



# Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

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## *The Thirteenth Season: Schubert*

July 17–August 8, 2015

David Finckel and Wu Han, Artistic Directors



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# Music@Menlo

## Schubert

THE THIRTEENTH SEASON  
JULY 17–AUGUST 8, 2015

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

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Carl Kundmann (1838–1919). Statue of Schubert with reliefs by Theophil von Hansen, Stadtpark, Vienna, 1872. Photo by Yair Haklai

# 2015 Season Dedication

*Music@Menlo's thirteenth 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  
Ann S. Bowers  
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Iris & Paul Brest  
Terri Bullock  
Michèle & Larry Corash  
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Rosann & Ed Kaz  
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Marcia & Hap Wagner  
Melanie & Ron Wilensky  
Marilyn Wolper

# A Message from the Artistic Directors



Dear Listener,

Welcome to Music@Menlo 2015, *Schubert*.

In the space of three weeks, we will race through Franz Schubert's short life together. Along the way, the music of other composers will illuminate Schubert from diverse angles, and we will come to understand the influences of his predecessors and contemporaries, as well as Schubert's own effect on composers for generations to follow. The contributions of our distinguished Encounter Leaders, program annotators, and, of course, the fantastic roster of performers will provide enough context and visceral excitement to fill a festival of many months.

Despite Schubert's brief creative career of only eighteen years, his incredible productivity made it a challenge to do justice to the scope of his art. If Schubert had produced only the chamber music we will perform this summer, he would still rank among the greatest composers of all time. So please consider our festival a humble tribute to a genius whose talent—and gift to the art of music—defies description.

We hope that you participate in as many aspects of this festival as possible. Each event was conceived and crafted as an integral part of the extraordinary narrative that is Schubert's life story, one which is unique among the great composers. As you emerge from this festival's concluding concert, we are certain that your appreciation and understanding of, and dedication to, the incomparable art of Franz Schubert will have been multiplied many times over. There is good reason we musicians strive with every ounce of ability we are blessed with to do justice to this composer, one who deserved so much more during his challenging life but who now resides securely in hallowed halls, in the company of all those whose work has made this world an infinitely better one in which to live.

We look forward to taking this journey together.

Best wishes,

David Finckel and Wu Han  
Artistic Directors  
Martin Family Artistic Directorship

# Music@Menlo

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## 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,

This year marks an auspicious anniversary: the centennial of the founding of our host and home, Menlo School.

The century mark is a significant achievement for an organization, one that merits a moment of honoring the values and philosophies that have led to the success of the institution. As a program of Menlo School, Music@Menlo is delighted to join in the celebration of our shared institutional values.

It is very appropriate that Music@Menlo found its home at Menlo School in 2003. Menlo School has a deep-rooted tradition of rigorous and joyful education, led by extraordinary educators. Likewise, Music@Menlo, from its very beginning, has espoused a philosophy of deep engagement with learning and has been guided by some of the most committed and influential musical artists and educators in the classical music world. These shared educational values are what inspire both the festival and the Menlo School community that has welcomed and supported it since its inception.

Music@Menlo may be a long way from its own centennial, but the festival is constantly focused on the “long game” and on the deep and lasting effect of the work we do every day. Nothing reinforces this impact more than seeing our young artists and arts management interns go out into the world and carry the art form forward. A great joy of Music@Menlo is watching the transition of the generations of musicians: students explore and absorb the art form from their teachers and, over the years, go on to teach those that follow. And the artistry of music making is passed, carefully and lovingly, to the next generation.

I hope you enjoy this “centennial” season!

With warmest regards,

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

Edward P. Sweeney  
Executive Director





# Schubert

## Program Overview

### CONCERT PROGRAMS

#### **Concert Program I: GENIUS IGNITED, 1811–1819** (p. 12)

*Sat., July 18, 6:00 p.m., Menlo-Atherton / Sun., July 19, 6:00 p.m., Stent Family Hall*

#### **Concert Program II: VOCAL INSPIRATIONS, 1820–1824** (p. 17)

*Tue., July 21, 8:00 p.m., Stent Family Hall / Wed., July 22, 8:00 p.m., Menlo-Atherton*

#### **Concert Program III: METAMORPHOSIS, 1822–1824** (p. 21)

*Sat., July 25, 6:00 p.m., Menlo-Atherton / Sun., July 26, 6:00 p.m., Stent Family Hall*

#### **Concert Program IV: HOPEFUL YEARS, 1825–1826** (p. 25)

*Wed., July 29, 8:00 p.m., Stent Family Hall / Thu., July 30, 8:00 p.m., Menlo-Atherton*

#### **Concert Program V: THE SETTING SUN, 1827** (p. 29)

*Fri., July 31, 8:00 p.m., Stent Family Hall / Sat., August 1, 6:00 p.m., Menlo-Atherton*

#### **Concert Program VI: SCHUBERT FOREVER, 1829–1995** (p. 33)

*Sat., August 4, 8:00 p.m., Stent Family Hall / Wed., August 5, 8:00 p.m., Menlo-Atherton*

#### **Concert Program VII: ASCENT TO THE SUMMIT, 1828** (p. 37)

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

### SCHUBERTIADES

#### **Schubertiade I** (p. 43)

*Sun., July 19, 10:30 a.m., Stent Family Hall*

#### **Schubertiade II** (p. 47)

*Fri., July 24, 8:00 p.m., Stent Family Hall*

#### **Schubertiade III** (p. 51)

*Tue., July 28, 8:00 p.m., Stent Family Hall*

#### **Schubertiade IV** (p. 54)

*Sun., August 2, 10:30 a.m., Stent Family Hall*

#### **Schubertiade V** (p. 57)

*Thu., August 6, 8:00 p.m., Stent Family Hall*

### ENCOUNTERS

#### **Encounter I: The Life of Schubert,**

**led by Christopher H. Gibbs** (p. 10)

*Fri., July 17, 7:30 p.m., Martin Family Hall*

#### **Encounter II: The Prince of Song, led by Susan Youens** (p. 11)

*Thu., July 23, 7:30 p.m., Martin Family Hall*

#### **Encounter III: Winter Journey: Schubert's Finals Years,**

**led by Ara Guzelimian** (p. 11)

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

## Artists

### Piano

Inon Barnatan

Gloria Chien

Jeffrey Kahane

Gilbert Kalish

Hyeyeon Park

Juho Pohjonen

Gilles Vonsattel

Wu Han

### Violin

Benjamin Beilman

Aaron Boyd

Erin Keefe

Sean Lee

Philip Setzer

Arnaud Sussmann

Danbi Um\*

### Viola

Sunmi Chang

Pierre Lapointe

Paul Neubauer

Arnaud Sussmann

### Cello

Dmitri Atapine

David Finckel

Clive Greensmith\*

Laurence Lesser

Keith Robinson

Brook Speltz\*\*

### Bass

Scott Pingel

### Dover Quartet\*

Joel Link, *violin*\*

Bryan Lee, *violin*\*

Milena Pajaro-van de Stadt, *viola*\*

Camden Shaw, *cello*\*

### Escher String Quartet

Adam Barnett-Hart, *violin*

Aaron Boyd, *violin*

Pierre Lapointe, *viola*

Brook Speltz, *cello*\*

### Woodwinds

Alexander Fiterstein, *clarinet*

José González Granero, *clarinet*\*

Peter Kolkay, *bassoon*

### Brass

Kevin Rivard, *horn*

### Voice

Joëlle Harvey, *soprano*\*

Sara Couden, *contralto*\*

Nikolay Borchev, *baritone*\*

### Encounter Leaders

Christopher H. Gibbs\*

Ara Guzelimian

Susan Youens\*

\*Music@Menlo debut

†Brook Speltz has replaced Dane Johansen as cellist of the Escher String Quartet. Johansen left the ensemble in May 2015 to pursue other artistic endeavors.

# From Songs to Symphonies: Schubert's "Strivings after the Highest in Art"

BY CHRISTOPHER H. GIBBS

The popular image of Franz Schubert evolved through a powerful combination of myth, misunderstanding, and music. For nearly two centuries the composer has been cast as the "melody master" (the title of a 1941 Hollywood biopic) and hailed as the *Liederfürst* ("Prince of Songs"). Until quite recently, biographies portrayed him as poor and shy, incapable of self-promotion, and unrecognized during his short life—a sad situation only allayed by the devotion of friends who embraced his music. When he died in 1828, at the heartbreaking age of thirty-one, an obituary stated that he "lived solely for art and for a small circle of friends."

The situation in Vienna during the 1820s, however, was a good bit more complex. Schubert enjoyed considerable success with his small-scale compositions—songs and piano pieces above all—intended primarily to be played at home. But from the start, as well, Schubert wrote big public pieces that showed enormous ambition. Near the end of his life, while negotiating with the German firm of Schott & Sons (Beethoven's publishers), he called attention to recent large works as his "strivings after the highest in art."

Many mysteries remain about Schubert's life because the documentary evidence is frustratingly limited. Aside from some scattered diary entries, several poems, and an allegorical tale ("My Dream"), he left no memoirs, criticism, or essays. Fewer than a hundred letters survive, most brief and inconsequential. Filling this biographical vacuum are the plentiful reminiscences of family and friends, a few written immediately after his death but most dating from decades later. Official documents provide some information about his early years. His father ran a school and with his first wife had fifteen children, five of whom survived infancy. Schubert's initial exposure to music came at home, where he played chamber music with his father and older brothers, and at the local church, where the first public performance of one of his works, a mass, took place in 1814. He greatly benefited from a first-class education as a scholarship student at the Stadtkonvikt, an elite school. Antonio Salieri, the eminent Kapellmeister, was his primary teacher and guided the teenager as he tried his hand at nearly every significant musical genre, from songs to symphonies.

Adding complexity to the popular image of Schubert is the notion that his music somehow provides insights into his personality, serving as the soundtrack to his biography. Although they never met, Robert Schumann observed, "What a diary is to others, in which their momentary emotions and so forth are recorded, so to Schubert was music paper, to which he entrusted all his moods. His thoroughly musical soul wrote notes where others used words." His music thus assumes unusual biographical weight as we wonder what sort of man would create such pieces—beautiful, despairing, convivial, dark—a long list of apparently contradictory qualities. To an extent rarely found with other great composers, we construct an image of Schubert based on our personal responses to the music and can be seduced into believing that a favorite piece was written "for me." Ultimately, however, reactions to Schubert's music may say more about our own feelings, desires, and interests than they do about him. Listeners have long connected his pieces with a sentimental biographical narrative: he loved his friends; his health was poor (as were his finances); he wrote effortlessly, a vessel for divine dictation who created without Beethovenian struggles; he died young. The beloved "Unfinished" Symphony, pre-

miered nearly forty years after his death, seems a perfect analogy to his "unfinished" life.

\* \* \*

The variety of music presented at Music@Menlo this summer invites us to reconsider Schubert's astounding early genius, his mounting professional aspirations, and his miraculous final compositions. The opening program offers the two path-breaking pieces that earned him his first fame in Vienna and soon well beyond. At age seventeen he composed *Gretchen am Spinnrade*, the best known of several settings he made from *Faust*. Its composition on October 19, 1814, is frequently hailed as the "Birthday of the Lied." The young composer's encounter with the poetry of Johann Wolfgang von Goethe proved transformative for him as well as for the history of the German lied. *Erlkönig*, Schubert's most famous piece, followed the next year, and ultimately he set Goethe's words more than those of any other poet, accounting for seventy-four of his some 630 lieder. Among the innovations in these first masterpieces were the unusually prominent role Schubert gave to the piano, which not only added musical interest but also deepened the interpretive possibilities. The evocative accompaniment in *Gretchen* provides a profound psychological insight into the young woman's infatuation with Faust by representing both a common spinning wheel and her anxiety. In *Erlkönig*, the accompaniment suggests a furious ride through a stormy night while also portraying the terror of a boy clutched in his father's arms as a demonic figure tries to seduce him.

Schubert's early success with song points to his education and friendships. His scholarship to the Stadtkonvikt brought him in contact with students who were generally a bit older and who hailed from more privileged backgrounds. He spent much of his time with this group of cultured young men often called the Schubert Circle. Leopold Kupelwieser and Moritz von Schwind were distinguished artists who executed portraits of the composer. Johann Senn, Johann Baptist Mayrhofer, Eduard von Bauernfeld, and Franz von Schober were writers. Schubert, after a long day composing, would spend many hours many nights a week with them. They exerted a profound influence by suggesting what he read and set to music and often by writing the poems themselves. The Viennese culture of domestic music making arose partly out of necessity during a period of political reaction and repression under the powerful Prince Clemens von Metternich after the Congress of Vienna (1814–1815). It is epitomized in the 1820s by Schubertiades, evenings dedicated to his music in which the composer and others played for invited guests. In the mid-1860s, decades after Schubert's death, Schwind created a famous sepia drawing of a Schubertiade at the home of Josef von Spaun, Schubert's oldest friend. (See illustration.)

In addition to his lieder, Schubert was widely regarded in his day for other social genres, such as partsongs (a sort of Biedermeier barbershop quartet of two tenors and two basses) and dances, of which he wrote hundreds. (Schubert would improvise them and the next day write down those he liked best; he allegedly never danced himself.) Like most of his music published during the 1820s, these pieces centered on the piano, the "home entertainment center" of the era. Schubert also cultivated the piano duet—two people playing one piano—a popular convention of friendship and courtship. "D. 1" in Otto Erich Deutsch's



catalogue of his complete works is a four-hand fantasy composed at age thirteen. (Deutsch, an Austrian Jew who fled to England during the Second World War, accomplished for Schubert what Ludwig Ritter von Köchel had for Mozart nearly a century earlier.) Schubert's attraction to innovative piano duets continued to the end of his life, as can be heard in the magnificent late Fantasy in f minor (Schubertiade V).

Lieder and keyboard pieces offered abundant opportunities for Schubert to experiment in ways that ultimately affected his larger compositions. He learned from himself. The words to a song might provide an excuse to try something unusual, such as an unexpected modulation or strange harmonic juxtaposition, innovations also evident in dances and character pieces, such as his impromptus. As Schubert undertook ever more ambitious compositional projects, he also explored these bold effects in sonatas, chamber music, and symphonies. The most obvious musical connections between the songs that won him his first significant recognition and the larger-scale compositions for which he is now best known are chamber pieces such as the "Trout" Quintet and the "Death and the Maiden" String Quartet that include a set of variations based on one of his popular songs (as in Concert Program I and Schubertiade III). Schubert also made subtle allusions in instrumental works to lieder that were probably meaningful only to him and perhaps to some close friends. And his sovereign lyrical sensibility infuses so much of his music. The finale of the Piano Sonata in A Major (D. 959), for instance, seems to breathe the same air as his marvelous song *Im Frühling* (Schubertiade II).

\*\*\*

Already as a teenager Schubert was composing large-scale pieces, including piano sonatas for his own use, string quartets that he played at home with his father and brothers, symphonies written for school and community orchestras, and even masses and operas. By the time he reached his early twenties he apparently felt this apprenticeship over and increasingly focused on grand projects aimed for public performance and publication. He struggled in the early 1820s to make his mark in a competitive musical world. He stopped teaching at his father's school, moved in with friends, and found his music beginning to be widely performed, published, and praised in both the local and foreign press. He engaged more actively in the public musical life of the city and spent more time with prominent professional musicians.

For a while Schubert immersed himself in writing German operas (Italian works, preeminently Rossini's, dominated at the time in

Vienna) and then concentrated on Beethoven's domain of instrumental music. He continued to write lieder and here, too, became more ambitious with his lengthy song cycles *Die schöne Müllerin* (1823) and *Winterreise* (1827). Considering the professional opportunities that were available to him in Vienna for performance, publication, and critical recognition, Schubert's career began to flourish and was clearly reaching new heights at the time of his premature death. But because he has traditionally been represented as so detached from the marvels he produced ("clairvoyant," "natural," and "intuitive" were common tags), he is thought to have had little concern for the fate of his music. The ultimate effect of the sentimental image of a modest, insufficiently trained, natural genius who just wrote what he wanted, without other motives, is that the course of Schubert's career appears haphazard, unpremeditated, and, except perhaps for his last works, chronologically indistinguishable.

Yet if we grant Schubert conscious control over his oeuvre, then a calculated strategy begins to come into focus, one that suffered a terrible setback in late 1822 with a crisis that forever changed his life. Around the time he was composing the "Unfinished" Symphony, he became seriously ill, almost certainly because of syphilis, and for a while his productivity precipitously declined. In March 1824 he wrote an anguished letter to Leopold Kupelwieser:

I feel myself the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again and who in sheer despair over this ever makes things worse and worse, instead of better; imagine a man, I say, whose most brilliant hopes have perished, to whom the happiness of love and friendship have nothing to offer but pain, at best, whose enthusiasm (at least of the stimulating kind) for all things beautiful threatens to disappear, and I ask you, is he not a miserable, unhappy being?

Schubert went on to list other personal woes before turning to professional matters. There, too, things were not going well. Particularly disappointing was that his recent operas had no prospects for performance. And then this remarkable letter, depressed and depressing, changes tone to reveal his current activities and new aspirations; we might say it shifts, as Schubert so often and so memorably does in his music, from minor to major: "Of songs I have not written many new

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## Fête the Festival

**JULY 18, 2015**

**8:30 p.m.**

Following the July 18 performance of Concert Program I, Artistic Directors David Finckel and Wu Han and Music@Menlo's community of musicians and aspiring young artists gather for a dinner celebration.



**Menlo School Campus**  
50 Valparaiso Avenue, Atherton  
Celebration tickets: \$65

Music@Menlo thanks Domaine Eden and Weir & Associates Catering & Event Planning for their generous support of Music@Menlo's annual Fête the Festival celebration.

## Music@Menlo

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ones, but I have tried my hand at several instrumental works, for I wrote two string quartets and an octet, and I want to write another quartet; in fact, I intend to pave the way towards a grand symphony in that manner." A trilogy of string quartets brings to mind Beethoven's "Razumovsky" set, op. 59, and the connections are palpable. Schubert sought the support of eminent violinist Ignaz Schuppanzigh, whose quartet premiered most of Beethoven's mature chamber pieces. Schubert dedicated his a minor Quartet to Schuppanzigh, who presented the premiere. Schubert's three quartets (Concert Programs II and IV; Schubertiade III) did indeed lead as hoped to a final symphony, the "Great" C Major, composed the next summer.

Schubert's letter to Kupelwieser gives some indication of his ambition and planning, his "strivings after the highest in art." He concludes by saying that "the latest in Vienna is that Beethoven is to give a concert at which he is to produce his new symphony, three movements from the new mass, and a new overture," the notable event in May 1824 that marked the premiere of the Ninth Symphony. Schubert then confessed a desire: "God willing, I too am thinking of giving a similar concert next year." This wished-for concert did not happen the next year, or the next, or the next but finally occurred on March 26, 1828, the first anniversary of Beethoven's death. After the passing of the master, the composer he most revered, came Schubert's most sustained and miraculous period of creative activity, when he wrote many of the pieces presented at Music@Menlo this summer. Among the works he wrote during the time separating Beethoven's death and his own the following year are *Winterreise* and *Schwanengesang*, the String Quintet in C, Piano Trio in E-flat, Violin Fantasy in C, and Mass

*The unprecedented gradual release of so many of his most important compositions in the following decades meant that Schubert's stature was continually being reassessed.*

in E-flat, an unfinished opera, three magnificent piano duets, eight impromptus, and three piano sonatas, as well as various brief sacred works, dances, songs, and, at the very end, remarkable sketches for a new symphony. Benjamin Britten once stated that this was arguably "the richest and most productive eighteen months in our music history...The very creation of these works in that space of time seems hardly credible; but the standard of inspiration, of magic, is miraculous and past all explanation."

\* \* \*

Schubert had been a torchbearer at Beethoven's funeral in March 1827 when he heard the famous oration written by Franz Grillparzer, Vienna's most celebrated writer. What must he have thought of the question posed on this momentous occasion: "He was an artist... Who shall stand beside him?" On his own deathbed twenty months later, Schubert supposedly asked to be buried next to Beethoven, and indeed he was interred just a few feet away. The epitaph on Schubert's grave was also written by Grillparzer: THE ART OF MUSIC HERE ENTOMBED A RICH TREASURE BUT EVEN FAR FAIRER HOPES. Grillparzer, an acquaintance of both composers', was unaware in 1828 of the full extent of Schubert's accomplishments, as were some of his closest friends. The scope of his achievement, of fair hopes realized, would emerge only over the course of the century.

Schubert's posthumous career was the most extraordinary of any of the great composers. At the time of his death, a large quantity of domestic music had been published in the space of just seven years, including some 190 songs, nearly as many dances, dozens of partsongs, and a lot of keyboard works, but just a few large-scale works: a string quartet (Concert Program II), three piano sonatas (Schubertiade I), and the E-flat Piano Trio (Concert Program V); no orchestral or the-

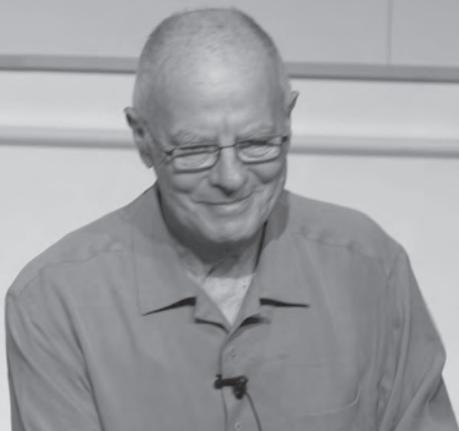
ater music was available. The unprecedented gradual release of so many of his most important compositions in the following decades meant that Schubert's stature was continually being reassessed. Hundreds of songs were still to be published, but more significant was the unveiling of his greatest instrumental music: the last three piano sonatas appeared in 1839, the same year Felix Mendelssohn conducted the premiere of the "Great" C Major Symphony, which his friend Schumann had recently discovered. The d minor Quartet appeared in 1831 and the G Major Quartet twenty years later. The incomparable C Major String Quintet was published in 1853 and the "Unfinished" Symphony in 1867.

By the 1860s, Eduard Hanslick, Vienna's preeminent music critic, could observe: "If Schubert's contemporaries rightly gazed astonished at his creative power, what shall we, who come after him, say, as we incessantly discover new works of his? For thirty years the master has been dead, and in spite of this it seems as if he goes on working invisibly—it is impossible to follow him." Indeed, Schubert might be said to have had the longest compositional career of the century as the ongoing discovery of major works delighted audiences and inspired generations of composers who could view him as a tireless and prolific contemporary. The spread of his music was abetted by the ardent advocacy of leading Romantics, including Schumann, Mendelssohn, Liszt, and Brahms. If his friends had helped sustain and promote Schubert during his lifetime, these later composers (none of whom he met) may be considered his closest posthumous allies and heirs.

*Christopher H. Gibbs is the James H. Ottaway Jr. Professor of Music at Bard College, Coartistic Director of the Bard Music Festival, and Executive Editor of the Musical Quarterly. He edited The Cambridge Companion to Schubert, coedited Franz Liszt and His World and Franz Schubert and His World, and is the author of The Life of Schubert. He is the coauthor, with Richard Taruskin, of The Oxford History of Western Music, College Edition.*

Page 7: Moritz von Schwind (1804–1871).  
*An Evening at Baron von Spaun's*, 1868.  
Art Resource, NY

# Michael Steinberg Encounter Series



JULY 17

## ENCOUNTER I

### **The Life of Schubert**

Led by Christopher H. Gibbs

**Friday, July 17, 7:30 p.m., Martin Family Hall, Menlo School**

At this summer's first Encounter, Schubert biographer Christopher H. Gibbs probes the essential questions surrounding the life and art of one of history's greatest and most enigmatic musical figures. And as the music reveals Schubert's artistic genius, so does his social environment—his close circle of friends and the culture in which he lived—outline his humanity. Over the short span of his life, Franz Schubert enjoyed recognition for but a small part of his mammoth output: it was primarily his lieder, dances, piano miniatures, and other works intended for domestic use that received an audience, generally to the exclusion of such tremendous creations as his late piano sonatas, piano trios and string quartets, and symphonies. The gradual revelation over the decades following Schubert's death of what he had actually accomplished is unprecedented among the great composers.

#### SPECIAL THANKS

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

Franz Schubert plaque.  
Schönbrunner Strasse, Vienna

*The Encounter series, Music@Menlo's signature multimedia symposia led by classical music's most renowned authorities, embodies the festival's context-rich approach to musical discovery and adds an integral dimension to the Music@Menlo experience.*

The 2015 festival season's three Encounters explore the multifaceted world of Franz Schubert, providing audiences with context for the season's seven Concert Programs and five Schubertiades. They are an essential component of the festival experience for longtime music lovers and new listeners alike. The Encounter series is named in memory of Michael Steinberg, the eminent musicologist and Music@Menlo guiding light.



JULY 23

AUGUST 3

ENCOUNTER II

**The Prince of Song**  
Led by Susan Youens

**Thursday, July 23, 7:30 p.m., Martin Family Hall, Menlo School**

Although Schubert created, in the words of composer John Harbison, “the best piece in every genre he really tackled,” his staggering oeuvre of over six hundred songs is a monumental achievement in anyone’s estimation. From his early songs, such as the epoch-making *Gretchen am Spinnrade* (*Gretchen at the Spinning Wheel*) of October 1814, to the final songs in *Schwanengesang* (a swan song like none other), Schubert made good on his youthful intent to “modernize the song composition of our day.” Schubert’s compositional innovations and astonishing sensitivity to poetry transformed song into one of the Romantic era’s essential art forms. Musicologist Susan Youens, author of numerous books on Schubert’s lieder, leads this summer’s second Encounter to guide audiences through the songs on the festival’s Concert Programs and to illuminate this magnificent body of work.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Mr. Laurance R. Hoagland Jr. and Mrs. Grace M. Hoagland and also to Leslie Hsu and Rick Lenon with gratitude for their generous support.

ENCOUNTER III

**Winter Journey:  
Schubert’s Final Years**  
Led by Ara Guzelimian

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

Schubert, during the last two years of his life, was haunted equally by the specter of his own illness and the enormous void left by the death of Beethoven, the composer whom Schubert revered above all others. But those final years were also marked by extraordinary creativity, as Schubert produced a seemingly inexhaustible stream of far-reaching works—the two piano trios, the last three piano sonatas, the String Quintet, a number of shorter but enduring piano works, the great Mass in E-flat Major, and the deeply moving song cycle *Winterreise* (*Winter Journey*). At this summer’s final Encounter, Ara Guzelimian, Provost and Dean of the Juilliard School, explores the increasingly personal voice to be found in the music of Schubert’s poignant final chapter.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Kathleen G. Henschel and John W. Dewes and also to the William and Flora Hewlett Foundation with gratitude for their generous support.

THE WILLIAM AND FLORA  
HEWLETT FOUNDATION

Moritz von Schwind (1804–1871).  
Study for *An Evening at Baron von Spaun’s*, 1868.  
Art Resource, NY

Caspar David Friedrich (1774–1840).  
*Solitary Tree*, 1822. Art Resource, NY

CONCERT PROGRAM I:

## Genius Ignited, 1811–1819

## JULY 18 AND 19

Saturday, July 18, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

Sunday, July 19, 6:00 p.m., Stent Family Hall, Menlo School

## PROGRAM OVERVIEW

On September 28, 1804, at the age of seven, Franz Schubert auditioned for Antonio Salieri, the Austrian imperial Kapellmeister and the teacher of Beethoven and Liszt. Coming under the tutelage of one of Europe's most famous musicians, he immersed himself in music from all angles: as violinist and violist, singer, composer, and conductor. Concert Program I summarizes the amazing first decade of Schubert's career, during which he composed some seven hundred works. We will pay tribute to a major influence, Mozart, with one of his most passionate string quartets, echoed by an early exploration in the same genre by Schubert. After showcasing three revelatory songs that helped launch Schubert's career, the program concludes with a work that commands a top spot on the desert island lists of music lovers: the bucolic "Trout" Quintet.

## Fête the Festival

8:30 p.m., following the concert

Join the Artistic Directors, festival musicians, and friends on July 18 to celebrate the season's first concert at an outdoor catered dinner reception on the Menlo School campus. (Tickets: \$65. Advance purchase required.)

## SPECIAL THANKS

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

July 18: Darren H. Bechtel and also to Iris and Paul Brest

July 19: Dr. Condoleezza Rice

Nicholas Roerich (1874–1947).  
*Call of the Heaven. Lightning, 1935–1936.*  
Art Resource, NY

## WOLFGANG AMADEUS MOZART (1756–1791)

String Quartet in d minor, K. 421 (1783)

*Allegro*

*Andante*

*Minuetto: Allegretto*

*Allegretto ma non troppo*

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

## FRANZ SCHUBERT (1797–1828)

Overture in c minor for String Quartet, D. 8a (1811)

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

*Gretchen am Spinnrade*, op. 2, D. 118 (Goethe) (October 19, 1814)

Joëlle Harvey, *soprano*; Hyeyeon Park, *piano*

*Erlkönig*, op. 1, D. 328 (Goethe) (1815)

Nikolay Borchev, *baritone*; Hyeyeon Park, *piano*

## INTERMISSION

## FRANZ SCHUBERT

*Die Forelle*, op. 32, D. 550 (Schubert) (1817)

Joëlle Harvey, *soprano*; Jeffrey Kahane, *piano*

Quintet in A Major for Piano, Violin, Viola, Cello, and Bass, op. posth. 114, D. 667,

"Die Forelle" ("The Trout") (Autumn 1819)

*Allegro vivace*

*Andante*

*Scherzo: Presto*

*Andantino (Tema con variazioni)*

*Finale: Allegro giusto*

Jeffrey Kahane, *piano*; Arnaud Sussmann, *violin*; Sunmi Chang, *viola*; Keith Robinson, *cello*;  
Scott Pingel, *bass*

# Program Notes: Genius Ignited, 1811–1819

Notes on the Program by Patrick Castillo

## WOLFGANG AMADEUS MOZART

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

### String Quartet in d minor, K. 421

**Composed:** June 1783

**Published:** 1785, Vienna, as Opus 10 Number 2

**First performance:** January 15, 1785 (see notes below)

**Other works from this period:** *Idomeneo*, K. 366 (1780–1781); Symphony no. 35 in D Major, K. 385, *Haffner* (1782); Duo in G Major for Violin and Viola, K. 423 (1783); Duo no. 2 in B-flat Major for Violin and Viola, K. 424 (1783); *Le nozze di Figaro* (1786); *Eine kleine Nachtmusik*, K. 525 (1787); *Don Giovanni*, K. 527 (1787)

**Approximate duration:** 26 minutes

Mozart enjoyed, according to musicologist Alfred Einstein, “one of the profoundest [experiences] in his artistic life” in 1781, when he first encountered the six **Opus 33** quartets of Joseph Haydn: seminal works by the acknowledged father of the string quartet genre which helped to install the medium at the center of the chamber music repertoire for generations to come. Mozart, enthralled by Haydn’s approach to form, thematic development, instrumental writing, and ensemble texture, set forth to produce an equivalent set of six—not in imitation of Haydn’s but “extending their implications,” writes biographer Maynard Solomon.

Mozart composed the first three of what became known as his “Haydn” Quartets between December 1782 and July 1783; the latter three were completed between November 1784 and January 1785. Each set of three was first heard at Mozart’s Vienna apartment, featuring the composer as violist and with Haydn in attendance. At the second of these readings, Haydn famously remarked to Leopold Mozart, Wolfgang’s father: “Before God, and as an honest man, I tell you that your son is the greatest composer known to me, either in person or by name. He has taste and, what is more, the most profound knowledge of composition.” (Such praise was never given Beethoven, his own pupil.)

Mozart subsequently sent his six quartets to Haydn on September 1, 1785, accompanied by the following dedication:

To my dear friend Haydn,

A father who had decided to send out his sons into the great world thought it is his duty to entrust them to the protection and guidance of a man who was very celebrated at the time and who, moreover, happened to be his best friend.

In like manner I send my six sons to you, most celebrated and very dear friend. They are, indeed, the fruit of a long and arduous labor; but the hope that many friends have given me that this toil will be in some degree rewarded encourages me and flatters me with the thought that these children may one day be a source of consolation to me.

During your last stay in this capital, you yourself, my dear friend, expressed to me your approval of these compositions. Your good opinion encourages me to offer them to you and leads me to hope that you will not consider them wholly unworthy of your favor. Please, then, receive them kindly and be to them a father, guide, and friend! From this moment I surrender to you all my rights over them. I entreat you, however, to be indulgent to those faults that may have escaped a father’s partial eye and, in spite of them, to continue in your generous friendship toward one who so highly

appreciates it. Meanwhile, I remain with all my heart, dearest friend, your most sincere friend.

W. A. Mozart

Mozart’s father-son metaphor seems curiously close to home when considering the circumstances surrounding the completion of the Quartet in d minor, K. 421, the second of the “Haydn” set. Mozart worked on this quartet in the days leading up to the birth of his first son, Raimund Leopold, on June 17, 1783. (It has even been claimed—to what degree of believability, the reader may decide—that Mozart was at work in the same room while his wife, Constanze, was in labor, alternately comforting her and then returning to his desk in calmer moments. Six weeks later, Wolfgang and Constanze traveled to Salzburg, leaving Raimund with a wet nurse from July to October; when they returned to Vienna, they found their infant son had died in their absence.)

The character of the d minor Quartet—the only one of the “Haydn” Quartets in a minor key—is predominantly anxious and unsettled, almost without respite, from beginning to end. This is not to suggest, however, that its four **movements** do not offer great textural variety and expressive nuance. The dourness of the first movement ***Allegro moderato*** is an agitated one, marked by wide melodic leaps of an **octave** or more (beginning with the nosedive in the first violin that begins the first theme), restless **syncopations**, and menacing **trills**. The third movement contrasts the **minuet**’s graceful gait with a moody **chromaticism**—inspired, according to Constanze, by her labor pains. The quartet concludes with a heady **theme-and-variations** movement: witness the rhythmic complexity of the second variation, setting syncopations in the first violin and rolling **triplets** in the second atop a steady 6/8 pulse in the lower strings.

But these variegated musical characters are better understood as subtly shaded facets of a richly singular expressive statement rather than as distinct utterances. They are unified by key signature—apart from the ***Andante***, in the **relative key** of F major, each movement is in d minor—but also by sheer compositional craft. Notice the gesture that immediately follows the aforementioned octave descent in the quartet’s opening theme: a trill, a turn, and three repeated notes.

A **motif** appears at the end of the **exposition**—on first listen, it is but a seemingly insignificant bit of punctuation—yet bearing a resemblance to the repeated notes of the movement’s opening measures.

The first bars of the gently flowing ***Andante*** reveal this three-note motif to be the genetic code of the entire quartet, unifying its four movements into a cogent whole.

\*Bolded terms are defined in the glossary, which begins on page 94.



The three repeated notes likewise mark the central melody of the *Minuetto*—



—and appear, in triplicate, atop the theme of the finale.



In its intricacies and, more broadly, its overall emotive import, the d minor Quartet demonstrates Mozart’s “taste and...most profound knowledge of composition” indeed. Solomon writes that Mozart’s “Haydn” Quartets “permanently transfigured the genre and imbued it with a degree of subjectivity and intensity of feeling that was not again reached until Beethoven’s ‘Razumovsky’ Quartets two decades later.” While acknowledging Haydn’s foundational role in the development of a rich musical tradition, this d minor Quartet, as well as its five siblings, more forcefully asserts Mozart’s place at that tradition’s pinnacle.

## FRANZ SCHUBERT

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

### Overture in c minor for String Quartet, D. 8a

**Composed:** after July 12, 1811 (orig. for string quintet: June 29, 1811)

**Published:** 1970

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

**Approximate duration:** 9 minutes

The **Overture** in c minor, composed in 1811, when Schubert was just fourteen years old, documents the composer’s remarkable musical childhood and adolescence. When he was seven years old, Schubert auditioned for Antonio Salieri, the Austrian imperial **Kapellmeister** and one of Vienna’s most celebrated musical figures. Salieri was impressed with Schubert’s gifts—in particular, his singing voice—and judged him competent to sing at services in the imperial Hofkapelle.

The following year, Schubert began studying the violin with his father and music theory with Michael Holzer, the organist at the church the Schuberts attended. Holzer was dumbfounded by his young student. “Whenever I wished to impart something new to him,” Holzer said, “he always knew it already.” Another teacher, the court organist Ruzicka, despaired, “I can teach him nothing, he has learnt it from God himself.” Schubert’s brother Ferdinand reports that by this time, the child Franz had already begun composing songs, piano pieces, and string quartets.

In 1808, Schubert auditioned for and won a place in the Hofkapelle choir. Perks of the position included free tuition and board at the Imperial and Royal City College, which boasted a high-level student orchestra. Schubert joined the orchestra’s second-violin section, giving him the opportunity to become intimately familiar with the orchestral works of Haydn, Mozart, and Beethoven. (Mozart’s Symphony no. 40 and Beethoven’s Symphony no. 2 became personal favorites.) Schubert also began taking regular composition lessons with Salieri.

Schubert’s earliest surviving compositions, dating from when he was around thirteen years old, include a four-hand piano **fantasy**, his first **lied**, and other works in genres and forms that would become essential parts of his mature output. These earliest works betray the

clear influence of Haydn, Mozart, and Bach, as well as of Rossini, whose comic operas were hugely popular in Vienna during this time.

Schubert originally composed the Overture in c minor as a work for string quintet—string quartet with an added viola—a genre popularized by Mozart’s six viola quintets. Shortly after completing the work, Schubert made a separate arrangement of the same for string quartet.

The Overture begins with a somber introduction. The first violin introduces the galloping theme as the piece enters its main *Allegro* section—music reminiscent of the minor-key chamber works of Haydn and Mozart. The second theme, in A-flat major, foils the sternness of this music with a rustic lyricism. A sure-handed **development** section and **recapitulation** not only testify to the teenage composer’s competent integration of the formal models of his **Classical** forebears but moreover reveal a musical imagination that would soon come fully into bloom.

## FRANZ SCHUBERT

**Gretchen am Spinnrade, op. 2, D. 118 (Goethe); Erlkönig, op. 1, D. 328 (Goethe); Die Forelle, op. 32, D. 550 (Schubert)**

**Composed:** *Gretchen am Spinnrade*: October 19, 1814; *Erlkönig*: 1815; *Die Forelle*: 1817

**Published:** *Gretchen am Spinnrade*: 1821, as Opus 2; *Erlkönig*: 1821, as Opus 1

**Other works from this period:** String Quartet in B-flat Major, op. 168, D. 112 (1814); Symphony no. 2 in B-flat Major, D. 125 (1814–1815); Piano Sonata no. 1 in E Major, D. 157 (1815); Symphony no. 3 in D Major, D. 200 (1815); Piano Sonata no. 5 in A-flat Major, D. 557; no. 6 in e minor, D. 566; no. 7 in D-flat Major, D. 567; and no. 9 in B Major, op. posth. 147, D. 575 (1817); Sonata in A Major for Violin and Piano, D. 574, “Duo” (1817)

**Approximate duration:** 9 minutes

His magnificent accomplishments in virtually every other musical genre notwithstanding, Schubert’s lieder—which number more than six hundred and set texts by more than 150 poets—unquestionably represent his most significant contribution to the repertoire. While much of Schubert’s music went unrecognized during his lifetime, his songs for voice and piano were frequently performed—primarily at the **Schubertiades**, intimate affairs centered on Schubert’s music—and were cherished by all who heard them.

Robert Winter has written, “Schubert’s uniqueness lay...in his ability to fuse poetry and music in ways that seem not only unique but inevitable...Schubert’s songs can withstand the closest scrutiny because they contain so many layers of meaning and stylistic intersection.” Schubert’s penetrating sensitivity to text is reflected not only in his melodic sensibility—which, of course, is one of his supreme gifts—but also in his imaginative piano accompaniments, how they interact with the vocal writing and relate to the text, illuminating or at times even contradicting the words being sung.

Schubert’s innovations to the art song elevated the entire genre, transforming it from simple, domestic fare into a musical form of primary importance for composers of the Romantic generation and beyond. They are his legacy, rightly earning him the sobriquet the “Prince of Song.” The composer’s friend Josef von Spaun perhaps best summarized Schubert’s legacy as a composer of lieder: “In this category he stands unexcelled, even unapproached...Every one of his songs is in reality a poem on the poem he set to music...Who among those who had the good fortune to hear some of his greatest songs does not remember how this music made a long-familiar poem new for him, how it was suddenly revealed to him and penetrated his very depth?”

The fall of 1814 launched the seventeen-year-old Schubert into a period of fierce creativity that lasted more than a year. During this

time, he completed two string quartets, two symphonies, two masses, and more than 150 songs; it has been calculated that he averaged more than sixty-five measures of music each day, without even accounting for work that did not survive.

In the category of lieder, Schubert obsessed over one poet at a time. One of these was Goethe, whose *Faust* had made a huge impression on the young composer. Schubert's first setting of Goethe was *Gretchen am Spinnrade* (*Gretchen at the Spinning Wheel*), composed in October of 1814. The text portrays a young woman, seated at her spinning wheel, fixating on Faust's promises:

My peace is gone  
My heart is heavy;  
Never, but never again,  
shall I find peace.

Where I do not have him,  
That is the grave,  
The whole world  
Is bitter to me.

Swirling about the vocal line is the song's piano accompaniment, which ingeniously depicts both the spinning wheel and Gretchen's agitation.

*Gretchen am Spinnrade* is widely considered to mark the start of the German lied tradition. Robert Winter notes: "Nothing in the Berlin school or in the songs of Haydn, Mozart, or Beethoven could have prepared Schubert's admirers for his breakthrough lied, *Gretchen am Spinnrade*...Not only do its freely modified strophes trace a mounting dramatic trajectory that unites the whole but the spinning-wheel accompaniment serves as one of the protagonists."

Alongside *Gretchen am Spinnrade*, Schubert's *Erkönig* (*The Elf-King*), composed in 1815, also represents one of the composer's earliest breakthrough works in the art song genre. The song sets a poem by Goethe which tells the story of a young boy riding home on horseback through the night with his father. As they ride, the boy, terrified, sees and hears a supernatural being—the Elf-King—attempting to lure him away; the boy's father assures him that it's only the fog, the wind, the nighttime shadows. But finally, the Elf-King attacks the boy. The father arrives home to find that his son has died in his arms.

In Schubert's remarkable setting, with the thrilling piano accompaniment providing a cinematic backdrop, the singer manifests all four of the poem's voices: the father, the son, the Elf-King, and the narrator. Each is ingeniously distinguished by its own musical character.

The conception of *Erkönig* further illustrates Schubert's uncanny genius. Josef von Spaun recalled witnessing the song's creation. Spaun arrived at Schubert's home to find the composer closely studying Goethe's text. Spaun recalls, "He paced up and down several times with the book, suddenly he sat down, and in no time at all (just as quickly as you can write), there was the glorious ballad finished on the paper. We ran with it to the seminary, for there was no piano at Schubert's, and there, on the very same evening, the *Erkönig* was sung and enthusiastically received."

