioms and traditional Western musical forms. In the season's third Encounter, Michael Parloff will explore the progression from the exoticism of the *style hongrois* to the authenticity of folk-based, modernist musical languages.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Laurose and Burton Richter with gratitude for their generous support.

Musicologist John A. Lomax (left) and Uncle Rich Brown at the home of Mrs. Julia Killingsworth near Sumterville, Alabama. Photo by Ruby Terrill Lomax, October 1940. Prints and Photographs Division, Library of Congress

AUGUST 7

ENCOUNTER IV Forbidden Music led by Ara Guzelimian

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

The global rupture of World War II had as profound an impact on musical life as it did on other facets of society. At Theresienstadt, a Nazi concentration camp propagandized as a thriving cultural enclave, the composers Viktor Ullmann, Hans Krása, and Gideon Klein were among those Jewish artists whose work was used to conceal the atrocities suffered throughout the prison. The Czech composer Erwin Schulhoff was likewise silenced by the war, dying in a concentration camp in Bavaria. The lives of those who survived tell a story, also. Schoenberg, Bartók, Korngold, Hindemith, and others fled war-ravaged Europe for America; their displacement indelibly altered the course of music history. At this season's final Encounter, Ara Guzelimian probes this inescapable aspect of the arc of Central European music, exploring the traumatic ripple effect that would be felt across the Western world, from Berlin, Prague, and Vienna to Hollywood and New York.

SPECIAL THANKS

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

A concert in the "community house" at Terezin (Theresienstadt) concentration camp, August 1944. Still from propaganda film *The Führer Gives a City to the Jews* (*Der Führer schenkt den Juden eine Stadt*). bpk, Berlin/Art Resource, NY

KDFC IS
Bach
 AT

104.9 FM | San Jose & Peninsula

90.3 FM | San Francisco

89.9 FM | Wine Country

kdfc.com | worldwide

- Listener Supported Radio - Online and On-Air 24/7 -

hyperion

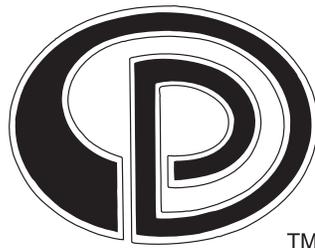
'Britain's brightest
 record label'



*Hyperion Records
 is pleased to support the
 Music@ Menlo 2014 Season
 and its innovative AudioNotes
 pre-concert guides.*

www.hyperion-records.co.uk

ProPiano



**Pro Piano, in service
 to the great spirit of
 music since 1969.**

*Our 12th season providing
 Hamburg Steinway Grands
 to Music@Menlo!*

Pro Piano San Francisco
 760 Tennessee Street
 San Francisco, CA 94107
info-sf@propiano.com
 800-367-0777

Pro Piano New York
 1225 Park Avenue, PHAB-1
 (No Public Access)
 New York, NY 10128
 800-367-0777
info-ny@propiano.com

Pro Piano Los Angeles
 (Warehouse Only)
 (No Public Access)
 Los Angeles, CA 90064
info-la@propiano.com
 800-367-0777

www.propiano.com



CONCERT PROGRAM I:

Dvořák in Context

JULY 19

Saturday, July 19, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

PROGRAM OVERVIEW

The 2014 season begins on a festive note, as Mozart's delightful *Serenata notturna* prefaces Dvořák's pastoral Opus 51 Quartet. Dvořák's powerful utilization of folk idioms cultivated a growing musical tradition, one subsequently inherited by such composers as Bohuslav Martinů and Béla Bartók, as evidenced by Martinů's *Three Madrigals* and Bartók's jubilant Divertimento for Strings. Indeed, the rich traditions represented by these works—Viennese Classicism on the one hand and Central European nationalism on the other—come together in the world of Antonín Dvořák, whose flowing lyricism, rhythmic flair, and singular accent characterize the best of the two worlds.

Fête the Festival

Join us for a catered outdoor dinner.
8:30 p.m., following the concert on July 19
Menlo School campus

Tickets are \$65. Please see the patron services team for availability.

SPECIAL THANKS

Music@Menlo dedicates this performance to Iris and Paul Brest and also to Joan and Allan Fisch with gratitude for their generous support.

Artist unknown.
Nelahozeves, Czechoslovakia. Engraving.
Alfredo Dagli Orti/The Art Archive at Art Resource, NY

WOLFGANG AMADEUS MOZART (1756–1791)

Serenade in D Major for String Orchestra, K. 239, *Serenata notturna* (1776)

Marcia: Maestoso
Minuetto – Trio
Rondeau: Allegretto

Jorja Fleezanis, Rune Tonsgaard Sørensen, Aaron Boyd, Sean Lee, Kristin Lee, Erin Keefe, Frederik Øland, Adam Barnett-Hart, Sunmi Chang, *violins*; Pierre Lapointe, Asbjørn Nørgaard, *violas*; Fredrik Schøyen Sjölin, Dane Johansen, *cellos*; Scott Pingel, *bass*; Wu Han, *timpani*

ANTONÍN DVOŘÁK (1841–1904)

String Quartet no. 10 in E-flat Major, op. 51 (1878–1879)

Allegro ma non troppo
Dumka: Elegia
Romanza
Finale

Escher String Quartet: Adam Barnett-Hart, Aaron Boyd, *violins*; Pierre Lapointe, *viola*; Dane Johansen, *cello*

INTERMISSION

BOHUSLAV MARTINŮ (1890–1959)

Three Madrigals for Violin and Viola, H. 313 (1949)

Poco allegro
Poco andante
Allegro

Erin Keefe, *violin*; Paul Neubauer, *viola*

BÉLA BARTÓK (1881–1945)

Divertimento for String Orchestra, Sz. 113, BB 118 (1939)

Allegro non troppo
Molto adagio
Allegro assai

Erin Keefe, Sean Lee, Kristin Lee, Frederik Øland, Adam Barnett-Hart, Rune Tonsgaard Sørensen, Jorja Fleezanis, Sunmi Chang, Aaron Boyd, *violins*; Asbjørn Nørgaard, Pierre Lapointe, *violas*; Dane Johansen, Fredrik Schøyen Sjölin, *cellos*; Scott Pingel, *bass*

Program Notes: Dvořák in Context

WOLFGANG AMADEUS MOZART

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

Serenade in D Major for String Orchestra, K. 239, *Serenata notturna*

Composed: January 1776

Other works from this period: Divertimento in B-flat Major, K. 254 (1776); Quartet for Flute, Violin, Viola, and Cello, K. 285 (1777); Sonata in G Major for Violin and Piano, K. 301 (1778)

Approximate duration: 14 minutes

Mozart's delightful *Serenata notturna* belongs to a seemingly inconsequential literature. In the late eighteenth century, **serenades**—musical greetings cards, typically intended for outdoor celebrations—were penned quickly as the occasion arose and rarely with the expectation of a second performance. Regarded thus as ephemera, much of the Classical serenade literature does not survive: of the more than thirty serenades that Leopold Mozart composed, we only have one, not discovered until the twentieth century. Likewise, the composer Michael Haydn (Joseph's brother) churned out scores of serenades, often in just a matter of days, only four of which remain.

But while these pieces aspired neither to profundity nor to posterity, in the hands of such a creative genius as Mozart, even a genre approached so casually could be a vessel for exquisite music. Thankfully, quite a number of Mozart's serenades survive, including his famous *Eine kleine Nachtmusik*, the *Haffner* and *Posthorn* Serenades, and the charming *Serenata notturna*.

On the surface, Mozart's serenades all share an immediately affable demeanor—but on a more intent listen, each possesses its own particular brilliance. In the case of the *Serenata notturna* (“notturna” signaling that the work was composed for a nighttime fête), the music's unique charm begins with its curious instrumentation of solo string quartet with string orchestra and timpani. The sonic contrast between the quartet and the mass of full strings creates a sense of space, amplified by the timpani's booming sound. There is, moreover, a lively dynamism at play between the solo strings and the full ensemble, recalling the dramatic energy found in the Baroque **concerti grossi** of Bach and Vivaldi.

The *Serenata notturna* comprises three **movements**. Following the stately first movement march, the second movement is a graceful **minuet**, a French dance form popular throughout the seventeenth and eighteenth centuries. The work concludes with a cheerful **rondeau**, marked by a chuckling **theme** in the first violin.

All of the most cherished musical values of the Classical period are given their most perfect voice by Mozart, whether in his most majestic symphonic and operatic creations or in seeming **bagatelles** like the *Serenata notturna*. Viennese Classicism valued the primacy of melody; Mozart's melodies are poetic, expressive, and uncannily beautiful. His rich **harmonies** and instrumental textures, both on full display throughout this serenade, are equally seductive. And as Classicism moved away from the complexity of Bach's **fugues** towards more transparent forms, the effortlessness of Mozart's music belies its formal sophistication. In the characteristic balance of expressive beauty and formal elegance in his music—to be found without fail throughout his entire oeuvre and which is perhaps even more striking in such trifles as the *Serenata notturna*, when it seems like he's hardly even trying—we find the quintessence of Mozart's craft.

—Patrick Castillo

ANTONÍN DVOŘÁK

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

String Quartet no. 10 in E-flat Major, op. 51

Composed: December 25, 1878–March 28, 1879

Published: 1879, Berlin

First performance: November 10, 1879, Magdeburg

Other works from this period: Detailed in the notes below

Approximate duration: 29 minutes

The 1878–1879 season saw Dvořák enjoying the start of a flourishing career. He had scored recent successes with his Opus 45 *Slavonic Rhapsodies* and Opus 46 *Slavonic Dances* for Orchestra, as well as the Opus 48 String Sextet, and his star was quickly rising. These works and others caught audiences' attention for their integration of the Czech folk style into a **Classical** approach, which would become Dvořák's signature. Following this string of successes, the Florentine String Quartet approached Dvořák about writing a quartet in the irresistible Slavic folk style that characterized his other recent works. Dvořák obliged with the tenth of his fourteen string quartets, the Quartet in E-flat Major, op. 51.

The music that begins the quartet testifies to Dvořák's gifts as a melodist: after a warm introduction, ascending from the cello up to the first violin, the quietly radiant theme appears. The tranquility of this music quickly intensifies into a lively dance, from which a thoughtful second theme emerges, reverting to the even temper of the opening measures. But this music, too, Dvořák manages to transform, with exquisite subtlety, from a pensive utterance into a light, carefree polka.

The movement's central development section focuses on the exposition's first theme, which Dvořák weaves through a wide range of keys and expressive characters, starting in the moody key of e minor. The theme soon assumes a prayerful aura in the luminescent key of A major, as Dvořák slows the tempo to a hymn-like stillness. A joyful G major outburst follows.

The music returns triumphantly to the home key of E-flat major—but, in a dramatic coup, instead of reprising the first theme as expected, Dvořák proceeds right to the second theme. This playful transgression from the Classical sonata-form model of Haydn and Mozart might have startled listeners at the time; it is a subtle compositional choice, but one that signals an unbridled exuberance. Dvořák saves the restatement of the first theme in the home key for the movement's contented **coda**.

The second movement is a **dumka**, a traditional folk lament that would serve Dvořák frequently throughout his compositional career. Above strummed chords in the cello, the first violin and viola intone the dumka's plaintive melody in dialog. A key characteristic of the dumka form is its extreme expressive contrast between heavy-hearted melancholy and high-spirited vim. The contrasting middle section of the quartet's slow movement resembles another traditional Czech form: the **furiant**, a swaggering folk dance.

Dvořák departs from the realm of folk music for the third movement, an unabashedly sentimental romance, but returns to the Bohemian folk style for the finale. The first violin begins with a rustic, happy-go-lucky tune. The rest of the quartet joins in, running this easygoing tune through expertly crafted **polyphony**; again, we hear Dvořák's characteristic blend of simplicity and sophistication. A second melody appears, a flowing, subdued foil to the main dance melody.

Dvořák's powers of invention are on full display throughout the finale, as he develops these two themes in a variety of ways, from hard-hitting **counterpoint** to a tranquil statement of the second theme in spacious **octaves** between the first violin and cello, set to a soft **drone** in the inner strings. Finally, the original melody reappears, its guileless simplicity

*Bolted terms are defined in the glossary, which begins on page 100.

transformed into euphoric glee, and what started off as a rustic folk dance races to a blazing finish.

—Patrick Castillo

BOHUSLAV MARTINŮ

(Born December 8, 1890, Polička, Bohemia; died August 28, 1959, Liestal, Switzerland)

Three Madrigals for Violin and Viola, H. 313

Composed: 1949

Published: Boosey & Hawkes, 1949

Dedication: Lillian and Joseph Fuchs

Other works from this period: Detailed in the notes below

Approximate duration: 15 minutes

Of the generation following Dvořák, Bohuslav Martinů is widely regarded, second perhaps only to Leoš Janáček, as the most significant Czech composer of the twentieth century. Martinů also ranks among his generation's most prolific composers, writing in virtually all genres of vocal and instrumental music.

Born in 1890 in Polička, a small town just on the Bohemian side of the Bohemia-Moravia border, Martinů showed great promise as a youngster on the violin and was sent, with the help of funds raised by his local community, to study at the Prague Conservatory. He performed poorly at school but was enthralled by the cultural life of the big city (which perhaps distracted him from his studies). Martinů's access to a broad range of music during these years was formative—he attended the Prague premiere of Debussy's *Pelléas et Mélisande* in 1908, which had an especially significant impact on him—and by 1910, the twenty-year-old Martinů was earnestly focused on developing his voice as a composer.

In 1923, he moved to Paris, a city he had long been drawn to. Though he would frequently visit Prague and Polička, he never resided in his homeland again. When the Nazis invaded Czechoslovakia in 1939, Martinů was instrumental in facilitating the emigration of a substantial number of Czech artists to France; as the Nazis approached Paris the following year, he fled with his wife to the south of France and then, in 1941, to the United States, where he would spend most of the following decade.

In the summer of 1946, while teaching at Tanglewood, Martinů fell and fractured his skull. His long recuperation, during which he suffered from severe headaches, tinnitus, and bouts of depression, disrupted his work for the next two years. As he gradually returned to composing, Martinů focused for a time on chamber music, which he could better manage during his recovery than large orchestral and operatic scores; during this period, he composed, among other works, his Sixth and Seventh String Quartets, his Second Piano Trio, and the *Three Madrigals* for Violin and Viola.

In addition to being one of the twentieth century's most prolific composers, Martinů also possessed one of the most distinctly personal styles of his generation. He was influenced early on by his teachers, the Czech composer Josef Suk and then the French composer Albert Roussel, with whom he studied in Paris. Since hearing the Prague premiere of *Pelléas*, he was deeply influenced by Debussy, and while in Paris, he also encountered the music of Stravinsky and the composers of *Les Six* and discovered jazz. Alongside this broad palette of musical tastes, Martinů's output from the 1930s onward also reveals a growing interest in Czech folk music and culture—in this regard, he greatly admired Dvořák and Janáček. Finally, Martinů also took a deep interest in music from the Renaissance and the Baroque period and drew frequently from forms and conventions of early music in his own work. All of these ingredients coalesce in the piquant recipe of Martinů's compositional language.

The designation of his Duo no. 1 for Violin and Viola as *Three Madrigals* offers a case in point: the **madrigal** is a fourteenth-century musical form; in the sixteenth and seventeenth centuries, the term came to specifically

describe secular, polyphonic vocal works and then, in later periods, it was loosely appropriated for instrumental works, as well. Martinů applied the term to more than twenty pieces over his career. But despite this evocation of an earlier era, the *Three Madrigals* have an unmistakably modern perspective.

One immediately striking characteristic of the *Three Madrigals* is the strength of Martinů's writing for both the violin and the viola: the two instruments are given equal roles, at times lyrical and at other times rhythmically charged. Also, the sonic breadth that Martinů achieves with just these two instruments rivals the sound of many string quartets. These qualities are in evidence from the outset of the first movement, throughout which the duo shuttles back and forth between big, unified sounds and playfully trading **phrases** with one another. Following the rhythmic vigor of the opening measures, Martinů introduces a long-breathed melody, first in the violin above sixteenth-note figurations in the viola and then vice versa. The remainder of the *Poco allegro* relies on the melodic and rhythmic ideas introduced in its first few bars, but Martinů conjures a thrilling dramatic arc by developing those ideas and by varying textures.

The second movement, marked *Poco andante*, introduces a new palette of textures: both instruments play with mutes, dulling the brilliance of the string sound, and evocative harmonies and murmuring **trills** create an aura of mystery. Other ornamental techniques further enhance the music's enigmatic mood, from flowing sixteenth- and thirty-second-note runs to wide **tremolando** in the violin accompanied by strummed chords in the viola, evoking a troubadour singing a plaintive ballad. The concluding *Allegro* returns to the playful repartee of the first movement.

—Patrick Castillo

BÉLA BARTÓK

(Born March 25, 1881, Nagyszentmiklós, Hungary; died September 26, 1945, New York)

Divertimento for String Orchestra, Sz. 113, BB 118

Composed: 1939

First performance: June 11, 1940, in Basel, Switzerland, conducted by Paul Sacher

Other works from this period: Detailed in the notes below

Approximate duration: 26 minutes

"Yes, those were horrible days for us, too, those days when Austria was attacked," Bartók responded from Budapest on April 13, 1938, to his loyal friend in Basel, Switzerland, Mrs. Oscar Müller-Widmann. "The most frightful thing for us at the moment is that we face the threat of seeing Hungary also given over to this regime of bandits and murderers. I cannot imagine how I could live in such a country...Strictly speaking, it would be my duty to exile myself, if that is still possible. But even under the most favorable auspices, it would cause me an enormous amount of trouble and moral anguish to earn my daily bread in a foreign country...All this adds up to the same old problem, whether to go or stay."

Given the unsettled and frightening political situation under which all Eastern Europeans found themselves during the terrible days of 1938 and 1939, it is little wonder that Bartók's creativity was undermined. He managed to complete the Violin Concerto no. 2 in December 1938 but then found himself too preoccupied to undertake any further original work. Paul Sacher, the conductor of the Basel Chamber Orchestra and a close friend who had commissioned the *Music for Strings, Percussion, and Celesta* two years before, recognized that Bartók needed to leave Budapest if his creativity was to be revived. Sacher invited the Bartóks to spend the summer of 1939 at his chalet at Saanen in the massif of Gruyère in Switzerland and commissioned a new piece from him for his orchestra. Bartók accepted both of the invitations and arrived at Saanen in July. Even in Switzerland, however, Bartók could not escape the ominous European political situation. "The poor, peaceful, honest Swiss are being compelled to burn with war-fever," he wrote to his son Béla in Hungary on August

18th. "Their newspapers are full of military articles, they have taken defense measures on the more important passes, etc.—military preparedness. I saw this for myself on the Julier Pass; for example, boulders have been made into roadblocks against tanks and such like attractions. It's the same in Holland. I do not like your going to Romania—in such uncertain times it is unwise to go anywhere so unsafe. I am also worried whether I shall be able to get home from here if this or that happens."

Once installed at Saanen, Bartók retreated into a welcome isolation to undertake Sacher's commission. He continued in his letter to Béla:

Fortunately I can put this [war] worry out of my mind if I have to—it does not disturb my work. Somehow I feel like a musician of olden times—the invited guest of a patron of the arts. For here I am, as you know, entirely the guest of the Sachers; they see to everything—from a distance. In a word, I am living alone—in an ethnographic object: a genuine peasant cottage. The furnishings are not in character, but so much the better, because they are the last word in comfort. They even had a piano brought from Berne for me...The janitor's wife cooks and cleans, and my wish is her command. Recently, even the weather has been favoring me. However, I can't take advantage of the weather to make excursions: I have to work: a piece for Sacher himself (something for a string orchestra); in this respect also my position is like that of the old-time musician. Luckily the work went well, and I finished it in fifteen days (a piece of about twenty-five minutes). I just completed it yesterday.

The work was the *Divertimento* for String Orchestra, one of Bartók's most immediately accessible compositions. The halcyon Swiss interlude during which he produced this piece was not to last, however. Almost as soon as he had begun the Sixth Quartet at Saanen, word came from Budapest of his beloved mother's death. He returned home immediately and spent the winter in Hungary, but in April 1940 he sailed to America for a concert tour with Joseph Szigeti. After an arduous journey home that summer to settle his affairs and collect his wife, he went back to New York in October and never again saw his native Hungary.

Bartók left no specific indication concerning his use of the eighteenth-century appellation for the **divertimento**. Since the piece does not include the dance forms characteristic of that genre in Mozart's day, perhaps he meant the title to denote the music's predominantly high-spirited emotional content or its use of the old concerto grosso technique of opposing a group of soloists with the larger body of the orchestra or simply the situation in which it was composed, as he noted in his letters. At any rate, the only information that he gave about the *divertimento* was a laconic response to Sacher's question about its form: "First movement, **sonata form**; second movement, approximately **A-B-A**; third movement, **rondo-like**."

The main theme of the opening sonata-form movement is a lively violin strain in swinging **meter** given above a steady accompaniment in the lower strings. The complementary melody, ushered in by widely spaced octaves, is presented by the soloists with interjections from the ensemble. The **development** section is intricately imitative and spills over into the **recapitulation**, where the themes are subject to still further elaborations. (Concerning the extensive thematic working-out that marks so much of his music, Bartók once admitted, "The extremes of **variation**, which are so characteristic of folk music, are at the same time the expression of my own nature.") The somber nature of the second movement, which stands in strong contrast to the surrounding music, may well have been influenced by the tragic events of 1939. It is in a three-part form (A-B-A), whose outer sections, based on a restless, **chromatic** theme, enclose highly charged music that grows from a dramatic, repeated-note outcry from the violas. The joyous finale, which resumes the high spirits of the opening movement, is disposed in several sections, with the principal theme, first presented by the solo violin, returning to mark the movement's progress.

Halsey Stevens wrote that Bartók's *Divertimento* for String Orchestra is "almost Mozartean in its buoyancy. It is the most spontaneous and carefree work of Bartók since the *Dance Suite* and is without question the least problematical. The idiom is straightforward, the harmonies are simple and preponderantly triadic, the **contrapuntal** outlines clear, the structural patterns free from complexity."

—Dr. Richard E. Rodda

Weir & Associates

catering and event planning



www.weircatering.com

Tel: (650) 595-3058
 Fax: (888) 595-3856
weircatering@gmail.com

975 Industrial Road, Ste. D
 San Carlos, CA 94070



CONCERT PROGRAM II:

Viennese Roots

JULY 20 AND 22

Sunday, July 20, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tuesday, July 22, 8:00 p.m., Stent Family Hall, Menlo School

PROGRAM OVERVIEW

Complementing the irresistible influence of his Czech musical heritage, Dvořák likewise aspired to write music of broader, more universal appeal. The foundation of Viennese Classicism that Dvořák drew upon is more deeply explored in this summer's second Concert Program. "Viennese Roots" begins with music by the father of the Classical style, Joseph Haydn, whose contributions to the piano trio literature elevated the genre from light salon music to chamber music of the highest sophistication. Franz Schubert inherited the tradition cultivated by Haydn and ushered it into the Romantic era. The tradition is further explored in Dvořák's Bass Quintet, which realizes the potential of this new aesthetic.

SPECIAL THANKS

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

July 20: The Martin Family Foundation

July 22: The Jeffrey Dean and Heidi Hopper Family and also to the William and Flora Hewlett Foundation

**THE WILLIAM AND FLORA
HEWLETT FOUNDATION**

Artist unknown.
Mirror gallery, Schönbrunn Palace, Vienna, Austria,
nineteenth century. Watercolor.
Gianni Dagli Orti/The Art Archive at Art Resource, NY

JOSEPH HAYDN (1732–1809)

Piano Trio in C Major, Hob. XV: 27 (1797)

Allegro

Andante

Finale: Presto

Gloria Chien, *piano*; Kristin Lee, *violin*; David Finckel, *cello*

FRANZ SCHUBERT (1797–1828)

Impromptu in A-flat Major, D. 899, no. 4 (op. 90) (1827)

Gilbert Kalish, *piano*

FRANZ SCHUBERT

Rondo brillant in b minor for Piano and Violin, D. 895 (1826)

Sean Lee, *violin*; Gloria Chien, *piano*

INTERMISSION

ANTONÍN DVOŘÁK (1841–1904)

String Quintet no. 2 in G Major, op. 77 (1875, rev. 1888)

Allegro con fuoco

Intermezzo: Nocturno

Scherzo: Allegro vivace

Poco andante

Finale: Allegro assai

Erin Keefe, Kristin Lee, *violins*; Paul Neubauer, *viola*; Dmitri Atapine, *cello*; Scott Pingel, *bass*

Program Notes: Viennese Roots

JOSEPH HAYDN

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

Piano Trio in C Major, Hob. XV: 27

Composed: ca. 1797

Other works from this period: String Quartet no. 59 in g minor, *Rider* (1793–1795); Symphony no. 104 in D Major, *London* (1795); String Quartet no. 62 in C Major, *Emperor* (1797)

Approximate duration: 17 minutes

Following the death of Prince Nicolas Esterházy in 1790, Joseph Haydn, a longtime employee of the Esterházy estate, was invited by the prominent impresario Johann Peter Salomon to take a year's leave in London. Haydn accepted the invitation and arrived in London on January 2, 1791. This year was an exciting one for Haydn, both artistically and personally; however, at the request of Prince Anton, Nicolas's successor, Haydn returned to Vienna on July 24, 1792. The following eighteen months were uneventful and uninspiring to Haydn, and after the death of Anton in 1794, he returned to London, where he was feted as a celebrity.

As he was preparing to depart London again in 1795, Haydn returned to writing piano trios, adding four sets of three trios each to his already substantial catalog, dedicated, respectively, to Maria Therese Esterházy (the widow of Anton); the wife of Anton's successor; his mistress, Rebecca Schroeter; and his dear friend Therese Jansen-Bartolozzi, an accomplished pianist in London. Well regarded for his contributions to the string quartet and symphony repertoire, Haydn also made equal advancements in the piano trio literature. In contrast to today's piano trio, Haydn referred to these compositions as keyboard **sonatas** with string accompaniment. Traditionally the piano would take a prominent role while the violin occasionally served as soloist and the cello provided either **basso continuo** or a conservatively harmonic accompaniment. However, in the Trio in C Major, Hob. XV: 27, Haydn's "keyboard sonata" title is quite deceptive.

The leisurely **theme** of the opening **Allegro** is misleadingly simple. Though the opening **arpeggios** give the piano a prominent role, the violin and cello are nevertheless liberated from their traditional supporting roles. Though the **movement** is in **sonata form**, the brief **development** begins with an unprecedented return of the theme, not in G major as the listener would expect but in the unusual key of A-flat major. After a full **recapitulation**, a placid **Andante** more prominently features the violin trading the melody with the piano. Haydn writes a furious **Sturm und Drang** phrase described by musicologist Charles Rosen as "close to brutality." The breathless and dainty finale further incorporates the violin and cello as independent voices, bringing the work to a brilliant exclamatory close.

—Andrew Goldstein

FRANZ SCHUBERT

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

Impromptu in A-flat Major, D. 899. no. 4 (op. 90)

Composed: 1827

Published: 1827

Other works from this period: Four Impromptus for Piano, D. 935 (1828); *Die Winterreise* (1827); Piano Trio in B-flat Major, D. 898 (1827); Piano Trio in E-flat Major, D. 929 (1828)

Approximate duration: 8 minutes

An **impromptu** is a composition for solo instrument, usually piano, the nature of which may occasionally suggest improvisation. The name

*Bolted terms are defined in the glossary, which begins on page 100.

first appeared in the early nineteenth century in the work of Bohemian pianist Jan Václav Voříšek in a set of six pieces published in 1817. The title appears to have been suggested by Voříšek's publisher in Leipzig, but its implementation unintentionally created a new genre of piano music characterized by its refined improvisatory quality. Franz Schubert, who encountered Voříšek at Gesellschaft der Musikfreunde Society concerts in Vienna in the mid-1820s, retreated to his lakeside villa in Chiatry to work on a similar set of piano miniatures, eschewing traditional sonata form. Schubert likely wrote these with the intention of performing them at social events himself, or even possibly at the Society. He published four of these pieces (D. 899) between summer and fall of 1827. Coincidentally—and presumably for entrepreneurial reasons—Schubert's publisher decided to label these pieces as **impromptus**, with Schubert's permission. He wrote a second set in the spring of 1828 (D. 935), which he likewise titled **impromptus**, perhaps evidence of the initial success of the first set.

One can see immediately the intrinsic qualities that lead Schubert's publisher, Tobias Haslinger, to adopt the title **impromptu**, after which such piano virtuosos as Chopin and Liszt would soon write their own. Tonight's program features the final **impromptu** of the D. 899 set, no. 4 in A-flat major. The piece can be split into three sections, each given its improvisational character by a pensive and leisurely transition between them. The subtle interconnectedness, such as the continuous arpeggiated accompaniment or similarly voiced melodies, gives the work an overarching completeness.

The fleeting arpeggios that open the piece enigmatically traverse three keys (a-flat minor, C-flat major, and b minor) before eventually arriving at A-flat major, the home key of the piece. A second theme appears in the tenor register as the right-hand arpeggios become subordinate. In c minor, the middle section—a momentary **Sturm und Drang** full of immense pathos—decelerates as the piece transitions to the contemplative third section. The lyrical quality of the melody becomes swooning; the right-hand melody projects a weeping sensation as the left's rampant momentum brings the piece to a majestic repeat of the opening arpeggiated theme.

—Andrew Goldstein

FRANZ SCHUBERT

Rondo brilliant in b minor for Piano and Violin, D. 895

Composed: October 1826

Published: 1827

Other works from this period: Sonata in a minor, D. 821, *Arpeggione* (1824); String Quartet in G Major, D. 887 (1826); Sonata in a minor for Piano, D. 845 (1826)

Approximate duration: 13 minutes

Like its better-known sibling, the much beloved C Major **Fantasy**, Schubert's *Rondo brilliant* in b minor, composed one year prior in 1826, was intended for the young Bohemian virtuoso Josef Slavik. Also like the C Major Fantasy, the *Rondo brilliant* offers all the trappings of a virtuoso showpiece—perhaps with a Viennese audience that was enthralled with Paganini's Caprices in mind—but beneath its explosive virtuosity, the **rondo** contains finely wrought music of piercing expressive depth.

The work begins with a stately introduction, marked by double-dotted chords in the piano and upward flourishes in the violin. More than merely a striking curtain raiser, this prologue, upon close listen, reveals Schubert's thoughtful compositional craftsmanship. The first violin flourish races to the top of the staff and then stresses the last two notes, B and C-sharp.

Andante

After the lyrical introduction runs its course, it ends, suspensefully, on those same two pitches.

The start of the rondo proper reveals that dyad of pitches—B and C-sharp—to be centrally important to the work's large-scale architecture: they serve as the launching pad for the rondo's refrain:

Allegro

The ear realizes post facto that, behind its artifice of virtuosic showmanship, the violin's introductory flourish signals the structural importance of that simple **motive** to the overall form of the piece. That tiny gesture turns out to be the glue that holds together the rondo's refrain and series of **episodes**.

Of course, appreciating the music's tight construction isn't meant to miss the forest for the trees—certainly, a big part of the pleasure of this rondo is its melodic brilliance and sheer display of virtuosity.

The *Rondo brilliant*, taken together with the impromptu that precedes it on this evening's program, illustrates an essential quality of Schubert's genius—and, moreover, a quality that has particularly captivated composers for generations, from Schumann, Brahms, and Dvořák to the composers of our time. Whether on account of its melodic immediacy, its virtuosic flair, or any other such straightforward quality, Schubert's music is unfailingly irresistible. But behind that beguiling immediacy is such emotional complexity, as we find in the A-flat Impromptu, and such subtle yet impeccable craftsmanship, as in this *Rondo brilliant*, that what might seem, on first listen, to be nothing more or less than a virtuoso showpiece in fact belongs in the realm of Western music's greatest accomplishments.

—Patrick Castillo

ANTONÍN DVOŘÁK

(Born September 8, 1858, Nelahozeves, near Kralupy; died May 1, 1904, Prague)

String Quintet no. 2 in G Major, op. 77

Composed: January–March 1875

Published: 1888, Berlin

First performance: March 18, 1876, Prague (with the original slow movement, adapted from String Quartet no. 4); November 25, 1889, Boston (definitive version)

Other works from this period: String Quartet no. 7 in a minor, op. 12 (1875); Symphony no. 5 in F Major, op. 76 (1875); Piano Quartet in D

Major, op. 23 (1875); Nocturne in b minor for Violin and Piano, op. 40 (1875–1883)

Approximate duration: 35 minutes

Though cataloged as the second of Dvořák's three string quintets, the Quintet in G Major, op. 77, is unique in Dvořák's oeuvre. The First and Third Quintets are scored for the conventional quintet ensemble of string quartet with a second viola; the Opus 77 Quintet calls for string quartet and double bass.

The Bass Quintet marks an important point in Dvořák's early career. At thirty-three years old, he had recently come to the attention of Johannes Brahms, who had served on the panel of judges awarding Dvořák the Austrian State Stipendium. Brahms was particularly taken by the distinct Czech elements of Dvořák's music and took up the young composer's cause, writing to his publisher Fritz Simrock: "As for the state stipendium...I have enjoyed works sent in by Antonín Dvořák of Prague. This year he has sent works...that seem to me very pretty...Play them through and you will like them as much as I do. 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." With Brahms's endorsement, Simrock began publishing Dvořák's music, essentially launching his international career.

In addition to marking an important time for Dvořák professionally, the Bass Quintet represents a watershed moment for the composer artistically: it was with this work that Dvořák cast off his youthful fascination with the iconoclastic music of Richard Wagner, instead turning wholeheartedly towards the **Classical** models of Mozart and Schubert. With these Viennese roots firmly planted, while likewise continuing to nurture the Czech folk element of his language, Dvořák found his voice as a composer with the Opus 77 Quintet.

The quintet's unconventional scoring lends it a particular sonority. In addition to grounding the ensemble with a deeper harmonic foundation, the double bass moreover liberates the cello to join the violin and viola in the treble register. Acutely sensitive to such instrumental considerations, Dvořák exploits the lyrical strength of the cello's tenor voice with aplomb.

The piece begins with a slow, serene introduction, like the sun coming up on an idyllic scene. The scene suddenly comes to life, and with the first proper statement of the theme, Dvořák capitalizes on the expanded sonority of his ensemble, setting the melody in the tenor register of the cello, supported by the double bass.

As the music nears the end of the **exposition**, the cello continues to relish its melodic role, trading soaring, singing lines with the first violin. The exposition comes to a close with the full force of the ensemble en masse, the bass likewise joining in and augmenting the dance-like rhythm. In the ensuing development section, Dvořák further explores the textural possibilities afforded by the ensemble; the addition of the double bass is especially appreciable in the music's stormier moments, as rumbling thunderclouds gather above the music's heretofore-idyllic setting.

As with the first movement—a Classical, sonata-form movement rife with fetching melodies and rich **harmonies** evocative of Bohemian folk music—the second movement combines that folk element with the trappings of Viennese Classicism. The movement is cast in the **scherzo** mold of Beethoven and Schubert, which Dvořák uses as a vehicle for a vigorous folk dance. The central **trio** section, betraying perhaps Dvořák's penchant for the music of Schubert, is emotionally enigmatic: beneath a

flowing melody in the violin, the lower strings vacillate between major and minor. The music has a sense of smiling through tears that is often associated with Schubert, but here it is inflected with Dvořák's singularly Czech accent.

Dvořák probes the subtle poignancy of the second movement's trio section more deeply in the third movement, a heartfelt *Poco andante* marked by flowing lyricism and **harmonic** nuance.

After asserting different facets of his compositional voice in the previous three movements—his lyrical melodic sense, subtle harmonic sensitivity, and mastery of instrumental timbre—Dvořák rounds off the Bass Quintet with an unabashedly joyful finale, bursting with one inspired tune after another. Owing once again in no small part to the double bass, the finale possesses an expansive sonority, pegging Dvořák as a manifest **Romantic** in the tradition of Schubert and Brahms. But this final movement likewise reaffirms the Czech *musikant's* brand of Romanticism as a deeply personal one, marked by that Bohemian accent that is unmistakably Dvořák.

—Patrick Castillo

JOIN US FOR AN EPIC 2014-15 SEASON



NORMA Bellini
Sep 5–30

SUSANNAH Floyd
Sep 6–21

A MASKED BALL Verdi
Oct 4–22

PARTENOPE Handel
Oct 15–Nov 2

TOSCA Puccini
Oct 23–Nov 8

CINDERELLA Rossini
Nov 9–26

LA BOHÈME Puccini
Nov 14–Dec 7

THE TROJANS Berlioz
Jun 7–Jul 1

WORLD PREMIERE
TWO WOMEN Tutino
Jun 13–30

**THE MARRIAGE
OF FIGARO** Mozart
Jun 14–Jul 5

Tickets On Sale Now!

sfopera.com • (415) 864-3330

OPERA BOX OFFICE
War Memorial Opera House
Mon 10am–5pm, Tue–Sat 10am–6pm (Sat phones only)



Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE



MAKE A DIFFERENCE: VOLUNTEER!

Music@Menlo always needs a team of friendly, enthusiastic, and hardworking volunteers to help the festival run smoothly.

Music@Menlo volunteers ("Friends of the Festival") contribute their time in a variety of ways, including ushering at concerts, providing general festival hospitality at the Welcome Center, helping with mailings, and hosting artists in their homes.

If you are interested in contributing your time and energy, please contact us at 650-330-2030 or info@musicatmenlo.org.

CABRILLO FESTIVAL

OF CONTEMPORARY MUSIC

AUGUST 1-10
SANTA CRUZ

MUSIC DIRECTOR
MARIN ALSOP

TIMOTHY MCALLISTER
TIME FOR THREE

BÉLA FLECK

NADJA SALERNO-SONNENBERG

ORDER TICKETS NOW!
CABRILLOMUSIC.ORG



CONCERT PROGRAM III:

Lobkowicz Legacy

JULY 25 AND 26

Friday, July 25, 8:00 p.m., Stent Family Hall, Menlo School

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

PROGRAM OVERVIEW

Members of the Lobkowicz family, one of the most prominent Bohemian lineages dating back to the fourteenth century, have ranked for generations among the Western world's most significant arts patrons. The seventh Prince Lobkowicz, Joseph Franz Maximilian, was a benefactor to Haydn and Beethoven and was the dedicatee of Haydn's Opus 77 string quartets, nicknamed the *Lobkowicz* Quartets. Beethoven, too, dedicated numerous works to the prince, including his Opuses 18 and 74 quartets, the song cycle *An die ferne Geliebte*, and his Third, Fifth, and Sixth Symphonies. Presented in conjunction with Encounter II (see p. 10), led by William Lobkowicz—Maximilian's modern heir and trustee of the Lobkowicz family's trove of musical manuscripts—Concert Program III celebrates the Lobkowicz family's rich cultural legacy, with works all commissioned by or dedicated to the seventh prince.

SPECIAL THANKS

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

July 25: Betsy Morgenthaler

July 26: Eileen and Joel Birnbaum and also to Terri Bullock

Střekov Castle, a historic monument owned by the Lobkowicz family.
Photo credit: Marie Lasáková

JOSEPH HAYDN (1732–1809)

String Quartet in G Major, op. 77, no. 1, Hob. III: 81 (1799)

Allegro moderato

Adagio

Minuetto: Presto

Finale: Presto

Danish String Quartet: Rune Tonsgaard Sørensen, Frederik Øland, *violins*; Asbjørn Nørgaard, *viola*; Fredrik Schøyen Sjölin, *cello*

LUDWIG VAN BEETHOVEN (1770–1827)

String Quartet no. 10 in E-flat Major, op. 74, *Harp* (1809)

Poco adagio – Allegro

Adagio ma non troppo

Presto

Allegretto con variazioni

Danish String Quartet: Frederik Øland, Rune Tonsgaard Sørensen, *violins*; Asbjørn Nørgaard, *viola*; Fredrik Schøyen Sjölin, *cello*

INTERMISSION

LUDWIG VAN BEETHOVEN

An die ferne Geliebte, op. 98 (1816)

Auf dem Hügel sitz ich spähend

Wo die Berge so blau

Leichte Segler in den Höhen

Diese Wolken in den Höhen

Es kehret der Maien

Nimm sie hin denn, diese Lieder

Randall Scarlata, *baritone*; Gilbert Kalish, *piano*

LUDWIG VAN BEETHOVEN

String Quartet no. 1 in F Major, op. 18, no. 1 (1800)

Allegro con brio

Adagio affettuoso e appassionato

Scherzo: Allegro molto

Allegro

Danish String Quartet: Frederik Øland, Rune Tonsgaard Sørensen, *violins*; Asbjørn Nørgaard, *viola*; Fredrik Schøyen Sjölin, *cello*

Program Notes: Lobkowitz Legacy

JOSEPH HAYDN

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

String Quartet in G Major, op. 77, no. 1, Hob. III: 81

Composed: 1799

Other works from this period: Keyboard Trio in E-flat Major, Hob. XV: 30 (1797); Mass no. 12 in B-flat Major, *Theresienmesse* (1799); *The Seasons*, Hob. XXI: 3 (1799–1801)

Approximate duration: 23 minutes

Prince Joseph Franz Maximilian Lobkowitz, born into one of Austria's most distinguished families in 1772, was among Vienna's preeminent patrons of music at the turn of the nineteenth century. Beethoven's biographer Alexander Wheelock Thayer described him as "a violinist of considerable powers and so devoted a lover of music and drama, so profuse a squanderer of his income upon them, as in twenty years to reduce himself to bankruptcy." In 1799, the young prince commissioned not one but two sets of string quartets—one from the young lion Ludwig van Beethoven, who had first pounced upon the city seven years before, and the other from Joseph Haydn, then Europe's most revered composer, who was still basking in the unalloyed triumph of the premiere of *The Creation* in April 1798. Though Haydn had reached the not inconsiderable age of sixty-seven, he was still vital and energetic and readily set to work on Lobkowitz's order for a series of six new quartets.

Haydn completed two of the pieces for Lobkowitz in 1799 (G major and F major, published by Artaria in Vienna in 1802 as **Opus 77**, nos. 1 and 2, with a dedication to the prince), but then he broke off the series to take up the enormous labor of *The Seasons*, the successor to *The Creation*, which so sapped his strength that he was unable to finish any more of the quartets. In 1803, he managed to write an **Andante** movement and a **minuet** for a third quartet but got no further and allowed Breitkopf und Härtel to publish that final instrumental effort in 1806 as his Opus 103. That original edition produced the calling card Haydn presented to visitors and correspondents during the waning years of his life: "Gone is all my strength, old and weak am I." The two quartets of Opus 77 were the last in the incomparable series of instrumental creations stretching over half a century with which Haydn brought the quintessential forms of musical **Classicism** to their perfected states.

The Quartet in G Major, op. 77, no. 1, not only culminates the experience Haydn had gained in some eighty previous works in the genre but also presages in its internal movements the expressive vistas of encroaching **Romanticism**. The opening **Allegro**, buoyant and elegantly polished, focuses principally on a single **theme**, a teasing little ditty in dotted-rhythmic figures initially proposed by the first violin. This subject also serves as the second theme, though a short **phrase** of lyrical character is introduced for contrast. Both the dotted-rhythm **motive** and the lyrical phrase figure in the **development** section, into which Haydn inserted one of his favorite devices—a "false **recapitulation**," which implies that the movement's concluding section has been reached only to take the listener on further motivic and **harmonic** adventures. The true recapitulation is condensed by the excision of the earlier lyrical phrase.

The **Adagio**, one of Haydn's most touching slow **movements**, achieves a profound intensity of introspective expression that looks forward to the music of Schubert and, in its suave but daring harmonic flights, Schumann. Though it hints at traditional **sonata** structure, the movement's form has been compared to a free **passacaglia** because of the frequent returns of its opening motive. The third movement is labeled "**minuetto**," but it is really a fully developed **scherzo**, a form that had gained considerable currency in fashionable Viennese musical circles following the publication of Beethoven's Opus 1 piano trios in 1795. Haydn's example is one of the

**Bolted terms are defined in the glossary, which begins on page 100.*

most ferocious of all Classical scherzi, bristling with demonic energy, flying leaps, and extreme registers. The finale is a sparkling sonata based on an irresistible melody that H. C. Robbins Landon called "Haydn's farewell to the world of Eastern European folk music."

—Dr. Richard E. Rodda

LUDWIG VAN BEETHOVEN

(Born Bonn, baptized December 17, 1770; died March 26, 1827, Vienna)

String Quartet in E-flat Major, op. 74, *Harp*

Composed: 1809

First performance: Autumn 1809, Vienna

Other works from this period: Three String Quartets, op. 59, *Razumovsky* (1806); Piano Trio in D Major, op. 70, no. 1, *Ghost* (1808); Symphony no. 5 in c minor, op. 67 (1809); Piano Concerto no. 5 in E-flat Major, op. 73, *Emperor* (1809)

Approximate duration: 30 minutes

The year 1809 was a difficult one for Vienna and for Beethoven. In May, Napoleon invaded the city with enough firepower to send the residents scurrying and Beethoven into the basement of his brother's house. The bombardment was close enough that he covered his sensitive ears with pillows to protect them from the concussion of the blasts. On July 29th, he wrote to the publisher Breitkopf und Härtel, "We have passed through a great deal of misery. I tell you that since May 4th, I have brought into the world little that is connected; only here and there a fragment. The whole course of events has affected me body and soul...What a disturbing, wild life around me; nothing but drums, cannons, men, misery of all sorts." He bellowed his frustration at a French officer he chanced to meet: "If I were a general and knew as much about strategy as I do about **counterpoint**, I'd give you fellows something to think about." As a sturdy tree can root in flinty soil, however, a number of significant musical works grew from these unpromising circumstances—by the end of that year, 1809, Beethoven had completed the Opus 78 and Opus 81a (*Lebewohl*) piano sonatas, the Opus 79 **Sonatina**, the Opus 77 Piano **Fantasy**, the *Emperor* **Concerto**, and the String Quartet in E-flat Major, op. 74.

The Opus 74 Quartet, apparently composed during the summer and early autumn of 1809, was dedicated to Prince Joseph Franz Lobkowitz, who, with Prince Kinsky and Archduke Rudolph, had contracted to provide Beethoven with a generous annual income if he would remain in Vienna and not accept a proffered position in Germany. So confident did Beethoven feel with this turn of events that he proposed marriage to Therese Malfatti, a teenage pupil of his. Though the deaf, gruff, notoriously untidy thirty-nine-year-old composer was hardly a likely partner for an aristocratic debutante, he was deeply wounded by the family's rejection of his suit. (The thought of Beethoven as a husband threatens the moorings of one's presence of mind!) It is the optimism and confidence of that year, however, rather than its disappointment and destruction that are reflected in the E-flat Quartet.

The quartet opens with a hushed introduction into which is woven a preview of the upcoming principal theme. A quick **crescendo** leads directly to the fast-tempo main body of the movement, which commences with three ensemble chords followed by the principal **subject**, a smoothly flowing eighth-note figuration in the second violin upon which is draped a melody with dotted rhythms in the first violin. The **pizzicato arpeggios** heard in the transition and frequently thereafter in the movement suggested the quartet's sobriquet—*Harp*. The second theme is made from long, winding scales given by the instruments in imitation. The development section treats chiefly the principal theme, especially its dotted-rhythm motive, before the pizzicato arpeggios return

to serve as a bridge to a full recapitulation of the **exposition's** themes. An extensive **coda**, with much pizzicato writing, closes the movement. The *Adagio* consists of three increasingly elaborate presentations of the hymnal melody given at the outset. The tightly woven part writing, harmonic daring, and deep stillness of this music look forward to the peerless series of quartets that Beethoven was to undertake a decade later. The third movement is a furious, minor-key scherzo grown from the same elemental musical force (and rhythmic motive: dot-dot-dot-dash) that had spawned the Fifth Symphony the year before. A whirlwind **trio** in flying scalar figures twice intervenes: A (scherzo)-B (trio)-**A-B-A**. The finale is a set of **variations** on a long theme of short phrases. The quartet ends with a flurry of unison scales and a kittenish surprise.

—Dr. Richard E. Rodda

LUDWIG VAN BEETHOVEN

An die ferne Geliebte, op. 98

Composed: 1816

Other works from this period: String Quartet in f minor, op. 95, *Serioso* (1814); Two Cello Sonatas, op. 102 (1815); Symphony no. 7 in A Major, op. 92 (1816); Piano Sonata no. 29 in B-flat Major, op. 106, *Hammerklavier* (1817-1818)

Approximate duration: 14 minutes

Beethoven's younger brother, Caspar Carl, a bank clerk of modest success in Vienna, died of tuberculosis on November 15, 1815. Though Caspar seems to have lived with her contentedly, his wife, Johanna, was a woman of sullied reputation whom the composer characterized as "wicked and vicious...The Queen of the Night." Beethoven felt that she was unfit to raise the couple's nine-year-old child, Karl, and he convinced his brother to name him as the boy's guardian; two days before he died, Caspar Carl included that provision in his will. During the following hours, however, he had misgivings about taking Karl from his mother and added a codicil that, in effect, named his wife and brother as coguardians, thereby contradicting the earlier provision. There ensued nearly five years of bitter legal battles between Beethoven and Johanna over the custody of Karl, who was mired in misery all the while by the unsettled state of his young life. The case was first decided in Beethoven's favor in February 1816. Various subsequent proceedings were instituted by Johanna (usually after Karl had fled to her from the smothering attentions of his uncle), and the courts again formally took up the matter in 1818. Litigation dragged on for the next two years. The eventual settlement in 1820 was painful for Beethoven, not because he lost the suit (he won but alienated the boy thoroughly; six years later, the young man tried to kill himself) but because the proceedings revealed that he was without noble ancestors, a lifelong belief he held tenaciously until it was publicly exploded in court. With declining health, shattered hearing, and family turmoil sapping so much of Beethoven's strength during that time (he turned fifty in 1820), it is little wonder that that half-decade was the least productive period of his creative life. Between the two cello sonatas, op. 102, of 1815 and the Piano Sonata in E Major, op. 109, of 1820, the only major works that he completed were the song cycle *An die ferne Geliebte* (op. 98), the Piano Sonata in A Major (op. 101), and the Piano Sonata in B-flat Major, *Hammerklavier* (op. 106).

