

Music@Menlo CHAMBER MUSIC FESTIVAL AND INSTITUTE

The Twenty-First Season: Beethoven Unfolding July 14–August 5, 2023 David Finckel and Wu Han, Artistic Directors

# 2023 Season Dedication

Music@Menlo's twenty-first season is dedicated to the following individuals and organizations, whose generous support has carried us through the last year, continuing to make Music@Menlo's mission possible.

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The Jeffrey Dean and Heidi Hopper Family

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# Music@Menlo Beethoven Unfolding

THE TWENTY-FIRST SEASON JULY 14–AUGUST 5, 2023

### DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

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# A Message from the Artistic Directors



#### Dear Friends,

For some years, we have looked forward to the return of Beethoven's 16 string quartets to Music@Menlo. The complete cycle has been heard only once during Music@Menlo's first two decades: at the 2005 festival, titled *Beethoven: Center of Gravity*, which focused on a variety of his important contributions to chamber music as well as his extraordinary life story. It gives us great joy to once again offer our festival listeners the incomparable journey that the Beethoven quartet cycle constitutes.

For many, Beethoven's string quartets have become an essential experience to be repeated at regular intervals. One might ask: why? There are many reasons, both emotional and intellectual. In terms of the human spirit, one cannot find a body of music that is comparable: during a chronological performance of the cycle, we accompany Beethoven on his turbulent personal journey, from the brilliant start of his early career to his deeply introspective late period, when he composed for himself and for the future. On the technical side, the cycle begins with six quartets as skilled and polished as those of Haydn and Mozart, and we listen in wonder at how Beethoven went on to reinvent the genre, creating quartets of unimagined breadth, depth, and complexity.

A more meaningful answer to the question lies somewhere in the essence of the Beethoven experience. From the most brilliant musicians we have known, many of them our own mentors, we have gathered nuggets of wisdom and insight that have informed our understanding of Beethoven. We have come to learn that his music, though deeply personal, is not about him—aside from a handful of works (such as the *Pastoral* Symphony), his compositions are not referential or pictorial. Nor are his works concerned with the musical fashions and trends of his time. Although he hoped to please his listeners, his priority was composing the best music he could, come what may in terms of popularity. When we sense the absence of any superfluous agenda, yet find ourselves in the throes of a profound musical experience, we must look deeper to ask: what in my own life resonates with this?

It is not easily explained, but here is one human trait that many have in common: perhaps divided equally, some of us simply must return again and again either to the ocean or to the mountains. For us, the pull of Beethoven is just as universal, powerful, and inexplicable. Are we returning to where we came from, or ascending toward the next life? That is for each of us to decide.

With Beethoven once again as our "center of gravity," we offer a surrounding constellation of music by composers from before as well as from after his time. One of Music@Menlo's signature *Unfolding of Music* festivals is the perfect accompaniment to the Beethoven quartet journey, and we hope you join us for the full complement of concerts and events.

Welcome, and our very best wishes for a fabulous Music@Menlo experience,

Best wishes, 11 Judan

David Finckel and Wu Han Artistic Directors Martin Family Artistic Directorship

# Music@Menlo

#### Board

Ann S. Bowers Terri Bullock Paul M. Ginsburg Jerome Guillen Amy Hsieh Betsy Morgenthaler Meaghan Schaefer Camilla Smith Brenda Woodson David Finckel and Wu Han, Artistic Directors William R. Silver, *ex officio* Edward P. Sweeney, Executive Director, *ex officio* 

#### Administration

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#### **Mission Statement**

The mission of Music@Menlo is to engage and sustain an audience for chamber music that is programmed, presented, and performed at the highest level of artistic excellence and to provide deserving young musicians with comprehensive, festival-based educational opportunities.

# Welcome from the Executive Director



#### Dear Friends,

Welcome to Music@Menlo's twenty-first summer of music!

As we embark purposely into our third decade, I cannot help but take pride in all that has been accomplished here. It is so easy to get so immersed in the day-today work that one forgets to focus on the journey itself. Certainly, in the early years

of Music@Menlo, it was nearly impossible to think about the institution's achievements when we were all focused on surviving to the next season.

Our recent 20<sup>th</sup> anniversary was an ideal moment to pause and reflect on what Music@Menlo has accomplished. With these two decades of history, we can begin to see the impact we have had in the world of classical music. Yesterday's Young Performers, International Program participants, and Arts Management Interns are today's arts leaders and performers on the world's stages. A perhaps overused metaphor is the garden, into which one puts huge toil and effort, preparing fertile soil, planting seeds, and nurturing small sprouts with the hope they will grow tall and blossom. The first few growing seasons may not produce much but then, once the roots get established, the results are a wonder to behold.

These accomplishments bring me a profound sense of gratitude. I am thankful for all the amazing artists that have graced our stages and trained our young musicians. I am thankful for all our professional administrators and our teams of young interns, bringing new vitality and ideas to our work. Most of all, I am thankful for all of you, our extraordinary community of music lovers who have carried and lifted Music@Menlo through these remarkable years.

Our sense of purpose is clear, and with your help and support, there is nothing that we cannot accomplish. Thank you!

With warmest regards,

Awar

Edward P. Sweeney Executive Director



# **Program Overview**

#### CONCERT PROGRAMS

Concert Program I: Baroque Splendor (p. 10) Sat., July 15, 6:00 p.m., Spieker Center for the Arts Concert Program II: Bach to Beethoven (p. 14) Thu., July 20, 7:00 p.m., Spieker Center for the Arts Concert Program III: From the Heart (p. 18) Sun., July 23, 4:00 p.m., Spieker Center for the Arts Concert Program IV: Romantic Twilight (p. 22) Thu., July 27, 7:00 p.m., Spieker Center for the Arts Concert Program V: The Turbulent Century (p. 26) Sun., July 30, 4:00 p.m., Spieker Center for the Arts Concert Program VI: Chamber Music Now (p. 30) Sat., August 5, 6:00 p.m., Spieker Center for the Arts

### BEETHOVEN QUARTET CYCLE & INSIDE THE QUARTETS

Inside the Quartets I (p. 36) Sun., July 16, 3:00 p.m., Martin Family Hall

**Beethoven Quartet Cycle I** (p. 36) Sun., July 16, 4:00 p.m., Stent Family Hall

**Inside the Quartets II** (p. 39) Wed., July 19, 6:00 p.m., Martin Family Hall

**Beethoven Quartet Cycle II** (p. 39) Wed., July 19, 7:00 p.m., Stent Family Hall

Inside the Quartets III (p. 42) Sat., July 22, 5:00 p.m., Martin Family Hall

**Beethoven Quartet Cycle III** (p. 42) Sat., July 22, 6:00 p.m., Stent Family Hall

Inside the Quartets IV (p. 46) Wed., July 26, 6:00 p.m., Martin Family Hall

**Beethoven Quartet Cycle IV** (p. 46) Wed., July 26, 7:00 p.m., Stent Family Hall

**Inside the Quartets V** (p. 49) Sat., July 29, 5:00 p.m., Martin Family Hall

**Beethoven Quartet Cycle V** (p. 49) Sat., July 29, 6:00 p.m., Stent Family Hall

Inside the Quartets VI (p. 52) Thu., August 3, 6:00 p.m., Martin Family Hall

**Beethoven Quartet Cycle VI** (p. 52) Thu., August 3, 7:00 p.m., Stent Family Hall

#### **ENCOUNTERS**

**Encounter I: Beethoven's Workshop, led by Jan Swafford** (p. 8) Fri., July 14, 7:00 p.m., Martin Family Hall

**Encounter II: Quartets for the End of Time, led by Aaron Boyd** (p. 9) Tue., July 18, 7:00 p.m., Martin Family Hall

Encounter III: The Beethoven Effect, led by David Serkin Ludwig (p. 9) Wed., August 2, 7:00 p.m., Martin Family Hall

#### OVERTURE CONCERTS

**Overture Concert I** (p. 55) Fri., July 21, 7:00 p.m., Stent Family Hall

**Overture Concert II** (p. 55) Fri., July 28, 7:00 p.m., Stent Family Hall



#### FESTIVAL ARTISTS

#### Piano

Gilbert Kalish<sup>†</sup> Hyeyeon Park<sup>†</sup> Juho Pohjonen Mika Sasaki<sup>†</sup> Orli Shaham\* Wu Han Wu Qian

#### Violin

Aaron Boyd Stella Chen\* Francisco Fullana\* Chad Hoopes Bella Hristova Paul Huang Ani Kavafian Kristin Lee<sup>†</sup> Arnaud Sussmann<sup>†</sup> James Thompson<sup>†</sup> Tien-Hsin Cindy Wu

#### Viola

Matthew Lipman Paul Neubauer Arnaud Sussmann<sup>†</sup> Tien-Hsin Cindy Wu

#### Cello

Dmitri Atapine<sup>+</sup> Nicholas Canellakis David Finckel Sihao He\* Mihai Marica\* David Requiro

#### Bass

Anthony Manzo\* Scott Pingel

#### **Pipa** Min Xiao-Fen\*

**Calidore String Quartet** 

Jeffrey Myers, violin Ryan Meehan, violin Jeremy Berry, viola Estelle Choi, cello

#### Woodwinds

Sooyun Kim, *flute* James Austin Smith, *oboe* Tommaso Lonquich, *clarinet* David Shifrin, *clarinet* Peter Kolkay, *bassoon* 

#### Brass

David Washburn, *trumpet* Kevin Rivard, *horn* 

#### Voice

Erika Baikoff, soprano\* Fred Child, narrator

#### **Encounter Leaders**

Aaron Boyd David Serkin Ludwig\* Jan Swafford\*

**Inside the Quartets Leader** David Finckel

\*Music@Menlo debut <sup>†</sup>CMI faculty



# Beethoven: Anguish and Triumph

### **BY JAN SWAFFORD**

#### Dear Listener,

We would like to share with you the following excerpt from Jan Swafford's acclaimed biography *Beethoven: Anguish and Triumph*. The passage is reprinted courtesy of the author.

THE LETTER BEETHOVEN wrote in Heiligenstadt to his brothers Johann and Caspar is dated October 6, 1802. The three pages and later addendum, written in his upstairs room looking out to autumnal fields and hills, were apparently never mailed. Though the letter was torn from his heart, it was not scribbled down like most of his correspondence, but considered, sketched, then written out in fair copy. It may have been intended to be found after his death from age or illness or accident, or sooner by his own hand. After it was read by his brothers he hoped it would be published, to enlighten people about how they had scorned and misunderstood him. So it was a letter to the world too. Three times he left a blank space representing the name Johann. Always Ludwig detested writing a name or even a word that pained him, so it seems that at the time brother Johann pained him.

The letter became one of the talismans he kept always with him, perhaps the most important of those talismans. The others were keepsakes from lost loves. This was a keepsake from lost joy in life. Likely over the years he took the letter out of its hiding place in his desk, unfolded it, and read it over to remind himself what he had resolved his life was to be and why, and how close he had come to death before he created his true work.

He begins the letter with a review of his goodness, his bitterness, his ambition, his loneliness. His state of mind at that moment is that

of the human soul he had painted earlier that summer, in the D Minor Piano Sonata: a moment of intense despair in contemplating the mechanism of fate, and also a moment of intense clarity:

#### For my brothers Karl and Beethoven.

Oh you men who think or say that I am malevolent, stubborn or misanthropic, how greatly do you wrong me. You do not know the secret cause which makes me seem that way to you. From childhood on my heart and soul have been full of the tender feeling of goodwill, and I was ever inclined to accomplish great things. But, think that for 6 years now I have been hopelessly afflicted, made worse by senseless doctors, from year to year deceived with hopes of improvement, finally compelled to face the prospect of a lasting malady (whose cure will take years, or perhaps be impossible). Though born with a fiery, active temperament, even susceptible to the diversions of society, I was soon compelled to withdraw myself, to live life alone. If at times I tried to forget all this, oh how harshly was I flung back by the doubly sad experience of my bad hearing. Yet it was impossible for me to say to people, "Speak louder, shout, for I am deaf."

Ah, how could I possibly admit an infirmity in the one sense which ought to be more perfect in me than in others, a sense which I once possessed in the highest perfection, a perfection such as few in my profession enjoy or ever have enjoyed.—Oh I cannot do it, therefore forgive me when you see me draw back when I would have gladly mingled with you. My misfortune is doubly painful to me because I am bound to be misunderstood; for me there can be no relaxation with my fellow-men, no refined conversations, no mutual exchange of ideas . . . I must live almost alone like an exile.

... Thus it has been during the last six months which I have spent in the country. By ordering me to spare my hearing as much as possible, my intelligent doctor almost fell in with my own present frame of mind, though sometimes I ran counter to it by yielding to my desire for companionship.

But what a humiliation for me when someone standing next to me heard a flute in the distance and *I heard nothing*, or someone heard a *shepherd singing* and again I heard nothing. Such incidents drove me almost to despair, a little more of that and I would have ended my life.

It is no surprise that his affliction brought him to the brink of suicide. It would be surprising if it did not. If he was to live, he must understand that he would live in misery, and there must be a reason to endure that misery:

It was only *my art* that held me back. Oh, it seemed impossible to me to leave this world before I had produced all that I felt capable of producing, and so I prolonged this wretched existence—truly wretched for so susceptible a body that a sudden change can plunge me from the best into the worst of states.

He recapitulates what he had written to Wegeler and Amenda about his illness: the pathetic consolation of patience is his only choice. He drifts back to the feeling that he is wronged and misunderstood. He invokes God, turns the letter into a will, becomes the wise and magnanimous big brother, recalls other friends and his most valued worldly possessions, the quartet of string instruments Prince Lichnowsky had given him. At the moment, he believes he is three years younger than he actually is.

Patience, they say, is what I must now choose for my guide, and I have done so—I hope my determination will remain firm to endure until it pleases the inexorable Parcae to break the thread. Perhaps I shall get better, perhaps not, I am ready.—Forced to become a philosopher already in my 28th year, oh it is not easy, and for the artist much more difficult than for anyone else.—Divine One, thou seest my inmost soul, thou knowest that therein dwells the love of humanity and the desire to do good—Oh fellow men, when at some point you read this, consider then that you have done me an injustice ...

You my brothers Carl and as soon as I am dead if Dr. Schmidt is still alive ask him in my name to describe my malady, and attach this written document to his account of my illness so that so far as it is possible at least the world may become reconciled to me after my death.—At the same time I declare you two to be the heirs to my small fortune (if it can be called that); divide it fairly: bear with and help each other. What injury you have done to me you know was long ago forgiven.

To you, brother Carl I give special thanks for the attachment you have shown me of late. It is my wish that you may have a better and freer life than I have had. Recommend *virtue* to your children; it alone, not money, can make them happy. I speak from experience; this was what upheld me in time of misery. Thanks to it and to my art I did not end my life by suicide— Farewell and love each other.

I thank all my friends, particularly *Prince Lichnowsky* and *Professor Schmidt*—I would like the instruments from

Prince L to be preserved by one of you, but not to be the cause of strife between you, and as soon as they can serve you a better purpose, then sell them. How happy I shall be if I can still be helpful to you in my grave—so be it—

He would not kill himself—not yet—but still, with great clarity, he understood how much death could relieve him of, even at the moment when he knew he was rising toward his best work:

With joy I hasten to meet death—If it comes before I have had the chance to develop all my artistic capacities, it will still come too soon despite my harsh fate and I should probably wish it later—yet even so I should be happy, for would it not free me from a state of endless suffering?

—Come *when* thou wilt, I shall meet thee bravely— Farewell and do not wholly forget me when I am dead, I deserve this from you, for during my lifetime I was thinking of you often and of ways to make you happy— please be so—

Ludwig van Beethoven

Beethoven folds the letter the world will someday name the Heiligenstadt Testament and presses his seal to the wax. He notes the place and time. He addresses it "For my brothers Carl and to be read and executed after my death." Three days later, he adds a frenzied addition on the outside of the letter. He falls into his dashes, his breathless mode, as if gasping—or drunk. This has not been part of the draft, part of the plan. This is the true cry from the cross:

Heiglnstadt [*sic*], October 10th, 1802, thus I bid you farewell—and indeed sadly—yes, that fond hope—which I brought here with me, to be cured to a degree at least this I must now wholly abandon. As the leaves of autumn fall and are withered—so likewise my hope has been blighted—I leave here—almost as I came—even the high courage—which often inspired me in the beautiful days of summer—has disappeared—Oh Providence—grant me at last but one day of *pure joy*—it is so long since real joy echoed in my heart—Oh when—Oh when, Oh divine One—shall I feel it again in the temple of nature and of mankind—Never?—No—Oh that would be too hard.1

He means the joy that was more than the pleasures of a good life. For an Aufklärer, joy was at the center of everything: life, liberty, and the pursuit of happiness; Schiller's god-engendered daughter of Elysium. Or call it peace, hope, joie de vivre, joy in work and in love. The things chronic pain and disease rob you of. That is the subject of his frantic last words, because that is what he feared most.

This was his last word, after he had written into the letter proper the idea that would sustain him: *It was only* my art *that held me back. Oh, it seemed impossible to me to leave this world before I had produced all that I felt capable of producing, and so I prolonged this wretched existence.* There was no posturing in those words. It was the truth. At some point he would no longer be able to function properly at the keyboard. He could have little hope for an end to deafness and painful illness. He had no children or anyone who truly needed him. Art was all he had left.

Here with passion, anguish, clarity, and insight, Beethoven wrote of what lay on his heart. There is one thing he did *not* say that tells a great deal about him.

Twice he calls on God, who sees and understands what he suffers. He believes in God, he believes God sees his heart and understands. But he does not say, "I must do what God put me here to do." His gifts come from nature; the will to accomplish great things is his own. He does not believe God is chastising him. As authors of his fate he names the mythical Parcae. He does not pray for miracles because he does not believe in them—even if only a miracle could restore his health. His relationship to God would change and deepen over the years, he would draw closer, he would pray. But years later when a protégé wrote on a score, "Finished with the help of God," Beethoven wrote under it, "O Man, help yourself!"

It is easy enough to declare, *Help yourself*. But to suffer without hope, without believing that the suffering has some larger meaning and purpose, requires great courage. For an artist to continue growing and working at the highest level without hope takes still greater courage. Beethoven had something near as much courage as a human being can have. From this moment on, without hope and, he feared, without joy, he needed to be heroic just to live and to work. The Heiligenstadt Testament shows that he understood this with excruciating clarity. True heroism is usually called for in the face of suffering and death. It is rarely joyful. But in the letter Beethoven vowed to live with suffering and for his art, and he kept vows like that. His crisis had little observable effect on his output. In his work he had been soaring, and he was about to soar higher.2

After the Heiligenstadt Testament, that moment of clarity, what happened in Beethoven's life and work? The pattern of his life changed once and for all. His posture in the world had been as a budding master of his art, a virtuoso, a generalissimo, a conqueror laughing at the admiration he aroused. Now he was at the mercy of something he had never encountered before, a malevolent fate beyond the force of his will. It would not be long before the hopeless path of resignation turned to a path of fist-shaking defiance, and that was the right path for him as a still-young man.

On the most elemental level, the decline of his hearing meant that he had to let go of a long-cherished view of himself as pianistcomposer. Since childhood he had devoted much of his time and energy to making himself the virtuoso he was. Much of his reputation in Vienna and elsewhere had come from his playing. In losing his hearing, not only was he losing his most prized sense but with the end of his performing career he also was going to lose part of his identity and half or more of his income.

In the next years, while his hearing was in some degree still functional, he would perform on occasion, if rarely publicly. But in 1802, the prospect of having someday to let go of the piano was part of his anguish. At around this point, it appears, he stopped practicing. He had written twenty piano sonatas, most of them in some eight years. He would write only a dozen more, and only two more violin sonatas. The prospect of having to earn a living as purely a freelance composer may have frightened him, as it should have. Bach, Mozart, Haydn—none of them had lived mainly on their earnings as a composer. He could sell anything he wrote, but the fees were small. His most ambitious pieces, concertos and symphonies and choral works, paid proportionately worst of all because they were the least salable.

In all this may lie one fundamental aspect of the stupendous level of creativity he was about to launch into. The crisis of October 1802 confirmed that now Beethoven's life was composing and nothing else. Another element had to do with despair. The reality of being an artist, for most artists, is that it must be on the order of a life-anddeath matter or it will not succeed at the highest level a given creator can achieve, whatever that may be. An artist needs to cling to art like a survivor clings to a spar in the middle of the ocean. That was the position Beethoven now found himself in.

The crisis did not forge the New Path but rather made it mandatory. There would be no more of trying this and that. It was do or die, and for Beethoven now that was no metaphor, it was the simple truth. He was not above writing commercial pieces, but to devote most of his time to them was not an option for him. In his serious work, for the first time he had in his grasp *how* to do what he needed to do. By the time he wrote the unmailed letter to his brothers and to the world, he was planning a concert in Vienna that in effect drew a line between the past and the future. He already saw the next step after that: the Third Symphony.

In all things with Beethoven the stronger the challenge, the more aggressive and outsized his response. The depth of his despair was answered by the opposite forces of his will, his courage, his defiance of fate.



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## Michael Steinberg Encounter Series

Music@Menlo's Encounter series of full-evening lectures was inaugurated during the festival's first season. Designed not for musical experts, but rather for those wishing to become musical experts, the Encounters dive deeply into the music and composers of each festival. Music@Menlo's Encounter leaders possess both great expertise and accessible appeal, presenting evenings filled with fascinating facts, amazing stories, musical examples, imagery, and surprising revelations. The series is dedicated to the memory of musicologist Michael Steinberg, who combined encyclopedic knowledge with enveloping warmth as a regular Encounter leader during the festival's first decade in a way that has set the standard ever since.

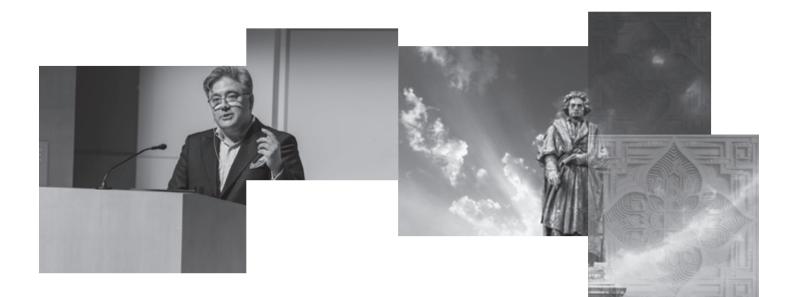
### ENCOUNTER I **Beethoven's Workshop** Led by Jan Swafford

#### Friday, July 14, 7:00 p.m. Martin Family Hall

Acclaimed author and composer Jan Swafford makes his Music@Menlo debut leading the inaugural Encounter of the 2023 season. Biographer of Beethoven, Ives, Brahms, and Mozart, Swafford is renowned as a lecturer and has served as a program annotator for the symphony orchestras of Cleveland, San Francisco, Boston, Chicago, and New York; the Metropolitan Opera; and Carnegie Hall. In this event, he will not only journey through Beethoven's life and career but also guide the audience on a tour of Beethoven's "workshop," revealing the mercurial composer's creative habits, his innovative musical ideas, and the skills and temperament that combined to secure him his unique and unchallenged place in music history.