The lieder set on Concert Program I concludes with *Die Forelle* (*The Trout*), a setting of a poem by Schubert's friend Christian Schubart. The poem describes a trout's effortless escape from a fisherman. Schubert's piano accompaniment vividly depicts both the babbling brook and the trout's slippery elusiveness.

## FRANZ SCHUBERT

**Quintet in A Major for Piano, Violin, Viola, Cello, and Bass, op. posth. 114, D. 667, "Die Forelle" ("The Trout")**

**Composed:** 1819

**Published:** 1829, as Opus 114

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

**Other works from this period:** *Die Forelle*, op. 32, D. 550 (1817); Four Polonaises for Piano Duet, op. 75, D. 599 (1818); *Die Zwillingenbrüder*, Theatrical Work for Voices, Mixed Chorus, and Orchestra, D. 647 (1818–1819); *Salve Regina* (*Offertorium*) in A Major, op. 153, D. 676 (1819); Overture in F Major for Piano, Four Hands, op. 34, D. 675 (1819); *Quartettssatz* in c minor, D. 703 (1820)

**Approximate duration:** 35 minutes

Schubert composed his masterly Piano Quintet in A Major, subtitled "Die Forelle" ("The Trout") after his lied of the same name, during the summer of 1819, while vacationing in northern Austria with the baritone Johann Vogl. On a stop in the small town of Steyr, Schubert and Vogl visited with a wealthy patron and amateur cellist, Sylvester Paumgartner, who regularly hosted chamber music gatherings at his home with other amateur players. On their visit, Paumgartner requested that Schubert compose a new work for one of these affairs, specifically, a quintet to complement the Quintet in d minor of Johann Nepomuk Hummel, scored for the unusual combination of piano, violin, viola, cello, and double bass (actually an arrangement of his Opus 74 Septet for Piano, Winds, and Strings). It was likewise Paumgartner's request that the new quintet include a set of variations on *Die Forelle*.

Additionally testifying to Schubert's genius, the story goes that, in a rush to satisfy Paumgartner's request in time for his next soirée, Schubert, having fully conceived the new work in his head, forewent writing out the full score and set immediately to preparing the individual string parts; the piano part he played himself, without having written down a note.

The quintet's pseudo-orchestral instrumentation—the piano's vast range, the foundation laid by the double bass—belies the intimate character of its musical content. Its affability, in turn, masks its impeccable craftsmanship. That the "Trout" Quintet has endured among the most beloved works of the chamber literature testifies, among others of Schubert's qualities, to the fierce precocity of the musical genius whose "late" works would be those completed in his thirty-first year.

Following a cheerful ascending flourish in the piano, an amiable conversation among the strings prefigures the opening *Allegro vivace*'s first theme, an utterance disarmingly warm and bright. As it proceeds, the movement is marked most of all by its melodic generosity, featuring no fewer than five distinct melodic ideas, each a broadly open-armed tune. Befitting the movement's melodic abundance, Schubert's ensemble writing is equally rich, full of textural variety and giving each instrument its moment in the sun. The inclusion of the double bass is noteworthy, particularly for freeing the cello to soar, as in the second theme in E major—a long-breathed duet between violin and cello. The movement features a development section in the Classical tradition but never strays far from its bucolic temperament.

The second movement *Andante*—in F major, a key traditionally associated with pastoral settings, as in Beethoven's "Pastoral" Symphony—extends the first movement's idyllic character, slowed to a graceful serenity. The movement, comprising three themes, moreover features further textural ingenuity, as rich sonorities shift before our ears from one moment to the next. Witness the combination of viola and cello to croon the movement's second theme, a tender melody in f-sharp minor, accompanied by a steady pulse in the bass, delicate triplets in the piano, and dotted-rhythm highlights in the violin. A contented D major melody follows at the rhythmic gait of a march, but it is voiced in a gentle whisper, utterly devoid of martial pomp.

The second half of the movement repeats the first, essentially verbatim, but in different keys. The return to the opening section shifts from the march's D major **cadence** to the savory warmth of A-flat—a dramatic

shift in atmosphere accentuated by the harmonic remoteness. The duet between viola and cello is reprised in tearful a minor, and the reappearance of the pacifist march brings the movement back to the home key.

Schubert jolts the listener out of the second-movement reverie with a vigorous outburst to launch the **scherzo**—it is the quintet’s shortest movement, but it has an irrepressible energy packed into its miniature frame. This is music of brazen, bawdy fun, accented, near the scherzo section’s end, by an earthy bellow in the double bass.

The theme and set of six variations on *Die Forelle* that compose the quintet’s fourth movement conjure an Arcadian paradise—so welcoming and unassuming as to perhaps obscure the sophistication of the composer’s technique. But here, too, we encounter Schubert’s thoughtful approach to instrumental writing: in the first variation, as the bass provides the harmonic foundation and the piano presents the theme in glimmering octaves, the cello luxuriates in its rich upper **register**, uttering graceful ornaments in dialogue with the violin. In the following variation, the viola takes over the tune, and the violin offers a shimmering countermelody. The excitement intensifies in the third variation, as the triplet-based accompaniment pattern gives way to thirty-second notes in the piano. Schubert assigns the melody to the cello and double bass, lending it a new timbre.

The fourth variation offers the most drastic transformation of the theme, as the music explodes with crashing **fortissimo** chords in stormy d minor. But the clouds pass as quickly as they came, and the melody ends peacefully in F major, the pastoral key of the *Andante*. As if following torrential rains, the bittersweet fifth variation suggests the reemergence of the sun; Schubert sets the theme languidly in the cello’s tenor range. The sixth and final variation returns to the theme in its initial form, now featuring the piano accompaniment used in the original lied.

The affable final movement begins with a single recurring bell toll, struck *fortepiano* by the piano, viola, and cello, as if to rouse the listener from the previous movement’s lullaby-esque ending. The movement’s rustic central theme follows. An effortless extension of this theme arrives at a buoyant second musical idea, reminiscent of the *Die Forelle* melody.

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CONCERT PROGRAM II:

# Vocal Inspirations, 1820–1824



JULY 21 AND 22

Tuesday, July 21, 8:00 p.m., Stent Family Hall,  
Menlo School

Wednesday, July 22, 8:00 p.m., The Center for Performing  
Arts at Menlo-Atherton

## PROGRAM OVERVIEW

With Schubert's masterly—yet unfinished—Quartet in c minor, Concert Program II opens a new chapter in the life of the “Prince of Song.” As his prospects for a career as an opera composer diminished, Vienna's thriving concert scene presented Schubert with other tantalizing opportunities. Having secured his reputation as a visionary in the realm of lieder, he set his sights on a new identity: that of a master-of-all-genres musician. During these years, Schubert tackled the musical forms he hoped would lead to his desired future, often incorporating his treasured song melodies into instrumental works. Accompanying Schubert's lyrical string quartets is a trio of his most beautiful songs, and the program concludes with Beethoven's grand Septet, a work that inspired Schubert in an instrumental direction when he heard it performed alongside his “Rosamunde” Quartet in 1824.

## SPECIAL THANKS

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

July 21: Dan and Kathleen Brenzel and also to  
Drs. Michael and Jane Marmor/Marmor Foundation

July 22: Michèle and Larry Corash

Ferdinand Georg Waldmüller (1793–1865).  
*Schubert and Friends*, 1827

## FRANZ SCHUBERT (1797–1828)

*Quartettsatz* in c minor, D. 703 (December 1820)

*Allegro assai*

*Andante (fragment)*

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

*Dass sie hier gewesen*, op. 59, no. 2, D. 775 (Rückert) (1823)

*Du bist die Ruh*, op. 59, no. 3, D. 776 (Rückert) (1823)

*Die Götter Griechenlands*, D. 677 (Schiller) (November 1819)

Nikolay Borchev, *baritone*; Gilbert Kalish, *piano*

String Quartet in a minor, op. 29, no. 1, D. 804, “Rosamunde” (February–March 1824)

*Allegro ma non troppo*

*Andante*

*Minuetto: Allegretto*

*Allegro moderato*

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

## INTERMISSION

## LUDWIG VAN BEETHOVEN (1770–1827)

Septet in E-flat Major for Winds and Strings, op. 20 (1799)

*Adagio – Allegro con brio*

*Adagio cantabile*

*Tempo di minuetto*

*Tema con variazioni: Andante*

*Scherzo: Allegro molto e vivace*

*Andante con moto alla marcia – Presto*

Alexander Fiterstein, *clarinet*; Peter Kolkay, *bassoon*; Kevin Rivard, *horn*; Arnaud Sussmann, *violin*;  
Paul Neubauer, *viola*; Keith Robinson, *cello*; Scott Pingel, *bass*

# Program Notes: Vocal Inspirations, 1820–1824

Notes on the Program by Patrick Castillo

## FRANZ SCHUBERT

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

### **Quartettsatz in c minor, D. 703**

**Composed:** December 1820

**Published:** 1870–1897

**First performance:** The *Quartettsatz* was first heard in a private performance in 1821 but did not receive its first public performance until 1867.

**Other works from this period:** Quintet in A Major for Piano, Violin, Viola, Cello, and Bass, “Die Forelle” (“The Trout”), op. posth. 114, D. 667 (1819); *Der Wanderer*, D. 649 (1819); *Psalm 23*, op. 132, D. 706 (1820); *Sechs Antiphonen zum Palmsonntag*, op. 113, D. 696 (1820); Numerous song settings of von Schlegel, including *Der Knabe*, D. 692; *Der Fluss*, D. 693; and *Der Schiffer*, D. 694 (1820)

**Approximate duration:** 9 minutes

Schubert intended the single-movement Quartet in c minor—famously known by the simple German handle *Quartettsatz* (“quartet movement”)—as the first movement of a full-length quartet; he also composed forty-one measures of an *Andante* movement before abandoning the project, for reasons we shall likely never know. Its tantalizing incompleteness calls to mind Schubert’s other partial masterpiece, the “Unfinished” Symphony. But while generations of listeners have, as Michael Steinberg writes, “managed to make peace with the idea that the two complete movements of the b minor Symphony of 1822 somehow constitute a convincing whole,” the compact *Quartettsatz* leaves us aching for resolution.

That ache stems directly from the work’s piercing expressivity. In this, the *Quartettsatz*, composed just before Schubert’s twenty-fourth birthday, marks a coming of age in his chamber oeuvre and in particular in his string quartets. With this work, Schubert’s quartet writing transcends the parlor setting of many of his earlier quartets—expertly crafted pieces, certainly, but nevertheless of a benign character, designed for intimate enjoyment between friends, like a nice bottle of wine—and enters into the realm of high-flying *Sturm-und-Drang* Romanticism.

The *Quartettsatz*’s concise **exposition** introduces two contrasting humors, brought together with impressive facility in one emotionally complex utterance. The work begins with a menacing fusillade of **pianissimo** sixteenth notes, escalating quickly to an impassioned **fortissimo** cry; this opening salvo is immediately transformed into a soft, **legato** melody. A tune of inspired lyricism follows in the first violin, marked **dolce** and buoyed by a gently lilting accompaniment in the lower strings. Then, with a pithiness redolent of Beethoven’s *Serioso* Quartet, anxiety and tenderness find space to coexist within the same richly expressive measures.

The psychic complexity of these bars results largely from harmonic sleights of hand, as Schubert leads the ear through strange resolutions and nervous dissonances. The **development** section moves even more restlessly from one harmonic region to another, leaving the listener disoriented, unsure of the way back home. Indeed, the arrival of the **recapitulation** forgoes a reprisal of the fierce rattle-tat of the opening measures, saving its return for the movement’s startling conclusion.

\*Bolted terms are defined in the glossary, which begins on page 94.

## FRANZ SCHUBERT

**Dass sie hier gewesen, D. 775 (Rückert); Du bist die Ruh, D. 776 (Rückert); Die Götter Griechenlands, D. 677 (Schiller)**

**Composed:** *Dass sie hier gewesen, Du bist die Ruh*: 1823; *Die Götter Griechenlands*: November 1819

**Published:** *Dass sie hier gewesen*: 1826, as Opus 59 Number 2; *Du bist die Ruh*: 1826, as Opus 59 Number 3; *Die Götter Griechenlands*: 1848

**Other works from this period:** *Messe* no. 5, D. 678 (1822); Fantasy in C Major, op. 15, D. 760, “Wanderer” (1822); *Die schöne Müllerin*, op. 25, D. 795 (1823); Octet in F Major for Winds and Strings, op. posth. 166, D. 803 (1824); String Quartet in d minor, D. 810, “Death and the Maiden” (1824)

**Approximate duration:** 11 minutes

Schubert likely composed the **lied** *Dass sie hier gewesen* (*That She Has Been Here*) in 1823. The song sets a text by the German poet Friedrich Rückert.

The plangent dissonances, halting rhythm, and sighing melodic gestures of Schubert’s setting express the poem’s melancholy with startling accuracy. The song is, indeed, as Josef von Spaun described all of Schubert’s lieder, “a poem on the poem he set to music.”

*Du bist die Ruh* (*You Are Repose*) likewise sets a text by Rückert and was published in 1826 as part of a set of four songs, including *Dass sie hier gewesen*, that appeared as Schubert’s **Opus 59**.

Prefacing the final work on the first half of the program—Schubert’s “Rosamunde” Quartet—the lieder of Concert Program II conclude with *Die Götter Griechenlands* (*The Gods of Greece*), composed in 1819 on a text by Friedrich Schiller. Schubert would recall the song’s opening figure in the piano five years later, in the **minuet** movement of the “Rosamunde” Quartet.

## FRANZ SCHUBERT

**String Quartet in a minor, op. 29, no. 1, D. 804, “Rosamunde”**

**Composed:** February–March 1824

**Published:** 1824

**First performance:** March 14, 1824, Vienna, by the Schuppanzigh Quartet

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

**Approximate duration:** 33 minutes

“I feel myself the most unhappy, the most wretched man in the world,” Schubert wrote to his friend the painter Leopold Kupelwieser in a letter dated March 31, 1824:

Think of a man whose health will never be sound again and who, out of sheer despair over that, does everything to make matters constantly worse instead of better, think of a man, I say, whose brightest hopes have come to nothing, to whom love and friendship at best offer only pain, someone whose response (creative response, at least) to all that is beautiful threatens to vanish, and ask yourself whether he isn’t a miserable, unfortunate fellow. “My peace is gone, my heart is heavy; never, but never again, shall I find peace.” That could be my daily song now, for each night when I go to sleep, I hope never to wake again, and each morning brings back to me yesterday’s grief.

This poignant testament to the twenty-seven-year-old composer's despair comes two years after the medical diagnosis that would so darken the short remainder of Schubert's life. Yet Schubert also confides to Kupelwieser that he remains able to find release in his compositional activity, which would not abate even in the face of crisis: "several instrumental works...two quartets...and an octet...I want to write another quartet; in fact, I intend to pave my way towards a big symphony."

In the same month as his letter to Kupelwieser, Schubert completed the String Quartets in a minor ("Rosamunde") and d minor ("Death and the Maiden"). These two, and the Quartet in G Major composed two years later, can rightfully be heard as Schubert's entry into the arena of Beethoven's "Razumovsky" Quartets; together, they represent his crowning achievements in the string quartet medium.

"My peace is gone, my heart is heavy; never, but never again, shall I find peace." These words, quoted in the letter to Kupelwieser, come from Goethe's *Faust* and are the text to Schubert's *Gretchen am Spinnrade*, composed in 1814. As the a minor Quartet begins, the second violin recalls the piano accompaniment of that lied, atop a dirge-like thrum in the viola and cello. The first violin presents the tearful **theme**, first in a minor and then soon in A major—yet, in Schubert's nuanced fashion, it is the major-key iteration that breaks the listener's heart.

In addition to the sheer emotional gravity of the music, the *Allegro ma non troppo* likewise presents bold strokes on the part of the composer. A brief transitional passage in the exposition, marked by defiant, fist-in-the-air **octave** leaps, becomes the point of departure for a more forceful declaration in the development section.

The development section wends its way through a series of daring harmonic changes, culminating in anxious fragments of the main theme set against the thrumming accompaniment in the lower strings. At the movement's recapitulation, the music returns to the home key of a minor on a note of resignation rather than triumph.

The *Andante* second movement is based on a theme from Schubert's incidental music to Helmina von Chézy's *Rosamunde*. The music far outclassed von Chézy's play—an unqualified failure that was canceled after just two performances—but this melody in particular, originally intended as the play's entr'acte, provided Schubert with considerable mileage (he would revisit it again three years later in his *Impromptu* no. 3 in B-flat Major, D. 935). This is music of beguiling simplicity, with Schubert's melodic gift on full display. Upon the main theme's reprisal, florid sixteenth-note figurations in the second violin bring a change in character, building a runway towards more intricate and impassioned music.

The opening gesture of the *Minuetto* recalls Schubert's *Die Götter Griechenlands*, a setting of Friedrich Schiller's poem, which begins: "Schöne Welt, wo bist du? Kehre wieder, holdes Blütenalter der Natur!" ("Fair world, where art thou? Come again, glorious age of nature!")

Are we to hear Schubert's allusion to Schiller's words here as the wistful reflections of a man facing his mortality?

As the movement proceeds, we encounter further smiling through tears, as Schubert juxtaposes sustained melancholic harmonies with graceful, lighthearted gestures more becoming of a traditional minuet movement but underscored by an accompaniment pattern reminiscent of the first movement's *Gretchen am Spinnrade* figure. The central **trio** section shifts to the radiant key of A major, momentarily dispelling the movement's pensive atmosphere.

The quartet concludes with a lively finale, in bright A major—yet, in the wake of what bittersweet strains have come before, the élan of this music cannot help but feel subdued.

If his aborted c minor Quartet (the *Quartettsatz*) can be considered the launching pad towards Schubert's fully matured, public-facing approach to writing for string quartet, the "Rosamunde" signals that approach's fruition. The work was premiered by the Schuppanzigh Quartet, one of the preeminent chamber ensembles of the day, in March 1824, on a program alongside the Opus 20 Septet of Beethoven, whose mantle Schubert might have been set to inherit under more auspicious circumstances. Alas, at the time of his death just four years later, this would be his only quartet to have been publicly performed in its entirety and his only chamber work to have yet appeared in print.

## LUDWIG VAN BEETHOVEN

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

### Septet in E-flat Major for Winds and Strings, op. 20

**Composed:** 1799

**Dedication:** Empress Maria Theresa

**First performance:** Following a private performance at the home of Prince Schwarzenberg, the Septet received its premiere on April 2, 1800, as part of Beethoven's first Akademie (public concerts organized by composers to introduce new works and raise money).

**Publication:** 1802, Leipzig

**Other works from this period:** Between 1798 and 1800, Beethoven completed his seminal set of Six String Quartets, op. 18, probably the most important works completed during these years. In addition, he completed a handful of his definitive early masterpieces: the First Symphony, op. 21, the Opus 23 and 24 violin sonatas, and the Piano Sonata in B-flat Major, op. 22.

**Approximate duration:** 40 minutes

Beethoven began sketching the Opus 20 Septet for Winds and Strings in 1799 and completed the work early the following year, around the time of the onset of his hearing loss. The work is scored for a pseudo-orchestral ensemble of clarinet, bassoon, horn, violin, viola, cello, and double bass. Its general life-affirming character seems to have eased Beethoven's anguish in the face of burgeoning crisis; he wrote to his publisher: "This Septet has pleased me greatly." Beethoven moreover seems to have regarded the work highly. An oft-cited anecdote holds that, when Haydn complimented Beethoven on his ballet *Die Geschöpfe des Prometheus* following that work's premiere, the younger composer punningly remarked to his teacher that it was no *Creation*, referring to Haydn's great **oratorio** (*Die Schöpfung*); Haydn, too proud to appreciate the joke, replied, "Indeed, it is no *Creation*, and I doubt that it ever will be!" Thus the context surrounding Beethoven's triumphant remark following the Septet's premiere: "This is my *Creation!*"

Following an amiable introduction, the first movement proceeds to its main *Allegro* section. The violin introduces the galloping first theme, followed in turn by the clarinet.

TEMA con Variazioni  
Andante, 2/4 = 120.

Recalling the proud three-note opening of the piece's introductory measures, Beethoven punctuates the first theme with three **staccato** chords, alternating with fanciful sixteenth-note runs in the violin. The development section begins with frenzied fragments of this theme before launching into a mysterious variation. After a standard recapitulation, Beethoven ends the movement with a coda. This **coda** demonstrates his skillful handling of instruments: first, he pairs the clarinet with the horn and then with the bassoon, before the strings send the movement to its final **cadence**.

The slow second movement presents an inspired series of beautiful melodies, beginning with a dulcet tune in the clarinet. Beethoven again demonstrates great facility in combining the timbres of winds and strings, as in a strangely wonderful duet between the violin and bassoon and in a later passage featuring a magisterial horn solo atop quietly pulsing chords in the strings.

Pianists may recognize the opening melody of the third movement minuet as the theme from Beethoven's own Piano Sonata in G Major, op. 49, no. 2. Despite its later opus number, that sonata actually precedes the Septet by four years. The obvious difference in its incarnation here, of course, is the more varied sonic textures allowed by Beethoven's instrumentation. The trio section plays a good-humored game of call-and-response between staccato phrases in the strings and florid **triplets** in the horn and clarinet.

The Septet's fourth movement is a theme and variations. Beethoven's theme begins with a **contrapuntal** statement in the violin and viola alone. The clarinet and bassoon answer, accompanied by the full ensemble.

Allegro con brio, 3/4 = 96

The first variation features the trio of violin, viola, and cello, a subset of the ensemble for which Beethoven wrote a number of complete works. Contrary to common practice, Beethoven assigns the violin an accompanying role, while the viola and cello take melodic turns. As throughout each of the work's six movements, Beethoven uses these variations as an opportunity to showcase each instrument's capabilities. After a tender fifth variation, the movement ends with a charming coda, in which the instruments toss abrupt rhythmic figures back and forth as in a game of table tennis.

The **scherzo**, launched by a hunting call from the horn, exudes a rustic joyfulness characteristic of the **Classical** period. The movement's trio melody is closely related to the material from the main body of the movement. But instead of hopping and skipping along, it unfolds lyrically in the cello's rich upper **register**.

The introductory measures of the finale present the Septet's first dark passage. But the violin and cello immediately embark on a playful adventure, introducing the movement's first theme. The violin and cello combine again to present the second theme. Despite the Septet's regard for the Classical mannerisms of Haydn and Mozart, the development section of the finale nevertheless looks ahead to a sense of drama that can only be described as Beethovenian. One notable passage that departs from standard sonata form is the exquisite violin **cadenza**, which Beethoven uses to lead back into the recapitulation.



CONCERT PROGRAM III:

# Metamorphosis, 1822–1824

JULY 25 AND 26

Saturday, July 25, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

Sunday, July 26, 6:00 p.m., Stent Family Hall, Menlo School

## PROGRAM OVERVIEW

Schubert's determination to become an acclaimed composer of significant instrumental works is spectacularly manifested in Concert Program III. His command of the virtuoso idiom is convincingly demonstrated in his brilliant Sonata for Arpeggione and Piano, his unbroken mastery of the lied in a pair of exquisite songs, and his fearless conquest of the piano in his tour de force keyboard work the "Wanderer" Fantasy, tackled only by history's most intrepid pianists. The program concludes with Schubert's fitting response to Beethoven's Septet: his epic Octet for Winds and Strings, one of the greatest masterpieces of the chamber music literature.

## SPECIAL THANKS

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

July 25: Bill and Bridget Coughran and also to Elizabeth Wright

July 26: Dave and Judith Preves Anderson and also to Harold and Jan Thomas

Johann Heinrich Tischbein the Elder (1722–1789).  
*Apollo and Daphne*, 1771.  
bpk Berlin/Art Resource, NY

## FRANZ SCHUBERT (1797–1828)

Sonata in a minor, D. 821, "Arpeggione" (November 1824)

*Allegro moderato*  
*Adagio*  
*Allegretto*

Paul Neubauer, *viola*; Juho Pohjonen, *piano*

*Abendstern*, D. 806 (Mayrhofer) (March 1824)

*Der Wanderer* ("Ich komme vom Gebirge her"), op. 4, no. 1, D. 489  
(Schmidt von Lübeck) (1816)

Nikolay Borchev, *baritone*; Juho Pohjonen, *piano*

Fantasy in C Major, op. 15, D. 760, "Wanderer" (November 1822)

*Allegro con fuoco, ma non troppo – Adagio – Presto – Allegro*

Juho Pohjonen, *piano*

## INTERMISSION

## FRANZ SCHUBERT

Octet in F Major for Winds and Strings, op. posth. 166, D. 803 (February–March 1, 1824)

*Adagio – Allegro*  
*Adagio*  
*Scherzo: Allegro vivace*  
*Andante*  
*Minuetto: Allegretto*  
*Andante molto – Allegro*

Alexander Fiterstein, *clarinet*; Peter Kolkay, *bassoon*; Kevin Rivard, *horn*; Sean Lee, Arnaud Sussmann, *violins*; Pierre Lapointe, *viola*; Dmitri Atapine, *cello*; Scott Pingel, *bass*

# Program Notes: Metamorphosis, 1822–1824

Notes on the Program by Patrick Castillo

## FRANZ SCHUBERT

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

### Sonata in a minor, D. 821, “Arpeggione”

**Composed:** November 1824

**Dedication:** Vincenz Schuster

**Published:** 1871, by which time the arpeggione had fallen out of fashion. The first published edition included an alternative cello part; modern arrangements exist for instruments ranging from the cello to the flute.

**Other works from this period:** The year 1824 saw an explosion of masterworks for smaller forces, including the “Death and the Maiden” String Quartet, D. 810; the “Grand Duo” Sonata for Piano, Four Hands, D. 812; and the Octet for Winds and Strings, D. 803.

**Approximate duration:** 28 minutes

The **arpeggione** (ar-pej-ee-oh-nay) was a bowed, fretted six-string instrument invented in 1824 by the Viennese guitar luthier Johann Georg Stauer; it was also referred to as a bowed guitar, the instrument that it most resembled. Though more standard instruments—primarily the viola and cello—frequently fill in for this now obsolete instrument in performances today of Schubert’s “Arpeggione” Sonata (the only significant work in the repertoire for the instrument), the arpeggione in fact had a significantly wider range. Its six strings, versus the viola’s and cello’s four, allowed for certain virtuosic passages to be played easily across the strings in one position, avoiding the manual acrobatics required on the cello and viola in modern practice.

Similarly to the viola and cello, the sound of the arpeggione bore an expressive, speech-like quality, especially in its upper **register**. Schubert was a quick study of the new instrument and wrote with superb sensitivity to its timbre. The melodies and **harmonic** textures to be found in the **sonata** are vintage Schubert, and it is worthy of being ranked among his greatest works.

In a short work of prose entitled *Mein Traum* (*My Dream*), Schubert wrote, “Whenever I attempted to sing of love, it turned to pain. And again, when I tried to sing of sorrow, it turned to love.” This polarity can be heard in the unabashed contrasts in mood of the sonata’s opening **Allegro moderato**. The music begins with a long, somber melodic line; a lively transition from this plaintive opening melody to the buoyant second **theme** transforms the music from tragic to idyllic. The sixteenth-note pattern of the second theme resembles numerous moments from Schubert’s **lieder** illustrating the serenity of a brook, one of the composer’s favorite poetic images. A yodeling **octave** leap completes the figure, conjuring images of Schubert’s beloved Austrian Alps.

Arpeggione

Piano

\*Bolted terms are defined in the glossary, which begins on page 94.

The **development** section begins with a sunnier statement of the opening theme in F major in the piano, accompanied by **pizzicati** in the viola (the instrument heard on tonight’s program). The mood quickly darkens again, and the rambunctious second theme, which had offered the lightheartedness of the **exposition**, is now exploited to more introverted ends. Following a standard **recapitulation**, a brief **coda** ends the **movement** on a solemn note.

The meditative tenderness of the gentle **Adagio** second movement owes equally to its ravishing harmonies and to its melodic lyricism. Long sustained notes in the viola seem to change inflection, colored by new harmonies in the piano accompaniment. Midway through the movement, the music enters into another world, as if passing from drowsiness into sleep. The eighth-note accompaniment suddenly stops, and the rhythmic motion doubly slows into a drugged waltz. A delicate **cadenza** arcs upwards as if tracing a rainbow, from the bottom of the viola’s range to the top, before returning to middle ground and leading directly into the third movement **Allegretto**.

The sonata concludes with a delightful **rondo**. The amiable opening subject alternates with contrasting sixteenth-note **episodes** in minor, recalling the contrasting characters of the first movement’s main themes. Schubert includes delicious moments throughout that are similarly bipolar but on a smaller scale—as, for instance, in the sudden yet seamless transitions from agitation to lyricism between the movement’s main sections. At the center of the movement, Schubert inserts a second episode, evocative again of the Austrian Alps. The sonata closes quietly, with the viola reaching into its uppermost register for a final statement of the theme.

## FRANZ SCHUBERT

### Abendstern, D. 806 (Mayrhofer); Der Wanderer, op. 4, no. 1, D. 489 (G. P. Schmidt von Lübeck)

**Composed:** *Abendstern*: March 1824; *Der Wanderer*: 1816

**Published:** *Abendstern*: 1833; *Der Wanderer*: 1821, as Opus 4 Number 1

**Other works from this period:** Opus posth. 137 sonatinas for violin and piano: no. 1 in D Major, D. 384; no. 2 in a minor, D. 385; and no. 3 in g minor, D. 408 (1816); Trio in B-flat Major for Violin, Viola, and Cello, D. 581 (1817); “Death and the Maiden” String Quartet, D. 810 (1824); “Grand Duo” Sonata for Piano, Four Hands, D. 812 (1824); Octet for Winds and Strings, D. 803 (1824)

**Approximate duration:** 8 minutes

Schubert’s *Abendstern* (*The Evening Star*), composed in 1824, sets a poem by the composer’s friend Johann Baptist Mayrhofer. The song begins with the singer addressing a lone star in the evening sky.

Why do you linger alone in the sky,  
o beautiful star? and you are so mild;  
why does the sparkling crowd  
of your brothers shun your sight?

Schubert surrounds these lines with searching harmonies. The melodic setting likewise probes the text: particularly expressive are the dissonant appoggiaturas that urge the line forward—melodic ornaments that lean into the next note. Note also the piercing quality of the ascending melodic contour on the words “o schöner Stern”—“o beautiful star.”

Ziemlich langsam

Was weisst du ein - sam an dem Him - mel, o schö - ner Stern? und bist so mild; wa - rum ent fernst das fun - keln - de Ge - wim - mel der Brü - der sich, von dei - nem Bild?

What Schubert accomplishes in the next six measures of music—as the evening star replies: “I am the star of true love, and they keep far away from Love”—is magical and devastating.

„Ich bin der Lie - be treu - er Stern, sie hal - ten sich von Lie - be... fern.“

Schubert’s lied *Der Wanderer* (*The Wanderer*) of 1816 sets the poem “Ich komme vom Gebirge her” by the German poet Georg Schmidt. *Der Wanderer* rivaled *Erlikönig* as Schubert’s most popular song during his lifetime, and its central image of a lonely wanderer and his existential desolation was one that resonated with Schubert throughout his life. The same image inspired two Goethe settings, *Wandrer’s Nachtlied* I and II; *Der Wanderer an den Mond*, composed in 1826; two songs both entitled *Der Wanderer*; and, of course, the immortal song cycle *Winterreise* (*Winter Journey*).

*Der Wanderer* begins with a brooding **recitative**.

I come down from the mountains,  
The valley dims, the sea roars.  
I wander silently and am somewhat unhappy,  
And my sighs always ask “Where?”

The pace of the lied slows as the singer intones:

The sun seems so cold to me here,  
The flowers faded, the life old,  
And what they say has an empty sound;  
I am a stranger everywhere.

The music turns bright as the singer remembers his beloved homeland.

Where are you, my dear land?  
Sought and brought to mind, yet never known,  
That land, so hopefully green,  
That land, where my roses bloom...

Schubert highlights the change in mood with a shift to E major and a galloping 6/8 time.

The song reverts to its initial introspective tempo—but, the wanderer now gladdened by thoughts of home, the music remains in E major.

## FRANZ SCHUBERT

### Fantasy in C Major, op. 15, D. 760, “Wanderer”

**Composed:** November 1822

**Published:** 1823, as Opus 15

**Other works from this period:** *Tantum ergo* in D Major, D. 750 (1822); *Rosamunde, Fürstin von Cypern*, op. 26, D. 797 (incidental music) (1823); *Symphony no. 8* in b minor, D. 759, “Unfinished” (1822)

**Approximate duration:** 22 minutes

Though classified as a **fantasy** by the composer, Schubert’s “Wandererfantasie” (a label not bestowed by the composer), with its four distinct movements, could equally well be understood as a full-length piano sonata. Indeed, its structure represents an audacious feat of architectural imagination: its four movements, played continuously without pause, are essentially merged into one cyclic work. Each movement bears a thematic connection to Schubert’s lied *Der Wanderer* of 1816.

The “Wanderer” Fantasy’s musical character is as inspired as its formal structure. It is one of many instances when Schubert appropriated an earlier lied in his instrumental composition. Biographer Christopher H. Gibbs writes of this recycling habit, “Schubert’s lyricism permeates all the genres in which he composed and is of course a distinguishing feature of his instrumental works. Whereas Beethoven tended to explore exhaustively the possibilities of small **motives**, Schubert usually preferred a more leisurely and expansive approach. His infusion of actual songs into a wide range of instrumental works testifies to a sovereign lyric sensibility.”

Although its tightly wrought design sets it apart from the traditional fantasy genre (i.e., free-form, semi-improvisational works), the “Wanderer” Fantasy has a rhapsodic flair that is fantastical indeed. The work held great appeal for Franz Liszt, who frequently performed it and even orchestrated it.

The piece is arguably the most technically demanding of Schubert’s works for piano; the composer himself, a skilled pianist in his own right, apparently could not play it. The first section of the fantasy, marked ***Allegro con fuoco, ma non troppo***, establishes its big, bravura character right away. But a formal elegance accompanies the daunting athleticism required by the work. Each melodic idea leads organically into the next. A headstrong **dactylic rhythm** powers the robust opening theme.

**Allegro con fuoco, ma non troppo**

This same rhythmic idea, now cast in a softer light, also begins the gentler second theme—

**pp**

—whose second measure, in turn, introduces the three-note gesture from which a third theme later unfurls.

The **Adagio** second movement presents the fantasy’s most literal allusion to *Der Wanderer*. It comprises a set of **variations** on the somber central section of the lied, in which Schubert sets the lines of verse: “The sun seems so cold to me here, / The flowers have faded, the life old, / And what they say has an empty sound; / I am a stranger every-

where.” The extended version of that passage presented here, as grim as in the lied, percolates into rhapsodic material.

The subdued note on which the *Adagio* section ends points abruptly towards the animated *Presto*. This section, analogous to the **scherzo** movement in a four-movement sonata, presents three primary musical ideas, the first and third of which are variations of the first and third themes, respectively, of the first movement. The fantasy’s opening theme likewise gives rise to the mighty fugue, which constitutes an *Allegro* finale.

## FRANZ SCHUBERT

### Octet in F Major for Winds and Strings, op. posth. 166, D. 803

**Composed:** February–March 1, 1824

**Publication:** The first, second, third, and sixth movements were originally published, posthumously in 1853, as Schubert’s Opus 166; the complete work appeared in print in 1889.

**First performance:** A private performance was given at the home of Count Ferdinand von Troyer (see below) on April 16, 1824; the Octet’s public premiere took place exactly three years later, on April 16, 1827.

**Other works from this period:** Schubert’s muse responded heatedly to personal crisis. In the first three months of 1824—the period following a diagnosis of syphilis—Schubert completed the Variations on *Trockne Blumen* for Flute and Piano, D. 802; the a minor and d minor string quartets, D. 804 and D. 810 (“Death and the Maiden”); and numerous songs, in addition to the Octet.

**Approximate duration:** 65 minutes

Schubert composed the Octet for Winds and Strings between February and March of 1824. Just the timeline surrounding the Octet’s composition testifies to Schubert’s genius and commitment to his craft: that he completed such a monumental masterpiece in the span of one month is astonishing. But this particular month moreover came in the midst of crisis, as his syphilitic symptoms steadily worsened (in the early nineteenth century, a syphilis diagnosis typically left its victims with fewer than ten years).

The previous spring, Schubert had penned the following lines of verse:

With a holy zeal I yearn  
Life in fairer worlds to learn  
...See, annihilated I lay in the dust,  
Scorched by agonizing fire,  
My life’s martyr path,  
Approaching eternal oblivion...

But for the tireless craftsman who had once asserted, “I have come into the world for no purpose but to compose,” and who even slept at night wearing his glasses so that he would lose no time in returning to work upon waking—not even this catastrophe could extinguish the creative impulse.

Schubert composed the Octet on a commission from Count Ferdinand von Troyer, a Viennese court official and avid amateur clarinetist. Count von Troyer’s specific wish in commissioning the Octet was for a companion piece to Beethoven’s Opus 20 Septet for Winds and Strings, another Viennese favorite of the day. In addition to a clarinet part for the count, the Octet is scored for bassoon, horn, string quartet, and bass, thus employing the same instrumentation as Beethoven’s Septet, with an additional violin.

Like the Beethoven Septet, the Octet contains an especially virtuosic first-violin part. Moreover, in light of Count von Troyer’s explicit request for a companion piece to the Septet, Schubert would hardly have needed to be told that a robust clarinet part was likewise

expected. Much of the work is driven by spirited dialogue between the clarinet and first violin. But Schubert’s deft handling of his instrumental forces extends to the full ensemble. Throughout the Octet, Schubert subtly uses each instrument’s particular timbre to imbue his musical ideas with different inflections, as if viewing the same object from different angles or through differently colored lenses.

The *Adagio* introduction that begins the first movement serves both to establish the Octet’s overall expressive breadth—the work’s six movements, spanning an hour of music, make for a heady listening experience indeed—and to foreshadow the movement’s central themes. The dotted rhythm that appears, first as a distant horn call, comes to the fore as the movement arrives at its *Allegro* section, propelling much of the action that follows.

A dulcet clarinet melody, set above a featherweight accompaniment in the strings, opens the second movement, recalling the sublime slow movement of Mozart’s Clarinet Quintet. Again, Schubert casts the clarinet and first violin in leading roles. After expanding on the clarinet’s opening reverie, the violin presents the second theme, colored by a countermelody in the clarinet and bassoon and propelled by a gently pulsing figure in the viola. Later in the movement, Schubert returns with renewed fervor to this pulsing accompaniment: storm clouds roll in, casting a shadow of anxiety over the movement’s pastoral serenity. But at least for now, Schubert allows just a fleeting moment of worry to disrupt his mellifluous idyll. It is as if we have only flirted with the threat of banishment from the Garden of Eden—but, in Schubert’s idealized universe, we are allowed to return.

The third movement scherzo is a devil-may-care folk dance. By the end of the **Classical** period, and subsequently throughout the **Romantic** period, the scherzo (Italian for “joke”) had become a standard component of multitemovement works. This mischievous grandchild of the genteel **minuet** of Haydn and Mozart appropriately bears some resemblance to the stately dance—retaining, for instance, the minuet’s triple **meter**—but Haydn’s civilized restraint has now yielded to unbridled joy. By the end of the Classical period, we hear in the Octet’s and other scherzi the beginning of a rebellion against the values of the previous generation.

Schubert lifts the fourth movement’s affable theme from his own opera *Die Freunde von Salamanka*, composed in 1815 (though not performed until 1928). A delightful set of seven variations follows.

In addition to the scherzo, Schubert adds a triple-meter minuet as the Octet’s fifth movement. In contrast to the wild-eyed scherzo, Schubert’s minuet hearkens back to a Haydnesque refinement.

The final movement, orchestral in scope, begins with high drama: above suspenseful **tremolos** in the cello, the winds and high strings issue a regal declamation. The stately double-dotted rhythm and extreme fluctuations in dynamics between powerful **fortissimos** and the softest **pianissimos** work to riveting effect. The gravitas yields to a seemingly innocuous march (introduced by the first violin and echoed by the clarinet), but Schubert’s insistent aggrandizement of this theme throughout the finale, punctuated by abrupt silences, suggests something more psychically complex. Following a sudden evocation of the finale’s pregnant opening measures, Schubert races exuberantly to the Octet’s stirring final cadence.

CONCERT PROGRAM IV:

# Hopeful Years, 1825–1826



## JULY 29 AND 30

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

Thursday, July 30, 8:00 p.m., The Center for Performing  
Arts at Menlo-Atherton

### PROGRAM OVERVIEW

Schubert's transformative years of the early 1820s, during which he contracted his eventually fatal illness, were filled with artistic and personal turmoil. Yet the masterpieces flowed, and during the summer of 1825, a period of better health sent him off on a four-month holiday in beautiful Upper Austria. The music of 1825 and 1826 often brims with vibrant joy, sometimes interrupted by ominous premonitions. Concert Program IV is capped by the String Quartet in G Major, Schubert's magnum opus in the string quartet genre, composed soon after a notable performance in Vienna of Mozart's dramatic c minor Viola Quintet.

### SPECIAL THANKS

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

July 29: Libby and Craig Heimark

July 30: Marcia and Hap Wagner

### FRANZ SCHUBERT (1797–1828)

*Die Allmacht*, op. 79, no. 2, D. 852 (Pyrker) (August 1825)

*An Sylvia*, op. 106, no. 4, D. 891 (Shakespeare, trans. Bauernfeld) (July 1826)

*Ständchen* ("Horch, horch! die Lerch"), D. 889 (Shakespeare, trans.

A. W. von Schlegel) (July 1826)

*Trinklied* ("Bacchus, feister Fürst des Weins"), D. 888 (Shakespeare, trans.

F. M. von Grünbüchel and Bauernfeld) (July 1826)

Nikolay Borchev, *baritone*; Gilbert Kalish, *piano*

### WOLFGANG AMADEUS MOZART (1756–1791)

Quintet in c minor for Two Violins, Two Violas, and Cello, K. 406 (1782, arr. 1787)

*Allegro*

*Andante*

*Minuetto in canone*

*Allegro*

Danbi Um, Philip Setzer, *violins*; Paul Neubauer, Sunmi Chang, *violas*; David Finckel, *cello*

### INTERMISSION

### FRANZ SCHUBERT

String Quartet in G Major, op. posth. 161, D. 887 (June 20–30, 1826)

*Allegro molto moderato*

*Andante un poco moto*

*Scherzo: Allegro vivace – Trio: Allegretto*

*Allegro assai*

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

# Program Notes: Hopeful Years, 1825–1826

Notes on the Program by Patrick Castillo

## FRANZ SCHUBERT

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

***Die Allmacht*, D. 852 (Pyrker); *An Sylvia*, D. 891 (Shakespeare, trans. Bauernfeld); *Ständchen*, D. 889 (Shakespeare, trans. A. W. von Schlegel); *Trinklied*, D. 888 (Shakespeare, trans. F. M. von Grünbühel and Bauernfeld)**

**Composed:** *Die Allmacht*: August 1825; *An Sylvia*: July 1826; *Ständchen*: July 1826; *Trinklied*: July 1826

**Published:** *Die Allmacht*: 1827, as Opus 79 Number 2; *An Sylvia*: 1828, as Opus 106 Number 4; *Ständchen*: 1830; *Trinklied*: 1850

**Other works from this period:** *Rondo brillant* in b minor for Violin and Piano, D. 895 (1826); Piano Sonata in G Major, op. 78, D. 894, “Fantasy” (1826); Six Polonaises for Piano, D. 824 (1826); *Grande marche héroïque* in a minor for Piano Duet, D. 885 (for the coronation of Nicholas I of Russia) (1826)

**Approximate duration:** 11 minutes

A letter of 1825 from one Anton Ottenwalt to Schubert’s friend Josef von Spaun noted, “Of Schubert I could tell you nothing that is new to you and to us; his works proclaim a genius for divine creation, unimpaired by the passions of an eagerly burning sensuality.”