Beethoven never married, but he didn't give up trying until his later years. He was acutely infected with chronic yearning throughout his life, an affliction rampant among the German **Romantics**, and in the spring of 1816, he captured those feelings in a cycle of songs that set six poems by the young medical student Alois Jeitteles (1794-1858), who later became a hero in his native Brünn when he left his own sickbed during a cholera epidemic to care for those who needed his help. Jeitteles's poems were published in 1815 in a collection edited by the Viennese playwright Ignaz Castelli, who was a fellow member of a local literary club that Beethoven also occasionally visited. Beethoven's setting of Jeitteles's verses—collectively titled *An die ferne Geliebte* (*To the Distant Beloved*)—is a true

cycle in both its literary and musical components, with not just a continuity of thought throughout its poems but also direct connection from one song to the next, a purposeful progression of tonalities, a return of the opening music in the last number, and a carefully calculated balance of moods. Beethoven described *An die ferne Geliebte* as a *Liederkreis*, literally a "circle of songs," and it is generally recognized as the first work of its type. The melodic lines have an almost folk-like simplicity, but Beethoven heightened the cycle's structural and musical sophistication by making the free strophic forms of the individual songs into mini-variations for the piano.

I
Auf dem Hügel sitz' ich, spähend
In das blaue Nebelland,
Nach den fernen Triften sehend,
Wo ich dich, Geliebte, fand.

I
On the hill I sit, staring
into the blue, misty land,
looking for the distant pastures
where I found you, my beloved.

Weit bin ich von dir geschieden,
Trennend liegen Berg und Tal
Zwischen uns und unserm
Frieden,
Unserm Glück und uns'rer Qual.

I am far away from you,
between us lie hill and valley,
between us and our peace,
our happiness and our torment.

Ach, den Blick kannst du nicht
sehen,
Der zu dir so glühend eilt,
Und die Seufzer, sie verwehen
In dem Raume der uns teilt.

Ah, you cannot see my eyes
searching so ardently for you,
and my sighs dispersed
in the space that separates us.

Will denn nichts mehr zu dir
dringen,
Nichts der Liebe Bote sein?
Singen will ich, Lieder singen,
Die dir klagen meine Pein!

Will then nothing any longer
reach you,
nothing be a messenger of love?
I will sing you songs,
complaining of my agony!

Denn vor Liedesklang entweicht
Jeder Raum und jede Zeit,
Und ein liebend Herz erreicht,
Was ein liebend Herz geweiht!

For song effaces
all space and all time,
and a loving heart attains
that to which a loving heart
consecrates itself.

II
Wo die Berge so blau
Aus dem nebligen Grau
Schauen herein,
Wo die Sonne verglüht,
wo die Wolke umzieht,
Möchte ich sein!

II
Where the blue mountains
look down from the misty gray,
where the sun
ceases to glow,
where the cloud encircles,
there would I be!

Dort im ruhigen Tal
Schweigen Schmerzen und Qual.
Wo im Gestein
Still die Primel dort sinnt,
Weht so leise der Wind,
Möchte ich sein!

There in the restful valley
pain and affliction are still.
Wherever among the stones
silently the primrose meditates,
wherever the winds stir so lightly,
there would I be!

Hin zum sinnigen Wald
Drängt mich Liebesgewalt,
Innere Pein,
Ach, mich zög's nicht von hier,
Könnt ich, Traute, bei dir
Ewiglich sein!

To the dreaming forest,
love's power urges me on,
sickness of heart,
ah, I would not stir from here
if, dear, I could
be forever with you!

III
Leichte Segler in den Höhen,
Und du Bächlein klein und
schmal,
Könnt mein Liebchen ihr
erspähnen,
Grüsst sie mir viel tausendmal.

Seht ihr Wolken sie dann gehen
Sinnend in dem stillen Tal,
Lasst mein Bild vor ihr entstehen
In dem luft'gen Himmelssaal.

Wird sie an den Büschen stehen,
Die nun herbstlich falb und kahl,
Klagt ihr, wie mir ist geschehen,
Klagt ihr, Vöglein, meine Qual!

Stille Weste, bringt im Wehen
Hin zu meiner Herzenswahl
Meine Seufzer, die vergehen
Wie der Sonne letzter Strahl.

Flüstr' ihr zu mein Liebesflehen,
Lass sie, Bächlein klein und
schmal,
Treu in deinen Wogen sehen
Meine Tränen ohne Zahl.

IV
Diese Wolken in den Höhen,
Dieser Vöglein munt'rer Zug
Werden dich, o Huldin, sehen.
Nehmt mich mit im leichten Flug!

Diese Weste werden spielen
Scherzend dir um Wang' und
Brust,
In den seid'nen Locken wühlen.
Teilt' ich mit euch diese Lust!

Hin zu dir von jenen Hügeln
Emsig dieses Bächlein eilt.
Wird ihr Bild sich in dir spiegeln,
Fließ zurück dann unverweilt!

V
Es kehret der Maien, es blühet
die Au',
Die Lüfte, sie wehen so milde,
so lau,
Geschwätzig die Bäche nun
rinnen.
Die Schwalbe, die kehret zum
wirtlichen Dach,
Sie baut sich so emsig ihr
bräutlich Gemach,
Die Liebe soll wohnen da drinnen.

Sie bringt sich geschäftig von
Kreuz und von Quer,

III
Light clouds above
and you, brooklet, small and
narrow,
should my love espy you,
greet her for me many thousand
times.

Ye clouds, if you see her walking
thoughtfully in the silent valley,
let my image arise before her
in the airy hall of heaven.

Should she stand by the bushes,
now withered and lifeless in the
autumn,
lament to her of what has
happened to me;
complain to her, little bird, of my
torment!

Silent West Wind, as you drift
yonder to my heart's chosen one,
bear my sighs, which die
like the last rays of the sun.

Whisper to her my love's entreaty,
let her, brooklet small and narrow,
truly see in your rapids
my numberless tears.

IV
These clouds above,
these birds in happy passage,
will see you, my goddess.
Take me with you in gentle flight!

This West Wind will drift
playfully about your cheek and
bosom,
blow through your silken hair.
Oh that I could share this
pleasure!

Away from that hill to you
eagerly this brooklet hurries.
If her image should be reflected
in you,
flow back then without delay!

V
May comes again, the meadows
are in bloom,
the breezes stir so gently, so
warmly,
chattering, the brooks are now
running.
The swallow returns to the
hospitable roof,
she builds so eagerly her bridal
chamber—
love must dwell in it.

She brings busily from all
directions

Manch' weicheres Stück zu dem
Brautbett hieher,
Manch' wärmendes Stück für die
Kleinen.
Nun wohnen die Gatten
beisammen so treu,
Was Winter geschieden verband
nun der Mai,
Was liebet, das weiss er zu einen.

Es kehret der Maien, es blühet
die Au',
Die Lüfte, sie wehen so milde,
so lau,
Nur ich kann nicht ziehen von
hinnen.
Wenn Alles, was liebet, der
Frühling vereint,
Nur unserer Liebe kein Frühling
erscheint,
Und Tränen sind all ihr Gewinnen.

VI
Nimm sie hin denn, diese Lieder,
Die ich dir, Geliebte, sang,
Singe sie dann Abends wieder
Zu der Laute süßem Klang!

Wenn das Dämm'rungsrot dann
ziehet
Nach dem stillen blauen See,
Und sein letzter Strahl verglühet
Hinter jener Bergeshöh',

Und du singst, was ich gesungen,
Was mir aus der vollen Brust
Ohne Kunstgepräg' erklungen,
nur der Sehnsucht sich bewusst.

Dann vor diesen Liedern weichet,
Was geschieden uns so weit,
Und ein liebend Herz erreicht,
Was ein liebend Herz geweiht.

—Alois Jeitteles (1794–1858)

In his insightful study of the composer, Maynard Solomon wrote, "*An die ferne Geliebte*, which stands at the threshold of Beethoven's third style period, occupies a special place in his life and work. It bids farewell to his marriage project, to romantic pretense, to heroic grandiosity, to youth itself. It is a work that accepts loss without piteous outcry, for it preserves intact the memory of the past and refuses to acknowledge the finality of bereavement."

—Dr. Richard E. Rodda

many a soft piece here to the
bridal bed,
many a piece to warm the little
ones.
Now the couple live so faithfully
together,
what winter has parted, May
binds together;
whatever is in love, he can unite.

May comes again, the meadows
are in bloom,
the breezes stir so gently, so
warmly,
only I cannot go away from here.
Though all things in love are
united by spring,
to our love alone no spring
appears,
and tears are its only reward.

VI
Take them, then, beloved, these
songs
which I have sung to you.
Sing them again in the evening,
to the sweet sound of the lute!

When the red of twilight moves
toward the still blue lake,
and its last ray dies out
over yonder mountaintop,

and you sing what I have sung,
what from my full breast
has artlessly sounded,
conscious only of its longing,

then these songs will cause to yield
that which has kept us so far apart,
and a loving heart attains
that to which a loving heart
consecrates itself.

LUDWIG VAN BEETHOVEN

String Quartet in F Major, op. 18, no. 1

Composed: 1800

First performance: 1800, Vienna

Other works from this period: Piano Sonata no. 8 in c minor, op. 13, *Pathétique* (1797–1798); Septet in E-flat Major, op. 20 (1799); Symphony no. 1 in C Major, op. 21 (1799–1800); Violin Sonata in A Major, op. 47, *Kreutzer* (1802–1803)

Approximate duration: 27 minutes

The year of the completion of the six Opus 18 quartets—1800—was an important time in Beethoven's development. He had achieved enough success to write to his old friend Franz Wegeler in Bonn, "My compositions bring me in a good deal, and may I say that I am offered more commissions than it is possible for me to carry out. Moreover, for every composition I can count on six or seven publishers and even more, if I want them. People no longer come to an arrangement with me. I state my price, and they pay." At the time of this gratifying recognition of his talents, however, the first signs of his fateful deafness appeared, and he began the titanic struggle that became one of the gravitational poles of his life. Within two years, driven from the social contact on which he had flourished by the fear of discovery of his malady, he penned the Heiligenstadt Testament, his *cri de coeur* against this wicked trick of the gods. These first quartets stand on the brink of this great crisis in Beethoven's life.

The string quartet, perfected by Haydn, was the favorite form of musical entertainment in the salons of Vienna at the turn of the nineteenth century. As early as 1795, Count Anton Georg Apponyi had suggested to Beethoven that he undertake some works in the form, but the proposal did not bear fruit until three years later, when the Opus 18 set was begun. Beethoven, at that time of his life still determined to impress the aristocracy, probably also wished to have his name attached to the most elegant musical form of the day. At any rate, the quartets were begun in mid-1798 (though some sketches apparently date back to the early 1790s), mostly composed the following year, and completed in 1800. They were first played by the ensemble of Ignaz Schuppanzigh either (reports differ) in the home of Förster or in the Viennese palace of Prince Joseph Franz Maximilian Lobkowitz, to whom they were dedicated upon their publication in 1801. Lobkowitz was so pleased with the quartets that he pledged Beethoven an annual stipend of six hundred gulden. With their respectful renewal of the Classical style and technique of Haydn, the quartets enjoyed good (though, as was always the case with Beethoven's works when they were new, not unanimous) success and were frequently heard during the composer's lifetime. Looking back on Opus 18 in 1811, a critic for the *Allgemeine Musikalische Zeitung* wrote, "In them the loveliest melodies appeal to the feelings, and the unity, the supreme simplicity, the particular and firmly sustained character in each individual piece making up those quartets raise them to the level of masterworks and join Beethoven's name with the revered names of Haydn and Mozart."

The F Major Quartet was the second of the Opus 18 set to be composed, but Beethoven, aware of the music's dramatic sweep and emotional range, placed it at the head of the collection when the set was published. The first movement grows from the terse, pregnant opening motive, which, according to Joseph Kerman, is like "a coiled spring, ready to shoot off in all directions." Indeed, this phrase is heard almost constantly throughout the movement, banishing alternate ideas with the strength of its rhythmic vigor and power of growth. The richly expressive second movement is marked to be played "tenderly and passionately." Beethoven wrote at the end of one of his sketches for this music, "*les derniers soupirs*" ("the last breath"), and confided to his friend Karl Amenda that he had in mind the burial vault scene from *Romeo and Juliet* when he wrote it. The scherzo is enlivened by a generous portion of Haydnesque humor, while the finale is a dizzying display of ensemble virtuosity unfolded in **sonata-rondo** form.

—Dr. Richard E. Rodda



Bringing the concert hall to you.

Performance Today presents a daily "who's who" in the classical music world. Join host Fred Child as he welcomes the finest solo, chamber and symphonic artists to the airwaves.

Visit performancetoday.org to find your local station or to stream *Performance Today* online. You'll also find a wealth of archived audio, including past performances from Music@Menlo.

Celebrate music every day at performancetoday.org.



AMERICAN PUBLIC MEDIA

Performance Today®

Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE



LIVE-STREAM EVENTS

If you can't make it to campus for the master classes and Café Conversations, you can watch high-definition live-stream web broadcasts of the popular series.

Check out our website each weekday of the festival at 11:45 a.m. to watch. Archived videos will also be available following each event.

www.musicatmenlo.org/multimedia/livestream



CONCERT PROGRAM IV:

Beethoven's Friends

JULY 27 AND 29

Sunday, July 27, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tuesday, July 29, 8:00 p.m., Stent Family Hall, Menlo School

PROGRAM OVERVIEW

In the orbit of such a universal genius as Ludwig van Beethoven existed numerous native Eastern European composers who likewise captured the attention of Vienna. Anton Reicha, a Czech forebear to Antonín Dvořák and an intimate of Beethoven's from their teenage years, achieved considerable renown in his lifetime as a composer, theorist, and pedagogue; his extensive catalog of solo, chamber, and orchestral music reveals a composer of great originality in his own right. Reicha's Clarinet Quintet, a rarely heard gem of the literature, demonstrates a winning Classical sensibility and a keen melodic imagination worthy of his most prominent contemporaries. The prodigiously gifted Hungarian Johann Nepomuk Hummel was also regarded in his lifetime as one of Europe's greatest composers and arguably its finest pianist. Though Beethoven's emergence in Vienna eclipsed Hummel's own ascent, the two would nevertheless maintain a close, if rivalrous, friendship. More importantly, not even Beethoven's imposing shadow could blot out the brilliance of Hummel's musical language, as encountered in his colorful Septet for Winds, Strings, and Piano.

SPECIAL THANKS

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

July 27: Libby and Craig Heimark and also to Kathleen G. Henschel and John Dewes in honor of their wedding

July 29: Dave and Judith Preves Anderson and also to Kris Klint

Ludwig van Beethoven playing the piano for friends.
Albert Gräfle (1807-1889). Photogravure.
Muller Collection/The New York Public Library for the Performing Arts

ANTON REICHA (1770-1836)

Quintet in B-flat Major for Clarinet and String Quartet, op. 89 (ca. 1820)

Allegro
Andante
Minuetto: Allegro
Finale: Allegretto

Anthony McGill, *clarinet*; Nicolas Dautricourt, Arnaud Sussmann, *violins*; Sunmi Chang, *viola*; Keith Robinson, *cello*

LUDWIG VAN BEETHOVEN (1770-1827)

Quintet in E-flat Major for Piano and Winds, op. 16 (1796)

Grave - Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Gilbert Kalish, *piano*; Stephen Taylor, *oboe*; Anthony McGill, *clarinet*; Peter Kolkay, *bassoon*; Kevin Rivard, *horn*

INTERMISSION

JOHANN NEPOMUK HUMMEL (1778-1837)

Septet in d minor for Piano, Flute, Oboe, Horn, Viola, Cello, and Bass, op. 74 (1816)

Allegro con spirito
Minuetto o scherzo
Andante con variazioni
Finale: Vivace

Juho Pohjonen, *piano*; Sooyun Kim, *flute*; Stephen Taylor, *oboe*; Kevin Rivard, *horn*; Paul Neubauer, *viola*; Keith Robinson, *cello*; Scott Pingel, *bass*

Program Notes: Beethoven's Friends

ANTON REICHA

(Born February 26, 1770, Prague; died May 28, 1836, Paris)

Quintet in B-flat Major for Clarinet and String Quartet, op. 89

Composed: ca. 1809–1820

Published: 1820, Paris

Other works from this period: Sonata in A Major for Violin and Piano, op. 62 (1808); *Requiem* (ca. 1809); Symphony no. 3 in F Major (1809); Six Fugues for Piano, op. 81 (1810); Six Wind Quintets, op. 91 (1820)

Approximate duration: 30 minutes

Born to a nonmusical family, Czech composer Anton Reicha eagerly sought to further his musical studies, and after being adopted by his uncle, the conductor and cellist Josef Reicha, he became accomplished on the violin, piano, and flute. Establishing himself in musical circles at a very young age, he moved to Bonn with his uncle's family in 1885, taking a post as Second Flutist in the Court of the Elector of Cologne Orchestra, which Josef conducted. There, Anton befriended Ludwig van Beethoven, who sat in the back of the viola section, and developed an interest in composition, no doubt due in part to this new friendship. Against the wishes of his uncle, Anton secretly began to study composition.

In 1795, Reicha moved to Hamburg to teach harmony and composition while focusing on writing opera, making a visit to Vienna in 1801 in an attempt to promote his recent work, *L'ouragan*. Prince Maximilian Lobkowitz, a longtime patron of Haydn and Beethoven, among others, presented a performance of the opera at his palace. Reicha remained in Hamburg to study with Salieri and Albrechtsberger and returned to Paris in 1808 to teach at the Paris Conservatoire, where his students included César Franck, Franz Liszt, and Hector Berlioz.

Reicha is most renowned as a prolific composer of wind music and especially for his contribution to the wind quintet repertoire. His impressive catalog of twenty-four wind quintets was composed between 1809 and 1820. By 1815, Reicha's subscription series had become so popular that it warranted the establishment of an independent wind ensemble simply to debut these quintets. Also while in Vienna, Reicha likely encountered Mozart's Clarinet Quintet in A Major, K. 581, the first significant work in the genre. Reicha, however, adapted the new medium to his own voice, infusing strict Western **counterpoint** with the folkloric character of Central European melodies. Like his Viennese counterparts, Reicha was moreover fascinated with **fugue**; small fugal sections can be found throughout his works.

The Quintet in B-flat for Clarinet and String Quartet, **op. 89**, was intended for Jacques-Jules Bouffil, a professor of clarinet at the Conservatoire and a member of the wind ensemble. Though the exact dates of composition are unclear, the work was likely composed over eleven years, completed and published circa 1820.

The opening **Allegro** begins with a jovial statement by the strings, followed by a graceful **subject** presented by the clarinet. The subject shifts to the violin, and the clarinet and lower strings provide a sonorously complex **arpeggiated** accompaniment. A light, long-breathed **development** brings a return to the airy opening **theme**, much fuller and more energetic than before. Immediately noticeable is the equal importance Reicha gives to both the strings and the clarinet, which is delicately exploited further in the second **movement Andante**. The boisterous **minuet** employs the full dynamic range of the ensemble: while the clarinet plays gaudy, glissando-like passages, the cello wails in its deep register at the close of each phrase. The lighthearted **Allegretto** finale, with its fugal passages, carries the work to a flourishing close.

—Andrew Goldstein

**Bolded terms are defined in the glossary, which begins on page 100.*

LUDWIG VAN BEETHOVEN

(Born Bonn, baptized December 17, 1770; died March 26, 1827, Vienna)

Quintet in E-flat Major for Piano and Winds, op. 16

Composed: 1796

First performance: April 6, 1797

Other works from this period: String Quintet in E-flat Major, op. 4 (1795); Two Cello Sonatas, op. 5 (1796); Serenade in D Major for String Trio, op. 8 (1796–1797); Opus 18 string quartets, *Lobkowitz* (1798–1800); Symphony no. 1 in C Major, op. 21 (1799–1800)

Approximate duration: 20 minutes

In November 1792, the twenty-two-year-old Ludwig van Beethoven, bursting with talent and promise, arrived in Vienna. So undeniable was the genius he had already demonstrated in a sizeable amount of piano music, numerous chamber works, cantatas on the death of Emperor Joseph II and the accession of Leopold II, and the score for a ballet that Maximilian Franz, the Elector of Bonn, his hometown, underwrote the trip to the Habsburg imperial city, then the musical capital of Europe, to help further the young musician's career (and the Elector's prestige). Despite the Elector's patronage, however, Beethoven's professional ambitions quickly consumed any thoughts of returning to the provincial city of his birth, and when his father died in December, he severed for good his ties with Bonn in favor of the stimulating artistic atmosphere of Vienna.

During his first years in Vienna, Beethoven was busy on several fronts. Initial encouragement for the Viennese junket came from the venerable Joseph Haydn, who had heard one of Beethoven's cantatas on a visit to Bonn earlier in the year and promised to take the young composer as a student if he came to see him. Beethoven, therefore, became a counterpoint pupil of Haydn's immediately after his arrival late in 1792, but the two had difficulty getting along—Haydn was too busy, Beethoven was too bullish—and their association soon broke off. Several other teachers followed in short order—Schenk, Albrechtsberger, Förster, Salieri. While Beethoven practiced fugal exercises and setting Italian texts for his tutors, he continued to compose, producing works for solo piano, chamber ensembles, and wind groups. It was as a pianist, however, that he gained his first fame among the Viennese. The untamed, passionate, unconventional quality of his playing and his personality first intrigued and then captivated those who heard him. When he bested in competition Daniel Steibelt and Joseph Wölfl, two of the town's noted keyboard luminaries, he became all the rage among the gentry, who exhibited him in performance at the soirées in their elegant city palaces. In catering to the aristocratic audience, Beethoven took on the air of a dandy for a while, dressing in smart clothes, learning to dance (badly), buying a horse, and even sporting a powdered wig. This phase of his life did not outlast the 1790s, but in his biography of the composer, Peter Latham described Beethoven at the time as "a young giant exulting in his strength and his success, and youthful confidence gave him a buoyancy that was both attractive and infectious."

Among the works with which Beethoven sought to establish his reputation as a composer during his early years in Vienna was a series of pieces for wind instruments—the Trio for Two Oboes and English Horn (op. 87), the Trio for Piano, Clarinet, and Cello (op. 11), the Sonata for Horn and Piano (op. 17), and the Septet (op. 20, by far his most popular composition during his lifetime) and Quintet for Piano and Winds (op. 16)—which enabled him to demonstrate his skill in the traditional modes of chamber music without broaching the genre of the string quartet, then still indisputably dominated by Joseph Haydn. The Opus 16 Quintet drew its inspiration and model from Mozart's exquisite Quintet for Piano and Winds of 1784 (K. 452), which Beethoven heard performed in Prague in spring 1796 during a concert tour that also took him to Dresden

and Berlin. He apparently began the quintet in Berlin and completed the score later that year in Vienna. The piece was first performed at a concert organized by the violinist Ignaz Schuppanzigh on April 6, 1797, at the palace of Prince Joseph Johann von Schwarzenberg, which was also to be the site of the premiere of Haydn's *The Creation* the following year and *The Seasons* in 1801. In appreciation, Beethoven dedicated the score to Schwarzenberg when it was published by the Viennese firm of Mollo in March 1801. (Beethoven also arranged the quintet for piano and three strings at that time and published it with the identical opus number.) Ferdinand Ries, the composer's amanuensis during those years, related an incident from the quintet's premiere that illustrates both Beethoven's skill as a pianist and his strong self-will. Beethoven, it seems, took advantage of a fermata in the last movement to launch into a vast but unannounced **cadenza**. "It was comical to see the other players waiting expectantly," Ries reported, "ready every moment to go on, continually lifting their instruments to their lips, and then quietly putting them down again. At last, Beethoven was satisfied and dropped back into the **rondo**. The entire audience was delighted."

Though Beethoven's Quintet for Piano and Winds is modeled on the **Classical** example of Mozart's eponymous work in its form, style, instrumentation, and key, it is very much a product of its time and its creator. The eminent English musicologist Sir Donald Tovey wrote, "The majority of Beethoven's early works show a nervous abruptness which is as different from the humor of Haydn as it is from the Olympic suavity of Mozart...In the quintet, Beethoven is, indeed, obviously setting himself in rivalry with Mozart's quintet for the same combination; but if you want to realize the difference between the highest art of Classical composition and the easygoing, safety-first product of a silver age, you cannot find a better illustration than these two works." The American pianist-scholar Charles Rosen offered a further insight on Tovey's thesis: "[The quintet and the septet] are classicizing rather than Classical. They are reproductions of Classical forms...based upon the exterior models, the results of the Classical impulse, and not upon the impulse itself." The quintet, in other words, stands at the threshold of Beethoven's titanic accomplishment of wrenching music from the tidy and precisely circumscribed arena in which it existed during the late eighteenth century into the unbounded, cathartic realm of the **Romantic** age. Within a half-dozen years, Beethoven's youthful buoyancy would crack under the loss of his hearing and the unprecedented deepening of his art.

The quintet opens with a slow introduction whose stately tread and pompous rhythms recall the old **Baroque** form of the French **overture**. With its sweeping figurations and full scoring, the piano announces its intention to be *primus inter pares* in the music to follow and, indeed, appropriates for itself the principal theme of the main body of the movement, a sleek, triple-meter melody made from a quick upward leap and a gently descending **phrase**. The winds are allowed to dabble in this melodic material before more bold piano scales and **arpeggios** lead to the subsidiary subject, a lovely, flowing strain in even note values. The development section busies itself with some piano figurations before settling down to a discussion of the main theme. A long scale in the piano reaches its apex at the **recapitulation**, which returns to the earlier thematic materials to lend this handsome movement balance and formal closure. The *Andante* is a richly decorated slow rondo (A-B-A-C-A) that touches on some poignant proto-Romantic sentiments as it unfolds. The finale is a dashing rondo based on a galloping theme of opera buffa jocularly.

—Dr. Richard E. Rodda

JOHANN NEPOMUK HUMMEL

(Born November 14, 1778, Pressburg; died October 17, 1837, Weimar)

Septet in d minor for Piano, Flute, Oboe, Horn, Viola, Cello, and Bass, op. 74

Composed: ca. 1816

Other works from this period: Piano Trio in G Major, op. 65 (ca. 1814–1815); *Sérénade* no. 2, op. 66 (ca. 1814–1815); Piano Concerto in a minor, op. 85 (1816); Adagio, Variations, and Rondo on "The Pretty Polly," op. 75 (ca. 1817); Piano Quintet in E-flat Major, op. 87 (1822)

Approximate duration: 40 minutes

The relationship between Ludwig van Beethoven and Johann Nepomuk Hummel was one of extreme ebb and flow. Hummel—a young emerging pianist whose curriculum vitae already included private study with Mozart and a five-year tour encompassing all of Western Europe—arrived in Vienna in 1793, shortly before Beethoven's arrival in the Austrian capital. Beethoven, eight years Hummel's elder, began to captivate the Viennese audience with his brash pianism and greatly intimidated the teenage Hummel. The two pianists, however, crossed paths regularly in pursuit of becoming recognized as Vienna's finest and in fact both studied simultaneously with Johann Georg Albrechtsberger and asynchronously with Joseph Haydn between the elder's London trips.

Although ultimately a long-lasting one, the friendship between these two rising stars was a rivalrous and often contentious one. On one occasion, in 1799, Beethoven wrote to Hummel: "Do not come any more to me. You are a false fellow, and the knacker take all such." Entering the early nineteenth century, Vienna had divided itself into two camps: one praising Beethoven's ferocious tenacity and the other preferring Hummel's more delicate treatment of the piano. As their friendship began to deteriorate, Hummel was appointed Konzertmeister at Esterházy Palace as a successor to Haydn in 1804. A poorly prepared performance of Beethoven's Mass in C Major at the palace on September 10, 1807, added further tension to the relationship, and in 1813 Hummel married singer Elisabeth Röckel, whom Beethoven may have also had interest in. Nevertheless, the two remained in close contact—whether friend or foe—and Hummel agreed to perform the percussion part of Beethoven's *Wellington's Victory* in December 1813, on which occasion Beethoven wrote:

Dearly beloved Hummel! Please conduct this time the drum-heads and the cannonades with your excellent conducting Field-Marshal staff—please do this; and if one day you may want me to praise you, I am at your service body and soul. (December 8, 1813)

Soon after, Hummel was dismissed from his post at Esterházy Palace and spent time freelancing before taking a post at Stuttgart. There he wrote his Septet in d minor, one of his most revered compositions to this day. Hummel's work is indicative of the passing of an era, the final transition from the Classical to the Romantic, and the septet is a clear indicator of this. Though it is written for piano, winds, and strings, the balance among the instruments is asymmetrical. Hummel, a pianist himself, gives the piano a prominent role throughout, supported by a pseudo-orchestral blend of winds and strings.

In **sonata-allegro form**, the first movement begins with a series of exclamatory chords, alluding to a driving momentum in the piano that remains characteristic of the entire work. Despite the ominous key of d minor, the development and recapitulation remain surprisingly bright. It is interesting to note that Hummel marks the second movement *Minuetto o scherzo*. At the time of Beethoven, the characteristically faster scherzo began to take prominence over the classical minuet. Hummel's use of both titles for this movement signifies the changing norms surrounding his compositional career. Hummel playfully passes the trio melody between the winds and strings, while the piano seems to plot methods of compromising

the cheery melody. The *Andante con variazioni* is a set of four **variations** on a sonically rich theme, each parsed by a gracious interlude.



The finale, a second brilliant sonata-allegro, begins with a vivacious introduction dominated by the piano. A brief fugue is announced by the cello and answered by the oboe and piano, one of the few sections of the work where the piano is subordinate. This segues to a lyrical sonata-like section with cello melody accompanied by the piano. The full ensemble rejoins the work, building it to a robust and zealous recapitulation. The **coda** returns the work to d minor, and a triumphant unison D closes the piece.

Heading requests for a more practical arrangement of this piece, Hummel published a version of the septet for piano, violin, viola, cello, and double bass. This inspired no less than Franz Schubert, whose encounter with Hummel in Vienna while paying final respects to the dying Beethoven—a true testament to the underlying character of their seemingly rivalrous friendship—provided inspiration for Schubert’s beloved *Trout Quintet*.

—Andrew Goldstein

TWOMEY IS PROUD TO SPONSOR
MUSIC@MENLO

TWOMEY
FROM THE FAMILY OF
SILVER OAK
TWOMEY.COM

CONCERT PROGRAMS

Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

SPONSOR A YOUNG PERFORMER



Help transform the lives of talented young musicians from around the world!

Music@Menlo’s Young Performers Program provides an incomparable experience for some of the most outstanding young musicians from across the country and abroad. Designed for enthusiastic and dedicated string players and pianists ages nine to eighteen, the program immerses students in a rigorous, nurturing environment that includes daily coachings with the exceptional Institute faculty and master classes and Café Conversations featuring the festival’s world-renowned visiting artists.

Through gifts to the Ann S. Bowers Young Artist Fund, Music@Menlo is able to offer all Young Performers Program participants a subsidized

tuition. Furthermore, all participants who apply for merit scholarship or financial aid receive partial or full assistance.

Music@Menlo is now developing a full sponsorship program for Young Performers. With a gift of \$7,500 to the Ann S. Bowers Young Artist Fund, a Young Performer who could not otherwise afford to attend will be able to. Young Performer Sponsors are critical to the future of classical music and enjoy the same benefits as contributors to the Annual Fund as well as special opportunities to get to know their sponsored student.

Please contact Annie Rohan at annie@musicatmenlo.org or (650) 330-2133 to learn more about becoming a Sponsor.



CONCERT PROGRAM V:
American Visions

JULY 31

Thursday, July 31, 8:00 p.m., The Center for Performing Arts at Menlo-Atherton

PROGRAM OVERVIEW

Having achieved great renown for cultivating a distinctly Czech musical idiom, Antonín Dvořák accepted an invitation in 1891 to lead the National Conservatory in New York and guide a rising generation of American composers. Upon arrival, he found exciting potential for a truly American voice through Native and African American melodies, rhythms, and harmonies. Seeking to lead by example, Dvořák composed his famous symphony *From the New World* and American-inspired chamber music including this program's *Sonatina for Violin and Piano*. The jovial spirit of Dvořák was echoed by the great American innovator Charles Ives, whose songs lifted this unfolding folk idiom to new heights. Continuing to mine America's folk music in our own time, modern maverick George Crumb turns his kaleidoscopic ear to the American songbook, reimagining such tunes as "Swing Low, Sweet Chariot" and "Go Down, Moses" into ethereal soundscapes.

This program is underwritten by Michael Jacobson and Trine Sorensen through their gift to the Tenth-Anniversary Campaign.

SPECIAL THANKS

Music@Menlo dedicates this performance to Michael Jacobson and Trine Sorensen with gratitude for their generous support.

Thomas Hart Benton (1889–1975).
Threshing Wheat, 1938–1939. Lithograph.
© VAGA, NY.
Photo credit: Art Resource, NY

LOUIS MOREAU GOTTSCHALK (1829–1869)

The Union, op. 48 (1862)

Gilles Vonsattel, *piano*

ANTONÍN DVOŘÁK (1841–1904)

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

Allegro risoluto

Larghetto

Scherzo: Molto vivace

Finale: Allegro

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

CHARLES IVES (1874–1954)

Selected Songs for Baritone and Piano

"The Circus Band" (1894)

"In Flanders Fields" (1917)

"The Things Our Fathers Loved" (1917)

"Charlie Rutlage" (1920)

"The Indians" (1921)

"The Housatonic at Stockbridge" (1903–1914, rev. 1929)

Randall Scarlata, *baritone*; Gilbert Kalish, *piano*

INTERMISSION

GEORGE CRUMB (b. 1929)

American Songbook II: A Journey beyond Time (2002)

"Swing Low, Sweet Chariot"

"Joshua Fit de Battle ob Jericho"

"Steal Away"

"Oh, a-Rock-a My Soul"

"The Pregnant Earth: A Psalm for Noontide" (instrumental interlude)

"Sit Down, Sister"

"Nobody Knows de Trouble I See"

"Go Down, Moses"

"Sometimes I Feel Like a Motherless Child"

Randall Scarlata, *baritone*; Gilbert Kalish, *piano*; Florian Conzetti, Christopher Froh, Ayano Kataoka, Ian Rosenbaum, *percussion*

Program Notes: American Visions

LOUIS MOREAU GOTTSCHALK

(Born May 8, 1829, New Orleans; died December 18, 1869, Tijuca, Brazil)

The Union, op. 48

Composed: 1862

Other works from this period: *Le banjo*, op. 15 (1854–1855); *Souvenir de Porto Rico*, op. 31 (1857–1858); *Berceuse*, op. 47 (1861); *Battle Cry of Freedom*, op. 55 (1834–1864); *La brise* (1865)

Approximate duration: 9 minutes

American pianist and composer Louis Moreau Gottschalk was born in New Orleans to a family of merchants. Recognizing his musical precocity, his father sent the twelve-year-old Gottschalk to Paris to further his studies at the prestigious Paris Conservatoire. The Director of the Piano Department, Pierre Zimmerman, did not consider Americans worthy of such a high art, once offering that “America is the land of steam engines, not musicians,” and Gottschalk was denied admission. He instead studied privately with Camille Stamaty and made his Paris debut at the Salle Pleyel on April 2, 1845, on which occasion Fryderyk Chopin proclaimed, “I predict you will become the king of pianists.” That same year, Gottschalk embarked on a European tour, soon becoming one of Europe’s most celebrated virtuosos.

Gottschalk returned to the United States in 1853, settling in New York but traveling constantly for seven years throughout North America and the Caribbean. He notably toured with two ten-foot Chickering grand pianos, which many rural areas had never seen or heard before. In 1859, he was lured by the beauty of the Antillean Islands, to which he vanished for a year. Many American newspapers, jumping to the wrong conclusion from his sudden disappearance, printed an obituary. However, with the onset of the Civil War in 1861, Gottschalk, a staunch Unionist, rushed back to New York to concertize in support of the North. In the three years between 1862 and the war’s end in 1865, he traveled 95,000 miles and played over 1,100 recitals. His performances would often consist of both **Classical** and popular works—including songs by Stephen Foster—along with his patriotic 1862 composition, *The Union*.

Dedicated to Union General George B. McClellan, the composition was performed in front of Abraham Lincoln on March 24, 1864, and on the steamboat *Constitution* immediately following the president’s assassination. *The Union* is a brilliant compilation of three American patriotic tunes: “Yankee Doodle,” “Hail Columbia,” and “The Star-Spangled Banner” (which would become the national anthem in 1913). The work begins with an exhilarating barrage of **octaves**, followed by a dynamic **Romantic** interlude displaying a rich sweep of technical and emotional temperament. A series of virtuosic **arpeggios** flows seamlessly into an unadorned section of “The Star-Spangled Banner.” Gottschalk then adds **staccato** to the tune, giving it an even more exposed sensibility before the **theme** is gallantly concluded with epic breadth. The grandiose opening theme returns, and a similar recitation of “Hail Columbia” follows. The second alteration contains a droll drum that rolls no fewer than seventy-six times, followed by a series of vibrant trumpet calls. Gottschalk then combines “Hail Columbia” in the right hand with “Yankee Doodle” in the left, ending the work in another triumphant eruption of octaves.

Gottschalk arrived in San Francisco to play a series of concerts in September 1865; he was presented with a gold medal for being “the first musician in America,” according to one local newspaper. Days later he was accused of compromising a student at the Oakville Female Seminary and once again fled the United States. He enjoyed four successful years in South America before finally succumbing to malaria in Brazil in 1869.

—Andrew Goldstein

*Bolded terms are defined in the glossary, which begins on page 100.

ANTONÍN DVOŘÁK

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

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

Composed: 1893

Published: 1894

First performance: January 10, 1896, Brno

Other works from this period: *Te Deum* (1892); Symphony no. 9 in e minor, op. 95, *From the New World* (1894); String Quartet no. 12 in F Major, op. 96, *American* (1893); String Quintet in E-flat Major, op. 97, *American* (1893); Suite in A Major for Piano, op. 98 (1894); *Biblické písně* (*Biblical Songs*), op. 99 (1894)

Approximate duration: 19 minutes

In June 1891, Antonín Dvořák received a letter from the American classical music patron Jeanette Thurber offering him the post of Artistic Director and Professor of Composition at New York’s National Conservatory of Music. Dvořák was weary of leaving his native Bohemia, but the substantial offer of \$15,000 (twenty-five times what he was paid at the Prague Conservatory, equivalent today to approximately \$400,000) persuaded him to take the transatlantic voyage to New York, arriving with his wife and two children on September 26, 1892. Thurber’s aspiration for Dvořák was that he not only lead the conservatory but, on a broader scale, help an emerging generation of American composers establish a national musical identity. Soon after his arrival, Dvořák wrote to a friend in Prague:

The Americans expect great things of me. I am to show them the way into the Promised Land, the realm of a new, independent art, in short, a national style of music!...This will certainly be a great and lofty task, and I hope that with God’s help I shall succeed in it. I have plenty of encouragement to do so.

While Dvořák contemplated the new American idiom that he had been charged with fostering, Thurber presented him with an opera libretto based on Henry Wadsworth Longfellow’s 1855 epic poem, *The Song of Hiawatha*. The work’s romanticized tales of the Midwestern Ojibwe Indians intrigued Dvořák, and he began sketches of a full-scale opera based on Longfellow’s poem in the spring of 1893.

During the summer, Dvořák and his family vacationed in Spillville, Iowa, an area with a large Czech population, making visits to the World’s Columbian Exposition in Chicago and Minnehaha Falls in St. Paul, Minnesota. Dvořák wrote, “We went to the valley and saw little Minnehaha Falls, a place that Longfellow celebrated in his famous poem. It is not possible to express how bewitching it was.” While standing amid the spray of the waterfall, Dvořák took down a melody on his shirt cuffs per a lack of paper. That melody later became the theme of the **Larghetto movement** of his *Sonatina in G Major for Violin and Piano*, op. 100. Dvořák’s visits to Spillville and St. Paul moreover inspired a host of his most acclaimed American works: the *New World* Symphony, the *American* Quartet, and the *Sonatina in G Major* completed in December 1893.

When sending the work to his publisher, Dvořák described the **sonatina**, which he dedicated to his children, as “a piece for children but suitable also for adults.” The first movement begins with a buoyant, country-like melody, contrasted by the second theme in the **relative key** of e minor. The music intensifies in the **Larghetto**, which has been nicknamed “Indians lament.” Dvořák, though excited by his work in the United States, was deeply homesick. His trip to the densely Czech-populated Midwest stirred sentiments of nationalism, which can be heard in the slow movements of his American works. The famed **Largo** of the *New World* Symphony was notably arranged for voice and piano by Dvořák’s student

William Arms Fisher with the lyrics “Goin’ home, goin’ home, I’m a goin’ home.” In the sonatina, the *Larghetto* shares this deep tenderness and affection for Dvořák’s native Bohemia.

The third movement, a **scherzo**, returns the work to the charming charisma of the first movement. The opening theme, however, seems distant from the hectic nature of a typical scherzo. The second theme—a rustic country-dance—is followed by a brief, stormy **trio**. The finale, in **sonata form**, contains a number of “American” characteristics. Aside from the occasional sliding blue note in the violin and piano parts, Dvořák’s melody, rather than landing on the tonic scale degree, brushes past tonic pitches to arrive on submediant pitches. This practice serves to mimic Native American folk songs, in which phrases often end on the sixth scale degree. A reprise of the theme rushes the work to a riveting conclusion.

—Andrew Goldstein

CHARLES IVES

(Born October 20, 1874, Danbury, Connecticut; died May 19, 1954, New York)

Selected Songs for Baritone and Piano

Composed: Between 1894 and 1921

Other works from this period: String Quartet no. 1, *From the Salvation Army* (1898–1900); Symphony no. 1 (ca. 1898–1908); *The Unanswered Question* (1908); String Quartet no. 2 (1913–1915); Symphony no. 6, *Universe* (1915–1928)

Approximate duration: 14 minutes

Charles Ives is widely regarded as America’s first modernist composer and the catalyst for much of America’s musical development in the early twentieth century. During his lifetime, Ives devoted himself half to a career in the insurance industry and half to his compositional endeavors. However, he was by no means an amateur in either capacity. He learned piano from an early age and, at fourteen, became the youngest salaried church organist in Connecticut. His father, Edward Ives, was the conductor of a marching band in Danbury, in which Ives played the drums. Ives learned **harmony** and **counterpoint** from his father, who encouraged experimentation in bitonal harmonization as training exercises. Such exercises involved playing tunes like “London Bridge” or songs by the popular American songwriter Stephen Foster in two or more keys simultaneously. For much of his early life, Ives considered these compositions a training exercise and did not foresee commercial success with such experimental work. But with the encouragement of close friends, Ives began to self-publish his music in 1920.

In 1927, after achieving some renown for his innovative music, Ives ceased composing new music and focused instead on revising his previous work. To conceal how much time he was spending on music from his business colleagues, he also altered the dates of composition, thus making it very difficult to chart the progression of his compositional style. In 1922, Ives privately published a book of *114 Songs*, which reveals a harmonic maturing over time. Despite the altered dates, arranging these songs in chronological order nevertheless illustrates the development from Ives’s early sacred compositions as a church organist to his late modernist works. Set to popular texts, hymn tunes, or original poems, Ives’s songs have been cherished as some of his finest compositions.

The selection of songs on this evening’s program begins with “The Circus Band” (1894), a spirited march originally scored for solo piano. From 1894 to 1898, Ives was a student at Yale University, belonging to the Delta Kappa Epsilon fraternity. He was an accomplished music student but nearly failed in every other discipline. “The Circus Band,” written during Ives’s freshman year, perfectly captures this carefree attitude, resembling his fraternity songs with themes of pride, glee, and lust.

All summer long we boys dreamed ’bout circus joys!
Down Main Street comes the band,

Oh! “ain’t it a grand and glorious noise!”
Horses are prancing,
Knights advancing
Helmets gleaming,
Pennants streaming,
Cleopatra’s on her throne!
That golden hair is all her own.
Where is the lady all in pink?
Last year she waved to me I think,
Can she have died? Can! that! rot!
She is passing but she sees me not.

“In Flanders Fields” (1917) was written as the United States entered World War I. Though Ives supported the nation’s intervention in the conflict, the text, based on a famous poem by Lieutenant Colonel John McCrae, depicts his inner conflict over the tragedy of war. The music shares this torn sentiment; the tonality of the piano remains unstable until the baritone enters. Unpredictable shifts continue to occur between major and minor keys, before the piece suddenly fades away like a bad dream.

“The Things Our Fathers Loved” (1917) intermingles hymns like “Come Thou Fount of Every Blessing” with such American tunes as “The Battle Cry of Freedom” to form a distinctly Ivesian voice. The lyrics, written by Ives, convey a truly American spirit.

One of Ives’s most loved songs, “Charlie Rutlage” (1920), is a boisterous piece set to text collected by American ethnomusicologist John Avery Lomax (1867–1948). Much like Bartók and Kodály in Hungary, Lomax traveled through Appalachia in hopes of capturing a distinctly American voice through rural folk songs. The song is a trotting and romantic tale of the ill-fated Charlie Rutlage on the XIT Ranch, a cattle ranch in the Texas Panhandle which operated from 1885 to 1912.

Another good cowpuncher has gone to meet his fate,
I hope he’ll find a resting place, within the golden gate.
Another place is vacant on the ranch of the XIT,
’Twill be hard to find another that’s liked as well as he.
The first that died was Kid White, a man both tough and brave,
While Charlie Rutlage makes the third to be sent to his grave,
Caused by a cowhorse falling, while running after stock;
’Twas on the spring round up, a place where death men mock,
He went forward one morning on a circle through the hills,
He was gay and full of glee, and free from earthly ills;
But when it came to finish up the work on which he went,
Nothing came back from him; his time on earth was spent.
’Twas as he rode the round up, a XIT turned back to the herd;
Poor Charlie shoved him in again, his cutting horse he spurred;
Another turned; at that moment his horse the creature spied
And turned and fell with him, beneath poor Charlie died,
His relations in Texas his face never more will see,
But I hope he’ll meet his loved ones beyond in eternity,
I hope he’ll meet his parents, will meet them face to face,
And that they’ll grasp him by the right hand at the shining throne of grace.

“The Indians” (1921), with a text from Charles Sprague’s *Golden Numbers: A Book of Verse for Youth* (1909), is a quiet reflection on the Pilgrims’ decimation of the Native American Indians. The work alternates between three **time signatures**: 3/8, 4/8, and 5/8, creating a mystifying ambience. The haunting opening piano melody is matched by the baritone’s final **phrase**.

(Italic phrases of original text below are omitted in Ives’s song.)

Alas! for them, their day is o’er,
Their fires are out from hill and shore;
No more for them the wild deer bounds;
The plough is on their hunting grounds;

The pale man's axe rings through their woods,
The pale man's sail skims o'er their floods,
Their pleasant springs are dry;
Their children—look, by power oppressed,
Beyond the mountains of the west,
Their children go—to die.

The set closes with “The Housatonic at Stockbridge,” a haunting song adapted from Ives’s orchestral piece *Three Places in New England*. Ives wrote in a journal, “‘The Housatonic at Stockbridge’ was suggested by a Sunday morning walk that Mrs. Ives and I took near Stockbridge, the summer after we were married. We walked in the meadows along the river and heard the distant singing from the church across the river. The mist had not entirely left the river bed, and the colors, the running water, the banks and elm trees were something that one would always remember.” In his mature life, Ives was fascinated with philosopher William James’s “stream of consciousness” concept, a literary device depicting the thoughts and feelings that pass through the narrator’s conscious mind. Ives incorporates this into his *Three Places in New England*, painting vivid images of the Housatonic River, Boston Common, and Putnam’s Camp as he organically perceived them.

Contented river in thy dreamy realm
The cloudy willow and the plummy elm:
Thou beautiful! from ev’ry dreamy hill
What eye but wanders with thee at thy will.

Contented river! And yet overshy
To mask thy beauty from the eager eye;
Hast thou a thought to hide from field and town?
In some deep current of the sunlit brown.

Ah! There’s a restive ripple,
And kind the swift red leaves
September’s firstlings faster drift;
Wouldst thou away, dear stream?

Come, whisper near!
I also of much resting have a fear;
Let me tomorrow thy companion be,
By fall and shallow to the adventurous sea!
—Andrew Goldstein

GEORGE CRUMB

(Born October 24, 1929, Charleston, West Virginia)

American Songbook II: A Journey beyond Time

Composed: 2002

Published: 2003

First performance: November 15, 2003, Philadelphia, Pennsylvania

Other works from this period: *Eine kleine Mitternachtmusik* for Amplified Piano (2001); *American Songbook III: Unto the Hills* (2001); *Other Worldly Resonances* for Two Amplified Pianos (2002, rev. 2005); *American Songbook I: River of Life* (2003); *American Songbook IV: Winds of Destiny* (2004)

Approximate duration: 35 minutes

George Crumb first rose to prominence in the 1960s and became possibly the most widely performed American composer of the mid-1980s. Crumb largely made his reputation as a great innovator of instrumental **timbre** and extended techniques. His best-known works include the string quartet *Black Angels*, which requires the players to shout, bow crystal glasses, and otherwise produce sounds not commonly associated with the quartet

repertoire, and *Music for a Summer Evening*, a work for two pianos and a large percussion battery, which likewise displays Crumb’s endlessly imaginative approach to musical sound. Since 2001, George Crumb has produced six installments of his *American Songbook* arrangements. Each is set for voice, amplified piano, and a large battery of percussion (requiring four players).