#### SPECIAL THANKS

Music@Menlo dedicates this Encounter to Dan & Kathleen Brenzel with gratitude for their generous support.



### **FNCOUNTER II** Quartets for the End of Time Led by Aaron Boyd

#### Tuesday, July 18, 7:00 p.m. Martin Family Hall

Following the death of Joseph Haydn in 1809, his 68 string quartets-already a monumental inspiration to Mozart and the young Beethoven—would spur composers of the following two centuries to write some of their greatest music. Continuing his spectacular 2022 investigation of Haydn's quartets, violinist Aaron Boyd explores not only the quartets written in the long shadow of Haydn's genius but also the historic ensembles-from the nineteenth century's Schuppanzigh and Joachim Quartets to the dynamic ensembles of our own day—who have brought them to life.

### **ENCOUNTER III** The Beethoven Effect Led by David Serkin Ludwig

#### Wednesday, August 2, 7:00 p.m. Martin Family Hall

In addition to composing a lion's share of the greatest music ever written, Beethoven, through his uncompromising personality and sense of self, re-formed the identity of the composer. His influence on the composers around him and following him, up to the present day, is immeasurable, as was his example of what it meant to be a true artist. In the final Encounter of the season, composer and Dean of the Juilliard School David Serkin Ludwig reveals how Beethoven's work and life changed the world and shaped the art of music.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Kathy & Frederick Baron and to Michael Jacobson & Trine Sorensen with gratitude for their generous support.

#### SPECIAL THANKS

Music@Menlo dedicates this Encounter to William Reller with gratitude for his generous support.

RS

### CONCERT PROGRAM I

# **Baroque Splendor**

Saturday, July 15, 6:00 p.m. Spieker Center for the Arts

#### PROGRAM OVERVIEW

Music from the Baroque era stimulates the senses, lifts the spirits, and inspires faith in all things good. The evolution of everything in music—from the art of counterpoint to the invention of new forms—transformed Baroque composers into unstoppable creators as they experimented with new musical styles and combinations of instruments. In this opening concert, we will experience six trailblazing composers showing their skills in a colorful collection of instruments and ensembles.

#### SPECIAL THANKS

Music@Menlo dedicates this performance to the Jeffrey Dean & Heidi Hopper Family with gratitude for their generous support.

#### **GEORG PHILIPP TELEMANN (1681-1767)**

Concerto in D major for Four Violins, TWV 40:202 (ca. 1720) Adagio Allegro Grave Allegro

Ani Kavafian, Arnaud Sussmann, Tien-Hsin Cindy Wu, Kristin Lee, violins

#### GIUSEPPE TORELLI (1658-1709)

Sonata in D major for Trumpet, Strings, and Continuo, G. 1 (1690) Andante Allegro Grave Allegro

David Washburn, *trumpet*; Ani Kavafian, Chad Hoopes, *violins*; Paul Neubauer, *viola*; Mihai Marica, *cello*; Scott Pingel, *bass*; Hyeyeon Park, *harpsichord* 

#### **ANTONIO VIVALDI** (1678-1741)

Concerto in A minor for Bassoon, Strings, and Continuo, RV 497

(ca. 1720–1724) Allegro molto Andante molto Allegro

Peter Kolkay, *bassoon*; Tien-Hsin Cindy Wu, James Thompson, *violins*; Paul Neubauer, *viola*; Dmitri Atapine, *cello*; Scott Pingel, *bass*; Mika Sasaki, *harpsichord* 

St. Isaac's Cathedral, St. Petersburg, Russia. Photo credit: Sizhu/© Adobe Stock

#### **GEORGE FRIDERIC HANDEL** (1685-1759)

"Eternal Source of Light Divine" from *Ode for the Birthday of Queen Anne* for Soprano, Trumpet, Strings, and Continuo, HWV 74 (1713)

#### JOHANN SEBASTIAN BACH (1685–1750)

Aria from Cantata *Jauchzet Gott in allen Landen* for Soprano, Trumpet, Strings, and Continuo, BWV 51 (1730)

Erika Baikoff, *soprano*; David Washburn, *trumpet*; Ani Kavafian, James Thompson, *violins*; Tien-Hsin Cindy Wu, *viola*; Mihai Marica, *cello*; Scott Pingel, *bass*; Hyeyeon Park, *harpsichord* 

#### **GEORGE FRIDERIC HANDEL**

"Let the Bright Seraphim" from *Samson* for Soprano, Bassoon, Trumpet, Strings, and Continuo, HWV 57 (1741-1742)

Erika Baikoff, soprano; Peter Kolkay, bassoon; David Washburn, trumpet; Ani Kavafian, James Thompson, violins; Tien-Hsin Cindy Wu, viola; Mihai Marica, cello; Scott Pingel, bass; Hyeyeon Park, harpsichord

#### INTERMISSION

#### **GEORGE FRIDERIC HANDEL**

"Per te lasciai la luce" and "Un pensiero voli in ciel" from *Il delirio amoroso* for Soprano, Flute, Strings, and Continuo, HWV 99 (1707)

Erika Baikoff, *soprano*; Sooyun Kim, *flute*; Aaron Boyd, Chad Hoopes, *violins*; Dmitri Atapine, *cello*; Scott Pingel, *bass*; Mika Sasaki, *harpsichord* 

#### ANTONIO VIVALDI

Concerto in D major for Flute, Strings, and Continuo, RV 428, Il

- **gardellino** (1729) Allegro
  - Cantabile
  - Allegro

Sooyun Kim, flute; Arnaud Sussmann, Kristin Lee, violins; Paul Neubauer, viola; David Finckel, cello; Scott Pingel, bass; Gilbert Kalish, harpsichord

#### FRANCESCO GEMINIANI (1687-1762)

#### Concerto Grosso no. 12 in D minor, H. 143, La follia (1726)

Chad Hoopes, Aaron Boyd, *solo violins*; Tien-Hsin Cindy Wu, *solo viola*; Dmitri Atapine, *solo cello*; Ani Kavafian, Kristin Lee, *violins*; Paul Neubauer, *viola*; Mihai Marica, *cello*; Scott Pingel, *bass*; Wu Han, *harpsichord* 

# Program Notes: Baroque Splendor

Notes on the program by Nicholas Swett

#### **GEORG PHILIPP TELEMANN**

(Born March 14, 1681, Magdeburg, Germany; died June 25, 1767, Hamburg, Germany)

Concerto in D major for Four Violins, TWV 40:202

Composed: Ca. 1720

**Other works from this period:** Double Horn Concerto in F major, TWV 52:F4 (ca. 1708–1714); Violin Concerto in D major, TWV 51:D10 (ca. 1708–1716); Suite in D minor for Strings and Continuo, TWV 55:d1 (before 1716); *Brockes Passion*, TWV 5:1 (1716, rev. 1722)

Approximate duration: 7 minutes

#### FRANCESCO GEMINIANI

(Baptized December 5, 1687, Lucca, Italy; died September 17, 1762, Dublin, Ireland)

Concerto Grosso no. 12 in D minor, H. 143, La follia

Composed: 1726

Published: 1729

Approximate duration: 12 minutes

Georg Philipp Telemann loved to write **sonatas** for small groups of instruments, and he was told he was good at it. In his 1718 autobiography, he claims that "people wished to persuade me that trios were my greatest strength, because I arranged them so that one voice would have as much to do as another." He was less fond of writing **concertos**. Though he wrote around 125 of them, he said that he mostly did it "because change amuses" and that "they have never come from my heart."

Telemann was not particularly taken with the virtuosic extravagances of the Italian concerto tradition. When he wrote **concertante** pieces, his focus was on creating interesting combinations of instruments, contrasts of color and texture, and affecting melodies, and not on speed or wild, cascading structures. There may also have been a pragmatic reason for his professed preference for sonatas: a large part of his income came to depend on publishing, and it was easier to sell small-scale pieces that could be performed at home than larger and more soloistic works. This publishing gap is one reason the dates for many of Telemann's concertos are uncertain—these works were likely written for live performance, and not with the aim of sale in print.

In the cities where Telemann worked and lived, he would direct the local *collegium musicum*, civic series of public concerts that were often extremely popular. It is likely for such a collegium, to be played by friends whom he would recruit from the local pool of musicians, that he composed his Concertos for Four Violins (TWV 40:201–204), which are thought to have been written before 1721. Conceived without ensemble or **continuo** accompaniment, these pieces are more like chamber music than competitive, orchestral creations.

The close **counterpoint** of the opening *Adagio* of the D-major Concerto aims not only to set the key but to establish the intimacy of range that is created by this chorus of four identical instruments. The following *Allegro* is a sequence of canons at the **unison**. So similar are the lines of the voices that we could mistake the group for a single instrument; the ensemble takes on the characteristics of the piano, especially at the close of sections, where the group unites on chordal **harmonies** spun out over repeated quick notes. In the sweet *Grave*, the open, Renaissance-style counterpoint can take a new **modal** turn on the hinge of a single note, and Telemann exploits the flexibility of slow imitative writing to great effect. In the chirping *Allegro* finale, the composer makes good on the quality he claims people admired in his sonatas—every player gets a turn on the primary **motifs** and has about as much responsibility as the others.

We might say that this concert program begins with a composer infusing something he calls a concerto with sonata-like chamber music qualities. The final number on the program inverts this model. In 1700, Arcangelo Corelli published a set of twelve sonatas for violin and continuo as his Opus 5. The final number in the group was a **variation** set on "La follia," a harmonic progression that was a popular base for extemporization from that period until the turn of the nineteenth century. The original sonata is striking for its even distribution of difficulty and melodic import between the violin and the continuo line. This music well fulfills Telemann's prescription for sonatas to give all of the voices enough to do.

One of Corelli's students, Francesco Geminiani, made a publishing debut in London with transcriptions for string ensemble of his teacher's Opus 5 sonatas. The first set of six came out in 1726, and the second, which included "La follia," emerged in 1729 to great acclaim. Geminiani's version featured a concertante group—a solo string quartet—as well as music for the full ensemble. The resulting set of variations imbues Corelli's work with a diversity of timbre and texture that brings this long set of meditations on the same bass line to life.

The instruments stick together in the first two variations on the tune; then, in the third, the solo violin and cello take off. From that point, each variation presents a different tempo or division of responsibilities. Sometimes a concertante voice is given challenging, virtuosic flourishes; other times, individual voices must play thin, sincere, vulnerable lines. Geminiani is also comfortable creating textural contrasts within variations, asking the ensemble to join for some part of the run through the harmonic pattern and changing the identity of the structure partway through. Toward the end of the set, the harmonic trajectory of the theme changes for a moment: suddenly, the tune modulates away from the dramatic key of D minor to F major. It quickly goes back to D for a fiery finish with a devilishly fast cello line, but it's a special opportunity for the musicians to breathe, to experience the relief of a contrasting mode after so many attempts at the same template. Corelli acknowledged his own "Satisfaction he took in composing [this work], and the Value he set upon it." Geminiani, in turn, makes a satisfying, intimate composition into a showstopping set piece that lives up to what, three hundred years later, we have come to expect of concertos.

#### **GIUSEPPE TORELLI**

(Born April 22, 1658, Verona, Italy; died February 8, 1709, Bologna, Italy)

#### Sonata in D major for Trumpet, Strings, and Continuo, G. 1 Composed: 1690

**Other works from this period:** *Concerto da camera* for Two Violins and Basso Continuo, op. 2 (1686); *Sinfonie*, op. 3 (1687); *Concertino per camera* for Violin and Cello, op. 4 (1688); *Concerti musicali a quattro*, op. 6 (1698)

Approximate duration: 8 minutes

#### **GEORGE FRIDERIC HANDEL**

(Born February 23, 1685, Halle, Germany; died April 14, 1759, London, England)

"Eternal Source of Light Divine" from *Ode for the Birthday of Queen Anne* for Soprano, Trumpet, Strings, and Continuo, HWV 74

Composed: 1713

Published: 1789

Dedication: Queen Anne

**First performance:** February 6, 1713, in Windsor Castle, St. James's Palace, performed by solo voices, chorus, and orchestra with the composer as conductor

Other works from this period: Amadigi di Gaula, HWV 11 (1715); Brockes Passion, HWV 48 (1716); Suite no. 1 in F major, HWV 348, from Water Music (1717); Chandos Anthems, HWV 246–256 (1717– 1718)

Approximate duration: 4 minutes

#### JOHANN SEBASTIAN BACH

(Born March 31, 1685, Eisenach, Germany; died July 28, 1750, Leipzig, Germany)

Aria from Cantata *Jauchzet Gott in allen Landen* for Soprano, Trumpet, Strings, and Continuo, BWV 51

Composed: 1730

Published: 1863

First performance: September 17, 1730, in Leipzig

Other works from this period: *The Well-Tempered Clavier (Book I)*, BWV 846–869 (1722); *French Suites* for Keyboard, BWV 812–817 (ca. 1722–1725); Partita no. 4 in D major for Solo Piano, BWV 828 (1728); Concerto in D minor for Two Violins, Strings, and Continuo, BWV 1043 (1730–1731); Flute Sonata in E-flat major, BWV 1031 (1730–1734)

Approximate duration: 5 minutes

#### **GEORGE FRIDERIC HANDEL**

"Let the Bright Seraphim" from *Samson* for Soprano, Bassoon, Trumpet, Strings, and Continuo, HWV 57

Composed: 1741–1742

Published: 1743

First performance: February 18, 1743, at the Convent Garden in London

**Other works from this period:** Saul, HWV 53 (1728); Organ Concerto no. 14 in A major, HWV 296a (1739); Organ Concerto no. 13 in F major, HWV 295, *The Cuckoo and the Nightingale* (1739); twelve Concerti Grossi, op. 6, HWV 319–330 (1739); *Messiah*, HWV 56 (1741)

#### Approximate duration: 5 minutes

In 1623, Ferdinand II, Emperor of the Habsburg Empire, supported the foundation of the Trumpeters' and Kettledrummers' Guild. This organization set high standards for training and carefully limited the number of trumpeters in the realm, lending the profession a high degree of prestige. Members of the guild had the authority to enforce those standards by fining noncertified players, confiscating their instruments, and even resorting to violence.

In the late 1500s and early 1600s, the trumpet repertoire grew from calls and signals with simple melodic lines, which could serve ceremonial or military functions, to include more complex ensemble works that would be integrated with vocal performances and, eventually, operas. The foundation of the Habsburg guild made Vienna a hot spot for the development of trumpet literature; it was there that trumpet church sonatas came into fashion, concert works that followed the slow-fastslow-fast **movement** structure that was becoming typical of solo pieces for other instruments.

Much of what happened trumpet-wise in Vienna echoed antiphonally in Italy in the latter half of the seventeenth century. Giuseppe Torelli, who spent part of his career living and working in Bologna, had access to a first-rate trumpeter, Giovanni Pellegrino Brandi. In the late 1680s and early 1690s, Torelli wrote a number of works for the instrument, including his 1690 Sonata in D major for Trumpet, Strings, and Continuo, G. 1. In the opening **Andante**, the strings present an inviting gesture, which the high trumpet answers with bright confidence and clarity. The following *Allegro* sees the trumpet calling the tune while the other players scramble to imitate and catch up to the solo voice's declarations. For the stately *Grave*, where the solo violin tells a story to the eager band of other strings, the trumpet sits out—a sonically appealing textural contrast, which allows the brass player to physically recover before the bright, celebratory calls of the short, up-tempo finale.

Torelli's sonata can here be heard as a bright prelude to the inventive ways in which composers of the early eighteenth century combined this high brass sound with that of soprano singers. J. S. Bach, in his **cantata** *Jauchzet Gott in allen Landen* ("Exalt God in Every Land" **BWV** 51), uses the trumpet to proclaim joy for God's love. The trumpet cues the triumphant singer in and also motivates the violin to engage in bugle-call-like **figuration**. The two high voices also engage in something like a competitive duel in various passages, delighting in their shared instrumental range. Bach's approach to integrating these instruments is similar to what we see in George Frideric Handel's **aria** "Let the Bright Seraphim," from his 1741–1742 **oratorio** *Samson*. In this aria, which provides a restoratively cheerful finale to a tragic tale, the text refers explicitly to celebratory trumpets blowing to give thanks, and the music responds in kind.

The mix of voice and trumpet in a 1713 cantata by Handel is also striking, but in a very different way. While he was still finding his footing after moving to London, Handel wrote an ode to celebrate the birthday of Queen Anne, who eventually started to pay him a stipend. She may not even have heard this piece, but it is hard to imagine her refusing to help him if she had. Handel's sublime, melismatic vocal lines are repeated almost verbatim by a soaring trumpet, and when the trumpet reaches heights of volume and openness that the human voice cannot quite achieve, it evokes a rich sense of awe and mystery. According to the "super-expressive voice theory" put forth by music psychologist Patrik Juslin and colleagues, one reason we find instrumental music emotionally powerful is that it expresses sounds that we relate to the human voice, but which we recognize are impossible for a human to re-create. This inimitable quality creates a sense of fear and confusion, which in turn is highly moving. Juslin's theory is not the only theory of the emotional power of instrumental music, but it certainly seems apt for describing the overwhelming beauty that Handel unleashes when he asks his trumpeter to sing in "Eternal Source of Light Divine."

#### **GEORGE FRIDERIC HANDEL**

"Per te lasciai la luce" and "Un pensiero voli in ciel" from *Il delirio amoroso* for Soprano, Flute, Strings, and Continuo, HWV 99 Composed: 1707

**Other works from this period:** Flute Sonata in D major, HWV 378 (ca. 1707); Trio Sonata in G minor, op. 2, no. 6, HWV 391 (ca. 1707); Overture in B-flat major for Two Oboes, Strings, and Continuo, HWV 336 (ca. 1707–1708); Oboe Sonata in B-flat major, HWV 357 (ca. 1707–1710); Chorus and Minuet in B-flat major for Orchestra, HWV 344 (1708)

Approximate duration: 17 minutes

In late 1706, Handel moved from Hamburg to Italy. He eventually settled in Rome, where he received financial and practical support

from a group of artistically inclined cardinals. Since he was principally sustained by the Catholic Church, he could not compose or produce works for secular amusement, such as operas. Still, he found it a musically productive period thanks to one of his patrons, Benedetto Pamphili, who was famously generous with composers and was also a **librettist**. In 1707, Pamphili gave Handel the text of a pseudo-tragic love story and the composer responded with a cantata for soprano, strings, and flute: *Il delirio amoroso*, or *The Delirium of Love*.

The tale is in fact quite operatic in nature. Chloris is mourning the death of Thrysis, a man whom she loved but who scorned her. In the aria "Un pensiero voli in ciel," she wonders whether he has gone to heaven or to hell. She decides to check on him in the underworld and try to bring him back to life, but he turns away from her once again. She cries that she has left the light of the world for him ("Per te lasciai la luce"), briefly entertains vengeful sentiments, but in the end decides to forgive him and move him from the realm of Hades to rest peacefully in the Elysian Fields.

In his cantata, where one singer must serve as both narrator and the voice of Chloris, Handel fills out the story with substantial parts for solo cello and violin. In "Per te lasciai la luce," the soprano presents a lamenting line in G minor, and the cello quotes the gesture back to her. The instrument then wanders off on a set of figures that occupies most of the aria-a mournful, musical embodiment of the ghost of Thrysis, perhaps, pulling away from Chloris as she implores him to explain why he doesn't love her. It's quite a textural and emotional departure from the opening number, "Un pensiero voli in ciel," which is for the full cohort of musicians, who together present a pompous refrain. Between episodes for the entire band, the solo violin breaks off into running sextuplets, which sometimes bind together with the vocal part's melismas, and sometimes scamper off to provide a countermelody above her held notes. The A-B-A structure of the aria is used to mark a clear change in the text, from the speaker thinking about heaven to ruminations on the tortures of the underworld. The strings recede into the background for the Hades-inspired, minor-key B section, so that when the looser, more concerto-like texture of the A section returns, it feels strongly like a hopeful release—a hint that the delirium of love might eventually give way to lighter preoccupations.

#### ANTONIO VIVALDI

(Born March 4, 1678, Venice, Italy; died July 28, 1741, Vienna, Austria) Concerto in A minor for Bassoon, Strings, and Continuo, RV 497 Composed: Ca. 1720–1724 Other works from this period: Detailed in the notes below Approximate duration: 10 minutes

Concerto in D major for Flute, Strings, and Continuo, RV 428, *Il* gardellino Composed: 1729 Published: 1729 Other works from this period: Detailed in the notes below

Approximate duration: 10 minutes

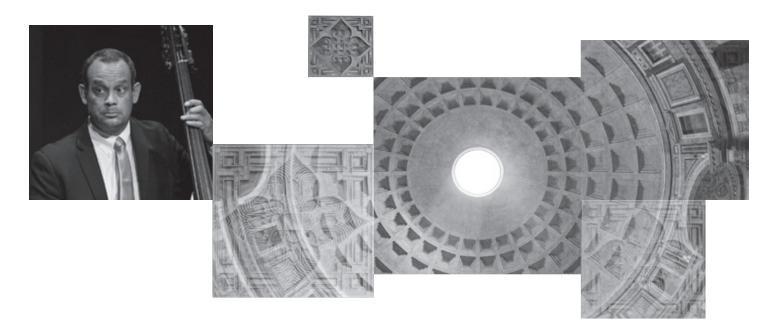
Starting in 1703, Antonio Vivaldi worked on and off in various capacities at the Ospedale della Pietà in Venice. This orphanage for girls was renowned for its music education program. The concerts put on at the Pietà were major events for the city's aristocracy, who had high expectations for their level of performance and for new compositions. Vivaldi started as a violin teacher and eventually moved up to director of music there. But his main attraction for the institution was the concertos he wrote for its students—so much so that the Pietà paid him handsomely to keep sending them scores after his touring made it impossible for him to teach regularly at the school.