This is one of numerous accounts suggesting that Schubert—the shy, diminutive composer affectionately nicknamed “Schwammerl,” or “little mushroom,” by his friends—in fact led something of a double life. His friend Eduard von Bauernfeld shared his impression, after Schubert’s death, with one of the composer’s earlier biographers: “Schubert had, so to speak, a double nature, the Viennese gaiety being interwoven and ennobled by a trait of deep melancholy—inwardly a poet and outwardly a kind of hedonist.” Yet another friend wrote to the composer’s brother: “[Schubert’s] body, strong as it was, succumbed to the cleavage in his souls, as I would put it, of which one pressed heavenwards and the other bathed in slime.”

As a consequence of his apparently promiscuous lifestyle, in the early 1820s Schubert contracted what almost certainly was syphilis. As grim a diagnosis as this remains today, it practically represented a death sentence in the early nineteenth century. Schubert became acutely aware that his days were numbered and spent his remaining few years racing the clock to say what he needed to say with his music before his time ran out.

From February 1825 through the first half of 1826, the symptoms of Schubert’s illness mercifully abated; the composer might even have allowed himself the remote hope that he had been spontaneously cured. This period of happy respite was also marked by new blossoming friendships, creative productivity, and, in the spring and summer of 1825, a four-month holiday. Schubert joined the baritone Johann Vogl, with whom he had summered in northern Austria in 1819, for a similar vacation, which included a six-week stay in the idyllic lakeside village of Gmunden.

It was during this period that Schubert began work on one of his most hallowed masterpieces, the “Great” C Major Symphony. Alongside this epic orchestral work, he continued to compose in his signature genre: the **lied**. The lieder from this time include *Die Allmacht* (*The Almighty*), a setting of a poem by Johann Ladislaus Pyrker, whom Schubert had met on another stop on his extended holiday. The text and Schubert’s setting equally well reflect the composer’s optimism during this brief period of good health.

Great is God, the Lord! For heaven  
and earth proclaim his power.  
You hear it in the raging storm.  
In the loud, resounding roar of the forest storm.

Near the end of this brief period of happiness and health, in July 1826, Schubert completed three lieder on German translations of song texts from the plays of Shakespeare.

*An Sylvia* (*To Sylvia*), which comes from Shakespeare’s *The Two Gentlemen of Verona*, begins as follows:

Who is Sylvia? what is she,  
That all our swains commend her?  
Holy, fair and wise is she;  
The heaven such grace did lend her,  
That she might admired be.

Schubert’s setting cheerfully expresses the wide-eyed admiration of Shakespeare’s words.

Schubert’s affable *Ständchen* (*Serenade*), on a passage from Shakespeare’s *Cymbeline*, follows. The set concludes with Schubert’s jolly *Trinklied* (*Drinking Song*), from *Antony and Cleopatra*.

## WOLFGANG AMADEUS MOZART

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

**Quintet in c minor for Two Violins, Two Violas, and Cello, K. 406**

**Composed:** composed in 1782 for eight winds; arranged for strings in 1787

**Published:** 1788

**Other works from this period:** Piano Trio in E Major, K. 542 (1788); Symphony in E-flat Major, K. 543 (1788); Piano Sonata in C Major, K. 545 (1788); Violin Sonata in F Major, K. 547 (1788); Adagio and Fugue in c minor for String Quartet, K. 546 (1788)

**Approximate duration:** 24 minutes

Towards the end of the 1780s, Mozart’s star had begun to fade among the notoriously fickle Viennese public. The composer’s expensive tastes and general inability to manage money had plagued the family with constant financial difficulty even at the height of his fame; now, his decline in popularity further exacerbated the Mozart family’s hardship.

Mozart’s various attempts to generate income during these years included placing advertisements soliciting subscriptions for “finely and correctly written” manuscript copies of three string quintets: in C major, K. 515; in g minor, K. 516; and in c minor, K. 406. The last of these was a reworking of his previous **Serenade** in c minor for Winds, K. 388—a seeming cop-out, perhaps, by a struggling artist in desperate straits. The task, however, of adapting material originally conceived for eight wind instruments for a quintet of strings (two violins, two violas, and cello) is no straightforward exercise. And indeed, the ear quickly confirms that the work in its string quintet manifestation lacks nothing of Mozart’s supreme originality and, in particular, his ingenuity in conceiving instrumental textures.

(Alfred Einstein surmises that Mozart ultimately intended to write and dedicate a set of six quintets to King Frederick William II of Prussia, presumably seeking a monetary gift or perhaps a court appointment—and that reworking his earlier serenade as one of the

\*Bolted terms are defined in the glossary, which begins on page 94.

“new” works was, indeed, a time-saving strategy. Whatever his motive, no such reward was given nor did the three quintets succeed in Vienna. “As the number of subscribers is still very small,” Mozart announced in a public advertisement in June 1788, “I find myself obliged to postpone the publication of my three quintets until January 1, 1789.”)

The serenade’s original scoring of pairs of oboes, clarinets, bassoons, and horns suggests that it was designed to serve as a festive piece, for use at some civic (probably outdoor) celebration. This would seem at odds, however, with the music’s gravitas: it is set in the stormy key of c minor and comprises musical ideas of unsmiling severity. And while Mozart’s kaleidoscopic treatment of wind instruments in the original work is, of course, masterly, the work’s rhetoric lends itself particularly well to the timbre of a viola quintet—a genre largely developed by Mozart and one perhaps more readily accepted by listeners (then and now) as “serious” chamber music.

The first **theme** of the opening **Allegro movement** reveals Mozart to be an irrepressible font of melodic invention—a direct forebear, in this regard, to the following century’s “Prince of Song,” Franz Schubert (who is likely to have heard a performance of this quintet in 1826). Following a dour unison statement, the theme spins forth a series of short melodic utterances, each of a distinct character but which complement one another in seamless fashion, from plaintive to aggressive to coquettish in rapid succession, before the theme’s eloquent closing **phrase**.

While we often think of Mozart’s music in such terms as “transcendent”—a celestial foil to the corporeal force of Beethoven—the **Sturm und Drang** of this first movement shows that view of Mozart to be incomplete. Even the movement’s secondary theme, in the more welcoming key of E-flat major, feels patently human rather than divine; here, we might especially detect a prefiguration of the indulgent pleasures of Schubert’s lieder.

The **Andante** second movement responds with those qualities of Mozart’s music which we consider sublime: effortless melody set to transparent harmonies and delicate, featherweight textures. This is music that sits easily alongside Mozart’s most inspired slow movements (cf. the Clarinet Quintet, the piano concerti of 1784–1786, etc.).

The third movement **Minuetto** is the most obviously festive feature of the original Serenade for Winds. Yet even here, the music’s character is more angular, a bit surlier, than Mozart’s listeners might have expected from a wind band playing a genteel dance form. The minuet is a straightforward **canon** (think “Row, row, row your boat”). Mozart gets craftier for the contrasting middle section, spinning a double canon in inversion: the second violin presents the melody, which is taken up two measures later by the first violin, but up a fourth and inverted (i.e., turned upside down). Two measures later, the first viola repeats the second violin melody; the cello inverts it, *down* a fourth.

The image shows a musical score for the Trio al rovescio section of the String Quartet in G Major, op. posth. 161, D. 887 by Franz Schubert. The score is for Violin I, Violin II, Viola I, Viola II, and Cello. It shows the first few measures of the section, with dynamics like p and ppp indicated.

The quintet concludes with a set of seven **variations** on a beguiling theme. The most affecting of these—perhaps, indeed, one of the most exquisite passages of the entire work—is the seventh variation: a sinewy, **chromatically** rich transformation of the theme, which proceeds straightaway to the suddenly good-humored major-key **coda**.

## FRANZ SCHUBERT

### String Quartet in G Major, op. posth. 161, D. 887

**Composed:** June 20–30, 1826

**Published:** 1851, as Opus 161

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

**Approximate duration:** 45 minutes

Like much of Schubert’s work, the String Quartet in G Major (the last of his quartets) failed to receive its rightful acclaim during the composer’s lifetime. Aside from a private performance on March 7, 1827, only the quartet’s first movement was heard on a program of Schubert’s music on March 26, 1828. The public premiere of the entire quartet did not occur until 1850, and it was published the following year.

The date of that all-Schubert program in 1828 (which also featured the E-flat Piano Trio) is significant, as it marked the first anniversary of Beethoven’s death and the only public all-Schubert concert presented during Schubert’s life. The G Major Quartet completed a magnificent triptych begun two years earlier with the Quartet in a minor (“Rosamunde”) and in d minor (“Death and the Maiden”); this set, in a medium transformed by Beethoven’s cycle of sixteen, resoundingly announced Schubert as that composer’s heir apparent. Schubert was certainly conscious of Beethoven’s “Razumovsky” Quartets when conceiving of these three; in its sheer dramatic scale, the G Major moreover bears some resemblance to Beethoven’s Opus 130, which Schubert had heard in March 1826. (The two piano trios, which followed the G Major Quartet in short order, likewise invite comparison to Beethoven’s trailblazing essays in that genre.) For Viennese audiences to spend the first anniversary of Beethoven’s death in the company of Schubert’s latest chamber music and lieder, then, was as symbolically meaningful as it must have been aurally satisfying.

The G Major Quartet is a work of grand nobility—of Beethovenian proportions, one is tempted to say, but this is not to discredit Schubert’s singular genius. The quartet’s majestic scale impresses all the more considering the furious concentration with which it was written; it took Schubert just ten days to complete.

The opening **Allegro molto moderato** is remarkable for the startling accuracy with which it gives voice to the nuanced richness of the human experience. Though ostensibly cast in the radiant key of G major, the work is rife with harmonic ambiguity, and to this end, Schubert wastes no time: a soft G major chord swells into a **fortissimo** g minor exclamation point in just the quartet’s third measure. Continued teetering between major and minor tonalities lends the first movement an incisive depth of consciousness and feeling.

Just as he shades the quartet’s lyrical melodic ideas with shifting harmonies, so do Schubert’s instrumental textures accomplish great expressive breadth. One of the work’s most breathtaking moments comes quickly, in the latter half of the first theme: the first violin utters a naïve melody above awestruck **tremolandi**, played **pianissimo** in the lower strings. It is as though we have beheld, our eyes swelling with tears, something too beautiful for words—yet Schubert captures and expresses the feeling with perfect specificity.



The **syncopated** second theme is given a lengthy presentation and evolves restlessly before our ears—gentle at first, but soon dark and stormy—as if Schubert has inserted a short set of variations within this **sonata-form** movement. The first violin decorates the theme with quick, repeated **triplets**. This gesture goes on to power the development section, where it is shown to be close kin to the tremolando figure presented earlier. Following the highly charged **development** section, the **recapitulation** returns to the material of the **exposition**, now transfigured. The narrative weight is unmistakable: something momentous has taken place.

The slow second movement begins with a keening cello solo. This music is vaguely redolent of the slow movement of Beethoven's String Quartet in C Major, op. 59, no. 3 (the third of the “Razumovsky”

Quartets); however, the mood changes dramatically with a ferocious outburst, accentuated by blustery runs in the first violin, fortissimo unison cries, and deafening silences. The opening theme is reprised twice, first in brooding b minor and then oscillating between e minor and E major. Underscoring the arrival of this final chapter of the movement, the second violin and viola play the same luminous tremolandi so central to the character of the first movement and which yield here, as well, to repeated triplets. The same harmonic and textural devices that imbued the noble opening movement with such nuance similarly enrich this more somber musical statement.

The lithe **scherzo** anticipates Mendelssohn's so-called Midsummer Night's Dream style, with its breathless scurry and delicate finish. The central **trio** section offsets the scherzo with a tranquil idyll.

The galloping **Allegro assai** resembles the final movement of the “Death and the Maiden” Quartet: its rhythmic profile is inspired by the **tarantella**, a traditional folk dance from the Southern Italian town of Taranto, which also gives the tarantula its name. (Dubious legend held that the tarantella's frenetic tempo was designed to shake the venom from a spider bite.) Cast in sonata-**rondo** form, this finale contains no fewer than five distinct melodic ideas and features further major-minor harmonic contrasts to great emotive effect. Indeed, though it perhaps seems, on a cursory listen, an ill-fittingly light conclusion to such a penetrating work, an attentive ear will detect as much nuance and expressive depth in this final movement as throughout the quartet's preceding three.

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CONCERT PROGRAM V:

# The Setting Sun, 1827



## JULY 31 AND AUGUST 1

Friday, July 31, 8:00 p.m., Stent Family Hall, Menlo School

Saturday, August 1, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

### PROGRAM OVERVIEW

Schubert's future may have darkened as he entered his final two years, but his creative core burned feverishly, as he strove to reach his imagined artistic destiny. The death of Beethoven in 1827 robbed the world of its most famous composer, yet Schubert, who had accompanied Beethoven's coffin to the cemetery, realized that it was indeed he who could fill the void. Schubert's musical compositions now entered the realm of the sublime, hovering magically between elation and grief, comfort and terror, life and death. The first half of Concert Program V moves seamlessly between solo piano, voice, and violin, in an unbroken stream of musical genius. After intermission, we hear how an obscure Swedish folk song provided our ailing composer with the inspiration to write the mightiest piano trio of his time.

### SPECIAL THANKS

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

July 31: Mark Flegel and also to Marilyn Wolper

August 1: Paul and Marcia Ginsburg

Art Resource, NY

### FRANZ SCHUBERT (1797–1828)

Impromptu in f minor, op. posth. 142, no. 1, D. 935 (December 1827)

Impromptu in G-flat Major, op. 90, no. 3, D. 899 (1827)

Inon Barnatan, *piano*

*Sei mir gegrüsst*, op. 20, no. 1, D. 741 (Rückert) (1821–1822)

Nikolay Borchev, *baritone*; Inon Barnatan, *piano*

Fantasy in C Major for Violin and Piano, op. posth. 159, D. 934, “Sei mir gegrüsst”  
(December 1827)

*Andante molto – Allegretto – Andantino – Tempo I – Allegro vivace – Allegretto – Presto*

Erin Keefe, *violin*; Inon Barnatan, *piano*

### INTERMISSION

### ISAK ALBERT BERG (1803–1886)

*Se solen sjunker* (date unknown)

Nikolay Borchev, *baritone*; Wu Han, *piano*

### FRANZ SCHUBERT

Trio no. 2 in E-flat Major for Piano, Violin, and Cello, op. 100, D. 929 (1827)

*Allegro*

*Andante con moto*

*Scherzo: Allegro moderato*

*Allegro moderato*

Wu Han, *piano*; Philip Setzer, *violin*; David Finckel, *cello*

# Program Notes: The Setting Sun, 1827

Notes on the Program by Patrick Castillo

## FRANZ SCHUBERT

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

### Impromptu in f minor, op. posth. 142, no. 1, D. 935

**Composed:** December 1827

**Published:** 1839, as Opus 142 Number 1

**Approximate duration:** 11 minutes

### Impromptu in G-flat Major, op. 90, no. 3, D. 899

**Composed:** ca. summer–autumn 1827

**Published:** 1857, as Opus 90 Number 3

**Other works from this period:** Piano Trio in B-flat Major, D. 898 (1827); Eight Variations in C Major on a Theme from Hérold's *Marie* for Piano Duet, op. 82, D. 908 (1827); Symphony no. 9 in C Major, D. 944, "The Great" (1825–1828); *Deutsche Messe*, D. 872 (1826–1827)

**Approximate duration:** 6 minutes

Among Schubert's extensive output of music for solo piano are two sets of four works each labeled "**impromptus**"—a genre popular in the 1820s. Music scholar Robert Winter has written, "The compositional freedom afforded by this new genre stimulated some of Schubert's most original creations." Both sets of impromptus were composed in late 1827. The first and second of the first set, D. 899, were published shortly after their completion, but the third and fourth—like too much of Schubert's music—did not see print until three decades after his death. The second set of impromptus, D. 935, was published in 1839.

The Impromptu in f minor, published posthumously as Opus 142 Number 1, comprises three distinct musical ideas. The opening **subject** is not so much a single melodic idea as a group of melodic fragments—but unified in their sober character. Soon comes a brighter musical idea: a chordal passage in the relative key of A-flat major. A-flat major yields to a-flat minor for the third musical idea, which **modulates** through a wide range of keys. The left hand plays the disjointed melody, jumping back and forth on either side of the steady right-hand accompaniment.

The program continues with the Impromptu in G-flat Major, the third of the first set. It is a heartrending vignette that foreshadows Felix Mendelssohn's *Songs without Words*.

## FRANZ SCHUBERT

### *Sei mir gegrüsst*, D. 741 (Rückert)

**Composed:** between the end of 1821 and autumn 1822

**Published:** 1823, as Opus 20 Number 1

**Other works from this period:** *Tantum ergo* in D Major, D. 750 (1822); Symphony no. 8 in b minor, D. 759, "Unfinished" (1822); Fantasy in C Major, op. 15, D. 760, "Wanderer" (1822); Sixteen *Ländler* and Two *Écossaises* (*Wiener Damen-Ländler*), D. 734 (1822); *Alfonso und Estrella*, D. 732 (1821–1822)

**Approximate duration:** 4 minutes

Schubert's **lied** *Sei mir gegrüsst* (*I Greet You*), completed in 1822, sets words by the German poet Friedrich Rückert. Alongside Goethe, Heine, and Rilke, Rückert was one of the nineteenth century's most influential poets among Western composers. In addition to Schubert, his verse has inspired musical settings by Robert and Clara Schumann, Brahms, Wolf, Strauss, Zemlinsky, Bartók, Berg, and others. Two of

\*Bolted terms are defined in the glossary, which begins on page 94.

Gustav Mahler's most famous song cycles set texts by Rückert: *Rückert-Lieder* and *Kindertotenlieder*.

Rückert's "Sei mir gegrüsst!" is a love poem brimming with **Romantic** ecstasy.

O you, who have been snatched from me and my kiss,  
I greet you, I kiss you!  
Reached only by my yearning greetings,  
you I greet, you I kiss!

...

A breath of love erases space and time;  
I am with you, you are with me,  
I hold you in these arms, embracing you;  
I greet you, I kiss you!

With its winsome piano accompaniment and beguiling melody, Schubert's setting gives voice with uncanny precision to the sentiments expressed in the poem.

## FRANZ SCHUBERT

### Fantasy in C Major for Violin and Piano, op. posth. 159, D. 934, "Sei mir gegrüsst"

**Composed:** December 1827

**Published:** 1850, as Opus 159

**First performance:** January 1828, Vienna

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

**Approximate duration:** 25 minutes

The C Major Fantasy for Violin and Piano dates from the exceptional final chapter of Schubert's life, during which, despite great physical suffering and psychic anguish, he remained remarkably prolific. It was composed in December 1827 for a young Bohemian virtuoso named Josef Slawjk, whom Schubert had met the previous year. The work masquerades somewhat as a virtuoso showpiece, intended perhaps to appeal to the Viennese appetite for Paganini's pyrotechnic Caprices for Solo Violin. But, while it does indeed require its share of virtuosity, the **fantasy** has an expressive richness that betrays it as something more than simply a soloist vehicle. Also, its substantive twenty-five minutes of music—which speak to a Schubertian quality famously praised by Robert Schumann as "heavenly length"—likewise place the piece in a different class. When Slawjk premiered the Fantasy in C Major in January 1828, one critic observed that the work "occupied rather too much of the time the Viennese are prepared to devote to the pleasures of the mind."

The work begins with a hushed **tremolando** figure in the piano, from which emerges a long, generous melody in the violin. The violin hangs suspended above the **trills** and turns of the piano accompaniment, its infinite slowness seemingly belonging to another world. The second **movement Allegretto** takes a more piquant turn, characterized by a mischievous repartee between the violin and piano. The centerpiece of the fantasy is the third movement **Andantino**, a set of **variations** on Schubert's lied *Sei mir gegrüsst*. The particular character of this movement derives from its seeming melodic innocence combined with the poignancy of Schubert's harmonies. Four variations on this vintage Schubertian **theme** follow, each one illustrating the composer's melodic inventiveness.

## ISAK ALBERT BERG

(Born September 22, 1803, Stockholm; died December 1, 1886, Stockholm)

### *Se solen sjunker*

**Composed:** date unknown

**Approximate duration:** 2 minutes

## FRANZ SCHUBERT

### Trio no. 2 in E-flat Major for Piano, Violin, and Cello, op. 100, D. 929

**Composed:** begun November 1827

**Published:** 1828, as Opus 100

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

**Approximate duration:** 42 minutes

In January 1828, Schubert wrote in a letter to a friend about the recent performance of a “new trio,” given on December 26 under the auspices of the Gesellschaft der Musikfreunde (Society of Friends of Music). While said trio is widely assumed to have been the E-flat Trio, the presentation of this same work as a “new” (which typically meant “never before heard”) trio on a concert program three months later (more on which in a moment) leaves open the possibility that the work premiered in December may in fact have been the B-flat.

Otherwise, the earlier trio in B-flat would have received only a private performance during Schubert’s lifetime, on January 28, 1828, courtesy of three of Vienna’s top chamber musicians: pianist Carl Maria von Bocklet, violinist Ignaz Schuppanzigh (who, as the leader of nineteenth-century Vienna’s finest string quartet, first gave voice to Beethoven’s middle and late quartets), and cellist Josef Linke (Schuppanzigh’s quartet colleague and the first interpreter of Beethoven’s **Opus 69** and **Opus 102** cello sonatas). The same three musicians had given the performance of December 26, whether this was of the first or second piano trio.

Schubert’s particular pride in the E-flat is evidenced by his inclusion of it as the centerpiece on a program of his own music on March 26, 1828, commemorating the first anniversary of Beethoven’s death. The shadow of Beethoven is significant, not only for his profound influence on Schubert as a whole but also for his own granite essays in the piano trio genre. Indeed, there may be no higher compliment than Robert Schumann’s regard for Schubert’s **Opus 100** as equal to Beethoven’s formidable “Ghost” and “Archduke” trios. Schumann’s reflection on the E-flat Trio moreover captures the meteoric luminosity of the end of Schubert’s life: “Some years ago, a trio by Schubert passed across the ordinary musical life of the day like some angry manifestation in the heavens. It was his hundredth opus, and shortly afterward, in November 1828, he died.”

The E-flat Trio is a work of majesty and grandeur. One can easily imagine transferring the music contained in this work for piano, violin, and cello to the orchestral forces of a full-scale symphony. Throughout the bold first movement, Schubert seems to evoke the spirit of Beethoven, the composer whom he most cherished. Aside from channeling Beethoven’s visceral energy, Schubert proves adept at the Beethovenian principle of using modest building blocks to organically create towering structures.

The name of the Swedish opera singer and sometime composer Isak Albert Berg might have been relegated to complete obscurity—as it is, he remains but a historical footnote—were it not for Schubert’s discovery of his *Se solen sjunker* (*See, the Sun Is Setting*). Schubert heard Berg’s short song at the home of the Fröhlich sisters—close friends and musicians who regularly hosted **Schubertiades**—and, one may presume, was captivated by the tune. He would later base the exceptional slow movement of the Piano Trio in E-flat on Berg’s song, appropriating its sober march-like rhythm, harmonic profile, and

melodic features, including an **octave** descent that figures memorably in the theme of Schubert’s own *Andante con moto*.

Though the commonly unbridled **scherzo** came to replace the refined **minuet** of the Classical period, Schubert’s scherzo somewhat retains the minuet’s elegance while also conveying the composer’s characteristic Viennese wit. The theme, though well-behaved, is presented playfully in **canon**, as if Schubert has agreed to play by the rules but all the while gives the audience a knowing, mischievous wink.

One of the most oft-invoked phrases used when discussing Schubert—and another one courtesy of Schumann—is the idea of the “heavenly length” of his music: that is, the profound emotional impact achieved by the music’s seemingly infinite nature. The final movement of the E-flat Major Trio is a case in point. It is a vast creation, even in the abridged revision that Schubert prepared following the work’s first performance. The movement comprises two primary musical ideas: first, a gentle, affable tune presented by the piano and later, a quietly menacing melody played in quick repeated notes by the violin. Over the course of the finale, Schubert extends each of these themes, developing a thoughtful dialogue between them. But the finale’s most breathtaking moment occurs with the return of the second movement’s march melody. With the addition of this new voice to the dialogue between musical characters, Schubert dramatically raises the stakes.



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CONCERT PROGRAM VI:

# Schubert Forever, 1829–1995

AUGUST 4 AND 5

Tuesday, August 4, 8:00 p.m., Stent Family Hall, Menlo School

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

## PROGRAM OVERVIEW

As our festival nears the end of Schubert's life on Earth, we pause our journey to celebrate his unparalleled posthumous career. A few prominent musicians recognized Schubert's potential during his lifetime (Robert Schumann was one of them), but it fell to composers and performers of later generations to discover and popularize most of Schubert's music. Concert Program VI pays tribute to an array of distinguished composers whose music connects to Schubert in powerful ways—through lyricism, magical harmonies, drama, and, above all, a reverence for the vocal line as the most human element of music. For both Felix Mendelssohn and André Previn, words were not even needed, and for Brahms, the addition of a singing viola part intensified the vocal experience. John Harbison's haunting evocation of Schubert's last days tells the poignant story of the composer, one week from his death, seeking to improve his art by taking a counterpoint lesson. Tributes to Schubert by Fritz Kreisler and Franz Liszt lead to the sublime Piano Quartet by Robert Schumann, the composer who wept the entire night upon hearing of Schubert's death.

## SPECIAL THANKS

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

August 4: Michael Jacobson and Trine Sorensen

August 5: Laurose and Burton Richter

Franz Schubert (1797–1828).  
*Death and the Maiden* manuscript.  
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## FELIX MENDELSSOHN (1809–1847)

Selected *Lieder ohne Worte* (*Songs without Words*)

Book 1, Opus 19b, no. 1 in E Major: *Andante con moto* (1830)

Book 4, Opus 53, no. 3 in g minor: *Gondellied* (1839)

Book 2, Opus 30, no. 1 in E-flat Major: *Andante espressivo* (1830)

Gloria Chien, *piano*

## ANDRÉ PREVIN (b. 1929)

Vocalise for Soprano, Piano, and Cello (1995)

Joëlle Harvey, *soprano*; Hyeyeon Park, *piano*; Keith Robinson, *cello*

## JOHANNES BRAHMS (1833–1897)

*Zwei Gesänge* for Voice, Viola, and Piano, op. 91 (1884)

*Gestillte Sehnsucht* (Rückert) (1884)

*Geistliches Wiegenlied* (Lope de Vega) (1863–1864)

Sara Couden, *contralto*; Arnaud Sussmann, *viola*; Gilbert Kalish, *piano*

## JOHN HARBISON (b. 1938)

*November 19, 1828* for Piano, Violin, Viola, and Cello (1988)

I. *Introduction: Schubert Crosses into the Next World*

II. *Suite: Schubert Finds Himself in a Hall of Mirrors*

1. *Theme*

2. *Écossaise*

3. *Moment Musicale*

4. *Impromptu*

5. *Valse*

III. *Rondo: Schubert Recalls a Rondo Fragment from 1816*

IV. *Fugue: Schubert Continues the Fugue Subject That Sechter Assigned Him*

Gloria Chien, *piano*; Danbi Um, *violin*; Paul Neubauer, *viola*; Dmitri Atapine, *cello*

## INTERMISSION

## FRITZ KREISLER (1875–1962)

*Rosamunde* Ballet Music (arr. of Schubert's *Rosamunde, Fürstin von Cypern*) (1912)

Benjamin Beilman, *violin*; Hyeyeon Park, *piano*

## FRANZ SCHUBERT/FRANZ LISZT (1811–1886)

*Die Forelle* (D. 550), S. 564 (1846)

Gilles Vonsattel, *piano*

## ROBERT SCHUMANN (1810–1856)

Quartet in E-flat Major for Piano, Violin, Viola, and Cello, op. 47 (1842)

*Sostenuto assai – Allegro ma non troppo*

*Scherzo: Molto vivace*

*Andante cantabile*

*Finale: Vivace*

Gilles Vonsattel, *piano*; Benjamin Beilman, *violin*; Paul Neubauer, *viola*; Laurence Lesser, *cello*

# Program Notes: Schubert Forever, 1829–1995

Notes on the Program by Patrick Castillo

## FELIX MENDELSSOHN

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

**Lieder ohne Worte (Songs without Words) for Piano: in E Major, op. 19b, no. 1; in g minor, op. 53, no. 3; in E-flat Major, op. 30, no. 1**

**Composed:** Opus 19 Number 1: December 11, 1830; Opus 53 Number 3: March 14, 1839; Opus 30 Number 1: June 26, 1830

**Published:** Opus 19 Number 1: 1833, Bonn; Opus 53 Number 3: 1841, Bonn; Opus 30 Number 1: 1835, Bonn

**Other works from this period:** *Trois fantaisies ou caprices*, op. 16 (1829); Symphony no. 5 in D Major, op. 107, “Reformation” (1830); *Psalm CXV* in g minor, op. 31 (1830); Piano Concerto no. 1 in g minor, op. 25 (1831); Concert Piece in d minor for Clarinet, Bass Horn, and Piano, op. 113 (1832); Symphony in B-flat Major (1838–1839); Cello Sonata in B-flat Major, op. 45, no. 1 (1838); Fugues for Organ in e minor, C Major, and f minor (1839)

**Approximate duration:** Opus 19 Number 1: 3 minutes; Opus 53 Number 3: 3 minutes; Opus 30 Number 1: 4 minutes

Felix Mendelssohn’s *Lieder ohne Worte*, or *Songs without Words*—of which he composed eight volumes comprising six songs apiece over his career—provide an essential snapshot of **Romanticism**. They are, first and foremost, a paean to the sovereignty of melody. They also reference, in an abstract way, the Romantic generation’s preoccupation with poetry, as reflected in the **lieder** of Schubert, Schumann, and others: Mendelssohn’s *Songs without Words* succeed in capturing the clarity and expressivity of sung texts, but they do so relying solely on musical character, without the aid of poetry. Mendelssohn biographer R. Larry Todd writes that the *Songs without Words* “broached in a different way the ability of music to convey extramusical ideas.” Indeed, Robert Schumann surmised that Mendelssohn originally composed them as songs with words and then withdrew the texts. Todd continues: “The new genre, which blurred the lines between the song and the character piece, later enjoyed great success and became synonymous with Mendelssohnism.”

The first of Mendelssohn’s *Lieder ohne Worte*, **Opus 19b** Number 1, in E major, was composed in 1830. The song’s enchanting melody has earned it the popular nickname (not bestowed by Mendelssohn) “Sweet Remembrance.”

The fourth volume of *Songs without Words*, Opus 53, was published in 1841. The third of this set, in g minor and marked *Gondellied*, demonstrates an entirely different character, exchanging tender lyricism for finger-twisting virtuosity and fiery *Sturm und Drang*.

The set concludes with the eloquent *Lied ohne Worte* in E-flat Major, op. 30, no. 1.

The influence of Schubert on the entire nineteenth-century lieder tradition cannot be overstated: indeed, it is Schubert who transformed the lied into such a vital medium for Schumann, Brahms, Wolf, and myriad others. But beyond specifically placing the art song medium at the center of the Romantic repertoire, Schubert’s lieder provided the Romantic generation with a model of lyricism and expressive immediacy—as attested to by much of the era’s instrumental music, as well. Mendelssohn’s *Songs without Words*, simply put, are unthinkable without the lieder of Schubert.

## ANDRÉ PREVIN

(Born April 6, 1929, Berlin)

**Vocalise for Soprano, Piano, and Cello**

**Composed:** July 18, 1995

**Published:** 1995, Chester Music Ltd.

**First performance:** March 21, 1996 (orchestral version), by soprano Barbara Bonney and the Boston Symphony Orchestra

**Other works from this period:** *Honey and Rue*, a Song Cycle for Soprano, Jazz Ensemble, and Orchestra (1992); Cello Sonata (1993); Violin Sonata, *Vineyard* (1994); *Four Songs after Poems by Toni Morrison* for Soprano, Cello, and Piano (1994); *Sallie Chisum Remembers Billy the Kid* (1994)

**Approximate duration:** 4 minutes

The German-American pianist, composer, and conductor André Previn ranks among the most revered musicians of his generation. Born in Berlin in 1929, Previn left Germany in 1938, traveling first to Paris and then settling in Los Angeles in 1940. He began his music career orchestrating Hollywood film scores, which, as was common practice, he was expected to conduct himself. Subsequent conducting engagements eventually led to a prestigious international career, including posts as Music Director of the London Symphony Orchestra, Los Angeles Philharmonic, Pittsburgh Symphony Orchestra, and others. Alongside his activities in the realm of classical music, Previn has also toured and recorded extensively as a jazz pianist. He is equally renowned as a composer of music for the concert hall, where the rich lyricism of his musical language has won over audiences worldwide.

Previn composed his *Vocalise for Soprano, Piano, and Cello* with Schubertian speed: the work was completed in one day—July 18, 1995, at the Tanglewood Music Festival—for Sylvia McNair and Yo-Yo Ma. At 6:00 o’clock the following morning, McNair, Ma, and Previn recorded the work in Tanglewood’s Ozawa Hall.

Previn’s deeply affecting vocalise demonstrates the enduring tradition of Romantic lyricism in our own time. As with Mendelssohn’s *Lieder ohne Worte*, the piece can trace its lineage back to the lieder of Schubert; also like Mendelssohn, Previn forgoes words, allowing pure melody to speak for itself.

## JOHANNES BRAHMS

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

**Zwei Gesänge for Voice, Viola, and Piano, op. 91**

**Composed:** I. *Gestillte Sehnsucht*: 1884; II. *Geistliches Wiegenlied*: 1863–1864 (I. Rückert; II. Lope de Vega)

**Published:** 1884

**Other works from this period:** Symphony no. 3, op. 90 (1883); Four Quartets for Soprano, Alto, Tenor, Bass, and Piano, op. 92; Symphony no. 4, op. 98 (1884–1885)

**Approximate duration:** 13 minutes

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

The songs were published in the reverse order of composition. Brahms composed the first of the songs, *Gestillte Sehnsucht*, twenty years after the *Geistliches Wiegenlied*. Joseph and Amalie Joachim had

\*Bolted terms are defined in the glossary, which begins on page 94.

at this time recently separated, and Brahms composed the song in the hopes of helping the couple to reconcile. The song sets a text by the German Romantic poet Friedrich Rückert.

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

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

## JOHN HARBISON

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

### **November 19, 1828 for Piano, Violin, Viola, and Cello**

**Composed:** 1988

**Published:** 1989, Associated Music Publishers, Inc.

**Other works from this period:** *The Flight into Egypt* for Choir and Chamber Orchestra (1986); Symphony no. 2 (1987); Concerto for Double Brass Choir and Orchestra (1988); Viola Concerto (1988); Symphony no. 3 (1990)

**Approximate duration:** 16 minutes

### **Composer’s Note**

The “medium” for this tombeau for Schubert is grateful for the generosity of Jim and Marina Harrison, at whose home near Genova the piece was realized. Their library contained a book by Alfred Mann, *Theory and Practice*, in which an account of Schubert’s lesson with Sechter, and the lesson itself, appear. The piece asserts Schubert’s relevance to our present rather than any nostalgia for the past.

*I. Introduction: Schubert Crosses into the Next World*

*II. Suite: Schubert Finds Himself in a Hall of Mirrors*

1. Theme

2. Écossaise

3. Moment Musicale

4. Impromptu

5. Valse

*III. Rondo: Schubert Recalls a Rondo Fragment from 1816*

*IV. Fugue: Schubert Continues the Fugue Subject (S-C-H-U-B-E-R-T) That Sechter Assigned Him*

*I.* The trumpets of death are heard three times. Schubert begins his journey haunted by sounds which are not his music but pertain to his music in disturbing ways.

*II.* In the hall of mirrors, music sounds in a manner previously unknown to Schubert—everything is played back immediately upside down.

*III.* Emblematic of a storehouse of ideas which are still to be explored, perhaps even in future times, the short fragment which begins this **rondo** is the only one in this piece composed by Schubert in his first life.

*IV.* Shortly before his death, Schubert went to the theorist Sechter to work on a very specific problem pertaining to the tonal answer of the **fugue** subject, important to Schubert in the composition of his masses.

Sechter, well aware that he was teaching the most extraordinary student who ever came for a lesson, concluded by assigning Schubert a fugue subject on his own name. Schubert was unable to undertake the task; he died about a week later, on November 19, 1828.

*November 19, 1828* is a National Endowment for the Arts Consortium Commission, composed for the Atlanta Chamber Players, the Da Capo Chamber Players, and Voices of Change.

—John Harbison

## FRITZ KREISLER

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

### **Rosamunde Ballet Music (arr. of Schubert’s Rosamunde, Fürstin von Cypern)**

**Composed:** 1912

**Published:** 1913

**Other works from this period:** *Caprice viennois*, op. 2 (1910); *Chanson Louis XIII et Pavane in the Style of Couperin* (1910); Gavotte in E Major (arr. J. S. Bach, Partita no. 3 for Solo Violin, BWV 1006) (1913); Caprice in a minor (transcription of work by Wieniawski) (1913); *Apple Blossoms* (operetta) (1919)

**Approximate duration:** 3 minutes

Born in Vienna in 1875, the violinist and composer Fritz Kreisler ranks among the most celebrated virtuosos of his generation. At the turn of the twentieth century, successful appearances with the Vienna, Berlin, and London Philharmonic Orchestras catapulted Kreisler to international stardom. *The New Grove Dictionary of Music and Musicians* notes: “Kreisler was unique. Without exertion (he practiced little) he achieved a seemingly effortless perfection.”

Kreisler was also an active composer. In addition to a string quartet, an operetta, and other works, his oeuvre includes miscellaneous pieces that he claimed had been written by various popular eighteenth-century composers. Later, he admitted that these pieces were a hoax and that he had written them himself. Some listeners got, and appreciated, the joke; others angrily disapproved.

One of Kreisler’s legitimate transcriptions is an arrangement for violin and piano of ballet music from Schubert’s incidental score to the play *Rosamunde*—the same score which Schubert revisited in his String Quartet in a minor. Kreisler’s transcription, while, naturally, glorifying the violin, equally pays tribute to the irresistible melodic sensibility and disarming character of Schubert’s musical language.

## FRANZ SCHUBERT/FRANZ LISZT

(Born October 22, 1811, Raiding; died July 31, 1886, Bayreuth)

### **Die Forelle (D. 550), S. 564**

**Composed:** 1846

**Published:** 1856, Spina, Vienna; 1846, Diabelli, Vienna (second version)

**Other works from this period:** *Jeanne d’Arc au bûcher* (A. Dumas, trans. M. G. Friedrich), S. 293 (1845–1858); *Grand duo concertant sur la romance de “Le marin”* (I and II) for Violin and Piano, S. 128 and S. 700h (1835–1849); Overture to *Der Freischütz* [Weber], S. 575, R. 289 (1846); *Three Schubert Marches* for Piano, S. 426/R. 251 (1846)

**Approximate duration:** 3 minutes

Franz Liszt was one of the defining figures of the Romantic era. Musicologist Alan Walker writes 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. In addition to 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 in his compositions for piano.

Liszt transcribed Schubert's *Die Forelle* for solo piano in 1846. It is one of numerous transcriptions he made of Schubert's music—a significant tribute to an early Romantic master, from the composer who famously chided Johannes Brahms as a stuffy traditionalist. And, in fairness, Liszt's Schubert transcriptions are fairly liberal adaptations, unabashed glorifications of keyboard virtuosity, highlighted by the use of the “three-hand effect,” where a pianist seems to possess an additional hand with which to play a melody. But underpinning all the pyrotechnics, the spirit of Schubert's melodic gift still shines through.

## ROBERT SCHUMANN

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

### Quartet in E-flat Major for Piano, Violin, Viola, and Cello, op. 47

**Composed:** 1842

**Published:** 1845

**First performance:** December 8, 1844, in Leipzig

**Dedication:** Composed for and dedicated to the Russian Count Matvei Wielhorsky, who performed as cellist in the public premiere, along with Clara Schumann as pianist.

**Other works from this period:** Schumann's Three String Quartets, op. 41; the Piano Quintet, op. 44; *Phantasiestücke* for Piano Trio, op. 88; and this piano quartet all date from 1842, celebrated as the composer's most fertile chamber music year.

**Approximate duration:** 28 minutes

The German composer Robert Schumann stands among the quintessential symbols of the Romantic era. Just as his music exhibited the hallmarks of Romanticism, so did the events of his life. When he was eighteen years old, he traveled to Leipzig to study with the pianist Friedrich Wieck, whose nine-year-old daughter, Clara, was also a gifted pianist. Robert and Clara developed a close friendship that blossomed years later into one of the most intense love affairs of music history. After a protracted legal battle with Clara's forbidding father, the two were married in 1840.

By the mid-1840s, Schumann's physical and mental health both began to decline. He frequently battled bouts of depression, insomnia, and, eventually, psychosis. In his early forties, his mental state reached its nadir, and after weeks of unbearable psychotic episodes, Schumann attempted to kill himself by jumping into the Rhine. Following his suicide attempt, Schumann demanded that he be committed to a mental asylum, for fear of inadvertently harming Clara or their children. He was sent to an asylum in Bonn in 1854 and never saw his children again. He starved himself to death two years later; Clara was not permitted to see her husband until the day before he died.

In his diaries, letters, and critical writings, Schumann often invoked two fictional alter egos: Florestan and Eusebius, archetypes conceived to symbolize two components of Schumann's artistic and psychological world. Florestan represents Schumann the Romantic hero, vigorous and optimistic; Eusebius reflects Schumann's tender, lyrical, and introspective side. Much of Schumann's music likewise derives its élan from the dramatic tension between Florestan and

Eusebius. While Schumann's creation, these metaphors could likewise serve the Romantic period in music as a whole.

Schumann's compositions appear in clusters over the course of his creative career. The 1830s primarily saw the creation of piano works, and 1840 was his year of lieder, followed by a year of symphonic music. In 1842 came Schumann's most significant chamber pieces. Between February and July of that year, he completed his three string quartets, each dedicated to Felix Mendelssohn. In the fall, he composed two companion pieces: first, the Piano Quintet, op. 44, and then a month later, the Piano Quartet, op. 47. Both were composed for Clara Schumann.