Crumb has offered the following reflection on the nature of music:

I have always considered music to be a very strange substance, a substance endowed with magical properties. Music is tangible, almost palpable, and yet unreal, illusive. Music is analyzable only on the most mechanistic level; the important elements—the spiritual impulse, the psychological curve, the metaphysical implications—are understandable only in terms of the music itself. I feel intuitively that music must have been the primeval cell from which language, science, and religion originated.

The impetus behind these fantastical arrangements was the composer’s daughter, the singer and actress Ann Crumb. George Crumb explains:

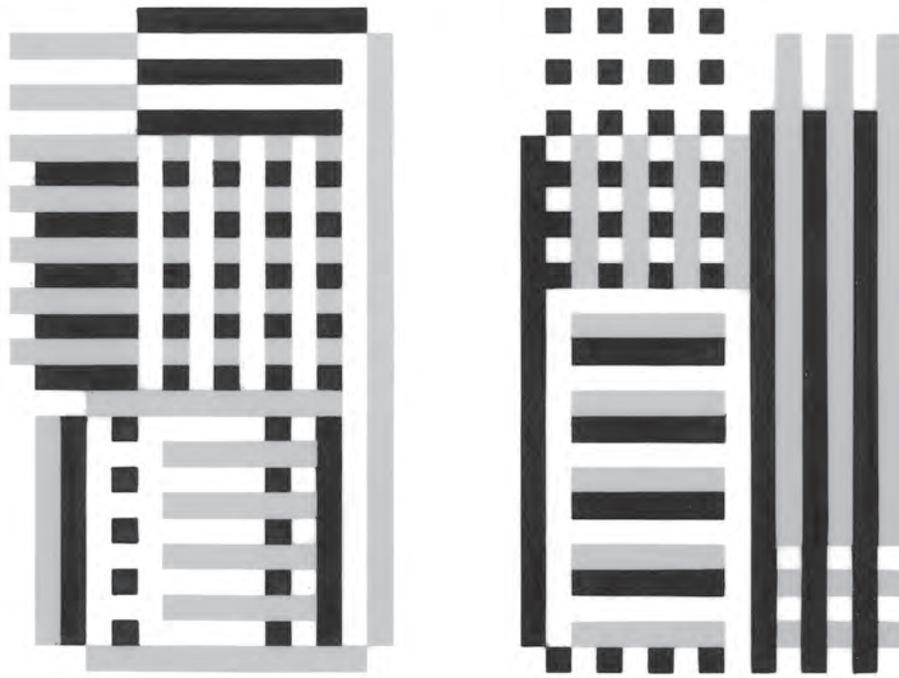
The original impulse to compose a cycle of Appalachian folk song settings came about through a suggestion of my daughter, Ann, who had long been interested in American folk music and in particular those haunting tunes associated with Appalachia. She hoped I might find inspiration for an extended work suitable for concert performance. In undertaking the task I was, in a sense, returning to my own Appalachian roots. Indeed, these beautiful and haunting melodies were always a part of my musical psyche, and in many of my earlier compositions I had quoted fragments of these tunes as a sort of symbolic and very personal musical “signature.” This present work represents a selection of my very favorite pieces of the genre. In confronting these songs head-on, so to speak, I determined to leave the beautiful melodies intact...since one could not hope to “improve” on their pristine perfection. In the matter of the folk song texts, I found a huge variety of alternate versions and my daughter and I simply chose our favorites. I have attempted to heighten the expressiveness of this music by scoring the work for a rather unusual “orchestra” consisting of a quartet of percussionists (who play a number of rather unconventional instruments in addition to the more common ones) and amplified piano. By means of a wide range of timbres and textures together with the use of an extended **chromaticism** and occasionally unusual rhythmic patterns, I have attempted to bring out the psychological depth and mysticism and also the humor (both whimsical and ironic) inherent in Appalachian folklore. If my settings of these wonderful songs will enhance the listener’s enjoyment, I would feel that my creative efforts were truly rewarded.

One of the set’s most compelling moments is Crumb’s setting of “Go Down, Moses.” Crumb sets the story of Moses demanding the freedom of the Israelites to a fearsome-sounding battery of bass drums, tam-tams, bells, gongs, and lion’s roar. Crumb marks the music to be played “Dramatically; in an oracular, apocalyptic style.” The piano signals the severity of the scene, playing the Gregorian **Dies irae** plainchant melody.

—Patrick Castillo

CONCERT PROGRAM VI:

Transitions



AUGUST 1 AND 2

Friday, August 1, 8:00 p.m., Stent Family Hall, Menlo School

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

PROGRAM OVERVIEW

Concert Program VI presents the parallel unfolding of Viennese and Bohemian traditions at the turn of the nineteenth century. Although some chided Brahms in his final years as old-fashioned, works like his Six Piano Pieces would be vindicated by such avant-garde voices as Arnold Schoenberg and Anton Webern, who credited Brahms's late music as predictive of their own. Indeed, Webern's early and late miniatures on this program weave a majestic connection between Romantic and modern aesthetics. Dvořák's Opus 48 String Sextet demonstrates the fully developed voice of the Bohemian master, complemented by the curiously appealing Concertino by his compatriot and contemporary Leoš Janáček.

SPECIAL THANKS

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

August 1: Michèle and Larry Corash and also to the David B. and Edward C. Goodstein Foundation

August 2: Elizabeth Wright and also to the memory of Michael Steinberg

Josef Albers (1888–1976).

Bowers, ca. 1929. Glass.

© ARS, NY.

Photo credit: Albers Foundation/Art Resource, NY

JOHANNES BRAHMS (1833–1897)

Six Piano Pieces, op. 118 (1893)

Intermezzo in a minor
Intermezzo in A Major
Ballade in g minor
Intermezzo in f minor
Romanze in F Major
Intermezzo in e-flat minor

Wu Han, *piano*

ANTON WEBERN (1883–1945)

Two Pieces for Cello and Piano (1899)

Langsam in G Major
Langsam in F Major

ANTON WEBERN

Three Little Pieces, op. 11 (1914)

Mäßige
Sehr bewegt
Äußerst ruhig

Dmitri Atapine, *cello*; Hyecheon Park, *piano*

LEOŠ JANÁČEK (1854–1928)

Concertino (1925)

Moderato
Più mosso
Con moto
Allegro

Juho Pohjonen, *piano*; Alexander Fiterstein, *clarinet*; Peter Kolkay, *bassoon*; Kevin Rivard, *horn*;
Yura Lee, Sunmi Chang, *violins*; Paul Neubauer, *viola*

INTERMISSION

ANTONÍN DVOŘÁK (1841–1904)

String Sextet in A Major, op. 48 (1878)

Allegro moderato
Dumka (Elegie): Poco allegretto
Furiant: Presto
Finale: Tema con variazioni

Arnaud Sussmann, Nicolas Dautricourt, *violins*; Paul Neubauer, Yura Lee, *violas*;
Narek Hakhnazaryan, David Finckel, *cellos*

Program Notes: Transitions

JOHANNES BRAHMS

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

Six Piano Pieces, op. 118

Composed: by 1893

Published: 1893, Simrock

First performance: January 22, 1894 (nos. 3 and 5); March 7, 1894 (complete), London

Other works from this period: Opus 114 Clarinet Trio (1891); Opus 115 Clarinet Quintet (1891); Seven Fantasies, op. 116 (by 1892); Three Intermezzi, op. 117 (1892); Four Piano Pieces, op. 119 (by 1893); Two Sonatas for Clarinet or Viola and Piano, op. 120 (1894)

Approximate duration: 24 minutes

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 latter works: subtle, yet immediately emotive and each with its own distinct personality.

These pieces traverse a broad emotive landscape, from the fist-shaking opening to the morose finale in e-flat minor. Music scholar 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, the Six Pieces, as well as the subsequent Four Pieces, op. 119, were sent as gifts to Clara Schumann as they were completed. Brahms biographer Jan Swafford has surmised: "[Brahms] 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.)

Throughout the Six Pieces, as in all the late piano works, Brahms favors **A-B-A form**. He marks the opening **intermezzo Allegro non assai, ma molto appassionato**—"Not fast, but very passionately." This turbulent vignette fluidly integrates rhythmic and **harmonic** tension at the start of the B section: cascading eighth-note runs disrupt the rhythmic **motif** established in the opening measures. A series of diminished-seventh chords (a favorite of the Romantic composers' for its unresolved pathos) harmonically reinforces the passage's anxious forward motion.

*Bolded terms are defined in the glossary, which begins on page 100.

While the Opus 118 pieces share no thematic connections, Brahms audibly grouped and sequenced them with deliberate intentions. The first miniature of the set, for instance, ends triumphantly in A major, preparing a seamless transition to the much beloved **Andante teneramente** that follows in the same key. This tender intermezzo resembles the *Lieder ohne Worte* of Mendelssohn, whose piano music certainly influenced Brahms. Of a similar poignancy is the A section of the F Major Romanze (no. 5), a hymn-like chorale marked by rhythmic ambiguity (shifting between groups of two and three beats). A dreamy *Allegretto grazioso* section offsets this reverent music.

Numbers 3 and 4 of the set likewise offer their fair share of magical moments. Witness the inspired key change from g minor to B major in the g minor Ballade, as well as the transition back to the A section in the f minor Intermezzo.

A haunting theme, evocative of the ancient *Dies irae* chant, opens the final intermezzo. Brahms introduces the melody as a stark, unaccompanied line, marked *sotto voce*. Low, rumbling **arpeggiations** in the left hand heighten the music's angst. The *Dies irae* theme reappears in menacing **octaves** before a B section of Beethovenian drama. But unlike Beethoven's prototypical heroic journey, which follows elegy with transcendence, Brahms's final measures here remain funereal.

—Patrick Castillo

ANTON WEBERN

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

Two Pieces for Cello and Piano

Composed: 1899

Published: 1975

Other works from this period: Three Poems for Voice and Piano (1899–1903); *Eight Early Songs* for Voice and Piano (1901–1904)

Approximate duration: 5 minutes

Drei kleine Stücke (Three Little Pieces), op. 11

Composed: 1914

Published: 1924

Other works from this period: Six Bagatelles for String Quartet, op. 9 (1911–1913); Five Pieces for Chamber Orchestra, op. 10 (1911–1913)

Approximate duration: 3 minutes

Best known as the devoted disciple and torchbearer of Arnold Schoenberg's **twelve-tone** method, the Viennese composer Anton Webern in fact underwent numerous artistic transformations over the course of his career. His early works—including the Two Pieces for Cello and Piano, written in 1899 (Webern was trained as a cellist and pianist)—bear the hallmarks of late Romanticism and betray the influence of Wagner, Mahler, and Strauss. His gradual flirtation with atonal music culminated in the settings of fourteen poems by Stefan George, composed between 1908 and 1909, which demonstrated a complete departure from tonality. With the Opus 20 String Trio of 1927, Webern achieved full mastery of the twelve-tone method, which he followed more strictly than even Schoenberg himself for the remainder of his career.

The pieces that first heralded Webern's total abandonment of tonality, spanning the years 1908 to 1914, have been commonly referred to as Webern's aphoristic works. This music is marked by its extreme brevity. It is obsessed with softness and silence. Entire pieces range in dynamics from *ppp* to no louder than *p*; the third of the Opus 11 *Drei kleine Stücke* rises only to a *pp*. In the works of his aphoristic period, Webern places unprecedented import on sonic gesture: **movements** as short as twenty

The understated tones of the dumka are obliterated by the rambunctious third movement *furiant*, a traditional Czech folk dance. The word *furiant* literally means “a proud, swaggering, conceited man”—an apt description of the music’s impetuous energy.

The final movement is a set of five variations on a melancholy theme, presented by the first viola, accompanied by the second viola and cellos; the absence of the brighter-toned violins accentuates the theme’s moodiness. The violins join in for the first variation: the deployment of the full ensemble playing long, *legato* phrases and the two-against-three rhythmic scheme lend the music a rich sonority. The second variation is redolent of a *scherzo* in Mendelssohn’s signature *Midsummer Night’s Dream* style. The first cello issues the desolate melody in the third variation; the rest of the ensemble holds a spacious *pianissimo* chord, evoking a lonely wanderer in a barren landscape. That sense of desolation extends into the fourth variation, now given anxious voice by the violins and first viola above a threatening undercurrent of *triplets* in the second cello. From the uneasiness of this fraught music emerges the fifth variation, which resets the theme with the immediacy of a folk song; flowing sixteenth notes, punctuated by hocketing pizzicati, make for a texturally rich accompaniment. Dvořák follows the fifth variation with an energetic *stretta*—then, finally, as if he were simply bidding his time throughout the five lugubrious variations, he allows wild elation to burst forth like a wound-up jack-in-the-box, and the sextet gallops excitedly to its blistering conclusion.

—Patrick Castillo



SAN FRANCISCO PERFORMANCES

Bringing
Great Artists
Center Stage

	<p>HAGEN QUARTET Sat Nov 1 7:30pm St. Mark’s Lutheran Church Quartets by MOZART, SHOSTAKOVICH and BRAHMS</p>
	<p>TAKÁCS QUARTET Sun Mar 15 7pm SFJAZZ Center Quartets by SCHUBERT</p>
	<p>ELIAS QUARTET Mon Mar 30 7:30pm St. Mark’s Lutheran Church Quartets by BEETHOVEN</p>
	<p>BRENTANO QUARTET & VIJAY IYER, piano Sun May 10 7pm SFJAZZ Center Quartets by HAYDN and DEBUSSY and the West Coast Premiere of VIJAY IYER: Time, Place, Action</p>
<p>415.392.2545</p>	<p>sfperformances.org</p>

CONCERT PROGRAMS




Palo Alto’s local source
for community news and information.



A proud sponsor of
Music@Menlo



PRELUDE PERFORMANCES AND KORET YOUNG PERFORMERS CONCERTS
 Free concerts featuring extraordinary young artists from around the world

Reserve Free Tickets in Advance for Free Performances!

For Music@Menlo’s popular Prelude Performances and Koret Young Performers Concerts, in addition to picking up free tickets in person starting one hour before the concert, you can also reserve tickets online!

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 website at www.musicatmenlo.org. Click the red “TICKETS” button in the upper right corner of the home page and then choose “Free Tickets” from the drop-down menu. You can also visit the online festival calendar to reserve.

Note: All advance reservations must be claimed no later than fifteen minutes prior to the performance start time, at which time they will be released.

Visit www.musicatmenlo.org to learn more.



CONCERT PROGRAM VII:

Hungarica

AUGUST 5

Tuesday, August 5, 8:00 p.m., The Center for Performing Arts at Menlo-Atherton

PROGRAM OVERVIEW

Alongside Dvořák and his countrymen, who were fueled by their interest in Czech folk traditions, the composers of nearby Hungary likewise mined the richness of their own musical heritage. Most famously, Béla Bartók—regarded today as history’s first ethnomusicologist—and his colleague Zoltán Kodály researched and recorded peasant music with the aim of developing a distinctively Hungarian musical identity. Continuing Bartók and Kodály’s development of Hungarian music, Liszt and Dohnányi wedded the late Romantic tradition with their own singular voices. György Ligeti, one of the twentieth century’s most inventive *enfants terribles*, extended the legacy of Hungarian music with a daringly modern flair.

SPECIAL THANKS

Music@Menlo dedicates this performance to Dan and Kathleen Brenzel and also to Marilyn Wolper with gratitude for their generous support.

Dance of the Gypsies in Granada, Spain. Four women dance to guitar.
© Bettmann/Corbis

FRANZ LISZT (1811–1886)

Grand duo concertant sur la romance de “Le marin” for Violin and Piano, S. 128 (1835)
Lento assai – Animato, quasi allegro *Variation III: Allegretto pastorale*
Andantino *Variation IV: Tarantella – Presto*
Variation I: Un poco più animato *Finale: Animato marziale*
Variation II

Benjamin Beilman, *violin*; Gloria Chien, *piano*

BÉLA BARTÓK (1881–1945)

Selections from *Forty-Four Duos for Two Violins*, Sz. 98 (1931)

- 35. *Rutén Kolomejka (Ruthenian Kolomejka)*
- 10. *Rutén Nóta (Ruthenian Song)*
- 19. *Mese (Fairy Tale)*
- 25. *Magyar Nóta (Hungarian Song II)*
- 29. *Újévköszöntő (New Year’s Greeting II)*
- 22. *Szunyogtánc (Mosquito Dance)*
- 13. *Lakodalmas (Wedding Song)*
- 21. *Újévköszöntő (New Year’s Song I)*
- 36. *Szól a Duda (Bagpipes, First Variation)*
- 32. *Máramarosi Tánc (Dance from Máramaros)*
- 38. *Forgató (Romanian Whirling Dance)*
- 44. *Erdélyi Tánc (Transylvanian Dance)*

Jorja Fleezanis, Alexander Sitkovetsky, *violins*

ZOLTÁN KODÁLY (1882–1967)

Serenade for Two Violins and Viola, op. 12 (1920)

Allegramente
Lento, ma non troppo
Vivo

Alexander Sitkovetsky, Benjamin Beilman, *violins*; Paul Neubauer, *viola*

INTERMISSION

GYÖRGY LIGETI (1923–2006)

Sonata for Solo Cello (1953)

Dialogo
Capriccio

Narek Hakhnazaryan, *cello*

ERNŐ DOHNÁNYI (1877–1960)

Piano Quintet no. 1 in c minor, op. 1 (1895)

Allegro
Scherzo
Adagio, quasi andante
Finale: Allegro animato

Wu Han, *piano*; Alexander Sitkovetsky, Nicolas Dautricourt, *violins*; Paul Neubauer, *viola*; David Finckel, *cello*

Program Notes: Hungarica

FRANZ LISZT

(Born October 22, 1811, Raiding [Doborján], Hungary [now Austria]; died July 31, 1886, Bayreuth)

Grand duo concertant sur la romance de “Le marin”

Composed: 1835

Published: 1852, Paris (Richault) and Mainz (Schott)

First performance: September 29, 1835, Geneva

Other works from this period: *Harmonies poétiques et religieuses*, S. 154 (1833–1834); *Réminiscences de La juive*, S. 409a (1835); *Marche funèbre et cavatine de Lucie de Lammermoor*, S. 398 (1835); *Vingt-quatre grandes études pour le piano*, S. 137 (1837–1839)

Approximate duration: 14 minutes

The Hungarian pianist and composer Franz Liszt was one of the defining figures of the **Romantic** era. Musicologist Alan Walker has written that Liszt “contained in his character more of the ideals and aspirations of the nineteenth century than any other major musician.” Liszt became, in the latter half of the nineteenth century, the most influential composer of the progressive vanguard of Western music known as the **New German School**, which included Richard Wagner and Hector Berlioz. He developed radical new methods of **thematic** development and boldly experimented with **harmony** and form. Among his most significant innovations was the development of the **symphonic poem**, an orchestral form that would become one of the late Romantic period’s quintessential genres. Besides his activities as a composer, Liszt was also the most acclaimed piano virtuoso of his generation; another of his most important contributions lies in his development of piano technique, through his performance and pedagogy, as well as through his compositions for piano.

Liszt composed his *Grand duo concertant* for Violin and Piano in 1835 on a romance by the French violinist and composer Charles Philippe Lafont. Though Lafont was unremarkable as a composer, he was one of the most acclaimed violin virtuosos of his day. In the compositional realm, he worked with such collaborators as the Bohemian pianist and composer Ignaz Moscheles to produce a number of virtuoso showpieces—published as *duos concertants*—that represented the finest of his output (albeit with some help). It’s possible that Lafont likewise collaborated in some capacity with Liszt on this *Grand duo concertant*; whether Liszt invited any input or not, the work’s instrumental brilliance certainly places it in the virtuoso repertoire that Lafont was known for.

The *Grand duo concertant* begins with an extended **fantasia**-like introduction. A semi-operatic dialog between the violin and piano—

The image shows the beginning of the Grand duo concertant. The top staff is for the Violin (labeled 'Vin.') and the bottom staff is for the Piano (labeled 'Pno.'). The music starts with a piano introduction. The violin part begins with a melodic line, and the piano part provides accompaniment with chords and rhythmic patterns. The key signature has one sharp (F#) and the time signature is 2/4.

—plants the seed for the work’s main **theme**: a sweet, almost naïve melody, introduced by the violin above the simplest of piano accompaniments.

The image shows the main theme of the Grand duo concertant. The top staff is for the Violin (labeled 'Vin.') and the bottom staff is for the Piano (labeled 'Pno.'). The violin part begins with a melodic line marked 'dol.' (dolce). The piano part provides accompaniment with chords and rhythmic patterns. The key signature has one sharp (F#) and the time signature is 2/4.

*Bolted terms are defined in the glossary, which begins on page 100.

Four **variations** on this theme follow. The first transforms the innocent theme into whimsical salon music. The second variation offers the pianist a soloistic turn, wrapping finger-twisting runs around the theme, plucked quietly by the violin and echoed by the left hand of the piano. The third variation transforms the theme into a pastoral idyll whose dreamlike reverie gives way to more up-tempo music. After a hot-blooded **cadenza** comes the fourth and final variation: a devilish **tarantella** which leads seamlessly into the victorious finale.

—Patrick Castillo

BÉLA BARTÓK

(Born March 25, 1881, Nagyszentmiklós, Hungary [now Sînnicolau Mare, Romania]; died September 26, 1945, New York)

Selections from Forty-Four Duos for Two Violins, Sz. 98

Composed: 1931

Published: 1932 (thirty-two); 1933 (complete)

Other works from this period: String Quartet no. 4, BB 95 (1928); Piano Concerto no. 2, BB 101 (1930–1931); String Quartet no. 5, BB 110 (1934); Sonata for Two Pianos and Percussion, BB 115 (1937)

Approximate duration: 15 minutes

Bartók composed his Forty-Four Duos for Two Violins in 1931, at the request of the German violin instructor Erich Doflein. Doflein had sought permission to set selections from Bartók’s piano cycle *For Children* in his own volume of violin pedagogical pieces. Bartók was intrigued by Doflein’s project, which he saw as a dual opportunity: to provide young musicians with useful technical studies, as well as to introduce them to folk music from various cultures. Bartók offered instead to compose a new series of violin duos, graded from beginner to advanced, for Doflein’s collection, drawing from Romanian, Ruthenian, Serbian, Ukrainian, Hungarian, Slovak, and Arabic folk music.

Inspired by Doflein, Bartók subsequently set out to compile a similar educational volume of his own: his six-volume *Mikrokosmos*, comprising 153 piano pieces, sequenced in order of difficulty. Both the *Mikrokosmos* and the Forty-Four Duos represent an essential part of the pedagogical literature for their respective instruments today—not only for their considerable usefulness to students but for the sheer quality of the music contained in them. Indeed, these pieces today are heard on concert stages as frequently as in practice studios.

All but two of the Forty-Four Duos are based on actual folk melodies. The thirty-fifth duo doesn’t use an authentic folk melody but is based on the Ruthenian *kolomejka*, a lively folk dance. (This and the lyrical tenth duo, *Ruthenian Song*, reflect the folk music of a region of Central Europe at the intersection of the former Czechoslovakia, Poland, Romania, and Ukraine.) *Bagpipes* (with variations) is likewise not based on a folk tune per se but is fashioned in the style of a Romanian bagpipe song. Bartók simulates the bagpipe sound with a steady **drone** beneath the spinning melody.

The first duo that Bartók composed for Doflein’s manual ultimately became, on account of its level of difficulty, the last of the forty-four: the exotic *Transylvanian Dance*.

—Patrick Castillo

ZOLTÁN KODÁLY

(Born December 16, 1882, Kecskemét; died March 6, 1967, Budapest)

Serenade for Two Violins and Viola, op. 12

Composed: 1919–1920

First performance: April 8, 1920, Budapest

Other works from this period: Sonata for Solo Cello, op. 8 (1915); String Quartet no. 2, op. 10 (1916–1918); Seven Piano Pieces, op. 11 (1910–1917); *Psalms hungaricus*, op. 13 (1923); *Háry János* Suite (1926–1927)

Approximate duration: 22 minutes

Following the defeat of Germany in World War I, the Austro-Hungarian Empire collapsed and dissolved into ten independent nations. In his *Fourteen Points* speech, United States President Woodrow Wilson declared, “The peoples of Austria-Hungary, whose place among the nations we wish to see safeguarded and assured, should be accorded the freest opportunity to autonomous development.” Upon the dissolution of the empire, an independent Hungarian Democratic Republic was formed and quickly overthrown in March 1919 by the Hungarian Republic of Councils, a communist state.

Though the Republic of Councils was also short-lived, its role in Hungarian music was critical. The government elevated the Budapest Academy of Music to university status, naming Ernő Dohnányi Director and Zoltán Kodály Deputy Director. Kodály, a Hungarian composer and ethnomusicologist, was well regarded for his massive contribution to the advancement of Hungarian music. Prior to World War I, his studies of traditional Hungarian folk music, along with work by colleague and friend Béla Bartók, aided in the establishment of a distinct Hungarian idiom.

At the fall of the communist regime in August 1919, Kodály, Bartók, and Dohnányi were all subjected to intensive investigation by the new government. Kodály was made a scapegoat for the group and was declared a Bolshevik. The campaign against him, which lasted the six months of the trial, crippled most of his composition and teaching activities. The only work to emerge from this period, and one of his last works for chamber ensemble, was his Opus 12 Serenade.

Bartók wrote a 1921 review of the **serenade** in hopes of bolstering Kodály’s public reputation again:

This composition, in spite of its unusual chord combinations and surprising originality, is firmly based on tonality, although this should not be strictly interpreted in terms of the major and minor system. The time will come when it will be realized that despite the atonal inclinations of modern music, the possibilities of building new structures on key systems have not been exhausted. The means used by the composer—the choice of instruments and the superb richness of instrumental effects achieved despite the economy of the work—merit great attention in themselves. The content is suited to the form. It reveals a personality with something entirely new to say and one who is capable of communicating this content in a masterful and concentrated fashion. The work is extraordinarily rich in melodies.

Written for the rare combination of two violins and viola, an ensemble that very few composers have championed—two notable exceptions being Dvořák in his *Terzetto* and Taneyev in his String Trio in D Major, op. 21—the serenade reveals Kodály’s tremendous depth and understanding of tonal sonority. The opening **movement**, marked *Allegramente*, maneuvers a jubilant triple-meter first theme. A sulky viola melody leads to the development of the theme, until all three voices trail off into silence. The second movement, marked **Lento, ma non troppo**, is a suspenseful dialog between the viola and first violin, supported by rapid **tremolando** in the second violin. Kodály’s markings, which include *ridendo* (laughing), *indifferente* (indifferent), and *disperato* (desperate), perhaps suggest a programmatic context to the movement. The final *Vivo*

continues this conversation between violin and viola, this time in a light and impish manner, providing an exuberant resolution to the work.

—Andrew Goldstein

GYÖRGY LIGETI

(Born May 28, 1923, Discsőszentmárton, Transylvania; died June 12, 2006, Vienna)

Sonata for Solo Cello

Composed: 1948–1953

First performance: 1983

Other works from this period: Two Movements for String Quartet (1950); Six Bagatelles for Wind Quintet (1953); String Quartet no. 1, *Métamorphoses nocturnes* (1953–1954); *Apparitions* (1958–1959)

Approximate duration: 9 minutes

Hungarian composer György Ligeti was born into a Jewish family in 1923 and grew up under the vile reigns of both the Nazi and Soviet regimes. He began his musical training at the age of fourteen, but the anti-Jewish laws prevented him from attending university, so he enrolled at the Cluj Conservatory in 1941. His study was interrupted when he was called to work in the Jewish labor corps, where his battalion unloaded munitions trains near Russian bombardment sites in 1944–1945. After World War II, he resumed study at the National Academy of Music in Budapest, familiarizing himself with the work of Bartók and Kodály, both of whom, in addition to forging a strong Hungarian musical tradition, had made significant contributions to the unaccompanied string repertoire.

In 1948, one year prior to his graduation from the conservatory, Ligeti became enamored with a young cello student named Annus Virányi but never revealed his affection for her. He nonchalantly presented her with his new composition for unaccompanied cello: a single movement *Dialogo*, a tender, lyrical work capturing his innermost feelings for her. To Ligeti’s surprise, Virányi did not understand the nature of the dedication and the piece remained unperformed. Ligeti graduated in 1949 and one year later returned as a professor of harmony and **counterpoint**. In 1953, another cellist, Vera Dénes, presented him with a request for a solo cello piece. Ligeti composed a fast movement to complement the lyrical, pensive nature of the *Dialogo* and labeled it **Capriccio**, in reference to Nicolò Paganini’s virtuosic *Caprices* for Solo Violin. He was prepared to present his two-movement **sonata** to the public, but the Hungarian Composers Union, known for their strict evaluation of work in the early 1950s, denied performance and publication rights for the Sonata for Solo Cello because it was seen as too modern. The work was allowed only a single radio performance by Dénes, which was actually never broadcast. The sonata did not receive a concert performance until 1983 and was published and recorded in 1990.

Written five years apart, the two movements are very different in character. The *Dialogo*, with its flowing lyricism and rhapsodic **phrases**, treats the cello with delicacy. The **arpeggiated** chords in the lower register coupled with brooding sixteenth-note melodies in the upper register are reminiscent of Kodály’s Cello Sonata. Ligeti describes this movement as “a dialog. Because it’s like two people, a man and a woman, conversing...I had been writing much more ‘modern’ music in 1946 and 1947, and then in ‘48 I began to feel that I should try to be more ‘popular’...I attempted in this piece to write a beautiful melody, with a typical Hungarian profile, but not a folk song...or only half, like in Bartók or in Kodály—actually, closer to Kodály.”

Ligeti Cello Sonata



Kodály Cello Sonata



In contrast, the second movement *Capriccio* is energetic and impassioned. A rapid tempo, feverish triple time, and a barrage of sixteenth-note passages make this movement an exuberant and demanding conclusion to the work. Ligeti describes the movement as “a virtuoso piece in my later style that is closer to Bartók. I was thirty years old when I wrote it. I loved virtuosity and took the playing to the edge of virtuosity, much like [Paganini].”

—Andrew Goldstein

ERNŐ DOHNÁNYI

(Born July 27, 1877, Pozsony [now Bratislava]; died February 9, 1960, New York)

Piano Quintet no. 1 in c minor, op. 1

Composed: 1895

Published: 1902, Vienna (Döblinger)

Other works from this period: Four Piano Pieces, op. 2 (1896–1897); Waltz in f-sharp minor for Piano, Four Hands, op. 3 (1897); *Variations and Fugue on a Theme of E[mma] G[ruber]* for Piano, op. 4 (1897); Piano Concerto no. 1 in e minor, op. 5 (1897–1898); Passacaglia in e-flat minor for Piano, op. 6 (1899); String Quartet no. 1 in A Major, op. 8 (1899)

Approximate duration: 30 minutes

Excepting perhaps Franz Liszt, Ernő Dohnányi must be regarded as the most versatile musician to come from Hungary. He was, in addition to being a great composer, one of history’s greatest pianists; he achieved particular notoriety for performing Beethoven’s complete piano music in one season and undertaking all twenty-seven of Mozart’s piano **concerti** in another. Dohnányi was moreover a supremely gifted conductor and an influential teacher and administrator, as well, playing a crucial role in building Hungary’s musical culture in the first half of the twentieth century.

Dohnányi received his formal musical training at the Budapest Academy of Music, where he would later briefly serve as Director. At the time of his enrollment, he was the first Hungarian musician of his level to choose to study at the Budapest Academy; his childhood friend Béla Bartók followed suit, beginning a lifelong trope of Dohnányi leading the way forward for Hungarian musical culture by his example. Some years later, starting in 1915, Dohnányi took it upon himself to raise Hungary’s collective musical sophistication: he independently presented hundreds of concerts, selecting programs that aspired to a higher artistic standard than Hungarian audiences were accustomed to—and, between 1919 and 1921, when guest artists were unavailable, Dohnányi himself performed some 120 concerts a year in Budapest alone. Bartók credited Dohnányi with providing his country’s entire musical life during these years.

But unlike Bartók and Kodály, Dohnányi didn’t mine Hungarian folk music for his compositional vocabulary—which has likely complicated his place in history somewhat, in that he was the chief architect of Hungary’s musical landscape but has inevitably been overshadowed in this respect by those composers who more literally gave Hungary its musical voice. Dohnányi’s music instead celebrates the Romantic legacy of Johannes Brahms and Robert Schumann; his Piano Quintet in c minor, op. 1, can be heard as a descendant of the quintets of Schumann, Brahms, and Dvořák, which essentially defined the genre.

Dohnányi composed his Opus 1 Piano Quintet in 1895, at the age of eighteen. The work caught the attention of Brahms—at the time, Western Europe’s most distinguished musical figure. Brahms’s remark that “I couldn’t have written it better myself,” coming from the author of one

of the repertoire’s seminal piano quintets, was no faint praise. Brahms arranged for a performance of Dohnányi’s quintet in Vienna, the first of a series of professional triumphs that would solidify Dohnányi’s reputation as the finest composer and pianist to come from Hungary since Liszt.

The quintet’s **Allegro** first movement begins with a tempestuous first theme, driven by the piano with dense chords above turbulent **triplets** in the deep bass register. This is music that audibly comes from the Romantic tradition of Brahms; the moody key of c minor, famously the key of Mozart and Beethoven’s darkest and stormiest nights, is likewise well suited to this music’s **Sturm und Drang** character. The steadily brewing storm quickly erupts into a **fortissimo tutti** statement of the theme. The cello leads the ensemble into more lyrical territory, but it is still haunted by the specter of the opening melody. The second theme, in E-flat major, offers a comforting foil. At the end of the **exposition**, the warmth of E-flat major overcomes, at least temporarily, the first theme, transforming it into a wholly new idea. Following a thorough **development** section, the movement’s transition into the **recapitulation** offers one of the quintet’s most startlingly powerful moments.

The ephemeral second movement **scherzo** hints at Dohnányi’s Central European heritage: its rhythmic profile comes from the **furiant**, a Bohemian folk dance encountered frequently in the music of Dvořák. But its rhythmic vigor notwithstanding, this music bears little resemblance to folk music. Its prevailing character is full-voiced **Sturm und Drang** that continues to evoke the music of Brahms. The viola introduces the poignant theme of the quintet’s slow movement, a melody marked by surprising leaps and **harmonic** turns and yet as immediately gripping as it is unexpected.

Following the searingly beautiful third movement, the quintet’s **rondo** finale nods more explicitly to Dohnányi’s heritage. The movement begins with a Magyar-inspired theme in 5/4 time. The rondo’s **episodes** are particularly imaginative, ranging from music of sweeping lyricism to a Bachian **fugue**, whose **subject** reimagines the main theme of the *Allegro* first movement.

—Patrick Castillo



CONCERT PROGRAM VIII:

Bridging Dvořák

CONCERT PROGRAMS

AUGUST 8 AND 9

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

Saturday, August 9, 8:00 p.m., The Center for Performing Arts at Menlo-Atherton

PROGRAM OVERVIEW

The 2014 season concludes with a linear perspective on Dvořák's art, from the work of Bohemia's musical patriarch, Smetana, to the voices of modern Hungarian and Czech composers. Following Smetana's evocative *Bohemian fantasie*, the program offers Dohnányi's dynamic Serenade for String Trio. Encouraged by none other than Dvořák as a child, Erwin Schulhoff would emerge as one of the most original voices of his generation, only to fall victim to the Nazi regime during the Second World War. The resolute strains of his haunting and visceral String Sextet are answered by Dvořák's transcendent Piano Quintet, one of the most beloved works of the literature.

SPECIAL THANKS

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

August 8: Jeehyun Kim and also to Bill and Lee Perry

August 9: Mr. Laurance R. Hoagland Jr. and Mrs. Grace M. Hoagland

BEDŘICH SMETANA (1824–1884)

Andantino (Bohemian fantasie) from *Z domoviny (From the Homeland)*, JB 1: 118 (1880)

Alexander Sitkovetsky, *violin*; Anne-Marie McDermott, *piano*

ERNŐ DOHNÁNYI (1877–1960)

Serenade in C Major, op. 10 (1902)

Marcia

Romanza

Scherzo

Tema con variazioni

Finale: Rondo

Alexander Sitkovetsky, *violin*; Paul Neubauer, *viola*; Narek Hakhnazaryan, *cello*

ERWIN SCHULHOFF (1894–1942)

String Sextet (1920–1924)

Allegro risoluto

Tranquillo (Andante)

Burlesca: Allegro molto con spirito

Molto adagio

Nicolas Dautricourt, Benjamin Beilman, *violins*; Yura Lee, Paul Neubauer, *violas*; Dmitri Atapine, Narek Hakhnazaryan, *cellos*

INTERMISSION

ANTONÍN DVOŘÁK (1841–1904)

Piano Quintet no. 2 in A Major, op. 81, B. 155 (1887)

Allegro ma non tanto

Dumka: Andante con moto

Scherzo (Furiant): Molto vivace

Finale: Allegro

Anne-Marie McDermott, *piano*; Benjamin Beilman, Alexander Sitkovetsky, *violins*; Paul Neubauer, *viola*; Narek Hakhnazaryan, *cello*

Edgar K. Frank.
Pedestrians walk on the fourteenth-century bridge to and from the city. Charles Bridge, Prague, Bohemia, February 2, 1917.
NGS Image Collection/
The Art Archive at Art Resource, NY

Program Notes: Bridging Dvořák

BEDŘICH SMETANA

(Born March 2, 1824, Litomyšl; died May 12, 1884, Prague)

Andantino (Bohemian fantasia) from Z domoviny (From the Homeland)

Composed: 1880

Published: 1881

Other works from this period: *Czech Dances* for Piano (1877); String Quartet no. 1, *From My Life* (1876); Andante in f minor for Piano (1880); String Quartet no. 2 in d minor (1882-1883)

Approximate duration: 12 minutes

An artistic forebear to Dvořák, Janáček, and others, Smetana was the first of Central Europe's nationalist composers to explicitly acknowledge and integrate his cultural heritage into his musical language. Bohemian folk song served not only as a chief influence but indeed as the foundation of his compositional vocabulary.

Smetana lived from 1824 to 1884, during which period Bohemia was under Austro-Hungarian rule. Austria's cultural influence over the region ensured the primacy of Viennese **Classicism** in music, and Smetana's musical language was consequently rooted in the tradition of Haydn, Mozart, and Beethoven. But he was also responsible for bringing Bohemian folk music to the attention of the Western musical world. Owing partly to this, he is recognized in the Czech Republic today as a national cultural hero, exceeding even Dvořák. While Dvořák's music has since received more global recognition, it was Smetana who founded the Bohemian musical idiom built upon in Dvořák's works. Furthermore, Smetana made his mark not only as a composer but as a pianist, conductor, and teacher, as well, thus playing a far-reaching role in the establishment of a national musical tradition. Benjamin Britten once remarked, "Smetana's debt to his own national music was of the best kind, unconscious. He did not, indeed, 'borrow,' he carried on an age-long tradition, not of set purpose, but because he could no more avoid speaking his own musical language than he could help breathing his native air."

Smetana went suddenly deaf at the age of fifty; after the loss of his hearing, he created one of his most significant chamber works, his String Quartet no. 1, subtitled *From My Life*. Despite the creation of this masterpiece, Smetana's physical and mental health steadily declined. In 1883, he suffered a complete mental breakdown and was admitted into an insane asylum, where he died the following year at the age of sixty.

Smetana composed only a few pieces of chamber music, but what chamber scores he did produce are deeply personal. Alongside the autobiographical *From My Life* Quartet, perhaps his best-known chamber work is his Piano Trio, a programmatic and emotionally fraught work lamenting the death of his young daughter. His chamber music catalog is rounded out by an early *Fantasy on a Bohemian Song* for Violin and Piano; his Second String Quartet, composed near the end of his life; and another work from his later years, *Z domoviny (From the Homeland)*.

Z domoviny comprises two short pieces for violin and piano. The music is intimate and deeply felt. Smetana wrote of these pieces, "They are written in a simple style, with a view to being performed in the home rather than at concerts...They are genuinely national in character but with my own melodies." The second piece, an *Andantino* in g minor, begins in dramatic fashion. Following a declamatory introduction, a rhapsodic Bohemian **fantasy** unfolds. The music turns lively, remedying the nostalgic mood with a boisterous peasant dance.

—Patrick Castillo

ERNŐ DOHNÁNYI

(Born July 27, 1877, Pozsony [now Bratislava]; died February 9, 1960, New York)

Serenade in C Major, op. 10

Composed: 1902

Other works from this period: Sonata in b-flat minor for Cello and Piano, op. 8 (1899); Symphony no. 1 in d minor, op. 9 (1901-1902); String Quartet no. 2 in D-flat Major, op. 15 (1906)

Approximate duration: 22 minutes

The **Opus 10** Serenade arguably represents Dohnányi's first mature work. Although the Opus 1 Piano Quintet (featured on this summer's seventh Concert Program) is a masterpiece in its own right, the **serenade** demonstrates a marked departure from the influence of Schumann and Brahms. Still audible is Dohnányi's **Romantic** foundation; and the medium—a trio of violin, viola, and cello—represents a repertoire tradition dating to the Classical period: Haydn wrote twenty-one such pieces, Mozart contributed his famous **Divertimento** to the trio literature, and Beethoven produced five before trying his hand at the string quartet. But while the serenade evokes the music of previous eras in its form, the work's expressive language ultimately, and emphatically, asserts Dohnányi's singular compositional voice.

A stately march serves as the serenade's extroverted curtain raiser. Double- and even triple-stopped chords create the illusion of a larger ensemble than the seemingly modest string trio.

Allegro

Vin. *f*

Via. *f*

Vc. *f*

mp

mp

mp

Yet even in the puffed-up trappings of a march, Dohnányi's lyrical gift is in evidence.

marcato

f

marcato

f

marcato

Dohnányi crafts the elegant second **movement romanza** such that each instrument shines equally, playing in the most resonant part of its register and without sacrificing textural clarity. The movement begins with an emotionally stirring viola solo, accompanied by delicate **pizzicati** in the violin and cello. Subsequently, accompanied by restless viola figurations, the violin and cello offer simultaneous melodic utterances: not quite a duet, but music which Dohnányi fits together superbly.

*Bolded terms are defined in the glossary, which begins on page 100.

The serenade's third movement is a fiendish **scherzo**, markedly different in character from the romance but equally impeccable in Dohnányi's management of instrumental texture. The fourth movement offers a set of **variations** on a simple, yet deeply expressive **theme**. The final variation is particularly affecting, especially so for its economy of means: the viola thrice utters the theme's central melodic fragment, but each iteration is **harmonized** differently by the violin and cello, unlocking the tune's startling emotive depth. The serenade concludes with a lively **rondo** finale, evocative of the folk character so prevalent in the music of Dohnányi's countrymen.

—Patrick Castillo

ERWIN SCHULHOFF

(Born June 8, 1894, Prague; died August 18, 1942, Würzburg)

String Sextet

Composed: 1920–1924

Other works from this period: Piano Concerto no. 2 (1923); Five Pieces for String Quartet (1923); String Quartet no. 1 (1924); *Ogelala* (ballet, 1922–1924); various works for solo piano

Approximate duration: 22 minutes

The Czech composer and pianist Erwin Schulhoff showed prodigious musical talent as a child, and in 1901, when he was seven years old, he received all the encouragement he would need to pursue a career in music: the recommendation of Antonín Dvořák. After three years of private instruction, Schulhoff enrolled in the Prague Conservatory as a piano student and then continued his training in Vienna, Leipzig (where he studied with the composer Max Reger), and Cologne; his compositional pedigree also included lessons with Claude Debussy.

After serving in World War I, Schulhoff returned home to Prague, where he was active as a composer, teacher, and pianist in both classical and jazz venues. In 1919, he relocated once again to Germany, where he worked as an advocate for contemporary music, organizing concerts of music by the **Second Viennese** composers and other strands of the avant-garde; his steady interaction with a broad range of new musical styles during this time is audible in his own far-reaching musical language.

In the 1930s, living again in Prague, Schulhoff joined the Communist Party as a reaction to the rise of Nazism. When the Nazis occupied Czechoslovakia in 1939, he attempted, unsuccessfully, to flee to the Soviet Union. Schulhoff's communist affiliations, combined with his Jewish heritage, led to his internment in a concentration camp in Bavaria, where he died of tuberculosis in 1942.

Schulhoff cultivated an eclectic musical language betraying diverse influences, including **neoclassicism**, **impressionism**, **serialism**, and other modernist idioms. But he found his most distinctly personal voice in the 1920s: his music during this period combines a strident harmonic language with the propulsive rhythmic vigor of jazz. The String Sextet, composed between 1920 and 1924, reflects this chapter of Schulhoff's creative evolution. It is a dark and challenging piece of music, not only reflecting the composer's dissonant, hyperexpressionist style but moreover befitting the tension and angst that pervaded 1920s Weimar Germany.

The first movement, marked **Allegro risoluto**, begins with bold **fortissimo** gestures, starting from the second cello and ascending to the first violin. This opening salvo introduces a militaristic march, marked by jarring cross-rhythms and biting colors—pizzicati and **col legno** (striking the strings with the wood of the bow). Schulhoff consolidates the anguished cacophony of fragmentary utterances into a unified fortissimo cry. The movement's slower middle section gives voice to the same anxiety, not with howls of panic but with a languishing discomfiture. Whereas the A section featured *col legno* and other harsh sounds, Schulhoff here instructs the players to play *con sordino* (with mutes) and *sul tasto* (bowing over the fingerboard), both of which effects dull the string instruments' brilliant tone. The movement ends with a reprise of the A section, its distress now even more pronounced.

The second movement is marked **Tranquillo**, but tranquility is the farthest thing from this music's expressive character. Accompanied by an unsettlingly quiet **chromatic ostinato** in the violins and first viola, the second viola and first cello present the bleak and sorrowful theme; Schulhoff instructs the players to play *cantando, ma senza espressione*—singing, but without expression. Later in the movement, this desolate music intensifies into a mournful wail. The violins present a third musical idea—marked, again, *senza espressione*—above anxiously swaying **triplets** in the lower strings. This music, set now to the eerie sound of **tremolo** and **sul ponticello**—another string technique in which bowing near the bridge produces a thin, nasal timbre—leads the movement to its stony conclusion.

After the sardonic, march-like third movement **burlesca** comes the sextet's devastating finale, marked **Molto adagio**. The movement begins with a somber cello soliloquy. The full ensemble joins in, and the music attempts to rise up, only to collapse in ruined fragments. A second attempt is likewise stopped short, as the music disperses in anxious, chromatic whispers. The sextet ultimately ends quietly defeated.

—Patrick Castillo

ANTONÍN DVOŘÁK

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

Piano Quintet no. 2 in A Major, op. 81, B. 155

Composed: August 18–October 3, 1887

Published: 1888, Berlin

First performance: January 6, 1888, Prague

Other works from this period: *Slavonic Dances*, op. 72; *Terzetto*, op. 74; *Four Romantic Pieces*, op. 75a; *Four Songs*, op. 82; *Mass in D Major*, op. 86

Approximate duration: 40 minutes

The Opus 81 Piano Quintet is actually the second of its kind that Dvořák wrote. The first, also in A major, was completed in 1872, but Dvořák was not satisfied with it and destroyed the score. The piano quintet that survives began as an attempted revision of the earlier, unsuccessful work but evolved into a completely new piece. Over a century later, it remains one of the finest and most widely performed works of the piano-quintet genre.

The opening *Allegro ma non tanto* begins with a wistful melody in the cello, played over a light piano accompaniment. Still dwelling on the same theme, the mood quickly turns somber and then suddenly violent. Dvořák uses the same musical idea to write passages that are in turns tender and forceful. After further transfiguration of this first theme, a rustic, dance-like second theme surfaces in the viola.

The following movement is a **dumka**, a plaintive folk genre that Dvořák called upon frequently. Originally a somber folk ballad and usually sung in Polish or Ukrainian, the dumka provided Dvořák with a suitable medium for his distinctly Czech compositional idiom. The Piano Quintet's dumka is a characteristically moody piece, alternating a poignant, bittersweet central theme with music of a sunnier, more optimistic disposition.

The scherzo is designated a **furiant**, a fast Czech dance (the term literally describes the swagger of a conceited man). The movement begins with a quick, rollicking theme which carries the music into a broad, sweeping melody in the viola. The **trio** section presents a tranquil contrast to the scherzo, using the same melody but with a dramatically new inflection. The serenity of the trio flows seamlessly back into the jaunty music of the scherzo.

The finale is a show of wit, humor, and boundless energy. Though centering primarily on the peasant-dance theme that begins the movement, the finale offers a generous series of beguiling melodic ideas. Displaying his technical craftsmanship, Dvořák highlights the finale with a riveting **fugue**. Exuberant throughout, the music slows into a hymn-like chorale near the movement's end before blazing its way to a brilliant finish.

—Patrick Castillo

CLASSICAL MUSIC FESTIVALS OF THE WEST 2014

Explore the musical riches and unique settings
of these allied festivals of the Western United States.

CALIFORNIA

Cabrillo Festival of Contemporary Music

July 27 - August 10
Santa Cruz, CA
cabrillomusic.org

Carmel Bach Festival

July 19 - August 2
Carmel, CA
bachfestival.org

La Jolla Music Society SummerFest

July 30 - August 22
La Jolla, CA
ljms.org

Mainly Mozart Festival

May 4 - June 21
San Diego/Baja, CA
mainlymozart.org

Music@Menlo

July 18 - August 9
Atherton/Menlo Park, CA
musicatmenlo.org

Ojai Music Festival

June 12 - 15
Ojai, CA
ojaifestival.org

COLORADO

Aspen Music Festival and School

June 26 - August 17
Aspen, CO
aspenmusicfestival.com

Bravo! Vail

June 27 - August 2
Vail, CO
bravovail.org

Strings Music Festival

June 21 - August 16
Steamboat Springs, CO
stringsmusicfestival.com

IDAHO

Sun Valley Summer Symphony

July 28 - August 19
Sun Valley, ID
svsummersymphony.org

NEW MEXICO

Santa Fe Chamber Music Festival

July 20 - August 25
Santa Fe, NM
santafechambermusic.com

OREGON

Chamber Music Northwest

June 23 - July 27
Portland, OR
cmnw.org

WASHINGTON

Seattle Chamber Music Society Summer Festival

July 7 - August 2
Seattle, WA
seattlechambermusic.org

WYOMING

Grand Teton Music Festival

July 3 - August 16
Jackson Hole, WY
gtmf.org

FILL YOUR SUMMER WITH MUSIC!