These concertos had parts with a wide range of technical demands; the strongest players could stand out as soloists, but the rest of the ensemble would also need to play exposed, if less virtuosic, parts. Most of the five hundred concertos he wrote were for the violin, Vivaldi's own instrument, but his second favorite solo instrument was the bassoon. His Concerto in A minor (RV 497) displays his clever approaches to matching the rich wind sound of the bassoon with a rambunctious band of strings. The opening tutti of the first movement teaches us three short musical ideas: the first based on a leaping arpeggiation in the violins; the second a quiet, spacious, portato figure; and the third a large harmonic sequence marked by carefree, ascending scales. These ideas are separated by gaps, literal empty spaces that help to distinguish the contrasts and continuities of the different motifs. After the bassoon enters and engages in a chain of increasingly involved episodes, the group attempts a recapitulation of those three opening themes. But the bassoon fills in the empty space of the opening, thereby turning what was a clean set of musical statements into a conversation between soloist and orchestra.

The slow movement starts in medias res; each string player enters in canon on an **offbeat** with three repeated notes and then sighs down on a **trill**. The music proceeds imitatively, until the bassoon finally enters with the same figure (plus the **downbeat**). The soloist provides metrical stability for the rest of the movement while the others flit around the bassoon, briefly coming in and out of focus.

The concerto's cheeky finale returns to the swashbuckling energy of the first movement, with harmonic sequences pulling us through a range of keys and moods. Present-day minimalists like Max Richter enjoy reworking the music of Vivaldi, in part because his concertos involve long cycles of harmonies. The A-minor Bassoon Concerto has not received such a treatment, but one could imagine spinning out several of the sequences the composer includes in the piece with some degree of delight. When the bassoon finally brings each harmonic pattern to an end, it is almost disappointing; listeners might find themselves wishing the **tonal** journey, filled out with fun figuration, could go on a bit longer.

Vivaldi's love for the bassoon can be heard in much of the music he worked on in the early 1720s. He wrote a spritely Concerto in D major for Flute, Oboe, Violin, Bassoon, and Continuo (RV 90), which develops a particularly close relationship between the flute, the leader of the group, and the playful bassoon, whose active bass lines assume a highly soloistic identity. When Vivaldi published a clean set of six concertos for flute, strings, and continuo at the end of that decade, he included a newly arranged version of this chamber concerto (RV 428). To transform his more experimental quartet work into a solo flute piece, Vivaldi added some of his favorite natureinspired gestures. The piercing chirps of the soloist in the opening measures of the first movement earned the piece its nickname, Il gardellino (The Goldfinch). But the concerto also notably preserves many of the qualities of its chamber music ancestor. The first and last movements involve prominent roles for the viola (stepping in for the bassoon) and the first violin. The second movement is an intimate dance shared by the flute and the continuo, and the finale returns to the extroversion of the opening chapter, with flashy gestures in the violins balancing out the brilliant bird calls of the soloist.



# Bach to Beethoven

Thursday, July 20, 7:00 p.m. Spieker Center for the Arts

#### PROGRAM OVERVIEW

A straight line leads from Bach, the musical monarch of the Baroque, to Beethoven, the composer who would reinvent the art in its entirety. Along the way, many composers made weighty contributions: Bach's sons attained fame with more populist music; Haydn invented the symphony and string quartet; and virtually everything that Mozart created was of unearthly beauty. Riding on all this momentum, a youthful Beethoven broke from the starting gate, stunning the musical establishment with works of unimagined daring, invention, and excitement.

#### SPECIAL THANKS

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

#### JOHANN CHRISTIAN BACH (1735-1782)

### Quintet in G major for Flute, Oboe, Violin, Viola, and Continuo, op. 11, no. 2 (1772)

Allegro Allegro assai

Sooyun Kim, *flute*; James Austin Smith, *oboe*; Chad Hoopes, *violin*; Paul Neubauer, *viola*; Mihai Marica, *cello*; Hyeyeon Park, *piano* 

#### **JOSEPH HAYDN** (1732-1809)

Divertimento in C major for Winds, Strings, and Continuo, Hob. II:11, *The Birthday* (ca. 1761)

Presto Andante: Mann und Weib Menuet Finale: Thema con variazioni

Sooyun Kim, *flute*; James Austin Smith, *oboe*; Ani Kavafian, Chad Hoopes, *violins*; David Finckel, *cello*; Anthony Manzo, *bass*; Mika Sasaki, *piano* 

#### WOLFGANG AMADEUS MOZART (1756-1791)

Piano Trio in G major, K. 564 (1788) Allegro Andante Allegretto

Gilbert Kalish, piano; Chad Hoopes, violin; Dmitri Atapine, cello

INTERMISSION

#### LUDWIG VAN BEETHOVEN (1770-1827)

Septet in E-flat major for Winds and Strings, op. 20 (1799–1800) Adagio – Allegro con brio Adagio cantabile Tempo di menuetto Tema con variazioni: Andante

Tema con variazioni: Andante Scherzo: Allegro molto e vivace Andante con moto alla marcia – Presto

David Shifrin, *clarinet*; Peter Kolkay, *bassoon*; Kevin Rivard, *horn*; Paul Huang, *violin*; Paul Neubauer, *viola*; Mihai Marica, *cello*; Anthony Manzo, *bass* 

Dome of the Pantheon, Rome, Italy. Photo credit: Solidasrock/© Adobe Stock

## Program Notes: Bach to Beethoven

Notes on the program by Nicholas Swett

#### JOHANN CHRISTIAN BACH

(Born September 5, 1735, Leipzig, Germany; died January 1, 1782, London, England)

Quintet in G major for Flute, Oboe, Violin, Viola, and Continuo, op. 11, no. 2

**Composed:** 1772

Published: 1774

Dedication: Carl Theodor, Prince-Elector of Bavaria

Other works from this period: Detailed in the notes below

Approximate duration: 11 minutes

The musically inclined children of Johann Sebastian Bach had a clear professional path modeled for them by their father: study organ and keyboard, compose large-scale vocal works, and land a secure appointment as music director of a German court or church ensemble. Some, like Carl Philipp Emanuel and Johann Christoph Friedrich, followed this route quite closely. But Johann Christian, the youngest of the family, had other ideas. In 1755, a few years after his father's death, J. C. Bach took off to spend a number of years traveling and composing operas in Italy. By 1762, he had settled in London, where he soon developed a close relationship with royalty, with the opera house, and with the cohort of high-level musicians from the continent who had also decided to make their careers in England.

John Bach, as he came to be known, quickly befriended Carl Friedrich Abel, a **viola da gamba** player and fellow emigree. Together, they started a well-advertised subscription concert series, featuring performances of their own music and works of their contemporaries ranging from arias to chamber pieces to full symphonies. Each was in charge of curating half of the performances and inviting friends and colleagues to participate, and through the late 1770s, the Bach-Abel concerts proved quite lucrative. It was likely for performance on this series that J. C. Bach wrote many of his mixed wind and string chamber works from the late 1760s and early 1770s.

By the time he wrote his Opus 11 quintets for flute, oboe, violin, viola, and continuo, Bach had a dual appointment in London and at the court of Mannheim. He dedicated these works, which he had probably workshopped during the Bach-Abel series, to Prince-Elector of Bavaria Carl Theodor, whose patronage helped to support his career on both sides of the English Channel. The division of instrumental responsibilities in these quintets is strikingly even-this is music written to be played among close friends. In the first movement, an extroverted Allegro, the flute, oboe, and violin are prominent, but the cello and viola have ample opportunities for conversation and display. The second movement is equally upbeat, and though the stately rondo refrain is dominated by the winds, intervening episodes include a highly operatic set of sequences for all five instruments and a sudden, sincere, minor-key viola solo. In this quintet, we hear J. C. Bach's skill at inscribing drama and dialogue into small moments, an ability that he would pass on to his young student Wolfgang Amadeus Mozart, who would in turn realize those potentials in his operas and symphonies.

#### JOSEPH HAYDN

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

Divertimento in C major for Winds, Strings, and Continuo, Hob. II:11, *The Birthday* 

Composed: Ca. 1761

**Other works from this period:** Violin Concerto no. 1 in C major, Hob. VIIa:1 (ca. 1765); Symphonies, Hob. I:28–31 (1765); String Quartet no. 5 in E-flat major, Hob. II:6 (1765); String Trio in B-flat major, Hob. V:18 (1765); Piano Trio no. 1 in F major, Hob. XV:37 (ca. 1766)

Approximate duration: 18 minutes

In 1761, Joseph Haydn took a job as Vice-**Kapellmeister** for the Esterházy family. Though his title suggested he was a deputy, his responsibilities were in fact enormous, including all the composing, rehearsing, and leading for nonchurch music. After the old Kapellmeister Gregor Werner died in 1766, Haydn was promoted to full director of music and would retain that position for twenty-five years.

His contract noted his obligation "to compose such works of music as His Highness may demand," and the amount of music he wrote during his early Esterházy years is indeed striking. He wrote occasional works—**divertimentos** and wind **serenades** for parties and festivals—as well as symphonies, concertos, and chamber music. We don't know precisely why he wrote many of the pieces he produced during this period, though some have titles or subtitles that imply a particular function.

The Divertimento in C major for Winds, Strings, and Continuo, likely written during his early Esterházy period or shortly before, is one such mystery. It has the subtitle of "Birthday," but there is no dedicatee or name for the celebrant. We could imagine that it was written to celebrate the fiftieth birthday of Haydn's new patron, Prince Paul Anton, on April 22, 1761. The first movement, a 6/8 romp, is sufficiently upbeat, with bright oboe and flute coloration that would support the atmosphere of a royal party. But the prince was in fact away from the palace in Eisenstadt at that time, and quite ill, which makes it a less compelling association.

The second movement, given the title "Husband and Wife," provides a further clue. The muted first and second violins play the same **moderato** melody, an **octave** apart, while the continuo provides a bit of harmonic support. Haydn married Maria Anna Keller in 1760, and it is plausible that this divertimento was written around then or soon after as a prayer for a cohesive union. The marriage wound up being a disaster, with years of infidelity on both sides, and amusingly the slow movement could equally be heard as reflecting spousal conflict. It is music that is open to flexible interpretation: it's either an emblem of perfect harmony between the two violin parts, or of argument and discord between the unified upper voice of the violins and an interrupting, harmonically impudent continuo.

The *Menuet* is notable for its contrasting trio section, which features a cello solo that is quite high in range. In his early days at the Esterházy court, Haydn worked closely with Joseph Franz Weigl, for whom he wrote his C-major Cello Concerto (**Hob**. VIIb:1), and it is plausible that the cello part in this divertimento was written with Weigl in mind. The first variation of the finale, which is based on a moderato theme that Haydn would return to in his Symphony no. 14, picks up where the trio of the *Menuet* left off with another cello solo suggestive of Weigl's capacities. The next variations emphasize instruments in turn: first the flute, then the violin, then the oboe, and then the violin again. The sixth variation is true chamber music, with the oboe and cello working together on the first half of each phrase and the violin and flute teaming up to complete each idea. As if to take back attention which has been dispersed throughout the ensemble, the violins take off in thirty-second notes for the seventh variation, before the full ensemble plays the theme once again at full volume to bid somebody or other a very happy birthday.

#### WOLFGANG AMADEUS MOZART

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

Piano Trio in G major, K. 564

Composed: 1788

Published: 1789, London

Other works from this period: Violin Sonata no. 36 in F major, K. 547 (1788); Divertimento in E-flat major for String Trio, K. 563 (1788); *Prussian* String Quartets, K. 575, 589, and 590, op. 18 (1789); *Così fan tutte*, K. 588 (1789–1790)

Approximate duration: 17 minutes

Wolfgang Amadeus Mozart opens his final piano trio (**K.** 564 in G major) with an ending. The piano, violin, and cello together declare a unison G. Only after a breath does the keyboard enter with a proper tune, which the strings repeat in close counterpoint. The piano is the primary voice in this music, but the strings vie for involvement. When the violin comes in for a jolly secondary theme, the cello has offbeat tenutos—instructions to be expressive and sing even in the most restrained of accompanimental lines. The sudden minor turn of the development section, where the cello and violin switch off with the two hands of the piano in each bar, establishes the instruments as competitive, comparable entities. The exploratory sequences ebb and flow, until a satisfying cadence back in G major. Though Mozart is starting his recapitulation of themes, this moment almost feels like the ultimate goal of the movement—it's a reinforcement of the cyclic sense that is produced when you start with a closing gesture.

Mozart's theme-and-variation pieces and movements tend to begin with a fixed scheme, where each of the first two or three variations is faster than the last and features greater textural activity. In the slow movement of the G-major Piano Trio, there is some of this rhythmic intensification: the first variations feature a subtle sixteenth-note accompaniment in the piano, and eventually sextuplets. But the **legato** indication in the keyboard part keeps the sequence from accumulating the virtuosic momentum we find in a traditional variation set. The result is that our attention is directed to the nuances of how the string players build out their renditions of the tune and to the subtle, expressive inflections their countermelodies give to the pattern of harmony that is fixed by the theme. The brief coda, where the violin for the first time plays a few fast notes, seems like an afterthought—a maneuver to send the movement's musical idea off into the ether.

The final *Allegretto* is a rondo based on a **Sicilienne** theme, a 6/8 rhythmic pattern that includes a heavy, **dotted** figure and that was popular among **Baroque** composers in Italy and France. It's quite playful here, and when the violin chimes in to imitate the piano's initial rendition of it, the keyboard responds with an almost mocking oom-pah-pah accompaniment. A minor-key episode gives the lilting motif a more melancholy feeling, relating this music to the many opera arias where Mozart evokes pathos using a Sicilienne. A second episode in C major abandons the rhythm in favor of a humorous, grace-note-filled dance. In the coda, the instruments chase one another around, not in a fit of competitiveness, but with the pleasure of a game of mimicry where one thing can be felt to sound like another with ease. The piano brings the music to a final cadence, but it doesn't feel very settled; the strings still have a bit more to say,

chiming in until the end, and leaving us feeling like the music should continue on, or perhaps head right back to the top.

When Mozart wrote his late piano trios, the combination of violin, cello, and piano was still on its way to becoming a formal genre. His installments for these instruments were generally conceived of as piano sonatas, with cello and violin parts providing a bit of accompaniment that could lend the performer the feeling of playing a concerto with orchestra. In the second half of the 1780s, he started to write trios with more substantial and independent string lines. The 1786 Trio in B-flat (K. 502) and the 1788 Trio in E major (K. 542) give notable freedom to the cellist, who splits time between doubling the left hand of the piano and singing out unique countermelodies in the tenor register of the instrument. The G-major Trio, completed in 1788, marks a return to the violin- and piano-focused distribution of roles found in his earlier trios, though episodes in the first two movements give the cello a modestly soloistic place. Despite its slightly more conservative orchestration, the melodies and structures that Mozart writes in this K. 564 Trio have a clarity and musical sincerity that make the piece equally satisfying to the other trios it is generally grouped with. It's a reminder that late works don't always need to be heard as direct developments of previous music to represent a musical achievement-that a single composition's relation to other music is more circular than linear, and that endings can often sound like beginnings.

#### LUDWIG VAN BEETHOVEN

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

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

Composed: 1799-1800

Published: 1802

Dedication: Empress Maria Theresia

First performance: April 2, 1800

Other works from this period: Three Violin Sonatas, op. 12 (1797– 1798); Piano Sonata no. 8 in C minor, op. 13, *Pathétique* (1798); Symphony no. 1 in C major, op. 21 (1799–1800); Piano Concerto no. 3 in C minor, op. 37 (1800); Piano Sonata no. 14 in C-sharp minor, op. 27, no. 2, *Moonlight* (1801)

Approximate duration: 40 minutes

In December of 1800, Ludwig van Beethoven wrote a cheeky letter to his friend Franz Anton Hoffmeister, who had just opened a publishing house that would eventually come to be part of Edition Peters. The composer enclosed a number of scores for Hoffmeister's perusal, including a particularly innovative creation: "A septet per il violino, viola, violoncello, contrabasso, clarinet, corno, fagotto—tutti **obbligati** (I cannot write anything non-obbligato for I came into this world with an obbligato accompaniment)."

He goes on to boast that the "septet has been very popular. For its frequent use of the three wind-instruments, namely." It was indeed a huge hit, written in an outdoor serenade-like format with six movements, but for an intimate mixture of clarinet, bassoon, horn, and a selection of strings. Its popularity lasted for the composer's entire life, to his eventual frustration. At a certain point, according to his student Carl Czerny, Beethoven "could not endure his septet and grew angry because of the universal applause with which it was received."

Why did this work come to conjure the composer's scorn? Perhaps it was simply the disillusionment that comes with seeing anything become too popular. But he must also have felt uneasy with this reminder of his younger self. Many of the pieces that he published in the 1790s display vestiges of the random commissions and occasional music he wrote *without* **opus** numbers during that decade. In this septet, we can hear the Beethoven of piano trios and sonatas and string quartets and symphonies, but it also contains many hints of the playful young man who wrote mandolin **sonatinas**, dances for civic events, and outdoor wind-band music. It was probably disarming for him to recognize that there is something in a less controlled combination of genres and musical functions that people then—and now, for that matter—really want to hear.

The printed score to this piece, with its seven instruments, is highly symmetrical. The winds are on top, the supporting strings here, double bass, cello, and viola—are on the bottom, and the violin sits right in the middle. For the entirety of the first movement, this visual centrality is matched by the actual distribution of musical roles. The violin bridges grand, orchestral statements in the opening *Adagio* with expressive, ornamental figuration, and then proceeds to introduce all of the main themes of the exposition. When the winds reply with their renditions of the tunes, they are organized a bit more democratically; the bassoon often actively supports the clarinet's lines and even gets a few solo gestures. The development section sees the timid emergence of other melodic voices, but the violin is responsible for the bulk of the action in this *Allegro con brio*.



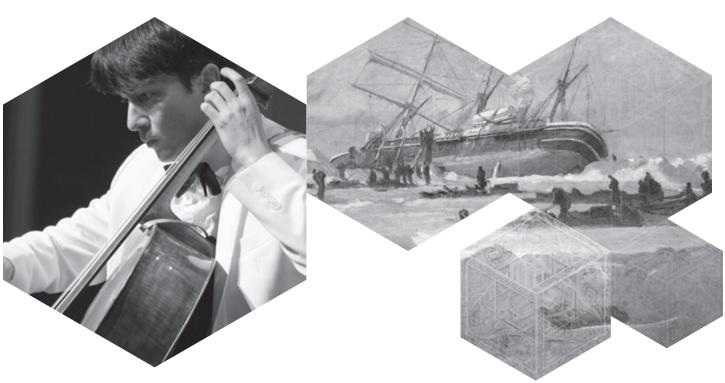
The A-flat-major *Adagio* cantabile sees the clarinet take over, introducing a melody of aching simplicity, which the violin accompanies with undulating **triplets**. A transitional passage marked by wind solos follows, as well as a hymn-like secondary theme and a closing passage with yearning **sforzandos**. The solos of the cello and horn create an ethereal stasis in the development section, before a lightly varied recapitulation of a first theme begins. When the transition gets going, Beethoven luxuriates on repeated, surprising harmonic turns instead of repeating that hymn-like tune, piercing us with the weight of these gestures before wandering somewhere else.

The violin is back in the limelight for the first minuet of the piece, in E-flat major, though the cello is not ready to give up the freedom found in the second movement and insists on playing the tune at the end of the second repeated section. The trio passage becomes a vehicle for display in the clarinet and the horn, whose descending arpeggios are the first proper hunting calls we hear in the piece.

A theme-and-variation set follows, which in contrast to the set heard in Mozart's G-major Trio, does get appreciably faster and faster in the first variations. In the first, the viola gets a sassy, **syncopated** solo, and instead of repeating each half of the form, Beethoven has the cello play that solo back. The second variation features thirtysecond-note explosions for the violin, an impulse the bassoon and clarinet take up and turn into some brilliant, exposed counterpoint in the third. The fourth variation, marked by a minor-key horn solo, is given an understated agitation by the violin's triplets, while variation five cools the temperature considerably. This last rendition of the theme is extended into a coda, where the group waffles between forte outbursts and timid releases. As with so many successful variation pieces, Beethoven lulls us into a sense of knowledge and security before embarking on his wildest twists and turns.

The horn call at the start of the Scherzo sets the mood for a raucous ride. It is proper outdoor hunting music, perfect for joyously sending the horses galloping off on their brutal adventure. In the trio, the cello sings a massive aria, the jolly sentiments of some aristocrat or other taking a break from the hunt. The horn also leads the operatic opening to the final movement, a melancholy funeral march. This is the serious part of the hunt, the knowledge that it all leads to a celebration of death. But the severity doesn't last long; the violin comes in with a swinging tune above a continuo-like part. The cello and viola get to band together to close out sections with some soaring writing in the instruments' high registers, and a beautiful wind chorale above string pizzicatos in the development section brings us to a heavenly place. But the final movement, like the first, is dominated by the fast and characterful violin part, which even includes a showy cadenza, right before the recapitulation, whose carefree virtuosity we might suspect is one of the reasons for this piece's popularity.

The septet has quite a legacy. When the amateur clarinetist Count Ferdinand Troyer commissioned Franz Schubert to write a new chamber work for winds and strings in 1824, he requested that it be based on Beethoven's model, and Schubert obliged with a massive, six-movement Octet in F major (**D**. 803). On the lighter side of things, Peter Schickele, under the pseudonym of P. D. Q. Bach, wrote a 1967 "Schleptet" in E-flat major, with movement titles like *Menuetto con brio ma senza trio*. One wonders if, after his frustrations with the enduring popularity of the Opus 20 Septet, Beethoven would have been fully on board with Schickele's parody, which lampoons many of the tropes that make concert works moving, silly, serious, and enduring.



### CONCERT PROGRAM III

### From the Heart

Sunday, July 23, 4:00 p.m. Spieker Center for the Arts

#### PROGRAM OVERVIEW

The "musician as hero" was invented by Beethoven when he chose to triumph over deafness and fulfill his artistic destiny. Beginning in 1803, a decade of masterpieces cemented his reputation not only as the world's most famous musician, but also as an artist who was unequivocally his own muse. His triumphs over adversity opened the doors of musical imagination to composers everywhere, from the young, awestruck Schubert to the visionary women composer-performers Louise Farrenc and Clara Schumann.

#### SPECIAL THANKS

Music@Menlo dedicates this performance to Brenda & Wade Woodson and to The Martin Family Foundation with gratitude for their generous support.