The first **movement**, composed in **sonata form**, begins with a slow and sentimental introduction, in which Schumann immediately presents his main **theme**. Following two **variations** on this theme, a second musical idea takes a more aggressive tone.

In addition to Clara Schumann, one of the nineteenth century's most gifted pianists, Robert Schumann had a particular cellist in mind when he composed his Piano Quartet: Count Matvei Wielhorsky, a talented amateur musician. Throughout the quartet, the cello plays a prominent role. The **coda** that ends the first movement features a new melody in the cello.

The second movement **scherzo** begins with the pattern that dominates the movement, introduced in the low register of the piano and cello. The first of two **trio** sections contrasts the mood of the scherzo with lyrical melodic lines. After a return to the scherzo, the second trio section appears, providing even further contrast with its bright blocks of chords alternating between the piano and strings. The scherzo ends with one last glance back at the melody of the first trio.

The breathtaking **Andante cantabile** movement follows. The cello begins with a most lyrical melody, showing Schumann at his most Romantic. The violin follows, and the two sing a beautiful duet.

Schumann uses a unique trick in this movement. As the viola plays the melody, he asks the cellist to detune the instrument's lowest string. At the end of the movement, the cello—whose lowest note is normally C—sits on a deep B-flat, while the rest of the quartet draws to a tender close. Perhaps the most inspired moment of the entire work comes at the end of the slow movement: Schumann fashions a heavenly coda, so transcendently beautiful as to transport the listener to another world. But inside this otherworldly music, Schumann sows a three-note **motif**, out of which springs the exuberant finale.

The fourth movement lies on the opposite end of the spectrum of Romantic extremes. Whereas the previous movement basically dwells on one slow theme, the finale bubbles with energy and erupts in theme after theme. After the poignant end of the slow movement, the music responds with a boisterous note. It opens with a lively theme, which Schumann turns into a fugue. Following this fugue, the cello sings a sweet and fluid line. Next, the piano and viola engage in an animated dialogue. The music flows with magical ease and demonstrates a profound love of life, reminiscent of the works of Haydn and Mozart. With these basic musical ideas, Schumann spins a staggering finale to the Piano Quartet.

CONCERT PROGRAM VII:

# Ascent to the Summit, 1828



AUGUST 8

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

## PROGRAM OVERVIEW

Robert Schumann coined the phrase “heavenly length” when describing Schubert’s C Major Symphony, “The Great.” The same could be said of our festival’s final Concert Program, which serves as a musical eulogy for Schubert, who died on November 19, 1828. We begin by recognizing Schubert’s devotion to two other composers: Haydn, to whose grave, thirty-five miles away, the terminally ill Schubert walked to pay his respects in early October, and Beethoven, whose forward-looking Opus 131 String Quartet was performed at Schubert’s request at his deathbed, making it the last music Schubert heard. Following a brief interval, a quartet of Schubert’s most famous and beloved songs, all composed in his final months, powerfully summarizes his incomparable contribution to the art form. And after taking another deep breath, we close Music@Menlo 2015 with a work that many regard as the most transcendent in all of music: Schubert’s Cello Quintet.

## SPECIAL THANKS

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

North face of the Matterhorn,  
Zermatt, Switzerland

## JOSEPH HAYDN (1732–1809)

String Quartet in d minor, op. 103, Hob. III: 83 (unfinished) (1803)

*Andante grazioso*

*Minuetto, ma non troppo presto*

Dover Quartet: Joel Link, Bryan Lee, *violins*; Milena Pajaro-van de Stadt, *viola*; Camden Shaw, *cello*

## LUDWIG VAN BEETHOVEN (1770–1827)

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

*Adagio ma non troppo e molto espressivo –*

*Allegro molto vivace –*

*Allegro moderato – Adagio –*

*Andante ma non troppo e molto cantabile –*

*Presto –*

*Adagio quasi un poco andante –*

*Allegro*

Dover Quartet: Joel Link, Bryan Lee, *violins*; Milena Pajaro-van de Stadt, *viola*; Camden Shaw, *cello*

## INTERMISSION

## FRANZ SCHUBERT (1797–1828)

*Auf dem Strom* for Voice, Horn, and Piano, op. posth. 119, D. 943 (Rellstab)

(March 1828)

Nikolay Borchev, *baritone*; Kevin Rivard, *horn*; Wu Han, *piano*

*Der Hirt auf dem Felsen* for Soprano, Clarinet, and Piano, op. posth. 129, D. 965

(Müller, von Chézy) (October 1828)

Joëlle Harvey, *soprano*; José González Granero, *clarinet*; Wu Han, *piano*

*Der Doppelgänger* from *Schwanengesang*, D. 957/13 (Heine) (1828)

*Die Taubenpost* from *Schwanengesang*, D. 965a (Seidl) (October 1828)

Nikolay Borchev, *baritone*; Wu Han, *piano*

## BRIEF INTERMISSION

## FRANZ SCHUBERT

Quintet in C Major for Two Violins, Viola, and Two Cellos, op. posth. 163, D. 956 (1828)

*Allegro ma non troppo*

*Adagio*

*Scherzo: Presto – Trio: Andante sostenuto*

*Allegretto*

Arnaud Sussmann, Benjamin Beilman, *violins*; Paul Neubauer, *viola*; Keith Robinson, Laurence Lesser, *cellos*

# Program Notes: Ascent to the Summit, 1828

Notes on the Program by Patrick Castillo

## JOSEPH HAYDN

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

**String Quartet in d minor, op. 103, Hob. III: 83 (unfinished)**

**Composed:** 1803

**Published:** 1806

**Other works from this period:** *Die Jahreszeiten (The Seasons)*, Hob. XXI: 3 (1799–1801); *Te Deum* in C Major, Hob. XXIIIc: 2, *For Empress Maria Theresa* (1800); String Quartet in F Major, op. 77, no. 2, Hob. III: 82 (“Lobkowitz” Quartet no. 2) (1799); Mass in B-flat Major for Soloists, Chorus, Organ, and Orchestra, Hob. XXII: 14, *Harmoniemesse* (1802); Mass in B-flat Major for Soloists, Chorus, Organ, and Orchestra, Hob. XXII: 13, *Schöpfungsmesse* (1801)

**Approximate duration:** 12 minutes

Haydn set to work on his String Quartet in d minor, op. 103, in 1803. The work remains unfinished: we have only the second and third of its projected four **movements**. Haydn was in poor health when he accepted the commission from Moritz von Fries, a Viennese arts patron, to compose a new quartet. He began with the inner movements—traditionally, the slow movement and the **minuet**—presumably because these were easier to tackle. Haydn probably figured he would get to the more challenging outer movements when he was back at full strength. But upon realizing that his health would not improve, Haydn had the two completed movements published on their own in 1806, with an announcement that these would serve as his farewell. He continued to decline over the next three years and died in 1809.

Though the **Opus 103** Quartet is properly listed in d minor, its intended key, its **Andante grazioso** movement—the quartet’s projected second movement—is in the amiable key of B-flat major. The movement begins with a simple, tuneful melody. But this music’s seeming simplicity belies its refined craftsmanship. Haydn, after all, was the composer responsible for transforming the string quartet from a first violin plus supporting cast to a sophisticated conversation between four distinct voices. And the independence of each instrument here results in a richly satisfying ensemble texture.

The movement’s middle section enters, without warning, into the rarefied key of G-flat major. This music is simultaneously charming and strange: it begins with a four-bar **phrase**, derived from the opening **theme**—but rather than complete the melody, Haydn proceeds to a series of decorative **triplet** figurations. After mischievously steering this material through various keys, Haydn returns to the material of the opening.

The stern d minor minuet movement forecasts the **Sturm und Drang** sensibility of the **Romantic** composers more than it reflects the genteel manner of the traditional minuet.

## LUDWIG VAN BEETHOVEN

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

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

**Composed:** 1825–1826

**Published:** 1827, Mainz

**Dedication:** Baron Joseph von Stutterheim

**Other works from this period:** Piano Sonata no. 32 in c minor, op. 111 (1821–1822); *Birthday Cantata for Prince Lobkowitz: Es lebe unser theurer Fürst*, WoO 106 (1823); Symphony no. 9 in d minor,

\*Bolted terms are defined in the glossary, which begins on page 94.

op. 125 (1822–1824); String Quartet in B-flat Major op. 130 (1825–1826); String Quartet in a minor, op. 132 (1825); String Quartet in F Major, op. 135 (1826); String Quartet in B-flat Major, op. 133, *Grosse Fuge* (1825–1826); String Quartet in E-flat Major, op. 127 (1824–1825); *Écossaise* in E-flat Major for Piano, WoO 86 (1825)

**Approximate duration:** 35 minutes

The impetus for Beethoven’s late quartets was a commission from the Russian prince and amateur cellist Nikolay Galitzin, who asked Beethoven for “one, two, or three quartets, for which labor I will be glad to pay you what you think proper.” Even after fulfilling Galitzin’s commission for one, two, or three quartets, Beethoven had conceived so many musical ideas that he needed to continue. The resulting works are the String Quartet in c-sharp minor, op. 131, and the String Quartet in F Major, op. 135.

Karl Holz, the second violinist of the Schuppanzigh Quartet, who later worked as Beethoven’s secretary, relates the following:

During the time when he was composing the three quartets commissioned by Prince Galitzin, Opus 127, Opus 130, [and] Opus 132, such a wealth of new quartet ideas streamed forth from Beethoven’s inexhaustible imagination that he felt almost involuntarily compelled to write the c-sharp minor and F major quartets [opp. 131 and 135]. “My dear friend, I have just had another new idea,” he used to say, in a joking manner and with shining eyes, when we would go out for a walk; and he wrote down some notes in a little pocket sketchbook. “But that belongs to the quartet after the next one, since the next one already has too many movements.”... When he had finished the B-flat Major Quartet [op. 130], I said that I thought it the best of the three. To which he replied, “Each in its own way! Art demands of us that we don’t stand still...You will find here a new kind of voice-leading, and, as to imagination, it will, God willing, be less lacking than ever before!” Later he said that he thought the c-sharp minor Quartet [op. 131] his greatest.

Opus 131 holds a special place in the hearts of many. It is unique among Beethoven’s quartets in its structure—its seven movements are to be played without stopping—as well as in its powerful emotive content. Of this profound work, Wagner would remark, “‘Tis as if the master, grown conscious of his art, were settling himself to work on his magic.”

Few works in the repertoire so completely fascinate, challenge, and inspire both listeners and performers as does Beethoven’s Opus 131. Its challenges to the performers begin with its rare key signature: c-sharp minor—a key that precludes the players from relying on their instruments’ open strings. It is as though, by suppressing the instruments’ natural resonance, Beethoven has encoded the notion of human struggle into the work’s DNA.

The quartet begins with a slow, sinewy **fugue**. In addition to its enigmatic melody, this subject is characterized by its recurring **sforzandi**—sudden accents that puncture the line. As the ensemble texture develops, the piercing effect of this gesture becomes more pronounced, evoking a stabbing pain that dissipates and leaves a feeling of melancholy in its wake. Near the end of the movement, these pains recur with increasing frequency, becoming nearly too much to bear. The fugue finally comes to a mysterious stillness; the full ensemble sustains a quiet c-sharp.

Shifting up a barely perceptible half step, the music turns bright for the second movement, marked **Allegro molto vivace**. After the

movement comes to an understated conclusion, two loud chords forcefully announce the arrival of something new. The third movement serves as a recitative, prefacing the substantial *Andante* at the center of the quartet: a set of **variations** on an eloquent theme, introduced by the violins. The seven variations that follow share the same key but proceed at different tempi and traverse a wide range of characters.

Without pause, the cello brashly interrupts, launching the quartet's wild fifth movement **Presto**. After what seems like a triumphant conclusion, three strident G-sharps extend the proceedings, and the rambunctious *Presto* dissolves into the desperate sadness of the sixth movement, marked *Adagio quasi un poco andante*. This pithy movement, as searingly expressive as it is compact, prepares the way for the quartet's tempestuous finale.

A sudden burst of anger points the quartet towards its final movement's sustained rage. The attentive listener might detect the dark **motif** on which the first movement is built transformed in this turbulent finale. The return of this material in the quartet's final chapter contributes to the unified quality of the work's wide-ranging musical ideas. The journey has come full circle. Along the way, Beethoven has, with remarkable insight and empathy, given voice to seemingly the entire spectrum of human experience.

Aside from Wagner, countless others throughout history have held a deep reverence for this iconic work. Another anecdote from violinist Karl Holz reports that when Schubert first heard the Opus 131 Quartet, "He fell into such a state of excitement and enthusiasm that we were all frightened for him." In November 1828, shortly before his death, Schubert made his last musical request: to hear Beethoven's Opus 131, which was played for him five days before he died. In Holz's words: "The king of **harmony** had sent the king of song a friendly bidding to the crossing."

## FRANZ SCHUBERT

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

***Auf dem Strom* for Voice, Horn, and Piano, op. posth. 119, D. 943 (Rellstab)**

***Der Hirt auf dem Felsen* for Soprano, Clarinet, and Piano, op. posth. 129, D. 965 (Müller, von Chézy)**

***Der Doppelgänger* from *Schwanengesang*, D. 957/13 (Heine)**

***Die Taubenpost* from *Schwanengesang*, D. 965a (Seidl)**

**Composed:** *Auf dem Strom*: March 1828; *Der Hirt auf dem Felsen*: October 1828; *Der Doppelgänger*: 1828; *Die Taubenpost*: October 1828

**Published:** *Auf dem Strom*: 1829 as Opus 119; *Der Hirt auf dem Felsen* (*The Shepherd on the Rock*): 1830 as Opus 129; *Der Doppelgänger*, D. 957/13, and *Die Taubenpost*, D. 965a, from *Schwanengesang*: 1829

**Approximate duration:** 28 minutes

### *Auf dem Strom*

Schubert composed *Auf dem Strom* (*On the River*) for a concert presented on March 26, 1828: this was the only public concert during Schubert's lifetime devoted entirely to his music, and it took place on the first anniversary of Beethoven's death. *Auf dem Strom* sets a poem by Ludwig Rellstab which Beethoven had intended to set before he died. Schubert's setting and the inclusion of *Auf dem Strom* on his March 26 concert, then, represented an homage to the composer whom he most revered.

Rellstab's text—fittingly, in more ways than one—describes a journey to a faraway place, as a metaphor for death and passage into the next world. Schubert's setting is for voice, piano, and horn, with the piano and horn providing a dignified **prelude** to each of the song's five stanzas. At the start of the second verse, Schubert salutes Beethoven by setting the words "And so the waves bear me forward / with

unsympathetic speed" to the funeral-march theme from Beethoven's *Eroica* Symphony. At Beethoven's funeral, Schubert served as one of the pallbearers, and his friend, the poet Franz Grillparzer, delivered the eulogy. In his remarks, Grillparzer asked, "Who shall stand beside him?" Schubert knew that it was he who should assume Beethoven's mantle, and his allusion to the *Eroica* in one of his own songs, on the first anniversary of Beethoven's death, might be heard as a veiled proclamation. But, alas, Schubert himself had just eight months left.

### *Der Hirt auf dem Felsen*

Schubert completed *Der Hirt auf dem Felsen* (*The Shepherd on the Rock*) in October 1828, one month before he died. It would be the second-to-last of his more than six hundred **lieder**.

Schubert composed the song for a prominent soprano named Anna Milder-Hauptmann, who requested a concert showpiece—and, indeed, the song exhibits grander aspirations than the typical Schubert lied. At some twelve minutes in length, it is a good deal longer than almost any other of Schubert's songs. It is moreover scored for voice, piano, and clarinet, placing it in the more public realm of chamber music. But despite its greater breadth, *The Shepherd on the Rock* still contains the expressive immediacy that characterizes all of Schubert's lieder.

The song comprises seven verses: the first four and the last use poetry by Wilhelm Müller; the words for the fifth and sixth come from another poet, thought to be Helmina von Chézy.

Hauptmann asked Schubert for a song that would allow her to show off a wide expressive range, and Schubert obliged: *The Shepherd on the Rock* charts an emotional journey from Romantic yearning to lonely misery and, finally, to hopeful optimism.

Following the piano's mysterious introductory measures, the clarinet begins the song with a long-breathed, pastoral melody. Schubert traces the clarinet's expansive range from its bright upper **register** to the round warmth of its low end.

The song's first two stanzas set the scene:

When, from the highest rock up here,  
I look deep down into the valley,  
And sing,

Far from the valley dark and deep  
Echoes rush through, upward and back to me,  
The chasm.

The vocal melody comes from the clarinet's opening tune; as the shepherd describes singing from the highest rock, Schubert cleverly portrays the echo of her voice over the valley with the clarinet.

The music turns more impassioned, as the shepherd sings:

The farther that my voice resounds,  
So much the brighter it echoes  
From underneath.

My sweetheart dwells so far from me,  
I hotly long to be with her  
Over there.

The song's middle section—where the text turns from Müller to von Chézy—becomes dark:

I am consumed in misery,  
Happiness is far from me,  
Hope has on earth eluded me,  
I am so lonesome here.  
But the gloominess gives way to an understated resolution.  
So longingly did sound the song,

So longingly through wood and night,  
Towards heaven it draws all hearts  
With amazing strength.

Schubert affects the change in atmosphere through subtle, but utterly magical, shifts in harmony.

The song's final stanza finds the shepherd renewed by the anticipation of spring.

The springtime will come,  
The springtime, my happiness,  
Now must I make ready  
To wander forth.

### Der Doppelgänger

Schubert's mammoth output of more than six hundred songs includes two of the finest song cycles in the repertoire: his famous *Winterreise* (*Winter Journey*) and *Die schöne Müllerin* (*The Fair Maid of the Mill*). Between August and October of 1828, Schubert set to work on what was projected to be two new cycles: one on poems by Ludwig Rellstab and the other on poems by Heinrich Heine. He didn't complete either cycle, but after his death, his brother collected the thirteen songs Schubert did complete—to which his publisher Haslinger added *Die Taubenpost*—and the fourteen songs were published in 1829 as *Schwanengesang* (*Swan Song*). This evening's program offers the last two songs of this posthumous cycle.

*Der Doppelgänger* (*The Wraith*) sets words by the great German Romantic poet Heinrich Heine. The poem conjures the feelings of solitude and existential angst that resonated with Schubert, especially during his final years.

The night is calm, the avenues are quiet,  
My sweet one lived in this house;  
She has already left the city long ago,  
The house certainly still stands, in the same place.

A man is standing there, too, staring up into space,  
And powerfully wringing his hands in torment.  
It horrifies me, when I see his countenance,  
The moon shows me my own form.

You my fearful double, you pale partner!  
Why do you ape the pain of my love,  
That has tortured me here in this spot  
So many a night, in times long ago?

Schubert's setting is unsparingly bleak. Against a series of impassive chords in the piano, the singer keens a forlorn melody.

### Die Taubenpost

The starkness of *Der Doppelgänger* is assuaged in the final song of *Schwanengesang*, *Die Taubenpost* (*The Pigeon Post*). The text, by Johann Gabriel Seidl, is a cheerful ode to a carrier pigeon.

Schubert's musical setting, naturally, captures the spirit of Seidl's text with exquisite precision and ends *Schwanengesang* on an uplifting note. It betrays a love of life made all the more poignant by *Die Taubenpost's* place as the last song Schubert composed.

## FRANZ SCHUBERT

**Quintet in C Major for Two Violins, Viola, and Two Cellos,**  
**op. posth. 163, D. 956**

**Composed:** 1828

**Published:** 1853, as Opus 163

**First performance:** November 7, 1850, Musikverein Hall, Vienna

**Other works from this period:** All composed in 1828: Piano Sonata in c minor, D. 958; Piano Sonata in A Major, D. 959; Piano Sonata in B-flat Major, D. 960; Fugue in e minor for Organ, Four Hands, D. 952; *Psalm 92* for Baritone and Chorus, D. 953; Mass no. 6 in E-flat Major, D. 950; *Drei Klavierstücke*, D. 946; *Schwanengesang*, D. 957

**Approximate duration:** 55 minutes

Schubert's String Quintet in C Major is widely regarded as one of the most perfectly conceived works in the entire chamber music literature. It exhibits all of Schubert's chief compositional strengths: flawless melodies supported by expressive harmonic schemes, a prototypically Romantic poignancy, and a Beethovenian sense of dramatic narrative. Formally speaking, the work combines its ensemble of two violins, viola, and two cellos with perfect instrumental clarity and fluidity.

Schubert composed the Cello Quintet from August to September of 1828, just weeks before his death on November 19. He offered it for publication a month after its completion, but the work was refused. It did not receive its premiere until 1850 and was published three years later.

The Cello Quintet's opening *Allegro ma non troppo* features an effortless stream of characteristically Schubertian melodies. Oscillating between major and minor tonalities, the primordial introductory measures are simultaneously expectant and serene.

The cellos combine in their rich tenor register to sing the lyrical second theme, one of the quintet's most memorable passages.



While Schubert's supreme craftsmanship is clearly evident in this work, the quintet's true artistic genius lies in those elements that cannot be quantified. As with Beethoven's late quartets, a unique musical universe comes into being in Schubert's Cello Quintet, something that cannot be achieved simply through polished compositional technique. Witness the perfect cohesion and logic of musical ideas in the coda that closes the first movement.

Schubert biographer Brian Newbould writes that in the Cello Quintet's slow movement, "divine peace confronts and dispels human angst." The *Adagio* begins with a soft and timelessly slow-moving lullaby, sung in shimmering chords by the three middle strings. Hushed *pizzicati* in the second cello provide the lullaby's rhythmic grounding, while the first violin extemporizes above. The contrasting B section is fiery and impassioned. Its relentless rhythmic energy, pitting hard *syncopations* against turbulent triplet figures, evokes an almost sinister backdrop to the first violin's desperate cry. This tumultuous ride slows to a reflective halt, leading back to an ornamented variation of the tranquil A section.

Like the second movement, the third movement presents and reconciles two opposing philosophies. Instead of the serenity and turbulence of the slow movement, here, Schubert brings together extroverted bliss and private meditation. The *scherzo* begins with a vigorous dance resembling the rustic Viennese *ländler*. The two cellos' deep sonority contributes to the dance's festive, rollicking atmosphere. Schubert offsets the *scherzo's* buoyant *ländler* with a solemn central *trio* section. Here, the second cello adds increased gravity to the ensemble's timbre. After this moment of reflection, the countryside festivities cheerfully resume.

Commentator Melvin Berger calls the quintet's final movement "a stirring paean to the indomitability of the human spirit." Indeed, following the emotionally exhausting second movement and the polarity between the scherzo and trio of the third, the finale's Hungarian dance theme throws all questioning to the wind and embraces life without reservation. The lilt of the second musical idea departs from the hot-blooded Hungarian dance in favor of a distinctly Viennese flavor. After extending this heartwarming theme, Schubert presents yet another musical idea: a thoughtful duet between the two cellos, accompanied by sighing **legato** figures in the upper strings. This mercurial music escalates into a seamless return to the opening Hungarian dance. After reprising each of the movement's themes, Schubert ups the ante with a faster repeat of the dance theme. As if to reinforce the point, the tempo quickens even further, barreling towards the finish line at breakneck speed.

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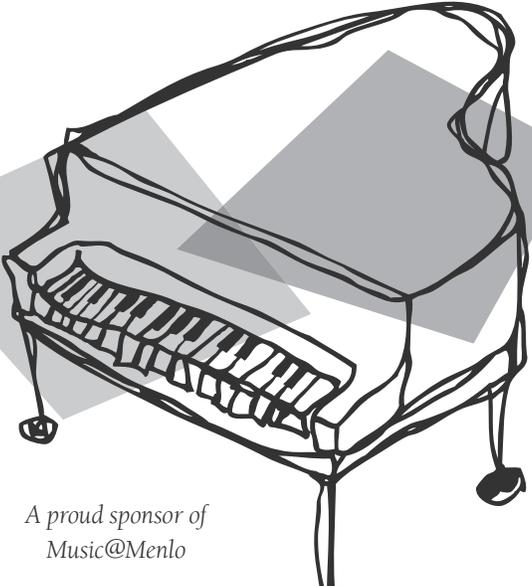


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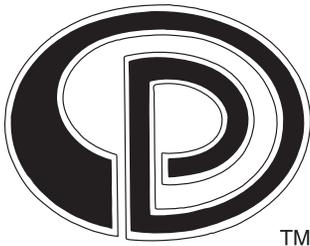
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# Schubertiade I



**JULY 19**

**Sunday, July 19, 10:30 a.m., Stent Family Hall,  
Menlo School**

Schubertiades feature an intermission reception hosted in partnership with Ridge Vineyards.

#### SPECIAL THANKS

Music@Menlo dedicates this performance to Eileen and Joel Birnbaum with gratitude for their generous support.

Moritz von Schwind (1804–1871).  
Study for *An Evening at  
Baron von Spaun's*, 1868.  
Art Resource, NY

#### **FRANZ SCHUBERT** (1797–1828)

*Sonatina in D Major for Violin and Piano*, op. posth. 137, no. 1, D. 384 (March 1816)

*Allegro molto*  
*Andante*  
*Allegro vivace*

Aaron Boyd, *violin*; Gloria Chien, *piano*

*Lieb Minna*, D. 222 (Stadler) (July 2, 1815)

*Wiegenlied*, op. 98, no. 2, D. 498 (author unknown) (November 1816)

Joëlle Harvey, *soprano*; Gloria Chien, *piano*

*Trio in B-flat Major for Violin, Viola, and Cello*, D. 581 (September 1817)

*Allegro moderato*  
*Andante*  
*Minuetto: Allegretto*  
*Rondo: Allegretto*

Aaron Boyd, *violin*; Paul Neubauer, *viola*; Brook Speltz, *cello*

#### INTERMISSION

#### **FRANZ SCHUBERT**

*Heidenröslein*, op. 3, no. 3, D. 257 (Goethe) (August 19, 1815)

Joëlle Harvey, *soprano*; Jeffrey Kahane, *piano*

*Piano Sonata in G Major*, op. 78, D. 894 (October 1826)

*Molto moderato e cantabile*  
*Andante*  
*Minuetto: Allegro moderato*  
*Rondo: Allegretto*

Jeffrey Kahane, *piano*

# The Schubertiades

In this millennial time of inescapably ubiquitous music, it is perhaps necessary to recall that until 1900 or so the only way to hear music was to be present in the place where it was being performed—there was no way in those olden days to record it and play it later or to transmit it by air or wire to some distant spot. Ergo, music lovers either had to pay to have music played for them (at a public concert or, for the rich, by an in-house ensemble), go to church, or make it themselves. This last alternative was, of course, the most immediately accessible to the swelling middle classes, and evening musicales around the household piano became an integral part of family and social life for all those who aspired to refined and gracious living.

The acme of nineteenth-century domestic music making was reached in Vienna in the 1820s with the evenings of music and *Gemütlichkeit* that orbited around the modest but incomparable genius of Franz Schubert—the **Schubertiades**. “Last Friday I had excellent entertainment,” wrote Josef Huber in a letter dated January 30, 1821. “Franz [von Schober] invited Schubert and fourteen of his close acquaintances for the evening. So a lot of splendid songs by Schubert were sung and played by himself, which lasted until after ten o’clock in the evening. After that, punch was drunk, offered by one of the party, and, as it was very good and plentiful, the party, in a happy mood, became even merrier; so it was three o’clock in the morning before

we parted.” On January 12, 1827, Franz von Hartmann reported to his diary: “To Spaun’s, where there is a Schubertiade...We had a splendid **sonata** for four hands, glorious variations, and many magnificent songs...Then we had a delicious repast, and several toasts were drunk. Suddenly Spaun arrived and said we must drink to brotherhood, which much surprised and pleased me. Then we tossed some fellows in a blanket...At last we took leave of our kind hosts and went helter-skelter to Bogner’s [café], where we smoked a few pipes, and in the street, Schwind, running and flapping his cloak, gave a striking illusion of flying.” The musical highlights of these Schubertiades included the matchless songs that poured from Schubert throughout his brief life, his performances of his own piano works—dances, sonatas, four-hand numbers, character pieces—and such chamber pieces as could be arranged among the musically literate participants.

Though the Schubertiades and the genteel world that fostered them have long since faded, the timeless essence of the conviviality, warmheartedness, and joy of living of those soirées has come down to us in the music that Schubert created for his friends, music such as that heard in this festival of his music. Schubert continues to reach out with a smiling gentleness to touch us, to cheer us, to renew us, and to make us, too, his friends. Welcome to the Schubertiades.

## Program Notes: Schubertiade I

Notes on the Program by Dr. Richard E. Rodda

### FRANZ SCHUBERT

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

**Sonatina in D Major for Violin and Piano, op. posth. 137, no. 1, D. 384**

**Composed:** March 1816

**Other works from this period:** March 1816: At least twelve songs, including *Abschied von der Harfe*, D. 406; *Die Herbstnacht*, D. 404; and *Der Flüchtling*, D. 402; Sonatina in a minor for Violin and Piano, op. posth. 137, no. 2, D. 385; Sonatina in g minor for Violin and Piano, op. posth. 137, no. 3, D. 408

1816: Symphony no. 4 in c minor, D. 417, *Tragic*; Eight *Ländler* in B-flat Major for Piano, D. 378; *Konzertstück* in D Major for Violin and Orchestra, D. 345; *Stabat Mater* in F Major for Soli, Chorus, and Orchestra, D. 383

**Approximate duration:** 12 minutes

Between 1814 and 1816, Schubert worked as a teacher in his father’s school in suburban Vienna. He cared little for the situation and soothed his frustration by composing—in 1815 alone, he wrote nearly 150 songs, the Second and Third Symphonies, a mass and some other church music, several piano pieces, and a half a dozen operettas and melodramas. The torrent of music continued unabated, and he stole enough time from his pedagogical duties to compose some two hundred pieces between the Third Symphony and the Fourth Symphony (*Tragic*), completed in April 1816. Music, not teaching, was his passion. Schubert, however, was apparently not yet quite ready to give himself over completely to his art, so when an advertisement appeared in the *Wiener Zeitung* on February 17, 1816, for a position at the German Normal School at Laibach (now Ljubljana), he applied for the job.

\*Bolted terms are defined in the glossary, which begins on page 94.

According to the Laibach advertisement, the winning applicant “must be a thoroughly trained singer and organist, as well as an equally good violin player.” Schubert had already authored literally hundreds of compositions for voice and keyboard that could be used to support his application, but his works for violin had all been within an orchestral or chamber ensemble context. He was trained in violin (though he preferred playing viola in the Schubert household quartet and in the amateur orchestra that sprouted from it), but he had not yet written a piece featuring the instrument, so in March and April 1816, he quickly composed three sonatinas for violin and piano. It is unknown, however, whether he intended these works—conventional in form and idiom and modest enough in their technique to be accessible to students—to enhance his chances at Laibach or to be played at the convivial Schubertiades at which he and his friends met to savor the latest products of his flourishing genius. When Schubert did not get the job in Laibach, he decided that he had had more than his fill of teaching. He left his father’s school that spring to devote himself to composing full-time and never again held a regular position.

The three sonatinas of 1816 (published as **Opus** 137 by Anton Diabelli in 1836, eight years after the composer’s death) demonstrate Schubert’s devoted study of Mozart’s works but move beyond those “piano sonatas with the accompaniment of violin” in the independence of their instrumental parts. The main subject of the Sonatina no. 1 in D Major—a climb up and down the tonic chord trailed by a few **chromatic** scale notes, which is remarkably like the opening of Mozart’s Violin and Piano Sonata in a minor, K. 304—is stated at the outset in unison by the two partners and provides virtually all of the thematic material for the genial dialogue that composes the remainder of this compact **sonata-form** movement. The **Andante** is a pretty instrumental song in three-part form (**A-B-A**), whose expressive content is heightened by its melancholy minor-mode central section. The closing **Allegro vivace** is a sunny **rondo** based on the dapper melody trotted out by the violin to launch the movement.

## FRANZ SCHUBERT

### *Lieb Minna*, D. 222 (Stadler)

**Composed:** July 2, 1815

**Other works from this period:** July 1815: At least twenty songs, including *Geist der Liebe*, op. posth. 118, D. 233; and *Das Sehnen*, op. posth. 172, no. 4, D. 231; *Fernando*, Singspiel in One Act, D. 220; *Claudine von Villa Bella*, Singspiel, D. 239; *Hymne an den Unendlichen*, D. 232

### *Wiegenlied*, op. 98, no. 2, D. 498 (author unknown)

**Composed:** November 1816

**Other works from this period:** November 1816: At least ten songs, including *An die Nachtigall*, D. 497; *Abendlied der Fürstin*, D. 495; and *Der Geistertanz* for Male Voices, D. 494

**Approximate duration:** 7 minutes

Schubert and Albert Stadler (1794–1888) became friends when they attended the Choir School of the Imperial and Royal Court Chapel in Vienna together as boys. Stadler went on to make his living as a lawyer and moved to Linz in 1821, but he renewed his acquaintance with Schubert when they traveled together during the summers of 1819 and 1825. Stadler wrote a reminiscence of their times together, the texts for Schubert's 1815 singspiel *Fernando* and a cantata for the 1819 birthday of the singer Johann Michael Vogl (a frequent performer at the Schubertiades), as well as a number of poems, two of which Schubert set. *Lieb Minna* (*Darling Minna*) tells the somewhat melodramatic tale of a young maiden whose lover is killed in battle and who then pines away her life in sorrow at his grave.

*Wiegenlied* (*Lullaby*), to an anonymous text (though Schubert thought it to be by Matthias Claudius, whose *Der Tod und das Mädchen* [D. 531, *Death and the Maiden*] he set three months later), is a tender evocation of mother love with poignant thoughts about the loss of a young child, whose gentle melody Richard Strauss quoted a century later in *Ariadne auf Naxos*.

## FRANZ SCHUBERT

### Trio in B-flat Major for Violin, Viola, and Cello, D. 581

**Composed:** September 1817

**Other works from this period:** September 1817: At least six songs, including *Gruppe aus dem Tartarus*, D. 583; and *Elysium*, D. 584; Polonaise in B-flat Major for Violin and String Orchestra, D. 580

**Approximate duration:** 19 minutes

In June 1816, when he was nineteen, Schubert received his first fee for one of his compositions (a now-lost cantata for the name day of his teacher Heinrich Watteroth) and decided that he had sufficient reason to leave his irksome teaching post at his father's school in order to follow the life of an artist. He moved into the Viennese apartments of his devoted friend Franz von Schober, an Austrian civil servant who was then running the state lottery, and celebrated his new freedom by composing incessantly, rising shortly after dawn (sometimes he slept with his glasses on so as not to waste any time getting started in the morning), pouring out music until early afternoon, and then spending the evening haunting the cafés of Grinzing or making music with friends. These convivial soirées became more frequent and drew increasing notice during the following months and were the principal means by which Schubert's works became known to the city's music lovers. In September 1816, he began a trio for violin, viola, and cello in B-flat major (D. 471) for these so-called Schubertiades but completed no more than the first movement and several dozen measures of an *Andante* before breaking off, perhaps, indicated Alfred

Einstein, because "he was not clear in his mind about the form." In that year, however, he did finish two symphonies (nos. 4 and 5), a cantata in honor of the sixty-sixth birthday of his counterpoint teacher Antonio Salieri, a *Magnificat*, a *Stabat Mater*, and a large number of songs, including *Der Wanderer*. After being inspired by the Rossini fever then sweeping Vienna to compose an Italian-style **overture** in May 1817 (D. 556), he turned his attention to the piano and completed seven sonatas by August, which he played at the Schubertiades and at the homes of wealthy patrons (whose fine pianos he loved to try out). In September, Schober's brother returned from Paris, and the penniless composer reluctantly removed himself from his room in the city to his father's home and school in the suburbs. The first piece that he composed there was another trio attempt: the Trio in B-flat Major for Violin, Viola, and Cello (D. 581), this one complete in four movements. The work may have been played by the family ensemble (with one of his two brothers on violin, his father playing cello, and Franz as violist) and certainly found its way onto the programs of the Schubertiades soon thereafter. Schubert remained with his family until the following summer, when he obtained a temporary post as music tutor to the daughters of Count Johann Esterházy in Zseliz in Hungary, 150 miles east of Vienna. He eagerly left home and began the happy bohemian existence that carried him through the last dozen years of his brief life.

In its structure, style, and general demeanor, the String Trio in B-flat evinces Schubert's thorough grounding in the **Classical** idiom of Haydn and Mozart. The work opens with a compact sonata form whose main **theme**, a sunny melody of short, carefully balanced **phrases**, is assigned to the violin; the subsidiary subject is given in close dialogue by the cello and the violin. The compact **development** section, based on the main theme, solidifies the position of the violin as *primus inter pares* in the ensemble. The **recapitulation** proceeds as expected, with a few flourishes of quiet rising **arpeggios** drawing the movement to a close. The *Andante* begins with a delicately decorated wordless song for the violin. After passing through some darker harmonic regions in its middle section, the three-part form of the movement is rounded out by the return and further elaboration of the violin's melody. The *Minuetto* is sprouted from the same fertile country soil that Haydn so productively tilled in his instrumental works, while the central **trio**, a solo for viola (Schubert's preferred instrument when he participated in chamber music sessions), bears the lilting dance flavor of the Austrian *ländler*. The finale is a spirited rondo built around the dainty tune introduced by the violin in the opening measures. Two episodes of greater harmonic adventure, each ended with a polite pause, separate the reiterations of the theme.

## FRANZ SCHUBERT

### *Heidenröslein*, op. 3, no. 3, D. 257 (Goethe)

**Composed:** August 19, 1815

**Other works from this period:** August 1815: At least twenty-nine songs, including *Die Spinnerin*, D. 247; *Der Rattenfänger*, D. 255; *Trinklied im Winter*; Trio for Male Voices, D. 242; and *Willkommen, lieber schöner Mai*, Canons for Three Voices, D. 244

**Approximate duration:** 2 minutes

Johann Wolfgang von Goethe (1749–1832) wrote his poem *Heidenröslein* (*Little Wild Rose*) to fit a German folk song and published it in 1773 in a collection by Herder titled *Von deutscher Art und Kunst* (*Concerning German Manner and Art*). The original folk tune, with Goethe's new words, was harmonized by J. F. Reichardt, among others, but Schubert created for the pastoral poem a new setting in the unaffected style of a peasant melody in the miraculous year of 1815, during which he wrote some 145 songs, almost three per week.

## FRANZ SCHUBERT

**Piano Sonata in G Major, op. 78, D. 894**

**Composed:** October 1826

**Other works from this period:** 1826: *Rondo brillant* in b minor for Violin and Piano, op. 70, D. 895; *Nachthelle* for Tenor Solo, Male Chorus, and Piano, op. posth. 134, D. 892; String Quartet in G Major, op. posth. 161, D. 887; *Deux marches caractéristiques* in C Major for Piano, Four Hands, D. 968b

**Approximate duration:** 39 minutes

On January 31, 1827, Franz Schubert turned thirty. He had been leading a bohemian existence in Vienna for over a decade, making barely more than a pittance from the sale and performance of his works and living largely by the generosity of his friends, a devoted band of music lovers who rallied around his convivial personality and exceptional talent. The pattern of Schubert's daily life was firmly established by that time: composition in the morning, long walks or visits in the afternoon, companionship for wine and song in the evening. The routine was broken by occasional trips into the countryside to stay with friends or families of friends. A curious dichotomy marked Schubert's personality during those final years of his life, one which suited well the **Romantic** image of the inspired artist, rapt out of quotidian experience to carry back to benighted humanity some transcendent vision. "Anyone who had seen him only in the morning, in the throes of composition, his eyes shining, speaking, even, another language, will never forget it—though in the afternoon, to be sure, he became another person," recorded one friend. The duality in Schubert's character was reflected in the sharp swings of mood marking both his psychological makeup and his creative work. "If there were times, both in his social relationships and his art, when the Austrian character appeared all too violently in the vigorous and pleasure-loving Schubert," wrote his friend the dramatist Eduard von Bauernfeld, "there were also times when a black-winged demon of sorrow and melancholy forced its way into his vicinity; not altogether an evil spirit, it is true, since, in the dark concentrated hours, it often brought out songs of the most agonizing beauty." The ability to mirror his own fluctuating feelings in his compositions—the darkening cloud momentarily obscuring the bright sunlight—is one of Schubert's most remarkable and characteristic achievements and touches indelibly the incomparable series of works—*Winterreise*, the "Great" C Major Symphony, the late piano sonatas, the String Quintet, the two piano trios, and the **impromptus**—that he created during the last months of his brief life.

Robert Schumann called the Piano Sonata in G Major (D. 894), completed in October 1826, "Schubert's most perfect work, in both form and conception." The score was published in April 1827 as Schubert's Opus 78 by the Viennese firm of Tobias Haslinger with a dedication to Josef von Spaun, a fellow student of Schubert's at the School of the Court Chapel in Vienna who became a lifelong friend, supporter, and frequent host of the convivial Schubertiades. Kathleen Dale noted several essential stylistic elements of Schubert's piano sonatas: "For him, sheer beauty of sound was an end in itself, and whatever his sonatas may lack in constructional strength, they gain in sublimity of tonal range, in graciousness of melody, in the unusual variety of rhythmic schemes, and in the exquisite beauty of the pianoforte writing. In his own treatment of form, Schubert showed great ingenuity and originality, as the analyst of his sonatas soon discovers—possibly to his surprise; certainly to his delight."

Unlike Beethoven, Schubert made no attempt to redefine the Classical four-movement sonata structure in his music but sought rather to expand the genre's emotional scope through greater lyricism and more far-flung harmonic peregrinations, qualities much in evidence in the G Major Sonata. The sonata's opening statement is floating, ethereal, and luminous, a Schubertian counterpart to the rapt timelessness of some of Beethoven's finest slow movements. The

music takes on a greater urgency as its sonata form unfolds, mounting to moments of high drama in the development section but reasserting its abiding halcyon state with the recapitulation. The *Andante*, evidence that Schubert had perfected a sublime melding of his vocal and instrumental gifts by his twenty-ninth year, is an extended song without words in alternating stanzas: A-B-A-B-A. The *Minuetto*, actually a vigorous Austrian *ländler* rather than a descendent of the courtly eighteenth-century dance, is a reminder that Schubert wrote more practical dance pieces for the piano—over four hundred—than any other species of composition, save only solo songs. The finale is a spacious rondo of sun-dappled geniality.



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# Schubertiade II

JULY 24

Friday, July 24, 8:00 p.m., Stent Family Hall, Menlo School

Schubertiades feature an intermission reception hosted in partnership with Ridge Vineyards.

## SPECIAL THANKS

Music@Menlo dedicates this performance to the memory of Michael Steinberg and also to Karen and Rick DeGolia with gratitude for their generous support.