CARTE BLANCHE CONCERT I:
Escher String Quartet

JULY 23

Wednesday, July 23, 8:00 p.m., Stent Family Hall, Menlo School

PROGRAM OVERVIEW

The four string quartets of Alexander von Zemlinsky represent one of the most powerful cycles of the modern quartet literature. Composed over a period spanning four decades, the cycle chronicles critical points of the composer's life and career. Following the Romantically Brahmsian First Quartet, the Second, written in response to a spurned marriage proposal, turns turbulent. In his Third Quartet, Zemlinsky departs from his earlier tonal language towards an Expressionist idiom influenced by his famous brother-in-law, Arnold Schoenberg. The final quartet is written as an homage to Zemlinsky's dear friend and colleague, Alban Berg.

SPECIAL THANKS

Music@Menlo dedicates this performance to Darren H. Bechtel and also to William F. Meehan III with gratitude for their generous support.

ALEXANDER VON ZEMLINSKY (1871-1942)

String Quartet no. 1, op. 4 (1896)

Allegro con fuoco
Allegretto
Breit und kräftig
Vivace e con fuoco

String Quartet no. 2, op. 15 (1913-1915)

Sehr mäßig - Heftig und liedenschaftlich - Andante mosso - Etwas rascher
Adagio
Schnell (die Achtel)
Andante - Allegro molto - Langsam - Andante

INTERMISSION

String Quartet no. 3, op. 19 (1924)

Allegretto: Gemächlich, innig bewegt
Thema mit Variationen: Geheimnisvoll bewegt, nicht zu schnell - Variationen I-VII
Romanze: Sehr mäßige Achtel, Andante sostenuto
Burleske: Sehr lebhaft, Allegro moderato

String Quartet no. 4, op. 25 (1936)

Präludium: Poco adagio
Burleske: Vivace
Adagietto: Adagio
Intermezzo: Allegretto
Barcarole (Thema mit Variationen): Poco adagio
Finale: Doppelfuge: Allegro molto energico

Escher String Quartet: Adam Barnett-Hart, Aaron Boyd, *violins*; Pierre Lapointe, *viola*;
Dane Johansen, *cello*

Program Notes: Escher String Quartet

ALEXANDER VON ZEMPLINSKY

(Born October 14, 1871, Vienna; died March 15, 1942, Larchmont, New York)

The string quartets of Alexander von Zemlinsky, composed over a span of nearly four decades, depict the tonal advancement and social change at the crossroads between the late **Romantic** era and the early twentieth century. Though he was overshadowed both during his lifetime and posthumously by such prominent figures as Schoenberg and Stravinsky, the Austrian composer and conductor's life and career reflect the transition from the nineteenth-century Romantic tradition of Brahms to the aesthetic of the **Second Viennese School**. In particular, his four string quartets, presented here as a complete cycle, capture this immense cultural shift during the early twentieth century.

Zemlinsky displayed a strong aptitude for the piano by age four. In fact, he encountered the instrument by a stroke of pure luck. A family friend invited young Alexander to accompany him to piano lessons; he soon surpassed his friend, warranting private study on his own. He joined the local temple choir, and when his voice broke in 1884, he became its organist. Upon completing his primary education in 1886, Zemlinsky was admitted to the Vienna Conservatory to study harmony and composition with brothers Robert and Johann Nepomuk Fuchs.

In 1893, near the end of his time as a student at the conservatory, the twenty-two-year-old Zemlinsky conducted the premiere of his Symphony in d minor. Johannes Brahms, a regular visitor to the conservatory (and one known to express his opinions candidly about each student's performance), was in attendance. Brahms would encounter Zemlinsky's music again three years later, when Robert Fuchs invited him to the premiere of Zemlinsky's String Quintet in d minor in March 1896. Following the performance, Zemlinsky recalled:

Brahms asked for the score and with a brief and somewhat ironic interjection—"Of course, only if you are interested in discussing it"—invited me to call on him. It was a decision not to be taken lightly...a conversation with Brahms was no easy matter. Question and answer were curt, gruff, seemingly cold, and often highly sarcastic. He read my quintet through at the piano, at first making light corrections, examining one passage or the other in greater detail, but with no actual word of praise or encouragement, eventually growing more vehement. Having reduced me to a state of utter despair, he soon restored my good humor, asked about my material needs, and offered me a monthly grant, which would enable me to reduce my teaching schedule and spend more time composing.

Brahms's financial support enabled Zemlinsky to focus on a new string quartet. The summer of 1896 was devoted exclusively to its completion. In the fall, Zemlinsky's String Quartet no. 1 in A Major, op. 4, received its first performance at the conservatory. A critic wrote, "The work is more clearly articulated and less encumbered by juvenile utterances than the string quintet introduced last year."

String Quartet no. 1 in A Major, op. 4

Composed: 1896

Other works from this period: Detailed in the notes below

Approximate duration: 21 minutes

While the late-Romantic language of his early work is indeed reminiscent of Brahms, Zemlinsky adds his own signature rhythmic and **harmonic** complexities. The opening measures of the first **movement** of the First String

Quartet, marked **Allegro con fuoco**, momentarily establish the key of A major before a series of rapid **modulations**. The rhythmic quality of the music is equally dense; in the first **subject** alone, nine distinct rhythmic figures are expanded, reversed, and contracted. The writing, however, still adheres to a traditional **sonata form** culminating in a robust **recapitulation**.

The first six measures of the second movement *Allegretto* provide **thematic** context for much of Zemlinsky's literature at large. The first two measures present a **phrase** (C-sharp, D-sharp, F-sharp) Zemlinsky calls his "self" **motif**. Recalling Bach's frequent use of his musical signature (B-flat, A, C, B-natural—in German notation, B-A-C-H), as well as the fascination with gematria evident in much of his music, Zemlinsky's "self" motif is numerologically self-referential.

Zemlinsky was born on October 14, 1871; he later inexplicably changed his legal birth date to October 4, 1872. The integers of the supposed birth date summate to twenty-three: $(1+0)+(4)+(1+8+7+2) = 23$; adding those integers $(2+3)$ summates to five. Zemlinsky's "self" motif is made up of the second, third, and fifth degrees of the major scale. Zemlinsky, born to a father of Slavonic-Catholic descent and a mother of Sephardi-Muslim heritage, was moreover familiar with Kabbalistic text, in which each Hebrew word, number, and accent contains an esoteric meaning. The Kabbalistic analysis of the numbers two, three, and five creates the sentence "Logic is the mother of imagination and awareness," as if Zemlinsky himself is rewarding a thorough analysis of his tediously hidden identity.

In measures five and six, the motif is reduced and inverted (C-sharp, E, B-sharp), and measures eight through eleven provide further **variations** of the motif.

*Bolded terms are defined in the glossary, which begins on page 100.

Mathilde, in turn, decided to leave Schoenberg to live with Gerstl until Anton Webern, Schoenberg's student and confidant, persuaded her to return home. Soon thereafter, Gerstl committed suicide and Mathilde, traumatized, became permanently ill. The event plagued the Schoenbergs' marriage, evidenced by the journal of Louise Sachs, Zemlinsky's student (whom he later married), which described Mathilde almost a decade later as "the silent woman."

Mathilde's sudden death on October 18, 1923, left Zemlinsky in shock. Mourning his wife, Schoenberg set to work on a poem, "Requiem," which he intended to set to music. He wrote to Zemlinsky, "Let it be a monument that for many hundred years name of Mathilde be spoken with all the admiration due to a woman who, like her, had the capacity for arousing such great love." The text of the poem was published in 1925, but Schoenberg never composed the music. Rather, at a New Year's Eve party two months following his wife's death, Schoenberg met Gertrud Kolisch, a brash twenty-five-year-old sister of a friend. He announced their marriage ten months later to Zemlinsky, who was outraged that Schoenberg did not respect the statutory Jewish twelve-month mourning period. Upon hearing the news on August 21, 1924, he furiously completed his own tribute to his sister, his Third Quartet.

By 1920, Zemlinsky's style had deviated from his earlier Romantic tendencies towards a more Expressionistic idiom. Though he did not denounce the tonal tradition, as Schoenberg and his students had, he was often considered a close relative of the school. Zemlinsky's Third Quartet opens with a quote from Berg's *Lyrical Suite*.

Following the quartet's premiere in Leipzig on October 24, 1924, Webern raved, "What unimaginable richness, what beauty, what sonic effects—all overwhelming." The Third Quartet demonstrates Zemlinsky's matured Expressionist writing, while remaining extraordinarily calculated and without coincidence. Despite the deeply felt pathos of his sister's death, the "math" motif used in the Second Quartet is absent from all four movements. Zemlinsky includes his secret number—fourteen—and introduces a new figure, twenty-two, presumably referring to Mathilde's death on her twenty-second wedding anniversary. This appears in the second movement, a theme with seven variations and a **coda**. The sixth and seventh variations are each twenty-two bars in length.

More remarkable than the numerical significance of this movement is the way Zemlinsky treats the second movement's theme and variations structure. Rather than each variation reverting to the original theme, each takes thematic and harmonic material from the preceding variation. As the movement unfolds, the original theme becomes unrecognizable even by the third variation, like a traditional game of Chinese Whispers.

Of the work's four movements, musicologist Antony Beaumont says, "Where the first and second movements were addressed, respectively, to Mathilde and Schoenberg, the addressee of the finale is clearly Zemlinsky himself, with the 'self' motif presented in every conceivable variant and every appropriate key." Indeed, the finale culminates in a boisterous, seemingly folk-inflected portrait of Zemlinsky. Now growing beyond the anxious sprite typical of his "Alma" period, Zemlinsky is writing in a refined and unfettered style.

At this tragic juncture, Zemlinsky and Schoenberg parted ways. In 1925, Schoenberg left for Berlin, where his seven-year tenure at the Akademie der Künste brought him to international fame. After some time in Prague, where he made the acquaintance of Erwin Schulhoff and Paul Hindemith, Zemlinsky also departed for Berlin, in 1927, but the rift between Schoenberg and him had grown too large. At the dawn of the Second World War, Schoenberg took refuge in Hollywood, California.

String Quartet no. 4, op. 25

Composed: 1936

First performance: April 21, 1967, LaSalle Quartet

Other works from this period: Detailed in the notes below

Approximate duration: 23 minutes

harmonic language and Zemlinsky's bold instrumental textures. Following the long-awaited premiere performance of his *Lulu* Suite by the Vienna Symphony Orchestra, Berg passed away from a poorly diagnosed case of furunculosis on Christmas Eve, 1935. His death left Schoenberg, Zemlinsky, and Webern stunned. Schoenberg was unable to attend the funeral; Zemlinsky was scheduled to conduct in Barcelona early in the new year and canceled his appearance to attend the funeral. To cope with his death, and to memorialize Berg, Zemlinsky began work on a new string quartet.

In the spring of 1936, Universal Edition, Alban Berg's publisher, approached Zemlinsky to orchestrate the full score of Berg's opera *Lulu*, left unfinished at the time of Berg's death. Though he was at first intrigued, Zemlinsky declined the offer, as did Schoenberg and Webern, suggesting that the work be performed as far as Berg brought it to completion.

Emulating the compositional language of Berg, Zemlinsky wrote his final string quartet as an homage, remaining careful to maintain that "genuine Zemlinsky tone" which Berg so loved. The work is set in the same framework as Berg's *Lyrical Suite*. Movements are grouped by thematic content, and each section is overflowing with thematic ideas and motifs.

Zemlinsky's fourth and final quartet diverges immensely in harmonic style and tonal complexity from his early works. It demonstrates his fully matured compositional language and illustrates how remarkably distant this new age of music was from the late Romanticism of Brahms. Though Zemlinsky never formally denounced tonality, his four quartets chart the momentous progression of one era to the next.

In December 1938, under the impending Nazi invasion of Czechoslovakia, Zemlinsky and his family fled to America. During their first year in New York, Zemlinsky fell ill, suffering a cerebral hemorrhage in the autumn of 1939. Schoenberg wrote to him from Hollywood, "I am absolutely sure that you will be the same old fellow, namely the youngster that you always were. Do you remember in 1924...how the two of us jumped into the orchestra pit...I am quite certain that after a week of California climate we shall both be jumping again."

Zemlinsky replied to his old friend, "I, too, am glad to recall...Until I am sufficiently restored to health for the strenuous journey to California, my doctor advises me to spend the coming months here." A few telegrams between the two reveal their making amends and hope of Zemlinsky's improving condition. A second stroke following the sudden death of his brother, Otto, depleted his health, and on March 15, 1942, Zemlinsky breathed his last. He was known to have said, "My time will come after my death," and Schoenberg's farewell words to his closest lifelong friend are equally remarkable, if not entirely telling: "Zemlinsky can wait."

—Andrew Goldstein

Both Zemlinsky and Schoenberg regarded composer Alban Berg with natural affinity. Studying with both men, Berg inherited Schoenberg's



CARTE BLANCHE CONCERT II:
Arnaldo Cohen, piano

JULY 27

Sunday, July 27, 10:30 a.m., Stent Family Hall, Menlo School

PROGRAM OVERVIEW

Celebrated pianist Arnaldo Cohen makes his Music@Menlo debut with a tour de force of impassioned Romantic expression. The first half of the program is given over to the music of two Baroque masters, reimagined by their nineteenth-century heirs: Bach's spellbinding d minor Chaconne transcribed by Italian composer and piano virtuoso Ferruccio Busoni and Brahms's majestic *Variations and Fugue on a Theme by Handel*. The Four Scherzi for Piano by Fryderyk Chopin conclude the program. A far cry from the short, spirited bagatelles typically classified as scherzi, these imposing works are as devilish for the fingers as they are riveting to the ear.

SPECIAL THANKS

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

JOHANN SEBASTIAN BACH (1685–1750) / **FERRUCCIO BUSONI** (1866–1924)
Chaconne in d minor, BWV 1004 (1720 / arr. Busoni, ca. 1895)

JOHANNES BRAHMS (1833–1897)
Variations and Fugue on a Theme by Handel, op. 24 (1861)

INTERMISSION

FRYDERYK CHOPIN (1810–1849)
Scherzo no. 1 in b minor, op. 20 (ca. 1835)
Scherzo no. 2 in b-flat minor, op. 31 (1837)
Scherzo no. 3 in c-sharp minor, op. 39 (1839)
Scherzo no. 4 in E Major, op. 54 (1842–1843)
Arnaldo Cohen, *piano*

Program Notes: Arnaldo Cohen, piano

Commentary from the Artist

Like Dvořák, many other composers in the later **Romantic** period explored a connection with the musical past, drawing inspiration either in the folk music of their own native cultures or from music from earlier composers in the Western Classical style. Today's program features some of the piano's greatest champions exploring such ties with their history.

Busoni was one such musician, able to connect his pianistic heritage with his veneration of Bach. His arrangement of the **Chaconne** beautifully translates the emotional and spiritual pathos of Bach's violin soliloquy into the language of the keyboard, expanding its drama into the instrument's depth of sonority and wealth of color. Busoni spent much of his life in Berlin, surrounding himself with both modern influences and the Viennese legacy. His contributions to the literature are still held in high regard today.

Brahms, too, was known for his **Classical** roots and his reverence for the music of the past. In his *Variations and Fugue on a Theme by Handel*, Brahms successfully develops a simple aria into twenty-five of the most brilliant **variations** in the repertoire, culminating in a majestic **fugue**. Combining the structural unity of a **Baroque** suite with the expansive **harmony** of the height of German Romanticism, the piece represents the best of both worlds, finding expressive lyricism and scintillating excitement while staying true to its inception in the musical past.

Chopin's celebrated Four Scherzi take their title from their Classical predecessor, a lighthearted movement developing from the **minuet**. But in the hands of Chopin, the **scherzo** finds a much more dramatic and expressive role. These four pieces explore the pinnacle of pianistic virtuosity and poetry, putting incredible demands on the performer and rewarding the listener with some of the most charming and electrifying music ever composed for the instrument. Chopin draws on his Polish heritage in much of his music, but specifically in the first scherzo, he references a Polish Christmas song ("Lulajże Jezuniu"/"Sleep, Little Jesus") in the beautiful B Major central **theme**.

In all of these works, the composer finds a connection with his past and translates it seamlessly into his present. The piano provides the perfect vehicle for this summit of cultures and traditions, a meeting place for the old and the new, the familiar and the exotic. Just as Dvořák married past and present in his music, so, too, our program this morning joins influences and ideas across centuries and cultures.

—Arnaldo Cohen

JOHANN SEBASTIAN BACH

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

FERRUCCIO BUSONI

(Born April 1, 1866, Empoli; died July 27, 1924, Berlin)

Chaconne in d minor, BWV 1004 (arranged for piano by Ferruccio Busoni)

Composed: 1720, arr. ca. 1895

Other works from this period: **Bach:** Six Suites for Solo Cello, BWV 1007–1012 (ca. 1720); Fifteen Inventions, BWV 772–786 (ca. 1720); **Busoni:** Violin Concerto in D Major, op. 35a (1896–1897); Violin Sonata no. 2 in e minor, op. 36a (1898–1900)

Approximate duration: 15 minutes

The Italian pianist and composer Ferruccio Busoni was lionized as a keyboard virtuoso and acclaimed for his Romanticized piano transcriptions. He was born to an Italian clarinetist and an Austrian pianist and spent much of his life in Germany, absorbing the music of Bach, Schumann, Brahms, and Mendelssohn. He later delved into the work of

*Bolded terms are defined in the glossary, which begins on page 100.

Bartók, Schoenberg, and Wagner but maintained a keen interest in Bach throughout his life. Representing a substantial part of his oeuvre aside from his original compositions, his transcriptions of Bach's work displayed an original idiom, demonstrating his vast command over the keyboard's sonority. He also produced transcriptions of masterpieces including the *Benedictus* from Beethoven's *Missa solemnis*, Brahms's Six Choral Preludes, Liszt's *Hungarian Rhapsodies*, Mendelssohn's Symphony no. 1, and even Wagner's *Die Götterdämmerung*, among countless others.

The Chaconne from Bach's Partita no. 2 in d minor for Violin is revered as one of Bach's finest and most staggering works. The work is built around a four-bar melodic **phrase**, reiterated sixty-four times in myriad variations in both D major and d minor. Busoni's transcription of the Chaconne remains faithful to Bach's original idea, adding a few Romantic characteristics to give the work a brilliant *Sturm und Drang* flair. Melodically, Busoni doubles much of the thematic voicing in the bass. He adds one additional measure to Bach's writing—an extended **arpeggiated** seventh chord—to heighten the drama of the rhapsodic section leading up to the magnificent **recapitulation** of the opening theme. Busoni also includes specific tempo and dynamic markings not found in Bach's writing. Coupled with the full voicing of the piano, grand **crescendos** and tempo increases demand imaginative artistry, skillful interpretation, and virtuosic adeptness from the pianist.

The transcription was dedicated to pianist Eugen d'Albert, who reprimanded Busoni for tainting Bach's timeless work. Busoni rebutted, "I start from the impression that Bach's conception of the work goes far beyond the limits and means of the violin, so that the instrument he specifies for performance is not adequate." In fact, Busoni was not the first to attempt an arrangement of the Chaconne and was preceded by Schumann, Mendelssohn, and Brahms, who wrote of the work, "On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived, the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind."

—Andrew Goldstein

JOHANNES BRAHMS

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

Variations and Fugue on a Theme by Handel, op. 24

Composed: 1861

First performance: November 1861, Hamburg

Other works from this period: Sextet no. 1 in B Major, op. 18 (1859–1860); Piano Quartet no. 1 in g minor, op. 25 (1861); Piano Quartet no. 2 in A Major, op. 26 (1861); Cello Sonata no. 1 in e minor, op. 38 (1862–1865)

Approximate duration: 25 minutes

It was upon his skill as a pianist and composer for piano that Brahms's early reputation was founded. As a teenager in Hamburg, he studied the classics of the keyboard literature with Eduard Marxsen (the city's most illustrious piano teacher and a musician whose excellent taste and thorough discipline helped form his student's elevated view of the art) but was at the same time forced to earn money for the always-pinched household budget by playing in what were euphemistically called "dance halls" in the rough dock district, work he began when he was just thirteen. He gave his first public recital in September 1848, when he was fifteen (significantly, the program included a fugue by Bach), and a year later he presented a second concert that featured another selection by Bach as well as Beethoven's *Waldstein* Sonata. In 1850, he met the violinist Eduard Reményi, who had been driven to Hamburg by the civil uprisings

in Hungary in 1848, and three years later they undertook a concert tour through Germany, a venture that allowed Brahms not only to extricate himself from the waterfront taverns but also to meet Joseph Joachim, who, at twenty-two, only two years his senior, was already regarded as one of the leading violinists of Europe. Joachim introduced him to Robert and Clara Schumann, who were overwhelmed by Brahms's talent when he played them some of his own compositions, including his first published works—the C major (op. 1) and f-sharp minor (op. 2) piano **sonatas**. It was because of the Schumanns' encouragement that he began his First Piano Concerto in 1854; Brahms was the soloist in the work's premiere on January 22, 1859, in Hannover.

One of the pieces that Brahms wrote for his tours through Northern Europe early in his career was the splendid *Variations and Fugue on a Theme by Handel* of 1861. Though published without a dedication, the work was composed as a birthday tribute to his dear friend Clara Schumann, who wrote in her diary after visiting Brahms at his home just outside Hamburg in November 1861, "Interesting talk with Johannes on form. How is it the older masters are perfect in their use of form while modern composers are confined within the most rigid small forms? He, himself, emulates the older masters and especially admires Clementi's large, free employment of form." The *Handel Variations* exemplifies Brahms's interest in the grand formal gesture, which he here informed with his strict control of **motivic** development, his supple but rigorous exercise of formal structure, and his rich harmonic palette. Though composed when he was only twenty-eight, the work testifies to Brahms's mastery of the traditional modes and forms of musical expression and even excited the admiration of Richard Wagner when the two met at the redoubtable Richard's villa in the Viennese suburb of Penzing on February 6, 1864. After Brahms played the *Handel Variations* for him, Wagner stated: "It shows what still can be done with the old forms by somebody who knows what to do with them."

Brahms borrowed the theme for this work from Handel's Suite in B-flat Major, which in its original version, published in 1733, served as the basis for a set of five variations. The theme and the first variation pay homage to the eighteenth-century style of their model but then veer into Brahms's world of Romanticism while preserving the sixteen-measure, two-part structure of the original melody. The twenty-five variations encompass a wide range of keyboard styles, expressive moods, and pianistic hues before they are capped by a stupendous fugue in four voices whose subject is freely based on the opening notes of the theme.

The *Handel Variations* has often been compared to Bach's *Goldberg Variations* and Beethoven's *Diabelli Variations* in its scope and achievement and drew the following praise from Brahms's biographer Richard Specht: "The *Handel Variations*, in its purely pianistic problems, in the powerful and healthy concision of variants resembling a series of portraits by old masters, in its sonority and manifold architecture, surpasses even the boldest of Beethoven's works in the form."

—Dr. Richard E. Rodda

FRYDERYK CHOPIN

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

Scherzo no. 1 in b minor, op. 20

Composed: ca. 1835

Other works from this period: *Grand polonaise brillante* in E-flat Major, op. 22 (1830–1835); Nocturne in E-flat Major, op. 9, no. 2 (1830–1832); Mazurka in C Major, op. 67, no. 3 (1835)

Approximate duration: 10 minutes

Chopin left Warsaw in November 1830 for his second visit to Vienna, hoping to further his career as a virtuoso pianist by building on the success that he had enjoyed in that city a year earlier. His hope was in vain. The Viennese were fickle in their taste for musical culture and Chopin had expended his novelty value on his first foray, so he found little easy response there to

his attempts to produce some concerts for himself. His difficulties were exacerbated by the Polish insurrection against Russian oppression that erupted only days after he arrived in the Habsburg capital. Conservative Austria was troubled by the antimonarchical unrest to its north and feared that the czar might petition the country for help against the uprising. Polish nationals in Austria were therefore thrown into an uncomfortable situation, and Chopin took considerable care against expressing his patriotic sympathies too openly. In addition, he was worried for the safety of his family and friends in Warsaw and sorely missed a sweetheart for whom he had hatched a passion shortly before leaving. He vacillated about returning home to join the cause and actually started out on one occasion but quickly changed his mind and retreated to Vienna. (Years later George Sand said that "Chopin is always leaving—tomorrow.") On Christmas Day in 1830, he wrote to Jan Matuszynski that he was cheered by visiting friends, "but on coming home I vent my rage on the piano...I have a good cry, read, look at things, have a laugh, get into bed, blow out my candle, and dream always about all of you." In addition, he was earning no money and became depressed enough on one occasion to write, "To live or die—it is all the same to me." He wallowed in indecision for another six months, unsure whether to head for London or Munich or Milan, but finally settled on Paris, where he arrived in September 1831. Within a year, he had become one of the most acclaimed musicians in France.

Though Chopin composed little during his difficult time in Vienna around 1835, he did write the first of his scherzi, a work of strong, almost violent emotions that may well reflect some of the frustrations of those months. The "scherzo" as perfected by Beethoven has about it an air of humor, or at least *joie de vivre*, that is reflected in its name, which in both German and Italian means "joke." There is, however, little lighthearted sentiment in the outer sections of Chopin's Scherzo in b minor ("How is 'gravity' to clothe itself, if 'jest' goes about in dark veils?" Schumann wondered). But, the central portions of the piece turn to sweeter thoughts by presenting a sumptuously lyrical theme derived from the old Polish Christmas song "Sleep, Baby Jesus."

—Dr. Richard E. Rodda

FRYDERYK CHOPIN

Scherzo no. 2 in b-flat minor, op. 31

Composed: 1837

Other works from this period: Impromptu in A-flat Major, op. 29 (ca. 1837); Four Mazurkas, op. 30 (1837); Twelve Études, op. 25 (1835–1837)

Approximate duration: 10 minutes

Early in 1837, Chopin fell victim to the influenza epidemic sweeping Paris. He spent several miserable weeks in bed with a high fever and a bloody cough, and his spirits were further dampened by a letter from Countess Teresa Wodzińska, upon whose daughter, Maria, he had long had marital designs. The countess hinted that the family might meet Chopin in Germany that summer, but the plans were left frustratingly tentative. Chopin was further unsettled that spring by insistent pleas from George Sand, whom he had first met at a party given by Franz Liszt a few months before, to visit her at her country house at Nohant. He agreed, then reneged, and finally decided to accompany the pianist, publisher, and sometime composer Camille Pleyel on a business trip to London. Chopin enjoyed taking in the sites around Southern England and created a sensation at a reception sponsored by the piano maker Broadwood, but he found England gloomy and a bit too well-ordered for his taste. By July, he was back in Paris, where he received a letter from Countess Wodzińska confirming that she and Maria would not be seeing him that year; his hopes of marrying the girl vanished. Emotionally emptied by this turn of events but not yet ready to let George Sand into his life, Chopin found solace in composing and receiving the public approbation inspired by the publication of a steady stream of his music between October and December: the second set of **études** (op. 25, dedicated to Countess Marie d'Agoult, Liszt's mistress and the mother of Cosima, later Richard

Wagner's second wife), the **Impromptu** in A-flat Major (op. 29), the four Opus 30 mazurkas, the Scherzo no. 2 in b-flat minor (op. 31, dedicated to an aristocratic student, Countess Adèle de Fürstenstein), and the Opus 32 **Two Nocturnes**.

The Scherzo no. 2 in b-flat minor of 1837 retains the expressive urgency of the First Scherzo (Robert Schumann called it "Byronic") but folds its emotions into the sort of perfectly balanced and precisely integrated form in which Chopin wrapped the most profound of his mature utterances. The work is large in scale and subtle in formal detail but falls essentially into three sections: **A-B-A**. The outer portions are, by turns, sepulchral and tempestuous, given to sudden outbursts and dramatic statements; the central section is flowing and lyrical, with a grace and buoyancy that turn serious as the recapitulation of the opening music approaches.

—Dr. Richard E. Rodda

FRYDERYK CHOPIN

Scherzo no. 3 in c-sharp minor, op. 39

Composed: 1839

Other works from this period: Twenty-Four Preludes, op. 28 (1838–1839); Two Nocturnes, op. 37 (1838–1839); Waltz in A-flat Major, op. 42 (1840)

Approximate duration: 7 minutes

By the summer of 1838, Chopin's health was showing disturbing signs of decline, and George Sand told him that they needed to leave Paris before damp winter set in. They settled on the distant Mediterranean island of Majorca, off the eastern coast of Spain, which friends (who had not been there) assured them was blessed with abundant sunshine and fresh air. Chopin sold the rights to his **preludes** to the publisher Camille Pleyel to help finance the trip, and he, George, and her son and daughter left Paris in October. Sand recorded that Chopin was "fresh as a rose and rosy as a turnip" when they embarked from Barcelona for Majorca on November 7th and that he had stocked up on manuscript paper in anticipation of a fruitful retreat away from Paris. Their high spirits were little dampened when they had trouble finding a place to stay in Palma—they had to settle for noisy rooms above a cooper's shop—and Chopin reported to his university friend Julius Fontana, "I am at Palma, among palms, cedars, cactuses, olive trees, oranges, figs, pomegranates, etc. The sky is turquoise, the sea like emeralds, the air as in heaven. A superb life! I am close to what is most beautiful. I feel better."

The company moved to a sparsely furnished house at the edge of Palma a few days later, where the bad luck that was to mark the Majorca stay continued. While they were out for a long walk across rugged country, a violent storm blew up and Chopin contracted a severe case of bronchitis. The rains returned, the house became miserably dank, and Chopin got worse. The physician Sand summoned diagnosed Chopin's malady as consumption, the highly contagious scourge of the nineteenth century, and their landlord demanded that they leave his property before it became infected. The party transferred to the French embassy for a few days and then moved to converted cells in a deserted monastery at Valldemosa, situated in a wild and romantic spot six miles from town. "He is recovering, and I hope he will soon be better than before," wrote Sand on December 14th, just before they installed themselves at Valldemosa. "His goodness and patience are angelic."

Chopin was well enough by the end of December to write down two more of the preludes that he had promised to Pleyel, as well as the e minor Mazurka, op. 41, no. 2, and the final revision of the F Major Ballade, op. 38, though his work was considerably hampered by a dilapidated old piano, the only one he could find for himself on the island. The storms continued and his health varied from day to day, but he still found some joy in the time on Majorca—"everything here breathes poetry and the scenery is wonderfully colored," he wrote to a friend. A good piano, sent from Paris two months before by Pleyel, finally arrived in mid-January and it inspired him to undertake the Polonaise in c minor, op. 40, no. 2,

and the Scherzo no. 3 in c-sharp minor, op. 39, but by then, the Spartan accommodations, the shabby treatment by the locals (whose antagonism had been aroused by the visitors' unmarried state), the rambunctious children, the poor weather, and the continuing fragility of Chopin's health had brought them to a state of loathing the island. Sand concluded that the Majorca venture had been "a complete disaster." When they sailed for Barcelona on February 15th, Chopin's health was much worse than when they had arrived three months before. Their crossing, in a cargo boat laden with live pigs, was rough, and Chopin developed a serious hemorrhage of the lungs, from which he lost much blood. A French doctor in Barcelona stabilized him well enough so that he could be taken to Marseille, and the company stayed there until leaving for Sand's country villa at Nohant in May. Chopin's strength returned with the coming of spring, and he completed the c-sharp minor Scherzo at Nohant during the summer of 1839. Chopin, George Sand, and the children, a year older, finally returned home to Paris in October.

The Scherzo no. 3 in c-sharp minor, the most dramatic of Chopin's four examples of the form, is built from the alternation of two sharply contrasting musical elements. The first, passionate and stormy, is marked by strong accents and thundering scales in stark, open **octaves**. The other is graceful and luminous, combining a richly harmonized chorale phrase with an incandescent ripple of falling notes.

—Dr. Richard E. Rodda

FRYDERYK CHOPIN

Scherzo no. 4 in E Major, op. 54

Composed: 1842–1843

Other works from this period: Ballade in f minor, op. 52 (1842–1843); Polonaise in A-flat Major, op. 53 (1842–1843); Three Mazurkas, op. 59 (1844)

Approximate duration: 10 minutes

Chopin first met the flamboyantly iconoclastic novelist George Sand late in 1836, and beginning in three years, they escaped from the summer heat and dust of Paris to Sand's country villa at Nohant, near Châteauroux in the province of Berry. The composer's biographer William Murdoch described the chateau there as "a large, rambling house, surrounded on all sides by lawns, flanked by flowers, shrubs, and trees, very much like an English country house that is carelessly looked after. Matthew Arnold wrote of it as 'a plain house by the roadside, with a walled garden.' In the distance beyond the fields and meadows was the River Indre. One had a feeling of roominess and comfort and complete freedom from care." In 1842, Sand hustled Chopin off to Nohant in April, somewhat earlier than usual, to help assuage his grief over the recent death of his lifelong friend Jan Matuszynski. She invited some of Chopin's favorite people to visit, including the painter Delacroix, who drew a portrait of the composer. "He is a man of distinction and the most genuine artist I have ever met," recorded Delacroix. "He is one of the few whom I can admire and respect." Though Chopin abandoned the concert stage that year (he did not play in public again until 1848), he remained active as a teacher and composer, and the summer of 1842 witnessed the creation of four major works: the Impromptu in G-flat Major (op. 51), the f minor Ballade (op. 52), the Polonaise in A-flat Major (op. 53), and the Scherzo no. 4 in E Major (op. 54).

The Scherzo no. 4 derives its overall three-part form (A-B-A) and its rapid triple meter from the Beethovenian model but invests the medium with a sensitivity and range of expression that are unique to Chopin. It is the most extended but also the most halcyon of Chopin's four examples of the form. According to Herbert Weinstock, it is "happiness made manifest. There is a sense in which the sunny motion of the E Major Scherzo is aimless—by which I do not mean that it is formless, but that it seems spontaneous and lacks portentousness...It is rich in invention, pleasant to play, and generous with intensely interesting structural and harmonic ideas."

—Dr. Richard E. Rodda

CARTE BLANCHE CONCERT III:
Yura Lee, violin,
and Dina Vainshtein, piano

JULY 30

Wednesday, July 30, 8:00 p.m., Stent Family Hall, Menlo School

PROGRAM OVERVIEW

Violinist Yura Lee returns to Music@Menlo, joined by pianist Dina Vainshtein in her festival debut, for a colorful program juxtaposing Czech and Hungarian folk-inflected works for violin and piano. The rich textures of George Enescu's *Impressions d'enfance* exquisitely preface Dvořák's beguiling Opus 75 *Romantic Pieces*. The music of the Hungarian Jenő Hubay and the Czech Josef Suk, each among the leading composer-virtuosos of their generation, demands complete mastery of the instrument, giving voice to folk-like melodies with lyricism and dazzling virtuosity in equal parts. The program concludes with Bartók's riveting First Violin Sonata, one of the most hallowed works of the modern violin repertoire.

SPECIAL THANKS

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

GEORGE ENESCU (1881–1955)

Impressions d'enfance for Violin and Piano, op. 28 (1940)

Ménétrier
Vieux mendiant
Ruisselet au fond du jardin
L'oiseau en cage et le coucou au mur
Chanson pour bercer
Grillon
Lune à travers les vitres
Vent dans la cheminée
Tempête au-dehors, dans la nuit
Lever de soleil

ANTONÍN DVOŘÁK (1841–1904)

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

Allegro moderato
Allegro maestoso
Allegro appassionato
Larghetto

JENŐ HUBAY (1858–1937)

Scènes de la Csárda no. 3, op. 18 (1885)

INTERMISSION

JOSEF SUK (1874–1935)

Four Pieces for Violin and Piano, op. 17 (1900)

Quasi balata
Appassionato
Un poco triste
Burleska

BÉLA BARTÓK (1881–1945)

Sonata no. 1 for Violin and Piano, Sz. 75, BB 84 (op. 21) (1921)

Allegro appassionato
Adagio
Allegro

Yura Lee, *violin*; Dina Vainshtein, *piano*

JENŐ HUBAY

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

Scènes de la Csárda no. 3, op. 18

Composed: 1885

Other works from this period: *Scènes de la Csárda* no. 2, op. 13 (1880–1881); *Sonate romantique* for Violin and Piano, op. 22 (1884); *Symphony* no. 1 in B Major, op. 26 (1885), *Dix pièces caractéristiques*, op. 79 (1899)

Approximate duration: 7 minutes

By the turn of the twentieth century, the Hungarian violinist and composer Jenő Hubay—who later changed his name to the more native sounding “Hubay”—had achieved widespread renown throughout Europe. In 1871, the thirteen-year-old prodigy’s debut at the Hungarian National Theatre under the baton of his father, conductor Károly Huber, attracted the attention of Central Europe’s most prominent artists and patrons, including Franz Liszt and Joseph Joachim. The latter, two years later, agreed to teach Hubay violin at Germany’s Berlin Hochschule für Musik. At the suggestion of Liszt, Hubay toured Paris, where he encountered Henri Vieuxtemps, then professor at the Budapest Conservatory. Vieuxtemps became the young composer’s most important mentor, grooming Hubay to become his artistic successor. Before long Hubay was Head of Violin Studies at, and subsequently Director of, the Budapest Conservatory, holding the post until 1934.

Hubay’s compositional output, though massive in breadth, was all but forgotten following his death in 1937. The first half of his career, from 1880 to 1900, was largely devoted to composing violin music, resulting in some two hundred pieces. His attention then shifted to grand-scale works, likely at the prompting of Liszt. Hubay’s opera, *A cremonai hegedűs* (*The Violin Maker of Cremona*), became the first Hungarian opera to be staged outside Europe. Written over a period of some forty years, the fourteen delicate and fiery *Scènes de la Csárda* represent a compilation of Hubay’s greatest showpieces for violin.

The third piece of the *Scènes de la Csárda*, subtitled *Maros vize* (*The Waters of the Maros*), begins with a turbulent piano **tremolando** imitating a cimbalom, a type of hammered dulcimer common in Central and Eastern European folk music. The violin echoes this drama with a **cadenza**-like passage in the style of Gypsy melodies. The gentle **arpeggios** and **harmonics** of the following **adagio** passage evoke the placid Maros River in Southern Hungary. This leads into the melody “Slowly Flows the Bodrog” by composer Miska Borzó, a melody also borrowed by Brahms in his first *Hungarian Dance* in 1869.

Hubay’s *Scènes de la Csárda* no. 3



Brahms’s *Hungarian Dance* no. 1 for Violin and Piano



A **variation** on this melody leads into the final trotting melody in the piano, accompanied by a swaying and fluttering violin tune. The final section displays the virtuosity of the violinist with rapid **double-stops** and thrilling harmonics.

—Andrew Goldstein

JOSEF SUK

(Born January 4, 1874, Křečovice; died May 29, 1935, Prague)

Four Pieces for Violin and Piano, op. 17

Composed: 1900

Other works from this period: String Quartet in B-flat Major, op. 11 (1896); Four Pieces for Piano, op. 21 (1900); Fantasy in g minor for Violin and Orchestra, op. 24 (1902–1903)

Approximate duration: 17 minutes

In 1889, the Prague Association for the Promotion of Music offered Antonín Dvořák a post at the Prague Conservatory as Professor of Composition and Instrumentation. Dvořák delayed accepting the offer until January 1891, when a disassociation with his publisher, Simrock, left him in need of a steady income. Josef Suk, a young Hungarian composer and violinist, had just graduated from the conservatory but rematriculated into the chamber music program upon hearing of Dvořák’s appointment. Suk studied with Dvořák until the latter’s departure for America in 1892, graduating again after a performance of his *Dramatická ouvertura*, op. 4. On September 15, 1892, Dvořák left Prague with his wife, son Antonín II, and daughter Otilie, in whom Suk took a keen interest. Before long, Dvořák returned to Prague after funding dried up in America, and Josef Suk married Otilie posthaste in 1898.

With colleagues at the conservatory, Suk founded the Czech Quartet, an ensemble whose forty-year career began with the work of Johannes Brahms in 1893. While concertizing in Russia with the quartet, Suk wrote the Four Pieces for Violin and Piano, op. 17, dedicated to Karel Hoffmann, its first violinist. This is one of the few works composed before Dvořák died at age sixty-two, soon followed by the sudden death of Otilie. The impact of these losses drastically transformed Suk’s early compositional gaiety into a more introspective and dark *modus operandi*. The set of four pieces is considered the first mature chamber music from Suk’s pen, and its display of virtuosity and energy is unmistakably reminiscent of a newlywed embarking on his first grand tour of the world.

Each of the four pieces is cast in ternary (A–B–A) form. The work begins with a wandering, **chromatic** piano accompaniment, joined by an eerie violin melody. An **accelerando** leads seamlessly into a valiant B section. The second of the Four Pieces, marked **Appassionato**, is a clever conversation between the violin and piano, each feeding into the other’s energy. Though Suk does not often include folk melodies in his work, the middle section’s swooning passion and eloquence evoke a rustic, folk-like sentiment reminiscent of the work of Dvořák. Ambiguity returns in the third piece, yet the violin’s blissful melody anchors the work. The final **burleska** is a dizzying display of sixteenth notes interrupted by a trotting middle section and a blazing reprise to close the work.

—Andrew Goldstein

BÉLA BARTÓK

(Born March 25, 1881, Nagyszentmiklós, Hungary; died September 26, 1945, New York)

Sonata no. 1 for Violin and Piano, Sz. 75, BB 84 (op. 21)

Composed: 1921

First performance: 1922, London

Other works from this period: String Quartet no. 2, BB 75 (1914–1917); *Romanian Folk Dances*, BB 76 (1917); *Eight Improvisations on Hungarian Folk Songs* for Piano, Sz. 74, BB 83 (op. 20) (1920); Sonata no. 2 for Violin and Piano, BB 85 (1922)

Approximate duration: 33 minutes

In the aftermath of World War I, composers began to give voice to the sepulchral horrors the world had just witnessed, creating an international platform for cultural expression. As postwar cultural barriers fell,

composers across the continent were exposed to new ideas and influences from all regions of Europe, familiarizing such composers as Bartók and Kodály with the work of the **Second Viennese School**, led by Arnold Schoenberg, and vice versa. Though it is unclear whether Bartók and Schoenberg ever met in person, correspondences between the two reveal exchanges of new works and ideas. As architects of separate factions—Arnold Schoenberg created the **twelve-tone** system, and Béla Bartók was the revered Hungarian ethnomusicologist known for infusing the character of Central European folk music into his modernist language—the two composers had immense impact on each other.

In 1920, Bartók published an essay entitled “Das Problem der neuen Musik” (“The Problem of New Music”), in which he recognized the need for “the equality of right of the individual twelve tones.” In 1921 Bartók contradicted his earlier statements, remarking that folk song demands tonality and that his art was indeed incompatible with the twelve-tone style. This short-lived period of twelve-tone composition, however, produced *Three Studies for Piano*, op. 18, along with two massive violin sonatas.

The *Sonata no. 1 for Violin and Piano*, Sz. 75, was dedicated to and premiered by the violinist Jelly d’Arányi, Joachim’s great-niece, with Bartók at the piano. D’Arányi captivated the interest of Bartók, romantically as well as musically, but unwaveringly avoided a personal relationship with him, writing in her journal, “It is sad, too sad, that I should make this great man suffer.” The music, however, well resembles the nature of their relationship; each voice takes tedious care to never mimic or reminisce on each other’s thematic material. The violin and piano remain almost entirely independent of the other, coming together only at pinnacle moments to nostalgically share Hungarian folk rhythms and altogether avoiding tonal intervention.

Despite the work’s **Expressionistic** façade, the sonata’s three movements (fast, slow, fast) maintain intrinsically **Classical** qualities. The opening *Allegro appassionato* is in **sonata form**, despite a fleeting **recapitulation** and a subtle return to the **exposition’s subject** material. Over an arpeggiated accompaniment, a jarring violin entrance creates the stark and brash tonal soundscape typical of the first movement. An elongated **development** is introduced by the piano’s pianississimo arpeggios.

The elegiac *Adagio* in ternary form begins with a lengthy dialog between unaccompanied violin and piano, which builds to an ornate middle section before the movement culminates with unaccompanied violin. In the developmental style of the first movement, each voice maintains a restrained complexion. A vigorous *Allegro* finale employs sections of various tempi, utilizing violin **pizzicato**, arpeggiated chords, and a barrage of sixteenth notes to bring the work to a thrashing close.

—Andrew Goldstein

SAN FRANCISCO SYMPHONY
MICHAEL TILSON THOMAS • MUSIC DIRECTOR



Tickets on sale July 21.

This is your year to live musically.

Mark your calendar and get ready for an epic season of spectacular music with the world’s greatest artists.

Yuja Wang
Beethoven Festival
Joshua Bell
Anne-Sophie Mutter
Itzhak Perlman
And more!



Buy tickets now—
hot concerts will sell out!

FOR A COMPLETE LIST OF CONCERTS VISIT:

sfsymphony.org (415) 864-6000

TICKETS
START AT
\$15*

*Concerts at Davies Symphony Hall. Programs, artists, and prices subject to change.
Subject to availability.

Box Office Hours Mon–Fri 10am–6pm, Sat noon–6pm, Sun 2 hours prior to concerts.
Walk Up Grove Street between Van Ness and Franklin

CARTE BLANCHE CONCERTS



CARTE BLANCHE CONCERT IV:
Gilles Vonsattel, piano

AUGUST 3

Sunday, August 3, 10:30 a.m., Stent Family Hall,
Menlo School

PROGRAM OVERVIEW

Praised by the *New York Times* as “a pianist well worth watching,” Gilles Vonsattel follows his 2013 festival debut with a recital program centered on themes of nationalism and revolution. The program begins with two groundbreaking works by Beethoven: Six Bagatelles and the *Moonlight* Sonata. Liszt’s *Funérailles*, written in memory of the crushing of the Hungarian Revolution of 1848, signals the awakening of a new national voice. Janáček’s Sonata 1.X.1905 is of a similar elegiac nature, mourning the death of a slain Czech protester. The program concludes with Saint-Saëns’s exotic *Africa* fantasy and Frederic Rzewski’s *Winnsboro Cotton Mill Blues*, based on a workers’ song from the Industrial Revolution.

This concert features a post-concert picnic lunch with Gilles Vonsattel. A gourmet boxed lunch may be reserved for \$18.

SPECIAL THANKS

Music@Menlo dedicates this performance to Karen and Rick DeGolia and also to George and Camilla Smith with gratitude for their generous support.

LUDWIG VAN BEETHOVEN (1770–1827)

Six Bagatelles, op. 126 (1824)

Andante con moto
Allegro
Andante
Presto
Quasi allegretto
Presto

Piano Sonata no. 14 in c-sharp minor, op. 27, no. 2, *Moonlight* (1801)

Adagio sostenuto
Allegretto
Presto agitato

FRANZ LISZT (1811–1886)

Funérailles from *Harmonies poétiques et religieuses* (1849)

INTERMISSION

LEOŠ JANÁČEK (1854–1928)

Sonata 1.X.1905 (1905–1906)

The Presentiment (Predtucha): Con moto
Death (Tod): Adagio

CAMILLE SAINT-SAËNS (1835–1921)

Africa, op. 89 (1891)

FREDERIC RZEWSKI (b. 1938)

Winnsboro Cotton Mill Blues (1979)

Gilles Vonsattel, piano

Program Notes: Gilles Vonsattel, piano

LUDWIG VAN BEETHOVEN

(Born Bonn, baptized December 17, 1770; died March 26, 1827, Vienna)

Six Bagatelles, op. 126

Composed: 1824

Dedication: Johann van Beethoven

Other works from this period: Detailed in the notes below

Approximate duration: 20 minutes

Beethoven's work, especially through his middle and late periods, defines him as a master of monumental compositions. Grand-scale works such as the *Eroica* Symphony, the Ninth Symphony, *Missa solemnis*, and even such seemingly modest works as the *Diabelli Variations* for Solo Piano exemplify Beethoven's characteristic and dramatic fervor. However, he demonstrates equal aptitude and grandeur in composing small-scale works, such as his Six Bagatelles, op. 126. Composed immediately after the premiere of the Ninth Symphony in May 1824, the **Opus 126** Bagatelles stand as Beethoven's finest set of piano miniatures.

Unlike his earlier sets of **bagatelles**, opp. 33 and 119, this set was intended for performance not as separate pieces but as a complete cycle. Beginning with the second bagatelle, the key of each subsequent piece forms a descending chain of thirds (g minor, E-flat major, b minor, G major, E-flat major), a pattern later used in his Opus 127 and 131 string quartets. The lyrical and contemplative first bagatelle in G major is followed by the exclamatory opening of the second in g minor.



Brisk, **forte** sixteenth notes contrast with an expressive piano **phrase**, further indulged in a melodious **cantabile** section. The third bagatelle in E-flat major returns to a pensive temperament, this time enhanced by Beethoven's use of the instrument's wide register. The fourth bagatelle in b minor, marked **Presto**, features masterly harmonic and rhythmic experimentation. Sudden breaks in the music and tritone leaps throughout provide harmonic complexity. An ironclad opening is comically relieved by a gaudy melody with a jazzy rhythmic flair.



The fifth and sixth bagatelles, in G and E-flat major, respectively, continue the charming, contemplative nature of the earlier bagatelles. The sixth opens with a radiant **presto** theme that, after a stirring **chorale** section, returns to bring the work to a sudden and enlivening close.