#### **FRANZ SCHUBERT** (1797-1828)

String Trio in B-flat major, D. 581 (1817) Allegro moderato Andante Menuetto: Allegretto Rondo: Allegretto

Aaron Boyd, violin; Paul Neubauer, viola; David Requiro, cello

#### LOUISE FARRENC (1804-1875)

Quintet in A minor for Piano, Violin, Viola, Cello, and Bass, op. 30 (1839)

Allegro Adagio non troppo Scherzo: Presto Finale: Allegro

Orli Shaham, *piano*; Arnaud Sussmann, *violin*; Matthew Lipman, *viola*; Nicholas Canellakis, *cello*; Anthony Manzo, *bass* 

#### INTERMISSION

#### **CLARA SCHUMANN** (1819-1896)

Three Romances for Violin and Piano, op. 22 (1853) Andante molto Allegretto: Mit zartem Vortrage Leidenschaftlich schnell

Aaron Boyd, violin; Juho Pohjonen, piano

#### FELIX MENDELSSOHN (1809–1847)

Piano Trio no. 1 in D minor, op. 49 (1839) Molto allegro ed agitato Andante con moto tranquillo Scherzo: Leggiero e vivace Finale: Allegro assai appassionato

Juho Pohjonen, piano; Francisco Fullana, violin; David Requiro, cello

# Program Notes: From the Heart

Notes on the program by Nicholas Swett

#### FRANZ SCHUBERT

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

String Trio in B-flat major, D. 581

Composed: 1817

Published: 1897 (first version); 1981 (second version)

**Other works from this period:** *An die Musik*, D. 547 (1817); *Die Forelle*, op. 32, D. 550 (1817); Four Polonaises for Piano Duet, op. 75, D. 599 (1818); *Quartettsatz* in C minor, D. 703 (1820)

Approximate duration: 20 minutes

Ludwig van Beethoven was in his late twenties when he finally set his first string quartets (op. 18) to paper. He was following in the footsteps of W. A. Mozart and Joseph Haydn, and he must have felt some degree of pressure to do justice to the genre. By that point, he had already written and published several works for violin, cello, and viola, including the serenade-like Opus 3 Trio in E-flat and the three substantial, harmonically adventurous Opus 9 Trios. These pieces served as a ground for experimentation and helped Beethoven build confidence with the intimacy and complexity of writing for small groups of strings.

The young Franz Schubert had no such reservations about diving right into quartet writing. He composed his first as a young teenager, and by the age of twenty had completed eleven of them. String trios came less naturally to him; he started one in B-flat major in 1814 but quickly elected to turn it into a quartet (D. 112). He tried again in 1816 using the same key and got a bit further, completing a poignant and texturally creative opening *Allegro* and a chunk of an *Andante* **sos**-**tenuto**. He finally managed to finish a four-movement String Trio in B-flat major in 1817 with his D. 581. But even then, he left the piece in two versions—evidence that he had a very specific idea for the musical meaning a string trio in B-flat major could create but struggled to translate that idea into a definitive work.

The first movement of the D. 581 Trio unfolds without much fuss. The violin leads melodically for the first section of the movement, with occasional interrupting figures from the viola and cello. Schubert lulls us into a sense of comfort, right up until a bold modulation to F-sharp minor in the middle of the movement, where the cello's urgent, leaping bass line supports a rhapsodic break in the violin. The composer then elegantly moves back to the repose of B-flat major for the remainder of the movement, as if nothing has happened. Likewise, the delightfully mannered, stop-and-start Andante movement slips into a smooth, subtly powerful viola-centric minore before quickly reverting to the stately, halting statements of the opening.

Minuet movements call for dramatic contrasts in the form of a central trio section. Here, there is no modal shift to a minor key, but instead a move from B-flat major to the warm tonality of E-flat major and a transformation of instrumental timbre. The solo violin is replaced, for the entire central episode, by the viola, who plays a cheeky dance full of off-meter accents.

In classic Schubertian form, the closing rondo has a jolly, stately, **lied**-like tune for a refrain. The first violin occasionally engages in some fiery figuration, but even when the fingers are moving fast, most features of the music are taking their sweet time. Here, as in many of his best pieces, Schubert works on the question of how to make meaning from long, slowly developing musical ideas, and the results of this investigation are quite pleasing. (Born May 31, 1804, Paris, France; died September 15, 1875, Paris, France)

Quintet in A minor for Piano, Violin, Viola, Cello, and Bass, op. 30 Composed: 1839

Published: 1842

**Other works from this period:** Overture in E-flat major for Orchestra, op. 24 (1834); Piano Quintet no. 2 in E major, op. 31 (1840); Symphony no. 1 in C minor, op. 32 (1841); Piano Trio in E-flat major, op. 33

(1841–1844)

Approximate duration: 28 minutes

Forget about Schubert! It's very hard to do when a piano, violin, viola, cello, and double bass appear on stage. Franz Schubert's famed *Trout* Quintet remains the go-to work on concert programs for this set of instruments, and indeed whenever a bassist gets assigned chamber music. But Louise Farrenc likely didn't have Schubert in mind when she composed her A-minor Piano Quintet (op. 30). This instrumentation had been a standard way to mix piano with strings since the early nineteenth century. Composers like Johann Nepomuk Hummel, one of Farrenc's early teachers, and George Onslow wrote influential works for this combination. There was a large basis of comparison when Farrenc published and gave performances of two bass-piano quintets in the early 1840s, and so it was significant that the critic Henri Blanchard of the *Gazette Musicale* stated in no uncertain terms that her work "places its author among the most distinguished composers in this genre."

Many of Farrenc's publications of solo piano works from the 1830s met with acclaim. Robert Schumann, who was often skeptical of one-off keyboard works, wrote very positively of her Variations on a Russian **Air** (op. 17) in *Neue Zeitschrift für Musik*: "so sure in outline, so logical in development—in a word, so finished—that one must fall under their charm." But her turn to producing chamber music at the end of that decade, and her appointment to a piano faculty position at the Paris Conservatoire in 1842, marked a new stage in her career. She wrote more chamber ensemble pieces, she began to compose full symphonies that would be performed over the course of the decade, and she accumulated more and more positive reviews for her work.

Farrenc's radiant pianism is on display in the first movement of the Piano Quintet in A minor. At the outset, the strings trade melancholy statements while the piano accompanies with flowing eighth notes. Then, the piano switches to triplets for a wandering transitional passage. A secondary theme returns to the docile eighth-note gestures of the opening, but in a closing passage the piano takes off on bright arpeggios, eventually kicking the music into high gear for sixteenth-note octaves. It is the artful ebb and flow of kinetic energy contained in the piano's sweeping figures that structures the movement, cuing us to elements of sonata form and particular thematic transformations.

Though the *Adagio* **non troppo** opens with a cello solo, which longingly reaches up for something that it never quite finds, it is the viola who comes to steal the show. In a minor-key dialogue with other instruments in the middle of the movement, the alto voice tells a long story, respectfully correcting the other three instruments when they try to interject. All three upper strings get opportunities for lyrical expression in this movement, which leaves the double bass the thankless but essential task of richly sustaining the lowest part of the harmony so the others can soar. The Scherzo movement requires quick thinking and playing from the strings. The inconsistent phrase lengths in the outer sections lead to unexpected entrances, and in the comically syncopated trio passage, all of the players pop in and out, up and down, in occasionally shocking ways. In the final movement, a burning *Allegro*, again it is texture that communicates the architecture of the music. The piano has near constant running sixteenths; when it doesn't, usually for a rendition of the skipping secondary theme, it's a true release. It seems, toward the end of the movement, that Farrenc will end on this lighter, major-key tune. But she makes a decisive turn back to A minor and elects to dissipate the fury of the music with a quiet ending, the strings fading to nothing with faint pizzicatos.

The turn away from the major key at the end of Farrenc's quintet, as well as the sparkling, elating piano sweeps, are reminiscent of Felix Mendelssohn's early Sextet for Piano and Strings, written for the bass-quintet combo with an extra viola thrown in. Farrenc almost certainly couldn't have known that piece, but the sounding relationship between her music and Mendelssohn's is considerably stronger than that between her and Schubert. Like Mendelssohn, in her chamber music Farrenc achieves a special blend of *Songs without Words*-style tunes and pianistic brilliance. Her willingness to repeat melodies and gestures enough that they truly get in our ears allows us to understand the forms she builds from them, and the subtle ways in which she plays against what we have come to want to hear.

#### **CLARA SCHUMANN**

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

Three Romances for Violin and Piano, op. 22

Composed: 1853

Published: 1855

Dedication: Joseph Joachim

Other works from this period: Detailed in the notes below Approximate duration: 9 minutes

The 1850s were a difficult time for the Schumanns. They had moved to Düsseldorf in September of 1850 so that Robert could take up his new position as director of music for the town. They received a warm reception and Clara gave a number of well-received solo performances there, but their relationship with the musical institutions of the city quickly soured. According to Clara, the choir he directed was consistently underprepared, and Robert was reportedly a highly ineffectual conductor. His mental and physical health were also in a decline, which would result in a suicide attempt and hospitalization in 1854 and ultimately his death in 1856. This left Clara with enormous administrative and financial responsibilities, both for her increasingly frail and resentful husband and for their large family.

In fall of 1852, they moved into a spacious new home on Bilker Street. To stay musically fulfilled during this trying period, they would host house concerts and reading sessions with skilled local musicians and friends from further away. They frequently saw the violinist Joseph Joachim, and they had a particularly exciting encounter with the young Johannes Brahms, with whom Clara would maintain a relationship for the rest of her life. This social sphere and living situation led to a particularly productive period for Clara's work as a composer: in 1853, she wrote six songs on texts by Hermann Rollett (op. 23), variations on a theme written by Robert (op. 20), three Solo Piano **Romances** (op. 21), and a parallel set of Romances for Violin and Piano (op. 22), which she dedicated to Joachim.

The first of these violin-piano romances opens with a dialogue between the two instruments. The piano asks a question and the violin answers in the minor key. The piano rebuts in the minor and the violin turns to something sweeter. All the while, the instruments engage in intricate rhythmic play: sometimes the beat is felt in two, sometimes in three, and sometimes the beats are stretched outside of steady time altogether to accommodate elaborate figuration. The second piece in the set alternates two tunes, one in minor and one in major, but never quite allows one to resolve before diving into the contrasting mode. In the last romance of the group, the piano's accompanimental arpeggios recall the textures of Mendelssohn's chamber music, while the violin's melody captures the instrument's most vocal qualities.

The Opus 22 Romances were well received when Clara and Joachim took them on tour in Germany and England, and Joachim later wrote to her that the King of Hanover wanted to hear more of her music. Robert, in one of his more sober diary entries, also expressed a wish that she had more time to write, mourning the musical ideas that were lost because she had to devote energy to caring for their family and for a "husband who is always living in the realm of imagination." Sadly, these works from 1853 wound up being the last major compositions that Clara Schumann completed and published in her lifetime; she dedicated the rest of her musical life to editing Robert's music and to a highly successful career as a performer and concert curator.

#### FELIX MENDELSSOHN

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

Piano Trio no. 1 in D minor, op. 49

Composed: 1839

Published: 1840

**First performance:** February 1, 1840, at the Leipzig Gewandhaus by violinist Ferdinand David, cellist Franz Karl Witmann, and the composer at the piano

**Other works from this period:** Violin Sonata no. 3 in F major (1838); Cello Sonata no. 1 in B-flat major, op. 45 (1838); *Lieder ohne worte (Songs without Words)* for Piano, op. 53 (1839–1841); *Variations sérieuses* in D minor for Piano, op. 54 (1841); Symphony no. 3 in A minor, op. 56, *Scottish* (1841–1842)

#### Approximate duration: 30 minutes

In early 1840, Robert Schumann wrote an effusive review of a new work by his friend Felix Mendelssohn in the journal *Neue Zeitschrift für Musik*. He thought the D-minor Piano Trio (op. 49) was "the master trio of today as in their day were those of Beethoven in B-flat and D; as was that of Franz Schubert in E-flat; a lovely composition which years from hence will still delight grand- and great-grandchildren." Schumann went on to insist that Mendelssohn "has raised himself so high that we can indeed say he is the Mozart of the nineteenth century."

Mendelssohn certainly had the work of Beethoven and Schubert in mind when he entertained composing a trio for piano, violin, and cello in 1838. He wrote to his friend Ferdinand Hiller that this instrumentation, "a very important branch of pianoforte music which I am particularly fond of...is quite forgotten now, and I greatly feel the want of something new in that line." He got around to writing his Trio in D minor in the first half of 1839, but he made substantial alterations to it after playing it for Hiller. His friend suggested "modernizing" the piano part, recommending to the composer that "an unusual form of arpeggio may not improve the harmony, but neither does it spoil it—and it becomes more interesting to the player."

Such "unusual arpeggios" are the most distinctive textural feature of the first movement of the piece. The piano is in a nearconstant state of accompanimental flare; running triplet figures traverse the keyboard in a span of a few beats while the strings present tune after tune that show off the composer's Mozartian melodic gifts. The cello introduces the main themes in this movement: first a D-minor lament in the husky middle range of the instrument, and then an extroverted tenor aria. When, after a diverting development section, the main theme of the movement returns in the cello for a recapitulation, the violin plays a sublime countermelody on top—a Mendelssohnian touch that occurs in many of his symphonies and string quartets.

The main tunes of the second movement, a *Song without Words*style *Andante*, are first presented by the piano. When the strings repeat those melodies, they add harmonic coloration that hints at how theme-and-variation strategies permeate many of Mendelssohn's more ambitious concert works. The light and angular *Scherzo* is a fabulously efficient mix of sonata and rondo forms, complete with a scampering main theme, a boisterous transitional tune, a skipping contrasting subject, and an aggressive developmental section with many minor-key jabs.

In the finale, a rondo with a prickly refrain, we hear a frenzied effort to restore the lyricism of the first and second movements. The main tune is memorable more for its militaristic rhythmic character than for its melodic shape; a secondary theme is more linear in nature but doesn't really go anywhere. It is only in a contrasting episode in the middle of the movement that we hear truly singable music, once again heralded by the cello. When the energy of the other themes is extinguished through a short recapitulation, that cello tune brings about a stunning modulation that brightens toward a coda and an uplifting close.





Hosted by Fred Child,

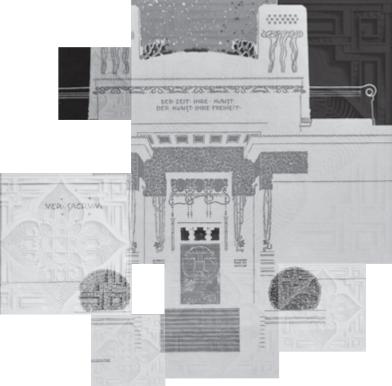
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### concert program iv Romantic Twilight

Thursday, July 27, 7:00 p.m. Spieker Center for the Arts

#### PROGRAM OVERVIEW

As the Romantic movement matured, music became less about itself and more about cultures, art, nature, and life experiences. The French rallied behind the sensuous music of their country following defeat in the Franco-Prussian War; Russians told long, sad tales from their vast and cold land; Bohemians mined their folk traditions; and composers such as Brahms looked deep inside themselves, compelled to share their most personal thoughts with the world.

#### SPECIAL THANKS

Music@Menlo dedicates this performance to Amy & Bill Hsieh and to Bill & Paula Powar with gratitude for their generous support.

#### **GABRIEL FAURÉ** (1845-1924)

*Morceau de lecture* for Violin and Piano (1903) *Berceuse* for Violin and Piano, op. 16 (1879)

Francisco Fullana, violin; Hyeyeon Park, piano

PYOTR ILYICH TCHAIKOVSKY (1840-1893) Andante cantabile for Solo Cello and Strings from String Quartet no. 1 in D major, op. 11 (1871, arr. 1888)

Nicholas Canellakis, *solo cello*; Kristin Lee, James Thompson, *violins*; Paul Neubauer, *viola*; Dmitri Atapine, *cello* 

#### **ANTONÍN DVOŘÁK** (1841–1904)

Piano Trio no. 2 in G minor, op. 26 (1876) Allegro moderato Largo Scherzo: Presto Finale: Allegro non tanto

Orli Shaham, piano; Francisco Fullana, violin; Nicholas Canellakis, cello

INTERMISSION

#### JOHANNES BRAHMS (1833-1897)

Clarinet Quintet in B minor, op. 115 (1891) Allegro Adagio Andantino – Presto non assai, ma con sentimento

Con moto – Un poco meno mosso

Tommaso Lonquich, *clarinet*; Stella Chen, Arnaud Sussmann, *violins*; Matthew Lipman, *viol*a; David Finckel, *cello* 

# Program Notes: Romantic Twilight

Notes on the program by Nicholas Swett

#### **GABRIEL FAURÉ**

(Born May 12, 1845, Palmiers, France; died November 2, 1924, Paris, France)

Morceau de lecture for Violin and Piano

**Composed:** 1903

Published: 1903

**Other works from this period:** *Pelléas et Mélisande*, op. 80 (1900); Nocturne in D-flat major for Solo Piano, op. 84, no. 8 (1902); Impromptu for Harp, op. 86 (1904); *Ave Maria* in B minor, op. 93 (1906); Serenade for Cello and Piano, op. 98 (1908)

Approximate duration: 2 minutes

Berceuse for Violin and Piano, op. 16

Composed: 1879

**Published:** 1879

Dedication: Hélène Depret

First performance: April 24, 1880, Paris, Société Nationale de Musique

**Other works from this period:** Violin Sonata no. 1 in A major, op. 13 (1875–1876); Piano Quartet no. 1 in C minor, op. 15 (1876–1879); *Ballade* for Piano, op. 19 (1877–1879); *Élégie* for Cello and Piano, op. 24 (1880)

Approximate duration: 4 minutes

It has long been standard practice for the organizers of instrumental competitions to commission a new work, which every participant is expected to learn and perform. Even for the yearly, internal contests of the Paris Conservatoire held in the late nineteenth and early twentieth centuries, professors would ask friends and colleagues to write new works that could "test the examinees on matters of phrasing, expression, tone control, and virtuosity." These exams also included a practice that is far less common today: giving competitors short, newly written sight-reading pieces, which would require spontaneous interpretation and music-making.

Gabriel Fauré, who taught composition at the Paris Conservatoire after his controversial appointment in 1892, wrote a couple such sight-reading pieces. In 1898, for the studio of Paul Taffanel, Fauré provided a plaintive *Adagio non troppo* for Flute, to be played at sight after a prepared performance of his *Fantaisie* for Flute and Piano (op. 79). And in 1903, he wrote the *Morceau de lecture* for violin entrants, a two-minute breath of lyricism, with a few musically justified scales and arpeggios thrown in to make sure the students had some technique at the tips of their fingers.

The *Berceuse* in D major (op. 16) that Fauré wrote two decades earlier might have served well as a competition sight-reading piece, except that by the time he worked at the Paris Conservatoire this miniature was already in the hands and ears of every violinist in France. It was conceived as a stand-alone concert miniature and was premiered at the Société Nationale de Musique in 1880. The composer could not have anticipated the wide-ranging performance life this short and sweet cradle song would have. Its poignant, facile tune and simple piano part made it popular with amateur and professional performers. Fauré went on to arrange it for full symphony, and other musicians have given it readings on almost every instrument of the orchestra.

#### PYOTR ILVICH TCHAIKOVSKY

(Born May 7, 1840, Votkinsk, Russia; died November 6, 1893, St. Petersburg, Russia)

### *Andante cantabile* for Solo Cello and Strings from String Quartet no. 1 in D major, op. 11

Composed: 1871, arr. 1888

Published: 1956

First performance: Detailed in the notes below

**Other works from this period:** *Romeo and Juliet* (1870, rev. 1880); Two Pieces for Piano, op. 10 (1871); Symphony no. 2 in C minor, op. 17 (1872); Six Pieces for Piano, op. 19 (1873); *Swan Lake*, op. 20 (1876)

Approximate duration: 7 minutes

The nineteenth-century Russian author Leo Tolstoy and the composer Pyotr Ilyich Tchaikovsky disagreed on numerous musical affairs, including the appropriate role of choir-singing in Russian education and whether, as Tolstoy insisted, Ludwig van Beethoven was untalented. Still, they came to some form of communion in a concert of chamber music organized at the Moscow Conservatory in late 1886. Tchaikovsky bragged for years afterward that Tolstoy was moved to tears by the second movement of his String Quartet no. 1 in D major (op. 11).

The main theme of this *Andante cantabile* is a Russian folk song, which, according to Tchaikovsky's colleague and friend Nikolay Kashkin, "was written down from the voice of a plasterer who had awakened [the composer] with his singing on several consecutive mornings." As with many of the composer's transcriptions of found melodies, he uses a flexible mix of 2/4 and 3/4 meters, allowing the tune to breathe where it needs to breathe, but not linger and lose momentum. The sultry central section of the movement, which sings above a guitar-like pizzicato texture, has a striking blend of intimacy and extroversion, as if the music can't decide between showing off and hiding its glowing sentiments.

The movement quickly developed a life in concert outside the confines of its original place in the D-major String Quartet, and has been arranged for various settings. The composer's own transcription of the movement for solo cello and strings, premiered in Paris in 1888 by cellist Anatoly Brandukov, puts the music in the instrument's tenor range, returning to the sound of the male voice that inspired the work in the first place. In the years after his encounter with Tchaikovsky, Tolstoy would start to turn against high-art concert music in favor of more populist genres, but one might imagine that he never would have been able to deny the enduring value and meaning that hearing music like this *Andante cantabile* can produce.

#### ANTONÍN DVOŘÁK

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

Piano Trio no. 2 in G minor, op. 26

**Composed:** 1876

Published: 1879

First performance: Detailed in the notes below

**Other works from this period:** Symphony no. 5 in F major, op. 76 (1875); String Quintet no. 2 in G major, op. 77 (1875); Piano Concerto in G minor, op. 33 (1876); String Quartet no. 8 in E major, op. 80 (1876); *Stabat Mater*, op. 58 (1876–1877)

Approximate duration: 29 minutes

In 1874, a young Antonín Dvořák submitted a substantial portfolio including **overtures**, symphonies, and songs to the Austrian State Prize for Composition and won an award of four hundred gulden. He began to apply every year and built up a good track record, particularly when Johannes Brahms joined the jury and offered great encouragement. Dvořák had to write a prolific amount of music to keep up with these regular deadlines—for his successful submission in 1876, for example, he sent in a string quartet, another symphony, and the Piano Trio no. 2 in G minor (op. 26).

These portfolio submissions were often made well before official premieres of the works; the Trio in G minor, for example, didn't see its first public performance until 1879, with the composer playing together with violinist Ferdinand Lachner and cellist Alois Neruda. Dvořák likely had informal readings of the pieces before handing them off, but his willingness to submit such fresh works indicated a growing confidence in his craft and his individual style. In this trio, we can hear hints of the approach to blending Czech folk music with Classical forms and structures that would be a distinctive feature of the composer's output from the late 1870s until his death in 1904.