Moritz von Schwind (1804–1871).  
Study for *An Evening at  
Baron von Spaun's*, 1868.  
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## FRANZ SCHUBERT (1797–1828)

Sonatina in a minor for Violin and Piano, op. posth. 137, no. 2, D. 385 (March 1816)

*Allegro moderato*

*Andante*

*Minuetto e trio: Allegro*

*Allegro*

Sean Lee, *violin*; Juho Pohjonen, *piano*

*Auf den Tod einer Nachtigall*, D. 399 (Hölty) (May 13, 1816)

*Abschied von der Harfe*, D. 406 (Salis-Seewis) (March 1816)

*Frühlingslied*, D. 398 (Hölty) (May 13, 1816)

*Die Knabenzeit*, D. 400 (Hölty) (May 13, 1816)

Nikolay Borchev, *baritone*; Hyeyeon Park, *piano*

Sonatina in g minor for Violin and Piano, op. posth. 137, no. 3, D. 408 (April 1816)

*Allegro giusto*

*Andante*

*Minuetto e trio*

*Allegro moderato*

Sean Lee, *violin*; Juho Pohjonen, *piano*

## INTERMISSION

## FRANZ SCHUBERT

*Im Frühling*, D. 882 (Schulze) (March 1826)

Nikolay Borchev, *baritone*; Wu Han, *piano*

Piano Sonata in A Major, D. 959 (September 1828)

*Allegro*

*Andantino*

*Scherzo: Allegro vivace – Trio: Un poco più lento*

*Rondo: Allegretto*

Wu Han, *piano*

# Program Notes: Schubertiade II

Notes on the Program by Dr. Richard E. Rodda

## FRANZ SCHUBERT

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

### Sonatina in a minor for Violin and Piano, op. posth. 137, no. 2, D. 385

**Composed:** March 1816

**Approximate duration:** 23 minutes

### Sonatina in g minor for Violin and Piano, op. posth. 137, no. 3, D. 408

**Composed:** April 1816

**Other works from this period:** 1816: Eight *Ländler* in B-flat Major for Piano, D. 378; String Quartet in E Major, op. posth. 125, no. 2, D. 353; Adagio and Rondo concertante in F Major for Piano Quartet, D. 487; String Trio in B-flat Major, D. 471

**Approximate duration:** 15 minutes

For further information on *Sonatina no. 2* and *no. 3*, please refer to the program notes for *Schubertiade I*.

The three sonatinas of 1816 show Schubert's devoted study of Mozart's works but move beyond those "piano **sonatas** with the accompaniment of violin" in the independence of their instrumental parts. The relationship between the two partners is demonstrated by the beginning of the *Sonatina no. 2* in a minor, in which the piano alone presents the slow, arching main **theme** and then retreats to an accompanimental role when the violin takes over the melody. A similar alternation—piano then violin—is used for the flowing second theme. The **development** section consists of just a few **phrases** spun from the arching melody before the piano again takes up the principal theme to start the **recapitulation**—but in the key of d minor rather than in the expected a minor, a technique with which Schubert experimented in several works of those years (Symphonies nos. 2, 4, and 5 and the "Trout" Quintet) to broaden the range of harmonic and instrumental colors of his instrumental compositions. The songful *Andante* shows the manner in which Schubert transferred the lyrical gifts that blossomed so abundantly in his songs into his instrumental creations. The piano, soon joined by the violin, presents the lovely melody upon which the first and last of the **movement's** three formal paragraphs (**A–B–A**) are built; the central section, more animated in character, is marked by the delicate chromatic harmonies that give Schubert's music so much of its touching expression. The *Minuetto*, with its surprising dynamic shifts and its melancholy minor key, is pleasingly balanced by the brighter tonality and smooth rhythms of the tiny central **trio**. The finale is a **rondo** based on the simple, tender main theme of mostly scale steps announced by the violin at the outset. The episodes separating the returns of the theme provide contrast with two livelier **motives**: one, started by the piano, uses wider melodic intervals and a few dotted rhythms; the other, assigned alternately to both participants, incorporates running **triple**t figurations.

The *Sonatina no. 3* in g minor begins with a theme that not only resembles the opening of Mozart's Violin and Piano Sonata in the same key (K. 379) but also demonstrates how Schubert incorporated Mozartian procedures into his own style. The main theme comprises three four-measure phrases, contrasted and balanced much as Mozart might have done. The first phrase, given in unison by the violin and piano, states a leaping, dotted-rhythm motive in a stern, dramatic manner. The second and third phrases, for piano alone, transform the dotted-rhythm motive into something quiet, lyrical, and tinged with sweet melancholy. These two expressive states, both grown from the same musical germ, are played against each other

\*Bolted terms are defined in the glossary, which begins on page 94.

as the movement unfolds and are used to help guide the listener through its sonata form. Brief, loud gestures mark the arrival of the formal second theme in the **exposition** and recapitulation, as well as the beginnings of the development and the recapitulation. The rest of the movement is given to quiet melancholy. Mozart and Schubert, each in his own characteristic way, were both masters at creating distinctive emotional states, subtly transforming them through variations of harmony and sonority and thematic elaboration and drawing these varied pieces into a logical and satisfying formal shape. The *Andante*, tender and melodic, passes through some richly expressive harmonic areas in its central section. Schubert composed well over four hundred dance pieces for practical use, and the spirited *Minuetto*, nicely complemented by a lilting central trio, brings some of the youthful joy of that convivial music into this concert work. The finale, a sonata form with a mere wisp of a development section, starts in the sonatina's doleful nominal key of g minor but perks up for a sunny G major close.

## FRANZ SCHUBERT

### Auf den Tod einer Nachtigall, D. 399 (Hölty)

**Composed:** May 13, 1816

### Abschied von der Harfe, D. 406 (Salis-Seewis)

**Composed:** March 1816

### Frühlingslied, D. 398 (Hölty)

**Composed:** May 13, 1816

### Die Knabenzeit, D. 400 (Hölty)

**Composed:** May 13, 1816

**Other works from this period:** March–May 1816: At least thirty-five songs, including *Abschied von der Harfe*, D. 406; *Die Herbstnacht*, D. 404; and *Der Flüchtling*, D. 402; *Sonatina in D Major for Violin and Piano*, op. posth. 137, no. 1, D. 384; *Zwölf deutsche Tänze* for Piano, D. 420; *Die Bürgschaft*, Opera in Three Acts, D. 435

**Approximate duration:** 7 minutes

### Im Frühling, D. 882 (Schulze)

**Composed:** March 1826

**Other works from this period:** 1826: *Rondo brillant* in b minor for Violin and Piano, op. 70, D. 895; *Piano Sonata in G Major*, op. 78, D. 894, "Fantasy"; Six *Polonaises* for Piano, D. 824; *Grande marche héroïque* in a minor for Piano Duet, D. 885 (for the coronation of Nicholas I of Russia)

**Approximate duration:** 4 minutes

Ludwig Christoph Hölty (1748–1776) was a founder and leader of a group of young writers at Göttingen University, the Göttinger Dichterbund, who dedicated their work to the emerging Romantic ideals of love, nature, lyricism, and sentiment. Hölty's gentleness, wit, and simplicity appealed strongly to Schubert, and he set two dozen of Hölty's poems, all but one in 1815 and 1816. In 1816, Schubert set Hölty's *Auf den Tod einer Nachtigall* (*On the Death of a Nightingale*), a reflection on the passing of a valued woodland songstress and some of the sylvan scenes evoked by her songs. *Frühlingslied* (*Spring Song*), another Hölty setting, is one of Schubert's most charming evocations of the vernal season. *Die Knabenzeit* (*Boyhood*) is a playful reminiscence of his recent youth by the nineteen-year-old Schubert.

*Abschied von der Harfe* (*Farewell to the Harp*) is one of fifteen settings Schubert made of poems by the Swiss writer and military officer Johann Gaudenz von Salis-Seewis (1762–1834), who counted Goethe, Herder, and Schiller among his friends. The harp figures in a number

of Schubert's songs and here it might well stand for the life-renewing power of music itself.

Ernst Konrad Friedrich Schulze lived, and made poetry, at the far edge of German **Romanticism**. Born in Celle in 1789 into a family of lawyers and booksellers, he was a difficult and uncommunicative child who retreated into literature and his own roiling feelings, which he began to shape into despairing, spectral, often cynical poems by the age of fifteen. His sexual awakening two years later, when he went to Göttingen to begin his university studies, led to an obsessive focus—"stalking," Susan Youens called it in her study of *Schubert's Poets*—on two sisters: first Cäcilie Tychsen and, after she died of tuberculosis in 1812, then her older sister, Adelheid. Schulze volunteered to fight against Napoleon in 1814, but his fragile health quickly forced him out of active duty. He died of tuberculosis in 1817; he was twenty-eight. Schulze recorded his intense feelings in enormous diaries and long poems throughout his brief life, a number of which were published posthumously in 1822 as the *Poetisches Tagebuch (Poetic Diary)*. Schubert came to know this publication early in 1825—he had considered making an opera of Schulze's *Die bezauberte Rose (The Enchanted Rose)* the year before, but nothing came of the idea—and he set ten of the poems during the following months. Schulze expressed his unrequited love for the Tychsen sisters in the German Romanticists' traditional natural metaphors in *Im Frühling (In Spring)*, of which Schubert made a poignant setting in 1826.

## FRANZ SCHUBERT

### Piano Sonata in A Major, D. 959

**Composed:** September 1828

**Other works from this period:** 1828: Mass no. 6 in E-flat Major, D. 950; Rondo in A Major, op. 107, D. 951, "Grand Rondo"; Quintet for Strings in C Major, op. 163, D. 956; *Schwanengesang*, D. 957; Piano Sonata in c minor, D. 958; Piano Sonata in B-flat Major, D. 960; *Der Hirt auf dem Felsen*, op. posth. 129, D. 965

**Approximate duration:** 38 minutes

In the hall of the Gesellschaft der Musikfreunde in Vienna on March 26, 1828, immediately after completing his magnificent C Major Symphony (justifiably dubbed "The Great" by later generations), Franz Schubert gave the only public concert entirely of his works held during his lifetime. The event, prompted and sponsored by his circle of devoted friends, was a significant artistic and financial success, and he used the proceeds to celebrate the occasion at a local tavern, pay off some old debts, acquire a new piano, and buy tickets for Nicolò Paganini's sensational debut in Vienna three days later. Despite the renewed enthusiasm for creative work that the concert inspired in him and the encouraging signs that his music was beginning to receive recognition outside of Vienna, Schubert's spirits were dampened during the following months by the perilous state of his health. His constitution, never robust, had been undermined by syphilis, and by the summer of 1828, he was suffering from headaches, exhaustion, and frequent digestive distress. In May, he received invitations from friends to summer in both Graz and Gmunden in order to refresh himself with the country air, but he had to refuse his hosts because he lacked money to pay for the transportation. He settled instead for a three-day excursion in early June with the composer-conductor Franz Lachner to nearby Baden, where he wrote a Fugue in e minor for Organ, Four Hands (D. 952, his only work for organ), which he tried out with his companion on the instrument in the twelfth-century Cistercian abbey at neighboring Heiligenkreuz on June 4th. Between his return to the city a few days later and August, he composed the Mass in E-flat, made a setting in Hebrew of Psalm 92 for the City Synagogue of Vienna, created a number of short pieces for piano, wrote all but one of the thirteen songs published after his death in the collection *Schwanengesang (Swan Song)*, did extensive work on what

proved to be his last three piano sonatas (D. 958–960), and began his C Major String Quintet.

At the end of August, Schubert felt unwell, complaining of dizziness and loss of appetite, and his physician advised that he move for a time to a new house outside the city recently acquired by the composer's brother Ferdinand. Though Ferdinand's dwelling was damp and uncomfortable and hardly conducive to his recovery, Franz felt better during the following days and was able to participate in an active social life and attend the premiere of a comedy by his friend Eduard von Bauernfeld on September 5th. Schubert also continued to compose incessantly, completing the three piano sonatas on the 26th and performing them at the house of Dr. Ignaz Menz the following day. The C Major Quintet was finished at that same time; it and the sonatas were the last instrumental works that he completed. On October 31st, Schubert fell seriously ill, his syphilitic condition perhaps exacerbated by the typhus then epidemic in Vienna, and he died on November 19, 1828, at the age of thirty-one. He had originally intended that the three sonatas be dedicated to Johann Nepomuk Hummel, a pianist, composer, and student of Mozart's who was an important supporter during his last years, but when Diabelli published them in 1838 as "Schubert's Last Compositions: Three Grand Sonatas," Hummel was already dead, so the pieces were instead inscribed to another champion of Schubert's music, Robert Schumann.

"All three of the last sonatas are works in which meditation, charm, wistfulness, sadness, and joy are housed in noble structures," wrote George R. Marek. Though each follows the traditional four-movement **Classical** pattern of opening **sonata-allegro**, lyrical slow movement, **scherzo** (minuet in the c minor Sonata), and lively finale, this is music less concerned with the titanic, visionary, long-range formal structures of Beethoven (whom Schubert idolized) than with the immediately perceived qualities of melody, harmonic color, piano sonority, and the subtle balancing of keys—what Hans Költzsch in his study of Schubert's sonatas called "the nascent present." This characteristically Schubertian predilection is particularly evident in the development sections of the opening movements, which eschew the rigorous thematic working-out of the Beethovenian model in favor of a warm, even sometimes dreamy lyricism whose principal aims are to examine fragments of the movement's melodies in different harmonic lights and to extract the instrument's most ingratiating sonorities.

The A Major Sonata begins with a heroic gesture immediately balanced by airy falling **arpeggios**—the opposed states of vigor and languor are juxtaposed throughout much of the movement. The **Andantino** is the most dramatic movement in the last three sonatas. Its outer sections exude barren bleakness, an uncommon emotion in Schubert's music but one he had distilled perfectly the year before in his stunningly desolate setting of Wilhelm Müller's *Der Leiermann (The Hurdy-Gurdy Man)*, the closing song of the cycle *Die Winterreise (The Winter's Journey)*; the movement's central portion rises to peaks of true passion. The sonata is rounded out by a gentle scherzo and a supple rondo.

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# Schubertiade III

JULY 28

Tuesday, July 28, 8:00 p.m., Stent Family Hall,  
Menlo School

Schubertiades feature an intermission reception hosted in partnership with Ridge Vineyards.

## SPECIAL THANKS

Music@Menlo dedicates this performance to Alan and Corinne Barkin and also to Linda DeMelis and Ted Wobber with gratitude for their generous support.

Moritz von Schwind (1804–1871).  
Study for *An Evening at  
Baron von Spaun's*, 1868.  
Art Resource, NY

## FRANZ SCHUBERT (1797–1828)

*Der Jüngling und der Tod*, D. 545 (von Spaun) (March 1817)

Nikolay Borchev, *baritone*; Gilles Vonsattel, *piano*

Piano Sonata in c minor, D. 958 (September 1828)

*Allegro*

*Adagio*

*Minuetto: Allegro*

*Allegro*

Gilles Vonsattel, *piano*

## INTERMISSION

## FRANZ SCHUBERT

*Der Tod und das Mädchen*, op. 7, no. 3, D. 531 (Claudius) (February 1817)

Nikolay Borchev, *baritone*; Gilles Vonsattel, *piano*

String Quartet in d minor, D. 810, “Death and the Maiden” (1824)

*Allegro*

*Andante con moto*

*Scherzo: Allegro molto*

*Presto*

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

# Program Notes: Schubertiade III

Notes on the Program by Dr. Richard E. Rodda

## FRANZ SCHUBERT

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

### *Der Jüngling und der Tod*, D. 545 (von Spaun)

**Composed:** March 1817

**Other works from this period:** February–March 1817: Eight *Écossaises* for Piano, D. 529; Sonata in a minor for Piano, op. posth. 164, D. 537; *An die Musik*, op. 88, no. 4, D. 547; *Die Forelle*, op. 32, D. 550

1817: Piano Sonata no. 5 in A-flat Major, D. 557; no. 6 in e minor, D. 566; no. 7 in D-flat Major, D. 567; and no. 9 in B Major, op. posth. 147, D. 575; Sonata in A Major for Violin and Piano, D. 574, “Duo”; String Trio in B-flat Major, D. 581

**Approximate duration:** 4 minutes

Josef von Spaun (1788–1865) was one of Schubert’s closest friends, an enthusiastic supporter from the days they spent together as students at the Choir School of the Court Chapel in Vienna (Spaun, from a prosperous family in Linz, often bought score paper for him when the young scholar’s money ran out) and later a frequent host of the **Schubertiades**. Spaun led a successful career as a court councilor and had no literary ambitions, but he did write a poem titled *Der Jüngling und der Tod* (*The Youth and Death*), about a young man in torment welcoming the arrival of death, that Schubert set in March 1817. Just one month earlier, Schubert had composed *Der Tod und das Mädchen* (*Death and the Maiden*) to a poem by Matthias Claudius, allowing the interesting speculation that *Der Jüngling und der Tod* may have been Spaun’s male counterpart to the earlier song, perhaps the result of a challenge by one of the Schubertians or even by the composer himself.

## FRANZ SCHUBERT

### Piano Sonata in c minor, D. 958

**Composed:** September 1828

**Other works from this period:** 1828: Mass no. 6 in E-flat Major, D. 950; Rondo in A Major, op. 107, D. 951, “Grand Rondo”; Quintet for Strings in C Major, op. 163, D. 956; Piano Sonata in c minor, D. 958; Piano Sonata in B-flat Major, D. 960; *Der Hirt auf dem Felsen* (*The Shepherd on the Rock*), op. posth. 129, D. 965; *Offertory: Intende voci* in B-flat Major for Tenor Solo, Chorus, and Orchestra, D. 963; Fantasy in f minor for Piano, Four Hands, op. posth. 103, D. 940

**Approximate duration:** 31 minutes

*For further information on the c minor Sonata, please see the program notes for Schubertiade II for the A Major Piano Sonata.*

Schubert’s closest approach to Beethoven’s weight of utterance in the last three piano **sonatas** comes in the opening **Allegro** of the c minor Sonata—the work may even be a tribute of sorts to the older composer, who died in March 1827, just a year before this piece was begun. The movement’s essential tunefulness and its concern with matters of hearth and heart rather than grandeur and sublimity, however, mark it unmistakably as a creation by Schubert. The following **Adagio** is a gentle major-key song, poignantly inflected with delicate minor-mode borrowings, which becomes animated in its central section before resuming its initial quietude for its closing phrases. Though given the old name of **Minuetto**, the third **movement** displays such forward-looking devices as irregular **phrasing** and sudden contrasts

\*Bolted terms are defined in the glossary, which begins on page 94.

of dynamics. The finale is rambunctious and incessantly active not only in its rhythmic motion but also in its wide exploration of colorful harmonic territories.

## FRANZ SCHUBERT

### *Der Tod und das Mädchen*, op. 7, no. 3, D. 531 (Claudius)

**Composed:** February 1817

**Approximate duration:** 3 minutes

The German poet Matthias Claudius (1740–1815) edited a newspaper called *Wandsbecker Bote*, in which he published many poems and essays, before he became engrossed in religion in his later years. Schubert discovered his verses in 1815 and found in them a simplicity, a wry humor, a fresh observation of nature, and an elegiac character well suited to his creative talents. He set thirteen of Claudius’s poems during the next two years, the most famous of which is *Der Tod und das Mädchen* (*Death and the Maiden*), which provided a thematic source for Schubert’s most beloved string quartet.

## FRANZ SCHUBERT

### String Quartet in d minor, D. 810, “Death and the Maiden”

**Composed:** 1824

**Other works from this period:** 1824: “Grand Duo” Sonata for Piano, Four Hands, D. 812; Octet for Winds and Strings, D. 803; Introduction and Variations on *Trockne Blumen* for Flute and Piano, D. 802; String Quartet in a minor, D. 804; Sonata in a minor for Arpeggione and Piano, D. 821; *Salve Regina* in C Major, D. 811

**Approximate duration:** 40 minutes

When Helmina von Chézy’s play *Rosamunde*, with extensive incidental music by Franz Schubert, was hooted off the stage at its premiere in Vienna on December 20, 1823, the twenty-six-year-old composer decided to turn his efforts away from the theater, where he had found only frustration, and devote more attention to his purely instrumental music. The major works of 1823—the operas *Fierrabras* and *Der häusliche Krieg*, the song cycle *Die schöne Müllerin*, and *Rosamunde*—gave way to the String Quartets in d minor (“Death and the Maiden”) and a minor, the a minor Cello Sonata (“Arpeggione”), several sets of **variations** and German dances, and the Octet. At that time in Schubert’s life, composition may have been something of an escape from the difficulties of his personal situation. He was suffering from anemia and a nervous disorder as the result of syphilis and its treatment (mercury in the early nineteenth century!) and was constantly broke, living largely on the generosity of his devoted friends, with only an occasional pittance from some performance or publication. In March 1824, he poured out his troubles in a letter to Leopold Kupelwieser, a close friend who recently had moved to Rome: “In a word, I feel myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and whose sheer despair over this makes things constantly worse instead of better; imagine a man whose most brilliant hopes have perished, to whom the felicity of love and friendship have nothing to offer but pain; whom enthusiasm (at least of the stimulating kind) for all things beautiful threatens to forsake, and I ask you, is he not a miserable, unhappy being?” Schubert then quoted some forlorn lines from Goethe’s poem “Gretchen am Spinnrade” (“Gretchen at the Spinning Wheel”), which he had set in 1814: “My peace is gone, my heart is sore, I shall find it

never, nevermore' [are words which] I may well sing every day now, for each night on retiring to bed, I hope I may not wake again, and each morning but recalls yesterday's grief." Such anguish, however, did not seem to thwart Schubert's creative muse, and the year 1824, when his physician was able to restore somewhat his health through regular mineral baths, a strict diet, and confinement to his room, was one of the most productive periods of his life. Moritz von Schwind, the artist who captured so well the decorous atmosphere of the Biedermeier period and whose woodcuts for children were to inspire the third movement ("Frère Jacques") of Mahler's First Symphony sixty years later, reported on Schubert's absorption with his creative activity at the time: "Schubert has now long been at work with the greatest zeal. If you go to see him during the day, he says, 'Hello, how are you?—Good!' and simply goes on working, whereupon you depart."

The d minor Quartet (popularly subtitled "Death and the Maiden") was largely composed in March 1824, immediately after the one in a minor had been completed. The second quartet seems not to have been played, however, until January 29 and 30, 1826, when Schubert directed two rehearsals at the Viennese home of the musical amateurs Karl and Franz Hacker in preparation for the formal premiere at the residence of the lawyer Josef Barth on February 1st. Schubert was said to have made some revisions to the score during the rehearsals. The quartet was heard again later that month at the home of the composer, conductor, and intimate of Schubert's Franz Lachner in suburban Landstrasse. Schubert offered the quartet for publication to Schott in February 1828, along with the Quartet in G Major, three operas, the Mass in A-flat, the E-flat Piano Trio, and several dozen songs, but he was refused, and the score was not issued until Josef Czerny of Vienna brought it out in July 1831, three years after the composer's death.

Though Schubert spoke of the d minor and a minor Quartets and the exactly contemporaneous Octet as preparatory exercises for a "grand symphony," there is nothing tentative or unpolished in the structure, style, or expression of any of these splendid creations. Indeed, these compositions rank among the greatest instrumental works that Schubert ever wrote—the d minor Quartet was described by Maurice Brown as "one of the supreme accomplishments of all chamber music." The first movement opens with a bold, dramatic gesture, founded upon a pregnant **triplet-rhythm motive**, which Jack Westrup said represents "not acceptance of the world's misery; it is rather defiance." ("My compositions are the product of my mind and spring from my sorrow," Schubert confided to his diary in March 1824, just when he was writing this quartet. "Those that were born of grief give the greatest delight to the outside world.") The opening motive is whipped into a considerable frenzy before the music quiets, pauses on two chords surrounded by silence, and then launches into the subsidiary subject, a lilting violin duet of contrasting lyrical quality. This **theme** soon slips out of the halcyon realm of F major into the more troubled tonality of a minor, however, where it brings the movement's **exposition** to a close amid the turbulent emotions of the opening. The **development** section is a compact and closely worked-out **contrapuntal** elaboration of the second theme. A rising wave of expressive tension leads without pause to the **recapitulation**, which is announced by a stark, barren **octave** splayed across all four instruments of the ensemble. The music gravitates toward the calmer region of D major for the return of the second theme but then reverts to the agitated key and mood of the movement's opening for its extended **coda**.

The sobriquet of the d minor Quartet—"Death and the Maiden"—is derived from the source of the theme of its second movement, a song that Schubert composed on a poem of that title by Matthias Claudius in February 1817. Claudius's brief text contrasts the terror of a young girl ("Pass by, horrible skeleton! Do not touch me!") with the mock-soothing words of death ("I am your friend. Be of good cheer! I am not fierce! You shall sleep softly in my arms!"). The song begins with

a piano introduction depicting the solemn tread of death, continues with the maiden's music of panic and fear, and ends with the words of death set to the strains of the introduction. It is from the opening and closing sections of the song that Schubert borrowed the theme for the quartet, which he worked as a set of five variations. The *Andante* is, at the very least, the expressive heart of this masterly piece, but Sir George Grove went so far as to call this deeply affective movement "the most poetical, the most mournful, the most *musical* thing in the world." The theme, more harmony than melody (and, therefore, the perfect subject for variations), is given in simple **chorale** texture by the ensemble. The opening variation is devoted to floating arabesques from the first violin. The cello's long, lyrical line is supported by a richly textured accompaniment in the second variation. The third variation is more energetic and vigorous in its rhythms, while the fourth migrates to the expressive purity of G major. The final variation combines lyricism with drama and recalls the triplet figurations of the opening movement before it draws to a sorrowful close.

The **scherzo**, with its unsettling rhythmic **syncopations** and restless expression, reinstates the defiant mood of the first movement. Its main theme, bursting with tension and barely contained energy, has been interpreted by many commentators as a precursor to the swaggering Nibelungen theme in Wagner's *Das Rheingold*. The finale, a feverish **tarantella**, combines formal elements of **rondo** and **sonata form** to close what George R. Marek called "the most consistently inspired and moving quartet that Schubert ever wrote."



# Schubertiade IV



## AUGUST 2

Sunday, August 2, 10:30 a.m., Stent Family Hall,  
Menlo School

Schubertiades feature an intermission reception hosted in  
partnership with Ridge Vineyards.

### SPECIAL THANKS

Music@Menlo dedicates this performance to the Martin  
Family Foundation with gratitude for its generous support.

### FRANZ SCHUBERT (1797–1828)

Trio in E-flat Major for Piano, Violin, and Cello, op. posth. 148, D. 897,  
“Notturmo” (1827?)

Gilbert Kalish, *piano*; Philip Setzer, *violin*; Dmitri Atapine, *cello*

*Nachtstück*, op. 36, no. 2, D. 672 (Mayrhofer) (October 1819)

*Lachen und Weinen*, op. 59, no. 4, D. 777 (Rückert) (1823?)

Nikolay Borchev, *baritone*; Inon Barnatan, *piano*

Sonata in A Major for Violin and Piano, op. posth. 162, D. 574, “Duo” (August 1817)

*Allegro moderato*

*Scherzo: Presto*

*Andantino*

*Allegro vivace*

Danbi Um, *violin*; Gilbert Kalish, *piano*

### INTERMISSION

### FRANZ SCHUBERT

Trio no. 1 in B-flat Major for Piano, Violin, and Cello, op. 99, D. 898 (1827?)

*Allegro moderato*

*Andante un poco mosso*

*Scherzo: Allegro*

*Rondo: Allegro vivace*

Inon Barnatan, *piano*; Erin Keefe, *violin*; Clive Greensmith, *cello*

Moritz von Schwind (1804–1871).  
Study for *An Evening at  
Baron von Spaun's*, 1868.  
Art Resource, NY

# Program Notes: Schubertiade IV

Notes on the Program by Dr. Richard E. Rodda

## FRANZ SCHUBERT

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

**Trio in E-flat Major for Piano, Violin, and Cello, op. posth. 148, D. 897, “Notturmo”**

**Composed:** 1827?

**Other works from this period:** Piano Trio in B-flat Major, D. 898 (1827?); Eight Variations in C Major on a Theme from Hérold’s *Marie* for Piano Duet, op. 82, D. 908 (1827); Symphony no. 9 in C Major, D. 944, “The Great” (1825–1828); *Deutsche Messe*, D. 872 (1826–1827); Four Impromptus for Piano, op. posth. 142, D. 935; Four Impromptus for Piano, op. 90, D. 899 (1827)

**Approximate duration:** 8 minutes

By 1827, Franz Schubert had been following a bohemian existence in Vienna for over a decade, making barely more than a pittance from the sale and performance of his works and living largely by the generosity of his friends. The pattern of Schubert’s daily life was firmly established by that time: composition in the morning, long walks or visits in the afternoon, companionship for wine and song in the evening. A curious dichotomy marked Schubert’s personality during those final years of his life, and the duality in Schubert’s character was reflected in the sharp swings of mood marking both his psychological makeup and his creative work. The ability to mirror his own fluctuating feelings in his compositions—the darkening cloud momentarily obscuring the bright sunlight—is one of Schubert’s most remarkable and characteristic achievements and touches indelibly the works that he created during the last months of his brief life.

In 1827, Schubert took up the genre of the piano trio, producing the Trio in B-flat by early autumn and its companion, the Trio in E-flat, the following November; the composer himself assigned the works the consecutive **opus** numbers 99 and 100. Also dating from those same months in 1827 is an isolated slow **movement** for piano, violin, and cello, a lyrical *Adagio* in E-flat major (D. 897), which originally may have been intended for the B-flat Trio (D. 898) but was ultimately rejected for that work. When this piece was published as Schubert’s Opus 148 in 1845, it was titled “**Notturmo**,” the name by which it is still generally known. The “Notturmo” is built from two distinct musical strains, one sweet and melodic and the other more impetuous, which are given in alternation: A–B–A–B–A.

## FRANZ SCHUBERT

**Nachtstück, op. 36, no. 2, D. 672 (Mayrhofer)**

**Composed:** October 1819

**Other works from this period:** 1819: Overture in e minor for Orchestra, D. 648; Piano Sonata in A Major, op. posth. 120, D. 664; Quintet in A Major for Piano, Violin, Viola, Cello, and Bass, op. posth. 114, D. 667, “Trout”; Overture in g minor for Piano, Four Hands, D. 668

**Lachen und Weinen, op. 59, no. 4, D. 777 (Rückert)**

**Composed:** 1823?

**Other works from this period:** 1823: *Die schöne Müllerin*, op. 25, D. 795; Twelve *Écossaises* for Piano, D. 781; *Rosamunde, Fürstin von Cypern*, D. 797; *Fierrabras*, D. 796; Piano Sonata in a minor, op. posth. 143, D. 784

**Approximate duration:** 8 minutes

\**Bolded terms are defined in the glossary, which begins on page 94.*

Johann Baptist Mayrhofer was born in Steyr in 1787, went to school in Linz, and moved to Vienna in 1810 to study law. He met Schubert four years later, and the two became close friends despite their contrasting characters—Mayrhofer was moody and melancholic; Schubert was ebullient and outgoing. Schubert was influenced both by Mayrhofer’s thoughtfulness and by his knowledge of the classics, and he set some three dozen of his poems during the next four years. They grew close enough personally that the composer moved into the poet’s quarters late in 1818, but when the libertarian but congenitally contrary Mayrhofer accepted what seemed to be a deliberately self-flagellating post with the state censor’s office in 1820 to make ends meet, Schubert moved out. Their friendship continued, however, and Schubert set nine more of Mayrhofer’s verses. Mayrhofer was deeply moved by Schubert’s early death in 1828 and largely gave up writing thereafter. He first tried to commit suicide in 1831 and finally succeeded five years later. Mayrhofer’s “Nachtstück” (“Nocturne”), which Schubert set in 1819 (D. 672), considers the parting thoughts of an ancient bard, who is seen in the opening lines wandering into a wood, where he sings his own elegy to the accompaniment of his harp before death comes quietly to claim him.

Friedrich Rückert (1788–1866) was Professor of Oriental Literature at Erlangen and Privy Counselor to King Friedrich Wilhelm IV at Berlin. He was known as both a productive scholar, with many translations of texts from Persian, Arabic, Hebrew, Armenian, Ethiopian, Coptic, and Sanskrit, and a prolific writer of poems, many of which were influenced by the forms, images, and content of Oriental verses. His poems, which appeared in many periodicals, anthologies, and collections during his lifetime, were popular and highly regarded, and they inspired musical settings from such nineteenth-century composers as Robert and Clara Schumann, Marschner, Loewe, Strauss, and Mahler. Schubert set some half-dozen of Rückert’s poems, including the playful *Lachen und Weinen* (*Laughter and Weeping*).

## FRANZ SCHUBERT

**Sonata in A Major for Violin and Piano, op. posth. 162, D. 574, “Duo”**

**Composed:** August 1817

**Other works from this period:** 1817: Piano Sonata no. 5 in A-flat Major, D. 557; no. 6 in e minor, D. 566; and no. 7 in D-flat Major, D. 567; String Trio in B-flat Major, D. 581; Eight *Écossaises* for Piano, D. 529; Sonata in a minor for Piano, op. posth. 164, D. 537; *La pastorella al prato* for Male Voices and Piano, D. 513

**Approximate duration:** 23 minutes

During the summer of 1817, Schubert completed six sonatinas for violin and piano to play at the convivial Viennese evening soirées now known as **Schubertiades** and at the homes of wealthy patrons. Contemporary with the sextet of sonatinas of 1817 was the Sonata in A Major for Violin and Piano, which was probably intended for Schubert’s brother and frequent chamber music partner Ferdinand, an organist, teacher, and violinist for whom the *Koncertstück* for Violin and Orchestra in D Major (D. 345) had been composed the year before. The **sonata** was published by Diabelli in 1851 as the “Duo, op. 162,” too diminutive a title for Schubert’s most ambitious creation for this pairing of instruments.

Though the A Major Sonata for Violin and Piano displays a scale and solidity of form that may well have been influenced by Beethoven’s ten examples of the genre (the last of which was completed in 1812, five years before Schubert’s composition), the violin’s arching, melo-

dious opening **theme**, limpidly accompanied by the piano, could have come from no one but Franz Schubert, the incomparable composer of songs. The second subject is similar in character to the main theme but somewhat more animated and more subtly shaded as to harmonic color. A third thematic idea is provided by vaulting **arpeggios** traded between the participants before the **exposition** comes to a quiet, teasing close. The brief **development** section, using the dotted rhythms of the piano's limpid accompaniment and a **triple** figure first heard as a tag to the main theme, is hardly more than a leisurely **modulation** back to the home tonality for the start of the **recapitulation** and the recall of the exposition's themes to round out the movement. The **scherzo**, a playful affair with unexpected changes in dynamics and convivial exchanges of musical information between the partners, is contrasted by the sweet, sinuous **chromaticism** of the central **trio**. The **Andantino** is a Schubertian "song without words" whose gentle lyricism gains expressive depth from its moments of instrumental embroidery and its wide-ranging (and typically Schubertian) harmonic richness. The **sonata-form** finale, a pleasing blend of vigor and tunefulness, grows from the thematic seeds earlier planted in the scherzo.

## FRANZ SCHUBERT

**Trio no. 1 in B-flat Major for Piano, Violin, and Cello, op. 99, D. 898**

**Composed:** 1827?

**Approximate duration:** 38 minutes

*For further information on this work, please see the program notes above for the Trio in E-flat Major, "Notturmo."*

Though there exists no documentary evidence concerning the provenance or purpose of the Piano Trio no. 1 in B-flat Major, it was apparently composed during the summer or early autumn of 1827; its companion, the Trio no. 2 in E-flat Major, was written quickly during the following November. Schubert himself assigned the works the consecutive opus numbers 99 and 100. A sense of expressive bounty floods from the opening theme of the B-flat Trio, a sweeping melody for the strings that paraphrases Schubert's song *Des Sängers Habe* (*The Singer's Possession*) of February 1825, whose text virtually summarizes his music-bound existence: "Shatter all my happiness in pieces, take from me all my worldly wealth, yet leave me only my zither and I shall still be happy and rich!" The subsidiary subject is a lyrical inspiration sung by the cello above rippling piano triplets. Both themes figure in the development section. The **Andante** is one of those creations of ravishing lyrical beauty that could have been conceived by no one but Schubert. Its outer sections, calm and almost nocturnal in expression, take as their theme a flowing cello melody in the nature of a barcarolle. An agitated minor-key central section provides formal and emotional contrast. The scherzo and trio composing the third movement juxtapose the two most popular Viennese dances of the day—the **ländler** and the waltz, just the sort of thing that Schubert loved to improvise to accompany the dancing of his friends at their soirées. Schubert called the finale a "**rondo**," but its theme returns with such extensive alterations that the movement's formal type is closer to a developmental sonata form than to the traditional refrain-based rondo structure. Here, also, Schubert hinted in the main theme at an earlier song, *Skolie* (*Skolion*) (1815): "Let us, in the bright May morning, take delight in the brief life of the flower, before its fragrance disappears."





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# Schubertiade V

**AUGUST 6**

Thursday, August 6, 8:00 p.m., Stent Family Hall,  
Menlo School

Schubertiades feature an intermission reception hosted in  
partnership with Ridge Vineyards.

**SPECIAL THANKS**

Music@Menlo dedicates this performance to Betsy  
Morgenthaler and also to U.S. Trust with gratitude for their  
generous support.

U.S. TRUST 

Moritz von Schwind (1804–1871).  
Study for *An Evening at  
Baron von Spaun's*, 1868.  
Art Resource, NY

**LUDWIG VAN BEETHOVEN** (1770–1827)

String Quartet in F Major, op. 135 (1826)

*Allegretto*

*Vivace*

*Lento assai, cantante e tranquillo*

*Der schwer gefasste Entschluss: Grave, ma non troppo tratto – Allegro*

Dover Quartet: Joel Link, Bryan Lee, *violins*; Milena Pajaro-van de Stadt, *viola*; Camden Shaw, *cello*

**FRANZ SCHUBERT** (1797–1828)

*Auflösung*, D. 807 (Mayrhofer) (March 1824)

*Gruppe aus dem Tartarus*, op. 24, no. 1, D. 583 (Schiller) (September 1817)

Sara Couden, *contralto*; Gloria Chien, *piano*

Fantasy in f minor for Piano, Four Hands, op. posth. 103, D. 940 (1828)

Gilbert Kalish, Wu Han, *piano*

**INTERMISSION**

**FRANZ SCHUBERT**

*Schwestergruss*, D. 762 (Bruchmann) (November 1822)

Sara Couden, *contralto*; Gilbert Kalish, *piano*

Piano Sonata in B-flat Major, D. 960 (September 1828)

*Molto moderato*

*Andante sostenuto*

*Scherzo: Allegro vivace con delicatezza*

*Allegro, ma non troppo*

Gilbert Kalish, *piano*

# Program Notes: Schubertiade V

Notes on the Program by Dr. Richard E. Rodda

## LUDWIG VAN BEETHOVEN

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

### String Quartet in F Major, op. 135

Composed: 1826

**Other works from this period:** Piano Sonata no. 32 in c minor, op. 111 (1821–1822); *Birthday Cantata for Prince Lobkowitz: Es lebe unser theurer Fürst*, WoO 106 (1823); Symphony no. 9 in d minor, op. 125 (1822–1824); String Quartet in E-flat Major, op. 127 (1824–1825); String Quartet in B-flat Major, op. 130 (1825–1826); String Quartet in a minor, op. 132 (1825); String Quartet in B-flat Major, op. 133, *Grosse Fuge* (1825–1826); *Écossaise* in E-flat Major for Piano, WoO 86 (1825); Arrangement of *Grosse Fuge*, op. 133, for Piano, Four Hands, op. 134 (1826)

Approximate duration: 22 minutes

The Opus 135 Quartet, composed mostly during August and September of 1826, stands in its sunny demeanor and compact scale as a kind of optimistic pendant to the visionary profundities of the other late quartets. The qualities of relaxation and good cheer are exhibited by the opening **movement**, a self-conscious evocation of the gracious and genteel chamber works with which Haydn and Mozart dominated Viennese musical society when Beethoven first arrived in the city from Bonn three decades before. The half-dozen distinct **motives** composing the main **theme** are discussed in a warm, conversational manner by the participants before the music passes on to its formal second subject, initiated by a rocket **phrase** shot into the highest reaches of the violin's range from the launching pad of a scurrying **arpeggiated** accompaniment in **triple** rhythms. The **exposition** is not repeated. The tiny **development** section is allowed enough time only to engage the triplet accompaniment and a single idea from the first theme before the colloquium returns to the expressive and formal security of the **recapitulation**.

If the first movement borrows its demeanor from the late eighteenth century, the scintillating **Vivace**, the quartet's **schерzo**, is decidedly a product of Beethoven's final creative period. The **syncopations**, cross accents, and harmonic abruptness of the outer sections of this three-part movement (**A–B–A**) are drawn from the expressive and technical realm of the quartets immediately preceding this one, while the central **trio** posits a melody that tries to fly completely beyond the limits of the violin and a whirring accompaniment figure whose dogged repetitions nearly transform it into some kind of demonic **ostinato**.

The **Lento**, music of sublime introspection and rapturous stillness, rarely rises above a stage whisper. Over the opening theme, which serves as the subject for a series of free **variations**, Beethoven wrote, "*Süsser Ruhegesang, Friedengesang*"—"Sweet restful song [or lullaby], song of peace." It is not impossible that this phrase had autobiographical import for the composer, then fifty-six years old and seriously ill. Just as the quartet was nearing completion, he wrote to his old friend Franz Wegeler, "I still hope to give several more great works to the world and then, like a tired child, to end my earthly existence among friendly souls."

The cryptic legend heading the finale—"Der schwer gefasste Entschluss. *Muss es sein? Es muss sein!*" ("The difficult resolution. Must it be? It must be!")—apparently arose from the playful **canon** that Beethoven wrote for a friend in April, but six months later, when the motives derived from its syllables gave rise to the principal theme of this movement, it may have taken on a more philosophical implication for the composer—the quintessential question of the acceptance

\*Bolted terms are defined in the glossary, which begins on page 94.

of his own mortality. (The manuscript is inscribed in French in the composer's hand, "*Dernier [last] quatuor de Beethoven.*") The slow introduction, the only tragic passage in the entire work, is hewn from the falling shape of the motive *Muss es sein?* but the main body of the **sonata-form** movement forges its joyous resolve from the rising reply: *Es muss sein!* Once, to join the development to the recapitulation, the tragic music returns, but its melancholic emotions are soon dispelled by the quartet's jubilant close.