—Andrew Goldstein

LUDWIG VAN BEETHOVEN

Piano Sonata no. 14 in c-sharp minor, op. 27, no. 2, *Moonlight*

Composed: 1801

Other works from this period: Six String Quartets, op. 18 (1798–1800); Sonata no. 13 in E-flat Major, op. 27, no. 1, *Quasi una fantasia* (1801); Sonata no. 15 in D Major, op. 28, *Pastoral* (1801); Symphony no. 2 in D Major, op. 36 (1801–1802)

Approximate duration: 15 minutes

At the turn of the nineteenth century, Ludwig van Beethoven, at the age of thirty, began to lose his hearing. In a letter to his childhood friend Franz Gerhard Wegeler, he wrote:

You can scarcely believe what an empty, sad life I have had for the last two years. My poor hearing haunted me everywhere like a ghost; and I avoided all human society. I was forced to seem a misanthrope, and yet I am far from being one. This change has been brought about by a dear charming girl who loves me and whom I love...and for the first time I feel that marriage might bring me happiness. Unfortunately she is not of my class.

The “dear charming girl” Beethoven refers to was the Viennese Countess Giulietta Guicciardi, who became a student of his in 1801. Beethoven was infatuated with her, but she was only seventeen years old and of a higher social class. Beethoven dedicated his Piano Sonata no. 14 to her as a token of his affection, yet their romance was fleeting; in November of 1803, she married Count Wenzel Robert Gallenberg, a young composer of ballet music.

German music critic Ludwig Rellstab coined the sonata's popular title, *Moonlight*, in 1832, when he wrote that the **sonata** reminded him of the moonlight on Lake Lucerne. In fact, Beethoven was never aware of the subtitle, as it became popularized five years after his death. The original title, *Quasi una fantasia* (*Almost a Fantasy*), mirrors that of its sister work, the Opus 27 Number 1 Sonata.

Hector Berlioz described the famous opening, marked **Adagio sostenuto**, as “one of those poems that human language does not know how to qualify.” Written in c-sharp minor, a rarely used key at the time, the subdued and esoteric melody is one of the most cherished in the repertoire. The languid ascending three-note accompaniment is joined by an effusive main theme. A second **movement scherzo**, *Allegretto*, is notably in the **enharmonic** key of D-flat major. Though brief, the trio's syncopation adds considerable depth to a seemingly buoyant section. The final movement's rapid tempo, rumbling sixteenth-note accompaniment, and stormy sensibility demand an immense display of virtuosity from the pianist. The movement is marked **piano**, but frequent **crescendos** and **sforzandos** create a forceful and vigorous finale.

—Andrew Goldstein

*Bolded terms are defined in the glossary, which begins on page 100.

FRANZ LISZT

(Born October 22, 1811, Raiding [Doborján], Hungary [now Austria]; died July 31, 1886, Bayreuth)

Funérailles from *Harmonies poétiques et religieuses*

Composed: 1849

Other works from this period: *Glanes de Woronińce*, S. 249 (1847); *Marche héroïque*, S. 510 (1848); *Ballade no. 1*, S. 170 (1849); *Trois études de concert*, S. 144 (1845–1849)

Approximate duration: 11 minutes

While performing in Kiev, Hungarian pianist Franz Liszt met Princess Carolyn von Sayn-Wittgenstein, who hosted the composer at her Woronińce home for three months in the fall of 1847. Despite Wittgenstein's looming divorce, they fell in love and she soon followed Liszt to Weimar, where he held the position of Kapellmeister-in-Extraordinary. Liszt greatly enjoyed the quiet town of Weimar and settled there with Wittgenstein until 1861. The court of Grand Duke Carl Alexander afforded Liszt both his long-desired time to leisurely compose without the stresses of concertizing and a safe haven during Hungary's turbulent rise against the Austrian Habsburg Empire.

Liszt witnessed from only seventy-five miles away as liberals of the Hungarian Diet sparked demonstrations in Pest and Buda. The protesters stipulated that the imperial government accept their twelve demands, essentially establishing the Kingdom of Hungary as a self-governing state of the Habsburg Empire. The revolution of 1848 afforded them promising success, bringing support from the Slovaks, Germans, and Hungarian Jews; however, the war for independence came to a halt in October 1849 with the execution of the Hungarian Count Lajos Batthyány and sixteen other independence leaders.

Franz Liszt wrote *Funérailles*, the seventh of ten pieces in *Harmonies poétiques et religieuses*, and subtitled it "October 1849" as an homage to the heroism of the Hungarian revolutionaries. The set bears a dedication to Wittgenstein, who, although a native Ukrainian, wholeheartedly supported the Hungarian cause for independence. Cast in four sections, the piece begins with the forceful chiming of funeral bells in the piano's low register. The right hand creates dramatic contrast with a wandering chordal melody. The second section ensues with a lamenting bass melody recounted by the right hand in delicate **octaves**. Liszt displays the orchestral immensity of his writing for piano by repeating this melodic phrase in the soprano and alto registers, leading to a climactic **fortissimo** before a third heroic **Allegro** section is announced by bass **triplets**. The final section brings a bold return of the lamenting melody and an emotive conclusion.

—Andrew Goldstein

LEOŠ JANÁČEK

(Born July 3, 1854, Hukvaldy, Moravia; died August 12, 1928, Moravská Ostrava)

Sonata 1.X.1905

Composed: 1905–1906

Other works from this period: *Cossack Dance* for Orchestra, JW VI/12 (1899); *Piano Trio*, JW X/22 (1908); *Five Moravian Dances*, JW V/6 (1908–1912)

Approximate duration: 13 minutes

Leoš Janáček ranks among the early twentieth century's most passionate Czech nationalist composers. While Czechoslovakia was still under the rule of the Austro-Habsburg Empire, conflict arose between Czech and German nationalists in the German-speaking city of Brno, located in the southeast of the modern-day Czech Republic. Czech students and citizens were in favor of founding a Czech-speaking university in Brno; local Germans opposed their cause. The Czech population demonstrated against pro-German forces, prompting troops to be called in to dispel the conflict. On October 1, 1905, troops bayoneted a twenty-year-old Czech student, František Pavlík, to death.

Janáček was outraged by Pavlík's killing and composed a memorial sonata expressing his anger and grief. The work, first titled *From the Streets: 1 October 1905*, was originally in three movements. At a rehearsal with pianist Ludmila Tučková, Janáček—apparently embarrassed by the quality of the other works on the program—rushed on the stage, ripped the third movement from Tučková's piano, and lit it on fire. At the dress rehearsal, Janáček, still not pleased with his work, took the manuscripts of the first two movements and threw them into the Vltava River, later writing, "They did not want to sink. The paper bulged and floated on the water like so many white swans." Tučková, this time anticipating the composer's brash reaction, made copies of the piece before it was destroyed.

On the composer's seventieth birthday in 1924, nearly two decades later, the work was discovered again and published with Janáček's permission. He supplied the short program note:

The white marble of the steps of the *Besední dům* in Brno. The ordinary laborer František Pavlík falls, stained with blood. He came merely to champion higher learning and has been slain by cruel murderers.

Despite the composer's various conflicted sentiments over the work, its two movements, *The Presentiment* and *Death* (*Elegy* in the original manuscript), are remarkably expressive. The remorseful opening is contrasted by a sporadic forte Czech melody.

The fourth measure of the work shapes into thematic material for the whole piece, scattered throughout as an independent melody and incorporated into fluid, dreamy sequences.

The second movement *Adagio* is an elegy on death, beginning with the first movement's thematic material.

The movement builds tension as it climaxes through the main theme and wistfully fades away just as it began.

—Andrew Goldstein

CAMILLE SAINT-SAËNS

(Born October 9, 1835, Paris; died December 16, 1921, Algiers)

Africa, op. 89

Composed: 1891

Other works from this period: *Havanaise* in E Major for Solo Violin, op. 94 (1887); Piano Trio no. 2 in e minor, op. 92 (1892); Piano Concerto no. 5 in F Major, op. 103 (1896)

Approximate duration: 12 minutes

Throughout the late nineteenth century, the life of French composer Camille Saint-Saëns was plagued by tragedy. His marriage fell apart in 1881 after his two children died of accidents within six weeks of each other. His mother, whom he was very close to and who comforted him in the wake of his failed marriage, died in 1888. Laden with immense grief and contemplating suicide, Saint-Saëns sought travel to rejuvenate his spirits. He first visited Algiers, Algeria—his favorite destination—followed by an expansive winter trip to Ceylon (Sri Lanka) from 1890 to 1891.

Saint-Saëns traveled second class on the boat *Messagéries* disguised as a Dutch-Jewish diamond trader by the name of Charles Sannois to avoid celebrity treatment on the long voyage. During a brief porting in Alexandria, Saint-Saëns visited the Sphinx and pyramids and took a daytrip to Cairo. He spent three months in Sri Lanka before returning to Cairo on his return journey.

Saint-Saëns was fascinated with the indigenous music of North Africa, transcribing and documenting exotic melodies throughout Algeria and Egypt. In 1891, while visiting Cairo en route to France, Saint-Saëns composed his *Africa* Fantasy for Piano and Orchestra. Like his other exotic works such as the Fifth Piano Concerto and *Souvenir d'Ismailia*, the piece is in a melodic minor key with a raised sixth and seventh degree.

In one movement, the solo piano arrangement opens with a trotting g minor melody, interrupted by a series of lush melodic scales. The opening theme is based on music Saint-Saëns transcribed in the Algerian village of Beskra. A rhapsodic *Andantino* section culminates in a languid arpeggio and the return of the opening theme. Sections of grandiose vigor and physical dexterity place this piece among the repertoire's most energetic and virtuosic works for solo piano.

The work was dedicated to London pianist Marie-Aimée Roger-Miclos, who debuted the work in London in 1891. Notably, *Africa* was recorded in 1904 with Saint-Saëns on the piano, making it one of the very first works—and among the few—to be recorded with a nineteenth-century composer performing his own work.

—Andrew Goldstein

FREDERIC RZEWSKI

(Born April 13, 1938, Westfield, Massachusetts)

Winnsboro Cotton Mill Blues

Composed: 1979

Other works from this period: *A Long Time Man* (1979); *The Price of Oil* (1980); *Roses* for Eight Instruments (1989)

Approximate duration: 9 minutes

During America's Industrial Revolution, the small town of Winnsboro, South Carolina, became home to a cotton mill. Businessmen were keen on setting up textile factories in North and South Carolina, partially because of the close proximity to New England and rivers to use as power sources, but also due to the abundance of inexpensive labor. During the textile industry's "Golden Age," from 1855 to 1898, labor conditions and compensation worsened drastically.

In 1880, an anonymous worker at the Winnsboro Cotton Mill wrote a poem about the poor conditions at the factory. By 1934, a year after the start of the New Deal and the creation of the National Recovery Administration, the poem had become a factory anthem across the South

as textile workers went on strike over a government-imposed hours limit and mandated pay reduction.

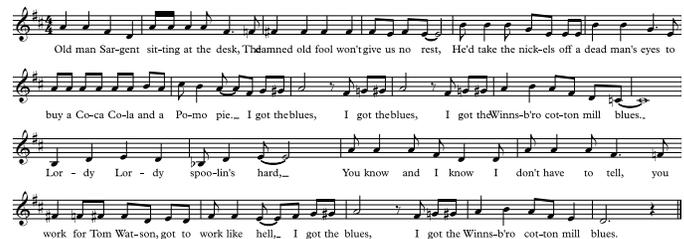
The poem reemerged in 1947 when Pete Seeger released a single by the same title, recorded with the Berries, the Grays, and Goodson and Vale. American composer and pianist Frederic Rzewski wrote his own edition of *Winnsboro Cotton Mill Blues* in 1979. He attached the note:

Winnsboro Cotton Mill Blues is...the fourth of the four *North American Ballads*. The song on which it is based is of unknown authorship but dates from some time in the 1880s. The (more modern) text is about working conditions in the textile mills of North Carolina, probably not too different today than they were then. I took as a model the chorale **preludes** of Bach, who in his **contrapuntal** writing consistently derives **motivic** configurations from the basic tune. In each piece I built up contrapuntal textures in a similar way, using classical techniques like augmentation, diminution, transposition, and compression, always keeping the profile of the tune on some level.

The piece opens with a deep rumble mimicking the noise of the factory heard from around town. Gaining energy, the pianist makes use of his or her elbow to percussively build the tone clusters. The chaos begins to take shape as a repetitive bass motif is established.



After a series of folk-infused repetitions climaxing in a dramatic cluster of full-breadth chords, a solemn blues melody emerges. The factory rumbling is briefly recounted before Rzewski quotes Pete Seeger's arrangement of *Winnsboro Cotton Mill Blues*.



Old man Sar-gent sit-ting at the desk, Th'dammed old fool won't give us no rest, He'd take the nick-els off a dead man's eyes to
buy a Co-ca Co-la and a Po-mo pie... I got the blues, I got the blues, I got the Winns-b'ro cot-ton mill blues..
Lor - dy Lor - dy spoo-lin's hard... You know and I know I don't have to tell, you
work for Tom Wat-son, got to work like hell... I got the blues, I got the Winns-bro cot-ton mill blues.

—Andrew Goldstein



Chamber Music Institute

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS
 GLORIA CHIEN, CHAMBER MUSIC INSTITUTE DIRECTOR
 GILBERT KALISH, INTERNATIONAL PROGRAM DIRECTOR

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

Music@Menlo's 2014 Chamber Music Institute welcomes forty-four 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 being passed from today's leading artists to the next generation of chamber musicians in various settings, including the festival's master classes (see p. 76), Café Conversations (see p. 77), Prelude Performances, and Koret Young Performers Concerts, all of which are free and open to the public.

The Chamber Music Institute and its International Program and Young Performers Program participants are supported by the Ann S. Bowers Young Artist Fund, and the coaching faculty is generously supported by Paul and Marcia Ginsburg through their gift to the Tenth-Anniversary Campaign.

International Program

Music@Menlo's distinguished training program serves conservatory-level and young professional musicians ages eighteen to twenty-nine 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 honors, such as Avery Fisher Career Grants, as well as prizes at important competitions such as the Naumburg Competition and Young Concert Artists International Auditions.

Rebecca Anderson, *violin*
 Jinjoo Cho, *violin*
 Katharina Kang, *violin*
 Suyeon Lee, *violin*
 Andrew Gonzalez, *viola*
 Cong Wu, *viola*

Jeonghyoun Christine Lee, *cello*
 Jiyoung Lee, *cello*
 Tavi Ungerleider, *cello*
 Hsin-Chiao Liao, *piano*
 Anna Petrova, *piano*

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 p. 64), which precede selected evening concerts. 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.

Prelude Performances are generously supported by Chandler B. and Oliver A. Evans through their gift to the Tenth-Anniversary Campaign.

Young Performers Program

The Young Performers Program is a training program for gifted 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 p. 72), in which they introduce and perform great works of the chamber music literature for listeners of all ages.

Heasu Christy Cho, *violin*
 Jo Griffin, *violin*
 Abigail Hong, *violin*
 Tess Krope, *violin/viola*
 Andrew Lee, *violin*
 Taiga Murooka, *violin*
 Clara Neubauer, *violin*
 Oliver Neubauer, *violin*
 Sean Takada, *violin*
 Helenmarie Vassiliou, *violin*
 Ericka Wu, *violin*
 Serena Hsu, *viola*
 Sarah McBride, *viola*
 Nicholas Swensen, *viola*
 Patricia Tang, *viola*
 Sloane Wesloh, *viola*
 Sophie Applbaum, *cello*

Elena Ariza, *cello*
 Jiho Choi, *cello*
 Michael Chung, *cello*
 Irene Jeong, *cello*
 Catherine Kim, *cello*
 Minku Lee, *cello*
 Atticus Mellor-Goldman, *cello*
 Jeremy Tai, *cello*
 Mindy Cheng, *piano*
 Josephine Chou, *piano*
 Leslie Jin, *piano*
 Erin Lee, *piano*
 Hana Mizuta, *piano*
 Yoko Rosenbaum, *piano*
 Agata Sorotokin, *piano*
 Tristan Yang, *piano*

The Chamber Music Institute's Music Library is generously supported by Melanie and Ron Wilensky through their gift to the Tenth-Anniversary Campaign.



The Ann S. Bowers Young Artist Fund

Through the support of the Ann S. Bowers Young Artist Fund, all eleven 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.

Contributors to this fund nourish the future of classical music by enabling Music@Menlo to offer an inspiring and rigorous learning environment coupled with a world-class roster of artist-faculty.

Please consider becoming a vital part of this community by making a gift to the Ann S. Bowers Young Artist Fund. Provide full sponsorship for an International Program participant with a gift of \$15,000, or provide a Young Performer with full sponsorship with a gift of \$7,500. 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. Thank you!

We gratefully acknowledge the following individuals and organizations that have generously contributed to the Ann S. Bowers Young Artist Fund in 2014:

FULL SPONSORS

Lindy Barrochi
Ann S. Bowers
Terri Bullock
The Jeffrey Dean &
Heidi Hopper Family
Paul & Marcia Ginsburg
Sue & Bill Gould
Mary Lorey
Bill & Paula Powar
Marcia & Hap Wagner
Melanie & Ron Wilensky

The Robert J. and Helen H.
Glaser Family Foundation
The David B. and Edward C.
Goodstein Foundation
Kathleen G. Henschel
Leslie Hsu & Rick Lenon
Bob & Judy Huret
Lavinia Johnston, in memory
of Lauren Burke
Reuben & Mimi Levy
Elizabeth & Joe Lewis
Art & Margy Lim, in memory of
Myrna Robinson
& Don DeJongh

CONTRIBUTORS

The ACMP Foundation
Linda & Bob Attiyeh
Michael & Maria Babiak
Jim & Mical Brenzel
Dr. & Mrs. Melvin C. Britton
Marda Buchholz
Nick & Betsy Clinch
Anne Dauer
Leonard & Margaret Edwards
Chandler B. & Oliver A. Evans
Roseann Fanucchi & Al Rappoport
Joan & Allan Fisch
Betsy & David Fryberger

The Martin Family Foundation
Betsy Morgenthaler
Rebecca & John Nelson
Betsy Okarma
Neela Patel
Rossannah & Alan Reeves
Annie E. Rohan
The Shrader-Suriyapa Family
Trine Sorensen & Michael Jacobson
Peggy & Art Stauffer
In memory of Michael Steinberg
Carol & Hal Toppel
John & Ann Varady

To learn more about sponsoring a young artist in the Chamber Music Institute, please contact Annie Rohan, Institutional Advancement Director, at 650-330-2133 or 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

Prelude Performances are generously supported by Chandler B. and Oliver A. Evans.

JULY 19

Saturday, July 19

3:30 p.m., The Center for Performing Arts at Menlo-Atherton

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Trio in c minor, op. 1, no. 3 (1794–1795)

Allegro con brio

Andante cantabile con variazioni

Minuetto: Quasi allegro

Finale: Prestissimo

Hsin-Chiao Liao, *piano*; Suyeon Lee, *violin*; Jeonghyoun Christine Lee, *cello*

ANTONÍN DVOŘÁK (1841–1904)

String Quintet no. 3, op. 97, B. 180, *American* (1893)

Allegro non tanto

Allegro vivo

Larghetto

Finale: Allegro giusto

Katharina Kang, Rebecca Anderson, *violins*; Andrew Gonzalez, Cong Wu, *violas*; Jiyoung Lee, *cello*

SPECIAL THANKS

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

JULY 20

Sunday, July 20

3:30 p.m., The Center for Performing Arts at Menlo-Atherton

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Trio in c minor, op. 1, no. 3 (1794–1795)

Allegro con brio

Andante cantabile con variazioni

Minuetto: Quasi allegro

Finale: Prestissimo

Hsin-Chiao Liao, *piano*; Suyeon Lee, *violin*; Jeonghyoun Christine Lee, *cello*

BEDŘICH SMETANA (1824–1884)

Piano Trio in g minor, op. 15 (1855; rev. 1857, 1880)

Moderato assai

Allegro, ma non agitato

Finale: Presto

Anna Petrova, *piano*; Jinjoo Cho, *violin*; Tavi Ungerleider, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Jennifer Howard DeGolia and also to Delia Ehrlich with gratitude for their generous support.



JULY 22

Tuesday, July 22

5:30 p.m., Martin Family Hall, Menlo School

ANTONÍN DVOŘÁK (1841–1904)

String Quintet no. 3, op. 97, B. 180, *American* (1893)

Allegro non tanto

Allegro vivo

Larghetto

Finale: Allegro giusto

Katharina Kang, Rebecca Anderson, *violins*; Andrew Gonzalez, Cong Wu, *violas*;
Jiyoung Lee, *cello*

BEDŘICH SMETANA (1824–1884)

Piano Trio in g minor, op. 15 (1855; rev. 1857, 1880)

Moderato assai

Allegro, ma non agitato

Finale: Presto

Anna Petrova, *piano*; Jinjoo Cho, *violin*; Tavi Ungerleider, *cello*

SPECIAL THANKS

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

JULY 23

Wednesday, July 23

5:30 p.m., Martin Family Hall, Menlo School

ROBERT SCHUMANN (1810–1856)

Piano Quartet in E-flat Major, op. 47 (1842)

Sostenuto assai

Scherzo: Molto vivace

Andante cantabile

Finale: Vivace

Hsin-Chiao Liao, *piano*; Rebecca Anderson, *violin*; Cong Wu, *viola*;
Jeonghyoun Christine Lee, *cello*

JOHANNES BRAHMS (1833–1897)

Piano Trio no. 3 in c minor, op. 101 (1886)

Allegro energico

Presto non assai

Andante grazioso

Allegro molto

Anna Petrova, *piano*; Katharina Kang, *violin*; Jiyoung Lee, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Alan and Corinne Barkin with gratitude for their generous support.



JULY 24

Thursday, July 24
5:30 p.m., Stent Family Hall, Menlo School

JOHANNES BRAHMS (1833–1897)
 Piano Trio no. 3 in c minor, op. 101 (1886)
Allegro energico
Presto non assai
Andante grazioso
Allegro molto

Anna Petrova, *piano*; Katharina Kang, *violin*; Jiyoung Lee, *cello*

JOSEPH HAYDN (1732–1809)
 String Quartet in F Major, op. 77, no. 2, Hob. III: 82, *Lobkowitz* (1799)
Allegro moderato
Minuetto: Presto ma non troppo
Andante
Finale: Vivace assai

Suyeon Lee, Jinjoo Cho, *violins*; Andrew Gonzalez, *viola*; Tavi Ungerleider, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Marty and Sarah Flug with gratitude for their generous support.

JULY 25

Friday, July 25
5:30 p.m., Martin Family Hall, Menlo School

ROBERT SCHUMANN (1810–1856)
 Piano Quartet in E-flat Major, op. 47 (1842)
Sostenuto assai
Scherzo: Molto vivace
Andante cantabile
Finale: Vivace

Hsin-Chiao Liao, *piano*; Rebecca Anderson, *violin*; Cong Wu, *viola*;
 Jeonghyoun Christine Lee, *cello*

JOSEPH HAYDN (1732–1809)
 String Quartet in F Major, op. 77, no. 2, Hob. III: 82, *Lobkowitz* (1799)
Allegro moderato
Minuetto: Presto ma non troppo
Andante
Finale: Vivace assai

Suyeon Lee, Jinjoo Cho, *violins*; Andrew Gonzalez, *viola*; Tavi Ungerleider, *cello*

SPECIAL THANKS

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



JULY 28

Monday, July 28

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

FELIX MENDELSSOHN (1809–1847)

Sonata no. 2 in D Major for Cello and Piano, op. 58 (1843)

Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

Tavi Ungerleider, *cello*; Anna Petrova, *piano*

BÉLA BARTÓK (1881–1945)

String Quartet no. 2 in a minor, Sz. 67, BB 75 (op. 17) (1914–1917)

Moderato
Allegro molto capriccioso
Lento

Rebecca Anderson, Katharina Kang, *violins*; Cong Wu, *viola*;
Jeonghyoun Christine Lee, *cello*

SPECIAL THANKS

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

JULY 29

Tuesday, July 29

5:30 p.m., Martin Family Hall, Menlo School

FELIX MENDELSSOHN (1809–1847)

Sonata no. 2 in D Major for Cello and Piano, op. 58 (1843)

Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

Tavi Ungerleider, *cello*; Anna Petrova, *piano*

JOHANNES BRAHMS (1833–1897)

Piano Quintet in f minor, op. 34 (1862)

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

Hsin-Chiao Liao, *piano*; Jinjoo Cho, Suyeon Lee, *violins*; Andrew Gonzalez, *viola*;
Jiyoun Lee, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Pacific Union with gratitude for its generous support.



JULY 30

Wednesday, July 30
5:30 p.m., Martin Family Hall, Menlo School

BÉLA BARTÓK (1881–1945)

String Quartet no. 2 in a minor, Sz. 67, BB 75 (op. 17) (1914–1917)
Moderato
Allegro molto capriccioso
Lento

Rebecca Anderson, Katharina Kang, *violins*; Cong Wu, *viola*;
 Jeonghyoun Christine Lee, *cello*

JOHANNES BRAHMS (1833–1897)

Piano Quintet in f minor, op. 34 (1862)
Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro
Finale: Poco sostenuto – Allegro non troppo

Hsin-Chiao Liao, *piano*; Jinjoo Cho, Suyeon Lee, *violins*; Andrew Gonzalez, *viola*;
 Jiyoung Lee, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to David Finckel and Wu Han and also to the Ann and Gordon Getty Foundation with gratitude for their generous support.

AUGUST 1

Friday, August 1
5:30 p.m., Martin Family Hall, Menlo School

WOLFGANG AMADEUS MOZART (1756–1791)

String Quartet no. 21 in D Major, K. 575, *Prussian* (1789)
Allegretto
Andante
Minuetto: Allegretto
Allegretto

Katharina Kang, Suyeon Lee, *violins*; Cong Wu, *viola*; Jiyoung Lee, *cello*

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Quartet in E-flat Major, WoO 36, no. 1 (1796)
Adagio assai (attacca)
Allegro con spirito
Theme: Cantabile – Variations I–VI – Theme: Allegretto

Anna Petrova, *piano*; Jinjoo Cho, *violin*; Andrew Gonzalez, *viola*;
 Tavi Ungerleider, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to the Clarence E. Heller Charitable Foundation with gratitude for its generous support.



AUGUST 2

Saturday, August 2

5:30 p.m., The Center for Performing Arts at Menlo-Atherton

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Quartet in E-flat Major, WoO 36, no. 1 (1796)

Adagio assai (attacca)

Allegro con spirito

Theme: Cantabile – Variations I–VI – Theme: Allegretto

Anna Petrova, *piano*; Jinjoo Cho, *violin*; Andrew Gonzalez, *viola*;
Tavi Ungerleider, *cello*

ANTONÍN DVOŘÁK (1841–1904)

Piano Trio no. 4 in e minor, op. 90, *Dumky* (1890–1891)

Lento maestoso – Allegro

Poco adagio – Vivace non troppo

Andante – Vivace non troppo

Andante moderato (quasi tempo di marcia) – Allegretto scherzando

Allegro

Lento maestoso – Vivace

Hsin-Chiao Liao, *piano*; Rebecca Anderson, *violin*; Jeonghyoun Christine Lee, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Marcia and Hap Wagner with gratitude for their generous support.

AUGUST 4

Monday, August 4

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

WOLFGANG AMADEUS MOZART (1756–1791)

String Quartet no. 21 in D Major, K. 575, *Prussian* (1789)

Allegretto

Andante

Minuetto: Allegretto

Allegretto

Katharina Kang, Suyeon Lee, *violins*; Cong Wu, *viola*; Jiyoung Lee, *cello*

ANTONÍN DVOŘÁK (1841–1904)

Piano Trio no. 4 in e minor, op. 90, *Dumky* (1890–1891)

Lento maestoso – Allegro

Poco adagio – Vivace non troppo

Andante – Vivace non troppo

Andante moderato (quasi tempo di marcia) – Allegretto scherzando

Allegro

Lento maestoso – Vivace

Hsin-Chiao Liao, *piano*; Rebecca Anderson, *violin*; Jeonghyoun Christine Lee, *cello*

SPECIAL THANKS

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

THE David &
Lucile Packard
Foundation



AUGUST 7

Thursday, August 7

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

ERWIN SCHULHOFF (1894–1942)

Sonata no. 2 for Violin and Piano (1927)

Allegro impetuoso

Andante

Burlesca: Allegretto

Finale: Allegro risoluto

Katharina Kang, *violin*; Hsin-Chiao Liao, *piano*

JOHANNES BRAHMS (1833–1897)

String Sextet no. 1 in B-flat Major, op. 18 (1859–1860)

Allegro ma non troppo

Thema con variazioni: Andante, ma moderato

Scherzo: Allegretto molto

Rondo: Poco allegretto e grazioso

Jinjoo Cho, Rebecca Anderson, *violins*; Cong Wu, Andrew Gonzalez, *violas*;

Tavi Ungerleider, Jeonghyoun Christine Lee, *cellos*

SPECIAL THANKS

Music@Menlo dedicates this performance to Rosann and Ed Kaz with gratitude for their generous support.

AUGUST 8

Friday, August 8

5:30 p.m., Martin Family Hall, Menlo School

ROBERT SCHUMANN (1810–1856)

Piano Trio no. 2 in F Major, op. 80 (1847)

Sehr lebhaft

Mit innigem Ausdruck

In mäßiger Bewegung

Nicht zu rasch

Anna Petrova, *piano*; Suyeon Lee, *violin*; Jiyoung Lee, *cello*

JOHANNES BRAHMS (1833–1897)

String Sextet no. 1 in B-flat Major, op. 18 (1859–1860)

Allegro ma non troppo

Thema con variazioni: Andante, ma moderato

Scherzo: Allegretto molto

Rondo: Poco allegretto e grazioso

Jinjoo Cho, Rebecca Anderson, *violins*; Cong Wu, Andrew Gonzalez, *violas*;

Tavi Ungerleider, Jeonghyoun Christine Lee, *cellos*

SPECIAL THANKS

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



AUGUST 9

Saturday, August 9

5:30 p.m., The Center for Performing Arts at Menlo-Atherton

ERWIN SCHULHOFF (1894–1942)

Sonata no. 2 for Violin and Piano (1927)

Allegro impetuoso

Andante

Burlesca: Allegretto

Finale: Allegro risoluto

Katharina Kang, *violin*; Hsin-Chiao Liao, *piano*

ROBERT SCHUMANN (1810–1856)

Piano Trio no. 2 in F Major, op. 80 (1847)

Sehr lebhaft

Mit innigem Ausdruck

In mäßiger Bewegung

Nicht zu rasch

Anna Petrova, *piano*; Suyeon Lee, *violin*; Jiyoung Lee, *cello*

JOHANNES BRAHMS (1833–1897)

String Sextet no. 1 in B-flat Major, op. 18 (1859–1860)

Allegro ma non troppo

Thema con variazioni: Andante, ma moderato

Scherzo: Allegretto molto

Rondo: Poco allegretto e grazioso

Jinjoo Cho, Rebecca Anderson, *violins*; Cong Wu, Andrew Gonzalez, *violins*;

Tavi Ungerleider, Jeonghyoun Christine Lee, *cellos*

SPECIAL THANKS

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



Koret Young Performers Concerts

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

Koret Young Performers Concerts are generously supported
by Koret Foundation Funds.



JULY 26

Saturday, July 26, 1:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Repertoire is not listed in program order.

LUDWIG VAN BEETHOVEN (1770–1827)

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

I. Adagio – Allegro con brio

Taiga Murooka, *violin*; Sarah McBride, *viola*; Catherine Kim, *cello*

ANTONÍN DVOŘÁK (1841–1904)

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

I. Allegro ma non tanto

Yoko Rosenbaum, *piano*; Helenmarie Vassiliou, Ericka Wu, *violins*;
Sloane Wesloh, *viola*; Elena Ariza, *cello*

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Quartet in E-flat Major, K. 493 (1786)

III. Allegretto

Leslie Jin, *piano*; Jo Griffin, *violin*; Patricia Tang, *viola*; Jiho Choi, *cello*

FRANZ SCHUBERT (1797–1828)

Rondo in A Major, op. 107, D. 951 (1828)

Agata Sorotokin, Erin Lee, *piano*

FRANZ SCHUBERT

String Quintet in C Major, op. 163, D. 956 (1828)

I. Allegro ma non troppo

Heasu Christy Cho, Oliver Neubauer, *violins*; Serena Hsu, *viola*; Jeremy Tai,
Sophie Applbaum, *cellos*

ROBERT SCHUMANN (1810–1856)

Piano Quintet in E-flat Major, op. 44 (1842)

I. Allegro brillante

Tristan Yang, *piano*; Andrew Lee, Sean Takada, *violins*; Nicholas Swensen, *viola*;
Atticus Mellor-Goldman, *cello*

BEDŘICH SMETANA (1824–1884)

Piano Trio in g minor, op. 15 (1855)

I. Moderato assai

Hana Mizuta, *piano*; Abigail Hong, *violin*; Minku Lee, *cello*

BEDŘICH SMETANA

Piano Trio in g minor, op. 15 (1855)

II. Allegro ma non agitato

Josephine Chou, *piano*; Clara Neubauer, *violin*; Irene Jeong, *cello*

BEDŘICH SMETANA

Piano Trio in g minor, op. 15 (1855)

III. Finale

Mindy Cheng, *piano*; Tess Kroppe, *violin*; Michael Chung, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Bill and Paula Powar with
gratitude for their generous support.



AUGUST 2

Saturday, August 2, 1:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Repertoire is not listed in program order.

ANTON ARENSKY (1861–1906)

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

I. Moderato

Tess Krope, *violin*; Sloane Wesloh, *viola*; Minku Lee, Catherine Kim, *cellos*

CARL CZERNY (1791–1857)

Grande sonate brillante, op. 10 (1822)

I. Allegro agitato

Hana Mizuta, Mindy Cheng, *piano*

ERNŐ DOHNÁNYI (1877–1960)

Piano Quintet in c minor, op. 1 (1895)

I. Allegro

Agata Sorotokin, *piano*; Andrew Lee, Jo Griffin, *violins*; Sarah McBride, *viola*;
Atticus Mellor-Goldman, *cello*

ANTONÍN DVOŘÁK (1841–1904)

Bagatelles, op. 47 (1878)

I. Allegretto scherzando

V. Poco allegro

Leslie Jin, *piano*; Sean Takada, Clara Neubauer, *violins*; Jiho Choi, *cello*

ANTONÍN DVOŘÁK

Piano Quartet no. 1 in D Major, op. 23 (1875)

I. Allegro moderato

Josephine Chou, *piano*; Oliver Neubauer, *violin*; Patricia Tang, *viola*;
Sophie Applbaum, *cello*

BOHUSLAV MARTINŮ (1890–1959)

Piano Quartet no. 1, H. 287 (1942)

I. Poco allegro

Tristan Yang, *piano*; Taiga Murooka, *violin*; Nicholas Swensen, *viola*;
Irene Jeong, *cello*

FELIX MENDELSSOHN (1809–1847)

Piano Trio in c minor, op. 66 (1845)

I. Allegro energico e con fuoco

Erin Lee, *piano*; Helenmarie Vassiliou, *violin*; Michael Chung, *cello*

FELIX MENDELSSOHN

Piano Trio in c minor, op. 66 (1845)

IV. Finale

Yoko Rosenbaum, *piano*; Heasu Christy Cho, *violin*; Jeremy Tai, *cello*

BEDŘICH SMETANA (1824–1884)

String Quartet no. 1 in e minor, *From My Life* (1876)

I. Allegro vivo appassionato

Abigail Hong, Ericka Wu, *violins*; Serena Hsu, *viola*; Elena Ariza, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to the City of Menlo Park with gratitude for its generous support.



AUGUST 9

Saturday, August 9, 12:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Repertoire is not listed in program order.

ANTON ARENSKY (1861–1906)

Piano Quintet in D Major, op. 51 (1900)

I. Allegro moderato

Agata Sorotokin, *piano*; Oliver Neubauer, Clara Neubauer, *violins*;
Nicholas Swensen, *viola*; Irene Jeong, *cello*

JOHANNES BRAHMS (1833–1897)

Sextet in G Major, op. 36 (1864–1865)

I. Allegro non troppo

Heasu Christy Cho, Sean Takada, *violins*; Tess Kroke, Patricia Tang, *violas*;
Michael Chung, Atticus Mellor-Goldman, *cellos*

ANTONÍN DVOŘÁK (1841–1904)

Piano Trio no. 4 in e minor, op. 90, *Dumky* (1890–1891)

Dumka 1: Lento maestoso – Allegro

Dumka 2: Poco adagio – Vivace non troppo

Erin Lee, *piano*; Ericka Wu, *violin*; Elena Ariza, *cello*

ANTONÍN DVOŘÁK

Slavonic Dances, op. 46, no. 1 (1878); op. 72, no. 2 (1886)

Leslie Jin, Josephine Chou, *piano*

ALEXANDER GLAZUNOV (1865–1936)

String Quintet in A Major, op. 39 (1891–1892)

I. Allegro

Abigail Hong, Jo Griffin, *violins*; Sarah McBride, *viola*; Catherine Kim,
Jiho Choi, *cellos*

ZOLTÁN KODÁLY (1882–1967)

Duo for Violin and Cello, op. 7 (1914)

I. Allegro serio, non troppo

Helenmarie Vassiliou, *violin*; Jeremy Tai, *cello*

IGOR STRAVINSKY (1882–1971)

The Rite of Spring for Piano, Four Hands, Part II (1911–1913)

Yoko Rosenbaum, Tristan Yang, *piano*

JOSEF SUK (1874–1935)

Piano Quartet in a minor, op. 1 (1891)

I. Allegro appassionato

Hana Mizuta, *piano*; Taiga Murooka, *violin*; Sloane Wesloh, *viola*;
Sophie Applbaum, *cello*

JOSEF SUK

Piano Quartet in a minor, op. 1 (1891)

III. Allegro con fuoco

Mindy Cheng, *piano*; Andrew Lee, *violin*; Serena Hsu, *viola*; Minku Lee, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to George Cogan and Fannie Allen with gratitude for their generous support.



Go on, Indulge a little

Relax in a spacious suite or savor a delicious bite at 4290 Bistro & Bar.

4290 Bistro & Bar

Savor a delicious bite or beverage at 4290 Bistro & Bar offering contemporary American cuisine and a full-service bar by Executive Chef Herb Ng.

Crowne Plaza Palo Alto

Crowne Plaza Palo Alto offers fully renovated hotel rooms and suites. All of the 195 hotel rooms and 11 suites are designed to allow you to relax amid the welcoming ambiance of our hotel. Completely renovated, each of our upscale hotel rooms and suites features a spacious floor plan and modern amenities.

Book your stay today by calling 1.800.972.3165
or online at: cabanapaloalto.com

TAKE A MOMENT...





Master Classes

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 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.

Tuesday, July 22, 11:45 a.m.
Erin Keefe, *violinist*

Thursday, July 24, 11:45 a.m.
Arnaud Sussmann, *violinist*

Friday, July 25, 11:45 a.m.
Gilbert Kalish, *pianist*

Monday, July 28, 11:45 a.m.
Keith Robinson, *cellist*

Thursday, July 31, 11:45 a.m.
Nicolas Dautricourt, *violinist*

Friday, August 1, 11:45 a.m.
Gilles Vonsattel, *pianist*

Tuesday, August 5, 11:45 a.m.
Anne-Marie McDermott, *pianist*

Wednesday, August 6, 11:45 a.m.
Alexander Sitkovetsky, *violinist*

Thursday, August 7, 11:45 a.m.
Jorja Fleezanis, *violinist*

Master class schedule is subject to change. Please visit www.musicatmenlo.org during the festival for the latest information.



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, art, and culture.

Since their inception, Café Conversations have explored a multitude of topics from the unique perspectives of the festival's artistic community. Café Conversations allow audiences to participate in a fascinating array of music- and arts-related discussions. All Café Conversations take place at 11:45 a.m. on the campus of Menlo School and are free and open to the public.

Monday, July 21, 11:45 a.m., Martin Family Hall
The Secrets of Zemlinsky's String Quartets
With Pierre Lapointe, *violinist*

Wednesday, July 23, 11:45 a.m., Martin Family Hall
Walk to Fisterra
With Dane Johansen, *cellist*

Tuesday, July 29, 11:45 a.m., Stent Family Hall
The Art of Tracey Adams
With Tracey Adams, *Music@Menlo's 2014 Visual Artist*, and Cathy Kimball, *Executive Director, San Jose Institute of Contemporary Art*

Wednesday, July 30, 11:45 a.m., Martin Family Hall
Behind George Crumb's *American Songbooks*
With Gilbert Kalish, *pianist*, Randall Scarlata, *baritone*, and Fred Child, *host of American Public Media's Performance Today*

Monday, August 4, 11:45 a.m., Martin Family Hall
Poetry Reading Workshop
With Jorja Fleezanis, *violinist*, and Patrick Castillo, *Audience Engagement Director*

Friday, August 8, 11:45 a.m., Martin Family Hall
Reflections on Alice Herz-Sommer: Music Saved My Life
With Ara Guzelimian, *Provost and Dean of the Juilliard School*

Café Conversation topics and speakers are subject to change. Please visit www.musicatmenlo.org during the festival for the latest information.



Listening Room

Music@Menlo's informal series of free symposia explores audio and video recordings that complement the season's concert offerings.

Music@Menlo's popular Listening Room series will return for its fifth season. Hosted by Patrick Castillo, the festival's Audience Engagement Director, this free afternoon series takes a journey through audio and video recordings of a variety of repertoire—including symphonic works, operatic arias, chamber music, and more—to present audiences with a context-rich understanding of the season's concert programming.

Monday, July 21, 4:15 p.m.
Martin Family Hall, Menlo School

Monday, July 28, 4:15 p.m.
Martin Family Hall, Menlo School

Monday, August 4, 4:15 p.m.
Martin Family Hall, Menlo School

Schedule of events is subject to change.

For the latest information, please visit www.musicatmenlo.org.



Chamber Music Institute Open House

THURSDAY, JULY 24

On Thursday, July 24, Music@Menlo welcomes the entire community of patrons, music educators, and prospective students and their parents to a free behind-the-scenes peek at what goes on during an average day in the Chamber Music Institute. Experience Music@Menlo from the standpoint of the many young musicians participating in the program.

Open House Schedule of Events

9:30 a.m.

Q & A session with Institute faculty and festival Artistic Directors

Martin Family Hall, Menlo School

10:40 a.m.

Observe open coaching sessions

Menlo School campus

Music@Menlo's core teaching faculty and select artists coach the Institute's young musicians in preparation for their upcoming performances. Sit in on these exciting working sessions.

11:45 a.m.

Master class with violinist Arnaud Sussmann

Martin Family Hall, Menlo School

1:00 p.m.

Meet the Institute faculty over lunch

Menlo School

(\$12 suggested donation for lunch)

2:00 p.m.

Observe open coaching sessions

Menlo School campus

5:30 p.m.

Prelude Performance

Stent Family Hall, Menlo School

The artists of the Chamber Music Institute's International Program perform music by Brahms and Haydn.

(Free ticket required. See page 111 for more information.)

2014 Visual Artist: Tracey Adams

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 Tracey Adams.



Tracey Adams was born in Los Angeles, California, in 1954. She works predominantly in the medium of encaustic. Originally trained as a musician, Adams completed her master's degree at New England Conservatory of Music in Boston in 1980. Concurrently, she studied painting at the School of the Museum of

Fine Arts in Boston. She has had solo shows at the Monterey Museum of Art, the Fresno Museum of Art, and the Santa Cruz Museum of Art and History. In 2003, she was invited to the Slovak Republic, where she exhibited at the Andy Warhol Museum in Medzilaborce, a project supported by artist's grants from the U.S. Department of State and the Ministry of Culture, Slovak Republic. She is also a recipient of an Artist's Grant from the Community Foundation of the Monterey Peninsula. Her work is featured in *Authentic Visual Voices* (Catherine Nash, 2013) and *Embracing Encaustic* (Linda Womack, 2014).

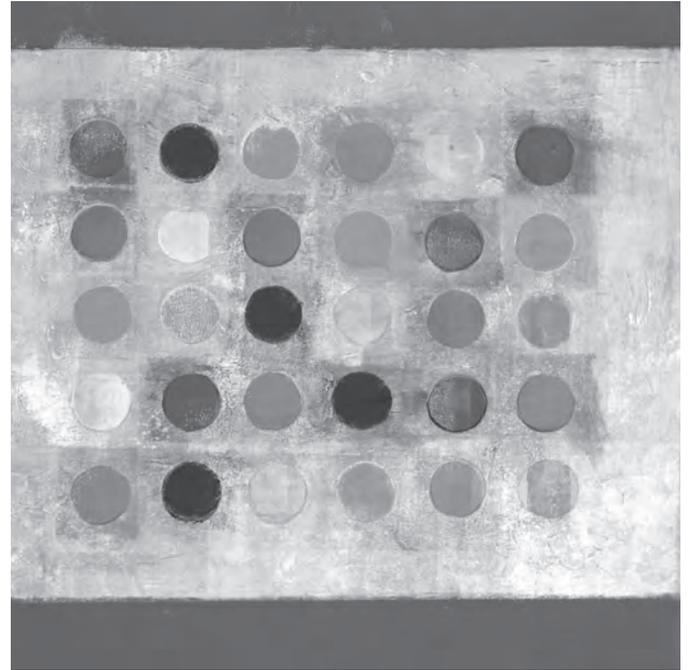
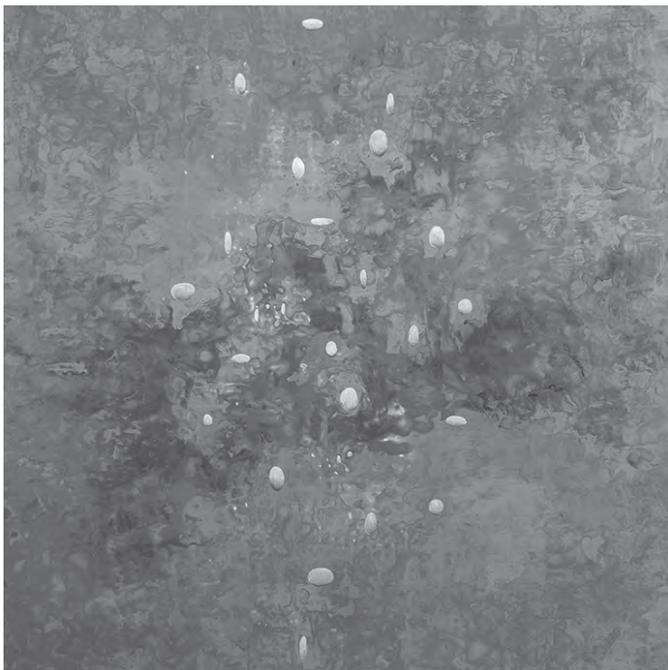
In 2014, Adams's work will be included in a traveling group exhibition, *Swept Away*, at the Hunterdon Art Museum in Clinton, New Jersey. Her work will also be part of an exhibition, *The Circle Game*, at the Tucson Museum of Art through September 7 and *SHIFT: Five Decades of Contemporary California Painting* at the Monterey Museum of Art through September 22.

Tracey Adams lives and works in Carmel, California.

www.traceyadamsart.com

Join us on Tuesday, July 29, for a special *Café Conversation with Tracey Adams* (11:45 a.m., Stent Family Hall). Adams's work will be displayed on campus throughout the festival.

Music@Menlo's Visual Artist is generously supported by Libby and Craig Heimark through their gift to the Tenth-Anniversary Campaign.



Left: *Grapheme 1*, encaustic and oil on panel, 2013

Top right: *Circuition 1*, monoprint, 2006

Above: *Lumenis 8*, encaustic monotype and acrylic on panel, 2013

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 a decade of Music@Menlo's signature thematic programming and offer “hours of chamber music delight, recapturing all that Menlo magic” (*Gramophone*).

NOW AVAILABLE IN DIGITAL FORMAT!

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, is available online in digital format from a variety of online digital music retailers, including iTunes and Classical Archives.

Coming This Winter: 2014's Around Dvořák

Watch for the 2014 festival recordings to be released this winter. Complete boxed sets and individual CDs from every Music@Menlo season can be purchased on our website at www.musicatmenlo.org or downloaded from iTunes, Classical Archives, or Amazon.

Latest Release: 2013's From Bach

This collection of eight CDs commemorates Music@Menlo's remarkable eleventh season, which celebrated the timeless work of Johann Sebastian Bach, the composer whose profound legacy has shaped Western music over the two and a half centuries since his death. From the vivacity of Bach's *Brandenburg* Concerto no. 3 in G Major and the radiance of Franck's Piano Quintet to remarkable works from the twentieth century by Bartók, Britten, Shostakovich, and more, the recordings feature works performed by a roster of the world's finest chamber musicians including the Danish String Quartet, 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 twelfth 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*®, the largest daily classical music program in the United States, which airs on 260 stations and reaches more than 1.3 million people each week, and via Classical 24®, 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 for archived performances, photos, and interviews. American Public Media is the leading producer of classical music programming for public radio, including *Performance Today*®, *SymphonyCast*®, *Saint Paul Sunday*®, *Pipedreams*®, *Composers Datebook*®, and Classical 24®.



Music@Menlo 2014–2015 Winter Series

Music@Menlo's Winter Series offers listeners the opportunity to experience the festival's signature chamber music programming throughout the year, deepening the festival's presence as one of the Bay Area's leading cultural institutions.

Enjoy Music@Menlo's incomparable chamber music programming throughout the year, performed by both familiar festival favorites and distinguished artists making their highly anticipated Music@Menlo debuts. The 2014–2015 season will comprise three Sunday afternoon performances, featuring a rich range of repertoire and instrumentation.