Many scholars and critics have suggested that Dvořák wrote his G-minor Trio in conversation with the trio in the same key by his teacher Bedřich Smetana. Smetana wrote an elegiac Piano Trio in G minor in 1855 while mourning the death of his beloved, musically talented daughter Bedřiška. There is something direct and searing about the grief contained in that piece. It is specifically dedicated to her memory, there is scarcely a complete theme in the major key, and the final movement is even interrupted by a jarring funeral march.

Dvořák had likewise suffered a terrible loss around the time he wrote his G-minor Trio: his first daughter, Josefa, died two days after birth in August of 1875. But if his trio is likewise a piece of mourning, it expresses that process in a much less deliberate way than Smetana's trio does. The minor-key themes Dvořák writes in his first movement are angry, searching around for some sense of purpose, but also matched by outbursts of joy and playfulness. It is only in the recapitulation section, where the violin plays an agonizingly slow version of the opening tune, the cello plucks out sorrowful statements, and the piano provides understated triplets, that the weight of some loss begins to be felt. For the remainder of the movement, each theme, presented in turn, is in some way halted or stretched; what was confident in the exposition is made to sound full of doubt.

The tune of the slow movement starts in E-flat major but keeps making its way to darker tonal regions. Each time it returns, with different instrumental configurations and textures, it has a slightly different flavor, here more disheartened, there more resolute. The repetition and the nature of the theme give the movement the feeling of a Mendelssohnian *Song Without Words*, an expression of some sentiment that is too specific to communicate in language.

Many of Dvořák's best scherzos convince the listener that the downbeat is one place, before unapologetically contradicting that sense. In the first measures of the *Presto* from the G-minor Trio, the composer forces two such moments of reevaluation, with the result that everything *feels* syncopated, in multiple ways, even though it's not. The five-bar phrases don't help the situation and continue to create metrical surprises over the course of the movement, once the downbeat is clarified by helpful accents. A momentary moderato, like a miniature contrasting trio section in the middle of the scherzo, creates further confusion about where in the movement we are. The trio proper, a jollier dance that sounds a bit like a Christmas carol, points forward to the trios in the massive symphonies Dvořák would write at the end of his career.

The theme of the final movement, like the second, starts in a swaggering E-flat major, but quickly wanders off into other tonal spaces. The mood of this *Allegro non tanto* is generally positive—a starkly different atmosphere than the finale of Smetana's trio. But in the swinging coda at the end, there are many questioning digressions; the music digresses for a moment or two to dwell on some forgotten sadness before returning to a celebratory outlook that matches the general mood of the movement.

#### JOHANNES BRAHMS

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

Clarinet Quintet in B minor, op. 115 Composed: 1891

Published: 1892

Dedication: Richard Mühlfeld

**First performance:** The first private performance took place on November 24, 1891, in Meiningen, Germany, by Richard Mühlfeld and the Joachim Quartet. The first public performance was on December 12, 1891, in Berlin's Saal der Singakademie by the same artists

**Other works from this period:** String Quintet no. 2 in G major, op. 111 (1890); Three Intermezzi for Piano, op. 117 (1892); Six Pieces for Piano, op. 118 (1893); Two Clarinet Sonatas, op. 120 (1894)

#### Approximate duration: 35 minutes

Many of Johannes Brahms's later compositions are outwardly virtuosic. The animated G-major Quintet (op. 111), for example, forces five string players to swing and sing across the full range of their instruments. The Opus 118 collection of short piano pieces contains several numbers that put the chops of any keyboardist to the test. The four works that he wrote in 1891 for the clarinetist Richard Mühlfeld, who inspired Brahms to come out of a premature retirement, are also incredibly difficult to play, but they involve a far more subtle brand of virtuosity. The Clarinet Quintet in B minor (op. 115), especially, has almost no fast music at all apart from some licks for the clarinet in the second movement, a medium-tempo scherzo passage in the third, and some practically unplayable pizzicatos for the cello in the variation finale. There is a density of spirit that pervades this music, which makes it a heroic work to perform despite its reserved character.

In the first movement, there are moments when it is incredibly difficult to identify a melody. The role of primary voice passes between the instruments so seamlessly, and is so strongly rooted in little melodic gestures rather than something long and singable, that passages pass by without feeling securely like themes. This is not always the case: the clarinet's first entrance is astonishingly otherworldly and lyrical, a vehicle for the qualities Clara Schumann observed in Mühlfeld's musicianship: "delicate, warm, and unaffected and at the same time it shows the most perfect technique and command of the instrument." But still, much of the movement is lost in contemplative fragments.

Brahms was particularly inspired by a performance that Mühlfeld gave of W. A. Mozart's Clarinet Quintet, which led the composer to believe that "nobody can blow the clarinet more beautifully than Herr Mühlfeld." The slow movement of Brahms's own quintet begins as an homage to Mozart's entry in the genre, with the clarinet singing a sincere, pastoral tune above a bed of muted strings. But the music departs considerably from this allusion in the central passage, a rhapsodic, lamenting aria for the clarinet, which is likely what stirred Schumann to write of this piece that she was moved by how "the wailing clarinet takes hold of one."

In the third movement, an inviting *Andantino* nonchalantly turns into a *Presto non assai, ma* **con sentimento**, the only nominally fast music in this piece. The "with sentiment" part is as important as the "presto" part, as Brahms seems much more interested in setting a scene and telling an expressive story than inspiring us to get up and dance. Throughout the movement, he finds witty rhymes between the slow introductory section and the *Presto*, and allows the clarinet to peek out of the texture for hooting calls and sighs—and to earn the nickname Brahms assigned to Mühlfeld: "my dear nightingale."

Despite the **Con moto** indication, the last movement is not a motoric, buzzing finale. It's one of Brahms's perplexing variation sets, opening with a melancholy chorale set for the full ensemble. The first variation is a cello solo built on wide arpeggios, where practically every note is on a different string from the last and the player must exhaust a good deal of emotional energy getting from each pitch to the next. The syncopations and melodic appoggiaturas of the second variation recall the impassioned wailing of the central passage in the slow movement.

The third variation, a sincere violin solo, is taken over by an ironic, dancing clarinet line suddenly joined by pizzicato. When sincerity returns, the pizzicatos remain, strumming out the guitar part to a sad song. A *maggiore* variation offers a bit of consolation and a stroke of textural genius on Brahms's part—the second violin and viola pass off sixteenth-note figures, while the first violin and clarinet have a corresponding exchange on a different time scale. Finally, in a violacentric variation set are rooted in the music that occurs at the very start of the piece, and in due course the first movement's motifs reemerge for a pained coda, leading the work to a somber close.

In an early review of the piece, a *London Times* writer noted that "the quality which first strikes the hearer is that of homogeneity. The key, B minor, is hardly departed from during the whole work, the thematic material is welded together by the use of a phrase which appears in various modifications, in nearly every section." Brahms's accomplishment is that within a fairly homogenous set of themes, key areas, and speeds, he manages to create such a far-reaching and varied narrative. It's a testament not only to all that he had left to say at the end of his life, but to the ways that a particular artist's approach to playing can remind a composer of the meaningful variety that can be generated from a consistent set of sounds.

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### CONCERT PROGRAM V The Turbulent Century

Sunday, July 30, 4:00 p.m. Spieker Center for the Arts

#### **PROGRAM OVERVIEW**

The artistic, political, and social explosions that began at the start of the twentieth century presaged one hundred years of turmoil, and composers realized that musical rules were no more. Variety abounded; no musical style dominated, and anyone could become an artist. This eclectic sampling of music from the most changeable era in world history was foreshadowed by Beethoven, whose creativity and artistic independence remained unmatched.

#### SPECIAL THANKS

Music@Menlo dedicates this performance to Jerome Guillen & Jeremy Gallaher and to Betsy Morgenthaler with gratitude for their generous support.

#### DARIUS MILHAUD (1892-1974)

Suite for Clarinet, Violin, and Piano, op. 157b (1936) Ouverture Divertissement Jeu Introduction et Final Tommaso Longuich, clarinet; Bella Hristova, violin; Wu Qian, piano

ronningso zoniquicit, etal met, betta i mistora, riotni, rio qian,

#### **GRAŻYNA BACEWICZ** (1909–1969)

Partita for Violin and Piano (1955) Preludium Toccata Intermezzo Rondo

Stella Chen, violin; Wu Qian, piano

#### **JOAQUÍN TURINA** (1882–1949)

Piano Quartet in A minor, op. 67 (1931) Lento – Andante mosso Vivo Andante – Allegretto

Hyeyeon Park, *piano*; Bella Hristova, *violin*; Matthew Lipman, *viola*; Nicholas Canellakis, *cello* 

#### INTERMISSION

#### SERGEI PROKOFIEV (1891-1953)

Overture on Hebrew Themes for Clarinet, String Quartet, and Piano, op. 34 (1919)

Tommaso Lonquich, *clarinet*; James Thompson, Arnaud Sussmann, *violins*; Paul Neubauer, *viola*; Nicholas Canellakis, *cello*; Gilbert Kalish, *piano* 

#### ERNEST BLOCH (1880-1959)

Piano Quintet no. 1 (1923) Agitato Andante mistico Allegro energico

Wu Han, *piano*; Kristin Lee, Stella Chen, *violins*; Paul Neubauer, *viola*; Sihao He, *cello* 

### **Program Notes:** The Turbulent Century

Notes on the program by Nicholas Swett

#### DARIUS MILHAUD

(Born September 4, 1892, Marseille, France; died June 22, 1974, Geneva, Switzerland)

Suite for Clarinet, Violin, and Piano, op. 157b

Composed: 1936

Published: 1937

Dedication: M. D. M.

First performance: January 9, 1937, Paris, Concert Sérénade

**Other works from this period:** *Les songes*, op. 124 (1933); Piano Concerto no. 1, op. 127 (1933); *Suite provençale*, op. 152c (1936); *Le carnaval de Londres*, op. 172 (1937); *L'oiseau*, op. 181 (1937); *Cortège funèbre*, op. 202 (1939); Symphony no. 1, op. 210 (1939)

Approximate duration: 12 minutes

In 1918, a French solider returned from fighting in World War I with no memory of who he was before the war. He went by Anthelme Mangin, and after his photo was circulated in the press, many different families claimed that he was their lost loved one. Eventually, he was identified, but by the time he could legally be released to the care of his family, his relatives had died and he spent his remaining years in a mental institution.

This tragic story has inspired a number of historical and fictional narratives. Jean Anouilh's 1937 play *Le Voyageur sans baggage (The Traveler without Baggage)* imagines some of the psychology that would go into choosing between different claims on your personal history. The protagonist of the drama, Gaston, finds convincing evidence of his true identity, but also discovers that he was a bad person before the war. In the end, he sheds his true name, favoring another of the many families that had lost someone in the conflict and abandoning a past he cannot—and does not want to—remember.

Anouilh asked Darius Milhaud, a member of the iconic, fun-loving band of Parisian composers known as Les Six, to write **incidental music** for the play. The tone of the original stage work, and subsequent films, is rather difficult to parse; it is quite a dark and sad story, and yet many of the scenes are played for laughs. Milhaud's score contributes to this ambiguity; despite the tale's potential for melodrama, he provides mostly upbeat musical commentary. When the playwright organized a revival of the production in 1944, Milhaud had fled to the United States to escape the Nazi occupation of France, and Francis Poulenc, another member of Les Six, was recruited to write alternate music. For most of the film and stage revivals that followed, Poulenc's score was used, but Milhaud's music found an outlet in an arrangement of numbers from the play that the composer penned for clarinet, violin, and piano (op. 157b).

The *Ouverture* is a hustling, bustling, up-tempo cityscape. The *Divertissement* is more pensive and melancholy than the amusement-oriented title suggests. Violin and clarinet sometimes imitate one another and sometimes briefly unite in an alternately interactive and collaborative endeavor. They close off a section together before the clarinet plays a wistful solo to simple piano accompaniment. The third movement, a game, takes advantage of the searing sound of open strings. The texture of this movement prefigures one of the most famous works for this combination of instruments, Béla Bartók's *Contrasts*, where the harsh tone of the violin's double-stops support energetic, rhapsodic, folk-inspired clarinet writing. The last movement of the suite is the most varied in character. The opening gives us a few moments of the dark tone that seems most appropriate to the plot of Anouilh's story. Soon, the instruments are working together on a sequence of appealing melodies, the hopeful turn of somebody deciding to leave their troubled past behind, but with more than a few tinges of loss and regret.

#### **GRAŻYNA BACEWICZ**

(Born February 5, 1909, Łódź, Poland; died January 17, 1969, Warsaw, Poland)

Partita for Violin and Piano

Composed: 1955

Published: 1957

#### Other works from this period: Piano Quintet no. 1 (1952);

Symphony no. 4 (1953); Violin Concerto no. 5 (1954); Piano Sonatina (1955); Oboe Sonata (1955); String Quartet no. 5 (1955); Ten Concert Études for Piano (1956); Violin Sonata no. 2 (1958); Music for Strings, Trumpets, and Percussion (1958)

#### Approximate duration: 15 minutes

The violinist and composer Grażyna Bacewicz had a masterful **spiccato** bow stroke. You can hear how crisply she performs this bouncing of the bow on the strings in her 1952 performance on Polish television of *Oberek*, a showpiece she wrote based on a traditional Polish spinning dance. In the many works she created for violin and other string instruments over the course of her career as a composer and soloist, she employed a distinctive set of bouncy bow techniques, and in particular, a species of chromatic, double-stopped slides that is a marked conveyor of both style and expression.

In the first movement of her 1955 Partita for Violin and Piano, a grim *Preludium*, the violin engages in a gradual, arching, melodic buildup against a backdrop of low, resonant piano bells. The seriousness of the opening is put on pause in the following *Toccata*, in which her trademark, virtuoso spiccato-slides appear and she displays her wicked sense of humor. The light side to her compositions surprised her when she listened to them in concert. After the 1936 premiere of an orchestral work, she noted that "it's so extremely lively and cheerful and witty...I can't understand, in truth, how such an embodiment of pessimism as myself could write such merry music." The same joking quality can be found in the closing *Rondo*, which has the tempo and character of a Baroque finale. It's a folk dance gigue, alive with sparkling ricochets and fiddle-like passages over droning open strings.

The third movement, a brief *Intermezzo*, represents the melancholic heart of the work. The violin plays a tune that keeps coming back to a fixed pitch, while the piano chimes in with intermittent harmonic commentary. It is a powerful opening theme, and one that was quite important to the composer. She had included a similar tune in the first movement of her 1951 Cello Concerto and went on to use the Partita version almost verbatim in her 1968 Viola Concerto, as well as the final piece she worked on, a ballet on Pablo Picasso's *Desire Caught by the Tail*. It is a melodic idea that could successfully cross her various periods of composition, from her neoclassical and Soviet Realist phases in the 1940s and 1950s to her experiments with chromaticism, dissonance, and timbre in the 1960s.

When such a musical self-borrowing crops up at the end of a composer's life, it is often viewed as a fixation on the past, a sign of a retrospective orientation and an obsession with memory. But reusing a theme in this way could just as well be heard as the best way to look forward—to actively imagine how a fixed motif, chord, or instrumental sound might be transformed and reheard when it is introduced to new ears in new stylistic contexts.

#### **JOAQUÍN TURINA**

(Born December 9, 1882, Seville, Spain; died January 14, 1949, Madrid, Spain)

Piano Quartet in A minor, op. 67

Composed: 1931

Published: 1932

Dedication: José Maria Guervós

**Other works from this period:** *Variaciones clásicas* for Violin and Piano, op. 72 (1932); Piano Trio no. 2 in B minor, op. 76 (1932–1933); *El poema infinito*, op. 77 (1933); *Preludios*, op. 80 (1933)

Approximate duration: 17 minutes

Soon after the Spanish composer Manuel de Falla arrived in Paris in 1907, he got together with Joaquín Turina, another composer originally from Seville, and Isaac Albéniz, a member of the previous generation who mentored both of them. In a bar in Paris, they discussed the future of Spanish art music, a meeting Turina would later recall with some degree of pride: "We were gathered together in that corner of Paris, and it was our duty to fight bravely for the national music of our country."

The three of them resolved to compose "música española con vistas a Europa" (Spanish music with an eye to Europe). Albéniz died of kidney disease two years later, and so it fell largely to Falla and Turina to carry out this mission. The two younger composers were friends, but their musical training and priorities in Paris were quite different. Whereas Falla studied with the **Impressionists** of the Paris Conservatoire, including Claude Debussy, Turina worked with Vincent d'Indy at the Schola Cantorum. The Schola Cantorum involved rigorous training in composition technique, from Renaissance counterpoint to Classical structure—so much so that it was sometimes criticized for emphasizing these studies at the expense of fostering creativity. This training seemed to have increased Turina's "eye to Europe" in his compositions; he produced a large amount of music for standard chamber ensembles over the following decades, works that constantly grapple with the challenge of balancing influences.

He wrote his Piano Quartet in A minor (op. 67) in 1931, shortly after his appointment as Professor of Music in Composition at the Madrid Conservatory. The work, like the contemporaneous Piano Trio no. 2 in B minor, is notable for its modular structure. It unfolds across three chapters: an opening movement that alternates between discursive Lento episodes and a melancholy Andante mosso refrain; an all-too-brief scherzo that lightens the mood, but only a bit; and a final Allegretto that reconciles the threads from the rest of the piece. The movements, though separated by pauses, cannot really be experienced as independent entities. The first feels more like an introduction or exposition to the various musical ideas that will occupy the rest of the work than like a self-contained creation. The second movement, with its fleeting tempo and texture, shows how the rich, introductory Lento of the first movement works just as well as a contrasting trio. By the time we get to the final movement, we are not surprised to find it offers direct quotations of much material from earlier on. The novelty of the heroic Allegretto theme, when we finally get to it, is rapidly destabilized and displaced by constant repetitions of the music that came before it.

When Turina studied at the Schola Cantorum, the institution was still much influenced by the legacy of César Franck, one of the principal teachers of its founders. Franck's model for chamber and symphonic music was to take three- or four-movement structures from the German tradition and infuse them with a **cyclic** quality, where complete themes and longer passages, rather than more subtle motifs, would reoccur across different tempos and textures and in the varied contexts of contrasting movements. His own realizations of this method were mixed in their results; some of his works, like his Violin Sonata and his Piano Quintet, effectively balance repetitiveness with sufficient variety of mood, while others get a bit pedantic. Turina's approach to this problem—of how to create meaningful multimovement works while regularly repeating previously heard music verbatim—seems on the whole more successful. The disc-jockey-like interweaving of repeated ideas in the first two movements of the A-minor Quartet means that when we come to the final installment of the work, quotation itself has become a structural cue, an element of style that draws special attention to the novel meaning that context lends to anything we listen to over and over again.

#### SERGEI PROKOFIEV

(Born April 23, 1891, Sontsovka, Ukraine; died March 5, 1953, Moscow, Russia)

*Overture on Hebrew Themes* for Clarinet, String Quartet, and Piano, op. 34

Composed: 1919

Published: 1922

**First performance:** February 2, 1920, Bohemian Club, New York, performed by the Zimro Ensemble with the composer at the piano

Other works from this period: Four Pieces for Piano, op. 32 (1918); The Love for Three Oranges, op. 33 (1919); Five Songs without Words for Voice and Piano (1920); Five Mélodies, op. 35bis (1920); Schubert Waltzes for Piano (1920); Five Poems after Balmont, op. 36 (1921)

Approximate duration: 9 minutes

In 1918, the Russian clarinetist Simeon Bellison founded the Zimro Ensemble, a collective of Jewish musicians based in Petrograd (today, St. Petersburg). Their plan was to start a world tour of several years, which would end with them performing and settling in Palestine. They travelled first to Eastern Russia, then to China, to Indonesia, and on to the United States, where they managed to attract large crowds in major cities. When they got to New York in late 1919, they stayed on for a while and ultimately wound up disbanding—Bellison secured a post in the New York Philharmonic, which he held for almost three decades, and others either chose to stick around or dispersed to careers elsewhere.

One of the aims of this group was to "propagate Jewish folk music, artistically cultivated." They would arrange Jewish traditional music for a Classical ensemble scoring, pair these works with music from the Western canon, and also commission composers to write new pieces of music based on Hebrew melodies. Sergei Prokofiev, who moved to New York in the fall of 1918 and knew the members of Zimro from their days in the St. Petersburg Conservatory, was one such collaborator. There are conflicting accounts about whether Bellison approached Prokofiev and asked him to write them a piece for their combo of piano, clarinet, and string quartet, or whether Prokofiev suggested the partnership. What is clear is that Bellison had a notebook full of Jewish tunes, from which the composer selected two and wrote his Overture on Hebrew Themes. The piece was extremely popular when it debuted in 1920, a success that helped to secure more performances for the ensemble and reinforced Prokofiev's status as one of the leading young composers of the period.

The playful opening theme we hear in the Overture was originally a dance tune that would have been part of the repertoire of Jewish instrumental bands in Europe. In the nineteenth century, the clarinet became an integral part of groups who played **klezmer** (a Yiddish word which literally translates to "musical instruments" and refers to an Eastern European style of Jewish music), and Prokofiev allows that instrument to set the tone in his rendition of this first melody. For the second tune, **tremolo** strings and a bright piano **ostinato** create the mood of a fantasia above which the cello and violin sing a bittersweet duet. It's the wedding song "May You Stay Healthy!" where a bride is caught between her excitement about starting a new life and the inevitable coming change in her relationship with her parents. There are two rounds of these themes, before the second hearing of the sad wedding song is cut short by an abrupt klezmer coda. In this ending, the nature of the two melodies, with their particular contextual meanings, seems to brush up against the imperative of a Classical overture to come to some sort of conclusive cadence. It's a tension that doesn't detract from the impact of the music, but rather serves as a sounding reminder of the particular aims and methods of the Zimro Ensemble.

#### **ERNEST BLOCH**

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

Piano Quintet no. 1

Composed: 1923

Published: 1924

Dedication: Harold Bauer and the Lenox Quartet

**First performance:** November 11, 1923, New York, at the inaugural concert of the League of Composers, by pianist Harold Bauer and the Lenox Quartet

**Other works from this period:** Suite for Viola and Orchestra (1919); *Poems of the Sea* for Orchestra (1922); *Night* for String Quartet (1923); Three Nocturnes for Piano Trio (1924); Concerto Grosso no. 1 (1925)

Approximate duration: 33 minutes

In the printed score for Ernest Bloch's First Piano Quintet, there are some remarkable visual features—elements performers encounter when reading the work but which audiences only experience vicariously through the sounding interpretation of musicians. There is a six-pointed Star of David, enclosing the composer's initials, which appears in the top center of the title page of the quintet. Bloch moved to the United States from Geneva in 1916, abandoning his position in his family's touristy Swiss tchotchke shop and taking up a job teaching music theory and composition at the recently founded Mannes School of Music in New York City. Between 1917 and 1920, he saw premieres of several important orchestral works, including his *Three Jewish Poems* and his cello concerto *Schelomo*. When he landed a publishing contract with Schirmer, they added this logo to editions of his scores, directly tying music that already had Jewish meanings and associations to the composer's identity.