## FRANZ SCHUBERT

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

### Auflösung, D. 807 (Mayrhofer)

Composed: March 1824

**Other works from this period:** March 1824: "Grand Duo" Sonata for Piano, Four Hands, D. 812; String Quartet in d minor, D. 810, "Death and the Maiden"; String Quartet in a minor, D. 804, "Rosamunde"; Octet for Winds and Strings, D. 803

1824: Introduction and Variations on *Trockne Blumen* for Flute and Piano, D. 802; Sonata in a minor for Arpeggione and Piano, D. 821; *Salve Regina* in C Major, D. 811; Four *Ländler* for Piano, Four Hands, D. 814

### Gruppe aus dem Tartarus, op. 24, no. 1, D. 583 (Schiller)

Composed: September 1817

**Other works from this period:** September 1817: String Trio in B-flat Major, D. 581; Polonaise in B-flat Major for Violin and String Orchestra, D. 580

1817: Piano Sonata no. 5 in A-flat Major, D. 557; no. 6 in e minor, D. 566; and no. 7 in D-flat Major, D. 567; Sonata in A Major for Violin and Piano, D. 574, "Duo"; Eight *Écossaises* for Piano, D. 529; Sonata in a minor for Piano, op. posth. 164, D. 537; *An die Musik*, op. 88, no. 4, D. 547

Approximate duration: 6 minutes

Johann Baptist Mayrhofer was born in Steyr in 1787, went to school in Linz, and moved to Vienna in 1810 to study law. He met Schubert four years later, and the two became close friends despite their contrasting characters—Mayrhofer was moody and melancholic; Schubert was ebullient and outgoing. Schubert was influenced both by Mayrhofer's thoughtfulness and by his knowledge of the classics, and he set some three dozen of his poems during the next four years. They grew close enough personally that the composer moved into the poet's quarters late in 1818 until Schubert moved out in 1820. Their friendship continued, however, and Schubert set nine more of Mayrhofer's verses, including his sweeping and almost visionary version of "Auflösung" ("Dissolution") from March 1824 (D. 807), in which the poet seeks to escape the bonds of earth to envelop himself in the "celestial song of sweet ethereal choirs." Mayrhofer was deeply moved by Schubert's early death in 1828, and he largely gave up writing thereafter. He first tried to commit suicide in 1831 and finally succeeded five years later.

There is no more disturbing and violent page anywhere in Schubert's creative output than *Gruppe aus dem Tartarus* (*Group from Tartarus*), D. 583, his 1817 setting of Friedrich von Schiller's chilling vision of a most fearsome hell. The frightening imagery of Schiller's poem is heightened by references to ancient mythology: Tartarus was the sunless abyss below Hades, the underworld inhabited by departed souls, where Zeus imprisoned the Titans after defeating them; Cocytus was a tributary of the Acheron, the river over which Charon ferried the souls of the dead; Saturn was the god of agriculture, believed to have

ruled Earth during a period of happiness and plenty, and “shattering his sickle asunder” portends the death of hope itself. The celebrated German baritone Dietrich Fischer-Dieskau said that he never placed *Gruppe aus dem Tartarus* at the end of a recital because “the listener will be left stunned and terrified.”

## FRANZ SCHUBERT

### **Fantasy in f minor for Piano, Four Hands, op. posth. 103, D. 940**

**Composed:** 1828

**Other works from this period:** 1828: String Quintet in C Major, op. posth. 163, D. 956; Piano Sonata in c minor, D. 958; Piano Sonata in A Major, D. 959; Piano Sonata in B-flat Major, D. 960; Fugue in e minor for Organ, Four Hands, D. 952; Mass no. 6 in E-flat Major, D. 950; *Schwanengesang*, D. 957; *Der Hirt auf dem Felsen*, op. posth. 129, D. 965

**Approximate duration:** 19 minutes

On March 26, 1828, in the hall of the Gesellschaft der Musikfreunde in Vienna, Schubert gave the only public concert entirely of his works held during his lifetime. The event, prompted and sponsored by his circle of devoted friends, was a significant artistic and financial success. The first important composition that Schubert completed after that milestone in his career was the Fantasy in f minor, the most poetic of his creations for piano duet (i.e., four hands at one keyboard).

Schubert was skilled as a violinist, violist, and solo pianist, but his favorite form of participatory chamber music was the piano duet. He wrote some sixty works for this convivial medium, though most date from his younger years, before he took up his bohemian existence in central Vienna when he was twenty. The Fantasy in f minor is his last and greatest contribution to the four-hand repertory, which, according to Maurice Brown in his study of Schubert, “has, in the highest degree, all those characteristic qualities of the composer that have endeared him to generations of music lovers.” The **fantasy** is spread across four continuous formal sections, the first and last spawned from the same thematic material so as to unify the overall structure. The opening portion, with its delicately rocking accompaniment and precisely etched melody, achieves a haunting blend of mystery and nostalgia that only Mozart could rival. Sterner motives are introduced for the sake of contrast. The following **Largo** section uses dramatic dotted-rhythm figurations at its beginning and end to frame the more tender melody that occupies its central region. A brilliant triple-meter **Allegro**, the pianistic analog of the scherzo in the contemporaneous C Major Symphony (“The Great”), forms the dancing heart of the fantasy. The themes of the opening section return in heightened, often **contrapuntal** settings to round out this masterpiece of Schubert’s fullest maturity.

## FRANZ SCHUBERT

### **Schwestergruss, D. 762 (Bruchmann)**

**Composed:** November 1822

**Other works from this period:** 1822: Sixteen *Ländler* and Two *Écossaises* (*Wiener Damen-Ländler*) for Piano, D. 734 (ca. 1822); *Tantum ergo* in D Major, D. 750; Symphony no. 8 in b minor, D. 759, “Unfinished”; Fantasy in C Major, op. 15, D. 760, “Wanderer”; *Gott in der Natur* for Two Sopranos, Two Altos, and Piano, D. 757

**Approximate duration:** 6 minutes

Franz von Bruchmann (1798–1867), law student, philosopher, poet manqué, and, late in life, priest, was one of Schubert’s closest friends and a frequent host of Schubertiades and poetry reading evenings from 1820 to 1823. Like many other Italian, French, and German poets

of his time, Bruchmann was influenced by the writings of the sixth-century BCE Greek poet Anacreon, who wrote on a variety of subjects but was especially prized for his verses in praise of love, wine, and revelry. (*The Star-Spangled Banner* uses the melody of an eighteenth-century English drinking song titled *To Anacreon in Heaven*, whose original text suggests the contemporary lubricious view of the ancient poet: “And long may the sons of Anacreon entwine / The myrtle of Venus with Bacchus’s vine.”) On July 18, 1820, Sybilla von Bruchmann, the poet’s sister, died at the age of twenty-one, and he commemorated her passing with a poem titled “Schwestergruss” (“Sister’s Greeting”). In the following years, Schubert made a masterly setting of the verse (D. 762), evoking the funeral mood of the opening with tolling-bell chords as the gateway to the ghostly visitation of the departed, who assures her survivors of her blissful state and also leaves them with a cautionary message.

## FRANZ SCHUBERT

### **Piano Sonata in B-flat Major, D. 960**

**Composed:** 1828

**Approximate duration:** 37 minutes

*For complete background information on the Piano Sonata in B-flat Major, please read the introduction to the notes for Schubertiade II for the Piano Sonata in A Major, D. 959.*

The B-flat Sonata, generally regarded as Schubert’s greatest achievement in the genre, opens with a movement of breadth and majesty based on one his most ravishing melodies. The **Andante sostenuto**, consisting of such music given to only the greatest masters to compose, seems almost freed from earthly bonds, rapt out of time. “It is,” concluded Alfred Einstein, “the climax and apotheosis of Schubert’s instrumental lyricism and his simplicity of form.” The playful scherzo that follows serves as the perfect foil to the slow movement. The finale balances a certain seriousness of expression with exuberance and rhythmic energy.



# 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 2015 Chamber Music Institute welcomes forty-two exceptional young musicians, selected from an international pool of applicants, to work closely with an elite artist-faculty throughout the festival season. Festival audiences can witness the timeless art of musical interpretation 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. 72), Café Conversations (see p. 73), 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.

DJ Cheek, *viola*  
Petteri Iivonen, *violin*  
Katharina Kang, *viola*  
Sang-Eun Lee, *cello*  
Boson Mo, *violin*  
Mika Sasaki, *piano*

Michael James Smith, *piano*  
Suliman Tekalli, *violin*  
Yuan Tian, *violin*  
Han Bin Yoon, *cello*  
Sarina Zhang, *cello*

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. 62), 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. 69), in which they introduce and perform great works of the chamber music literature for listeners of all ages.

Sophie Applbaum, <i>cello</i>	Atticus Mellor-Goldman, <i>cello</i>
Rowan Bauman Swain, <i>viola</i>	Hana Mizuta, <i>piano</i>
Hesoo Cha, <i>violin</i>	Sean Mori, <i>violin</i>
Cassandra Chum, <i>cello</i>	Mari Nagahara, <i>cello</i>
Michael Chung, <i>cello</i>	Clara Neubauer, <i>violin</i>
Tsutomu William Copeland, <i>violin</i>	Oliver Neubauer, <i>violin</i>
Abigail Hong, <i>violin</i>	Yoko Rosenbaum, <i>piano</i>
Isabelle Hsiao, <i>piano</i>	Sakurako Saimaru, <i>violin</i>
Caroline Hsu, <i>piano</i>	Grace Song, <i>violin</i>
Sae Rheen Kim, <i>viola</i>	Josephine Stockwell, <i>viola</i>
Tess Kroepe, <i>viola</i>	Daniel Tan, <i>piano</i>
Christine Lee, <i>violin</i>	Patricia Tang, <i>viola</i>
Jun Lin, <i>violin</i>	Jakob Taylor, <i>cello</i>
Yun Lu, <i>piano</i>	Eliza Wong, <i>violin</i>
Ian Maloney, <i>cello</i>	Tristan Yang, <i>piano</i>
Maria Marica, <i>violin</i>	

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## 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 program with fully sponsored fellowships. And, this season, through the generosity of the many contributors to the Young Artist Fund, all Young Performers Program participants who applied for financial aid received partial or full assistance.

Please consider becoming a vital part of this community by making a gift to the Ann S. Bowers Young Artist Fund.

*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.*

Become a Sponsor of the International Program with a gift of \$15,000 or the Young Performers Program with a gift of \$7,500. All contributors to the Young Artist Fund receive benefits at the corresponding membership levels. And, the greatest reward of supporting these young artists is knowing that you are making a transformative 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 2015:

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# Prelude Performances

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

*Free and open to the public.*

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

## JULY 18

Saturday, July 18

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

**JOSEPH HAYDN** (1732–1809)

String Quartet in B-flat Major, op. 76, no. 4, Hob. III: 78, “Sunrise”

(1797)

*Allegro con spirito*

*Adagio*

*Minuetto: Allegro*

*Finale: Allegro, ma non troppo*

Yuan Tian, Boson Mo, violins; DJ Cheek, viola; Han Bin Yoon, cello

**JOHANNES BRAHMS** (1833–1897)

Sonata no. 2 in F Major for Cello and Piano, op. 99 (1886)

*Allegro vivace*

*Adagio affettuoso*

*Allegro passionato*

*Allegro molto*

Sang-Eun Lee, cello; Michael James Smith, piano

### SPECIAL THANKS

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

## JULY 19

Sunday, July 19

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

**JOHANNES BRAHMS** (1833–1897)

Sonata no. 2 in F Major for Cello and Piano, op. 99 (1886)

*Allegro vivace*

*Adagio affettuoso*

*Allegro passionato*

*Allegro molto*

Sang-Eun Lee, cello; Michael James Smith, piano

**ERNŐ DOHNÁNYI** (1877–1960)

Quintet no. 2 in e-flat minor for Piano, Two Violins, Viola, and Cello, op. 26 (1914)

*Allegro ma non troppo*

*Intermezzo: Allegretto*

*Moderato*

Mika Sasaki, piano; Petteri Iivonen, Suliman Tekalli, violins; Katharina Kang, viola; Sarina Zhang, cello

### SPECIAL THANKS

Music@Menlo dedicates this performance to Sue and Bill Gould and also to Abe and Marian Sofaer with gratitude for their generous support.



## JULY 21

Tuesday, July 21

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

### **ERNŐ DOHNÁNYI** (1877–1960)

Quintet no. 2 in e-flat minor for Piano, Two Violins, Viola,

and Cello, op. 26 (1914)

*Allegro ma non troppo*

*Intermezzo: Allegretto*

*Moderato*

Mika Sasaki, *piano*; Petteri Iivonen, Suliman Tekalli, *violins*; Katharina Kang, *viola*;  
Sarina Zhang, *cello*

### **JOSEPH HAYDN** (1732–1809)

String Quartet in B-flat Major, op. 76, no. 4, Hob. III: 78, “Sunrise” (1797)

*Allegro con spirito*

*Adagio*

*Minuetto: Allegro*

*Finale: Allegro, ma non troppo*

Yuan Tian, Boson Mo, *violins*; DJ Cheek, *viola*; Han Bin Yoon, *cello*

#### SPECIAL THANKS

Music@Menlo dedicates this performance to Lindy Barocchi and also to Mary Lorey with gratitude for their generous support.

## JULY 23

Thursday, July 23

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

### **LUDWIG VAN BEETHOVEN** (1770–1827)

String Quartet in F Major, op. 18, no. 1 (1798–1800)

*Allegro con brio*

*Adagio affettuoso ed appassionato*

*Scherzo: Allegro molto*

*Allegro*

Suliman Tekalli, Petteri Iivonen, *violins*; DJ Cheek, *viola*; Sarina Zhang, *cello*

### **JOHANNES BRAHMS** (1833–1897)

Trio in C Major for Piano, Violin, and Cello, op. 87 (1880–1882)

*Allegro*

*Andante con moto*

*Scherzo: Presto*

*Finale: Allegro giocoso*

Mika Sasaki, *piano*; Yuan Tian, *violin*; Han Bin Yoon, *cello*

#### SPECIAL THANKS

Music@Menlo dedicates this performance to Terri Bullock with gratitude for her generous support.



## JULY 24

Friday, July 24

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

**WOLFGANG AMADEUS MOZART** (1756–1791)

Quartet in E-flat Major for Piano, Violin, Viola, and Cello, K. 493 (1786)

*Allegro*  
*Larghetto*  
*Allegretto*

Michael James Smith, *piano*; Boson Mo, *violin*; Katharina Kang, *viola*;  
Sang-Eun Lee, *cello*

**LUDWIG VAN BEETHOVEN** (1770–1827)

String Quartet in F Major, op. 18, no. 1 (1798–1800)

*Allegro con brio*  
*Adagio affettuoso ed appassionato*  
*Scherzo: Allegro molto*  
*Allegro*

Suliman Tekalli, Petteri Iivonen, *violins*; DJ Cheek, *viola*; Sarina Zhang, *cello*

**SPECIAL THANKS**

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

## JULY 26

Sunday, July 26

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

**WOLFGANG AMADEUS MOZART** (1756–1791)

Quartet in E-flat Major for Piano, Violin, Viola, and Cello, K. 493 (1786)

*Allegro*  
*Larghetto*  
*Allegretto*

Michael James Smith, *piano*; Boson Mo, *violin*; Katharina Kang, *viola*;  
Sang-Eun Lee, *cello*

**JOHANNES BRAHMS** (1833–1897)

Trio in C Major for Piano, Violin, and Cello, op. 87 (1880–1882)

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

Mika Sasaki, *piano*; Yuan Tian, *violin*; Han Bin Yoon, *cello*

**SPECIAL THANKS**

Music@Menlo dedicates this performance to Marty and Sarah Flug with gratitude for their generous support.



## JULY 29

Wednesday, July 29

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

**DMITRY SHOSTAKOVICH** (1906–1975)

Trio no. 1 in c minor for Piano, Violin, and Cello, op. 8 (1923)

Michael James Smith, *piano*; Suliman Tekalli, *violin*; Sarina Zhang, *cello*

**FELIX MENDELSSOHN** (1809–1847)

Quintet no. 2 in B-flat Major for Two Violins, Two Violas, and Cello,

op. 87 (1845)

*Allegro vivace*

*Andante scherzando*

*Adagio e lento*

*Allegro molto vivace*

Boson Mo, Yuan Tian, *violins*; Katharina Kang, DJ Cheek, *violas*; Sang-Eun Lee, *cello*

### SPECIAL THANKS

Music@Menlo dedicates this performance to the David B. and Edward C. Goodstein Foundation with gratitude for its generous support.

## JULY 30

Thursday, July 30

5:30 p.m., The Center for Performing Arts at Menlo-Atherton

**FELIX MENDELSSOHN** (1809–1847)

Quintet no. 2 in B-flat Major for Two Violins, Two Violas, and Cello,

op. 87 (1845)

*Allegro vivace*

*Andante scherzando*

*Adagio e lento*

*Allegro molto vivace*

Boson Mo, Yuan Tian, *violins*; Katharina Kang, DJ Cheek, *violas*; Sang-Eun Lee, *cello*

**LUDWIG VAN BEETHOVEN** (1770–1827)

Trio in G Major for Piano, Violin, and Cello, op. 1, no. 2

(1791–1793, rev. 1794)

*Adagio – Allegro vivace*

*Largo con espressione*

*Scherzo: Allegro*

*Finale: Presto*

Mika Sasaki, *piano*; Petteri Iivonen, *violin*; Han Bin Yoon, *cello*

### SPECIAL THANKS

Music@Menlo dedicates this performance to Delia Ehrlich and also to Mike and Allyson Ely with gratitude for their generous support.



## JULY 31

Friday, July 31  
5:30 p.m., Martin Family Hall, Menlo School

**LUDWIG VAN BEETHOVEN** (1770–1827)  
Trio in G Major for Piano, Violin, and Cello, op. 1, no. 2  
(1791–1793, rev. 1794)  
*Adagio – Allegro vivace*  
*Largo con espressione*  
*Scherzo: Allegro*  
*Finale: Presto*

Mika Sasaki, *piano*; Petteri Iivonen, *violin*; Han Bin Yoon, *cello*

**DMITRY SHOSTAKOVICH** (1906–1975)  
Trio no. 1 in c minor for Piano, Violin, and Cello, op. 8 (1923)  
Michael James Smith, *piano*; Suliman Tekalli, *violin*; Sarina Zhang, *cello*

### SPECIAL THANKS

Music@Menlo dedicates this performance to the Clarence E. Heller Charitable Foundation with gratitude for its generous support.

## AUGUST 3

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

**FRANZ SCHUBERT** (1797–1828)  
String Quartet in a minor, op. 29, no. 1, D. 804, “Rosamunde” (1824)  
*Allegro ma non troppo*  
*Andante*  
*Minuetto: Allegretto*  
*Allegro moderato*

Suliman Tekalli, Boson Mo, *violins*; Katharina Kang, *viola*; Han Bin Yoon, *cello*

**FELIX MENDELSSOHN** (1809–1847)  
Trio no. 1 in d minor for Piano, Violin, and Cello, op. 49 (1839)  
*Molto allegro ed agitato*  
*Andante con moto tranquillo*  
*Scherzo: Leggiero e vivace*  
*Finale: Allegro assai appassionato*

Mika Sasaki, *piano*; Yuan Tian, *violin*; Sang-Eun Lee, *cello*

### SPECIAL THANKS

Music@Menlo dedicates this performance to Jeehyun Kim and also to the David and Lucile Packard Foundation with gratitude for their generous support.

THE David &  
Lucile Packard  
Foundation



## AUGUST 4

Tuesday, August 4

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

**FELIX MENDELSSOHN** (1809–1847)

Trio no. 1 in d minor for Piano, Violin, and Cello, op. 49 (1839)

*Molto allegro ed agitato*  
*Andante con moto tranquillo*  
*Scherzo: Leggiero e vivace*  
*Finale: Allegro assai appassionato*

Mika Sasaki, *piano*; Yuan Tian, *violin*; Sang-Eun Lee, *cello*

**JOHANNES BRAHMS** (1833–1897)

Quartet no. 3 in c minor for Piano, Violin, Viola, and Cello, op. 60

(1855–1875)  
*Allegro non troppo*  
*Scherzo: Allegro*  
*Andante*  
*Finale: Allegro comodo*

Michael James Smith, *piano*; Petteri Iivonen, *violin*; DJ Cheek, *viola*;  
 Sarina Zhang, *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 5

Wednesday, August 5

5:30 p.m., The Center for Performing Arts at Menlo-Atherton

**JOHANNES BRAHMS** (1833–1897)

Quartet no. 3 in c minor for Piano, Violin, Viola, and Cello, op. 60

(1855–1875)  
*Allegro non troppo*  
*Scherzo: Allegro*  
*Andante*  
*Finale: Allegro comodo*

Michael James Smith, *piano*; Petteri Iivonen, *violin*; DJ Cheek, *viola*;  
 Sarina Zhang, *cello*

**FRANZ SCHUBERT** (1797–1828)

String Quartet in a minor, op. 29, no. 1, D. 804, “Rosamunde” (1824)

*Allegro ma non troppo*  
*Andante*  
*Minuetto: Allegretto*  
*Allegro moderato*

Suliman Tekalli, Boson Mo, *violins*; Katharina Kang, *viola*; Han Bin Yoon, *cello*

### SPECIAL THANKS

Music@Menlo dedicates this performance to Jennifer Howard and Anthony J. Cascardi and also to Rosann and Ed Kaz with gratitude for their generous support.



## AUGUST 7

Friday, August 7  
5:30 p.m., The Center for Performing Arts at Menlo-Atherton

**FRANZ SCHUBERT** (1797–1828)  
Rondo in A Major for Piano, Four Hands, D. 951, “Grand Rondo” (1828)  
Mika Sasaki, Michael James Smith, *piano*

**LUDWIG VAN BEETHOVEN** (1770–1827)  
Sonata in A Major for Violin and Piano, op. 12, no. 2 (1797–1798)  
*Allegro vivace*  
*Andante, più tosto allegretto*  
*Allegro piacevole*  
Petteri Iivonen, *violin*; Mika Sasaki, *piano*

**ROBERT SCHUMANN** (1810–1856)  
Trio no. 2 in F Major for Piano, Violin, and Cello, op. 80 (1847)  
*Sehr lebhaft*  
*Mit innigem Ausdruck*  
*In mässiger Bewegung*  
*Nicht zu rasch*  
Michael James Smith, *piano*; Suliman Tekalli, *violin*; Sarina Zhang, *cello*

INTERMISSION

**PYOTR ILYICH TCHAIKOVSKY** (1840–1893)  
Sextet for Two Violins, Two Violas, and Two Cellos, op. 70, “Souvenir de Florence” (1890; rev. 1891–1892)  
*Allegro con spirito*  
*Adagio cantabile e con moto*  
*Allegretto moderato*  
*Allegro vivace*  
Boson Mo, Yuan Tian, *violins*; DJ Cheek, Katharina Kang, *violas*; Han Bin Yoon, Sang-Eun Lee, *cellos*

### SPECIAL THANKS

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



# Koret Young Performers Concerts

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

Free and open to the public.

Koret Young Performers Concerts are generously supported by Koret Foundation Funds.



## JULY 25

Saturday, July 25, 1:00 p.m.

The Center for Performing Arts at Menlo-Atherton

*Repertoire is not listed in program order.*

**FRANZ SCHUBERT** (1797–1828)

Quintet in C Major for Two Violins, Viola, and Two Cellos,  
op. posth. 163, D. 956 (1828)  
I. *Allegro ma non troppo*

Eliza Wong, Hesoo Cha, *violins*; Josephine Stockwell, *viola*; Mari Nagahara, Cassandra Chum, *cellos*

**WOLFGANG AMADEUS MOZART** (1756–1791)

Quartet in E-flat Major for Piano, Violin, Viola, and Cello, K. 493 (1786)  
I. *Allegro*

Caroline Hsu, *piano*; Clara Neubauer, *violin*; Rowan Bauman Swain, *viola*; Ian Maloney, *cello*

**ROBERT SCHUMANN** (1810–1856)

Trio no. 3 in g minor for Piano, Violin, and Cello, op. 110 (1851)  
I. *Bewegt, doch nicht zu rasch*

Hana Mizuta, *piano*; Tsutomu William Copeland, *violin*; Michael Chung, *cello*

**MORITZ MOSZKOWSKI** (1854–1925)

Suite in g minor for Two Violins and Piano, op. 71 (1903)  
I. *Allegro energico*  
IV. *Molto vivace*

Daniel Tan, *piano*; Jun Lin, Sean Mori, *violins*

**FELIX MENDELSSOHN** (1809–1847)

String Quartet no. 1 in E-flat Major, op. 12 (1829)  
I. *Adagio non troppo – Allegro non tardante*

Maria Marica, Oliver Neubauer, *violins*; Tess Krobe, *viola*; Atticus Mellor-Goldman, *cello*

**FELIX MENDELSSOHN**

Andante and Allegro brillant for Piano, Four Hands, op. 92 (1841)  
Isabelle Hsiao, Yun Lu, *piano*

**DMITRY SHOSTAKOVICH** (1906–1975)

Quintet in g minor for Piano, Two Violins, Viola, and Cello, op. 57 (1940)  
I. *Prelude: Lento*  
II. *Fugue: Adagio*  
III. *Scherzo: Allegretto*

Tristan Yang, *piano*; Abigail Hong, Christine Lee, *violins*; Sae Rheen Kim, *viola*; Sophie Applbaum, *cello*

**DMITRY SHOSTAKOVICH**

Quintet in g minor for Piano, Two Violins, Viola, and Cello, op. 57 (1940)  
IV. *Intermezzo: Lento*  
V. *Finale: Allegretto*

Yoko Rosenbaum, *piano*; Grace Song, Sakurako Saimaru, *violins*; Patricia Tang, *viola*; Jakob Taylor, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Howard and Laura Levin in memory of Kenneth Levin and also to the City of Menlo Park with gratitude for their generous support.



## AUGUST 1

Saturday, August 1, 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 Quartet in c minor, op. 18, no. 4 (1798–1800)

*I. Allegro ma non tanto*

Abigail Hong, Sakurako Saimaru, *violins*; Sae Rheen Kim, *viola*; Jakob Taylor, *cello*

**JOSEPH HAYDN** (1732–1809)

String Quartet in F Major, op. 77, no. 2, Hob. III: 82, “Lobkowitz” (1799)

*I. Allegro moderato*

Tsutomu William Copeland, Sean Mori, *violins*; Rowan Bauman Swain, *viola*;  
Sophie Applbaum, *cello*

**LUDWIG VAN BEETHOVEN**

String Quartet in c minor, op. 18, no. 4 (1798–1800)

*IV. Allegro*

Grace Song, Hesoo Cha, *violins*; Tess Kroppe, *viola*; Mari Nagahara, *cello*

**JOSEPH HAYDN**

String Quartet in B-flat Major, op. 76, no. 4, Hob. III: 78, “Sunrise” (1797)

*I. Allegro con spirito*

Jun Lin, Christine Lee, *violins*; Patricia Tang, *viola*; Ian Maloney, *cello*

**JOHANNES BRAHMS** (1833–1897)

Trio no. 1 in B Major for Piano, Violin, and Cello, op. 8

(1853–1854, rev. 1889)

*I. Allegro con brio*

Tristan Yang, *piano*; Eliza Wong, *violin*; Atticus Mellor-Goldman, *cello*

**JOHANNES BRAHMS**

Trio no. 1 in B Major for Piano, Violin, and Cello, op. 8

(1853–1854, rev. 1889)

*IV. Allegro*

Yoko Rosenbaum, *piano*; Oliver Neubauer, *violin*; Cassandra Chum, *cello*

**STEVEN STUCKY** (b. 1949)

*Allegretto quasi Andantino (Schubert Dream)* (2011)

Caroline Hsu, Daniel Tan, *piano*

**FRANZ SCHUBERT** (1797–1828)

Rondo in A Major for Piano, Four Hands, op. posth. 107, D. 951 (1828)

Isabelle Hsiao, Hana Mizuta, *piano*

**CÉSAR FRANCK** (1822–1890)

Quintet in f minor for Piano, Two Violins, Viola, and Cello (1879)

*I. Molto moderato quasi lento – Allegro*

Yun Lu, *piano*; Maria Marica, Clara Neubauer, *violins*; Josephine Stockwell, *viola*;  
Michael Chung, *cello*

#### SPECIAL THANKS

Music@Menlo dedicates this performance to Betsy and David Fryberger with gratitude for their generous support.



## AUGUST 8

Saturday, August 8, 12:00 p.m.

The Center for Performing Arts at Menlo-Atherton

*Repertoire is not listed in program order.*

**LUDWIG VAN BEETHOVEN** (1770–1827)

Trio in E-flat Major for Piano, Violin, and Cello, op. 1, no. 1 (1794–1795)

*I. Allegro*

Daniel Tan, *piano*; Sean Mori, *violin*; Ian Maloney, *cello*

**ERNŐ DOHNÁNYI** (1877–1960)

Quintet no. 2 in e-flat minor for Piano, Two Violins, Viola, and Cello,

op. 26 (1914)

*I. Allegro non troppo*

Caroline Hsu, *piano*; Oliver Neubauer, Christine Lee, *violins*; Rowan Bauman Swain, *viola*; Sophie Applbaum, *cello*

**FRANZ SCHUBERT** (1797–1828)

Trio no. 1 in B-flat Major for Piano, Violin, and Cello, op. 99, D. 898 (1827)

*I. Allegro moderato*

Yun Lu, *piano*; Grace Song, *violin*; Atticus Mellor-Goldman, *cello*

**ANTONÍN DVOŘÁK** (1841–1904)

Quintet in A Major for Piano, Two Violins, Viola, and Cello, op. 81,

B. 155 (1887)

*I. Allegro, ma non tanto*

Isabelle Hsiao, *piano*; Tsutomu William Copeland, Jun Lin, *violins*; Sae Rheen Kim, *viola*; Jakob Taylor, *cello*

**ANTONÍN DVOŘÁK**

Quintet in A Major for Piano, Two Violins, Viola, and Cello, op. 81,

B. 155 (1887)

*IV. Finale: Allegro*

Hana Mizuta, *piano*; Eliza Wong, Clara Neubauer, *violins*; Tess Kroppe, *viola*; Mari Nagahara, *cello*

**MAURICE RAVEL** (1875–1937)

*La Valse* for Two Pianos (arr. for piano, four hands, by Lucien Garban) (1920)

Yoko Rosenbaum, Tristan Yang, *piano*

**FELIX MENDELSSOHN** (1809–1847)

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

*I. Allegro moderato ma con fuoco*

Maria Marica, Abigail Hong, Sakurako Saimaru, Hesoo Cha, *violins*; Josephine Stockwell, Patricia Tang, *violas*; Michael Chung, Cassandra Chum, *cellos*

SPECIAL THANKS

Music@Menlo dedicates this performance to Bill and Paula Power with gratitude for their generous support.



# 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 21, 11:45 a.m.  
Gilbert Kalish, *pianist*

Wednesday, July 22, 11:45 a.m.  
Escher String Quartet

Thursday, July 23, 11:45 a.m.  
Sean Lee, *violinist*

Friday, July 24, 11:45 a.m.  
Keith Robinson, *cellist*

Wednesday, July 29, 11:45 a.m.  
Clive Greensmith, *cellist*

Thursday, July 30, 11:45 a.m.  
Inon Barnatan, *pianist*

Friday, July 31, 11:45 a.m.  
Erin Keefe, *violinist*

Monday, August 3, 11:45 a.m.  
Arnaud Sussmann, *violinist*

Tuesday, August 4, 11:45 a.m.  
Gilles Vonsattel, *pianist*

Thursday, August 6, 11:45 a.m.  
Laurence Lesser, *cellist*

Friday, August 7, 11:45 a.m.  
Wu Han, *pianist*

*Master class schedule is subject to change. Please visit [www.musicatmenlo.org](http://www.musicatmenlo.org) during the festival for the latest information.*



## Café Conversations

*Music@Menlo's distinctive 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 20, 11:45 a.m., Martin Family Hall  
Curating Concerts: Programming  
from Schubert's Time to Today  
With Christopher H. Gibbs, *James H. Ottaway Jr. Professor of Music at Bard College and Coartistic Director of the Bard Music Festival*

Monday, July 27, 11:45 a.m., Martin Family Hall  
To be announced  
With Aaron Boyd, *violinist of the Escher String Quartet*

Tuesday, July 28, 11:45 a.m., Stent Family Hall  
The Art of Katia Setzer  
With Katia Setzer, *Music@Menlo's 2015 Visual Artist*, and Cathy Kimball, *Executive Director, San Jose Institute of Contemporary Art*

Wednesday, August 5, 11:45 a.m., Martin Family Hall  
Arenas of Learning: From the Streets of New York to the Woods of Vermont  
With Ara Guzelimian, *Provost and Dean of the Juilliard School*, and David Finckel, *Artistic Codirector of Music@Menlo*

*Café Conversation topics and speakers are subject to change. Please visit [www.musicatmenlo.org](http://www.musicatmenlo.org) during the festival for the latest information.*

# 2015 Visual Artist: Katia Setzer

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 Katia Setzer. Born into a musical family, Setzer has created a special series of paintings for Music@Menlo inspired by some of Schubert's most famous lieder. These paintings, along with some of Setzer's other art, will be on display in Stent Family Hall.



Music@Menlo's 2015 Visual Artist, **KATIA SETZER**, was born in 1988 in South Orange, New Jersey. She graduated from Colby College (Waterville, Maine) in 2010 with a degree in both art and English. In 2013, she earned her M.F.A. from the Pennsylvania Academy of the Fine Arts (PAFA) in Philadelphia. She exhibits regularly in both group and solo shows, most

recently at the Bridgette Mayer Gallery (Philadelphia), Studio Montclair (Newark, New Jersey), and the Ukrainian Institute of America

(New York City). Additionally, she provided the program cover for the Emerson String Quartet's ongoing concert series at the Smithsonian Institution in Washington, D.C. Her painting *Transfiguration (After Schoenberg's Transfigured Night)* was selected by Sony Classical for the CD cover of the Emerson's album *Journeys* (released in May 2013). She currently lives and works in Philadelphia.

Join us on Tuesday, July 28, for a special *Café Conversation with Katia Setzer (11:45 a.m., Stent Family Hall)*. Katia Setzer'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.**



*The Schubert Series, Der Erlkönig (The Elf-King), oil on panel, 2015*



*The Schubert Series, Winterreise (Winter Journey): The Linden Tree, oil on panel, 2015*

# 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 catalogue, 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: 2015's Schubert

Watch for the 2015 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](http://www.musicatmenlo.org) or downloaded from iTunes, Classical Archives, or Amazon.

## Latest Release: 2014's Around Dvořák

This unique collection of nine CDs—the largest ever released by Music@Menlo—features live recordings from the acclaimed chamber music festival's twelfth season, *Around Dvořák*, which celebrated the timeless work of the Czech Romantic master Antonín Dvořák, one of the most universally beloved musical voices of his generation. The recordings feature works by Dvořák alongside those by composers including Haydn, Beethoven, Brahms, Bartók, Janáček, Kodály, Webern, Ives, Crumb, and more.

## Recording Producer: Da-Hong Seetoo

Six-time Grammy Award-winning recording producer Da-Hong Seetoo returns to Music@Menlo for a thirteenth 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

American Public Media is the leading producer of classical music programming for public radio. 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 often participate in the festival as event moderators and educators. Go online to [www.americanpublicmedia.org](http://www.americanpublicmedia.org) for archived performances, photos, and interviews.

# Music@Menlo 2015–2016 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 2015–2016 season will comprise three Sunday afternoon performances, featuring a rich range of repertoire and instrumentation.

October 18, 2015

The Center for Performing Arts at Menlo-Atherton

February 11, 2016

Schultz Cultural Arts Hall, Oshman Family JCC, Palo Alto  
(Note: different venue)

May 8, 2016

The Center for Performing Arts at Menlo-Atherton

## **Borodin Quartet:** Seventieth-Anniversary Concert Tour

**Sunday, October 18, 2015, 6:00 p.m.**

The Center for Performing Arts at Menlo-Atherton

Tickets: \$52/\$47 full price; \$25/\$20 under age thirty

When four students assembled at the Moscow Conservatory to play string quartets one afternoon in 1945, they unknowingly set the foundation for what would become one of the world's finest chamber music ensembles. In its original form, the Borodin Quartet had an intimate musical relationship with Shostakovich and became known for its authoritative performances of the complete Shostakovich quartets at concert halls around the world.

Music@Menlo's 2015–2016 Winter Series begins with a concert program of deep substance and musical significance, presenting the Borodin Quartet on the occasion of its seventieth anniversary in an afternoon of masterworks celebrating its most storied repertoire. Opening with the tenderly nostalgic String Quartet no. 2 by the composer for whom the ensemble is named—Alexander Borodin—the program continues with Shostakovich's riveting and deeply personal Eighth Quartet. The concert closes with Tchaikovsky's transcendent Quartet no. 2, a Borodin Quartet classic regarded by Tchaikovsky as one of his best works.

**ALEXANDER BORODIN** (1833–1887)

String Quartet no. 2 in D Major (1881)

**DMITRY SHOSTAKOVICH** (1906–1975)

String Quartet no. 8 in c minor, op. 110 (1960)

**PYOTR ILYICH TCHAIKOVSKY** (1840–1893)

String Quartet no. 2 in F Major, op. 22 (1874)

### **ARTISTS**

Ruben Aharonian, Sergei Lomovsky, *violins*; Igor Naidin, *viola*; Vladimir Balshin, *cello*



## The Chamber Music Society of Lincoln Center:

Beethoven, Dohnányi, and Dvořák

Thursday, February 11, 2016, 7:30 p.m.

Schultz Cultural Arts Hall, Oshman Family JCC, Palo Alto

Tickets: \$52/\$47 full price; \$25/\$20 under age thirty

For the second concert of Music@Menlo's Winter Series, a powerhouse quartet of artists from the Chamber Music Society of Lincoln Center—Music@Menlo favorites Gilles Vonsattel, Arnaud Sussmann, Paul Neubauer, and Paul Watkins—ensures enraptured music making at the highest level. Antonín Dvořák's magisterial Piano Quartet forms the anchor of this sumptuous program, preceded by Dohnányi's elegant Serenade and Beethoven's Opus 16, performed here in its version for piano and strings.

**LUDWIG VAN BEETHOVEN** (1770–1827)

Quartet in E-flat Major for Piano, Violin, Viola, and Cello, op. 16 (1796)

**ERNŐ DOHNÁNYI** (1877–1960)

Serenade in C Major for Violin, Viola, and Cello, op. 10 (1902)

**ANTONÍN DVOŘÁK** (1841–1904)

Quartet in E-flat Major for Piano, Violin, Viola, and Cello, op. 87 (1889)

### ARTISTS

Gilles Vonsattel, *piano*; Arnaud Sussmann, *violin*; Paul Neubauer, *viola*;  
Paul Watkins, *cello*

## Wu Han-Setzer-Finckel Piano Trio: Haydn, Mendelssohn, and Brahms

Sunday, May 8, 2016, 6:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Tickets: \$52/\$47 full price; \$25/\$20 under age thirty

Violinist Philip Setzer joins Music@Menlo Artistic Directors David Finckel and Wu Han to present a breathtaking program of three revered piano trios. Haydn's Keyboard Trio in E Major, with its masterly cantabile style, is followed by Mendelssohn's impassioned Opus 66 Piano Trio, which offers an immediate emotional contrast of rousing intensity and restlessness. The program concludes with Brahms's majestic, oft-times spiritual and searching Trio in B Major, op. 8.

**JOSEPH HAYDN** (1732–1809)

Keyboard Trio in E Major for Piano, Violin, and Cello, Hob. XV: 28  
(1794)

**FELIX MENDELSSOHN** (1809–1847)

Piano Trio in c minor, op. 66 (1845)

**JOHANNES BRAHMS** (1833–1897)

Trio no. 1 in B Major for Piano, Violin, and Cello, op. 8 (1854, rev. 1889)

### ARTISTS

Wu Han, *piano*; Philip Setzer, *violin*; David Finckel, *cello*

# 2015 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, one of the highest honors granted in the music industry.

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 seventeen ArtistLed recordings have been met with critical acclaim and are available via the company's website at [www.artistled.com](http://www.artistled.com). The duo's repertoire spans virtually the entire literature for cello and piano, with an equal emphasis on the classics and the contemporaries. Its commitment to new music has

brought commissioned works by many of today's leading composers to audiences around the world. David Finckel and Wu Han have also overseen the establishment and design of the Chamber Music Society of Lincoln Center's CMS Studio Recordings label and the society's recording partnership with Deutsche Grammophon, in addition to Music@Menlo *LIVE*, which has been praised as "the most ambitious recording project of any classical music festival in the world" (*San Jose Mercury News*).

Since 2004, David Finckel and Wu Han have together held the prestigious position of Artistic Director of the Chamber Music Society of Lincoln Center, the world's largest presenter and producer of chamber music, programming and performing under its auspices worldwide. Through the Chamber Music Society, they have also established the LG Chamber Music School, which provides workshops to young artists in Korea. In 2011, David Finckel and Wu Han were named Artistic Directors of Chamber Music Today, an annual festival held in Korea, and in 2013 they inaugurated an intensive annual chamber music workshop at the Aspen Music Festival. In 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. David Finckel and Wu Han reside in New York. For more information, visit [www.davidfinckelandwuhan.com](http://www.davidfinckelandwuhan.com).

*David Finckel will perform in Concert Program IV (July 29 and 30). Wu Han will perform in Schubertiade II (July 24), Schubertiade V (August 6), and Concert Program VII (August 8). They both will perform in Concert Program V (July 31 and August 1).*

**The Martin Family Artistic Directorship is generously supported through a gift to the Tenth-Anniversary Campaign.**



**DMITRI ATAPINE** has been described as a cellist with "brilliant technical chops" (*Gramophone*), whose playing is "highly impressive throughout" (*Strad*). As a soloist and recitalist, he has appeared on some of the world's foremost stages, including Alice Tully Hall at Lincoln Center, Zankel and Weill Halls at Carnegie Hall, the Chicago Cultural Center, and the National Auditorium of Spain. An avid chamber musician, Atapine

has appeared with the Chamber Music Society of Lincoln Center and will begin a three-year residency as a member of CMS Two beginning in 2015. His frequent festival appearances have included Music@Menlo, La Musica Sarasota, the Nevada Chamber Music Festival, Cactus Pear Music Festival, the Pacific Music Festival, the Aldeburgh Festival, and the 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. His recent engagements have included collaborations with such distinguished musicians as Cho-Liang Lin, Paul Neubauer, Ani and Ida Kavafian, Wu Han, Bruno Giuranna, David Shifrin, and the St. Lawrence String Quartet. His 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 record labels. Dmitri Atapine holds a doctorate from the Yale School of Music, where he studied with Aldo Parisot. Born into a family of musicians, he has also studied with Alexander Fedortchenko and Suren Bagratuni. He is the Artistic Director of the Ribadesella Chamber Music Festival (Spain) and the Argenta Concert Series (Nevada) and also serves as professor of cello at the University of Nevada, Reno.