November 16, 2014

The Center for Performing Arts at Menlo-Atherton

February 22, 2015

Schultz Cultural Arts Hall, Oshman Family JCC, Palo Alto
(Note: different venue)

May 17, 2015

The Center for Performing Arts at Menlo-Atherton

Classical Traditions

Gloria Chien, piano; Kristin Lee, Sean Lee, violins; Richard O'Neill, viola; Mihai Marica, cello

Sunday, November 16, 2014, 4:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Tickets: \$50/\$45 full price; \$25/\$20 under age thirty

Music@Menlo's 2014–2015 Winter Series begins with a program tracing the Classical tradition into the twentieth century. The program opens with Mozart's Piano Trio in E Major, K. 542, one of the finest essays in the trio literature. Violinist Kristin Lee and pianist Gloria Chien follow with Beethoven's fiery *Kreutzer* Sonata, a signature statement by the composer who ushered Viennese Classicism into the Romantic era. Though composed more than a century later, Erich Wolfgang Korngold's cinematic Piano Quintet harkens back to the tradition of Haydn, Mozart, and Beethoven, appropriating the most cherished qualities of their music—its formal elegance, melodic beauty, and effortless charm—for listeners of modern times. Presented in collaboration with the Chamber Music Society of Lincoln Center/CMS On Tour.

WOLFGANG AMADEUS MOZART (1756–1791)

Trio in E Major for Piano, Violin, and Cello, K. 542 (1788)

LUDWIG VAN BEETHOVEN (1770–1827)

Sonata in A Major for Violin and Piano, op. 47, *Kreutzer* (1802–1803)

ERICH WOLFGANG KORNGOLD (1897–1957)

Quintet in E Major for Piano, Two Violins, Viola, and Cello, op. 15 (1921)



Jerusalem Quartet

Alexander Pavlovsky, Sergei Bresler, *violins*;
Ori Kam, *viola*; Kyril Zlotnikov, *cello*

Sunday, February 22, 2015, 4:00 p.m.

Schultz Cultural Arts Hall, Oshman Family JCC, Palo Alto

Tickets: \$50 full price; \$25 under age thirty

Praised for its “passion, precision, warmth, and a gold blend” (*New York Times*), the acclaimed Jerusalem Quartet makes its eagerly anticipated Music@Menlo debut, performing an afternoon of masterworks from the string quartet repertoire. Opening with the captivating *Rider* Quartet by Joseph Haydn, the patriarch of the string quartet tradition, the program continues with one of the twentieth century’s most towering achievements in the genre—Béla Bartók’s Fourth Quartet. The program concludes with Robert Schumann’s lush and spirited Third Quartet.

JOSEPH HAYDN (1732–1809)

String Quartet in g minor, op. 74, no. 3, *Rider* (1793)

BÉLA BARTÓK (1881–1945)

String Quartet no. 4, BB 95 (1928)

ROBERT SCHUMANN (1810–1856)

String Quartet in A Major, op. 41, no. 3 (1842)

Clarinet Celebration

David Shifrin, Romie de Guise-Langlois, *clarinets*;
Hyeyeon Park, *piano*; Arnaud Sussmann, *violin*

Sunday, May 17, 2015, 4:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Tickets: \$50/\$45 full price; \$25/\$20 under age thirty

Music@Menlo concludes its Winter Series with a program spotlighting the clarinet repertoire and showcasing that instrument’s enchanting palette, encompassing tender lyricism and virtuosic panache. A cast of Music@Menlo favorites, led by clarinetists David Shifrin and Romie de Guise-Langlois, with violinist Arnaud Sussmann and pianist Hyeyeon Park, presents an exceptional program of enchanting works for clarinet and ensemble. Mendelssohn’s bright and animated Opus 114 Concert Piece is followed by the eloquent Sonata for Clarinet and Piano by Leonard Bernstein. Two of the repertoire’s most celebrated works for clarinet, violin, and piano—Bartók’s *Contrasts*, composed for the great jazz luminary Benny Goodman, and Stravinsky’s Suite from *L’histoire du soldat*—are complemented by Paul Schoenfield’s wildly entertaining Clarinet Trio, an audible descendant of those iconic works. The afternoon’s offerings also include Poulenc’s piquant Sonata for Two Clarinets and an irresistible showpiece, *Il convegno*, by the Italian Romantic Amilcare Ponchielli.

FELIX MENDELSSOHN (1809–1847)

Concert Piece for Clarinet, Bass Horn, and Piano, op. 114 (1832)

LEONARD BERNSTEIN (1918–1990)

Sonata for Clarinet and Piano (1941–1942)

BÉLA BARTÓK (1881–1945)

Contrasts for Clarinet, Violin, and Piano, BB 116 (1938)

PAUL SCHOENFIELD (b. 1947)

Trio for Clarinet, Violin, and Piano (1986)

FRANCIS POULENC (1899–1963)

Sonata for Two Clarinets, FP 7 (1918, rev. 1945)

IGOR STRAVINSKY (1882–1971)

Suite from *L’histoire du soldat* (*The Soldier’s Tale*) (1919)

AMILCARE PONCHIELLI (1834–1886)

Il convegno (*The Meeting*) for Two Clarinets and Piano (1868)

2014 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 recognition of their wide-ranging musical activities, they were named *Musical America's* 2012 Musicians of the Year.

In high demand year after year among chamber music audiences worldwide, they have 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 served as cellist of the Grammy Award-winning Emerson String Quartet for thirty-four seasons.

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 sixteen ArtistLed recordings have been met with critical acclaim and are available via the company's website at 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 also serve as Artistic Directors of the Chamber Music Society of Lincoln Center and Chamber Music Today, an annual festival held in Seoul, South Korea. 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. Under the auspices of the Chamber Music Society of Lincoln Center, David Finckel and Wu Han established the LG Chamber Music School, which provides workshops to young artists in Korea. In 2012, David Finckel was named honoree and Artistic Director of the Mendelssohn Fellowship, a program established to identify young Korean musicians and promote chamber music in South Korea. In 2013, David Finckel and Wu Han established a chamber music studio at the Aspen Music Festival and School. They reside in New York. For more information, visit www.davidfinckelandwuhan.com.

David Finckel will be performing in Concert Program II (July 20 and 22). Wu Han will be performing in Concert Program I (July 19) and Concert Program V (July 31). They both will be performing in Concert Program VI (August 1 and 2) and Concert Program VII (August 5).

The Martin Family Artistic Directorship is generously supported through a gift to the Tenth-Anniversary Campaign.



Cellist **DMITRI ATAPINE** has been described as "a splendid, elegant cellist" (*Mundo Clasico*), a musician with "brilliant technical chops" (*Gramophone*), and an artist whose "playing is highly impressive throughout" (*Strad*). As a soloist and recitalist, he has appeared on some of the world's foremost stages, including Lincoln Center, Carnegie Hall, the Chicago Cultural Center, and the National Auditorium of Spain. An avid chamber musician, Atapine

has performed with the Chamber Music Society of Lincoln Center and will begin a three-year residency as a member of CMS Two in 2015. His frequent festival appearances have included La Musica Festival in Sarasota and the Nevada Chamber Music Festival, Cactus Pear Music Festival, Pacific Music Festival, Aldeburgh Festival, and Aix-en-Provence Festival, among many others, 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 Florián de Ocampo, and the Llanes cello competitions, as well as the Plowman, New England, and Premio Vittorio Gui chamber competitions. Atapine's recordings, among them a world premiere of Lowell Liebermann's complete works for cello and piano, can be found on the Naxos, Albany, Urtext Digital, Blue Griffin, and Bridge labels. Atapine holds a doctorate from the Yale School of Music, where he studied with Aldo Parisot. The Artistic Director of the Ribadesella Chamber Music Festival (Spain) and the Argenta Concert Series, Dmitri Atapine is a cello professor at the University of Nevada, Reno.

Dmitri Atapine will be performing in Concert Program II (July 20 and 22), Concert Program VI (August 1 and 2), and Concert Program VIII (August 8 and 9), and he is a faculty member of Music@Menlo's 2014 Chamber Music Institute Young Performers Program.



Violinist **BENJAMIN BEILMAN** is the recipient of both a 2012 Avery Fisher Career Grant and a 2012 London Music Masters Award. This season, he makes his Carnegie Hall recital debut at Weill Hall and his concerto debut at Stern Auditorium performing with the New York Youth Symphony. Additional concerto debuts include appearances with the London Philharmonic at Royal Festival Hall, the Los Angeles and Indianapolis Chamber Orchestras, the Buffalo and Chicago

Philharmonics, and the Fort Worth and Greenville Symphonies. He has performed as soloist with the Edmonton Symphony, L'Orchestre Métropolitain de Montréal under Yannick Nézet-Séguin, the Kansas City Symphony, and the Zürich Tonhalle Orchestra under Sir Neville Marriner. He has appeared at Bay Chamber Concerts, Caramoor, the Mostly Mozart Festival, Music from Angel Fire, and Chamber Music Northwest, as well as at the Bridgehampton, Marlboro, Santa Fe, Seattle, and Sedona chamber music festivals. First Prize winner in the 2010 Young Concert Artists International Auditions, he performed debut recitals in New York and in Washington, D.C., at the Kennedy Center. He was also awarded YCA's Helen Armstrong Violin Fellowship. Beilman was First Prize winner of the 2010 Montréal International Musical Competition and winner of the People's Choice Award, through which he recorded Prokofiev's complete sonatas for violin and piano. A member of CMS Two at the Chamber Music Society at Lincoln Center, he previously studied with Ida Kavafian and Pamela Frank at the Curtis Institute of Music and Christian Tetzlaff at the Kronberg Academy.

Benjamin Beilman will be performing in Concert Program VII (August 5) and Concert Program VIII (August 8 and 9).



DAVID R. BEVERIDGE, a native of Ohio, earned his Ph.D. in music history and literature at the University of California at Berkeley and taught at various American colleges and universities before settling permanently in the Czech Republic in 1993. Since that time he has been serving on a freelance basis as a Czech-to-English translator (with a long list of publications, mostly pertaining to Czech music) and as a musicologist working over the long term on the most comprehensive treatment ever of the life

and work of Antonín Dvořák (now nearly half finished), with support from such agencies as the National Endowment for the Humanities, the Grant Agency of the Czech Republic, and the Music Libraries Trust of Great Britain. He published numerous articles and essays in the United States, Great Britain, Germany, and the Czech Republic presenting his findings and reflections and served as editor and coauthor of the book *Rethinking Dvořák: Views from Five Countries* for Oxford University Press. In 2013 he won an award from the Hlávka Foundation in Prague for his book (in Czech) on relationships among Dvořák, the architect, builder, and philanthropist Josef Hlávka, and their wives. He lectures frequently on musical topics for innumerable Czech and international groups, most often for Road Scholar educational tours.

David Beveridge will lead Encounter I (July 18).



As the laureate of both the 2007 International Markneukirchen and Sion Valais International Violin Competitions, violinist-violist **SUNMI CHANG** has performed widely to much acclaim throughout North America and Europe as a soloist and chamber musician. In 2008, she was the soloist of the Yale Philharmonia's tour to Seoul, Beijing, and Shanghai, performing the Beethoven Violin Concerto. She started her studies at the age of seven with Nam-Yun Kim in South Korea. She won

several national competitions, such as the Wol-Gan, the Junior Korean Newspaper, and Cho-Sun Daily Newspaper Competitions, before leaving Korea to study at the Yehudi Menuhin School in England. Upon graduation, she went to Berlin to study with Eberhard Feltz at the Hanns Eisler Musikhochschule. She has taken part in various festivals and master classes with Mauricio Fuks, Zakhar Bron, Robert Masters, Zvi Zeitlin, Rainer Kussmaul, Midori, Lord Menuhin, and others. An active chamber musician,

Chang won First Prize at the Plowman Chamber Music Competition and has collaborated with many renowned artists. She has been invited to take part in various chamber music festivals such as the Rising Stars series at Caramoor, Music@Menlo, and Chamber Music Northwest. She completed her studies with Peter Oundjian and Ani Kavafian in 2009, earning an Artist Diploma and a master of music degree at Yale University, where she won the school's concerto competition in 2006. Currently she plays with the St. Paul Chamber Orchestra, having won a position there in 2009.

Sunmi Chang will be performing in Concert Program I (July 19), Concert Program IV (July 27 and 29), and Concert Program VI (August 1 and 2), and she is a faculty member of Music@Menlo's 2014 Chamber Music Institute Young Performers Program.

Sunmi Chang holds the Leslie Hsu and Rick Lenon Violin Chair for 2014.



Picked by the *Boston Globe* as one of the Superior Pianists of the year, "...who appears to excel in everything," pianist **GLORIA CHIEN** made her orchestral debut at the age of sixteen with the Boston Symphony Orchestra. Since then she has appeared as soloist under the batons of Sergiu Comissiona, Keith Lockhart, Thomas Dausgaard, and Irwin Hoffman. She has presented recitals at the Isabella Stewart Gardner Museum, Jordan Hall, the Harvard Musical

Association, the Caramoor Music Festival, the Verbier Music Festival, Salle Cortot in Paris, and the National Concert Hall in Taiwan. An avid chamber musician, she has been Resident Pianist with the Chameleon Arts Ensemble of Boston since 2000. She has recorded for Chandos Records and recently released a CD with clarinetist Anthony McGill. In 2009 she launched String Theory, a chamber music series at the Hunter Museum of American Art in downtown Chattanooga, as its founder and Artistic Director. A native of Taiwan, Chien is a graduate of New England Conservatory of Music, where she studied with Russell Sherman and Wha Kyung Byun. She is an Associate Professor at Lee University in Cleveland, Tennessee, and is a member of the Chamber Music Society of Lincoln Center's CMS Two. She is a Steinway Artist.

Gloria Chien will be performing in Concert Program II (July 20 and 22) and Concert Program VII (August 5), and she is the Director of Music@Menlo's Chamber Music Institute.



Brazilian-born pianist **ARNALDO COHEN** came to prominence after winning First Prize at the Busoni International Piano Competition. He began his musical studies at the age of five, graduating from the Federal University of Rio de Janeiro with an honors degree in both piano and violin while also studying for an engineering degree. He went on to become a professional violinist in the Rio de Janeiro Opera House Orchestra. He has performed all over the world with

orchestras such as the London Philharmonic, the Bavarian Radio Symphony Orchestra, the Philadelphia Orchestra, and the Cleveland Orchestra, under conductors such as Kurt Masur, Yehudi Menuhin, and Wolfgang Sawallisch. He is a frequent recording artist, with recent discs including recitals and all of Liszt's and Rachmaninov's piano concerti. Last year, Arnaldo Cohen was appointed Artistic Director of the prestigious Portland Piano International Series. He is the recipient of an honorary fellowship awarded by the Royal Northern College of Music in Manchester. After living in London for many years, he relocated in 2004 to the United States, where he holds a full professorship at the Jacobs School of Music at Indiana University.

Arnaldo Cohen will be performing in Carte Blanche Concert II (July 27).



Percussionist **FLORIAN CONZETTI** performs as a soloist and chamber music collaborator. He has appeared at the Astoria Music Festival, Cascadia Composers Concerts, Cal Performances, and Stanford Live; performed with the San Francisco Contemporary Music Players, the Berkeley Contemporary Chamber Players, Alarm Will Sound, and the Meridian Arts Ensemble; and recorded solo and chamber music works for the

Innova, Albany, and Music@Menlo *LIVE* labels. Konzetti is Artistic Codirector of Northwest New Music, a Portland-based contemporary chamber music ensemble he founded with former Colorado Quartet cellist Diane Chaplin. Konzetti also pursues scholarly interests. His dissertation deals with the influence of Balinese gamelan on Western composers in the example of British composer James Wood, and he has given lectures at UC Berkeley, Stanford, and the Chinese University of Hong Kong. He was formerly on the faculty of UC Berkeley and currently teaches at Portland State University and Linfield College. Florian Konzetti studied at the Konservatorium für Musik in Bern, Switzerland, the Eastman School of Music, and the Peabody Conservatory, where he earned a doctor of musical arts degree studying with musicologist John Spitzer and marimbist Robert van Sice.

Florian Konzetti will be performing in Concert Program V (July 31).



The **DANISH STRING QUARTET** has reached incredible heights in the course of its ten years of existence. In 2009, not only did the quartet win First Prize in the Eleventh London International String Quartet Competition but its performance was so convincing that it was awarded four additional prizes: the Twentieth-

Century Prize, the Beethoven Prize, the Sidney Griller Award, and the Menton Festival Prize. In 2006 the Danish String Quartet was the Danish Radio Artist-in-Residence. The residency gave the quartet the opportunity to record all of Carl Nielsen's string quartets on the Dacapo label. Technical skill and musical quality, the joy of playing, the powerful impact the quartet makes onstage, and a fresh approach to familiar repertoire have become trademarks for the Danish String Quartet. The four young musicians have performed all over Europe, returning repeatedly to Germany and the United Kingdom, in particular to Wigmore Hall. The quartet was named **NORDMETALL – Ensemble Prize Winner** for 2010 at the Mecklenburg-Vorpommern Festival in Germany. The Danish String Quartet's main teacher and mentor is Tim Frederiksen. In addition the quartet has participated in master classes and received instruction from the Tokyo and Emerson String Quartets, Alasdair Tait, Paul Katz, and Hugh Maguire. The quartet was awarded the highly prestigious Carl Nielsen Prize (2011), Denmark's top cultural prize. The quartet is a member of the Chamber Music Society of Lincoln Center's CMS Two.

The Danish String Quartet will be performing in Concert Program I (July 19) and Concert Program III (July 25 and 26).



Voted Adami Classical Discovery of the Year at the Midem in Cannes and awarded the SACEM George Enescu Prize, **NICOLAS DAUTRICOURT** is one of the most brilliant and engaging French violinists of his generation. A member of the prestigious Chamber Music

Society of Lincoln Center's CMS Two, he appears at major international venues including the Kennedy Center, Wigmore Hall, Alice Tully Hall, and

Salle Pleyel, as well as many festivals around the world such as Ravinia, Lockenhaus, Davos, Radio-France/Montpellier, and La Folle Journée Nantes/Tokyo. He has performed as a soloist with the Orchestre National de France, Sinfonia Varsovia, the Québec Symphony, the Mexico Philharmonic, and the NHK Chamber Orchestra, among many others. Keenly interested in jazz, he also appears in jazz festivals such as Jazz à Vienne, Jazz in Marciac, the Südtiroler Jazz Festival, Jazz San Javier, the Copenhagen Jazz Festival, and the European Jazz Festival in Athens. Finalist and prizewinner of numerous international violin competitions, such as the Henryk Wieniawski Competition in Poznań, the Jeunesses Musicales Competition in Belgrade, the Rodolfo Lipizer competition in Gorizia, and the Gian Battista Viotti competition in Vercelli, he has studied with Philip Hirschhorn, Miriam Fried, Jean-Jacques Kantorow, Gérard Poulet, and Jean Mouillère, among others. Nicolas Dautricourt plays a magnificent instrument by Antonio Stradivarius, the "Château Fombrage" (Cremona, 1713), on generous loan from Bernard Magrez.

Nicolas Dautricourt will be performing in Concert Program IV (July 27 and 29), Concert Program VI (August 1 and 2), Concert Program VII (August 5), and Concert Program VIII (August 8 and 9), and he is a faculty member of Music@Menlo's 2014 Chamber Music Institute Young Performers Program.

Nicolas Dautricourt holds the Marilyn and Boris Wolper Violin Chair in honor of Philip Setzer for 2014.



Acclaimed for its profound musical insight and rare tonal beauty, the **ESCHER STRING QUARTET** has toured extensively throughout the United States, Europe, Australia, and Asia. From 2010 to 2012, the quartet served as BBC New

Generation Artists, giving debuts at both Wigmore Hall and the BBC Proms. In 2013, the quartet was awarded the prestigious Avery Fisher Career Grant. The current season sees the Escher String Quartet's debut at the Concertgebouw in Amsterdam, as well as at the Tel Aviv Museum of Art in Israel. The Escher has performed at the Cheltenham and City of London festivals, the Auditorium du Louvre in Paris, the 92nd Street Y in New York, the Kennedy Center in Washington, D.C., and at the Ravinia and Caramoor festivals. Elsewhere, the quartet has toured China and made its Australian debut at the Perth International Arts Festival. Last season, the ensemble made debuts in Switzerland at the Conservatoire de Musique de Genève and in Austria at the Schloss Esterházy palace in Eisenstadt. The Escher String Quartet has recorded the complete Zemlinsky string quartets on the Naxos label and released volume 1 in July 2013; volume 2 follows in summer 2014. Upcoming releases include the Mendelssohn quartet cycle for the Swedish label BIS.

The Escher String Quartet will be performing in Concert Program I (July 19) and Carte Blanche Concert I (July 23).



Recipient of a prestigious Avery Fisher Career Grant in 2009, clarinetist **ALEXANDER FITERSTEIN** has been praised by the *New York Times* for possessing a "beautiful liquid clarity," and the *Washington Post* wrote, "Fiterstein treats his instrument as his own personal voice, dazzling in its spectrum of colors, agility, and range. Every sound he makes is finely measured without inhibiting expressiveness." Fiterstein is a First Prize winner of the Carl Nielsen International Clarinet Competition and the Aviv Competitions in Israel and is a winner of

the Young Concert Artists International Auditions. On October 1, 2013, Bridge Records released Fiterstein's debut concerto album featuring both of Carl Maria von Weber's clarinet concerti with conductor Martin West and the San Francisco Ballet Orchestra. In the 2013–2014 season, Fiterstein performed the Nielsen Clarinet Concerto with conductor Michael Stern and the IRIS Orchestra. He also performed at the Kennedy Center with his ensemble, the Zimro Project, and at the Chamber Music Society of Lincoln Center. Fiterstein was Coartistic Director for the new Sedona Winter MusicFest, performed the Weber Clarinet Concerto no. 1 with the Minnesota Sinfonia, and performed with the Goldstein-Peled-Fiterstein Trio for the University of Chicago Presents and the Civic Music Association in Iowa. Fiterstein also performed with the Daedalus Quartet. Fiterstein was born in Belarus. At the age of two, he immigrated with his family to Israel, where he later studied at the Israel Arts and Science Academy. He graduated from the Interlochen Arts Academy and the Juilliard School. Alexander Fiterstein serves as clarinet professor at the University of Minnesota, Twin Cities.

Alexander Fiterstein will be performing in Concert Program VI (August 1 and 2).



Violinist **JORJA FLEEZANIS** joined the faculty at the Jacobs School of Music at Indiana University in 2009, holding the Henry Upper Chair in Orchestral Studies. She was Concertmaster of the Minnesota Orchestra from 1989 to 2009, assuming that position after being the Associate Concertmaster of the San Francisco Symphony and a member of the Chicago Symphony. Fleezanis has been Guest Concertmaster for the Los Angeles Philharmonic, Detroit Symphony, Hong Kong Philharmonic, and San Francisco

Symphony. She has been a frequent guest artist/teacher at the Prussia Cove Open Chamber Music sessions, the New World Symphony, the San Francisco Conservatory of Music, Music@Menlo, Interlochen Center for the Arts, Madeline Island Music Camp, and the Round Top International Festival Institute. She is currently Concertmaster of the Chicago Bach Project, performs annually in France with French fortepianist Cyril Huvé, and gives frequent recitals with her long-term partner, pianist Karl Paulnack. The Minnesota Orchestra commissioned two major solo works for her, 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 Cyril Huvé were released in 2003 on the Cypres label. Other recordings include Aaron Jay Kernis's *Brilliant Sky, Infinite Sky*, commissioned for her by the Schubert Club of St. Paul, Minnesota, on CRI and Stefan Wolpe's Violin Sonata with Garrick Ohlsson as her partner for Koch International.

Jorja Fleezanis will be performing in Concert Program I (July 19) and Concert Program VII (August 5).



Percussionist **CHRISTOPHER FROH** specializes in promoting and influencing the creation of new music through critically acclaimed performances and dynamic lectures. A member of the San Francisco Contemporary Music Players, the Empyrean Ensemble, Rootstock Percussion, and the San Francisco Chamber Orchestra,

Froh has premiered over one hundred chamber and solo works by composers from fifteen countries. His rich and diverse career also includes performances with the San Francisco Symphony at Carnegie Hall and Gamelan Sekar Jaya at the Stern Grove Festival and session recording at

Skywalker Ranch for a video game about monkeys and pirates. Froh has recorded with the San Francisco Symphony on SFS Media; as a soloist on the Albany, Innova, and Equilibrium labels; and as a chamber musician on Bridge Records and Music@Menlo *LIVE*. As a soloist, he has appeared at festivals and recitals across Japan, China, Turkey, Europe, and the United States including featured performances at the Beijing Modern Music Festival and Festival Nuovi Spazi Musicali. He studied at the University of Michigan, Eastman School of Music, and Toho Gakuen Conservatory, where he studied with marimba pioneer Keiko Abe. He teaches percussion and chamber music at UC Davis and CSU Sacramento.

Christopher Froh will be performing in Concert Program V (July 31).



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 dialogs 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.

Ara Guzelimian will lead Encounter IV (August 7).



In 2011, cellist **NAREK HAKHNAZARYAN** was awarded the Gold Medal at the XIV International Tchaikovsky Competition, the most prestigious prize given to a cellist. In recital, he has appeared at the Berlin Konzerthaus, Amsterdam Concertgebouw, Isabella Stewart Gardner Museum in Boston, Shriver Hall Concert Series in Baltimore, and Vancouver Recital Series. He also gave a solo recital at Carnegie's Zankel Hall. In the 2012–2013 season, he debuted with the Rotterdam Philharmonic, performing the Dutilleux Concerto under

Valery Gergiev, and performed with the Dallas Symphony under Jaap van Zweden and the Kansas City Symphony under Michael Stern, in addition to making his debuts with the London Philharmonic, BBC Scottish Symphony, NDR Hamburg, Filarmonica della Scala in Milan, Orchestre Symphonique de Québec, Vienna Chamber, and Seoul Philharmonic orchestras. In 2011–2012 Hakhnazaryan made his debut with the Chicago Symphony and appeared with the London Symphony and Mariinsky Orchestra under Gergiev. Mentored by the late Mstislav Rostropovich, he was the only cellist invited to travel on behalf of the Mstislav Rostropovich Foundation. He was born in Yerevan, Armenia, and studied at the Moscow Conservatory and New England Conservatory in Boston. He plays a 1698 David Tecchler cello, on loan from Valentine Saarmaa, granddaughter of the renowned luthier Jacques François.

Narek Hakhnazaryan will be performing in Concert Program VI (August 1 and 2), Concert Program VII (August 5), and Concert Program VIII (August 8 and 9).

Narek Hakhnazaryan holds the Kathleen G. Henschel Cello Chair in honor of David Finckel for 2014.



Pianist **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.

Gilbert Kalish will be performing in Concert Program II (July 20 and 22), Concert Program III (July 25 and 26), Concert Program IV (July 27 and 29), and Concert Program V (July 31), and he is the Director of Music@Menlo's Chamber Music Institute International Program.



Percussionist **AYANO KATAOKA** is known for her brilliant and dynamic technique as well as the unique elegance and artistry she brings to her performances. She has collaborated with many of the world's most respected and leading artists, including Emanuel Ax, Jaime Laredo, Ani Kavafian, David Shifrin, and Jeremy Denk, to name a few. She gave the world premiere of Bruce Adolphe's *Self Comes to Mind* for Cello and Two Percussionists with cellist Yo-Yo Ma at the American Museum of Natural

History. She also presented a solo recital at Tokyo Opera City Recital Hall, which was broadcast on NHK, Japan's national public radio. Other highlights as a percussion soloist include a performance of Steven Mackey's *Micro-Concerto* for Percussion Solo and Chamber Ensemble at Alice Tully Hall and collaborations with Portland-based dance company BodyVox at Chamber Music Northwest. Her performances can also be heard on the Deutsche Grammophon, Naxos, New World, New Focus, and Albany labels. A native of Japan, Ayano Kataoka began her marimba studies at age five and percussion at fifteen. She received her Artist Diploma from the Yale University School of Music, where she studied with marimba virtuoso Robert van Sice. She was the first percussionist to be chosen for the Chamber Music Society of Lincoln Center's CMS Two, a three-season residency program for emerging artists offering high-profile performance opportunities in collaboration with the Chamber Music Society. She is a faculty member of the University of Massachusetts Amherst.

Ayano Kataoka will be performing in Concert Program V (July 31).



Violinist **ERIN KEEFE**, Concertmaster of the Minnesota Orchestra, has established a reputation as a compelling artist who combines exhilarating temperament and fierce integrity. Winner of a 2006 Avery Fisher Career Grant as well as the 2009 Pro Musicis International Award, she took the Grand Prize in the Valsesia Music International Violin Competition (Italy), the Toruń International Violin Competition (Poland), the Schadt Competition, and the Corpus

Christi International String Competition. Keefe has appeared as soloist in recent seasons with orchestras such as the New Mexico Symphony, the New York City Ballet Orchestra, the Korean Symphony Orchestra, the Amadeus Chamber Orchestra, the Sendai Philharmonic, and the Göttingen Symphony and has given recitals throughout the United States, Austria, Italy, Germany, Korea, Poland, Japan, and Denmark. In 2010, she released her first solo CD, recorded with pianist Anna Polonsky, and she has recordings on the Naxos, Deutsche Grammophon, and CMS Studio labels. Her festival appearances have included the Marlboro Music Festival, Music@Menlo, Music from Angel Fire, Ravinia, and the Seattle, OK Mozart, Mimir, Bravo! Vail Valley, Music in the Vineyards, and Bridgehampton Chamber Music festivals. Keefe earned a master's degree from the Juilliard School and a bachelor's degree from the Curtis Institute of Music. Her teachers included Ronald Copes, Ida Kavafian, Arnold Steinhardt, and Philip Setzer. A former member of CMS Two, Keefe is currently an Artist of the Chamber Music Society of Lincoln Center.

Erin Keefe will be performing in Concert Program I (July 19) and Concert Program II (July 20 and 22).



Praised as "a rare virtuoso of the flute" by *Libération*, flutist **SOOYUN KIM** has established herself as one of the rare flute soloists on the classical music scene. Since her concerto debut with the Seoul Philharmonic Orchestra at age ten, she has enjoyed a flourishing career performing with the Munich Chamber Orchestra, the Boston Pops, and the New Jersey Symphony Orchestra in the world's most

prestigious venues such as Lincoln Center and Carnegie Hall. Most recently she gave her European debut recital at the Auditorium du Louvre. She has received numerous international awards and prizes including Third Prize at the ARD International Flute Competition and the Georg Solti Foundation Career Grant. Her summer festival appearances include Music@Menlo, Spoleto USA, Yellow Barn, and Chamber Music Northwest. This past summer she served as Artist-in-Residence with the Danish Chamber Players in Fuglsang, Denmark. Sooyun Kim is an Artist of the Chamber Music Society of Lincoln Center.

Sooyun Kim will be performing in Concert Program IV (July 27 and 29).



Called "superb" by the *Washington Post* and "stunningly virtuosic" by the *New York Times*, **PETER KOLKAY** is the only bassoonist to receive an Avery Fisher Career Grant (2004) and win First Prize at the Concert Artists Guild International Competition (2002). He is currently an Artist of the Chamber Music Society of Lincoln Center and was formerly part of that organization's CMS Two program. As a soloist,

he recently premiered Joan Tower's bassoon concerto *Red Maple* with the South Carolina Philharmonic and has previously appeared with the orchestras of Rochester, Westchester, and Green Bay. This season's highlights include a West Coast debut recital in Lacey, Washington, as well

as chamber music appearances with the Argenta Concert Series in Reno and the Chamber Music Society of Lincoln Center. Kolkay has presented recitals at Wolf Trap, Weill Recital Hall, Merkin Hall, the Chicago Cultural Center, and the Teatro Nacional in Panama City. An advocate for new music, he has premiered works by Elliott Carter, Charles Wuorinen, Harold Meltzer, Russell Platt, and Katherine Hoover. His first solo recording, *BassoonMusic*, was released by CAG Records and features twenty-first-century American music. A native of Naperville, Illinois, he holds degrees from Lawrence University, the Eastman School of Music, and Yale University and studied with Frank Morelli, John Hunt, Jean Barr, and Monte Perkins. Peter Kolkay serves as Associate Professor of Bassoon at the Blair School of Music at Vanderbilt University in Nashville.

Peter Kolkay will be performing in Concert Program IV (July 27 and 29) and Concert Program VI (August 1 and 2).



Praised for giving “one of the most satisfying performances in years” by the *Strad*, violinist **KRISTIN LEE** enjoys a vibrant career as a soloist, recitalist, and chamber musician. She has performed concerti with orchestras throughout the United States and abroad, including the Saint Louis Symphony, New Jersey Symphony, New Mexico Symphony, Ural Philharmonic of Russia, Pusan Philharmonic, and Korean Broadcast Symphony. As a recitalist, she has performed at Ravinia’s Rising Stars series, the Salon de Virtuosi at Steinway Hall, the Metropolitan Museum of Art, the Louvre in Paris, the Kumho Art Gallery in her native Seoul, and throughout Northern Italy. A winner of Juilliard’s Concerto Competition and the Aspen Music Festival’s Violin Competition, she was a top-prize winner of the 2012 Naumburg Competition, Astral Artists Auditions in 2010, and Italy’s Premio Trio di Trieste Competition in 2011. Recent highlights include performances at Merkin Hall in New York and the Kravis Center in Florida and solo appearances with the Philadelphia Orchestra and the St. Paul Chamber Orchestra. As a chamber musician, she is an Artist of the Chamber Music Society of Lincoln Center and has made appearances at the Ravinia, Music@Menlo, Sarasota, Medellín Festicámara, and La Jolla festivals. Kristin Lee earned a master’s degree from the Juilliard School in 2010 under Itzhak Perlman and Donald Weilerstein and served as a Teaching Assistant in Perlman’s studio. She is on the faculty at the Aaron Copland School of Music at Queens College.

Kristin Lee will be performing in Concert Program I (July 19) and Concert Program II (July 20 and 22).



With performances described by the *New York Times* as “breathtakingly beautiful,” violinist **SEAN LEE** is quickly gaining recognition as one of today’s most talented rising artists. His debut album, *The Juilliard Sessions: Sean Lee*, was released by EMI Classics in 2012 and reached the iTunes Top Twenty Classical Albums list. Lee was selected as the winner of the 2012 Sanders/Juilliard/Tel Aviv Museum Prize and was a prizewinner at the Premio Paganini International Violin Competition and the Young Concert

Artists International Auditions. He has appeared as a soloist in recent years with the Utah Symphony, Orchestra del Teatro Carlo Felice, Bedford Chamber Players, and Torrance Symphony and as a recitalist at Carnegie Hall, the South Orange Performing Arts Center, the *Sundays Live* series at the Los Angeles County Museum of Art, Italy’s Festival Paganiniano di Carro, and Vienna’s Konzerthaus. An equally involved chamber musician, Lee is a founding member of the LK String Quartet and is currently a member of CMS Two at the Chamber Music Society of Lincoln Center. He has appeared at the Ravinia Festival, Maui Classical Music Festival, Deer Valley Music Festival, and Naumburg Orchestral Concerts at Central Park.

He studied at the Juilliard School under Itzhak Perlman and graduated as a recipient of the William Schuman Prize. He is currently a member of the chamber music faculty of the Juilliard School’s Pre-College Division, as well as a faculty member of Music@Menlo’s Chamber Music Institute and the Perlman Music Program. Sean Lee performs on a 1799 Nicolas Lupot violin.

Sean Lee will be performing in Concert Program I (July 19) and Concert Program II (July 20 and 22), and he is a faculty member of Music@Menlo’s 2014 Chamber Music Institute Young Performers Program.



Violinist/violist **YURA LEE**, recipient of the prestigious Avery Fisher Career Grant, is praised for her musical integrity and her compelling artistry. As a soloist, she has appeared with many major orchestras, including the New York and Los Angeles Philharmonics, as well as the Chicago and San Francisco Symphony Orchestras. She regularly takes part in the Marlboro Festival, Salzburg Festival, Verbier Festival, Caramoor Festival, Ravinia Festival, Kronberg Festival, and Aspen

Music Festival, among many others. She is an Artist of the Chamber Music Society of Lincoln Center in New York City, as both a violinist and a violist. Her *Mozart in Paris* (Oehms Classics) release received the prestigious Diapason d’Or award in France. Lee was nominated by and represented Carnegie Hall for its ECHO (European Concert Hall Organization) series, giving recitals at nine celebrated concert halls in Europe. She is the youngest artist ever to receive the Debut Artist of the Year prize at the *Performance Today Awards*. She has received numerous international prizes, including First Prize at the 2013 ARD Competition (Germany), First Prize and the Audience Prize at the 2006 Leopold Mozart Competition (Germany), First Prize at the 2010 UNISA International Competition (South Africa), First Prize at the 2013 Yuri Bashmet International Competition (Russia), and top prizes in the Indianapolis (USA), Hannover (Germany), Kreisler (Austria), and Paganini (Italy) competitions.

Yura Lee will be performing in Carte Blanche Concert III (July 30), Concert Program VI (August 1 and 2), and Concert Program VIII (August 8 and 9).



WILLIAM LOBKOWICZ was born in Boston, Massachusetts. He studied European history and music, graduating from Harvard University in 1984, and worked for six years in banking and real estate. After watching the breakdown of communism in 1989, he decided to move back to Czechoslovakia permanently in 1990. The Lobkowicz family traces its ancestry back over seven centuries as princes of the Holy Roman Empire and High

Chancellors of the Kingdom of Bohemia. They were patrons of the arts, most notably of Beethoven, who dedicated the Third (*Eroica*), Fifth, and Sixth (*Pastoral*) Symphonies to the seventh Prince Lobkowicz. The family has been at the forefront of Czech history throughout the centuries, serving as patrons and imperial councilors, soldiers, and diplomats. Since returning to Bohemia, Lobkowicz has been responsible for reclaiming his family’s philanthropic heritage and managing its many assets. He founded and runs the Lobkowicz Collections Foundation and L. E. Holdings, a family real estate and asset management firm. He also founded in the mid-1990s Lobkowicz Events Management, an event and destination management company that operates four family castles in the Czech Republic. He is active in several business and cultural associations, serving for eight years as a board and Executive Committee member of the American Chamber of Commerce in Prague. William Lobkowicz works with his wife, Alexandra, on all aspects of the family’s numerous cultural, philanthropic, and business interests. They have three children.

William Lobkowicz will lead Encounter II (July 24).



For over twenty-five years, pianist **ANNE-MARIE McDERMOTT** has played concerti, recitals, and chamber music in hundreds of cities throughout the United States, Europe, and Asia. She is Artistic Director of the Bravo! Vail Valley Music Festival, the Ocean Reef Chamber Music Festival in Florida, and the Avila Chamber Music Celebration in Curaçao. She was also recently appointed Curator for Chamber Music at the Mainly Mozart Festival in San

Diego. As a soloist, she has recorded the complete Prokofiev piano sonatas and Bach *English Suites* and *Partitas* (which was named *Gramophone* magazine's Editor's Choice), and her solo disc of Chopin's works was released in 2011. She has performed with the New York Philharmonic, Minnesota Orchestra, Dallas Symphony, Seattle Symphony, National Symphony, Los Angeles Chamber Orchestra, Moscow Virtuosi, and Hong Kong Philharmonic. She is also a member of the piano quartet *Opus One*, with colleagues Ida Kavafian, Steven Tenenbom, and Peter Wiley. McDermott studied at Manhattan School of Music with Dalmo Carra, Constance Keene, and John Browning. She was a winner of the Young Concert Artists International Auditions and was awarded an Avery Fisher Career Grant.

Anne-Marie McDermott will be performing in Concert Program VIII (August 8 and 9).



Principal Clarinet of the Metropolitan Opera Orchestra since 2004, **ANTHONY MCGILL** has been recognized as one of the classical music world's finest solo, chamber, and orchestral musicians. He has appeared as soloist with many orchestras including the Metropolitan Opera Orchestra, the American Symphony Orchestra, and the New York String Orchestra at Carnegie Hall, the San Diego Symphony, the Memphis Symphony, Orchestra 2001, and the Chicago Youth Symphony Orchestra. Upcoming orchestral performances this season include the

Baltimore Symphony Orchestra and the New Jersey Symphony Orchestra. As a chamber musician, McGill has performed throughout the United States, Europe, and Asia with such quartets as the Guarneri, Tokyo, Brentano, Pacifica, Shanghai, Miró, and Daedalus and with Musicians from Marlboro and the Chamber Music Society of Lincoln Center, as well as in recital on such series as the Philadelphia Chamber Music Society. Anthony McGill has collaborated with Emanuel Ax, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang, and on January 20, 2009, he performed with Itzhak Perlman, Yo-Yo Ma, and Gabriela Montero at the inauguration of President Barack Obama. He has appeared on *Performance Today*, MPR's *St. Paul Sunday*, and *Mr. Rogers's Neighborhood*. In 2013, with his brother Demarre, he appeared on *NBC Nightly News* and *The Steve Harvey Show* and on MSNBC with Melissa Harris-Perry. In demand as a teacher, McGill serves on the faculty of the Juilliard School, the Peabody Institute of the Johns Hopkins University, the Bard College Conservatory of Music, and Manhattan School of Music and has given master classes throughout the United States, Europe, and South Africa.

Anthony McGill will be performing in Concert Program IV (July 27 and 29).



Violist **PAUL NEUBAUER**'s exceptional musicality and effortless playing distinguish him as one of his generation's quintessential artists. This season he gave the world premiere of a new viola concerto by Aaron Jay Kernis with the St. Paul Chamber Orchestra followed by performances with the Los Angeles Chamber Orchestra, the Chautauqua Symphony, and the Idyllwild

Arts Orchestra. He also performed in recital with pianist Anne-Marie McDermott and in a trio with soprano Susanna Phillips and McDermott, which performs a wide range of repertoire including salon-style songs for voice, viola, and piano. Appointed Principal Violist of the New York Philharmonic at age twenty-one, he has appeared as soloist with over one hundred orchestras including the New York, Los Angeles, and Helsinki Philharmonics; the National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth Symphonies; and the Santa Cecilia, English Chamber, and Beethovenhalle Orchestras. Neubauer gave the world premiere of the revised Bartók Viola Concerto as well as concerti by Tower, Penderecki, Picker, Jacob, Lazarof, Suter, Müller-Siemens, Ott, and Friedman and has recorded numerous pieces that were composed for him: Joan Tower's *Purple Rhapsody* for Viola and Orchestra and *Wild Purple* for Solo Viola; *Viola Rhapsody*, a concerto by Henri Lazarof; and *Soul Garden* for Viola and Chamber Ensemble by Derek Bermel. Artistic Director of the Chamber Music Extravaganza in Curaçao, he is on the faculty of the Juilliard School and Mannes College and is an Artist of the Chamber Music Society of Lincoln Center.

Paul Neubauer will be performing in Concert Program I (July 19), Concert Program II (July 20 and 22), Concert Program IV (July 27 and 29), Concert Program VI (August 1 and 2), Concert Program VII (August 5), and Concert Program VIII (August 8 and 9).



Described as a pianist "with power, precision, and tremendous glee" by *Gramophone*, **HYEYEON PARK** was selected as a 2012 Artist of the Year by the Seoul Arts Center, giving solo recitals every year. She has appeared as a soloist and chamber musician on major concert stages in the United States, Korea, Japan, Italy, Germany, Austria, England, Mexico, Spain, and Australia, performing with orchestras such as the Seoul Philharmonic, Seoul Symphony, KNUA

Symphony, and Incheon Philharmonic, to name a few. She is a prizewinner of numerous international competitions including Oberlin, Ettlingen, Hugo Kauder, Maria Canals, Prix Amadèò, and Corpus Christi, and her performances have been broadcast on KBS and EBS television in Korea and RAI3 (Italy), WQXR (New York), WFMT (Chicago), WBJC (Baltimore), and WETA (Washington, D.C.) radio and channel LOOP in the United States. As an active chamber musician, Park has been invited to the Yellow Barn, Chamber Music Northwest, and Santander festivals. She holds degrees from the Peabody Institute of the Johns Hopkins University, Yale School of Music, and Korean National University of Arts. HyeYeon Park is an Assistant Professor of Piano at the University of Nevada, Reno, and she can be heard on the Blue Griffin, Urtext Digital, HM, and Naxos labels.

HyeYeon Park will be performing in Concert Program VI (August 1 and 2), and she is a faculty member of Music@Menlo's 2014 Chamber Music Institute Young Performers Program.



MICHAEL PARLOFF, Principal Flutist of the Metropolitan Opera Orchestra from 1977 until 2008, has been heard regularly as a recitalist and concerto soloist throughout North America, Europe, and Japan. He has collaborated with such noted artists as James Levine, Jessye Norman, James Galway, Peter Serkin, Dawn Upshaw, Thomas Hampson, Jaime Laredo, and the Emerson String Quartet. As a lecturer, conductor, and teacher,

Parloff has appeared at major conservatories and university music schools in the United States and abroad. These venues include the Chamber Music Society of Lincoln Center, Music@Menlo, the Juilliard School, Tanglewood, and the National Orchestral Institute at the University of Maryland. He has been a faculty member at Manhattan School of Music since 1985. 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 music in Northern New Jersey by presenting the world's finest singers and instrumentalists in affordable, innovatively programmed public concerts and educational events. Since 1996 Michael Parloff and his wife, Inmo, have also presented over thirty benefit concerts for various nonprofit organizations and humanitarian causes in Northern Bergen County, New Jersey. He has recorded extensively with the Metropolitan Opera for Deutsche Grammophon, Sony Classical, London, and Philips and has recorded solo recital repertoire and twentieth-century chamber music for the Essay, Gunmar, CRI, and Koch labels.

Michael Parloff will lead Encounter III (August 3).



SCOTT PINGEL began playing the double bass at age seventeen because of a strong interest in jazz, Latin, and classical music. At age twenty-nine, he became Principal Bass of the San Francisco Symphony and was named by the *San Francisco Chronicle* as one of the most “prominent additions” to the ensemble. Previously, he served as Principal Bass of the Charleston Symphony Orchestra; performed with the Metropolitan Opera,

the Boston Symphony Orchestra at Tanglewood, and the Metamorphosen Chamber Orchestra; and served as Guest Principal with the National Arts Centre Orchestra in Canada. As a chamber musician, he has collaborated with such luminaries as Yo-Yo Ma, Julia Fischer, Gilbert Kalish, Wu Han, Joseph Silverstein, Jorja Fleezanis, Yefim Bronfman, and members of the Emerson, Miró, Pacifica, St. Lawrence, and Takács quartets. He can often be heard at the Music in the Vineyards festival and on television and radio programs including NPR's *Performance Today*. Pingel has taught master classes at prestigious institutions such as the Curtis Institute of Music, the Juilliard School, the Colburn School, Manhattan School of Music, the Shanghai Conservatory, and the New World Symphony. Currently, he is a faculty member of the San Francisco Conservatory of Music. Pingel's primary instructors were James Clute, Peter Lloyd, and Timothy Cobb. He earned a B.M. degree from the University of Wisconsin–Eau Claire and an M.M. degree and a P.S.D. from Manhattan School of Music and spent two years as a fellow at the New World Symphony.

Scott Pingel will be performing in Concert Program I (July 19), Concert Program II (July 20 and 22), and Concert Program IV (July 27 and 29).



One of the brightest young instrumental talents to emerge from Finland in recent years, **JUHO POHJONEN** has attracted great attention as one of the Nordic countries' most intriguing and talented pianists. Season highlights for 2013–2014 include a performance in Detroit with the Danish String Quartet followed by a recital the next evening of works by Mozart, Scriabin, Liszt, and Beethoven; debut appearances with the Louisiana

Philharmonic; a return performance with London's Philharmonia Orchestra; and a recital in Antwerp, Belgium. Last season he performed with the Helsinki Philharmonic, the Bournemouth Symphony, and the Iceland Symphony. In the United States he made his debut at the Aspen Music Festival performing Messiaen's *Des canyons aux étoiles* with Robert Spano. He has performed with the Los Angeles Philharmonic, San Francisco Symphony, Atlanta Symphony, Danish National Symphony, Malmö Symphony, Finnish Radio Symphony, Swedish Radio Symphony, Scottish Chamber Orchestra, and Lahti Symphony, with which he toured Japan. His debut recording, *Plateaux*, features works by Scandinavian composer Pelle Gudmundsen-Holmgreen. The winner of numerous prizes in both Finnish

and international competitions, he was selected by Andrés Schiff as winner of the Klavier-Festival Ruhr Scholarship in 2009. Pohjonen has studied with Meri Louhos and Hui-Ying Liu at the Sibelius Academy, where he completed his master's degree in 2008. He is an Artist of the Chamber Music Society of Lincoln Center and a former member of CMS Two.

Juho Pohjonen will be performing in Concert Program IV (July 27 and 29) and Concert Program VI (August 1 and 2).

Juho Pohjonen holds the Kathleen G. Henschel Piano Chair in honor of Wu Han for 2014.



Known for his “delicious quality of tone,” **KEVIN RIVARD** is currently Coprincipal Horn of the San Francisco Opera Orchestra and Principal Horn of the San Francisco Ballet Orchestra. As a soloist and chamber musician, he has performed with the New Century Chamber Orchestra, Orpheus Chamber Orchestra, and the Chamber Music Society of Lincoln Center. Winner of numerous solo competitions, he was awarded the Grand Prize at the 2008 Concours International d'Interprétation

Musicale in Paris, the 2007 International Horn Competition of America, and the 2003 Farkas Horn Competition. He has served as Guest Principal Horn with the Los Angeles Philharmonic, has performed with the Philadelphia Orchestra and the Metropolitan Opera Orchestra, and was a featured soloist with the Houston Symphony. Previous positions also include the Colorado Symphony Orchestra and Florida Orchestra. A Juilliard graduate, Rivard has performed with the Santa Fe Opera, the Sarasota Music Festival, the Norfolk Chamber Music Festival, and the Verbier Festival. As a horn professor at California State University East Bay, Kevin Rivard loves teaching and inspiring young students. Every year he volunteers at local schools performing for youth, hoping to give as many children as possible the opportunity to enjoy live music.