Bloch didn't see his quintet, which he composed in 1923 while living in Cleveland, as a specifically Jewish work. But he expressed a sense that his cultural background fed into all that he produced on a more or less conscious level, as he suggests in an article from 1938 in *Musica Hebraica*: "[The] entire Jewish heritage moved me deeply; it was reborn in my music. To what extent it is Jewish or to what extent it is just Ernest Bloch, of that I know nothing. The future alone will decide."

The very first notes of the opening movement of the quintet, played by the strings in unison, also feature a unique mark: a forwardfacing slash, meant to indicate that the pitch (in this first measure, a C) should be played a quarter tone high.

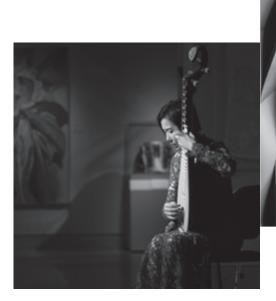


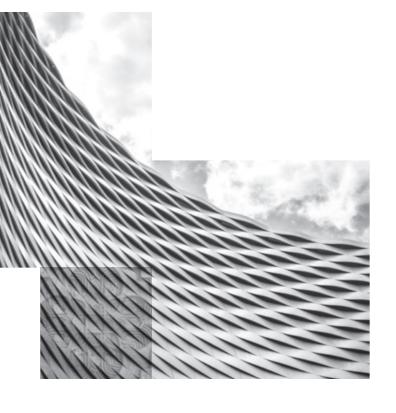
These opening triplet figures create a murmuring, swarming texture against which the piano calls out the primary melodic gestures of the piece. This specific quarter-tone indication creates an agitated, blurred color, and doesn't necessarily point to a grand expansion of the Western scale of twelve tones. But later, in an Impressionistic transition passage where the piano whirs away on low tremolos, the viola slides from a B to a burning B-quarter-flat, while the cello plays a hollow D harmonic. Bloch's intension here is quite clear: to allow an alternate system of pitch to sit expressively in contrast to passages of dense chromatism and more outwardly tonal, triadic music.

The relationship between these three forces animates the remainder of this large work. The piano cannot, of course, play quarter tones, and so often the force of passages involving microtonality is in the difference between the note a string player finds and the even-tempered harmonic coloration of the keyboard. In the second movement, the piano holds down an unwavering triplet ostinato. At a certain point, the strings start playing bursts of arpeggios over these triplets, coming to sustain a note and then gliding down and up to that note repeatedly, beautifully grinding against our sense that pitch—like the piano's ostinato rhythm—is a constant. When more quarter-tones emerge and the pitch begins to break down further, the piano loses its rhythmic stability in turn.

Where he isn't dipping his toes into twenty-four-tone chromatism, Bloch guides our ears through a confounding set of tonal and **atonal** passages. In the final movement, the themes introduced at the outset are narrow, chromatic, Bartókian explosions. There are passages with little to no thematic material, just angular jumps or repetitive chirps meant to sound "like an exotic bird." The music is set up so that we get used to crunchier sounds, and the brief moments of true, tonal respite, where the melody is based on a simple scale or the harmony is centered on triads, do not provide the relief they normally would in the context of a tonal piece.

A pianist whom Bloch once worked with on the quintet complained that the culminating C-major cadence in the final movement was out of place in such a tonally exploratory work. But Bloch patiently explained that "I could have written 200 different dissonances for that cadence, but the simplest and oldest is the only right one." In this quintet, moments of harmonic clarity certainly serve to anchor the piece in a longer, tonal tradition. But they also, quite brilliantly, function the other way: Bloch's colleague's complaint speaks to how the work trains our ears to have a desire for chromatic, denser harmonies that conflict with our usual hope for a soothing sequence of tonics and dominants. In 1950, the New York Times critic Olin Downes maintained that this piece was on par with any of the great quintets of the nineteenth century. As one of few works that might have the capacity to subtly instill in a listener a new-sounding relationship between consonance and dissonance, one might suggest that it occupies a place of even greater stature than the beloved quintets of Franck, Dvořák, Brahms, and Schumann.





### CONCERT PROGRAM VI Chamber Music Now

Saturday, August 5, 6:00 p.m. Spieker Center for the Arts

#### **PROGRAM OVERVIEW**

The most exciting and relevant conclusions to Music@Menlo's *Unfolding of Music* festivals have been concerts of music by living composers, bringing the art of chamber music to the present day. This summer, we will hear works by composers born between 1957 and 1981, all of whom are developing the art form with stunning success. From the widely renowned Tan Dun (*Crouching Tiger, Hidden Dragon*) to a wildly popular newcomer Jessie Montgomery (Chicago Symphony Orchestra's 2021 Composer-in-Residence), this program hits highlights of the existing chamber repertoire and proudly introduces two new works co-commissioned by the festival.

#### SPECIAL THANKS

Music@Menlo dedicates this performance to Alan & Corinne Barkin and to Michèle & Larry Corash with gratitude for their generous support.

#### JESSIE MONTGOMERY (Born 1981)

Duo for Violin and Cello (2015) Meandering: Antics Dirge: In Confidence Presto: Serious Fun

Bella Hristova, violin; Nicholas Canellakis, cello

#### WANG JIE (Born 1980)

Blame the Obituary (2023) Music@Menlo co-commission

Fred Child, *narrator*; Sooyun Kim, *flute*; Tommaso Lonquich, *clarinet*; Tien-Hsin Cindy Wu, *violin*; Dmitri Atapine, *cello*; Hyeyeon Park, *piano* 

#### BRETT DEAN (Born 1961)

Seven Signals for Clarinet, Violin, Cello, and Piano (2019)

Impulse Study (Overture) Beacon Morse 1 Body Language (Pas de deux) Semaphore Tallying Morse 2

Tommaso Lonquich, *clarinet*; Arnaud Sussmann, *violin*; Nicholas Canellakis, *cello*; Wu Qian, *piano* 

#### INTERMISSION

#### DAVID SERKIN LUDWIG (Born 1972)

Hashkiveinu (2023) Music@Menlo co-commission, world premiere

Wu Qian, piano; Bella Hristova, violin; Sihao He, cello

#### TAN DUN (Born 1957)

Concerto for String Quartet and Pipa (1999) Andante molto Allegro Adagio Allegro vivace

Min Xiao-Fen, *pipa*; Tien-Hsin Cindy Wu, Kristin Lee, *violins*; Paul Neubauer, *viola*; Sihao He, *cello* 

### Program Notes: Chamber Music Now

#### JESSIE MONTGOMERY

(Born December 8, 1981, New York, New York)

Duo for Violin and Cello

**Composed:** 2015

Published: 2015

Dedication: cellist Adrienne Taylor

Other works from this period: Break Away (2013); Source Code (2013); Rhapsody no. 1 for Solo Violin (2014); Soul Force (2015); I Want to Go Home (2015, rev. 2021); Danse Africaine (2016); Loisaida, My Love (2016); Caught by the Wind (2016)

Approximate duration: 11 minutes

String duos are a somewhat anomalous chamber music genre. Barogue sonatas often featured a cello or bass and violin, but such works generally also included harpsichord and were more violinfocused than the term "duo" implies. There were some notable numbers in the Classical and Romantic eras, which were likely produced for specific occasions or commissions. W. A. Mozart wrote delightful, light works for violin and viola; Ludwig van Beethoven composed an Eyeglass Duo for cello and viola for a nearsighted friend of his; and Gioachino Rossini penned a brilliant showpiece for cello and double bass that continues to bring down the house on many concert programs today. It was not until the early twentieth century that the violin-cello duet began to accumulate a semistandard repertoire. Maurice Ravel, Zoltán Kodály, Erwin Schulhoff, and Bohuslav Martinů all wrote duos of ingenuity and substance in the 1910s and 1920s, inspiring a slew of composers to follow in their footsteps over the ensuing century.

The 2015 Duo for Violin and Cello by American composer and violinist Jessie Montgomery begins with "meandering" music. The two string players wander in and out of focus on dissonant arpeggios. Then, the cello continues flitting around on those gestures while the violin plucks out syncopated bursts. This strummed melody features sliding pizzicato chords, a strategy that we could hear as calling back to the Hungarian folk style found in music of Kodály. But in a 2021 interview, Montgomery described arriving at this technique by fiddling around on the violin herself and finding it a comfortable and satisfying way to call out a tune. She later appended the title *Antics* to this movement, and by the end, when the sliding pizzicatos fully take over the texture, the two musicians are practically shouting ideas back and forth in a display of wit and playfulness.

There is a striking intimacy to the contrapuntal opening of the *Dirge*, subtitled *In Confidence*. At the start, the strings are in rhythmic unison, playing a tenderly dense chorale that creates the feeling of some ancient bond. The cello breaks out into a solo that soars under a violin drone, and then the roles switch before the music comes to a close on more solemn chords. It's a sincere bout of turn taking, with each player telling a long story while the other hums in quiet sympathy. Montgomery wrote this piece to play with her good friend, the cellist Adrienne Taylor, and "wanted it to have elements of play and seriousness and for it to express deep connection, confidence—the intimate sides of friendship, of sharing, of trust."

In the closing *Presto*, the cello throws the tune up to the violin, who catches it and sends it back down in a set of energetic figures with disarmingly melancholic harmonic implications. Montgomery has the strings move in and out of glassy, close-to-the-bridge, *sul ponticello* sounds, giving this music an edge even in moments of comfort and extroversion. It's *Serious Fun*, according to the subtitle,

which as the composer explains goes back to something she used to hear from a favorite mentor: "A chamber music coach of mine when I was a kid named Mary Jo Pagano used to always say things like 'this is very serious fun'—that we were doing something that required so much focus and attention, but that ultimately it was joy that we were going to get from all that effort. I see that as a great way to look at the work we do."

—Nicholas Swett © 2023

#### WANG JIE

(Born 1980, Shanghai, China)

Blame the Obituary

Composed: 2023

Published: 2023

**Dedication:** Co-commissioned by Music@Menlo, Chamber Music Northwest, and the Chamber Music Society of Lincoln Center

First performance: July 23, 2023, Chamber Music Northwest, Portland, Oregon

**Other works from this period:** The Name That Never Dies for Chorus (2022); The Night When You See Again for Organ and String Quartet (2022); Flying on the Scaly Backs of Our Mountains for Orchestra (2022); The Winter That United Us for Orchestra (2022)

Approximate duration: 20 minutes

See Concert Program insert for the composer's notes.

#### **BRETT DEAN**

(Born October 23, 1961, Brisbane, Australia)

Seven Signals for Clarinet, Violin, Cello, and Piano

Composed: 2019

Published: 2019

Dedication: Jirí Kylián

First performance: April 5, 2019, Alice Tully Hall, New York, New York

**Other works from this period:** *Rooms of Elsinore* for Viola and Piano (2016); *Mottos, Mantras and Memes* for String Quartet (2018); String Quartet no. 3, *Hidden Agendas* (2019); *Imaginary Ballet* for Piano Quartet (2021)

Approximate duration: 20 minutes

In one of his pithy aphorisms, the mid-twentieth-century critic and broadcaster Hans Keller wrote that "the arts' jealousy of music is incurable. [Music] has the precision of conceptual thought without its disadvantage: incarceration by static definition." His claim hearkens back to an idea developed by Felix Mendelssohn: that music is an incredibly precise and clear means of expressing sentiments or ideas when compared to language, precisely because sounding arts struggle to refer to specific objects. The Australian composer Brett Dean was motivated by the paradoxes and appeals of wordless expression when he composed a quartet for piano, violin, cello, and clarinet in 2019 on a commission from the Chamber Music Society of Lincoln Center. He hoped that his work, *Seven Signals*, would illustrate "the power of nonverbal communication in a time in which verbal communication seemingly leads us to constant misunderstandings." The piece is dedicated to Dean's friend Jirí Kylián, a choreographer whose work in dance immediately brings to mind a broad set of embodied wordless communication strategies. The fourth movement of the work is titled *Body Language* and described as a *Pas de deux*, a type of ballet number for two intertwining soloists. The cello and violin are glued to one another, acting as one body, while the clarinet hovers around them unsure whether to intrude on their intimate union. Intermittent, undulating piano figures provide a harmonic foundation that the others can slowly turn on top of.

Three other movements in the set also concern themselves with visual signals. In the second movement, *Beacon*, the instruments play short bursts that gradually increase in brightness as the clarinet enters with a solemn tune, the song of some lonely lighthouse keeper. The fifth movement, full of sharp bursts, extended techniques, quarter tones, and theatrical bow waving, alludes musically and visually to semaphore, a complex means of sending messages through flag patterns. And in *Tallying*, the sixth entry in the work, four insistent notes, first plucked by the cello, are obsessively scratched on a prison wall, counting the days that have passed.

These musical representations of visual signals are framed by movements of sonic symbolism. The first movement establishes pulsation as a general means of communication. Discrete, rhythmically distinct segments are the means through which visual sequences of beacons or flags can deliver messages, and such segments are also the primary bearers of information in systems like Morse code. This *Overture* features a series of meaning-bearing impulses, where each vigorous, detailed statement from the group provides new sentiments to latch onto.

The other movements are musical elaborations on snippets of Morse code—specifically, those sent out from the RMS Titanic as it sank in the North Atlantic Ocean in 1912. Initially, the radio operator tapped out "CQD," a general distress call asking for assistance from other ships, before switching to the more familiar "SOS" message. In the third movement, on a hollow G harmonic, the violin intones the beginning of a message, which the other instruments take up in turn and play against in anxious counterpoint: "This is Titanic. CQD. Engine-room flooded. We are putting passengers off in small boats. Women and children in boats. Cannot last much longer. Losing power. Come quick." As the musicians get louder and louder, we are inundated with cries of "CQD" and "SOS." The message repeats again in a low piano ostinato in the seventh and final movement while the strings hum a haunting chorale, the hymn "Nearer My God to Thee," which according to legend is what the Titanic's orchestra played as the ship went down. The urgency of these pulsing communications can be felt viscerally by those who don't know Morse code—a testament to the immediacy and specificity of expressing inarticulable fear or grief through music.

—Nicholas Swett © 2023

#### DAVID SERKIN LUDWIG

(Born December 1, 1972, Bucks County, Pennsylvania)

Hashkiveinu

Composed: 2023

#### Published: 2023

**Dedication:** Co-commissioned by Music@Menlo, Apex Concerts, Friends of Chamber Music Kansas City, and the Chamber Music Society of Lincoln Center

**First performance:** August 5, 2023, Spieker Center for the Arts, Atherton, California

**Other works from this period:** Bleeding Pines Oratorio (2020); Berakhah for Solo Clarinet (2020); All the Rage for Solo Violin (2020); Les Adieux, Concerto for Clarinet and Chamber Orchestra (2021); Die Alte Kasche (2021); Organistrum (2021); Luminaries for Solo Violin (2022)

Approximate duration: 15 minutes

See Concert Program insert for the composer's notes.

#### TAN DUN

(Born August 18, 1957, Changsha, China) Concerto for String Quartet and Pipa Composed: 1999 Published: 1999

**First performance:** By the Kronos Quartet and Wu Man on pipa **Other works from this period:** *Peony Pavilion* (1998); *Water* Concerto for Water Percussion and Orchestra (1998); *2000 Today: A World Symphony for the Millennium* (1999); *Crouching Tiger* Concerto (2000); *Water Passion after St. Matthew* (2000)

Approximate duration: 20 minutes

Though the music of Chinese-born American composer Tan Dun is quite popular—he won an Oscar for his 2000 score to *Crouching Tiger, Hidden Dragon*—he doesn't want it to be easy. He has expressed in interviews that "Classical music is an art music that is important in the contemporary—always *avant garde*, from Beethoven to Wagner, from Philip Glass to John Cage, [their new works] were the most important thing in society...These days, we have forgotten this— Classical music is supposed to be very, very challenging and continue historically from the past to now to the future, always linked through together."

Though his concert music sometimes features jarring dissonances and unpredictable, narrative structures, he is careful to include cues that make clear his linkages between different ages and cultures. It is in this spirit that he wrote his *Ghost Opera* for String Quartet and Pipa in 1994. In his note on that piece, he describes a thousands-of-years-old Chinese tradition that he encountered growing up in Hunan: "The performer of 'ghost opera' has a dialogue with his past and future life—a dialogue between past and future, spirit and nature."

In the first movement of the Concerto for String Quartet and Pipa, the composer's own arrangement of music from *Ghost Opera*, the aggressive, energetic slides of the opening gradually morph into something more reflective. When the pipa emerges, the strings all take on lute-like qualities, strumming and slapping the strings, and eventually wandering off in their own directions. The wild energy that the concerto starts with returns for the second movement, a scherzo of sorts. The musicians trade pentatonic tunes full of **glissandos**, building to a screaming (quite literally) conclusion. Again, in the second part of the movement, the pulse dissipates, and the pipa dives headlong into chaotic improvisations.

Then comes a striking passage, at the very end of the second movement, where following a long pipa cadenza, the soloist plays open fifths and the strings tenderly tune their instruments to that strumming. This clearing of the air prepares us for the emotional intensity of the concerto's *Adagio*. After a brief introduction, the third movement presents a Romantic reimagining of the C-sharp-minor Prelude from Bach's *The Well-Tempered Clavier, Book I* (BWV 849). Strains of Bach are closely juxtaposed with the Chinese folk song "Little Cabbage." Tan Dun gradually intensifies his alternations of these sources, eventually combining them in quite poignant ways. His professed aim in this combination of inspirations was to create "a new counterpoint of different ages, different sound worlds, and different cultures." With ears primed for such a counterpoint, the final movement's pointy, Webern-like atonality, set to an infectious rhythmic groove, doesn't shock or disturb. We trust at this point that these dissonances, too, will be meaningfully combined with other music from the past and present, and this expectation is rewarded in due course. After all the rhythmic energy and virtuosity of the piece, Tan Dun elects to close the concerto quietly and spaciously, with the strings fading to nothing as the pipa plucks out a few last thoughts. It is a ghost opera, after all.

—Nicholas Swett © 2023





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For some years, we have looked forward to the return of Beethoven's 16 string quartets to Music@Menlo. The complete cycle has been heard only once during Music@Menlo's first two decades: at the 2005 festival, titled *Beethoven: Center of Gravity*, which focused on a variety of his important contributions to chamber music as well as his extraordinary life story. It gives us great joy to once again offer our festival listeners the incomparable journey that the Beethoven quartet cycle constitutes.

For many, Beethoven's string quartets have become an essential experience to be repeated at regular intervals. One might ask: why? There are many reasons, both emotional and intellectual. In terms of the human spirit, one cannot find a body of music that is comparable: during a chronological performance of the cycle, we accompany Beethoven on his turbulent personal journey, from the brilliant start of his early career to his deeply introspective late period, when he composed for himself and for the future. On the technical side, the cycle begins with six quartets as skilled and polished as those of Haydn and Mozart, and we listen in wonder at how Beethoven went on to reinvent the genre, creating quartets of unimagined breadth, depth, and complexity.

A more meaningful answer to the question lies somewhere in the essence of the Beethoven experience. From the most brilliant musicians we have known, many of them our own mentors, we have gathered nuggets of wisdom and insight that have informed our understanding of Beethoven. We have come to learn that his music, though deeply personal, is not about him—aside from a handful of works (such as the *Pastoral* Symphony), his compositions are not referential or pictorial. Nor are his works concerned with the musical fashions and trends of his time. Although he hoped to please his listeners, his priority was composing the best music he could, come what may in terms of popularity. When we sense the absence of any superfluous agenda, yet find ourselves in the throes of a profound musical experience, we must look deeper to ask: what in my own life resonates with this?

It is not easily explained, but here is one human trait that many have in common: perhaps divided equally, some of us simply must return again and again either to the ocean or to the mountains. For us, the pull of Beethoven is just as universal, powerful, and inexplicable. Are we returning to where we came from, or ascending toward the next life? That is for each of us to decide.

With Beethoven once again as our "center of gravity," we offer a surrounding constellation of music by composers from before as well as from after his time. One of Music@Menlo's signature *Unfolding of Music* festivals is the perfect accompaniment to the Beethoven quartet journey, and we hope you join us for the full complement of concerts and events.

Welcome, and our very best wishes for a fabulous Music@Menlo experience,

Iluda

David Finckel and Wu Han Artistic Directors Martin Family Artistic Directorship







## Beethoven Quartet Cycle I

#### PROGRAM OVERVIEW

Beethoven's first string quartets fired a warning shot across the bow of the ship previously commanded by Haydn and Mozart. Finishing the customary set of six in the opus, Beethoven delivered a body of quartets like nothing heard before: more daring, dramatic, and virtuosic. Amateur aristocrats realized these quartets were beyond their abilities, and by necessity, professional quartets soon came into existence. The year 1800 was a game-changing moment for the string quartet, and the Opus 18 Quartets, performed in the order composed, constitute an arresting beginning to history's greatest chamber music cycle.

Our quartet is continually drawn to Beethoven's music for the enduring relevance of his humanistic perspective. He was an artist who aimed to compose not for one portion of society, but rather to unite through our fundamental elements. His 16 string quartets sonically weave a tapestry of human emotion, from vulnerability and hope as in the Heiliger Dankgesang of Opus 132, to terror and anger subsiding to joy as in Opus 135's Der schwer gefasste Entschluss.

This music's immediacy is not contingent upon the century we live in, the country we come from, the generation we belong to, the beliefs we align with, or other factors that may divide us. Beethoven's quartets appeal to the emotional experiences we share in common as human beings, which are far more substantial than what may divide us. Their message remains relevant and comforting to listeners of today and of generations to come, especially in the most challenging of times.