*Dmitri Atapine will perform in Concert Program III (July 25 and 26), Schubertiade IV (August 2), and Concert Program VI (August 4 and 5).*



Hailed as “a true poet of the keyboard, refined, searching, [and] unfailingly communicative” (London’s *Evening Standard*), Israeli pianist **INON BARNATAN** was recently named the New York Philharmonic’s first Artist-in-Association, a three-season appointment that promises multiple concerto and chamber collaborations with the orchestra. Highlights of his 2015–2016 season include performances

with the New York Philharmonic with Alan Gilbert and Jaap van Zweden, his Walt Disney Concert Hall debut with the Los Angeles Philharmonic under Gustavo Dudamel, and a U.S. tour with the San Francisco Symphony and Michael Tilson Thomas, to culminate at Carnegie Hall. Barnatan will also perform in Paris, Brussels, Bonn, Copenhagen, and Istanbul and at Amsterdam’s Concertgebouw, London’s Wigmore Hall, and Tokyo’s Suntory Hall. His album from 2012, *Darkness Visible*, debuted in the Top Twenty-Five of the Billboard Traditional Classical Chart and received universal critical acclaim, including a coveted place on the *New York Times*’s Best Classical Music Recordings list of 2012. Reviewing his 2013 recording of Schubert’s late sonatas, *BBC Music* magazine declared: “This is superior playing, in which penetrating musicianship, compelling interpretive insight, and elegant pianism achieve near-perfect equilibrium.” A sought-after chamber musician, Inon Barnatan was a member of the Chamber Music Society of Lincoln Center’s CMS Two program from 2006 to 2009 and is still a regular performer on CMS programs, both in New York and on tour. He regularly commissions and performs music by living composers and recently premiered piano works by Matthias Pintscher and Sebastian Currier.

*Inon Barnatan will perform in Concert Program V (July 31 and August 1) and Schubertiade IV (August 2).*

**Inon Barnatan holds the Karen and Rick DeGolia Piano Chair for 2015.**



American violinist **BENJAMIN BEILMAN** captured First Prize in the 2010 Montréal International Music Competition and the Young Concert Artists International Auditions in New York. His honors include a 2014 Borletti-Buitoni Trust Fellowship, a 2012 Avery Fisher Career Grant, and the 2012 London Music Masters Award. This season’s highlights include his Alice Tully Hall concerto debut, performing the Sibelius Concerto with the Orchestra of St.

Luke’s, as well as performances with the San Francisco Symphony, the Mobile Symphony, the Louisiana Philharmonic Orchestra, and the Philadelphia Orchestra. Beilman also appears at South Mountain Concerts and is a member of the Chamber Music Society of Lincoln Center’s CMS Two. He has appeared as soloist with the New York Youth Symphony at Carnegie Hall, as well as with the London Philharmonic, L’Orchestre Métropolitain de Montréal, the Zürich Tonhalle Orchestra, the Los Angeles Chamber Orchestra, the Fort Worth Symphony, and the Philadelphia Orchestra, among many others. He has given recitals at Carnegie’s Weill Recital Hall, the Louvre, Boston’s Isabella Stewart Gardner Museum, Ravinia’s Rising Stars series, and the Krannert Center for the Performing Arts and has appeared at Music@Menlo, the Young Concert Artists festivals in Tokyo and Beijing, the Kronberg Academy in Frankfurt, and the Marlboro and Verbier festivals. His first recording, of Prokofiev’s complete sonatas for violin, was released in 2011 on the Analekta label. Benjamin Beilman studied with Almita and Roland Vamos at the Music Institute of Chicago, Ida Kavafian and Pamela Frank at the Curtis Institute of Music, and Christian Tetzlaff at the Kronberg Academy. He plays a Peter Greiner violin made in 2004.

*Benjamin Beilman will perform in Concert Program VI (August 4 and 5) and Concert Program VII (August 8).*

**Benjamin Beilman holds the Leslie Hsu and Rick Lenon Violin Chair for 2015.**



Russian baritone **NIKOLAY BORCHEV** joined the Vienna State Opera during the 2012–2013 season and has been a principal for the past two seasons. Prior to his appointment in Vienna, he spent eight years with the Bavarian State Opera, where he sang Papageno in *Die Zauberflöte*, Guglielmo in *Così fan tutte*, Dandini in *La Cenerentola*, Prosdócimo in *Il turco in Italia*, Figaro in *Il barbiere di Siviglia*,

Harlekin in *Ariadne auf Naxos*, and Barbier in *Die schweigsame Frau*, among other significant roles. He has worked with directors Richard Jones, Peter Mussbach, Christof Loy, Andreas Homoki, David Alden, Robert Carsen, Kasper Holten, Deborah Warner, and Mariame Clément and sings a large repertoire that reaches from the Baroque period through the classics and includes a wide range of contemporary music. Borchev’s guest engagements have taken him to Brussels (Moritz in *Spring Awakening*, Ulisse in *Il ritorno d’Ulisse in patria*, Papageno, and Dandini); Basel (Orfeo, Lurcanio in *Ariodante*, and Jeletzky in *Pique dame*); Leipzig (Marcello in *La bohème*); the Hamburg State Opera (Figaro); the Deutsche Oper am Rhein (Orfeo and Guglielmo); the Deutsche Oper Berlin (Figaro); the Royal Opera House, Covent Garden (Guglielmo); Frankfurt (Dandini and Spielmann in *Königskinder*); and the Theater an der Wien (Harlekin and Claudio in *Béatrice et Bénédict*). He is a regular guest at many international festivals and concert venues, including the Schwetzingen Festival, Festspiele Baden-Baden, Salzburger Pfingstfestspiele, Konzerthaus Dortmund, Kunstfest Weimar, Schubertiade a Vilabertran, Ruhrtriennale, and Festspiele Mecklenburg-Vorpommern, where he was featured in a highly acclaimed “Artist’s Portrait” in 2014. He has performed with prestigious orchestras and conductors, including Zubin Mehta, Kent Nagano, Marcello Viotti, Ivor Bolton, Friedrich Haider, Helmuth Rilling, Marek Janowski, Andreas Spering, Frédéric Chaslin, Christoph Poppen, Fabio Armiliato, Sir Colin Davis, Christian Thielemann, William Christie, Thomas Hengelbrock, Andrea Marcon, Karel Mark Chichon, and René Jacobs. Recent highlights include his debuts at Carnegie Hall, the Vienna Musikverein, and the Glyndebourne Festival and a new production at the Frankfurt Opera. Borchev has performed with the Hamburger Symphoniker and the Munich Bach-Chor, and future projects include a return to London’s Covent Garden and new roles such as Onegin in *Eugene Onegin*. He is a sought-after recitalist with a wide repertoire, including the song cycles of Beethoven, Schubert, Schumann, Mahler, and Wolf, as well as Shostakovich, Tchaikovsky, and Grieg. His extensive discography includes a recording of Schubert’s *Winterreise* with pianist Friedrich Suckel, released in 2010 on the Troubadisc label. Born in Pinsk, Belarus, Nikolay Borchev began his musical education at the age of sixteen at the Moscow Conservatory with teachers Maria Aria and Pavel Lisitsian. He continued his studies in Berlin at the Hochschule für Musik Hanns Eisler with Heinz Reeh, Júlia Várady, and Wolfram Rieger and has won several prizes at international vocal competitions.

*Nikolay Borchev will perform in Concert Program I (July 18 and 19), Concert Program II (July 21 and 22), Schubertiade II (July 24), Concert Program III (July 25 and 26), Schubertiade III (July 28), Concert Program IV (July 29 and 30), Concert Program V (July 31 and August 1), Schubertiade IV (August 2), and Concert Program VII (August 8).*

Violinist **AARON BOYD** enjoys a versatile career as a soloist, chamber musician, and recording artist and concertizes throughout the United States, Europe, Russia, and Asia. As a violinist in the Escher String Quartet, Boyd was a recipient of the 2013 Avery Fisher Career Grant and the 2015 Martin E. Segal Award and appears regularly as an Artist



of the Chamber Music Society of Lincoln Center. He has participated in the Marlboro, Music@Menlo, La Jolla, Bridgehampton, and Prussia Cove festivals and has collaborated with members of the Juilliard, Guarneri, Orion, Tokyo, and Emerson quartets, the Beaux Arts Trio, Philippe Entremont, Lynn Harrell, Mitsuko Uchida, Anner Bylisma, Siegfried Palm, and Gérard Poulet. Boyd has been a prizewinner in numerous competitions, including the Écoles d'Art Américaines de Fontainebleau, the Klein Violin Competition, the Tuesday Musical Association, and the Pittsburgh Concert Society, and was awarded a Proclamation by the City of Pittsburgh for his musical accomplishments. Born in Pittsburgh, Aaron Boyd began his studies with Samuel LaRocca and Eugene Phillips and graduated from the Juilliard School, where he studied with Sally Thomas and coached extensively with Paul Zukofsky and cellist Harvey Shapiro. Previously on the violin faculty of Columbia University and the University of Arizona, Boyd now lives in New York with his wife, Yuko, and daughter, Ayu. He plays the “ex-Stopak” Matteo Goffriller violin, made in Venice in 1700.

*Aaron Boyd will perform in Schubertiade I (July 19).*



As the laureate of 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 solo artist and chamber musician. In 2008, she performed the Beethoven Violin Concerto as soloist with the Yale Philharmonia's Asian Tour to Seoul, Beijing, and Shanghai. At age seven, Chang began studying

the violin with Nam-Yun Kim in South Korea, and she had already won several national competitions such as the Wol-Gan Music Competition, the Twentieth Junior Korean Newspaper Competition, and the Cho-Sun Daily Newspaper Competition before beginning her studies at the Yehudi Menuhin School in England in 1995. While there, she performed regularly at Wigmore Hall, Queen Elizabeth Hall, the Royal Albert Hall, and the Purcell Room. In 1998 and 1999, she toured with the Yehudi Menuhin School Orchestra, playing the Bach Double Concerto for Two Violins conducted by Lord Menuhin, performing at the UNESCO Headquarters in Paris, among other venues. After graduating from the YMS, she went to Germany to study with Eberhard Feltz at the Hochschule für Musik Hanns Eisler in Berlin. She has taken part in various summer festivals and master classes with Mauricio Fuks, Maya Glezarova, Felix Andrievsky, Zakhar Bron, Robert Masters, Zvi Zeitlin, Rainer Kussmaul, Boris Kuschnir, Igor Ozim, Midori, and Lord Menuhin. As an active chamber musician, Sunmi Chang won First Prize at the Plowman Chamber Music Competition and has collaborated with such renowned artists as Kim Kashkashian, Donald Weilerstein, Atar Arad, Stephen Taylor, Marcy Rosen, and Edward Arron. In 2006 and 2007, she was invited to take part in the Rising Stars series at the Caramoor Chamber Music Festival, and in 2009, she became one of eleven Music@Menlo International Program artists. She completed her studies with Peter Oundjian and Ani Kavafian at Yale University, earning an Artist Diploma and a master of music degree, and won the 2006 Woolsey Hall Concerto Competition performing Bartók's Violin Concerto no. 2 with the Yale Philharmonia. In 2009, she won a position with the Saint Paul Chamber Orchestra, and she has performed with it since then.

*Sunmi Chang will perform in Concert Program I (July 18 and 19) and Concert Program IV (July 29 and 30).*

Pianist **GLORIA CHIEN**, chosen by the *Boston Globe* as one of the Superior Pianists of the Year, made her orchestral debut at the age of sixteen



with the Boston Symphony Orchestra. Since then she has appeared as a 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 Musical Festival, the Verbier Music Festival, the 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, Tennessee, as its founder and Artistic Director, and the following year she was appointed Director of the Chamber Music Institute at Music@Menlo. A native of Taiwan, Gloria 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, a member of the Chamber Music Society of Lincoln Center's CMS Two, and a Steinway Artist.

*Gloria Chien will perform in Schubertiade I (July 19), Concert Program VI (August 4 and 5), and Schubertiade V (August 6).*



**SARA COUDEN**, contralto, is a native of the Bay Area. She graduated in 2012 with a master's degree in opera from the San Francisco Conservatory, where she sang roles such as Cornelia (*Giulio Cesare*), Baba (*The Medium*), and Bradamante (*Alcina*). In 2014, she received an Artist Diploma in oratorio/chamber music studies from Yale University; highlights included Dvořák's *Stabat Mater* with Helmuth Rilling (alto soloist), *Samson*

with Nicholas McGegan, and Bach's b minor Mass on a tour of Japan with Masaaki Suzuki. Couden has studied with Marilyn Horne at the Music Academy of the West for the past three summers and is a member of Dolora Zajick's Institute for Young Dramatic Voices. She has soloed around California with organizations such as the Lamplighters (*Ruth, Pirates of Penzance*), the San Francisco Bach Choir (Vivaldi's *Gloria* and Bach's *Magnificat*), Townsend Opera (*Katisha, The Mikado*), West Edge Opera (Penelope, *Ulysses*), and the San Jose Symphonic Choir (Handel's *Messiah*). Sara Couden appears with the permission of the Metropolitan Opera's Lindemann Young Artist program, in which she is currently a participant. She studies with Fred Carama.

*Sara Couden will perform in Concert Program VI (August 4 and 5) and Schubertiade V (August 6).*



The **DOVER QUARTET** catapulted to international stardom following a stunning sweep of the 2013 Banff International String Quartet Competition, becoming one of the most in-demand ensembles in the world. The *New Yorker* recently dubbed it “the young American string quartet of the moment,” and in 2013–2014,

the quartet became the first-ever Quartet-in-Residence for the venerated Curtis Institute of Music. During the 2014–2015 season, the Dover Quartet performed more than one hundred concerts throughout the United States, Canada, South America, and Europe, with highlights including performances at the Kennedy Center in Washington, D.C., Schneider Concerts in New York City, and Wigmore Hall in London. In

2013, the Dover won not only the Grand Prize but also all three Special Prizes at the Banff International String Quartet Competition, as well as top prizes at the Fischhoff Competition and the Wigmore Hall International String Quartet Competition. The ensemble has taken part in festivals such as Chamber Music Northwest, Artosphere, La Jolla SummerFest, Bravo! Vail, and the Santa Fe Chamber Music Festival and acted as the Ernst Stiefel String Quartet-in-Residence at the 2013–2014 Caramoor Festival. Additionally, members of the quartet have appeared as soloists with some of the world's finest orchestras, including the Philadelphia Orchestra and the Tokyo Philharmonic. The Dover Quartet draws from the musical lineage of the Cleveland, Vermeer, and Guarneri quartets, having studied at the Curtis Institute and Rice University's Shepherd School of Music, where the group was in residence from 2011 to 2013. The quartet has been mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley. The Dover Quartet is dedicated to sharing its music with underserved communities through its participation in Music for Food, an initiative to help musicians fight hunger in their home communities.

*The Dover Quartet will perform in Schubertiade V (August 6) and Concert Program VII (August 8).*



The **ESCHER STRING QUARTET** has received acclaim for its profound musical insight and rare tonal beauty. Championed by the Emerson String Quartet, the group was a BBC New Generation Artist from 2010 to 2012, giving debuts at both Wigmore Hall and the BBC Proms at Cadogan Hall. The ensemble serves as an Artist of the Chamber

Music Society of Lincoln Center, where it presented a critically acclaimed three-concert series featuring the quartets of Benjamin Britten during the 2012–2013 season, and in 2013, the quartet became one of the very few chamber ensembles to have been awarded the prestigious Avery Fisher Career Grant. Within months of its inception in 2005, the Escher was invited by both Pinchas Zukerman and Itzhak Perlman to be Quartet-in-Residence at each artist's summer festival, and it has since collaborated with artists including Leon Fleisher, Lynn Harrell, Cho-Liang Lin, David Shifrin, guitarist Jason Vieaux, and pianist Benjamin Grosvenor, with whom the ensemble has toured extensively throughout the United Kingdom. The Escher is increasingly making a distinctive impression throughout Europe, with appearances in such esteemed venues as the Concertgebouw in Amsterdam, the Auditorium du Louvre in Paris, and the Conservatoire de Musique in Geneva, among others. In 2013, the group's first appearance at Israel's Tel Aviv Museum of Art resulted in an immediate follow-up invitation, and its performance at Wigmore Hall led to a regular relationship with that venue. The 2014–2015 season saw debuts at London's Kings Place, Berlin's Konzerthaus, and the Slovenian Philharmonic Hall in Ljubljana, as well as Great Music in Irish Houses and the Risør Festival in Norway. Alongside its growing European profile, the Escher String Quartet continues to flourish in the United States, performing at Alice Tully Hall and the Kennedy Center, the Ravinia and Caramoor festivals, and Chamber Music San Francisco. This season also saw the quartet's debut at the Hong Kong International Chamber Music Festival. It is also involved in the education of young musicians through its work with the Campos do Jordão Music Festival in Brazil and the Royal Academy of Music in London. The quartet recently recorded the complete Zemlinsky string quartets on the Naxos label, releasing two highly acclaimed volumes in 2013 and 2014. Forthcoming releases include the complete Mendelssohn quartet cycle on the BIS label. The Escher String Quartet takes its name from Dutch graphic artist M. C. Escher, inspired by Escher's method of using individual components to work together to

form a whole. Brook Speltz has replaced Dane Johansen as cellist of the Escher String Quartet. Johansen left the ensemble in May 2015 to pursue other artistic endeavors.

*The Escher String Quartet will perform in Concert Program I (July 18 and 19), Concert Program II (July 21 and 22), Schubertiade III (July 28), and Concert Program IV (July 29 and 30).*



Clarinetist **ALEXANDER FITERSTEIN** is recognized for playing that combines flawless technique and consummate musicianship with graceful phrasing and a warm, soulful tone. Winner of a 2009 Avery Fisher Career Grant, 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.” As a soloist, Fiterstein has appeared with the Orchestra of St. Luke's, the Simón Bolívar Youth Orchestra, the China and Danish National Symphony Orchestras, the Israel Chamber Orchestra, the Tokyo Philharmonic, and the Vienna Chamber Orchestra, among others. He has performed in recital in such prestigious venues as the National Gallery of Art, the Kennedy Center, 92nd Street Y, Carnegie's Weill Hall, the Louvre, Suntory Hall, and the Tel Aviv Museum. A dedicated chamber musician, Fiterstein has performed with such distinguished artists as Daniel Barenboim, Mitsuko Uchida, Richard Goode, Emanuel Ax, Pinchas Zukerman, Steven Isserlis, and Elena Bashkirova; has joined the American, Borromeo, Daedalus, Fine Arts, Jerusalem, Mendelssohn, Muir, and Vogler string quartets; and has appeared with the Ensemble Wien-Berlin. He was a member of the Chamber Music Society of Lincoln Center's CMS Two from 2004 to 2006 and continues to perform as a guest artist with CMS. Fiterstein has participated in the Marlboro Music Festival, toured with Musicians from Marlboro, and performed chamber music at prestigious venues across the United States and internationally.

He has worked with composers such as John Corigliano and Osvaldo Golijov and has had pieces written for him by Samuel Adler and Mason Bates, among others. His recordings include an album of clarinet music by Ronn Yedidia released on the Naxos label in 2012 and an upcoming release with the San Francisco Ballet Orchestra. In 2008, Fiterstein founded the Zimro Project and the Alexander Fiterstein Trio. Born in Belarus, he immigrated to Israel at the age of two and has studied at the Israel Arts and Science Academy, the Interlochen Arts Academy, and the Juilliard School, and his teachers have included Charles Neidich and Eli Heifetz. He is the First Prize winner of the Young Concert Artists International Auditions, the Carl Nielsen International Clarinet Competition, and Israel's “Aviv” competitions, and he is the recipient of numerous awards from the America-Israel Cultural Foundation and the Bunkamura Orchard Hall Award. Alexander Fiterstein is a clarinet professor at the University of Minnesota, Twin Cities.

*Alexander Fiterstein will perform in Concert Program II (July 21 and 22) and Concert Program III (July 25 and 26).*



Encounter Leader **CHRISTOPHER H. GIBBS** is the James H. Ottaway Jr. Professor of Music at Bard College, Coartistic Director of the Bard Music Festival, and Executive Editor of the *Musical Quarterly*. He has also taught at Columbia University, Haverford College, and the University at Buffalo. Gibbs edited *The Cambridge Companion to Schubert* (Cambridge University Press, 1997) and is the author of *The Life of Schubert* (Cambridge University Press, 2000), which has been translated into four languages. He is coeditor, with Dana Gooley, of *Franz Liszt and His World* (Princeton University Press, 2006) and, with Morten Solvik, of *Franz*

*Schubert and His World* (Princeton University Press, 2014). He coauthored, with Richard Taruskin, *The Oxford History of Western Music, College Edition* (Oxford University Press, 2013). Gibbs is a recipient of the ASCAP-Deems Taylor Award and was a fellow of the American Council of Learned Societies in 1999–2000. He has written for many scholarly and general interest publications, including *Nineteenth-Century Music*, *Schubert durch die Brille*, *Current Musicology*, the *Opera Quarterly*, the *Journal of the Arnold Schoenberg Institute*, and the *Chronicle of Higher Education*. He has contributed to numerous anthologies and reference works, including the revised edition of *The New Grove Dictionary of Music and Musicians*. As a program annotator and lecturer, Gibbs works with many of the country's leading musical institutions. He was the Musicological Director for the final three years of the acclaimed Schubertiade at 92nd Street Y in New York City and served as Musicological Advisor for the bicentennial Schubert Festival at Carnegie Hall. For the past fifteen seasons, he has written the program notes for the Philadelphia Orchestra. He gives frequent preconcert lectures for that orchestra as well as for the New York Philharmonic, the Cleveland Orchestra, the Los Angeles Philharmonic, Carnegie Hall, New York City Opera, the Metropolitan Museum of Art, Great Performers at Lincoln Center, 92nd Street Y, and other institutions.

*Christopher H. Gibbs will lead Encounter I (July 17).*



**JOSÉ GONZÁLEZ GRANERO**, Bay Area clarinetist and composer, has held the Principal Clarinet position in the San Francisco Opera Orchestra since 2010. Recently nominated for a Hollywood Music in Media Award for his pieces *Gypsy* and *Adventures*, he has won numerous competitions and awards, including the Pasadena Instrumental Competition (2009), the Burbank Philharmonic Concerto Competition (2009), the Villiers Quartet New Works Composition Competition, and Second Prize in the Ville de Comines-Warneton composition competition. His pieces have been published by Scomegna Edizioni Musicali and Rivera Música.

González Granero served as Principal Clarinet of the Andalucía Philharmonic Orchestra (Spain) from 2005 to 2007. He has also performed as Principal Clarinet with the Norwegian Radio Orchestra (Norway), Odense Symfoniorkester (Denmark), Young Musicians Foundation Debut Orchestra (United States), Galicia Symphony Orchestra (Spain), City of Granada Orchestra (Spain), Orchestre des Jeunes de la Méditerranée (France), and European Union Youth Wind Orchestra (Luxemburg) and has toured as a soloist with the UC Davis Symphony Orchestra and been a recording artist at Skywalker Ranch. Currently, he alternates between his careers as a clarinetist and as a composer, premiering pieces with ensembles such as the EOS Ensemble, Granada Brass Quintet, Music in May, and Sound Impact, among others. He earned degrees from the Granada Royal Conservatory, USC's Thornton School of Music, and the Colburn School, working with Yehuda Gilad.

*José González Granero will perform in Concert Program VII (August 8).*



Cellist **CLIVE GREENSMITH** joined the Tokyo String Quartet in 1999 and has performed with the quartet at the most prestigious venues and concert series across the globe. Previously, he held the position of Principal Cellist of London's Royal Philharmonic Orchestra, and as a soloist, he has appeared with the London Symphony Orchestra, the Royal Philharmonic, the Seoul Philharmonic, and the RAI Orchestra of Rome, among others. He has won several

prizes, including second place in the inaugural Premio Stradivari competition held in Cremona, Italy, and has collaborated with distinguished musicians such as Leon Fleisher, Claude Frank, Alicia de Larrocha, Midori, Andrés Schiff, and Pinchas Zukerman. A regular visitor to many international festivals, Greensmith has performed at the Marlboro Music Festival, the Salzburg Festival, the Edinburgh Festival, the Pacific Music Festival, and the Sarasota Music Festival. His recording of works by Brahms and Schumann with Boris Berman was recently released on the Biddulph label. Recordings with the Tokyo String Quartet include the complete Beethoven quartets and the Mozart *Prussian* Quartets. Clive Greensmith has served on the faculties of the Royal Northern College of Music, Yehudi Menuhin School, and San Francisco Conservatory of Music. He is currently the Codirector of Chamber Music and a professor of cello at the Colburn Conservatory of Music and a faculty member at the Sejong International Music Festival and the Meadowmount School of Music. A new recording of clarinet trios with Jon Nakamatsu and Jon Manasse was released in October by Harmonia Mundi USA.

*Clive Greensmith will perform in Schubertiade IV (August 2).*



Encounter Leader **ARA GUZELIMIAN** is Provost and Dean of the Juilliard School, having been appointed to the post in August 2006. At Juilliard, he works closely with the President in overseeing the faculty, curriculum, and artistic planning of the distinguished performing arts conservatory in all three of its divisions—dance, drama, and music. Previously, he was Senior Director and Artistic Advisor of Carnegie Hall

from 1998 to 2006; in that post, he oversaw the artistic planning and programming for the opening of Zankel Hall in 2003. He was also host and producer of the acclaimed *Making Music* composer series at Carnegie Hall from 1999 to 2008. He is also an active lecturer, writer, and music critic. In recent years, he has given lectures at the invitation of the Library of Congress, the Metropolitan Opera, the Salzburg Easter Festival, Lincoln Center, Carnegie Hall, the Music@Menlo festival, the Banff Centre for the Arts, the Chicago Symphony, the National Center for the Performing Arts in Taipei, and the Jerusalem Music Center. He has also been heard both on the Metropolitan Opera radio broadcasts and, as a guest host, on public radio's *Saint Paul Sunday*. 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. As a writer and music critic, he has contributed to such publications as *Musical America*, *Opera Quarterly*, *Opera News*, *Symphony* magazine, the *New York Times*, the *Record Geijutsu* magazine (Tokyo), the program books of the Salzburg and the Helsinki Festivals, and the journal for IRCAM in Paris. In addition, he is a member of the Music Visiting Committee of the Morgan Library and Museum in New York City. Ara Guzelimian is editor of *Parallels and Paradoxes: Explorations in Music and Society* (Pantheon Books, 2002), a collection of dialogues between Daniel Barenboim and Edward Said. In September 2003, he was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French music and culture.

*Ara Guzelimian will lead Encounter III (August 3).*



A native of Bolivar, New York, soprano **JOËLLE HARVEY** is quickly becoming recognized as one of the most promising young talents of her generation. She is the recipient of several awards, including First Prize in 2011 from the Gerda Lissner Foundation, a 2009 Sara Tucker Study Grant from the Richard Tucker Foundation, and a 2010 Encouragement Award (in honor of Norma Newton) from the

George London Foundation. This season, Harvey has appeared with the Royal Opera at Covent Garden and the Kilkenny Festival; debuted new roles with the San Francisco Symphony and Utah Opera; and performed in concert with the Cleveland Orchestra, Tafelmusik, the Handel and Haydn Society, and the Los Angeles Philharmonic, among others. The 2013–2014 season included her debut with the Royal Opera at Covent Garden as Serpette in *Ormindo* and performances with the Glyndebourne Festival Opera as Serpette in *La finta giardiniera*, with the Glyndebourne Festival Touring Company as Adina in *L'elisir d'amore*, and with the Dallas Opera as Miranda in *Death and the Powers*, as well as concert appearances with the Handel and Haydn Society, New York Philharmonic, San Francisco Symphony, Milwaukee Symphony, and Kansas City Symphony. Harvey wowed at Glimmerglass Opera in the summer of 2010 as Seleuce in the U.S. professional stage premiere of Handel's *Tolomeo*, where critic David Shengold declared she “dazzled physically and vocally.” Joëlle Harvey performed the role of Miranda in a workshop of Tod Machover's opera *Death and the Powers* in September 2009 and subsequently made her debut that same season at New York City Opera as Zerlina in Christopher Alden's production of *Don Giovanni*.

*Joëlle Harvey will perform in Concert Program I (July 18 and 19), Schubertiade I (July 19), Concert Program VI (August 4 and 5), and Concert Program VII (August 8).*



Equally at home at the keyboard and on the podium, pianist **JEFFREY KAHANE** has established an international reputation as a truly versatile artist, recognized by audiences around the world for his mastery of a diverse repertoire ranging from Bach to John Adams. Since making his Carnegie Hall debut in 1983, Kahane has given recitals in many of the nation's major music centers, including New York, Chicago, Boston, San Francisco, Los Angeles, and Atlanta. He appears as soloist with major orchestras such as the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, and San Francisco Symphony and is also a popular figure at all of the major U.S. summer festivals. Kahane is equally well-known for his collaborations with artists and chamber ensembles such as Yo-Yo Ma, Dawn Upshaw, Joshua Bell, Thomas Quasthoff, and the Emerson and Takács quartets. He made his conducting debut at the Oregon Bach Festival in 1988 and since then has guest conducted many of the major American orchestras, including the New York and Los Angeles Philharmonics, among others. Currently in his eighteenth season as Music Director of the Los Angeles Chamber Orchestra, Kahane has served as Music Director of the Colorado Symphony and the Santa Rosa Symphony and has received ASCAP Awards for Adventurous Programming for his work in both Los Angeles and Denver. He has recorded for the Sony, Decca/Argo, Telarc, Virgin, Haenssler, RCA, Nonesuch, and Deutsche Grammophon labels. He is a native of Los Angeles and a graduate of the San Francisco Conservatory of Music, and his early piano studies were with Howard Weisel and Jakob Gimpel. First Prize winner at the 1983 Rubinstein Competition and a finalist at the 1981 Van Cliburn Competition, he was also the recipient of a 1983 Avery Fisher Career Grant and the first Andrew Wolf Chamber Music Award in 1987. An avid linguist who reads widely in a number of ancient and modern languages, Jeffrey Kahane received a master's degree in classics from the University of Colorado at Boulder in 2011.

*Jeffrey Kahane will perform in Concert Program I (July 18 and 19) and Schubertiade I (July 19).*

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 perform in Concert Program II (July 21 and 22), Concert Program IV (July 29 and 30), Schubertiade IV (August 2), Concert Program VI (August 4 and 5), and Schubertiade V (August 6).*

Violinist **ERIN KEEFE** is the Concertmaster of the Minnesota Orchestra as well as an Artist of the Chamber Music Society of Lincoln Center. Winner of a 2006 Avery Fisher Career Grant and the 2009 Pro Musicis Award, she was also the Grand Prize winner in the Valsecia Musica, Toruñ, Schadt, and Corpus Christi international violin competitions and was the silver medalist in the Carl Nielsen, Sendai, and Gyeongnam competitions. 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. She has collaborated with artists such as the Emerson String Quartet, Edgar Meyer, Gary Hoffman, David Finckel, Wu Han, Richard Goode, Roberto and Andrés Díaz, Menahem Pressler, and Leon Fleisher, and she has recorded for Naxos, the CMS Studio Recordings label, and Deutsche Grammophon. Keefe has made festival appearances with Music@Menlo, the Marlboro Music Festival, Music from Angel Fire, Ravinia, and the Seattle, OK Mozart, Mimir, Bravo!, and Bridgehampton chamber music festivals and performs regularly with the Brooklyn and Boston Chamber Music Societies. Erin Keefe earned a master of music degree from the Juilliard School and a bachelor of music degree from the Curtis Institute of Music. Her teachers included Ronald Copes, Ida Kavafian, Arnold Steinhardt, and Philip Setzer. She plays on a Nicolò Gagliano violin from 1732.

*Erin Keefe will perform in Concert Program V (July 31 and August 1) and Schubertiade IV (August 2).*



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). Kolkay has presented solo recitals at Weill Recital Hall, Merkin Hall, the Chicago Cultural Center, and the Teatro

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Nacional in Panama City. He actively engages with composers in the creation of new works and recently gave the world premiere of Joan Tower's bassoon concerto *Red Maple* with the South Carolina Philharmonic and premiered a new work for solo bassoon by Gordon Beeferman during the 2014–2015 season. Kolkay has also premiered solo and chamber works by Judah Adashi, Elliott Carter, Katherine Hoover, Harold Meltzer, Russell Platt, John Fitz Rogers, and Charles Wuorinen. His debut solo disc, *BassoonMusic* (CAG Records), spotlights works by twenty-first-century American composers. A native of Naperville, Illinois, Peter Kolkay 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. Kolkay is Associate Professor of Bassoon at the Blair School of Music at Vanderbilt University in Nashville and a member of IRIS Orchestra in Germantown, Tennessee. He is a former member of the Chamber Music Society of Lincoln Center's CMS Two.

*Peter Kolkay will perform in Concert Program II (July 21 and 22) and Concert Program III (July 25 and 26).*



**PIERRE LAPOINTE** is the violist of the Escher String Quartet and plays occasionally with the group Sejong Soloists. A former member of the Chamber Music Society of Lincoln Center's CMS Two, he has performed at numerous venues across the United States and abroad. Lapointe's main teachers were Yaëla Hertz Berkson, Calvin Sieb, Paul Yarbrough, and Larry Dutton. In May 2012, he completed a thesis on Zemlinsky's Second Quartet and earned a doctorate from Manhattan School of Music. Prior to this degree, he received a prize in 2004 from the lieutenant governor of Quebec for his work at the Gatinneau Music Conservatory and was granted a gold medal by the University of Ottawa in 2000 for his undergraduate studies in composition and violin performance. Since June 2010, Pierre Lapointe has played on a viola ingeniously designed and made by Christophe Landon.

*Pierre Lapointe will perform in Concert Program III (July 25 and 26).*



With performances described by the *New York Times* as "breathtakingly beautiful," violinist **SEAN LEE** is quickly gaining recognition as one of today's most exciting rising artists. His debut album, featuring the Strauss Violin Sonata, was released by EMI Classics and reached the Top Twenty of the iTunes Top Classical Albums list. Having received prizes in the Premio Paganini International Violin Competition and the Young Concert Artists

International Auditions, Lee has appeared as a soloist with the Jerusalem Symphony, Utah Symphony, Orchestra del Teatro Carlo Felice, Westchester Symphony, Peninsula Symphony, and Juilliard Orchestra. As a recitalist, he has performed at Carnegie Hall's Weill Hall, the Los Angeles County Museum of Art, Lincoln Center's David Rubenstein Atrium, Italy's Festival Paganiniano di Carro, and Vienna's Konzerthaus. An Artist of the Chamber Music Society of Lincoln Center, Sean Lee has performed with the Chamber Music Society at Alice Tully Hall as well as on tour at the LG Arts Center in Seoul, Korea, St. Cecilia Music Center, and the Naumburg Bandshell in Central Park. Lee currently teaches chamber music in the Pre-College Division of the Juilliard School. In 2010, he joined the violin faculty of the Perlman Music Program, where he was a student for six years. Lee performs on a 1799 Nicolas Lupot violin.

*Sean Lee will perform in Schubertiade II (July 24) and Concert Program III (July 25 and 26).*

Cellist **LAURENCE LESSER** is a laureate of the 1966 Tchaikovsky Competition in Moscow and was a participant in the historic Heifetz-



Piatigorsky concerts and recordings. Lesser has been soloist with the Boston Symphony Orchestra, the London Philharmonic, the New Japan Philharmonic, and orchestras worldwide and has collaborated with conductors such as Ozawa, Mehta, Levine, Rostropovich, and Tilson Thomas, among others. He was the first to record the Schoenberg Cello Concerto, and in 1966 he was the first to perform it with orchestra since its 1936 introduction by Emanuel Feuermann.

As a chamber musician, he has participated at the Casals, Marlboro, Ravinia, Menlo, Spoleto, and Santa Fe festivals and over many years has been a guest of the Chamber Music Society of Lincoln Center in New York. He was a regular participant at the Banff Centre for the Arts for over fifteen years and has taught at the Orford Centre d'Arts near Montreal for the past thirteen years. He has served as a jury member for numerous international competitions, including the Tchaikovsky Competition in Moscow, the Paulo Competition in Helsinki, the Feuermann Competition in Berlin, and the Adam Competition in New Zealand. Lesser attended Harvard College, where he studied mathematics and graduated with honors. At the end of a Fulbright year studying music in Germany, he won First Prize in the Cassado Competition in Siena, Italy, and participated in master classes with Casals in Zermatt in 1961. His New York debut recital in 1969 was greeted as "triumphant." Lesser has always been passionate about teaching, and in 1974, he came to New England Conservatory in Boston as a faculty member. Prior to that, he was Teaching Assistant to Gregor Piatigorsky and served on the faculties of the University of Southern California and the Peabody Institute. Lesser served as president of NEC from 1983 to 1996, during which time the school rose in prominence, and he oversaw the restoration of Jordan Hall in 1995. He created the chamber series *First Monday in Jordan Hall*, currently in its thirtieth season. Lesser recently performed the complete Bach Suites in one evening at NEC's Jordan Hall to great critical acclaim and has since recorded the suites, anticipating a release date in 2015. His recordings of the complete Beethoven for cello and piano with HaeSun Paik have been warmly received by the press. He has also recorded on the RCA, Columbia, Melodiya, and CRI labels. Laurence Lesser is the recipient of several honorary doctorates and was named Chevalier du Violoncelle by the Eva Janzer Institute of Indiana University. He plays a 1622 cello made by the brothers Amati in Cremona, Italy.

*Laurence Lesser will perform in Concert Program VI (August 4 and 5) and Concert Program VII (August 8).*



Violist **PAUL NEUBAUER's** exceptional musicality and effortless playing distinguish him as one of his generation's quintessential artists. This past April, 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 Chautauqua Symphony and the Idyllwild Arts Orchestra. This consortium commission culminates this season with his Los Angeles Chamber Orchestra debut with conductor Jeffrey Kahane. 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. A two-time Grammy nominee, he has recorded several 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 Lazzaro; and *Soul Garden* for Viola and Chamber Ensemble by Derek Bermel. Paul Neubaauer gave the world premiere of the revised Bartók Viola Con-

certo as well as concerti by Tower, Penderecki, Picker, Jacob, Lazarof, Suter, Müller-Siemens, Ott, and Friedman and is on the faculty of the Juilliard School and Mannes College. He performs in a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott, playing a wide range of repertoire including salon-style songs, and has been an Artist of the Chamber Music Society of Lincoln Center since 1989.

*Paul Neubauer will perform in Schubertiade I (July 19), Concert Program II (July 21 and 22), Concert Program III (July 25 and 26), Concert Program IV (July 29 and 30), Concert Program VI (August 4 and 5), and Concert Program VII (August 8).*



Selected as a 2012 Artist of the Year by the Seoul Arts Center, **HYEYEON PARK** has been described as a pianist “with power, precision, and tremendous glee” (*Gramophone*). 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, KNUA Symphony, Incheon Philharmonic, Gangnam Symphony, and Seoul Festival Orchestra, among others. She is a prizewinner of numerous international competitions, including the Oberlin, Ettlingen, Hugo Kauder, Maria Canals, Prix Amadèò, and Corpus Christi, and her performances have been broadcast on KBS and EBS television (Korea) and RAI3 (Italy), WQXR (New York), WFMT (Chicago), WBJC (Baltimore), and WETA (Washington, D.C.) radio. Her performances at the Dame Myra Hess Recital Series in Chicago, the Trinity Wall Street Series in New York City, the Phillips Collection in Washington, D.C., and the Seoul Arts Center Concert Series have led her to venues such as Zankel Hall at Carnegie Hall, Merkin Recital Hall, the Kennedy Center, and the Seoul Arts Center, among others. As an active chamber musician, she has been invited to festivals such as Music@Menlo, Chamber Music Northwest, Santander, and Yellow Barn and has collaborated with such distinguished musicians as David Shifrin, Cho-Liang Lin, Ani and Ida Kavafian, Paul Neubauer, and many others. Hyecheon Park holds degrees from the Peabody Institute of the Johns Hopkins University, Yale School of Music, and Korea National University of Arts. She is Artistic Director of the Argenta Concert Series (Nevada) and a professor of piano at the University of Nevada, Reno, and can be heard on the Blue Griffin, Urtext Digital, HM, and Naxos labels.

*Hyecheon Park will perform in Concert Program I (July 18 and 19), Schubertiade II (July 24), and Concert Program VI (August 4 and 5).*



**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 perform in Concert Program I (July 18 and 19), Concert Program II (July 21 and 22), and Concert Program III (July 25 and 26).*



**JUHO POHJONEN** has attracted great attention as one of Finland’s most intriguing and talented pianists. He has given recitals and performed with orchestras all over the world and been widely praised for his broad range of repertoire from Bach to Salonen. His interpretations are known for their intensity, thoughtfulness, and fearless musical conviction. He has appeared with the San Francisco and Atlanta Symphonies, the Los Angeles Philharmonic, and the

Mostly Mozart Festival Orchestra and has been presented on piano recital series in Carnegie’s Zankel Hall and the Kennedy Center and in Vancouver, San Francisco, and Detroit. Pohjonen is a regular guest artist on tours and in New York with the Chamber Music Society of Lincoln Center. He has studied with Meri Louhos and Hui-Ying Liu at the Sibelius Academy and was selected by Sir Andrés Schiff as winner of the Klavier-Festival Ruhr Scholarship. Juho Pohjonen’s debut recording, *Plateaux*, features Scandinavian composer Pelle Gudmundsen-Holmgreen’s piano concerto *Plateaux pour Piano et Orchestre* with the Danish National Symphony Orchestra and his solo piano piece *For Piano*.

*Juho Pohjonen will perform in Schubertiade II (July 24) and Concert Program III (July 25 and 26).*



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’Interpretation Musicale in Paris, the 2007 International Horn Competition of America, and the 2003 Farkas Horn Competition. Rivard 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. He also held positions previously with the Colorado Symphony Orchestra and the Florida Orchestra. A Juilliard graduate, he 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 perform in Concert Program II (July 21 and 22), Concert Program III (July 25 and 26), and Concert Program VII (August 8).*

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. Robinson has had numerous solo appearances with orchestras throughout the United States, and in 1989 he won the PACE Classical Artist of the Year Award. His most recent recording, released on Blue Griffin Records



and featuring Mendelssohn's complete works for cello and piano with his colleague Donna Lee, received acclaim from *Fanfare* magazine. As a member of the Miami String Quartet, he has recorded for the BMG, CRI, Musical Heritage Society, and Pyramid recording labels. 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 Miami has also won recog-

nition in competitions throughout the world, including the 1993 Evian Competition, the 1991 London String Quartet Competition, and the 1989 Fischeff Chamber Music Competition, where it won the Grand Prize. In 2000, the quartet received the prestigious Cleveland Quartet Award and was named to the Chamber Music Society of Lincoln Center's CMS Two program. 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, and the Savannah Music Festival, among others. Highlights of recent seasons include performances in New York at Lincoln Center's Alice Tully Hall, with other U.S. engagements in Boston, Los Angeles, San Francisco, St. Paul, and Philadelphia, as well as international appearances in Bern, Istanbul, Lausanne, Montreal, Rio de Janeiro, Hong Kong, Taipei, and Paris. Keith 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 Carlo Tononi cello made in Venice and dated 1725.