Kevin Rivard will be performing in Concert Program IV (July 27 and 29) and Concert Program VI (August 1 and 2).



Cellist **KEITH ROBINSON** is a founding member of the Miami String Quartet and has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. He has had numerous solo appearances with orchestras including the New World Symphony, the American Sinfonietta, and the Miami Chamber Symphony, and in 1989 he won the PACE Classical Artist of the Year Award. His most

recent recording, released on Blue Griffin Records, features the complete works of Mendelssohn for cello and piano with his colleague Donna Lee. In 1992, the Miami String Quartet became the first string quartet in a decade to win First Prize of the Concert Artists Guild New York Competition. The quartet also received the prestigious Cleveland Quartet Award, won the Grand Prize at the Fischhoff Chamber Music Competition, and was a member of CMS Two at the Chamber Music Society of Lincoln Center. Robinson regularly attends festivals across the United States, including the Santa Fe Chamber Music Festival, Music@Menlo, the Kent/Blossom Music Festival, Mostly Mozart, the Bravo! Vail Valley Music Festival, the Savannah Music Festival, and the Virginia Arts Festival. Highlights of recent seasons include appearances in Bern, Cologne, Istanbul, Lausanne, Montreal, Rio de Janeiro, Hong Kong, Taipei, and Paris. Robinson hails from a musical family and his siblings include Sharon Robinson of the Kalichstein-Laredo-Robinson Trio and Hal Robinson, Principal Bass of the Philadelphia Orchestra. He plays a Giovanni Grancino cello made in Milan and dated 1690.

Keith Robinson will be performing in Concert Program IV (July 27 and 29).



Praised for his “excellent” and “precisely attuned” performances by the *New York Times*, percussionist **IAN DAVID ROSENBAUM** has developed a musical breadth far beyond his years. He made his Kennedy Center debut in 2009 and later that year garnered a special prize created for him at the Salzburg International Marimba Competition. Last season, Rosenbaum joined the Chamber Music Society of Lincoln Center’s CMS Two

program as only the second percussionist selected in its history. Rosenbaum has performed with the acclaimed Sō Percussion group and has appeared at the Norfolk, Yellow Barn, Chamber Music Northwest, and Music@Menlo festivals. Highlights of the 2013–2014 season include a tour of Southern California performing Christopher Cerrone’s *Memory Palace*, a recital at the Phillips Collection in Washington, D.C., and a solo performance on the Chamber Music Society of Lincoln Center’s New Music in the Kaplan Penthouse series. Continuing his passionate advocacy for contemporary music, this season Rosenbaum will premiere new works for percussion by Andy Akiho, David Crowell, Tawnie Olson, and Paola Prestini. Rosenbaum is a member of Sandbox Percussion, Le Train Bleu, the Pittsburgh New Music Ensemble, Novus NY, and Time Travelers. He has recorded for the Bridge, Innova, and Naxos labels and is on the faculty of the Dwight School in Manhattan. Rosenbaum endorses Vic Firth sticks and mallets.

Ian Rosenbaum will be performing in Concert Program V (July 31).



Baritone **RANDALL SCARLATA** has been praised by the *New York Times* as “an intelligent and communicative singer” with a “compelling desire to bring texts to life.” Scarlata enjoys a lively career encompassing opera, recital, chamber music, and works for voice and orchestra. He has appeared on concert stages worldwide and has been a soloist with many of the world’s great orchestras, including the Philadelphia and Minnesota Orchestras and the National, New World, Pittsburgh, and San Francisco Symphonies, among others. He has appeared at the

Ravinia, Marlboro, Edinburgh, Norfolk, Vienna, Salzburg, Aspen, and Spoleto (Italy) festivals. He is known for his versatility and consummate musicianship, and his repertoire spans four centuries and fifteen languages. A sought-after interpreter of new music, he has given world premieres of works by George Crumb, Ned Rorem, Samuel Adler, and Christopher Theofanidis, among others. Scarlata has recorded for the Chandos, Naxos, CRI, Gasparo, Arabesque, Albany, and Sono Luminus labels. Randall Scarlata’s awards include First Prize at the 1999 Young Concert Artists International Auditions, First Prize at the 1997 *Das Schubert Lied* International Competition in Vienna, First Prize at the 1997 Joy in Singing Competition, and the 1998 Alice Tully Vocal Arts Debut Recital Award. He received a Fulbright Grant to study at the Hochschule für Musik in Vienna. Scarlata serves on the faculty of SUNY Stony Brook and the College of Visual and Performing Arts at West Chester University and teaches at AlpenKammerMusik in Carinthia, Austria. He frequently works with the philanthropic organization Sing for Hope.

Randall Scarlata will be performing in Concert Program III (July 25 and 26) and Concert Program V (July 31).



Violinist **ALEXANDER SITKOVETSKY** was born in Moscow into a family with an established musical tradition and made his concerto debut at the age of eight, the same year he began study at the Menuhin School in England. He has gone on to perform with the Netherlands Philharmonic, the Philharmonia Orchestra, the Royal Philharmonic, the English Chamber Orchestra, the Academy of St. Martin in the Fields, the Moscow Chamber Orchestra, the Welsh National Opera, and the BBC Concert

Orchestra, among many others. In 2012–2013, Sitkovetsky toured with the St. Petersburg Symphony Orchestra and completed a successful tour of China with the Sitkovetsky Trio. This season, he returns to the Royal Philharmonic and the Netherlands Philharmonic in addition to making debuts with the Moscow Symphony and the Lithuanian National Symphony Orchestra. He has recorded for the Angel/EMI, Decca, Orfeo, Onyx, and Avanti Classics labels, including the Bach Double Concerto with Julia Fischer. In 2011, Sitkovetsky was awarded First Prize at the Trio di Trieste Duo Competition with pianist Wu Qian. He has also been accepted into the prestigious CMS Two program at the Chamber Music Society of Lincoln Center. As a founding member of the Sitkovetsky Piano Trio, he has won various prizes including the Mecklenburg-Vorpommern Kammermusik Prize and has performed all over the United Kingdom and Europe. The trio will release its debut album for BIS Records in 2014. Since 2012, he has also played in a string quartet project with Julia Fischer; the group meets once a year to perform in some of Europe’s most prestigious venues.

Alexander Sitkovetsky will be performing in Concert Program VII (August 5) and Concert Program VIII (August 8 and 9).



Winner of a 2009 Avery Fisher Career Grant, violinist **ARNAUD SUSSMANN** is a compelling artist performing as a soloist throughout the United States, Central America, Europe, and Asia. He has appeared with the New York Philharmonic, American Symphony Orchestra, Jerusalem Symphony, Stamford Symphony, and Orchestre National des Pays de la Loire. Recent engagements include a solo tour of Israel; concerto appearances at the Dresden Music Festival, in Alice Tully Hall, and at the Phillips Collection in Washington, D.C.;

and a television performance on PBS for *Live from Lincoln Center*. Sussmann is a passionate chamber musician and is now an Artist of the Chamber Music Society of Lincoln Center, after joining CMS Two in 2006. He appears with the CMS both in New York and on tour. He has performed with many of today’s leading artists such as Itzhak Perlman, Menahem Pressler, Gary Hoffman, and Peter Frankl. His festival appearances include Mainly Mozart, Moritzburg, Caramoor, Music@Menlo, Bridgehampton, Strings in the Mountains, New Harmony, and the Moab Music Festival. The winner of several international competitions and prizes, Sussmann has recorded for Naxos, Albany Records, CMS Studio Recordings, and Deutsche Grammophon’s DG Concert Series. His first solo CD of the three Brahms sonatas with pianist Orion Weiss was released in the summer of 2013 for the Telos Music label. Sussmann studied with Boris Garlitsky and Itzhak Perlman, who chose him to be a Starling Fellow, an honor qualifying him to be Perlman’s Teaching Assistant for two years.

Arnaud Sussmann will be performing in Concert Program IV (July 27 and 29), Concert Program V (July 31), and Concert Program VI (August 1 and 2).



STEPHEN TAYLOR, one of the most sought-after oboists in the country, holds the Mrs. John D. Rockefeller III Solo Oboe Chair at the Chamber Music Society of Lincoln Center. He is a solo oboist with the New York Woodwind Quintet, the Orchestra of St. Luke’s, the St. Luke’s Chamber Ensemble (for which he has served as Codirector of Chamber Music), the American Composers Orchestra, the New England Bach Festival

Orchestra, and Speculum Musicae, and he is Coprincipal Oboist of Orpheus Chamber Orchestra. His regular festival appearances include Spoleto, Aldeburgh, Caramoor, Bravo! Vail Valley, Music from Angel Fire, Norfolk, Santa Fe, Aspen, and Chamber Music Northwest. Among his more than two hundred recordings is Elliott Carter’s Oboe Quartet, for which Taylor received a Grammy nomination. He has performed many of Carter’s works, giving the world premieres of *A Mirror on Which to Dwell*, *Syringa*, and *Tempo e Tempi* and the U.S. premieres of *Trilogy* for Oboe and Harp, Oboe

Quartet, and *A 6 Letter Letter*. He is entered in *Who's Who in American Colleges and Universities* and has been awarded a Performer's Grant from the Fromm Foundation at Harvard University. Trained at the Juilliard School, he is a member of its faculty as well as those of the Yale and Manhattan Schools of Music. Taylor plays rare Caldwell model Lorée oboes.

Stephen Taylor will be performing in Concert Program IV (July 27 and 29).



Pianist **DINA VAINSHTEIN** has collaborated with some of the most promising musicians of recent years. She studied with Boris Berlin at the prestigious Gnessin Academy in Moscow, where she received the Special Prize for Best Collaborative Pianist at the 1998 Tchaikovsky International Competition. Her talents vaulted her to numerous performance opportunities, from Alice Tully Hall and Weill Recital Hall in New York City to the Caramoor Festival, the

Ravinia Festival, and the Music Academy of the West in Santa Barbara, as well as tours of Japan, China, Europe, and Russia. Bob McQuiston, reviewing the recent Naxos release of Émile Sauret's violin showpieces featuring Michi Wiancko, enthused: "She couldn't have a better partner than Ms. Vainshtein, who plays the perfect supporting role in these fiddle-dominated pieces. More specifically, she exercises a perfect balancing act between artistic reserve during bravura violin passages as opposed to compelling dramatic assertiveness when the piano is spotlighted." Dina Vainshtein has another acclaimed Naxos recital disc with Houston Concertmaster Frank Huang. For nearly a decade she has been affiliated with New England Conservatory and the Walnut Hill School in Massachusetts. At both institutions she worked with Benjamin Zander in his famous master classes on interpretation. In recent concerts she has collaborated with violinists Miriam Fried, Yura Lee, Karen Gomyo, Chad Hoopes, Caroline Goulding, and Zina Schiff, cellists Natasha Brofsky, Amit Peled, and Lynn Harrell, and the Borromeo String Quartet.

Dina Vainshtein will be performing in Carte Blanche Concert III (July 30).



Swiss-born American pianist **GILLES VONSATTEL** has a repertoire that ranges from J. S. Bach's *The Art of Fugue* to the complete works of Xenakis. Recipient of an Avery Fisher Career Grant and winner of the Naumburg and Geneva competitions, he recently made his Boston Symphony, Tanglewood, and San Francisco Symphony debuts and performed recitals and chamber music at the Tonhalle Zürich, Ravinia, Wigmore Hall, the Gilmore Festival, and Munich Gasteig. A former

member of the Chamber Music Society of Lincoln Center's CMS Two, he began as an Artist of the Chamber Music Society in 2012–2013, making his debut in London's Wigmore Hall, giving recitals in San Jose, California, and Cincinnati, and playing Mozart's Concerto no. 9 with the Quebec Symphony. He made his Alice Tully Hall recital debut in 2002 and has appeared with the Warsaw and Calgary Philharmonics, l'Orchestre de Chambre de Genève, the Musikkollegium Winterthur, and the Edmonton Symphony and at the Rockport, Steamboat Springs, Music from Angel Fire, Ottawa, Bridgehampton, Caramoor, West Cork, Archipel, and la Roque d'Anthéron festivals. He has premiered numerous contemporary works in both the United States and Europe, working closely with composers such as Ned Rorem, Jörg Widmann, Nico Muhly, and Heinz Holliger. His recording for the Honens/Naxos label of music by Debussy, Honegger, Holliger, and Ravel was named one of *Time Out New York's* Classical Albums of the Year. He received his master's degree from the Juilliard School, where he worked with Jerome Lowenthal. He is an Assistant Professor at the University of Massachusetts Amherst.

Gilles Vonsattel will be performing in Concert Program V (July 31) and Carte Blanche Concert IV (August 3).

Gilles Vonsattel holds the Karen and Rick DeGolia Piano Chair for 2014.

Chamber Music Institute International Program Artists



Violinist **REBECCA ANDERSON** is a versatile soloist and chamber musician based in New York City. Connecting with a wide range of audiences, she has recently given solo performances with the Philadelphia Orchestra and contemporary music premieres with *A Far Cry* and members of eighth blackbird and collaborated with Questlove and Ben Folds. Anderson's passion for chamber music

has led to festival appearances with Chamber Music Northwest, the Savannah Music Festival, Music from Angel Fire, and the Keshet Eilon Violin Mastercourse in Israel and collaborations with Ani and Ida Kavafian, Itzhak Perlman, André Watts, and David Shifrin. Anderson won First Prize at the 2013 American String Teachers Association National Solo Competition. Other awards include the 2008 National Foundation for Advancement in the Arts YoungArts Gold Award, which led to being named a Presidential Scholar in both arts and academics, and the Bronze Medal and Bach Award at the 2008 Stulberg International String Competition. Anderson is a graduate of the Curtis Institute of Music, where she studied with Ida Kavafian and Pamela Frank. She is currently pursuing her master's degree with Ronald Copes and Donald Weilerstein at the Juilliard School.



Korean violinist **JINJOO CHO** was the Grand Prize and People's Choice Award winner of the 2006 Montreal International Musical Competition, First Prize and Orchestra Award winner of the 2010 Buenos Aires International Violin Competition, second laureate of the 2011 Isang Yun International Music Competition, and Gold Medalist of the 2005 Stulberg International String Competition. She has appeared as soloist with the Cleveland Orchestra, the Montreal, Quebec, Winnipeg, and Victoria Symphony

Orchestras, the Seoul Philharmonic, the Kalamazoo Symphony, the Louisville Orchestra, the Cleveland Orchestra Youth Orchestra, CityMusic Cleveland, l'Orchestre de Chambre I Musici de Montréal, and the Aspen Concert Orchestra. She has served as an Artist-in-Residence at the Kentucky Center for the Performing Arts and was a member of the Wo-Men String Quartet. Jinjoo Cho also performs in a duo with cellist Joshua Roman. She was Concertmaster of the Cleveland Orchestra Youth Orchestra and the New York String Orchestra Seminar. A passionate advocate for community outreach and education concerts, she formed the Starlite community in January 2011, which is dedicated to community outreach events and interactive synergy between artists in Korea. A native of Seoul, South Korea, Cho is a graduate of Yewon Arts University and the Korean National University of Arts, Pre-College. She received a bachelor's degree with Paul Kantor and is working towards a master's degree with Jaime Laredo at the Cleveland Institute of Music.



As an avid chamber musician and soloist, violist **ANDREW GONZALEZ** has collaborated with world-class musicians such as Itzhak Perlman, Daniel Phillips, Shmuel Ashkenasi, Nobuko Imai, Amit Peled, and Edward Arron. Last season, Gonzalez returned to New York City's Bargemusic to perform Mozart's Piano Quartet in g minor and Beethoven's String Trio in G Major with Mark Peskanov, Edward Arron, and Michael Kimmelman. He recently joined

Itzhak Perlman and alumni of the Perlman Music Program in a chamber concert at the Van Wezel Performing Arts Center in Sarasota and

performed a recital at the University of Scranton. In the spring of 2013, Gonzalez was soloist of the Juilliard Orchestra in *Don Quixote* under the direction of Maestro Leonard Slatkin. He has participated in summer programs such as the Perlman Music Program, the Heifetz Institute, the Sarasota Music Festival, the Perlman Chamber Workshop, and many others. Andrew Gonzalez looks forward to pursuing a master's degree at the Juilliard School under the direction of world-renowned violists Michael Tree and Steven Tenenbom.



Violinist **KATHARINA KANG** has performed as a soloist with leading orchestras at the Tchaikovsky Concert Hall in Moscow, the St. Petersburg Philharmonic, the Alte Oper Frankfurt, the Concertgebouw in Amsterdam, the Tonhalle Düsseldorf, and Grieg Hall in Bergen, as well as the philharmonic halls in Essen, Cologne, Berlin, Hamburg, and Munich. Her performances have been broadcast worldwide by BBC, NDR, WDR, SWR, and HR. Kang has appeared

regularly at the Schleswig-Holstein Festival, the Rheingau Musik Festival, the David Oistrakh Festival, the Festspiele Mecklenburg-Vorpommern, and the Weilburger Schlosskonzerte. She has worked with Pavel Gililov, Boris Bloch, and Elmar Oliveira, among others, and attended the Heifetz Music Institute, the Pinchas Zukerman Young Artist Program, and Keshet Eilon. From 2001 to 2010, Kang was a master student of Rosa Fain's at the Robert Schumann Musikhochschule Düsseldorf and won many international and national competitions, including the Artists Award of the state of North Rhine Westphalia in 2005. She is a scholar of the Deutsche Stiftung Musikleben and has been one of its Rising Stars since 2006. Katharina Kang currently studies with Pinchas Zukerman and Patinka Kopec at Manhattan School of Music.



Cellist **JEONGHYOUN CHRISTINE LEE**, a native of Seoul, Korea, was accepted into the Curtis Institute of Music at the age of ten, as one of the youngest students on record. As a soloist she has appeared with the Philadelphia Orchestra, Seoul Philharmonic, Korean Broadcast Symphony Orchestra, and Calgary Symphony Orchestra, among others, and has served as the Coprincipal Cellist of the Curtis Symphony Orchestra. An avid chamber musician, Lee has performed in Europe and

Asia with Curtis on Tour and was recently featured as a Young Artist at Music from Angel Fire and a Caramoor Rising Star at the Caramoor Center for Music and the Arts. She recently performed with Juilliard's contemporary ensemble, AXIOM, and has attended summer festivals such as the Taos School of Music, Encore, the Great Mountains Music Festival, Orford, and Hotchkiss Summer Portals. She has participated in Prussia Cove Master Classes with Ralph Kirshbaum and the Académie Musicale de Villecroze with Miklós Perényi. Last summer, she was awarded the Prix de la Musique de Chambre from Ecoles d'Art Américaines de Fontainebleau, where she worked with Christian Ivaldi and Philippe Entremont. Lee holds a bachelor of music degree from the Curtis Institute of Music and is currently pursuing a master's degree at the Juilliard School with Joel Krosnick.

Cellist **JIYOUNG LEE** "plays with passion and sensitivity. Her interpretation is impeccable for its depth of feeling and intelligence" (*Times Herald-Record*). She has performed as a soloist with the Hudson Valley Philharmonic, the Seoul Symphony Orchestra, the Juilliard Orchestra,



and the Seoul National University Orchestra. She won the Juilliard Concerto Competition and performed the Schumann Cello Concerto with the Juilliard Orchestra and also received prizes at the Hudson Valley Concerto Competition, the Hellam Young Artists' Competition, and the Kumho Asiana Cultural Foundation. As an avid chamber musician, she has performed in Maine, California, New York, Massachusetts, Florida, New Mexico, Geneva, Verbier, and Seoul. She has

participated in master classes with David Geringas, Frans Helmerson, Arto Noras, Bernard Greenhouse, Torleif Thedéen, Ralph Kirshbaum, and Gary Hoffman. A graduate of the Curtis Institute of Music, Lee received a master's degree from the Juilliard School with Timothy Eddy and is enrolled in the Artist Diploma program at the Juilliard School with Joel Krosnick.



Regarded as one of the most promising upcoming talents, violinist **SUYEON LEE** began study at New England Conservatory of Music at the age of five. Recently, she gave recitals in Suntory Hall, Sapporo Concert Hall, Konzerthaus Berlin, Kammermusiksaal Berlin, and throughout the United States. She has also been active in Austria, Russia, England, Romania, and throughout Asia. At age seven, Lee won her first competition, at New England Conservatory, and she won First

Prize at the International Violin Competition of Jeunesses Musicales in Romania at age fourteen, where she performed in the Winners' Gala Concert as the Best Player, chosen by the jurors. At age fifteen she released her highly acclaimed debut album of Heifetz transcriptions on the Naxos label. Lee has appeared in the *Strad* magazine, *Coda* magazine, *Strings* magazine, and numerous newspapers throughout the United States and Europe. Her former teachers include Jin Wook Park, Aideen Zeitlin, Marylou Speaker Churchill, Kurt Sassmannshaus, and Robert Mann. She received her bachelor's and master's degrees studying under Itzhak Perlman and Donald Weilerstein as a recipient of the Dorothy Starling Scholarship at the Juilliard School.



Pianist **HSIN-CHIAO LIAO** began studying piano in her native Taiwan at the age of five. She continued her studies in the Special Education Program for Talented Youth and then at Taipei National University of the Arts, where she earned a bachelor of music degree. During her undergraduate study with Professor Mei-Ling Wang, she was selected as a soloist of the New Sound of Guandu (2008). In 2010, she was invited by the Chong

Hwa Alumni Choir (CHAC) to give a series of concerts in Malaysia. Liao holds a master's degree from SUNY Stony Brook University and is currently pursuing her doctoral degree under the tutelage of pianist Gilbert Kalish. Her recent appearances include a collaboration with flutist Carol Wincenc, performing Joan Tower's Concerto for Flute and Orchestra and David Amram's *Giants of the Night* at the New York Chamber Music Festival, as well as a new-music concert with the Stony Brook Contemporary Chamber Players, where she participated in the world premiere of Judith Shatin's *Vayter un Vayter* at Symphony Space in New York (2012). Her latest achievements include winning the 2014 Stony Brook Concerto Competition.

Bulgarian pianist **ANNA PETROVA** has been praised for her "hallmark performances" with "excellent technical mastery and powerful control of timbre" (*Levante*, Spain). As a prizewinner of numerous international



competitions, including José Roca (Valencia), Val Tidone (Italy), and Maria Yudina (St. Petersburg), and a semifinalist of the Queen Elisabeth Competition, Petrova has performed extensively as a soloist, chamber musician, and recitalist. Highlights of recent performances include appearances with conductors Philippe Entremont, JoAnn Falletta, Max Bragado-Darman, Bruno Aprea, and Ramón Tebar, among others, as well as

recitals at Amsterdam's Concertgebouw, Brussels's Conservatoire Royal, Carnegie's Weill Recital Hall, Chicago's Preston Bradley Hall, the Slovak Philharmonic Concert Hall in Bratislava, Vienna's Bösendorfer Hall, and Palau de la Música in Valencia. Future engagements include chamber music residencies at the Málaga Clásica Festival, the Virginia Arts Festival, and Mozartfest in Würzburg, Germany. Petrova's recording of Stravinsky's *Les noces* with the Virginia Symphony Orchestra and Choir will be released on Naxos in 2014. Her performances have been broadcast on NPR, WQXR, WFMT, and Bulgarian National Radio and Television. Anna Petrova will be completing her doctoral studies at Manhattan School of Music with Horacio Gutiérrez and André-Michel Schub.



TAVI UNGERLEIDER, a celebrated young cellist praised for his "jaw-dropping virtuosity and an enthusiasm that makes a lapsed dabbler want to dust off her own keyboard" (*Los Angeles Times*), has performed extensively in most of the major concert halls across the United States, Europe, Asia, and South America. Appearing numerous times on NPR, he has performed in collaboration with many of the great musical innovators, including

Grammy Award winners Béla Fleck and Leonard Slatkin. He has also performed extensively at festivals, including Kneisel Hall, Aspen, and Ravinia. Ungerleider recently collaborated with Michael Tilson Thomas for a television series entitled *Masterclass* that is currently on HBO and PBS. In addition to performing regularly, he is the recipient of numerous awards, including top prizes from the 2013 Koussevitzky Young Artist Awards, 2012 International Crescendo Music Awards Competition, Harvard Musical Association, National Federation of Music Clubs, and International Chamber Music Ensemble Competition of the Chamber Music Foundation of New England. Ungerleider is pursuing his master's degree with Joel Krosnick at the Juilliard School.



Recently winning Third Prize and Best Performance of Mozart's *Kegelstatt* Trio in the Fourteenth Primrose International Viola Competition, violist **CONG WU** has collaborated with world-renowned musicians such as Shmuel Ashkenasi, Christoph Eschenbach, Paul Katz, Itzhak Perlman, and the American String Quartet, giving concerts throughout North America and Europe. He has played as Principal Violist of the Juilliard Orchestra and the Schleswig-Holstein Festival Orchestra in Germany, under the batons of

Christoph von Dohnányi, Christoph Eschenbach, and James Levine. Born in Jinan, China, in 1987, Wu had his first violin lesson at the age of four and began viola in 2004. After graduating from the Beijing Central Conservatory of Music, where he studied with Wing Ho, he moved to New York in 2010. He won the Juilliard Alumni Scholarship and received his master's degree with Heidi Castleman and Hsin-Yun Huang at the Juilliard School. Cong Wu is currently pursuing his doctoral degree at Manhattan School of Music with a full scholarship, studying with Pinchas Zukerman and Patinka Kopec.

Chamber Music Institute Young Performers Program Artists



Sophie Appibaum, cello
Hometown: Newton, MA
Instructor: Natasha Brofsky
Age: 17



Serena Hsu, viola
Hometown: Dublin, OH
Instructor: Deborah Price
Age: 17



Elena Ariza, cello
Hometown: Cupertino, CA
Instructor: Sieun Lin
Age: 16



Irene Jeong, cello
Hometown: Palo Alto, CA
Instructor: Jonathan Koh
Age: 17



Mindy Cheng, piano
Hometown: Fremont, CA
Instructor: Su-Hui Yang
Age: 18



Leslie Jin, piano
Hometown: Redwood City, CA
Instructor: Sujeeva Hapugalle
Age: 11



Heasu Christy Cho, violin
Hometown: Columbia, MD
Instructor: Soovin Kim
Age: 18



Catherine Kim, cello
Hometown: Palo Alto, CA
Instructor: Jonathan Koh
Age: 17



Jiho Choi, cello
Hometown: Pleasanton, CA
Instructor: Jonathan Koh
Age: 14



Tess Krope, violin/viola
Hometown: Chicago, IL
Instructor: Marko Dreher
Age: 16



Josephine Chou, piano
Hometown: Saratoga, CA
Instructor: Hans Boepple
Age: 11



Andrew Lee, violin
Hometown: Los Altos Hills, CA
Instructor: Zhao Wei
Age: 15



Michael Chung, cello
Hometown: Cupertino, CA
Instructor: Jonathan Koh
Age: 17



Erin Lee, piano
Hometown: Trabuco Canyon, CA
Instructor: Kevin Kwan Loucks
Age: 14



Jo Griffin, violin
Hometown: Oakland, CA
Instructor: Wei He
Age: 16



Minku Lee, cello
Hometown: Palo Alto, CA
Instructor: Jonathan Koh
Age: 17



Abigail Hong, violin
Hometown: Cherry Hill, NJ
Instructor: Yayoi Numuzawa
Age: 17



Sarah McBride, viola
Hometown: Bexley, OH
Instructor: Deborah Price
Age: 18

Chamber Music Institute Young Performers Program Artists (cont.)



Atticus Mellor-Goldman, cello
Hometown: Los Angeles, CA
Instructor: Andrew Cook
Age: 16



Sean Takada, violin
Hometown: Mountain View, CA
Instructor: Li Lin
Age: 13



Hana Mizuta, piano
Hometown: Los Altos, CA
Instructor: Heidi Hau
Age: 16



Patricia Tang, viola
Hometown: Palo Alto, CA
Instructor: Susan Bates
Age: 16



Taiga Murooka, violin
Hometown: Saratoga, CA
Instructor: Wei He
Age: 15



Helenmarie Vassiliou, violin
Hometown: Berwyn, PA
Instructor: Soovin Kim
Age: 18



Clara Neubauer, violin
Hometown: New York, NY
Instructor: Kristin Lee
Age: 12



Sloane Wesloh, viola
Hometown: Stillwater, MN
Instructor: Mai Motobuchi
Age: 18



Oliver Neubauer, violin
Hometown: New York, NY
Instructor: Kristin Lee
Age: 14



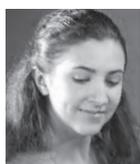
Ericka Wu, violin
Hometown: Palo Alto, CA
Instructor: Li Lin
Age: 14



Yoko Rosenbaum, piano
Hometown: Santa Monica, CA
Instructor: Robert Thies
Age: 15



Tristan Yang, piano
Hometown: Cupertino, CA
Instructor: John McCarthy
Age: 15



Agata Sorotokin, piano
Hometown: San Jose, CA
Instructor: John McCarthy
Age: 16



Nicholas Swensen, viola
Hometown: Hellerup, Denmark
Instructor: Claus Myrup
Age: 14



Jeremy Tai, cello
Hometown: Cupertino, CA
Instructor: Jonathan Koh
Age: 15

Music@Menlo Arts Management 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-five interns to assist with all areas of the festival, from marketing and merchandising to 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.

"The demanding responsibilities of the Music@Menlo internship program provided me with the experience I needed to kick-start a career in arts administration. There is no other program like it. The festival continues to inspire my work years later."

—Marina Vidor, Digital Assistant, Philharmonia Orchestra and Rite Digital (London), Music@Menlo Intern, 2004 and 2005

Music@Menlo interns are integral to the success of the festival. Working side by side with the festival's staff, the interns 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 more than two hundred students and recent graduates with internships in the arts.

Many former interns have launched careers in the field of arts management, working at institutions such as Carnegie Hall, the San Francisco Symphony, the New York Philharmonic, Orpheus Chamber Orchestra, and the Metropolitan Opera Guild, as well as in other fields in the for-profit and nonprofit sectors. Students have traveled from over ninety colleges and universities across the United States and internationally to take part in Music@Menlo's internship program.

INTERNSHIP PROGRAM

Music@Menlo Arts Management Interns



Lauren Barrera
Special Event Planning and Hospitality Intern
University of the Pacific
Hometown: Bakersfield, CA



Allison Beck
Patron Services and Ticketing Intern
Southern Methodist University
Hometown: Plano, TX



Danielle Brown
Special Event Planning and Hospitality Intern
University of Denver
Hometown: Redwood City, CA



YuHsin Cheng
Student Liaison Intern
Indiana University Bloomington
Hometown: Taipei City, Taiwan



Songyi Chun
Production/Stage Crew Intern
Santa Clara University
Hometown: San Jose, CA



Reilly Farrell
Merchandising and Sales Intern
Santa Clara University
Hometown: Los Altos, CA

Music@Menlo Arts Management Interns (cont.)



Halle Goodwin
Development Intern
Gonzaga University
Hometown: West Richland, WA



Hannah Parkins
Patron Services and Ticketing Intern
Oberlin College and Conservatory
Hometown: Tacoma, WA



Kendra Green
Production/Stage Crew Intern
Boston University
Hometown: San Jose, CA



Nicole Reed
Patron Services and Ticketing Intern
University of Puget Sound
Hometown: Alameda, CA



Michael Hamilton
Production/Stage Crew Intern
Champlain College
Hometown: San Jose, CA



Kerry Smith
Artist Liaison Intern
Haute École de Musique Genève
Hometown: Edina, MN



JingPing He
Merchandising and Sales Intern
Northwestern University
Hometown: Beijing, China



Taylor Smith
Development Intern
Muhlenberg College
Hometown: Incline Village, NV



Leslie Irwin
Publications and Publicity Intern
Loyola Marymount University
Hometown: San Jose, CA



Benjamin Stein
Production/Stage Crew Intern
Pomona College
Hometown: Riverside, CT



Yui Kitamura
Production/Stage Crew Intern
Boston University
Hometown: Princeton, NJ



Andrew Stein-Zeller
Operations Intern
Connecticut College
Hometown: Woodbridge, CT



Benjamin Marx
Recording Engineering Intern
Bard College
Hometown: Brooklyn, NY



Joseph Stroud
Student Liaison Intern
Boston College
Hometown: Mountain View, CA



Emma Merritt-Cuneo
Development Intern
Sweet Briar College
Hometown: Pacifica, CA



Connie Wang
Special Event Planning and Hospitality Intern
Northwestern University
Hometown: Warren, NJ



Morgan Ostrander
Photography/Videography Intern
Brooks Institute of Photography
Hometown: Columbus, IN



Jingxuan Zhang
Artist Liaison Intern
Columbia University
Hometown: Carmel, Indiana



Yingxue Ouyang
Production/Stage Crew Intern
Indiana University Bloomington
Hometown: Beijing, China



Yuekun Zhao
Production/Stage Crew Intern
Boston University
Hometown: San Ramon, CA

Musical Glossary

A–B–A (ternary) form – A musical structure consisting of three parts or sections. In ternary form, the final section is a repeat of the first, with the middle section often providing a strong contrast to the outer two, both in tonality and thematic material.

Accelerando – Italian: hastening, quickening. A musical direction to increase in speed over a lengthy passage.

Adagio – Italian: leisurely. “Adagio” designates a slow tempo.

Allegro – Italian: merry, lively. “Allegro” designates a fast tempo.

Andante – Italian: at a walking pace. “Andante” designates a moderate tempo.

Appassionato – Italian: impassioned, passionate. A performance direction indicating an impassioned style.

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”).

Attacca – Without breaking between movements.

Bagatelle – (French, German) A short and modest instrumental piece, usually written for keyboard.

Baroque – A term used to describe music of the seventeenth and early eighteenth centuries. Baroque music is characterized by strict musical forms, contrapuntal textures, and florid ornamentation.

Burlesque – In the eighteenth century, the term was used as a title for humorous works employing farce and parody for the purpose of achieving grotesque effect. (French/Italian: burlesca; German: burleske.)

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.

Cadenza – A virtuosic passage at the end of a concerto or aria that is either improvised by the performer or written out by the composer.

Canon – A musical passage in which several instruments or voices state the same melody in succession.

Cantabile – Italian: songlike, singable.

Capriccio – Italian: whim, fancy. A designation applied to a piece of music of capricious character.

Chaconne – Before 1800, the term referred to a lively dance that often used variation techniques; in nineteenth- and twentieth-century music, it referred to a set of ostinato (ground-bass) variations, usually of a serious character.

Chorale – A polyphonic passage typically comprising a sequence of chords in rhythmic unison or near unison; the chorale originated as four-part congregational German Protestant hymns.

Chromatic – (From the Greek word for color) Chromatic notes fall outside the central tonality of a piece (i.e., in C major—C, D, E, F, G, A, B—such notes as C-sharp and A-flat are chromatic).

Classical – Music composed roughly between 1750 and 1830 (i.e., after the Baroque period and before the Romantic era), when the classical symphony and concerto were developed. It implies music of an orderly nature, with qualities of clarity and balance and emphasizing formal beauty rather than emotional expression.

Coda – Italian: tail. New musical material added to the end of a standard musical structure.

Col legno – Italian: with the wood. A musical direction for string players to use the stick of the bow to hit the strings, rather than drawing the bow across the strings with the hair.

Con brio – Italian: with vivacity.

Con fuoco – Italian: with fire. Wild and fast.

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 (plural: concerti).

Concerto grosso – An early form of the concerto. In the seventeenth and eighteenth centuries, the term generally referred to a style of concerto where the musical material is passed between a larger group (known as the “ripieno” or “concerto grosso”) and a smaller group (the “concertino”).

Continuo (basso continuo) – Italian: continuous bass. Usually played by a keyboard and bass instrument (for example, cello), it is used to accompany soloists or an ensemble.

Counterpoint (contrapuntal) – The musical texture produced by note-against-note movement between two or more instruments.

Courante – A sixteenth-century French dance form, often used as an inner movement of a Baroque dance suite.

Crescendo – An increase in volume.

Csárdás – (From Hungarian *csárda*: country inn) The primary national dance of Hungary in the nineteenth century. The popular dance style was often featured at formal aristocratic dance events, where it was meant to represent an idealized expression of a peasant dance.

Cyclic form – A composition form in which a theme from the first movement reappears in later movements.

D. – Abbreviation for Deutsch, used to catalog Schubert’s works; after Otto Erich Deutsch (1883–1967).

Decrescendo – A decrease in volume.

Development – See Sonata form.

Diatonic – A scale based on the division of an octave into five tones and two semitones.

Dies irae – Latin: day of wrath. A section of the Requiem mass based on a poem probably by Thomas of Celano (died ca. 1250). The plainsong tune has frequently been introduced into instrumental music, as in Berlioz’s *Symphonie fantastique*.

Divertimento – Italian: diversion, enjoyment. A term used to describe works designed to entertain and delight listeners and performers.

Doina – A melancholic Bohemian melody.



Dolce – Italian: sweet.

Double-stop – The technique of bowing two strings of a stringed instrument at once (triple- and quadruple-stops are also employed).

Drone – A sustained deep sound maintained throughout a piece or section of music.

Dumka (plural “dumky”) – A Slavonic folk ballad from Ukraine, with a mournful tone. The dumka form is often identified by an intense emotional contrast between heavy-hearted melancholy and high-spirited zeal.

Enharmonic – Equal temperament notes that are equivalent to each other in pitch but “spelled” or named differently (e.g., C-sharp and D-flat). Keys, intervals, and chords can also be described as enharmonic.

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.

Expressionism – A Modernist movement in the early twentieth century, referring to when art is created to evoke emotion rather than represent reality.

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).

Forse – 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 voice.

Furiant – A fiery, rapid Bohemian dance in decided rhythm with frequently changing accents, literally describing “a proud, swaggering, conceited man.”

Grazioso – Italian: graceful.

Half-step – See Semitone.

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.

Homorhythmic – Referring to parts or voices moving in one rhythm.

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.

Impromptu – A work for solo instrument, usually piano, the nature of which occasionally suggests improvisation. The most famous are those of Schubert and Chopin.

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, used to catalog Mozart’s works; after Ludwig Ritter von Köchel (1800–1877).

Kapellmeister – German: choirmaster.

Klezmer – (Yiddish) Originally meaning “musician,” the term now refers to an Eastern European tradition of Jewish music.

Largo – Italian: broad. “Largo” indicates a slow tempo. (“Larghetto,” a diminutive of “largo,” is used to indicate a tempo 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”).

Madrigal – A secular vocal music composition of the Renaissance and early Baroque eras.

Maestoso – Italian: majestic.

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.)

Mode – A harmonically altered scale type.

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.

Neoclassical – An aesthetic style found in music, visual art, and architecture that draws inspiration from “classical” art, culture, and forms.

New German School – Coined in 1859 by K. F. Brendel, editor of the *Neue Zeitschrift für Musik*, the term is used to describe the group of musicians associated with Liszt during his time at Weimar (1848–1861) and who asserted their adherence to the ideas of Wagner (who did not accept the designation). The term has also been used as a challenge to composers of the time who were perceived to be conservative in their work. (German: Neudeutsche Schule.)

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”).

Notturno – Italian: of the night. An eighteenth-century term applied to a piece of music performed outdoors, late at night.

Octave – The interval between two notes that are seven diatonic scale degrees apart.

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.

Overture – A piece of music either introducing a dramatic work or intended for concert performance.

Parody – A work based on an already existing one.

Passacaglia – (Italian, French) In nineteenth- and twentieth-century music, a set of ostinato variations, usually of a deliberate character.

Phrase – A musical gesture. Melodies, as complete ideas, typically comprise a series of interdependent phrases.

Piano – Italian: soft. (Pianissimo: very soft.)

Pizzicato – Played by plucking the strings of a stringed instrument.

Polonaise – (French) A Polish dance, often of a stately, processional character.

Polyphony – A musical texture with two or more relatively independent parts.

Prelude – A piece preceding other music; its function is to introduce the mode or key.

Presto – Italian: ready, prompt. “Presto” designates a fast tempo.

Program – A preface added to a piece of instrumental music by the composer to direct the listener’s attention to the poetical idea of the whole piece or to a particular part of it.

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.

Register – A portion of the entire range of an instrument or voice.

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 D major is b minor: both keys have two sharps (F-sharp and C-sharp); the relative key of d minor is F major: both keys have one flat (B-flat).

Ritornello – Italian: little return. In Baroque concerti grossi, a recurring passage.

Rococo – (French) A post-Baroque style of ornamentation and light expression.

Romanticism – A literary, artistic, and philosophical movement during the late eighteenth and early nineteenth centuries that emphasized the imagination and emotions over form and order.

Rondo (rondeau) – 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.

Sarabande – Music often composed for a seventeenth-century courtly dance in slow triple meter.

Scherzo – Italian: joke. A fast movement that came to replace the minuet around the turn of the nineteenth century. (Scherzando: playfully.)

Second Viennese School – Refers collectively to a twentieth-century group of composers, Schoenberg, Berg, and Webern, who explored twelve-tone and atonal composition.

Semitone – The smallest interval of the Western tone system (e.g., C-natural to C-sharp); 1/12 of an octave.

Serenade – A musical composition often intended for outdoor celebrations. In the late eighteenth century, they were written quickly and regarded as ephemera, rarely with an expectation of future performance.

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.



Siciliano – Usually in a minor key, a slow 6/8 or 12/8 movement from the Baroque period. Often characterized by dotted rhythms.

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 multimovement 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.)

Sonatina – Italian: diminutive of “sonata.” Flourishing in the late Classical era, the sonatina is a brief, easy, or light sonata, especially a work whose first movement, in sonata form, has a very short development section.

Sostenuto – Italian: sustained.

Staccato – Italian: detached. A musical expression indicating that notes should be played with separation.

Stanza – A line of music.

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.

Symphonic poem – An orchestral work that includes a program to provide an illustrative narrative to the music.

Syncopation – The technique of shifting the rhythmic accent from a strong beat to a weak beat.

Tarantella – A Southern Italian folk dance in which one couple, surrounded by others in a circle, performs a courtship dance to castanets and tambourines. Usually in 3/8 or 6/8, with gradually increasing speed as the work progresses.

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).

Tone poem – Much like a symphonic poem, an orchestral work that uses a program to illustrate meaning.

Tranquillo – Italian: quiet. Occasionally a tempo designation but more frequently used as an indication of mood in music of the later nineteenth century.

Tremolando – With a tremolo effect; trembling.

Tremolo – Italian: trembling. A musical expression indicating the rapid reiteration of a single note or chord.

Trill – A rapid alternation between the main note and a semitone above or below it; an embellishment.

Trio – The contrasting middle section of a minuet or scherzo.

Triplet – A group of three notes performed in the time of two of the same kind.

Tutti – Italian: all, together. The term refers to all instruments playing together in a ritornello.

Twelve-tone – See Serialism.

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.”

Waltz – A dance in 3/4 time.



Join Music@Menlo

In appreciation for your gift to the 2014 Annual Fund or the Ann S. Bowers Young Artist Fund, we are pleased to offer many opportunities during the festival and throughout the year to deepen your connection to the music, the artists, and other members of the Music@Menlo community.

Music@Menlo Membership Circles

Performers Circle

Welcome to the Music@Menlo community!

Paganini (\$100–\$249) Members enjoy:

- receiving the festival brochure and reserving your festival tickets in advance of the general public
- acknowledgment in the festival program book

Joachim (\$250–\$499) Members enjoy:

- a 10 percent discount on Music@Menlo merchandise, including *LIVE* CDs

Caruso (\$500–\$999) Members enjoy:

- the Caruso Coffee: Join us for a late-morning breakfast and panel discussion about behind-the-scenes aspects of the festival.

Composers Circle

Enjoy free-concert reservations, VIP ticketing, and special events.

Bach (\$1,000–\$2,499) Members enjoy:

- priority ticket fulfillment and VIP ticket services¹
- advance ticket reservations for one free concert of your choice²
- the Festival Season Preview: Be among the first to learn about the season to come at this private spring performance and reception.
- the Bach BBQ: Celebrate the festival season at the annual Bach BBQ. Join the Artistic Directors, artists, and Chamber Music Institute faculty and students at a casual barbecue among friends.

Haydn (\$2,500–\$4,999) Members enjoy:

- a total of two Premium Seating reservations³
- the Chamber Music Institute Private Recital and Reception: Enjoy a private student performance, followed by a reception with the student performers.
- the Haydn Circle Post-Concert Dinner with Festival Friends: Mingle with the Artistic Directors, festival musicians, and festival friends at this casual post-concert dinner reception.

Mozart (\$5,000–\$9,999) Members enjoy:

- a total of four Premium Seating reservations³
- a concert dedication, acknowledged in the festival program book
- the Mozart Circle Garden Party: Enjoy the outdoors and the company of festival musicians and friends at the annual Garden Party—hosted by a fellow patron.
- a Mozart Circle Dinner Party: Enjoy one Mozart Circle post-concert dinner party, hosted by a fellow patron, with the Artistic Directors, artists, and close festival friends.⁴

Beethoven (\$10,000–\$24,999) Members enjoy:

- a total of eight Premium Seating reservations³
- advance ticket reservations for all free concerts²
- acknowledgment on season dedication concert-hall signage and the program book dedication page
- the Beethoven Circle Dinner Party: Join the Artistic Directors, festival musicians, and Institute faculty and staff for an inner-circle post-concert dinner party, hosted by the board.



Patrons Circle

Enjoy customized recognition, intimate dinners, and the annual Patrons Circle Season Announcement.

Esterházy (\$25,000–\$49,999) Members enjoy:

- a total of twelve Premium Seating reservations³
- a personalized program book, signed by Artistic Directors David Finckel and Wu Han
- the Patrons Circle Season Announcement: Join the Artistic Directors for the Patrons Circle Season Announcement—a private, in-home concert and dinner in the spring where the programming for the next festival is unveiled. You are the first to know!
- the Patrons Circle Festival Dinner: Enjoy this intimate post-concert Sunday dinner with the Artistic Directors, festival artists, and Institute faculty.

Carnegie (\$50,000–\$99,999) Members enjoy:

- a total of sixteen Premium Seating reservations³
- customized benefits and recognition

Medici (\$100,000+) Members enjoy:

- Premium Seating reservations for you and your guests at all events³
- the opportunity to host a private concert in your home with festival artists and your friends

Please note:

¹ VIP ticket orders are filled before those of Subscribers and the general public, according to level of giving. VIP ticket services also include no-fee ticket exchanges and dedicated-staff assistance.

² Advance ticket reservations provide tickets for general-admission seating at a free concert and may be used for up to four people. Contact VIP ticket services at least one day in advance to reserve your unassigned free ticket. See Premium Seating reservations (Haydn Circle and above) for assigned seating opportunities.

³ A Premium Seating reservation provides special seating consideration for a paid or free concert of your choice. A ticket is required for each performance for which you wish to use your Premium Seating request. Specific seats cannot be guaranteed; all Premium Seating reservations are assigned seats, including in otherwise unreserved halls.

⁴ Please choose one of the Mozart Circle Dinner Parties offered during the summer. Space is limited and based on availability at the time of your RSVP.

Make a Gift Today!

Gifts to the Annual Fund

Gifts to the Annual Fund support the critical daily operations of the festival and are acknowledged through membership benefits.

Gifts to the Ann S. Bowers Young Artist Fund

Gifts to the Ann S. Bowers Young Artist Fund provide scholarship assistance—some full and some partial—for artists in the International Program and the Young Performers Program. Gifts to this fund are acknowledged through membership benefits. For more information, please see page 63.

Gifts to the Music@Menlo Fund

The Music@Menlo Fund holds board-designated funds to support Music@Menlo's long-term financial health and special projects. Please contact us to learn more about the Music@Menlo Fund and about special recognition opportunities.

How to Give

Gifts of Cash: Gifts may be made online at www.musicatmenlo.org or by phone at 650-330-2030 or may be mailed to Music@Menlo at 50 Valparaiso Avenue, Atherton, CA 94027.

Pledges: Gifts may be pledged and fulfilled in increments.

Employer Matching Gifts: Many companies match donations by their employees and retirees. Contact your employer's human resources department to find out more. Music@Menlo is an eligible 501(c)3 educational institution.

Corporate Partnerships/In-Kind Gifts: Gifts of wine, catering, air travel, and transportation and corporate partnerships greatly reduce our operating costs and can provide promotional benefits for your business.

Planned Gifts: Planned commitments and charitable trusts and annuities help champion the future of chamber music. Please speak with us about your specific interests and talk with your estate planning advisor to learn more.

Gifts of Securities: A gift of appreciated stock may offer valuable tax benefits. Please contact your financial advisor for more information.

To learn more, please call Annie Rohan, Institutional Advancement Director, at 650-330-2133 or email annie@musicatmenlo.org.

Thank You for Your Support!

Music@Menlo is grateful for the generosity of contributing organizations and individuals, who have made this year's festival possible through gifts to the Annual Fund and to the Ann S. Bowers Young Artist Fund.

(Gifts, grants, and pledges received as of June 25, 2014.)