Performing the complete Beethoven string-quartet cycle is a herculean endeavor physically, intellectually, and emotionally. It is a musical Mount Everest that stands before every serious string quartet and a journey we have completed three times previously. Summiting this cycle together with the dedicated and dynamic audiences at Music@Menlo will surely be one of the musical highlights of our lives. -- Calidore String Quartet

#### SPECIAL THANKS

Music@Menlo dedicates this performance to Paul & Marcia Ginsburg and to Darlene & Charles Whitney with gratitude for their generous support. Lobkowicz Palace, Prague, Czech Republic. Photo credit: © Erich Lessing/Art Resource, NY

#### Inside the Quartets I Led by David Finckel

Sunday, July 16, 3:00 p.m. Martin Family Hall

LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in D major, op. 18, no. 3 (1798–1800) String Quartet in F major, op. 18, no. 1 (1798–1800) String Quartet in G major, op. 18, no. 2 (1798–1800)

with Tien-Hsin Cindy Wu, James Thompson, *violins*; Arnaud Sussmann, *viola*; David Finckel, *cello* 

#### Beethoven Quartet Cycle I

Sunday, July 16, 4:00 p.m. Stent Family Hall

#### LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in D major, op. 18, no. 3 (1798–1800) Allegro Andante con moto Allegro Presto

#### LUDWIG VAN BEETHOVEN

String Quartet in F major, op. 18, no. 1 (1798–1800) Allegro con brio Adagio affettusoso ed appassionato Scherzo: Allegro molto Allegro

INTERMISSION

#### LUDWIG VAN BEETHOVEN

String Quartet in G major, op. 18, no. 2 (1798–1800) Allegro Adagio cantabile Scherzo: Allegro

Allegro molto quasi presto

Calidore String Quartet: Jeffrey Myers, Ryan Meehan, *violins*; Jeremy Berry, *viola*; Estelle Choi, *cello* 

## Program Notes: Beethoven Quartet Cycle I

Notes on the program by Jan Swafford

#### LUDWIG VAN BEETHOVEN

(Baptized December 17, 1770, Bonn, Germany; died March 26, 1827, Vienna, Austria)

String Quartet in D major, op. 18, no. 3

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

String Quartet in G major, op. 18, no. 2

Composed: 1798-1800

Published: 1800

Dedication: Prince Franz Joseph von Lobkowitz

Other works from this period: String Trios, op. 9, nos. 1–3 (1797– 1798); Piano Sonata no. 8 in C minor, op. 13, *Pathétique* (1798); Septet in E-flat major for Winds and Strings, op. 20 (1799–1800); Violin Sonata in F major, op. 24, *Spring* (1800–1801); Serenade in D major for Flute, Violin, and Viola, op. 25 (1801)

Approximate total duration: 1 hour, 15 minutes

In 1798, Ludwig van Beethoven, at age twenty-seven a rising young composer in Vienna, was commissioned by his patron Prince Lobkowitz for six string quartets. They became Opus 18, published in two sets of three in 1800. This was at once a big opportunity for him and a daunting project, but he was prepared for it, having just warmed up with the splendid String Trios, op. 9. In the later eighteenth century, string quartets were the most popular medium of chamber music, played not in public but in the parlors and music rooms of the aristocracy and the well-to-do. Beethoven was familiar with house music because most of his career as a piano virtuoso was within that milieu. Though often there were moonlighting professionals involved, house music performers were mostly amateurs, some of them highly skilled, but still inevitably a mixed bag.

Over the years, hundreds of string quartets had been written for that setting. Traditionally they were relatively light works, not too hard to play, geared for the sociable atmosphere of house concerts mounted for a small group of listeners, who during the music might be chatting, playing cards, sampling a buffet. Often, quartets were done with no audience, for the pleasure of the players. Since the players' skills were unpredictable, quartets were largely written to feature the first violin, the other instruments in supporting roles.

In the later eighteenth century, that paradigm for the style and setting of quartets was not so much changed as amplified by Haydn, who wrote some sixty-eight string quartets in the course of his career. In the process, he enlarged the ambition of the genre, among other things making the four instruments more nearly equal in the musical discourse. Largely because of Haydn, the string quartet acquired a reputation as the most sophisticated and important chamber music genre, written mainly for the appreciation of connoisseurs, often described as a conversation of four equals, and revealing not only the composer's craft but his most refined and intimate voice. In his own time, Haydn was dubbed "father of the string quartet" (and likewise with symphonies). In other words, nearly single-handedly he created the sense of a string quartet that has endured ever since. Mozart studied Haydn's work intensively before issuing his first mature ones, which he dedicated to Haydn.

That was where the genre lay when Beethoven picked it up. When he came to write his first quartets, however, the situation placed on him a particular burden: when Prince Lobkowitz commissioned them from Beethoven, he also commissioned a set from Haydn. In other words, when Beethoven was writing his first quartets, he knew he was going to be competing with the man who virtually invented the modern idea of them, and who appeared to be at the peak of his powers. (In fact, by that point Haydn was flagging creatively, busy with his last oratorios, and only finished two of the commissioned six quartets.) From the beginning, Beethoven was not afraid of anybody, but he was also very aware, genre by genre and medium by medium, of what the competition was. Things were still more delicate because he not only knew Haydn but a few years before had studied with him. Then and later, their relations were cordial on the surface but bristly underneath. Well acquainted with his former student's ego, behind Beethoven's back Haydn called him sardonically "The Great Mogul" (in today's terms, "The Big Shot"). Meanwhile, as a composer, Haydn was really Beethoven's only living competitor, and the younger man was not all that happy to have competitors.

So what was Beethoven going to do with his first chance at guartets? Was he going to be bold, or was he going to bide his time? In fact, in his early career he had a consistent pattern when it came to those questions. First, he generally had models: in a given genre, he fixed on what seemed to him the best in the repertoire and used that as a foundation. For symphonies, that meant Haydn and Mozart. For violin sonatas, Mozart. For quartets, Haydn. And so on. At the same time, when Beethoven was dealing with media and genres in wich Haydn and Mozart had been supreme—symphonies, violin sonatas, and such—he composed cautiously, not treading too aggressively when first stepping onto their turf. When he was on ground where he felt his predecessors had been less ambitious and dominant—say, cello sonatas, piano trios, piano music in general-Beethoven was fearless and bold. When it came to string quartets, in 1798 he did not feel ready to challenge Haydn. That is why, on the whole, the string quartets of Opus 18 tend to sound less "Beethovenian" than, say, the echt Beethoven Pathétique Piano Sonata, which is Opus 13.

All that is to say that in these works, Beethoven was content to explore the medium and bide his time. Meanwhile, typically for him, he studied Haydn quartets and went to an old quartet composer in Vienna named Emanuel Förster to help get himself up to speed. In regard to that in the middle of working on the F-major Quartet, he wrote this to a friend whom he had loaned an earlier draft of the piece. "Be sure not to hand on to anybody your quartet, in which I have made some drastic alterations. For only now have I learned how to write quartets."

There is another important element concerning the history of Beethoven's quartets: from beginning to end, they were largely premiered by a portly gentleman named Ignaz Schuppanzigh, whom Beethoven first met as a brilliant teenaged violinist. Schuppanzigh was the first musician in Europe to make his name primarily as a chamber music performer; he led several important groups and established the first public subscription series. In his maturity, Beethoven was going to write revolutionary quartets, and his leading partner in that revolution would be Schuppanzigh, who premiered most of them (and, incidentally, sat as **concertmaster** in the premiere of all the symphonies). Without the hefty, and for an artist, unlikely-looking Schuppanzigh, the story of Beethoven's string quartets would have been quite different, and so would have been the history of music.

So the tone of the Opus 18 Quartets is largely contemporary rather than prophetic. But these are by no means apprentice works. They show Beethoven as already a master craftsman, with a mature understanding of form and proportion (though that understanding would greatly deepen over the years), who had already found much of his voice though had not fully settled into it. Still, for all their relative modesty and eighteenth-century tone, the Opus 18 Quartets are ambitious in their way: expressive, widely contrasting in mood and ω

color, as varied as any set by Haydn or Mozart, and full of ideas particular to Beethoven. If his one-time teacher Haydn was their main model, most of the time they sound not at all like Haydn.

This program begins with the String Quartet in D major, op. 18, no. 3, the first to be written, which is to say that it is, as far as we know, the first complete quartet of Beethoven's life. It is relatively conventional, easygoing from the first movement's genial opening featuring the first violin, the central development section uncharacteristically short and undramatic for Beethoven. But the movement also has a tendency to slip into a pensive mood. That mood takes over in a poignant and introspective slow movement in the distant key of B-flat major, which branches into deep-flat keys, including the rare and esoteric E-flat minor, a dusky tonality that Beethoven liked. The third movement is neither the traditional **minuet** nor exactly the faster and usually jollier **scherzo** that Haydn invented and Beethoven would favor. For one thing, despite its bright key of D major, it again has the pensive atmosphere that marks the quartet. All that vanishes in the Presto finale, an effervescent romp full of jokes and Haydnesque rhythmic quirks.

After reading through the quartets with his group, violinist Schuppanzigh advised placing the F-major Quartet, the second composed, as first in the published set. Beethoven agreed—it made for a more energetic start. (Quartets were usually issued in collections, but that does not mean they were planned to be performed together. Still, a variety of keys and moods were expected among the pieces.) The F-major has the most arresting opening of the group and may be the most consistent throughout. An edgy first movement is driven by an obsessive repetition of a single figure whose significance is rhythmic as much as melodic.

In the first measures of the F-major, the figure is presented blankly in a quiet unison, then in a yearning **phrase**, then in a more aggressive **forte**—which is to say that the theme is a blank slate on which changing feelings are going to be written throughout the movement. The opening idea also presents the leading motif of the whole quartet: a turn figure. Between the published version of the F-major and the original version, with advice from old hand Emanuel Förster, Beethoven went back and made dozens of changes in details large and small: extending thematic connections, tightening proportions and tonal relations. In the process, he trimmed the appearances of the first-movement turn figure from 130 repetitions to 104.

The second movement of the F-major is one of the most compelling stretches in Opus 18. Beethoven played over a draft of the movement for a friend, who said it reminded him of the parting of two lovers. Beethoven replied that it was based on the ending of Shakespeare's *Romeo and Juliet*, where the lovers die. The movement is in D minor, a key in which Beethoven tended to find a kind of singing, tragic quality. The movement is slow and warmly impassioned, the main theme a long-breathed, sorrowful song. In the middle a new figure intrudes, like the whirling of fate, and that figure swells relentlessly to a deathly conclusion. A brilliant and delightful Scherzo and briskly dancing, somewhat wispy finale follow that leave listeners pleased, if perhaps puzzled as to how all this adds up.

The next quartet in the set, the G major, is essentially jaunty and ironic from beginning to end, starting with the three distinct gestures of its opening, each like a smiling tip of the hat to the eighteenth century in general and to Haydn in particular. Still, after a genial **exposition**, the development section gets into some more shadowed and intricate places, and that leads to a recapitulation that amounts to a further development. In short, in material and expression, the opening movement of the G-major Quartet is more involved than the playful beginning would suggest, and its ending is quiet and ambiguous. The slow movement starts in an elegantly **galant** tone, in 3/4, but that is punctured by an eruption of mocking 2/4 section that serves as the trio. From there the complexities continue: the nominal return of the opening material is invaded by filigree recalling the

opening of the first movement. Meanwhile, in much of the quartet and this slow movement in particular, rather than being relegated to the bass line, the cello is a full participant in the dialogue. For the third movement, Beethoven again writes not the traditional minuet but a jovial *Scherzo*. The dashing finale, led off with a pert tune by the cello alone, leaves behind the emotional vacillations that shaded the first two movements, ending the story with fun and games.

Thus, the first three Opus 18 Quartets were on the surface lodged in the eighteenth-century quartet tradition, not the Beethoven the new generation would embrace for his boldness and innovation (the Romantic generation exalted revolutionaries). But the pieces are masterful, appealing, and often moving works within their context, and part of that is their attention to the rich voice of the cello. Haydn had begun to emancipate the cello, making the quartet more nearly a dialogue of equals. In his habitual fashion of taking the past and expanding and intensifying it, Beethoven, through the immense journey of his string quartets, would take that idea to its conclusion.



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## Beethoven Quartet Cycle II

#### PROGRAM OVERVIEW

Beethoven's first string quartets fired a warning shot across the bow of the ship previously commanded by Haydn and Mozart. Finishing the customary set of six in the opus, Beethoven delivered a body of quartets like nothing heard before: more daring, dramatic, and virtuosic. Amateur aristocrats realized these quartets were beyond their abilities, and by necessity, professional quartets soon came into existence. The year 1800 was a game-changing moment for the string quartet, and the Opus 18 Quartets, performed in the order composed, constitute an arresting beginning to history's greatest chamber music cycle.

#### SPECIAL THANKS

Music@Menlo dedicates this performance to Iris & Paul Brest and to Betsy & David Fryberger with gratitude for their generous support.

#### Inside the Quartets II Led by David Finckel

#### Wednesday, July 19, 6:00 p.m. Martin Family Hall

#### LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in A major, op. 18, no. 5 (1798–1800) String Quartet in C minor, op. 18, no. 4 (1798–1800)

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

with Aaron Boyd, Chad Hoopes, *violins*; Paul Neubauer, *viola*; David Finckel, *cello* 

#### Beethoven Quartet Cycle II

Wednesday, July 19, 7:00 p.m. Stent Family Hall

#### LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in A major, op. 18, no. 5 (1798-1800) Allegro Menuetto

Andante cantabile Allegro

#### LUDWIG VAN BEETHOVEN

String Quartet in C minor, op. 18, no. 4 (1798–1800) Allegro ma non tanto Scherzo: Andante scherzoso quasi allegretto Menuetto: Allegretto Allegro

#### INTERMISSION

#### LUDWIG VAN BEETHOVEN

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

- Allegro con brio Adagio ma non troppo
- Scherzo: Allegro
- La malinconia: Adagio Allegretto quasi allegro

Calidore String Quartet: Jeffrey Myers, Ryan Meehan, *violins*; Jeremy Berry, *viola*; Estelle Choi, *cello* 

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## Program Notes: Beethoven Quartet Cycle II

Notes on the program by Jan Swafford

#### LUDWIG VAN BEETHOVEN

(Baptized December 17, 1770, Bonn, Germany; died March 26, 1827, Vienna, Austria)

String Quartet in A major, op. 18, no. 5

String Quartet in C minor, op. 18, no. 4

String Quartet in B-flat major, op. 18, no. 6

Composed: 1798-1800

Published: 1800

Dedication: Prince Franz Joseph von Lobkowitz

**Other works from this period:** String Trios, op. 9, nos. 1–3 (1797– 1798); Piano Sonata no. 8 in C minor, op. 13, *Pathétique* (1798); Septet in E-flat major for Winds and Strings, op. 20 (1799–1800); Violin Sonata in F major, op. 24, *Spring* (1800–1801); Serenade in D major for Flute, Violin, and Viola, op. 25 (1801)

Approximate total duration: 1 hour, 17 minutes

Ludwig van Beethoven wrote the quartets of Opus 18 over two years, interspersed with other pieces, learning and growing as he went, though in the whole set he kept these pieces grounded in the **Classical** string quartet as his teacher Haydn had defined it: a dialogue of four voices, written for largely amateur performers in private concerts. As usual, the six quartets were issued in two editions as a set, with a concern for a variety of moods and keys. In a set there would usually be one or two in a minor key. That is to say that in the generally optimistic Classical frame of mind, minor keys were not on a par with major—they were special. And for Beethoven, the key of C minor was going to be the most distinctively special, the tonality of the *Pathétique* Sonata, the Fifth Symphony, and a row of works in import tending to dark unto demonic.

Quartet no. 5 in A major begins with a delicately wispy theme. That tone and texture will persist through a mostly soft movement, though there is a discreet touch of tension, partly resulting from an unexpected E-minor second theme—the only really unexpected thing in the movement. The A-major second movement is a Menuetto, that genre displaced from its usual third slot in a work. Carrying on from the first movement, it begins quietly, with a gentle duet of violins. The gentleness persists, except for a sudden, aggressive fortissimo that has no particular repercussions. The trio, unusually still in A major, is a lilting and placid dance. Then the surprise of the guartet: an Andante theme and variations nearly twice as long as any of the other movements, its theme another placid one. While generally sticking to that vein, the variations get into faster rhythms and busier textures than have been heard so far-but still whispery, with hardly a forte in sight until the suddenly boisterous fifth variation, after which the music returns to pianissimo.

The finale is a lighthearted and scampering but still quiet *Allegro* with much tossing around of figures among the instruments. It is in sonata form rather than the usual last-movement **rondo**. Just when we wonder if it will ever break out of its restraint, the development section is a mock-ferocious stretch that actually builds to fortissimo. The end of the piece rises to forte, but at the last second, as if mocking our expectations, it comes to rest on a mild, soft chord. Thus ends a work that has been an exercise in understatement.

Quartet no. 4 in C minor is the only minor-key work in Opus 18, this one more aspiring to than attaining the fierce dynamism of what came to be called Beethoven's C-minor mood. Beginning with a passionate theme on the dark-toned G string of the first violin, moving to stark across-the-strings chords, the opening movement is ser-

\*Bolded terms are defined in the glossary, which begins on page 90.

viceable, but perhaps more interesting as a prophecy of his C-minor works to come. The prophecy includes the da-da-da-dum rhythm of the first two bars, which will be a motif throughout the quartet; it is an early appearance of that figure that will haunt the Fifth Symphony but also give the Fourth Piano Concerto some of its lilting grace. The C-major second movement is titled *Scherzo*, with the tousled tempo marking *Andante scherzoso quasi allegretto*, presumably meaning that it is a lighthearted movement that is actually kind of deliberate but should have the effect of being faster than it is. In the end, the temper of the movement is quite original, not a usual scherzo at all, its mood describable as ironically gracious.

As it turns out, that singular movement is replacing the usual slow movement, because it is followed by a *Menuetto* whose theme in mood and color recalls the opening of the first movement, and it also has something like the stark chords of that movement. From a shaded C minor there is a turn to a breathless A-flat major for the trio. The finale is another original sort of movement: a gypsy rondo, the C minor here intricately scampering, with short repeated segments that make for a bit of a relentless effect. For contrast, the B theme of the rondo is flowing and elegant; those sorts of contrasts will mark the music throughout. A prestissimo **coda** winds up the most dynamic and interesting of the four movements. Its droll closing gesture tells us that we are not required to take it all too seriously.

Quartet no. 6 in B-flat major was written last of the set. Here more overtly and eloquently than in any of its Opus 18 neighbors, Beethoven showed his hand in setting out to say something beyond music, going manifestly into the stuff of life. To that end, he shaped a narrative both personal and universal. The brilliance of this quartet is the way it joins the expressive and the formal over the course of the work. Meanwhile, it provides a prophecy of places Beethoven is headed in his full maturity.

The B-flat Quartet begins on a striding, muscular theme, a touch generic and foursquare. It is a Haydnesque theme, and Beethoven is going to play a Haydnesque game with it: set up the listener's expectations, then subvert them. Whereas Haydn usually pursued that game with a wink for the connoisseurs who would get it. Beethoven plays it in earnest. What the listener expects after that beginning is for the music to remain in uncomplicated, eighteenth-century high spirits. Accordingly, the tone of the second theme is elegant and refined, the rhythm with a touch of marching tread. Then something intrudes, a shadow: the elegant march strays into unexpected keys, arriving with a bump on the chromatic chord called the Neapolitan, a harmonic effect that often has something unsettling about it. After a few seconds, the shadow seems to pass, the music shakes itself back into F major, and all is well again. Nothing really troubles the movement further until the recap, except that in the development, the jolly tone gets sometimes a touch edgy, and in a couple of places, the music trails off strangely into silence, as if it has lost its train of thought.

The second movement begins in a blithe and galant mode, but that is made to be spoiled. In the middle part, the music slips into E-flat minor, one of Beethoven's most fraught keys, usually implying inward sorrow. Here it is an eerie, spidery, keening whisper based on a twisting motif. Then, as in the first movement, there is a sudden clearing back to the elegant mood of the opening. With intricate cross-accents that defy the listener to find the **meter** or even the beat, the *Scherzo* plays another Haydn game: his fool-the-ear rhythms. Yet as the music goes on, the tone begins to feel excessive to the point of obsessive: not innocent, but rather manic gaiety. So it is not entirely an intrusion when, at the end of the trio, the music falls for a moment into a strange, shouting B-flat minor before the repeat back into the *Scherzo*.

Then comes the most arresting and significant page in Opus 18, a slow passage serving as extended introduction to the last movement. Over it, Beethoven placed an Italian title: *La malinconia* (*Melancholy*). More than a small movement, striking in itself, this is the heart of a narrative that began with a few passing shadows in movement one, expanded to a mysterious, spidery whispering in movement two, and sent the *Scherzo* reeling nearly out of control.

Beethoven's portrait of melancholy's devious onset begins mildly, in B-flat major.



It is an echo of the second theme in movement one, with a smoothing out of the same marching figure, the mood again elegant, the same little turn like a gesture with a lace handkerchief at an aristocratic ball. Then the cello begins to sink chromatically; as in the second theme of movement one, there is a sudden darkening. This time the darkness lingers. The music falls into a slow, steady tread, the little turn comes back, keys drift aimlessly. A new section begins, its theme a lugubrious version of the twisting motif in the middle of movement two. The once-elegant little turn comes back, whispering and crying over and over like some inescapable bête noire, the harmony oozing around it.

All this is to say that in rhythm, harmony, and melody, *La malinconia* had been foreshadowed from the beginning, starting with a darkness that shadows the second theme of the first movement. After the *Scherzo*, when we are expecting an allegro finale, melancholy seems to arise suddenly. But it had been lurking even in the blithe moments, as melancholy does in life. In the music, it is present in strange diversions in harmony, thoughts trailing off, things manically exaggerated.

The *malinconia* movement ends with a high cry and a dying sigh. The finale breaks out **attacca** subito, with a driving, dancing gaiety that we take for an escape from melancholy. Yet something is subtly off; the color and the rhythm are wrong. The main theme is carried in the first violin mostly on the milder and darker middle strings rather than on the bright and brilliant E string. The accompaniment, rather than flowing with the meter, has lurching accents on the offbeats.

Suddenly, a crashing halt. *La malinconia* returns with its deathly tread, its nasty little turn figure, its convulsive cries. It recedes, the dance tries to start up again, fails. Melancholy takes another step, pauses, waits. Tentatively, searching for the right key, the dance tries again until it finds the movement's proper key of B-flat. It will not be stopped this time, or not quite: before the end there is a slowing, a few turns quiet and hesitant, inward. Then a fierce rush to the **cadence**, fortissimo. Melancholy is banished for the moment, but only for the moment.

Melancholy was an old, familiar companion to Beethoven. After his mother died when he was sixteen, he wrote in a letter that he had asthma, but also that "I have been suffering from melancholia, which in my case is almost as great a torture as my illness." He knew the demon of melancholy like he knew the arcana of harmony and counterpoint. For Beethoven, Op. 18, No. 6, is—in both its technical and its psychological dimensions—a manifestly mature work and a gathering of musical, dramatic, and expressive prophecies.

All the same, on the whole, Opus 18 was not intended to challenge anything or anybody. If by 1800 Beethoven had known where he wanted to take the genres of symphony and string quartet, he would have taken them there. But he did not know yet where he wanted to go with them, so he proceeded warily, trying one thing and another, one voice and another, and biding his time. When he returned to the string quartet, six years later, he would transform the medium once and for all.