*Keith Robinson will perform in Concert Program I (July 18 and 19), Concert Program II (July 21 and 22), Concert Program VI (August 4 and 5), and Concert Program VII (August 8).*

**Keith Robinson holds the Kathleen G. Henschel Cello Chair in honor of David Finckel for 2015.**



Violinist **ANDREA SEGAR** has appeared as soloist with orchestras throughout the United States in such venues as the Kennedy Center in Washington, D.C., and New England Conservatory's Jordan Hall. Her performances have been broadcast on National Public Radio, WGBH Boston, and other classical music stations nationwide. Segar's awards include First Prize in the Washington International String Competi-

tion and the American String Teachers Association National Solo Competition. She has appeared internationally in recital and as a chamber musician, collaborating with artists including Roger Tapping, Susan Narucki, Stefan Milenkovich, Colin Carr, Peter Frankl, and members of the Peabody Trio and the Emerson String Quartet, among others. She is also a frequent guest with the Grammy-nominated string ensemble A Far Cry and has performed on its recordings for Crier Records and Naxos. Segar's festival appearances include the Olympic Music Festival, Arizona Musicfest, the Birdfoot Festival, the Perlman Music Program Chamber Music Workshop, Yellow Barn, Music Academy of the West, Music@Menlo's International Program, the International Musicians Seminar at Prussia Cove (United Kingdom), Jigsaw Players (United Kingdom), the Bedford Chamber Music Festival (United Kingdom), and Festival de San Miguel de Allende (Mexico). She received her master and bachelor of music degrees with honors from New England Conservatory of Music, where she served as Teaching Assistant to violin professor Donald Weilerstein and was on the faculty of the New England Conservatory Preparatory School. Andrea Segar also served as the Head Violin Studio Teaching Assistant to Soovin Kim and Philip Setzer at Stony Brook University, where she received her doctor of musical arts degree.

*Andrea Segar is on the faculty of the Young Performers Program of the 2015 Music@Menlo Chamber Music Institute.*



Violinist **PHILIP SETZER**, a founding member of the Emerson String Quartet, was born in Cleveland, Ohio, and began studying violin at the age of five with his parents, both former violinists in the Cleveland Orchestra. He continued his studies with Josef Gingold, Rafael Druián, and, later at the Juilliard School, Oscar Shumsky. In 1967, Setzer won Second Prize at the Marjorie Merriweather Post Competition in Washington, D.C.,

and in 1976 he received a bronze medal at the Queen Elisabeth International Competition in Brussels. He has appeared with the National Symphony, the Aspen Chamber Symphony, the symphonies of Memphis, New Mexico, Puerto Rico, Omaha, and Anchorage, and on several occasions with the Cleveland Orchestra. He has also participated in the Marlboro Music Festival. Setzer has been a regular faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center. His article about those workshops appeared in the *New York Times* on the occasion of Isaac Stern's eightieth-birthday celebration. He also teaches as Professor of Violin and Chamber Music at SUNY Stony Brook and has given master classes at schools around the world, including the Curtis Institute, London's Royal Academy of Music, the San Francisco Conservatory, UCLA, the Cleveland Institute of Music, and the Mannes School. *The Noise of Time*, a groundbreaking theater collaboration between the Emerson and Simon McBurney—about the life of Shostakovich—was based on an original idea of Setzer's. In April of 1989, Setzer premiered Paul Epstein's *Matinee Concerto*. He has since performed this piece, dedicated to and written for him, in Hartford, New York, Cleveland, Boston, and Aspen. Recently, Philip Setzer has also been touring and recording the piano trios of Schubert, Mendelssohn, and Dvořák with David Finckel and Wu Han. He plays a violin made by Samuel Zygmuntowicz (New York, New York, 2011).

*Philip Setzer will perform in Concert Program IV (July 29 and 30), Concert Program V (July 31 and August 1), and Schubertiade IV (August 2).*

**Philip Setzer holds the Marilyn and Boris Wolper Violin Chair for 2015.**



Praised for his "fluid virtuosity" and "soulful melodies," versatile cellist and Los Angeles native **BROOK SPELTZ** has performed as a soloist, chamber musician, and recitalist throughout the United States, Canada, Latin America, Europe, and Asia. Since winning First Prize in the Ima Hogg Competition, he has performed as a soloist with the Houston Symphony, Colorado Music Festival Orchestra,

and International Contemporary Ensemble, among others, and is a regular performer at England's IMS Prussia Cove and on tour with Musicians from Marlboro. As an avid and sought-after chamber musician, Speltz has collaborated in recitals throughout the country with such distinguished artists as Itzhak Perlman and Richard Goode, and as a result, he was nominated for the inaugural Warner Music Prize, a newly established prize presented by Warner Music and Carnegie Hall. Based in New York City, Speltz tours and performs with ensembles such as Shuffle Concert and East Coast Chamber Orchestra and on the Omega Ensemble Series. Performance highlights of his upcoming season include two Carnegie Hall recitals with Richard Goode, a tour in Israel with Shuffle Concert, the Musicians from Marlboro East Coast tour, and a premiere of Chris Rogerson's Cello Concerto in Buffalo, New York. Brook Speltz studied at the Curtis Institute of Music with Peter Wiley and at the Juilliard School with Joel Krosnick, after his formative years of study with Eleonore Schoenfeld in Los Angeles. He performs on a 1756 J. C. Gigli on loan from his father, a cellist and his first inspiration in a family of professional musicians.

*Brook Speltz will perform in Schubertiade I (July 19).*



Winner of a 2009 Avery Fisher Career Grant, violinist **ARNAUD SUSSMANN** is a multifaceted and compelling artist who has performed as soloist throughout the United States, Central America, Europe, and Asia and at venues such as Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, the Smithsonian Institution, and the Louvre Museum. He has

appeared with the New York Philharmonic, American Symphony Orchestra, Jerusalem Symphony, Stamford Symphony, Orchestre des Pays de la Loire, El Salvador National Symphony Orchestra, and Tanglewood Music Center Orchestra. He was invited to join the Chamber Music Society of Lincoln Center's CMS Two for the 2006–2009 seasons and continues to appear with CMS both in New York and on tour. Recent engagements include a tour of Israel, a solo appearance at the Dresden Music Festival, and a performance with CMS at Wigmore Hall in London. He has performed with many of today's leading artists such as Itzhak Perlman, Menahem Pressler, Joseph Kalichstein, Miriam Fried, Paul Neubauer, Fred Sherry, and Gary Hoffman. Winner of several international competitions including the Hudson Valley Philharmonic String Competition, the Andrea Postacchini Competition, and the Vatelot/Rampal Competition, Sussmann has recently recorded works of Beethoven and Dvořák with CMS Artistic Directors David Finckel and Wu Han. He 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. A frequent recording artist, Arnaud Sussmann has released albums on the Deutsche Grammophon DG Concert Series, Naxos, Albany Records, and CMS Studio Recordings labels. His solo debut disc, featuring three Brahms violin sonatas with pianist Orion Weiss, was released in December 2014 by Telos Music. Sussmann was recently signed for world general management by Charlotte Lee at Primo Artists. For more information, visit [www.arnaudsussmann.com](http://www.arnaudsussmann.com).

*Arnaud Sussmann will perform in Concert Program I (July 18 and 19), Concert Program II (July 21 and 22), Concert Program III (July 25 and 26), Concert Program VI (August 4 and 5), and Concert Program VII (August 8).*



Violinist **DANBI UM** has performed at some of the world's foremost concert venues, including the Kennedy Center for the Performing Arts in Washington, D.C., Carnegie Hall's Weill Recital Hall in New York, the Kimmel Center in Philadelphia, the Isabella Stewart Gardner Museum in Boston, the Seattle Chamber Music Society, and the Tel Aviv Museum of Art. Apart from regular appearances at prestigious summer festivals, including the Marlboro Music Festival,

the Ravinia Festival, the North Shore Chamber Music Festival, Caramoor, Prussia Cove, and Yellow Barn, Um has performed as a soloist with orchestras throughout the world, including the Israel Symphony, Vermont Symphony Orchestra, Auckland Philharmonic, and Dartmouth Symphony, among others. An avid chamber musician, she has played with the Jupiter Chamber Players and toured several times with Musicians from Marlboro. Um has won prizes in several competitions, including Second Prize in the 2004 Menuhin International Violin Competition, Second Prize in the 2011 "Vasco Abadjiev" Competition in Sofia, Bulgaria, and third place in the Michael Hill International Violin Competition in Queenstown, New Zealand, in 2009. At age ten, she was accepted into the Curtis Institute of Music in Philadelphia, where she received a bachelor of music degree, and she subsequently received an Artist Diploma from Indiana University in 2008. Her teachers have included Shmuel Ashkenasi, Joseph Silver-

stein, Jaime Laredo, and Hagai Shaham. Beginning in 2015, Danbi Um will perform as a CMS Two Artist at the Chamber Music Society of Lincoln Center. She plays the 1683 "ex-Petschek" Nicolò Amati violin, on loan from the collection of Seth Novatt.

*Danbi Um will perform in Concert Program IV (July 29 and 30), Schubertiade IV (August 2), and Concert Program VI (August 4 and 5).*



A "wanderer between worlds" (Lucerne Festival), Swiss-born American pianist **GILLES VONSATTEL** is an artist of extraordinary versatility and originality. Comfortable with and seeking out an enormous range of repertoire, Vonsattel displays a musical curiosity and sense of adventure that has gained him many admirers. 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, while performing recitals and chamber music at the Tonhalle Zürich, Tokyo's Musashino Hall, Wigmore Hall, and the Munich Gasteig and at the Bravo! Vail, Music@Menlo, Ravinia, Gilmore, and Lucerne festivals. His most recent 2014 New York solo recital was hailed as "tightly conceived and passionately performed...a study in intensity" by the *New York Times*. Deeply committed to the performance of contemporary works, he has premiered numerous works in both the United States and Europe and worked closely with notable composers such as Jörg Widmann, Heinz Holliger, and George Benjamin. His 2011 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. A former member of the Chamber Music Society of Lincoln Center's CMS Two, he received his bachelor's degree in political science and economics from Columbia University and his master's degree from the Juilliard School, where he studied with Jerome Lowenthal. Gilles Vonsattel is an Assistant Professor at the University of Massachusetts Amherst.

*Gilles Vonsattel will perform in Schubertiade III (July 28) and Concert Program VI (August 4 and 5).*

**Gilles Vonsattel holds the Kathleen G. Henschel Piano Chair in honor of Wu Han for 2015.**



Encounter Leader **SUSAN YOUENS**, who received her Ph.D. in musicology from Harvard University in 1976, is the J. W. Van Gorkom Professor of Music at the University of Notre Dame, where she has taught since 1984. She is the author of eight books on German song: *Retracing a Winter's Journey: Schubert's Winterreise* (Cornell UP, 1991), *Schubert's Poets and the Making of Lieder* (Cambridge UP, 1996), *Franz Schubert:*

*Die schöne Müllerin* (Cambridge UP, 1992), *Hugo Wolf: The Vocal Music* (Princeton UP, 1992), *Hugo Wolf and his Mörike Songs* (Cambridge UP, 2001), *Schubert's Late Lieder* (Cambridge UP, 2002), *Heinrich Heine and the Lied* (Cambridge UP, 2007), and *Schubert, Müller, and Die schöne Müllerin* (Cambridge UP, 1997), as well as over fifty scholarly articles. She is a recipient of fellowships from the Humboldt Foundation, the National Endowment for the Humanities, the Institute for Advanced Study at Princeton, the Guggenheim Foundation, and the National Humanities Center and has taught at the Steans Institute for Young Artists/Ravinia Festival, the Aldeburgh Festival, the Bard Festival, and more. She has delivered lectures in Canada, Belgium, France, Germany, Austria, Spain, England, and Ireland, most recently at the Oxford Lieder Festival in October 2014, and regularly writes program notes for song recitals at Carnegie Hall. She is currently working on *A Social History of the Lied*.

*Susan Youens will lead Encounter II (July 23).*

## Chamber Music Institute International Program Artists



**DJ CHEEK**, twenty-five, is a freelance violist based in New York City. This season, he appeared as a guest violist with the Saint Paul Chamber Orchestra and Minnesota Orchestra, joined the new chamber music ensemble Cantata Profana in performances in New Haven and New York City, and returned to the prestigious First Monday series at Jordan Hall in Boston. In past summers, he has performed at Yellow Barn, the Perlman

Music Program Chamber Music Workshop, the Sarasota Music Festival, and the Pacific Music Festival in Japan, and in 2015 he will participate at Music@Menlo and the Olympic Music Festival as a chamber music fellow. While studying in Boston, Cheek performed as a guest artist with the Borromeo String Quartet, with Donald Weilerstein and Kim Kashkashian as part of the Music for Food series, and in one of the 2013–2014 Honors String Quartets. He holds a master's degree from New England Conservatory, where he received the Margaret O. Blickle Endowed Scholarship, and a bachelor's degree from Oberlin College Conservatory, where he won the Ernest Hatch Wilkins Memorial Prize. DJ Cheek's primary mentors are Kim Kashkashian and Peter Slowik, and he has also worked closely with Laurence Lesser, Robert Levin, Roger Tapping, and Vivian Weilerstein.



Silver medalist and Special Prize winner at the Tenth International Jean Sibelius Violin Competition in 2010, **PETTERI IIIVONEN** has the honor of being only the second Finnish violinist to win a medal in the history of the competition. Highlights of Iivonen's career include appearances with the Israel Philharmonic Orchestra, Deutsche Staatsphilharmonie Rheinland-Pfalz, Royal Chamber

Orchestra of Wallonia in Belgium, and New European Ensemble in Netherlands, as well as the Lithuanian National Symphony Orchestra. In addition, he has performed with all of the major orchestras in Finland, including the Helsinki and Turku Philharmonic Orchestras, Lahti and Oulu Symphony Orchestras, Finnish Radio Symphony Orchestra, Finnish Chamber Orchestra, and Tapiola Sinfonietta. In 2010, Iivonen performed the monumental Tchaikovsky Violin Concerto under the baton of Zubin Mehta at the Mann Auditorium in Tel Aviv, Israel. He has collaborated with world-renowned artists such as Nobuko Imai, Elisabeth Leonskaja, Clive Greensmith, Atar Arad, Frans Helmerson, Michaela Martin, Paul Neubauer, Martin Beaver, and Ara Gregorian, along with the Michelangelo and Tokyo String Quartets. He is a founding member of the Sibelius Piano Trio. Born in Helsinki, Petteri Iivonen began studying violin at the age of four. His teachers have included Tuomas Haapanen, Shlomo Mintz, and Hagai Shaham.



An accomplished violinist and violist, **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 Artists 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 Jaime Laredo at the Cleveland Institute of Music.



Twenty-one-year-old cellist **SANG-EUN LEE** won the 2014 Young Concert Artists International Auditions and First Prize at the 2014 YCA Auditions in Seoul, Korea. At age fifteen, she won First Prize at the 2009 Johansen International Competition in Washington, D.C., Second Prize at the 2009 International Tchaikovsky Competition for Young Musicians, and the Young Musicians Prize of the Emanuel Feuermann Competition in Berlin. She has been invited to perform as a soloist with Korea's leading orchestras, including the Seoul Philharmonic, Suwon Philharmonic, Prime Philharmonic, Korea National University of Arts Orchestra, Gangnam Symphony, and GMMFS orchestras. She made her Seoul recital debut at the age of thirteen on the Kumho Prodigy Concert Series and has given recitals at the Blue House in Seoul and the Musée du Louvre in Paris. At the YCA Auditions, she was awarded YCA's Korean Concert Society Prize, which provides support for her Kennedy Center debut, and two performance prizes: the Buffalo Chamber Music Society Prize and the Washington Performing Arts Prize. Born in Seoul, Korea, Sang-Eun Lee has attended the Korea National University's Institute for the Gifted since the age of nine, where she works with Myung-Wha Chung and Sang Min Park. She plays a Giovanni Paolo Maggini Brescia cello (ca. 1600) on loan from the Kumho Asiana Cultural Foundation.



**BOSON MO** discovered the violin at the age of seven and has since received national and international accolades. Third Prize winner at the 2013 Michael Hill International Violin Competition, Mo was the recipient of the Prix Joseph-Rouveau at the 2010 Montreal International Violin Competition and was a participant at the Queen Elisabeth International Violin Competition, the Menuhin International Violin Competition, and the International Violin Competition of Indianapolis. He most recently

won Canada's prestigious Sylva Gelber Foundation Award and has also received the Canadian Music Educators' Association's W. Harvey Award for the Best Small Ensemble Performance, Third Prize at the Concours OSM Standard Life, and First Prize at the Canadian Music Competition. As Young Artist-in-Residence of American Public Media's *Performance Today*, Boson Mo is currently broadcast nationally in the United States via National Public Radio (NPR). His performances have also been featured on Radio New Zealand and CBC Radio-Canada. Mo has performed as soloist with the Auckland Philharmonia (New Zealand), the Orchestre Symphonique de Longueuil (Canada), the Cleveland Institute of Music Orchestra, and the FACE Symphony Orchestra. A graduate of the Cleveland Institute of Music, Boson Mo is pursuing a doctoral degree at the Shepherd School of Music under Paul Kantor. He currently performs on a violin by Jean-Baptiste Vuillaume (1871), graciously on loan from the Canada Council for the Arts.

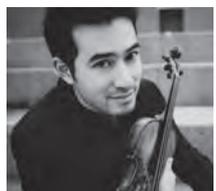


A sought-after chamber musician and soloist, **MIKA SASAKI**, twenty-five, has established herself as a versatile pianist, equally at home in solo and collaborative performances. Debuting as a soloist with the Sinfonia of Cambridge and appearing twice

with the New Jersey Symphony Orchestra before her tenth birthday, Sasaki has performed frequently in the United States, Europe, and Japan. More recently, she was a recipient of the Leonard Bernstein Fellowship at the Tanglewood Music Center, where her performance of Schubert's "Grand Duo" for Piano, Four Hands, was hailed as a "colorful reading of the work...[with] nuance and sensitivity to Schubert's music" (*Boston Musical Intelligence*). Other festival appearances include the Estherwood Music Festival, Aspen Music Festival, Yellow Barn Young Artists Program, Mannes Beethoven Institute, Icicle Creek International Chamber Music Festival, Accademia Musicale Chigiana, and Taos School of Music. Sasaki grew up in Demarest, New Jersey, and began her studies with Olegna Fuschi at the Juilliard Pre-College Division in 1997 and studied there until she and her family moved to Tokyo, Japan. She returned to the United States to pursue her bachelor and master of music degrees at the Peabody Conservatory under the tutelage of Benjamin Pasternack. Mika Sasaki is currently a C. V. Starr Doctoral Fellow at the Juilliard School, where she studies with Joseph Kalichstein and teaches undergraduate and graduate courses in sight reading and secondary piano as a Teaching Fellow.



Pianist **MICHAEL JAMES SMITH** enjoys performing as a soloist as well as collaborating with a wide range of artists within many different musical communities. He is a current fellow at Ensemble ACJW: the Academy—a program of Carnegie Hall, the Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education. Smith has performed throughout New York and Europe in a variety of venues, including Carnegie's Weill Hall, Steinway Hall, Bernard Haitink Hall, Subculture, and Merkin Hall, as well as at the Mondavi Center in Davis, California. His performances have also been featured on WQXR and Wisconsin Public Radio. Also a proponent of new music, he has premiered works by major American composers such as Meredith Monk and Stacy Garrop and worked with other important composers like Kaija Saariaho and Martin Bresnick. Alongside ACJW, Smith is working on a doctoral degree at Stony Brook University under Gilbert Kalish, where he served on the pre-college music theory faculty and managed the undergraduate piano program, teaching chamber music and solo piano majors as Head Piano Teaching Assistant. Among other honors, Michael James Smith has been awarded the Theodore Rehl Prize by Lawrence University and the Gilbert Kalish Scholarship by Stony Brook University.



Violinist **SULIMAN TEKALLI** has established himself as an exciting and versatile soloist and chamber musician, lauded for his visceral yet elegant and intelligent style of performance. Top-prize winner of the 2015 Seoul International Music Competition, Tekalli has performed as soloist with major orchestras throughout North America, Central America, Europe, and Asia. He is also a laureate and prizewinner at the Sendai International Music Competition, the Lipizer and Szeryng International Violin Competitions, and the Blount-Slawson Young Artists Competition. Tekalli began studying the violin in his native Florida with Russian pedagogue Lev Gurevich. His early performing career included appearances on NPR's *From the Top* and his formal debut with the Orlando Philharmonic. As a chamber musician, Tekalli has performed at the Yellow Barn, Banff, and Sarasota festivals. He has performed alongside Cho-Liang Lin, David Shifrin, Paul Watkins of the Emerson String Quartet, and Donald Weilerstein. He performs regularly worldwide with the International Sejong Soloists, as well as with his sibling pianist Jamila Tekalli in the United States and Central America. Tekalli has studied with Joel Smirnoff at the Cleveland Institute of Music, Hyo Kang at Juilliard and Yale, and Sergiu Schwartz at the

Schwob School of Music. Besides performing as a violinist, Suliman Tekalli is a composer and arranger and additionally performs on the mandolin.



Violinist **YUAN TIAN** was the First Prize winner of the 2001 China National Young Artist Competition, the recipient of the Special Prize in the 2010 Cuelar-Nathan Chamber Music Competition, winner of the 2014 Fuchs Chamber Music Competition, and Second Prize winner in the 2015 Eisenberg-Fried String Concerto Competition. Born in Shandong, China, Yuan Tian had his first violin lesson at the age of six with Zhang Sen. At thirteen years of age, he moved to Beijing to study with Liu Peiyan, Wen Wei, and Zhang Ti at the Central Conservatory of Music, where he served as Concertmaster of the China Youth Symphony Orchestra, giving concerts throughout North America, Europe, and Asia. Yuan Tian holds a bachelor's and a master's degree from the Central Conservatory of Music, where he additionally served on the violin faculty of the College of Continuing Education. He moved to New York in 2014. Currently, he is pursuing his second master's degree at Manhattan School of Music with Lucie Robert.



A top-prize winner at numerous competitions, cellist **HAN BIN YOON** won Second Prize at the 2013 Young Concert Artists International Auditions as well as Third Prize at the 2013 Schoenfeld International Cello Competition in Hong Kong. In 2014, he gave his Kennedy Center recital debut in Washington, D.C., under the auspices of the Korean Concert Society and performed the Dvořák Cello Concerto under the baton of James Conlon. A passionate chamber musician, Yoon has collaborated closely with prominent artists, including Itzhak Perlman, Maria João Pires, Anthony Marwood, Donald Weilerstein, Peter Frankl, and members of the Cleveland, Juilliard, Orion, and Tokyo String Quartets. He has been invited to such music festivals as La Jolla SummerFest, Ravinia, the Perlman Chamber Music Workshop, the Sarasota Music Festival, Yellow Barn Music School, the International Musicians Seminar Prussia Cove, Académie Musicale de Villecroze, the Liechtenstein Music Academy, and the inaugural Piatigorsky International Cello Festival. His closest mentors include renowned cellists Bernard Greenhouse, Frans Helmerson, Steven Isserlis, David Geringas, Anner Bylisma, Eleonore Schoenfeld, Paul Katz, and Ralph Kirshbaum. Since 2014, Han Bin Yoon has been concertizing as a soloist of the Queen Elisabeth Music Chapel in Belgium under the personal direction of cellist Gary Hoffman.



Equally at home as both a cellist and a pianist, **SARINA ZHANG** made her Avery Fisher Hall debut with the New York Philharmonic in November 2011. She was named a 2013 National YoungArts Finalist and a Davidson Fellow by the Davidson Institute for Talent Development. Among her other accolades, Zhang was a prizewinner at the 2011 Cooper International Piano Competition and has been featured on the National Public Radio program *From the Top* five times as both a pianist and a cellist. She has appeared as a soloist with the San Diego Symphony, Detroit Symphony Orchestra, St. Louis Symphony, Belgrade Philharmonic Orchestra, and Orlando Philharmonic Orchestra, among others. Zhang has attended the Aspen Music Festival and Verbier Academy, and she is the first person in the history of the Aspen Music Festival to have won both the low strings competition and the piano concerto competition. Originally from San Diego, California, Sarina Zhang is currently a sophomore at the Juilliard School, where she studies piano with Yoheved Kaplinsky and cello with Richard Aaron and David Finckel as a recipient of the Jerome L. Greene Scholarship.

# Chamber Music Institute Young Performers Program Artists



**Sophie Applbaum, cello**  
Hometown: Newton, MA  
Instructor: Natasha Brofsky  
Age: 18



**Caroline Hsu, piano**  
Hometown: Saratoga, CA  
Instructor: Daniel Cheng  
Age: 11



**Rowan Bauman Swain, viola**  
Hometown: Charlotte, VT  
Instructor: Molly Carr  
Age: 14



**Sae Rheen Kim, viola**  
Hometown: New York, NY  
Instructor: Sophie Arbuckle  
Age: 17



**Hesoo Cha, violin**  
Hometown: Campbell, CA  
Instructor: Zhao Wei  
Age: 16



**Tess Krope, viola**  
Hometown: Chicago, IL  
Instructor: Li-Kuo Chang  
Age: 17



**Cassandra Chum, cello**  
Hometown: Palo Alto, CA  
Instructor: Jonathan Koh  
Age: 15



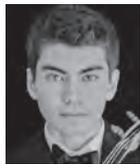
**Christine Lee, violin**  
Hometown: Saratoga, CA  
Instructor: Eugenia Wie  
Age: 12



**Michael Chung, cello**  
Hometown: Cupertino, CA  
Instructor: Christopher Costanza  
Age: 18



**Jun Lin, violin**  
Hometown: New York, NY  
Instructor: Li Lin  
Age: 12



**Tsutomu William Copeland, violin**  
Hometown: Palo Alto, CA  
Instructor: Wei He  
Age: 16



**Yun Lu, piano**  
Hometown: Cleveland, TN  
Instructor: Ning An  
Age: 19



**Abigail Hong, violin**  
Hometown: Cherry Hill, NJ  
Instructor: Ying Fu  
Age: 18



**Ian Maloney, cello**  
Hometown: Hackensack, NJ  
Instructor: Madeleine Golz  
Age: 11



**Isabelle Hsiao, piano**  
Hometown: Austin, TX  
Instructor: Timothy Woolsey  
Age: 14



**Maria Marica, violin**  
Hometown: Cluj-Napoca, Romania  
Instructor: Nicusor Silaghi  
Age: 16



**Atticus Mellor-Goldman, cello**  
 Hometown: Los Angeles, CA  
 Instructor: Andrew Cook  
 Age: 17



**Grace Song, violin**  
 Hometown: Austin, TX  
 Instructor: Brian Lewis  
 Age: 18



**Hana Mizuta, piano**  
 Hometown: Los Altos, CA  
 Instructor: Heidi Hau  
 Age: 17



**Josephine Stockwell, viola**  
 Hometown: El Sobrante, CA  
 Instructor: Peter Slowik  
 Age: 18



**Sean Mori, violin**  
 Hometown: Palo Alto, CA  
 Instructor: Wei He  
 Age: 13



**Daniel Tan, piano**  
 Hometown: San Jose, CA  
 Instructor: Ludmila Kurtova  
 Age: 12



**Mari Nagahara, cello**  
 Hometown: Andover, MA  
 Instructor: Natasha Brofsky  
 Age: 16



**Patricia Tang, viola**  
 Hometown: Palo Alto, CA  
 Instructor: Susan Bates  
 Age: 17



**Clara Neubauer, violin**  
 Hometown: New York, NY  
 Instructor: Li Lin  
 Age: 13



**Jakob Taylor, cello**  
 Hometown: New York, NY  
 Instructor: Sieun Lin  
 Age: 17



**Oliver Neubauer, violin**  
 Hometown: New York, NY  
 Instructor: Li Lin  
 Age: 15



**Eliza Wong, violin**  
 Hometown: Huntington Station, NY  
 Instructor: Lucie Robert  
 Age: 17



**Yoko Rosenbaum, piano**  
 Hometown: Santa Monica, CA  
 Instructor: Robert Thies  
 Age: 16



**Tristan Yang, piano**  
 Hometown: Cupertino, CA  
 Instructor: John McCarthy  
 Age: 16



**Sakurako Saimaru, violin**  
 Hometown: Mamaroneck, NY  
 Instructor: Naoko Tanaka  
 Age: 14



# 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-two interns to assist with all areas of the festival, including marketing, merchandising, hospitality, production, and many others. 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 Producer, 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 one hundred colleges and universities across the United States and internationally to take part in Music@Menlo's internship program.

## Music@Menlo Arts Management Interns



**Sandy An**  
Development Intern  
Butler University  
Hometown: Pendleton, IN



**Suzanna Brosey**  
Operations Intern  
Virginia Tech  
Hometown: Finksburg, MD



**Camila Biaggi**  
Production/Stage Crew Intern  
Santa Clara University  
Hometown: Manchester, CA



**Daniel Cho**  
Patron Services and Ticketing Intern  
New England Conservatory  
Hometown: Novato, CA

## Music@Menlo Arts Management Interns (cont.)



**Abigail Choi**  
Student Liaison Intern  
University of Michigan  
Hometown: Diamond Bar, CA



**Ariel Huang**  
Patron Services and Ticketing Intern  
Northwestern University  
Hometown: Miami, FL



**Robert Colcord**  
Production/Stage Crew Intern  
Stanford University  
Hometown: Indianapolis, IN



**Donghyun Leo Kim**  
Production/Stage Crew Intern  
University of Michigan  
Hometown: Saratoga, CA



**Hannah Criswell**  
Production/Stage Crew Intern  
University of Southern California  
Hometown: The Woodlands, TX



**Sarah Martin**  
Publications and Publicity Intern  
Mount Holyoke College  
Hometown: Dennis, MA



**Kimberly Felt**  
Merchandising and Sales Intern  
Scripps College  
Hometown: Menlo Park, CA



**Leila Matzke**  
Development Intern  
University of Kentucky  
Hometown: Berlin, Germany



**Sarah Garcia**  
Production/Stage Crew Intern  
Pitzer College  
Hometown: San Gabriel, CA



**Jessica Sedlemeyer**  
Hospitality Intern  
Cal Poly Pomona  
Hometown: San Jose, CA



**Amanda Giberman**  
Hospitality Intern  
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# 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. (“Andantino,” a diminutive of “andante,” is used to indicate a tempo slightly quicker than “andante.”)

**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.

**Arpeggione** – A bowed, six-string instrument with guitar tuning and frets, played like a cello and therefore similar to the bass viola da gamba. It was invented by J. G. Staufer in Vienna in 1823, and in 1824, Schubert wrote the Sonata in a minor, D. 821, “Arpeggione,” for it.

**Assai** – Italian: very (as in “Allegro assai,” “Assai vivace”).

**Attacca** – Italian: attack, begin. 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 a grotesque effect. (French/Italian: burlesca; German: burleske.)

**BWV** – Bach-Werke-Verzeichnis (German): Bach works catalogue. The BWV index is used to catalogue 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 (e.g., 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.

**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”).

**Con fuoco** – Italian: with fire. Wild and fast.

**Con moto** – Italian: with motion.

**Continuo (basso continuo)** – Italian: continuous bass. Usually played by a keyboard and bass instrument (e.g., 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.

**Cyclic form** – A composition form in which a theme from the first movement reappears in later movements.

**D.** – Abbreviation for Deutsch, used to catalogue Schubert’s works; after Otto Erich Deutsch (1883–1967).

**Dactylic rhythm** – A rhythmic pattern of a grouping of three beats, where one longer accented beat is followed by two unaccented shorter beats: **3** | 1 2 | **3** | 1 2 | and so on.

**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.

**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, in which art was 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).

**Forte** – Italian: loud. (Fortissimo: very loud.)

**Fugue** – A movement or passage of music based on the contrapuntal development of a short musical idea called the subject, which is stated in succession by each voice.

**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 catalogue Haydn’s works; after Anthony van Hoboken (1887–1983), who spent thirty years compiling the extensive catalogue. 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 1872 painting *Impression, 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 catalogue 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.

**Ländler** – A folk dance in 3/4 time of varying speed, popular in Austria, south Germany, German Switzerland, and Slovenia at the end of the eighteenth century. Along with a number of other folk dances from Germany and Bohemia, it is thought to have contributed to the evolution of the waltz.

**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 “Allegro ma non tanto,” “Adagio ma non troppo”).

**Notturmo** – Italian: of the night. An eighteenth-century term applied to a piece of music performed outdoors, late at night.

**Octave** – The interval between two notes that are seven diatonic scale degrees apart.

**Opus** – Latin: work. The most common method of cataloguing a composer’s work, although opus numbers are often unreliable in establishing the chronology of composition. (Abbreviation: 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.)

**Schubertiade** – According to noted musicologist (and Encounter Leader) Christopher H. Gibbs, “Schubertiades were unpublicized events devoted primarily or exclusively to Schubert’s music...Schubertiades were certainly events, but also, perhaps a state of mind...” During Schubert’s lifetime, these events were generally informal gatherings held at private homes, typically sponsored by wealthy friends or enthusiasts of Schubert’s music. In addition to Schubert’s music, they sometimes featured poetry readings, dancing, and other sociable pastimes.



**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.

**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. It is 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.

**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.



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**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.**

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August 2 – 16  
Santa Cruz, CA  
cabrillomusic.org

### **Carmel Bach Festival**

July 18 – August 1  
Carmel, CA  
bachfestival.org

### **La Jolla Music Society SummerFest**

August 5 – 28  
La Jolla, CA  
ljms.org

### **Mainly Mozart Festival**

May 8 – June 20  
San Diego, CA  
mainlymozart.org

### **Music@Menlo**

July 17 – August 8  
Atherton/Menlo Park, CA  
musicatmenlo.org

### **Ojai Music Festival**

June 10 – 14  
Ojai, CA  
ojaifestival.org

## COLORADO

### **Aspen Music Festival and School**

July 2 – August 23  
Aspen, CO  
aspenmusicfestival.com

### **Bravo! Vail**

July 1 – August 6  
Vail, CO  
bravovail.org

### **Strings Music Festival**

June 27 – August 16  
Steamboat Springs, CO  
stringsmusicfestival.com

## IDAHO

### **Sun Valley Summer Symphony**

July 26 – August 19  
Sun Valley, ID  
svsummersymphony.org

## NEW MEXICO

### **Santa Fe Chamber Music Festival**

July 19 – August 24  
Santa Fe, NM  
santafechambermusic.com

## OREGON

### **Chamber Music Northwest**

June 22 – July 26  
Portland, OR  
cmnw.org

## WASHINGTON

### **Seattle Chamber Music Society Summer Festival**

July 6 – August 1  
Seattle, WA  
seattlechambermusic.org

## WYOMING

### **Grand Teton Music Festival**

July 1 – August 15  
Jackson Hole, WY  
gtmf.org

# CLASSICAL MUSIC FESTIVALS OF THE WEST 2015

# Ticket and Performance Information



## Ticket Services

On-site ticketing and the **will-call table** open one hour prior to the start of each ticketed event.

**All programs and artists are subject to change without notice.**

**All tickets are nonrefundable**, except in cases of canceled events. Ticket exchanges are free for Members at the Bach Circle (\$1,000) level and above 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 62–71 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.

## 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](http://www.musicatmenlo.org) and click the red "TICKETS" button in the upper-right corner of the home page and select the desired performance 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.



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# 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

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Art Direction and Design by Nick Stone [www.nickstonedesign.com](http://www.nickstonedesign.com)

# Music@Menlo Calendar

July 17–August 8, 2015

Date	Free Events	Paid Events
<b>Friday, July 17</b>		<b>7:30 p.m.</b> Encounter I: The Life of Schubert, led by Christopher H. Gibbs Martin Family Hall (\$46) <span style="float: right;">PAGE 10</span>
<b>Saturday, July 18</b>	<b>3:30 p.m.</b> Prelude Performance The Center for Performing Arts at Menlo-Atherton <span style="float: right;">PAGE 62</span>	<b>6:00 p.m.</b> Concert Program I: Genius Ignited, 1811–1819 The Center for Performing Arts at Menlo-Atherton (\$68/\$60) <span style="float: right;">PAGE 12</span> <b>8:30 p.m.</b> Fête the Festival Menlo School campus (\$65) <span style="float: right;">PAGE 12</span>
<b>Sunday, July 19</b>	<b>3:30 p.m.</b> Prelude Performance Martin Family Hall <span style="float: right;">PAGE 62</span>	<b>10:30 a.m.</b> Schubertiade I Stent Family Hall (\$85) <span style="float: right;">PAGE 43</span> <b>6:00 p.m.</b> Concert Program I: Genius Ignited, 1811–1819 Stent Family Hall (\$80) <span style="float: right;">PAGE 12</span>
<b>Monday, July 20</b>	<b>11:45 a.m.</b> Café Conversation: Curating Concerts: Programming from Schubert's Time to Today, with Christopher H. Gibbs Martin Family Hall <span style="float: right;">PAGE 73</span>	
<b>Tuesday, July 21</b>	<b>11:45 a.m.</b> Master Class with Gilbert Kalish, <i>pianist</i> Martin Family Hall <span style="float: right;">PAGE 72</span> <b>5:30 p.m.</b> Prelude Performance Martin Family Hall <span style="float: right;">PAGE 63</span>	<b>8:00 p.m.</b> Concert Program II: Vocal Inspirations, 1820–1824 Stent Family Hall (\$80) <span style="float: right;">PAGE 17</span>
<b>Wednesday, July 22</b>	<b>11:45 a.m.</b> Master Class with the Escher String Quartet Martin Family Hall <span style="float: right;">PAGE 72</span>	<b>8:00 p.m.</b> Concert Program II: Vocal Inspirations, 1820–1824 The Center for Performing Arts at Menlo-Atherton (\$68/\$60) <span style="float: right;">PAGE 17</span>
<b>Thursday, July 23</b>	<b>11:45 a.m.</b> Master Class with Sean Lee, <i>violinist</i> Martin Family Hall <span style="float: right;">PAGE 72</span> <b>5:30 p.m.</b> Prelude Performance Stent Family Hall <span style="float: right;">PAGE 63</span>	<b>7:30 p.m.</b> Encounter II: The Prince of Song, led by Susan Youens Martin Family Hall (\$46) <span style="float: right;">PAGE 11</span>
<b>Friday, July 24</b>	<b>11:45 a.m.</b> Master Class with Keith Robinson, <i>cellist</i> Martin Family Hall <span style="float: right;">PAGE 72</span> <b>5:30 p.m.</b> Prelude Performance Martin Family Hall <span style="float: right;">PAGE 64</span>	<b>8:00 p.m.</b> Schubertiade II Stent Family Hall (\$85) <span style="float: right;">PAGE 47</span>
<b>Saturday, July 25</b>	<b>1:00 p.m.</b> Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton <span style="float: right;">PAGE 69</span>	<b>6:00 p.m.</b> Concert Program III: Metamorphosis, 1822–1824 The Center for Performing Arts at Menlo-Atherton (\$68/\$60) <span style="float: right;">PAGE 21</span>
<b>Sunday, July 26</b>	<b>3:30 p.m.</b> Prelude Performance Martin Family Hall <span style="float: right;">PAGE 64</span>	<b>6:00 p.m.</b> Concert Program III: Metamorphosis, 1822–1824 Stent Family Hall (\$80) <span style="float: right;">PAGE 21</span>
<b>Monday, July 27</b>	<b>11:45 a.m.</b> Café Conversation: To be announced, with Aaron Boyd Martin Family Hall <span style="float: right;">PAGE 73</span>	
<b>Tuesday, July 28</b>	<b>11:45 a.m.</b> Café Conversation: The Art of Katia Setzer, with Katia Setzer and Cathy Kimball Stent Family Hall <span style="float: right;">PAGE 73</span>	<b>8:00 p.m.</b> Schubertiade III Stent Family Hall (\$85) <span style="float: right;">PAGE 51</span>

Date	Free Events		Paid Events	
<b>Wednesday, July 29</b>	<b>11:45 a.m.</b>	Master Class with Clive Greensmith, <i>cellist</i> Martin Family Hall PAGE 72	<b>8:00 p.m.</b>	Concert Program IV: Hopeful Years, 1825–1826 Stent Family Hall (\$80) PAGE 25
	<b>5:30 p.m.</b>	Prelude Performance Martin Family Hall PAGE 65		
<b>Thursday, July 30</b>	<b>11:45 a.m.</b>	Master Class with Inon Barnatan, <i>pianist</i> Martin Family Hall PAGE 72	<b>8:00 p.m.</b>	Concert Program IV: Hopeful Years, 1825–1826 The Center for Performing Arts at Menlo-Atherton (\$68/\$60) PAGE 25
	<b>5:30 p.m.</b>	Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 65		
<b>Friday, July 31</b>	<b>11:45 a.m.</b>	Master Class with Erin Keefe, <i>violinist</i> Martin Family Hall PAGE 72	<b>8:00 p.m.</b>	Concert Program V: The Setting Sun, 1827 Stent Family Hall (\$80) PAGE 29
	<b>5:30 p.m.</b>	Prelude Performance Martin Family Hall PAGE 66		
<b>Saturday, August 1</b>	<b>1:00 p.m.</b>	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton PAGE 70	<b>6:00 p.m.</b>	Concert Program V: The Setting Sun, 1827 The Center for Performing Arts at Menlo-Atherton (\$68/\$60) PAGE 29
<b>Sunday, August 2</b>			<b>10:30 a.m.</b>	Schubertiade IV Stent Family Hall (\$85) PAGE 54
<b>Monday, August 3</b>	<b>11:45 a.m.</b>	Master Class with Arnaud Sussmann, <i>violinist</i> Martin Family Hall PAGE 72	<b>7:30 p.m.</b>	Encounter III: Winter Journey: Schubert's Final Years, led by Ara Guzelimian Martin Family Hall (\$46) PAGE 11
	<b>5:30 p.m.</b>	Prelude Performance Stent Family Hall PAGE 66		
<b>Tuesday, August 4</b>	<b>11:45 a.m.</b>	Master Class with Gilles Vonsattel, <i>pianist</i> Martin Family Hall PAGE 72	<b>8:00 p.m.</b>	Concert Program VI: Schubert Forever, 1829–1995 Stent Family Hall (\$80) PAGE 33
	<b>5:30 p.m.</b>	Prelude Performance Martin Family Hall PAGE 67		
<b>Wednesday, August 5</b>	<b>11:45 a.m.</b>	Café Conversation: Arenas of Learning: From the Streets of New York to the Woods of Vermont, with Ara Guzelimian and David Finckel Martin Family Hall PAGE 73	<b>8:00 p.m.</b>	Concert Program VI: Schubert Forever, 1829–1995 The Center for Performing Arts at Menlo-Atherton (\$68/\$60) PAGE 33
	<b>5:30 p.m.</b>	Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 67		
<b>Thursday, August 6</b>	<b>11:45 a.m.</b>	Master Class with Laurence Lesser, <i>cellist</i> Martin Family Hall PAGE 72	<b>8:00 p.m.</b>	Schubertiade V Stent Family Hall (\$85) PAGE 57
<b>Friday, August 7</b>	<b>11:45 a.m.</b>	Master Class with Wu Han, <i>pianist</i> Martin Family Hall PAGE 72		
	<b>5:30 p.m.</b>	Final Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 68		
<b>Saturday, August 8</b>	<b>12:00 p.m.</b>	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton PAGE 71	<b>5:00 p.m.</b>	Concert Program VII: Ascent to the Summit, 1828 The Center for Performing Arts at Menlo-Atherton (\$68/\$60) PAGE 37

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