Medici Circle (\$100,000+)

Ann S. Bowers
Chandler B. & Oliver A. Evans
The William and Flora Hewlett Foundation
The Martin Family Foundation

Carnegie Circle (\$50,000–\$99,999)

Jim & Mical Brenzel
Paul & Marcia Ginsburg
Michael Jacobson & Trine Sorensen

Esterházy Circle (\$25,000–\$49,999)

The David B. and Edward C. Goodstein Foundation
Libby & Craig Heimark
Leslie Hsu & Rick Lenon
Hugh Martin
The David and Lucile Packard Foundation
Bill & Lee Perry
Laurose & Burton Richter
The Silicon Valley Community Foundation
George & Camilla Smith
U.S. Trust
Marcia & Hap Wagner

Beethoven Circle (\$10,000–\$24,999)

Lindy Barocchi
Darren H. Bechtel
Eileen & Joel Birnbaum
Iris & Paul Brest
Terri Bullock
The Jeffrey Dean & Heidi Hopper Family
David Finckel & Wu Han
Joan & Allan Fisch
Marty & Sarah Flug
Sue & Bill Gould
The Clarence E. Heller Charitable Foundation
Jeehyun Kim
Koret Foundation Funds
Mary Lorey
William F. Meehan III
Vivian Sweeney
Melanie & Ron Wilensky
Marilyn Wolper

Mozart Circle (\$5,000–\$9,999)

Dave & Judy Preves Anderson, in memory of
Mary Goldworth
Alan & Corinne Barkin
Dan & Kathleen Brenzel
George Cogan & Fannie Allen
Michèle & Larry Corash
Jennifer Howard DeGolia
Karen & Rick DeGolia
Delia Ehrlich
The Fidelity Charitable Gift Fund
Anne & Mark Flegel
The Ann and Gordon Getty Foundation
Kathleen G. Henschel, in memory of
Christopher Terry
Mr. Laurance R. Hoagland Jr. &
Mrs. Grace M. Hoagland
The Jewish Community Federation and
Endowment Fund
Rosann & Ed Kaz
Kris Klint
Drs. Michael & Jane Marmor/Marmor
Foundation
Betsy Morgenthaler
Carol & Norman Nie
Pacific Union Real Estate
Bill & Paula Powar
Dr. Condoleezza Rice
Schwab Charitable Fund
In memory of Michael Steinberg
Elizabeth Wright

Haydn Circle (\$2,500–\$4,999)

Dr. Michael & Mrs. Joanne Condie
Linda DeMelis & Ted Wobber
Mrs. Ralph I. Dorfman
Maureen & Paul Draper
Mike & Allyson Ely
Earl & Joy Fry
Betsy & David Fryberger
The Robert J. and Helen H. Glaser Family
Foundation
Jerome Guillen
Lavinia Johnston, in memory of Lauren Burk
Susan & Knud Knudsen
David Lorey, in memory of Jim Lorey
Gladys & Larry Marks
Gordon Russell & Dr. Bettina McAdoo
The Shrader-Suriyapa Family
Alice J. Sklar
Abe & Marian Sofaer
Andrea & Lubert Stryer
Edward Sweeney & Kathy Hansen
Harold & Jan Thomas
Edwin & Kathe Williamson

Bach Circle (\$1,000–\$2,499)

Anonymous (4)
The ACMP Foundation
Judy & Doug Adams
Richard & Barbara Almond
Dr. & Mrs. Melvin C. Britton
Chris Byrne
Malkah & Donald* Carothers
Betsy & Nick Clinch
Jo & John De Luca
Enterprise Holdings Foundation
Scott & Carolyn Feamster
Ann M. Griffiths
Peter & Laura Haas
Linda & Jim Hagan
In memory of Suk Ki Hahn
Adele M. Hayutin
Jerre & Nancy Hitz
Susan & Christian Hoebich
Mary Page Hufty & Daniel Alegria
Sunny Kaplan
Jeannie Kaufman
Margy & Art Lim, in honor of Myrna Robinson
and Don DeJongh
John & Nicki Lin
BJ & Frank Lockfeld
Carol & Mac MacCorkle
Cordelia Manning
Joan Mansour
MIT Community Running Club (MITcrc)
George & Holde Muller
Neela Patel
Shela & Kumar Patel
Kay Pauling
Barry & Janet Robbins
Annie E. Rohan
Nancy & Norm Rossen
Armand A. Schwartz Jr.
Judy & Lee Shulman
Bill & Joan Silver
Dalia Sirkin
Art & Sharon Small
Jim & Mary Smith
Betty Swanson
Ellen & Mike Turbow
John & Ann Varady
Susan Wilson
Peter & Georgia Windhorst

Caruso Circle (\$500–\$999)

Anonymous (2)
Millie & Paul Berg
Charlotte & David Biegelsen

Brenda & Roger Borovoy
Julie & Ellis Brenner
In loving memory of Katherine Brill
and Lois Miller
Hazel Cheilek
Leonard & Margaret Edwards
Bruce & Marilyn Fogel
Lawrence & Leah Friedman
Gladys R. Garabedian
Judith Heimer
David Heintz
Marjo Lachman
Terri Lahey & Steve Smith
Leslie Lampport &
Ellen Gilkerson
Alex Maasry
Brian P. McCune
William & Muriel McGee
Janice & Jeff Pettit
David & Virginia Pollard
Robert & Shirley Raymer
Rossannah & Alan Reeves
Robert & Diane Reid
Nancy G. Schrier
Ruth Short
Peggy & Art Stauffer
Tricia Swift
Margrit & Jack Vanderryn
Ronald & Alice Wong

Joachim Circle (\$250–\$499)

Anonymous (2)
Bill & Marsha Adler
Carole Alexander
Carl Baum & Annie McFadden
John & Lu Bingham
Joan Brodovsky
Marda Buchholz
Alison Campbell
John & Bea Chambers
Robert & Ann Chun
Jacqueline M. & Robert H. Cowden
Christine & Frank Currie
John & Mary Dahlquist
Anne Dauer
Gordon & Carolyn Davidson
Miriam DeJongh
Tony & Nancy Douglas
Earl & Barbara Douglass
Thomas & Ellen Ehrlich
Donald Ehrman
Albert & Connie Eisenstat
Charlotte & David Epstein
Maria & George Erdi
Robert S. Erskine Jr.
Mary Falvey
Suzanne Field & Nicholas Smith
Neil & Ruth Foley
Patricia Foster
Peg & Buzz Gitelson
Gerry H. Goldsholle & Myra K. Levenson
Nina Grove & Ken Johnson
Helen & Gary Harmon
Elsa & Raymond Heald
Clarice & Dale Horelick
Jim & Kathy Johnson
Andrea G. Julian
Joan & Philip Leighton
Lois & Paul Levine
Elizabeth & Joe Lewis
Michael & Vicki Link
Drs. John & Penny Loeb
Vera Luth
Robert March & Lisa Lawrence
James E. McKeown
Lloyd Minor & Lisa Keamy
Thomas & Cassandra Moore

Frances & John Morse
Rebecca & John Nelson
Joan Norton
Anne Peck
Benn & Eva Sah
Steven E. Shladover
Sue Swezey
Barbara Tam
Golda Tatz
Elizabeth Trueman & Raymond Perrault
Ian & Julia Wall
Dr. George & Bay Westlake
Sallie & Jay Whaley
Margaret Wunderlich
Jane Fowler Wyman

Paganini Circle (\$100–\$249)

Anonymous (7)
J. M. Abel
Dr. Marc & Sophia Abramson
Matthew & Marcia Allen
Linda & Bob Attiyeh
Michael & Maria Babiak
Anne & Robert Baldwin
Jill Baxter
Paul Bendix
Elaine & Herb Berman
Enrico & Jane Bernasconi
Stuart & Helen Bessler
Donna Bestock
Frederick & Alice Bethke
Crownie & Martin Billik
Bill Blankenburg
Arnold & Barbara Bloom
Jocelyn & Jerry Blum
Catherine Bolger
Kan & Wassika Boonyanit
Mark Boslet
Carol & Michael Bradley
Laurel Brobst
A. Oliver Burford
J. Anne Carlson
Marjorie Cassingham
Bill & JoAn Chace
Renee Chevalier
Wren Clark & Martin Gorfinkel
P. L. Cleary
Constance Crawford
Suzanne Davidson
Brigitte Devaux & Glenn Albrecht
John Dewes
Ann & John Dizikes
Robert & Loretta Dorsett
Susan & Mike Dorsey
Jeanne Duprau
Philip & Jean Eastman
Alan M. Eisner
Ruth Eliel & Bill Cooney
Jane Enright
Edward & Linda Ericson
Roseann Fanucchi & Al Rappoport
In honor of Carolyn Feamster
Tom & Nancy Fiene
Marie Forster
S. Robert & Sarah W. Freedman
Carol C. & Joel P. Friedman, M.D.
Tom Garvey & Teresa Lunt
Andrew & Eryn Goldstein
Rose Green
Edie & Gabe Groner
Daniel & DeAnna Hansen, in honor of
Rod Howard
Brent & Ryann Harris
Harry & Susan Hartzell
Jennifer Hartzell & Donn R. Martin
Margaret Harvey

*Deceased

Anna Henderson
 Thomas Humphrey
 Bob & Judy Huret
 Leslie Itano & Jerry Chang
 Ellen Jamason
 Sujay Jaswa
 Walter & Diana Jaye
 Maia Jin
 Mark Kalow
 Dr. Ronald & Tobye Kaye
 Bob & Debbie Kessler
 Diana Koin & Bill Vermeere
 Michael Korbholz & Katherine Lerer
 Ryan & Lisa Lai
 Michael & Carol Lavelle
 Mr. & Mrs. Philip Lee
 William & Lucille Lee
 Howard & Laura Levin
 Naomi Bernhard Levinson
 Brian Levy
 Marjorie Lin
 Joanne & Laurie Liston
 The Lit Chicks - Kingsport, TN, in memory of
 Christopher Terry
 Harvey Lynch
 Peggie & Donald MacLeod
 John & Rosemary Maulbetsch
 Susanne & Stephan Meier
 Ellen Mezzera
 William Miller
 Peter & Liz Neumann
 Betsy & Tom Okarma
 Reiko Oshima
 Stephen Paniagua
 Pat Pannell & Loren Kayfetz
 Kate, Irving & Yoon Park, in honor of
 Richard O'Neill
 Billie Sue Parry
 Allen & Joyce Phipps
 Marcia Pugsley & Kent Mather
 Marlene Rabinovitch & Richard Bland
 Ann Ratcliffe
 Richard & Karen Recht
 Mervin Rosenbaum
 Elizabeth M. Salzer
 Phyllis & Jeffrey Scargle
 Birgit & Daniel Schettler
 Elizabeth & Curt Schulze
 Lorraine & Gerard Seelig
 Lynn Segal & Cecile Currier
 Ed & Linda Selden
 Dr. George W. Simmonds & Garnet L. Spielman
 John & Leslie Skinner
 Margaret Sloan
 Chalmers Smith
 Clinton & Sharon Snyder
 Deepa Sood
 Marguerite Stevens
 Thomas G. Szymanski
 Marion Taylor
 Les Thompson & Freda Hofland
 Francine Toder & Joe Hustein
 Joey Tran, in honor of Rod Howard
 Craig Vickers
 Cathy Vigrass
 Darlene & Charles Whitney
 Lyn & Greg Wilbur
 Weldon & Carol Wong
 Wupen Yuen & Natalie Wu

Friends (Gifts up to \$99)

Anonymous (6)
 Jennifer Acheson & Ghassan Ghandour
 Sundeep Ahuja
 Adeyemi Ajao
 Lorraine Allen
 Liz Anderson
 Helen Aoyagi
 Michael Bandler
 Susan Albro Barkan
 Susan C. Bates
 Mark Berger & Candace DeLeo
 Susan Berman
 Miriam Blatt
 Janice Boelke
 Zachary Bookman
 James Randy Borden
 Betsabe Botaitis
 Cassandra Bowe
 Lillian Brewer
 Peter Brodie
 Marjorie & Richard Brody
 Elizabeth Button
 Aaron Chan
 Mrs. Nina Cohn
 Dr. & Mrs. Bernard Cooper
 Richard & Suzanne Cottle
 Bruce Culbertson
 Dorothy Demange
 Norman & Jenni Dishotsky
 Samantha DuVall
 Emily Eisenlohr, in memory
 of James W. Atz
 Stuart & Lyn Elliott
 Jeff Enquist
 Sherrie & Wallace Epstein
 Justin Fichelson
 John Fogelson
 Sam Fort
 Jeff Foster
 Rebecca Foster
 Barbara Franklin
 Jesse Franklin
 Pablo Fuentes
 John & Florine Galen
 Jo R. Gilbert
 Jean & Mimi Goity
 Michael Golub
 Diane & Harry Greenberg, in honor of
 Michèle & Larry Corash
 Alex Gurevich
 Barbara Hariton
 Andrea Harris
 Eleanor & Mark Hawkins
 Ernie Hayden
 Don Hoang
 Zak Holdsworth
 Erin L. Hurson
 Gene F. Jacobson
 Matthieu Jonemann
 John Josse
 Christopher Kanaan
 Rachel Katz
 Stephen & Elizabeth Kaufman
 Douglas Keyston
 Jin Mi Kim & Sung Ho
 Sarah King
 Ellen & Keith Kitchen
 Nancy Blodgett Klein, in memory of
 Christopher Terry
 Mimi & Alex Kugushev
 Barton Lane

Margot Langsdorf
 Joan Larrabee
 Eliza Lehner
 Mrs. Harold Leitstern
 Henry Lesser
 Dennis Levi
 June & Wally Levin, in honor of
 Marilyn & Boris Wolper
 Noah Lichtenstein
 Ernest Lieberman
 Rosie Lila
 Raymond Linkerman & Carol Eisenberg
 Leon Lipson
 Peter Lockett
 Jeff Lonsdale
 Carol & Hal Louchheim
 Ryan Lowther
 Dmitri Manin
 Katie Markov
 Brendan Marshall
 Adam Mendelsohn
 Sally Mentzer, in memory of Myrna Robinson
 & Lois Crozier Hogle
 Merla Murdock
 Dolly Musey, in memory of John H. Musey
 Allyson Ng
 Lindsay Noren
 Peter Ohtaki, in memory of Christopher Terry
 Julia Oliver
 Lynn & Oliver Pieron
 Patricia Porter & Stephen Browning
 Anais Rameau
 Curtis & Kerrilyn Renshaw, in honor of
 Mr. & Mrs. George Uhler
 Leonardo Rodriguez
 Kathleen & Mike Roeder
 Sid & Sue Rosenberg
 Olivia Ross
 Robert Rossel
 Oliver Roup
 Elizabeth Sanseau
 Toby Scammell
 Rebecca Schapiro
 Mr. & Mrs. Harvey Schmit
 Kenneth Seeman, M.D.
 Joan Berman Segall
 Bruce Seidel
 Robert & Mary Shepard
 In memory of Dr. Alan Sklar
 Laurie Spaeth
 Peter Stansky
 Kat Stark
 JoAnne & Richard Stultz
 Arielle Sumits
 In honor of Betty R. Swanson
 Erika Takada & Kevin Wasbauer
 Daniel Terry
 Joan Urquhart
 Austin Vance
 Stefaan Voet
 Ann Vollmer
 Claire & Myron Warshaw, in honor of
 Dr. & Mrs. Marcos Maestre and
 Kathleen G. Henschel
 Judith & Bob Waterman
 Terri & Michael Watters
 Lauren Weinstein
 Susan Weisberg
 Steven Weisler
 Muh-Ching Yee
 Elizabeth Zambricki
 Jing Zhao

Music@Menlo would like to express sincere appreciation to the family, friends, and colleagues of Boris Wolper for their gifts in his memory.

Beverly & David Altman
 Michael & Leslie Braun
 Malkah & Donald* Carothers
 Lillian Coehlo
 Tony & Nancy Douglas
 John & Florine Galen
 Susan Galen
 Nancy Goldin & Brad Middlekauff
 Jeanette & Ike Goodman
 Anne & Dick Gould
 Erin L. Hurson
 Ms. Mary S. Joyce
 Paul & Rita Kaplan
 June & Wally Levin
 Joann Locktov
 Mary Lorey
 Lala Richards
 Marisa & Lewis Samuels
 Claudia Smay
 Melanie & Ronald Wilensky
 Marilyn Wolper

In-Kind Contributions

18 Rabbits
 A-1 Party Rentals
 Amici's East Coast Pizzeria
 Amphora Nueva
 Avanti Pizza, Menlo Park
 Bed Bath & Beyond
 Cafe Borrone
 Costco, Redwood City
 Maureen & Paul Draper
 Gerry's Cakes, Menlo Park
 Hobee's, Palo Alto
 Mayfield Bakery & Cafe
 Philz Coffee, Inc.
 Ridge Vineyards
 Round Table Pizza, Menlo Park
 Safeway
 Stanford Park Hotel
 Starbucks, Menlo Park
 Starbucks, Palo Alto
 Starbucks, Redwood City
 Stash Tea
 SusieCakes
 Target, Redwood City
 Thatcher's Gourmet Popcorn
 Trader Joe's, Menlo Park
 Twomey Cellars
 Weir & Associates Catering and Event Planning

Matching Gifts

The Abbott Fund Matching Grant Plan
 Adobe Matching Gift Program
 Genentech Giving Station
 Google Matching Gift Program
 The William and Flora Hewlett Foundation
 IBM Matching Grants Program
 Macy's Matching Gift Program
 Microsoft Matching Grants Program
 The David and Lucile Packard Foundation
 SPX Foundation Matching Gift Program

*Deceased

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.

THE WILLIAM AND FLORA
 HEWLETT FOUNDATION

THE David & Lucile
 Packard
 Foundation

KORET
 FOUNDATION FUNDS

U.S. TRUST



Pro Piano is the official provider
 of Steinway grand pianos to
 Music@Menlo 2014.



Weir & Associates



Acknowledgments

Music@Menlo thanks the following individuals and organizations for their dedication and commitment.

Seasonal Staff and Service Professionals

Dmitri Atapine, Faculty, Chamber Music Institute
Joe Beahm, Production Manager
Sunmi Chang, Faculty, Chamber Music Institute
Gloria Chien, Director, Chamber Music Institute
Tristan Cook, Filmmaker and Photographer
Nicolas Dautricourt, Faculty, Chamber Music Institute
Conor Dooley, Filmmaker
Kelly Frisch, Assistant Production Manager
Eryn Goldstein, Student Resident Advisor
Mark Hurty, Webmaster
Gilbert Kalish, Director, Chamber Music Institute International Program
Jesse Lara, Technology Services Consultant
Sean Lee, Faculty, Chamber Music Institute
Julie Lewis, Editor
David Lorey, Strategy Consultant
Hyecheon Park, Faculty, Chamber Music Institute
Claire Prescott, Bookkeeper
Da-Hong Seetoo, Recording Engineer
Erin Shum, House Manager
Nick Stone, Graphic Designer
Roshan Sukumar, Student Resident Advisor
Heath Yob, Technology Services Consultant

Milina Barry PR

Milina Barry, President
Karen Adams, Office Manager
Sarah Hoover, Intern
Jane Thorngren, Associate

Internship Program

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:
Francesca Eastman
Edward Goodstein
Therese Dee
Inga Dorosz

2014 Interns

Lauren Barrera, Special Event Planning and Hospitality Intern
Allison Beck, Patron Services and Ticketing Intern
Danielle Brown, Special Event Planning and Hospitality Intern
YuHsin Cheng, Student Liaison Intern
Songyi Chun, Production/Stage Crew Intern
Reilly Farrell, Merchandising and Sales Intern
Halle Goodwin, Development Intern
Kendra Green, Production/Stage Crew Intern
Michael Hamilton, Production/Stage Crew Intern
JingPing He, Merchandising and Sales Intern
Leslie Irwin, Publications and Publicity Intern
Yui Kitamura, Production/Stage Crew Intern
Benjamin Marx, Recording Engineering Intern
Emma Merritt-Cuneo, Development Intern
Morgan Ostrander, Photography/Videography Intern
Yingxue Ouyang, Production/Stage Crew Intern
Hannah Parkins, Patron Services and Ticketing Intern
Nicole Reed, Patron Services and Ticketing Intern
Kerry Smith, Artist Liaison Intern
Taylor Smith, Development Intern
Benjamin Stein, Production/Stage Crew Intern

Andrew Stein-Zeller, Operations Intern
Joseph Stroud, Student Liaison Intern
Connie Wang, Special Event Planning and Hospitality Intern
Jingxuan Zhang, Artist Liaison Intern
Yuekun Zhao, Production/Stage Crew Intern

Menlo School

Special thanks to Menlo School's Board of Trustees, faculty, staff, students, and families for their continuing enthusiasm and support:

Than Healy, Head of School
Eden Beck, Associate Director of Communications
Ben Belfry, Event Setup and Janitorial Supervisor
Liza Bennigson, Director of Alumni Relations
Jennifer Glasser, Middle School Director
Jeff Healy, Operations Service Coordinator
Jeanne Honig, Human Resources Director
Vidya Kagan, Director of Development
Jill Kasser, Public Relations Consultant
Katherine Kelly, Development Events Manager
Colleen Labozetta, Development Coordinator
Tony Lapolla, Dean of Students
David McAdoo, Director of Operations and Construction
Sarah Murphy, Director of Annual Giving
Mimi Paulsen, Major Gifts and Planned Giving Officer
Alex Perez, Director of Creative Arts and Strategic Communications
John Schafer, Upper School Director
William R. Silver, Business Manager and Chief Financial Officer
Eric Spross, Director of Technology
Albert Vasquez, Facilities Supervisor

The Center for Performing Arts at Menlo-Atherton

Matthew Zito, Principal
Andy Hayes, Theater Manager
Karl Losekoot, Administrative Vice Principal
Noemy Mimi Menjivar, Administrative Assistant
Brien Oliver, Plant Manager
Simone Rick-Kennel, Administrative Vice Principal

City of Menlo Park

Ray Mueller, Mayor
Noreen Bickel, Community Services Manager, Recreation
Cherie Brandell, Community Services Director
Alex D. McIntyre, City Manager
Matt Milde, Recreation Coordinator
Derek Schweigart, Community Services Manager, Social Services

American Public Media

American Public Media is the leading national producer of classical music programming, including Performance Today, SymphonyCast, Pipedreams, Composers Datebook, and Classical 24.
Brian Newhouse, Managing Director, Classical
Bradley Althoff, Managing Producer, National Programs, Classical
Fred Child, Host, *Performance Today*
Julie Amacher, Director, Classical 24 and CMPR

Home and Event Hosts

Jennifer Acheson & Ghassan Ghandour
Elizabeth Alexander
David & Marty Arscott
Darren H. Bechtel

Donna Bestock
Paul & Iris Brest
Ann S. Bowers
Dr. & Mrs. Melvin C. Britton
Terri Bullock
The Center for Performing Arts at Menlo-Atherton
Susan Chamberlain
Neal & Janet Coberly
Jennifer & Michael Cuneo
Jeff Dean & Heidi Hopper
Sharon & Stuart Dalton
Karen & Rick DeGolia
Francesca Eastman & Edward Goodstein
Delia Ehrlich
Joan & Allan Fisch
Sue & Bill Gould
Christine Hansen & Roger Knopf
Libby & Craig Heimark
Kathleen G. Henschel
Mr. Laurance R. Hoagland Jr. & Mrs. Grace M. Hoagland
Leslie Hsu & Rick Lenon
Michael Jacobson & Trine Sorensen
Kris Klint
Susan & Knud Knudsen
Jennifer Lezin
Joan & Philip Leighton
Margy & Art Lim
Juan Loaiza & Donna Howe
Sandra Magnussen
Joan Mansour
Patty & Eff Martin
Denny McShane & Rich Gordon
Holde & George Muller
William F. Meehan III
James & Barbara Newton
Kay Pauling
Jack Phillips
David & Virginia Pollard
Bill & Paula Powar
Carol Scheetz
Kim & Lee Scheuer
Alice J. Sklar
Abe & Marian Sofaer
Penny Stroud
Francine Toder & Joe Hustein
Ian & Julia Wall
Kathy Weiss
Melanie & Ron Wilensky
Elizabeth Wright

Friends Council

Rich Gifford, Custom Mailings Coordinator
Anne Peck, Usher Liaison
Jack Phillips, Special Events Coordinator
Alice Wong, Chair
Jane Fowler Wyman, Member-at-Large

2014 Festival Volunteers

Judy Preves Anderson
Nagisa Ariza
Joyce Beattie
Anna Berman
Ruth Birman
Bill Blankenburg
Anna Boonyanit
Marda Buchholz
June Cancell
Elizabeth Chang
Chris Cheng
Neal & Janet Coberly
Karen Curd
Miriam DeJongh
Jonathan Erman
Nancy Flowers
Peggy George
Rich Gifford
Edie & Gabe Groner
Mary Holmes
Clarice & Dale Horelick

Shirley Ingalls
Andrea G. Julian
Yun Kim
Amy Laden
Jennifer Lezin
Margy & Art Lim
Betty & Ernst Meissner
Sally Mentzer
Steven Newman
Jean Nixon
Anne Peck
Lourdes Richardson
Deborah Scheraga
Debra Schleicher
Margaret Simmons
Agata Sorotokin
Richard Steinberg
Sueann & Jeffrey Stone
Barbara Tam
Sara Tanke
Carol Toppel
Pamela Torres
Susan Weisberg
Alice Wong
Jane Fowler Wyman
Dean Yuan
Chris Zeigler

More Thanks

Accurate Staging
Tracey Adams, 2014 Visual Artist
Avanti Pizza, Menlo Park
Wanda Berrig and Nicole Connor, Stanford Park Hotel
Samantha Bryer and Kevin Weir, Weir & Associates Catering and Event Planning
California Percussion
Luke Chappell, Luke's Local
Deutsche Grammophon
Enterprise Rent-a-Car, Redwood City/Atherton
Frank Music Company
Great American Framing Company
Hyperion Records
Jaunt VR
Kimberly Jones and Marisa Miranda, Crowne Plaza Cabana Hotel
Cathy Kimball, San Jose Institute of Contemporary Art
Mark Laverty, JW Catering
Menlo College Office of Residential Life
Musson Theatrical
Nonprofit Finance Fund
Pro Piano, Ricard de la Rosa
San Jose State University Career Center
Santa Clara University Career Center
Saratoga Chocolates
Megan Shieh
Stanford University Career Development Center
Peter Straus, The Grand Tour
Tiffany & Co.
The Travel Agents, Lynne Rosenfeld
Travel Dynamics
Sebastien Wickert, iPhone Application Developer

Thank You for Your Campaign Support!

Music@Menlo is grateful to the following individuals and organizations for their contributions to the Music@Menlo Fund through the Tenth-Anniversary Campaign.

(Gifts, grants, and pledges received as of June 25, 2014.)

Leadership Circle (\$100,000+)

Anonymous
Ann S. Bowers
Chandler B. & Oliver A. Evans
Paul & Marcia Ginsburg
Michael Jacobson &
Trine Sorensen
The Martin Family Foundation
Bill & Lee Perry

\$10,000–\$99,999

Anonymous
Darren H. Bechtel
Jim & Mical Brenzel
Iris & Paul Brest
Terri Bullock
Michèle & Larry Corash
Karen & Rick DeGolia
The David B. and Edward C.
Goodstein Foundation
Sue & Bill Gould
Libby & Craig Heimark
Kathleen G. Henschel
Leslie Hsu & Rick Lenon
Michael J. Hunt & Joanie Banks-Hunt
The Kaz Foundation, in memory of
Steve Scharbach
Jeehyun Kim
The Marin Community Foundation
Hugh Martin
William F. Meehan III
Besty Morgenthaler
Dr. Condoleezza Rice
The Shrader-Suriyapa Family
The Silicon Valley Community
Foundation
In memory of Michael Steinberg
Marcia & Hap Wagner
Melanie & Ronald Wilensky
Marilyn & Boris* Wolper

\$1,000–\$9,999

Anonymous (3)
Judy & Doug Adams
Eileen & Joel Birnbaum
Kathleen & Dan Brenzel
Dr. & Mrs. Melvin C. Britton
Sherry Keller Brown
Chris Byrne
Patrick Castillo
Jo & John De Luca
Delia Ehrlich
Mike & Allyson Ely
Scott & Carolyn Feamster
Suzanne Field & Nicholas Smith
David Finckel & Wu Han
Joan & Allan Fisch
Earl & Joy Fry
Betsy & David Fryberger
Karen & Ned Gilhuly
Laura & Peter Haas
Adele M. Hayutin
Jewish Family and Children's Services
Kris Klint
Margy & Art Lim, in memory of
Myrna Robinson, Don DeJongh,
and Pat Blankenburg
Mary Lorey
Carol & Mac MacCorkle
Lawrence Markosian &
Deborah Baldwin
Gladys & Larry Marks
Drs. Michael & Jane Marmor/
Marmor Foundation
Brian P. McCune
Carol & Doug Melamed
Nancy & DuBose Montgomery

George & Holde Muller
Music@Menlo Chamber Music
Institute Faculty Members,
2010–2012
Linda & Stuart Nelson, in honor of
David Finckel and Wu Han
Rebecca & John Nelson
Shela & Kumar Patel
Anne Peck
Bill & Paula Powar
Robert & Diane Reid
Laurose & Burton Richter
Barry & Janet Robbins
Annie E. Rohan
Barry Rosenbaum & Eriko Matsumoto
Gordon Russell & Dr. Bettina McAdoo
Schwab Charitable Fund
Bill & Joan Silver
Jim & Mary Smith
Abe & Marian Sofaer
Edward Sweeney &
Kathy Hansen
Vivian Sweeney
Ellen & Mike Turbow
Joe & Anne Welsh
Peter & Georgia Windhorst
Elizabeth Wright
Frank Yang

\$100–\$999

Anonymous (3)
Matthew & Marcia Allen
Alan & Corinne Barkin
Millie & Paul Berg
Mark Berger & Candace DeLeo
Melanie Bieder & Dave Wills
John & Lu Bingham
Bill Blankenburg
Jocelyn & Jerome Blum
Joan Brodovsky
Marda Buchholz
Louise Carlson & Richard Larrabee
Malkah & Donald* Carothers
Hazel Cheilek
Dr. Denise Chevalier
Sandra & Chris Chong
Robert & Ann Chun
Alison Clark
Betsy & Nick Clinch
Neal & Janet Coberly
Norm & Susan Colb
Jacqueline M. & Robert H. Cowden
Anne Dauer
Gordon & Carolyn Davidson
Miriam DeJongh
Edma Dumanian
Leonard & Margaret Edwards
Thomas & Ellen Ehrlich
Alan M. Eisner
Sherrie & Wallace Epstein
Maria & George Erdi
Michael Feldman
Tom & Nancy Fiene
Bruce & Marilyn Fogel
Lawrence & Leah Friedman
Lulu & Larry Frye, in honor of
Eff & Patty Martin
Rose Green
Edie & Gabe Groner
Jerome Guillen
Helen & Gary Harmon
Elsa & Raymond Heald
Erin L. Hurson
The Jewish Community Federation
and Endowment Fund
Melissa Johnson
Andrea G. Julian

Meredith Kaplan
Dr. Ronald & Tobye Kaye
Yeuen Kim & Tony Lee
Susan & Knud Knudsen
Hilda Korner
Mimi & Alex Kugushev
Daniel Lazare
Joan & Philip Leighton
Lois & Paul Levine
Raymond Linkerman &
Carol Eisenberg
Drs. John & Penny Loeb
David E. Lorey, in memory of
Jim Lorey
Susie MacLean
Frank Mainzer & Lonnie Zwerin
Robert March & Lisa Lawrence
Valerie J. Marshall
Sally Mentzer, in memory of
Myrna Robinson and
Lois Crozier Hogle
Ellen Mezzera
Bill Miller & Ida Houby
In memory of Lois Miller
Thomas & Cassandra Moore
Peter & Liz Neumann
Neela Patel
Lynn & Oliver Pieron
David & Virginia Pollard
Ann Ratcliffe
Hana Rosenbaum
Sid & Susan Rosenberg
Elizabeth Salzer
Birgit & Daniel Schettler
Elaine & Thomas Schneider
Gerry & Coco Schoenwald
Nancy G. Schrier
Armand A. Schwartz Jr.
Steven E. Shladover
Judy & Lee Shulman
Edgar Simons
Alice Sklar
Betty Swanson
Barbara Tam
Golda Tatz
Isaac Thompson
Jana & Mark Tuschman
Jack & Margrit Vanderryn
Dr. George & Bay Westlake
Sallie & Jay Whaley
Lyn & Greg Wilbur
Bryant & Daphne Wong
Ronald & Alice Wong

Gifts under \$100

Anonymous (3)
Susan Berman
Veronica Breuer
Marjorie Cassingham
Constance Crawford
David Fox & Kathy Wosika
Sandra Gifford
Andrew Goldstein
Laura Green
Barbara Gullion & Franck Avril
Jennifer Hartzell & Donn R. Martin
Margaret Harvey
Mark Heising
Abe Klein
Hiroko Komatsu
Amy Laden
Marcia Lowell Leonhardt
Carol & Harry Louchheim
Ben Mathes

*Deceased

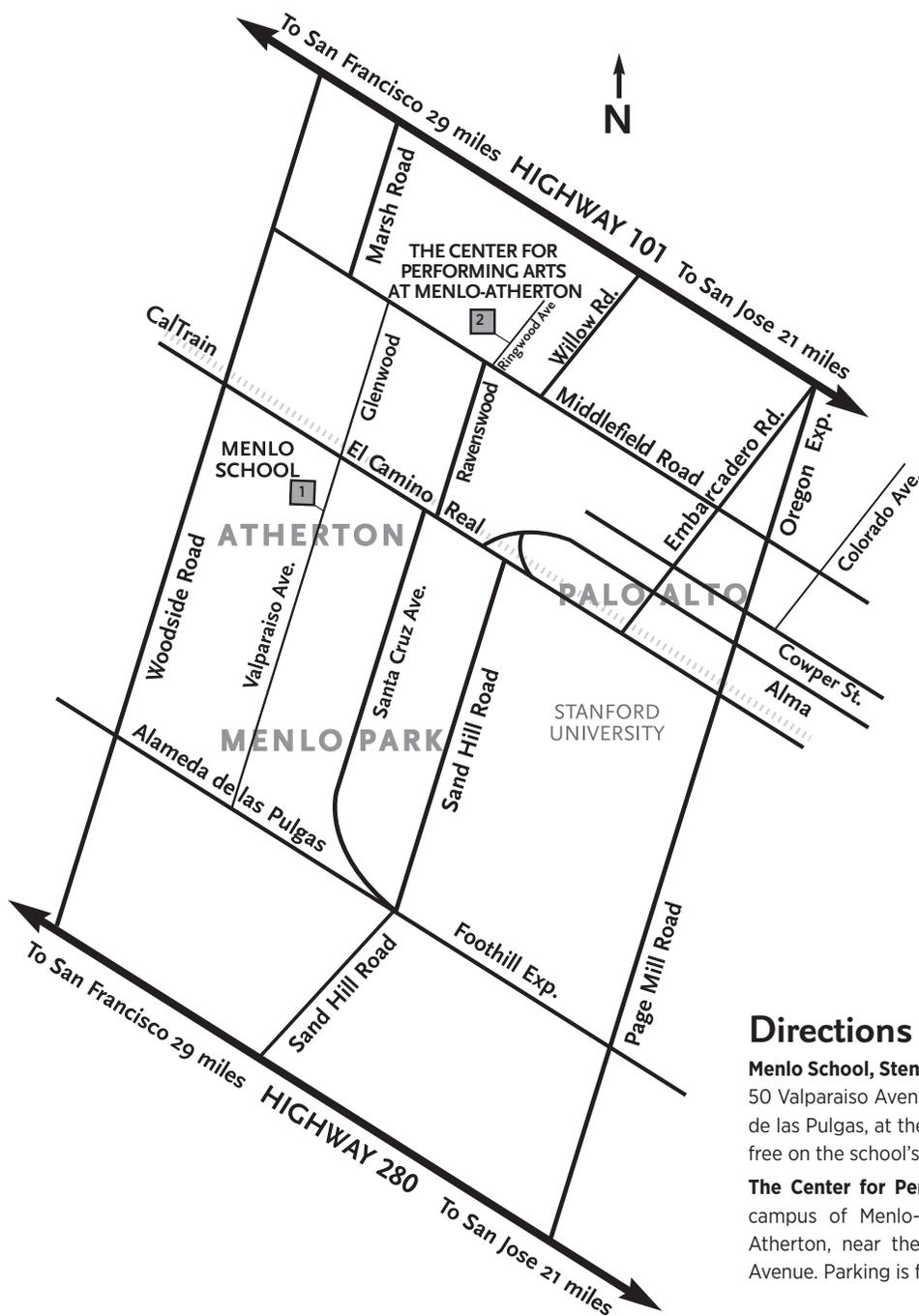
James E. McKeown
Janet McLaughlin
Michael Mizrahi, in honor of
Ann Bowers
Merla Murdock
Joan Norton
Rossannah & Alan Reeves
Shirley Reith
Nancy & Norm Rossen
Ed & Linda Selden
Helena & John Shackleton
Charlotte Siegel
Alice Smith
Denali St. Amand
Misa & Tatsuyuki Takada
Margaret Wunderlich
Chris Ziegler

Matching Gifts

The Abbott Fund Matching Grant Plan
Chevron
The William and Flora Hewlett
Foundation
IBM Matching Grants Program
Microsoft Matching Grants Program

The artistic directorship, the young artist fund, special artistic ventures, the coaching staff of the Chamber Music Institute, Prelude Performances, the visual artist, the Chamber Music Institute Music Library, and the instrumental chairs are also supported through generous gifts to the Tenth-Anniversary Campaign.

Map and Directions



MAP NOT DRAWN
TO SCALE

1. Menlo School:
50 Valparaiso Ave., Atherton
2. The Center for Performing Arts
at Menlo-Atherton:
555 Middlefield Road, Atherton

Directions and Parking

Menlo School, Stent Family Hall, and Martin Family Hall all are located at 50 Valparaiso Avenue in Atherton, between El Camino Real and Alameda de las Pulgas, at the Atherton/Menlo Park border. Parking is plentiful and free on the school's campus.

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 the adjacent lot.

Photo Credits

Cover artwork: *Circulation 3*, monoprint, 2006, and p. 80 (artwork) by Tracey Adams. **Carte Blanche Concerts:** p. 46 (Escher String Quartet) by Tristan Cook, courtesy of the Chamber Music Society of Lincoln Center; p. 50 (Arnaldo Cohen) courtesy of Arnaldo Cohen; p. 54 (Yura Lee) by Tristan Cook; p. 58 (Gilles Vonsattel) courtesy of Gilles Vonsattel. **Music@Menlo photographs:** p. 4 (Edward Sweeney), pp. 104–105 (Music@Menlo patrons), and p. 111 (Paul Neubauer) by Tristan Cook; p. 62 (Wu Han master class), pp. 64–74 (Institute concerts), p. 76 (Arnaud Sussmann master class), p. 77 (Café Conversation), p. 78 (Listening Room), p. 101 (performance in Stent Family Hall), and p. 103 (Danish String Quartet) by Tristan Cook with Brian Benton and Diana Lake; p. 63 (Young Performers) and p. 79 (coaching) by Tristan Cook with Lillian Finkel and Sarah Kaufman; p. 98 (interns) by Annie Rohan and Leslie Irwin. **Music@Menlo LIVE:** p. 81 (Da-Hong Seetoo) by Christian Steiner. **Winter Series:** p. 82 (Menlo-Atherton) by Joel Simon; (Sean Lee) by Ai Ajdukovic; (Richard O'Neill) by CREDIA; (Kristin Lee) by Arthur Moeller; (Mihai Marica) by Mingzhe Wang; p. 83 (Jerusalem Quartet) by Felix Broede; (David Shifrin, Anne-Marie McDermott, and Romie de Guise-Langlois) by Tristan Cook, courtesy of the Chamber Music Society of Lincoln Center. **Artist portraits:** Danish String Quartet (p. 86) by Caroline Bittencourt. Juho Pohjonen (p. 91) by Marco Borggreve. Ayano Kataoka (p. 88), Kristin Lee, Sean Lee, Yura Lee (p. 89), and Michael Parloff (p. 90) by Tristan Cook. Benjamin Beilman (p. 84) by Benjamin Ealovega. Arnaud Sussmann (p. 92) by Nyght Falcon. Ian Rosenbaum (p. 92) by Matt Fried. Kevin Rivard (p. 91) by Heather George. David Beveridge (p. 85) by Zdenek Hrabica. Jorja Fleezanis (p. 87) courtesy of Indiana State University. Sooyun Kim (p. 88) by Andrew Kim. Dmitri Atapine (p. 84) by Dohyung Kim. Nicolas Dautricourt (p. 86) by Eric Manas. Gloria Chien (p. 85), David Finkel and Wu Han (pp. 3 and 84), and Erin Keefe (p. 88) by Lisa-Marie Mazucco. Keith Robinson (p. 91) by Tara McMullen. Paul Neubauer (p. 90) by Bernard Mindich. Escher String Quartet (p. 86) by Laura Rose. Ara Guzelimian (p. 87) by Peter Schaaf. Anthony McGill (p. 90) by Katie Smith. Sunmi Chang (p. 85) courtesy of the Saint Paul Chamber Orchestra. Stephen Taylor (p. 92) by Christian Steiner. Gilbert Kalish (p. 88) by Anneliese Varaldiev.

Art direction and design by Nick Stone, www.nickstonedesign.com.

Ticket and Performance Information



Prelude Performances and Koret Young Performers Concerts

Prelude Performances and Koret Young Performers Concerts are free and open to the public. A **free ticket** is required for these popular concerts. In addition to picking up your ticket in person at will call starting one hour before the concert, **you can also reserve your tickets online in advance**. Reservations can be made on the day of the performance from 9:00 a.m. up until ninety minutes prior to the concert start time. To make your reservation, visit Music@Menlo's website at www.musicatmenlo.org and click the red "TICKETS" button in the upper right corner of the home page and then choose "Free Tickets" from the drop-down menu 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 claimed 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. **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 in Stent Family Hall and in the building behind Martin Family Hall. 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.

Help Us 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. Please reuse your program book throughout the festival and dispose of recyclable and compostable waste in the bins provided on campus. Thank you.

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 and Subscribers; a \$3-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 paid concerts at the Center for Performing Arts at Menlo-Atherton and Stent Family Hall is reserved. Seating in Martin Family Hall and for all free events is by general admission.
- **Tickets for those under age thirty** are available at a greatly reduced rate. Patrons using these discounted tickets to enter a performance must be prepared to present a valid ID/proof of age 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 paid concerts and Encounters. Please see pages 64–74 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.

Music@Menlo Calendar

July 18–August 9, 2014

Friday, July 18				7:30 p.m.	Encounter I: Dvořák at the Crossroads of the Nations, led by David Beveridge Martin Family Hall (\$45)	PAGE 10
Saturday, July 19	3:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton	PAGE 64	6:00 p.m.	Concert Program I: Dvořák in Context The Center for Performing Arts at Menlo-Atherton (\$68/\$58)	PAGE 13
				8:30 p.m.	Fête the Festival Menlo School campus (\$65)	PAGE 13
Sunday, July 20	3:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton	PAGE 64	6:00 p.m.	Concert Program II: Viennese Roots The Center for Performing Arts at Menlo-Atherton (\$68/\$58)	PAGE 17
Monday, July 21	11:45 a.m.	Café Conversation: The Secrets of Zemlinsky's String Quartets, with Pierre Lapointe, <i>violinist</i> Martin Family Hall	PAGE 77			
	4:15 p.m.	Listening Room with Patrick Castillo Martin Family Hall	PAGE 78			
Tuesday, July 22	11:45 a.m.	Master Class with Erin Keefe, <i>violinist</i> Martin Family Hall	PAGE 76	8:00 p.m.	Concert Program II: Viennese Roots Stent Family Hall (\$78)	PAGE 17
	5:30 p.m.	Prelude Performance Martin Family Hall	PAGE 65			
Wednesday, July 23	11:45 a.m.	Café Conversation: Walk to Fisterra, with Dane Johansen, <i>cellist</i> Martin Family Hall	PAGE 77	8:00 p.m.	Carte Blanche Concert I: Escher String Quartet Stent Family Hall (\$70)	PAGE 46
	5:30 p.m.	Prelude Performance Martin Family Hall	PAGE 65			
Thursday, July 24	9:30 a.m.	Q & A with Institute Faculty and Artistic Directors Menlo School campus	PAGE 79	7:30 p.m.	Encounter II: A Royal Tradition, led by William Lobkowitz Martin Family Hall (\$45)	PAGE 10
	10:40 a.m.	Open Coaching Sessions Menlo School campus	PAGE 79			
Chamber Music	11:45 a.m.	Master Class with Arnaud Sussmann, <i>violinist</i> Martin Family Hall	PAGE 76			
Institute Open House	2:00 p.m.	Open Coaching Sessions Menlo School campus	PAGE 79			
	5:30 p.m.	Prelude Performance Stent Family Hall	PAGE 66			
Friday, July 25	11:45 a.m.	Master Class with Gilbert Kalish, <i>pianist</i> Martin Family Hall	PAGE 76	8:00 p.m.	Concert Program III: Lobkowitz Legacy Stent Family Hall (\$78)	PAGE 21
	5:30 p.m.	Prelude Performance Martin Family Hall	PAGE 66			
Saturday, July 26	1:00 p.m.	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	PAGE 72	8:00 p.m.	Concert Program III: Lobkowitz Legacy The Center for Performing Arts at Menlo-Atherton (\$68/\$58)	PAGE 21
Sunday, July 27				10:30 a.m.	Carte Blanche Concert II: Arnaldo Cohen, <i>piano</i> Stent Family Hall (\$70)	PAGE 50
				6:00 p.m.	Concert Program IV: Beethoven's Friends The Center for Performing Arts at Menlo-Atherton (\$68/\$58)	PAGE 26
Monday, July 28	11:45 a.m.	Master Class with Keith Robinson, <i>cellist</i> Martin Family Hall	PAGE 76			
	4:15 p.m.	Listening Room with Patrick Castillo Martin Family Hall	PAGE 78			
	5:30 p.m.	Prelude Performance Stent Family Hall	PAGE 67			
Tuesday, July 29	11:45 a.m.	Café Conversation with Tracey Adams, <i>Visual Artist</i> , and Cathy Kimball, <i>Executive Director, San Jose Institute of Contemporary Art</i> Stent Family Hall	PAGE 77	8:00 p.m.	Concert Program IV: Beethoven's Friends Stent Family Hall (\$78)	PAGE 26
	5:30 p.m.	Prelude Performance Martin Family Hall	PAGE 67			

Wednesday, July 30	11:45 a.m.	Café Conversation: Behind George Crumb's <i>American Songbooks</i> , with Gilbert Kalish, <i>pianist</i> , Randall Scarlata, <i>baritone</i> , and Fred Child, host of <i>Performance Today</i> Martin Family Hall	PAGE 77	8:00 p.m.	Carte Blanche Concert III: Yura Lee, <i>violin</i> , and Dina Vainshtein, <i>piano</i> Stent Family Hall (\$70)	PAGE 54
	5:30 p.m.	Prelude Performance Martin Family Hall	PAGE 68			
Thursday, July 31	11:45 a.m.	Master Class with Nicolas Dautricourt, <i>violinist</i> Martin Family Hall	PAGE 76	8:00 p.m.	Concert Program V: American Visions The Center for Performing Arts at Menlo-Atherton (\$68/\$58)	PAGE 30
Friday, August 1	11:45 a.m.	Master Class with Gilles Vonsattel, <i>pianist</i> Martin Family Hall	PAGE 76	8:00 p.m.	Concert Program VI: Transitions Stent Family Hall (\$78)	PAGE 34
	5:30 p.m.	Prelude Performance Martin Family Hall	PAGE 68			
Saturday, August 2	1:00 p.m.	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	PAGE 73	8:00 p.m.	Concert Program VI: Transitions The Center for Performing Arts at Menlo-Atherton (\$68/\$58)	PAGE 34
	5:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton	PAGE 69			
Sunday, August 3				10:30 a.m.	Carte Blanche Concert IV: Gilles Vonsattel, <i>piano</i> Stent Family Hall (\$70) Picnic Lunch (\$18)	PAGE 58
				6:00 p.m.	Encounter III: From Exoticism to Folklorism, led by Michael Parloff Martin Family Hall (\$45)	PAGE 11
Monday, August 4	11:45 a.m.	Café Conversation: Poetry Reading Workshop, with Jorja Fleezanis, <i>violinist</i> , and Patrick Castillo, <i>Audience Engagement Director</i> Martin Family Hall	PAGE 77			
	4:15 p.m.	Listening Room with Patrick Castillo Martin Family Hall	PAGE 78			
	5:30 p.m.	Prelude Performance Stent Family Hall	PAGE 69			
Tuesday, August 5	11:45 a.m.	Master Class with Anne-Marie McDermott, <i>pianist</i> Martin Family Hall	PAGE 76	8:00 p.m.	Concert Program VII: Hungarica The Center for Performing Arts at Menlo-Atherton (\$68/\$58)	PAGE 38
Wednesday, August 6	11:45 a.m.	Master Class with Alexander Sitkovetsky, <i>violinist</i> Martin Family Hall	PAGE 76			
Thursday, August 7	11:45 a.m.	Master Class with Jorja Fleezanis, <i>violinist</i> Martin Family Hall	PAGE 76	7:30 p.m.	Encounter IV: Forbidden Music, led by Ara Guzelimian Martin Family Hall (\$45)	PAGE 11
	5:30 p.m.	Prelude Performance Stent Family Hall	PAGE 70			
Friday, August 8	11:45 a.m.	Café Conversation: TBA, with Ara Guzelimian, <i>Provost and Dean of the Juilliard School</i> Martin Family Hall	PAGE 77	8:00 p.m.	Concert Program VIII: Bridging Dvořák Stent Family Hall (\$78)	PAGE 42
	5:30 p.m.	Prelude Performance Martin Family Hall	PAGE 70			
Saturday, August 9	12:00 p.m.	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	PAGE 74	8:00 p.m.	Concert Program VIII: Bridging Dvořák The Center for Performing Arts at Menlo-Atherton (\$68/\$58)	PAGE 42
	5:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton	PAGE 71			

We are proud to support
MUSIC@MENLO



To learn about our wealth management capabilities,
please contact

MARC A. COMPTON
Managing Director
650.849.2140
marc.a.compton@ustrust.com

3075B Hansen Way
Palo Alto, California 94304

ustrust.com

U.S. TRUST

U.S. TRUST 
Bank of America Private Wealth Management