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## Beethoven Quartet Cycle III

#### PROGRAM OVERVIEW

Beethoven's three *Razumovsky* Quartets were composed for the Russian ambassador to Vienna and premiered by the Schuppanzigh Quartet. These works moved the genre to a new level: longer and more difficult, they test the virtuosity and stamina of any string quartet. The pieces were composed in the same heroic spirit as Beethoven's Fifth Symphony and possess a magnitude suitable for the grandest concert halls. As a gesture to Andreas Razumovsky, who commissioned the works, Beethoven incorporated Russian-themed music into all three.

#### SPECIAL THANKS

Music@Menlo dedicates this performance to David & Jane Hibbard and to The David B. and Edward C. Goodstein Foundation with gratitude for their generous support.

#### Inside the Quartets III Led by David Finckel

Saturday, July 22, 5:00 p.m. Martin Family Hall

#### LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in F major, op. 59, no. 1, *Razumovsky* (1806) String Quartet in E minor, op. 59, no. 2, *Razumovsky* (1806) String Quartet in C major, op. 59, no. 3, *Razumovsky* (1806)

with Paul Huang, Aaron Boyd, *violins*; Matthew Lipman, *viola*; David Finckel, *cello* 

#### **Beethoven Quartet Cycle III**

Saturday, July 22, 6:00 p.m. Stent Family Hall

#### LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in F major, op. 59, no. 1, Razumovsky (1806) Allegro Allegretto vivace e sempre scherzando Adagio molto e mesto Thème russe: Allegro

#### LUDWIG VAN BEETHOVEN

String Quartet in E minor, op. 59, no. 2, *Razumovsky* (1806) Allegro Molto adagio Allegretto Finale: Presto

#### INTERMISSION

#### LUDWIG VAN BEETHOVEN

String Quartet in C major, op. 59, no. 3, Razumovsky (1806) Introduzione: Andante con moto – Allegro vivace Andante con moto quasi allegretto Menuetto grazioso Allegro molto

Calidore String Quartet: Jeffrey Myers, Ryan Meehan, *violins*; Jeremy Berry, *viola*; Estelle Choi, *cello* 

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Left: "Heiligenstadt Testament" final page signed by Ludwig van Beethoven. Photo credit:  $\ensuremath{\mathbb{C}}$  Lebrecht Music Arts/Bridgeman Images

Right: Ludwig van Beethoven (1770-1827). "Heiligenstadt Testament," 1802. Photo credit: © Erich Lessing/Art Resource, NY

## Program Notes: Beethoven Quartet Cycle III

Notes on the program by Nicholas Swett

#### LUDWIG VAN BEETHOVEN

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

String Quartet in F major, op. 59, no. 1, Razumovsky

String Quartet in E minor, op. 59, no. 2, Razumovsky

String Quartet in C major, op. 59, no. 3, Razumovsky

Composed: 1806

Published: 1808

Dedication: Russian Ambassador Count Andreas Razumovsky

First performance: Detailed in the notes below

Other works from this period: Symphony no. 3 in E-flat major, op. 55, *Eroica* (1803); Piano Sonata no. 23 in F minor, op. 54, *Appassionata* (1804–1805); Symphony no. 4 in B-flat major, op. 60 (1806); Violin Concerto in D major, op. 61 (1806); Cello Sonata in A major, op. 69 (1807–1808)

Approximate total duration: 1 hour, 47 minutes

In 1808 appeared a review: "Three new, very long and difficult violin quartets by Beethoven, dedicated to the Russian ambassador Count Razumovsky, also attract the attention of all connoisseurs. They are deep in conception and marvelously worked out, but not universally comprehensible, with the possible exception of the third one, in C major, which by virtue of its individuality, melody, and harmonic power must win over every educated friend of music." The three quartets, Opus 59, had premiered in Vienna, maybe in violinist Ignaz Schuppanzigh's short-lived public quartet series, and they had been shaped with that virtuoso ensemble in mind. Beethoven wrote them probably between April and November of 1806. In these quartets, a historic turn in chamber music began, away from private amateur performance and toward programs played by professionals in public venues. Chamber music was beginning to move out of salons and into concert halls.

In some six years, between the completion of the Opus 18 Quartets and the Opus 59 *Razumovsky* Quartets, Beethoven had gone from a young composer trying on voices and attempting to escape from the shadow of Haydn and Mozart to an artist in his prime widely called their peer. In the Razumovsky Quartets, he made another medium his own. With them, he intended to repeat what he had done with the *Eroica* Symphony: make a familiar genre bigger, more ambitious, more varied, more personal. The presence of Schuppanzigh and his men allowed him to take quartets wherever he wanted to go with them. The Opus 18 Quartets published in 1800 had been appealing and well-crafted, but what Beethoven had learned since then in power and subtlety of expression and form is manifest in abundance.

The most immediate revolution in Opus 59 had to do with the scope of the difficulties. In scale and ambition, they are the most symphonic quartets to that time, harder on both players and listeners than any quartet before, even in a medium traditionally meant for connoisseurs. There is no mystery in the slow reception these quartets received. The electricity, aggressiveness, and in some ways sheer strangeness of the Razumovsky Quartets are collectively breathtaking. Even some of their beauties are strange.

But revolutionary does not always equal loud. The beginning of No. 1 in F major is a quiet pulsation in the upper strings while the cello sings a spacious, flowing, gently beautiful tune, rather like a folk song. At the time, an extended lyric line for the cello under barely moving harmony was simply outlandish. Beethoven is continuing his campaign to free the instrument from a life mainly toiling on the bass line. A melodic cello will be a steady feature of the quartet. As he had been doing in his piano sonatas, from here on Beethoven fashioned each string quartet with a distinctive color and texture. Theme and harmony and rhythm are no longer the exclusive subjects of a work; now, its very sound is distinctive, as if with each quartet he set out to reinvent the medium. The three numbers of Opus 59 are a collection of unforgettable individuals: one singing, one mysterious, one ebullient.

As Beethoven began work on the F-major, he pored over a collection of Russian folk songs in order to comply with a commission requirement from his patron: he had to use a Russian theme in each piece. He picked a tuneful one for the main theme of the finale. Then he wrote the piece in some degree back to front, basing the opening cello theme, with its vaguely folk-song-like quality, on the Russian tune of the finale. What he picked up for that purpose from the finale theme was mainly its beginning: the first four notes of the Russian tune, C-D-E-F, became the opening notes of his first-movement theme. The first two notes, the falling step D-C, linger throughout the quartet as a primal motif.

Most of the first movement will be involved with the opening theme, mainly its rising-fourth figure and its 1-2-3-4-1 rhythmic motif. The second theme extends the rising-fourth scale line to an octave in another flowing theme, the cello again waxing melodic. After a gentle closing theme starting over a rustic **drone**, connoisseurs would hear the expected repeat of the exposition, returning to the opening cello melody. But it's a feint; there will be no conventional repeat. From that point the development section spins through a winding course involving some dozen keys, coming to rest for a moment on a bit of double **fugue**.

The recapitulation is as singular as the false repeat of the exposition. It arrives back in F major, not with the cello theme but with the first subtheme, then wanders off harmonically. At length, a grand C-major scale brings in the recapitulation proper, but overlaps the return of the cello theme. All this deliberately blurs the moment of recapitulation; Beethoven wanted the form of the movement fluid, suppressing the formal landmarks to make a more continuous effect. In the coda, the main theme returns in glory, pealed out in high violin over droning fifths in the bass, finding a stable harmonic foundation at last.

All the movements are in sonata form. The following *Allegretto* **vivace** *e* sempre scherzando (vivacious and always playful) was for its time the most scandalous movement of all, its personality and leading idea so eccentric that many never grasped how playful it is. (Beethoven never wrote another movement like it.) It occupies the place of a scherzo but has little to do with conventional scherzo style or form. It starts, like the first movement, with the cello alone, this time introducing a bouncing rhythm on a single B-flat, followed by a little dancing figure in the violin. Those two items will be nearly the entire subjects of a long movement, taken through a variegated course of keys and moods.

Nothing prepares listeners for the depth of the F-minor Adagio **molto** e **mesto** third movement, *mesto* meaning "mournful." It begins in medias res, with a twisting, anguished aria. The second theme is a sorrowfully arching melody that begins in a spidery texture of violin and cello. In the development comes a poignant, whispering **arioso**, like a tentative answer to pathos, a wounded consolation.

The last movement's Russian folk tune begins an outing jaunty and ironic, verging on monothematic, and like the first and second movements, beginning with cello alone. The main concern of the short development section is a sustained march toward an expansive treatment of the chattering second theme. The recapitulation begins in the wrong key, the Russian theme having to start with its first notes harmonized in B-flat until the music finds its way to F major. A racing and raucous fortissimo final page is interrupted by a gently chromatic adagio that recalls the atmosphere of the slow movement; then high spirits bubble up again. So ends a quartet fresh and fascinating, one that would have a galvanizing effect on the future development of the medium.

No. 2 of the *Razumovsky* set is a contrasting work in E minor. What surprises in this generally surprising opus is the intensity of the contrast. Where No. 1 is expansive and extroverted, the beginning of the E minor paints a character inward and unpredictable: two slashing chords by way of introduction, then keening wisps of melody falling into silences to start a compact exposition. On the second line, a passionate theme breaks out only to go up in smoke, starts again only to be erased by a fortissimo outburst. The feeling of the minor mode here is not tragic but mysterious, with startling harmonic jumps. The opening, whispered E-minor figure moves, after a rest, to the same figure a **half step** higher, on F major. So, we start with a jump from E minor to F with only silence as transition. That half-step harmonic motion will mark the whole quartet.

So will silences. Beethoven was as much a master of the expressive pause as of expressive notes. The rests here are fraught and questioning. And the overall progress of the quartet is not a clear dramatic narrative but something more intangible, abstract, even esoteric. The G-major second theme is contrasting, gracious, sustained, the exposition's closing theme a burst of ebullience. After a brief development, the music reaches the home key of E minor several bars before the recapitulation proper, so the development flows unbroken into the recapitulation. In the coda, the attempts at a sustained theme heard on the first page flower into a passionate stretch of melody that rises to a fortissimo peak and sinks back to stillness.

Beethoven's student Carl Czerny recalled Beethoven saying that the E-major second movement came to him "when contemplating the starry sky and thinking about the music of the spheres"—for Beethoven, an evocation of the divine. It is a sonata-form movement of tender, long-breathed melodies in poignant E major. The future would see this stretching for the ethereal and sublime as a prophecy of his late music. The theme of the droll and quirky scherzo smacks the second beat, giving the music an off-kilter tread. There are recollections of ideas from the quartet's opening, and the second period makes the quartet's trademark jump from E minor to F major. A droll and fugal trio gives another Russian tune a whirl.

In tonal terms, call the sonata-rondo finale ironically perverse: the rondo theme is in the wrong key, C major. It is a romping and raucous march with some sort of exotic overtone—Turkish or "Gypsyish." Against that C major, the proper key, E minor, struggles to assert itself. In the developmental middle section a fugue pops up, its quick entries and mock-learned inversions of the theme reinforcing the comic mood. The overall tonal point is going to be, in the coda, a grand resolution, belatedly, to E minor. Yet at the beginning of the coda, the rondo theme turns up again in its C-major effrontery until the theme settles on the right key in a frenetic E-minor peroration. In a way, the games with keys in the finale amount to comedy for connoisseurs, who recognize an unusual tonal leap when they hear one, and who know that a rondo theme is supposed to end up in the home key.

The introduction of the last of the Opus 59 Quartets, No. 3 in C major, seems to announce the strangest, most charismatic piece of the set: wandering harmonies suggesting no key at all. Yet that introduces an *Allegro vivace* that could serve as a definition of *vivace* (lively) and of C major in its most ebullient mood. Connoisseurs of the time would immediately identify where this paradoxical juxtaposition came from: Mozart's famous quartet nicknamed the *Dissonant*, because it has the same effect of a chromatic and gnarly introduction to a largely carefree C-major movement. In the context of the

*Razumovsky* set, it is as if with this high-spirited and ingratiating outing Beethoven offered a panacea for players and listeners boggled by the first two quartets.

After the introduction, the *Allegro vivace* starts with a sharp little pickup, creating much energy with a flick of the pen. Upbeat figures mark most of the themes, with steady variations on the idea. A long solo for the first violin presages a movement with concerto-like overtones, bravura solos handed around generously. The beginning is rambunctious with a loping rhythm; the second theme debuts in the conventional key, here G major. All this is to say that this is going to be a lively piece that is meanwhile the least searching, least eccentric member of Opus 59. There appears to be no quote of a Russian tune in the piece, but the second movement may have what Beethoven thought of as an evocation of a slow Russian song or dance. It is one of those sui generis pieces he pulled out of the air now and then, haunting and beautiful in its rocking rhythm, its quiet obsessiveness. The tone is muted and brooding rather than tragic, with a suddenly gay C-major second theme.

In the third movement, Beethoven looked back to the past in terms of his own present with a *Menuetto* grazioso. It is a minuet without lace, with only a distant echo of the old courtly tone, its mellow and unassuming gracefulness nearly as singular as the previous movement. For the *Allegro molto* finale he leaps into a madcap quasi-fugue, continual variations of its quirky and comical opening theme dashing through keys in company with a series of **countersubjects**. It is one of his less substantial but most effervescent finales, a movement skating headlong on its own constantly renewing energy.

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## Beethoven Quartet Cycle IV

#### PROGRAM OVERVIEW

Napoleon Bonaparte's 1809 bombardment of Vienna heralded a change in Beethoven's personal life, and not for the better. Beset by increasing deafness and other health issues, his misfortunes would soon be compounded by the custody suit for guardianship of his nephew, which drained him of energy, resources, and the ability to concentrate on music. As the sun set on Beethoven's heroic period, he embarked on another search for his new musical persona, his next reason to compose. This extraordinary concert combines two efforts from 1809 and 1810 of entirely different sensibilities, and leaps forward to his very next quartet, Opus 127 of 1825, in which he announces his new self, an artist who has crossed the threshold toward immortality.

#### SPECIAL THANKS

Music@Menlo dedicates this performance to Andrea & Lubert Stryer and to Bank of America Private Bank with gratitude for their generous support.

#### Inside the Quartets IV Led by David Finckel

Wednesday, July 26, 6:00 p.m. Martin Family Hall

#### LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in E-flat major, op. 74, Harp (1809) String Quartet in F minor, op. 95, Serioso (1810) String Quartet in E-flat major, op. 127 (1825)

with Stella Chen, Francisco Fullana, *violins*; Paul Neubauer, *viola*; David Finckel, *cello* 

#### Beethoven Quartet Cycle IV

Wednesday, July 26, 7:00 p.m. Stent Family Hall

#### LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in E-flat major, op. 74, Harp (1809) Poco adagio – Allegro Adagio ma non troppo Presto – Più presto quasi prestissimo

Allegretto con variazioni

#### LUDWIG VAN BEETHOVEN

String Quartet in F minor, op. 95, Serioso (1810) Allegro con brio Allegretto ma non troppo Allegro assai vivace, ma serioso Larghetto espressivo – Allegretto agitato

INTERMISSION

#### LUDWIG VAN BEETHOVEN

String Quartet in E-flat major, op. 127 (1825)

Maestoso – Allegro Adagio, ma non troppo e molto cantabile Scherzando vivace – Presto Finale

Calidore String Quartet: Jeffrey Myers, Ryan Meehan, *violins*; Jeremy Berry, *viola*; Estelle Choi, *cello* 

Left: Bombardment of Vienna by French artillery, nineteenth century, engraving. Photo credit:  $\ensuremath{\mathbb{C}}$  Erich Lessing/Art Resource

Right: Sanford Robinson Gifford (1823–1880). A Gorge in the Mountains (Kauterskill Clove), 1862, oil on canvas. Public domain

## Program Notes: Beethoven Quartet Cycle IV

Notes on the program by Jan Swafford

#### LUDWIG VAN BEETHOVEN

(Baptized December 17, 1770, Bonn, Germany; died March 26, 1827, Vienna, Austria)

String Quartet in E-flat major, op. 74, Harp

**Composed:** 1809

Published: 1810

Dedication: Prince Franz Joseph von Lobkowitz

Other works from this period: Symphony no. 5 in C minor, op. 67 (1807–1808); Symphony no. 6 in F major, op. 68, *Pastoral* (1808); Piano Trio no. 5 in D major, op. 70, no. 1, *Ghost* (1808); Piano Concerto no. 5 in E-flat major, op. 73, *Emperor* (1809); Piano Sonata no. 26 in E-flat major, op. 81a, *Les adieux* (1809–1810)

Approximate duration: 31 minutes

In 1809, a year in which Beethoven declared he produced only "a fragment here and there," appeared the warm and ingratiating String Quartet in E-flat major, op. 74, eventually dubbed *Harp* for its striking pizzicatos. In his art, Beethoven was in an in-between place. In a mammoth concert the year before, he had premiered the climactic works of his middle period, the Fifth and Sixth Symphonies and Fourth Piano Concerto. By 1809, it appears that he had come to feel the train of thought that had sustained his work in the six years since the *Eroica* Symphony were played out, and he did not know where he wanted to go next. He would not be sure of that for years to come. So he marked time with a string of works brilliant but in no particular direction. The first two works on this program are among them.

The first movement of the *Harp* is compact and without formal or, for that matter, emotional ambiguities. It begins with a gentle, flowing introduction, harmonically and metrically wandering but untroubled. Then, a forthright *Allegro* breaks out with an eighteenthcentury atmosphere, until the transition to the second theme injects some pizzicatos, rare for the time in being in the foreground of the music rather than an accompaniment. Beethoven kept this movement gracious, elegant, beautiful, as unassuming as everything else in the piece. It is that quality that makes the *Harp* fresh in his work in general and his quartets in particular, especially compared to the aggressively radical *Razumovskys*.

All the same, he remained determined to give every work not only distinctive material but also a distinctive sonority. The pizzicatos are a way to do that simply and directly, and they were unusual enough to give a name to the quartet. In the first movement, after a cheery and only modestly eventful development and fairly literal recapitulation (though the pizzicatos are extended), there comes a surprise in the form of an enormous coda that starts with frenetic and exciting cross-string fiddling from the first violin while the main theme surges beneath; then comes a section of accelerating pizzicatos. So, as usual with Beethoven, the pizzicatos are not just a color or a passing fancy, but a motif to be developed and paid off.

In his work he was searching, so he would not have known yet that one of the places he was headed toward in his late music was a poignant and broad songfulness like the *Adagio ma non troppo* second movement. Its main point is to present a long, lovely melody and two ornamented versions of it, spaced by two equally lyrical and barely contrasting sections. The contrast comes with the scherzo, marked *Presto*, a boisterous C-minor excursion. Its exhilarating rhythmic thrust comes from a nimble alternation of three-beat (2+2+2) and two-beat (3+3) patterns within the bar. The scherzo section alternates with a manically contrapuntal C-major trio, marked **Più** presto *quasi prestissimo*, that comes back twice. The movement finishes with a preparatory chord that instead of ending the scherzo ushers in the finale. This more conciliatory than provocative work finds its denouement in Beethoven's only variation finale in a quartet. Its theme is a small bouncy *Allegretto* of unpretentious charm; the variations ornament the theme in six simple and graceful sections. The end becomes suddenly playful, then ebullient, finally fortissimo, only to pull back to a quiet and modest farewell.

All this is to say that the *Harp* Quartet is no lapel grabber, that for all its freshness, it smacks of nothing "revolutionary." This and the other pieces of 1809–1810 were intended not to make strides but to bide time. Moreover, in the procession of his quartets, Beethoven may have wanted to give the public and musicians a rest after the strenuous workout of the *Razumovskys*. But the next quartet boils with fury.

#### LUDWIG VAN BEETHOVEN

String Quartet in F minor, op. 95, Serioso

Composed: 1810

Published: 1816

Dedication: Zmeskall von Domanovecz

First performance: May 1814

**Other works from this period:** Bagatelle no. 25 in A minor, WoO 59, *Für Elise* (1810); *Egmont*, op. 84 (1810); Piano Trio no. 7 in B-flat major, op. 97, *Archduke* (1810–1811); Symphony no. 7 in A major, op. 92 (1811–1812); Violin Sonata no. 10 in G major, op. 96 (1812)

Approximate duration: 21 minutes

Beethoven was not a Romantic artist setting out mainly to express himself, but it is still hard not to connect his emotional storms of 1810 with the String Quartet in F minor, completed that summer and eventually published as Opus 95. It is one of the singular works of his life, a challenge and an enigma. It is one of the handful of works to which he gave titles: *Quartetto serioso*.

For Beethoven, F minor seems to have been a darkly expressive key, more raw, more nakedly tragic than often tumultuous C minor. It is the key of the *Appassionata*, of the dungeon scene in *Fidelio*. The *Serioso* seems to involve something on the order of a confrontation between love and rage. A simple description of its opening may be the best representation in words: A grinding furioso phrase answered by a violent silence. An eruption of stark octaves in jolting dotted rhythms. Another glowering silence. A wrenching harmonic jump from F minor to G-flat major in a tender phrase, quickly shattered by the return of the furioso figure. After a first theme of twenty bars, which contain those three starkly contrasting ideas with only silence as transition, there is a short bridge to a second theme that sounds evanescent, breathless, unreal.

That moment of melting beauty is again invaded by the grinding figure and by an intrusion of uprushing fortissimo scales in inexplicable keys. In this movement there is more confrontation than transition, abrupt jumps from key to key, the sonata form so condensed as to be desiccated. There is no repeat of the exposition before the development, because in this movement the material is always volatile, all development. At the same time, the music cannot escape from the opening furioso figure, which grinds through most of the twenty-two bars of a truncated development. The movement's coda rises to a scream and falls to exhaustion. The second movement is a startling jump from F minor to D major, its beginning QUARTET CYCL

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an enigmatic lone cello stride. The main theme is of a profound but fragile beauty. In its middle comes a strange fugue whose falling chromatic **subject** feels like an endless descent into sorrow.

There is no slow movement, nor a scherzo or minuet. In meter and tempo, the third movement stands in place of a scherzo. So there can be no mistake about its import, it is marked Allegro assai vivace, ma serioso (very lively, but seriously). The movement has an aggressive drive, with relentless dotted rhythms and blunt silences. In contrast, the two trios are lyrical and soaring, recalling in their tone and keys (G-flat and D-flat) the tender moments of the first movement. A softly poignant phrase introduces an Allegretto agitato finale that is nearly as taut as the first movement. Its main theme begins curt, desiccated, half made of rests, until it reaches a surging, quietly agitated song. The penultimate page dies into silence, stasis, whispers. Then, as perhaps the strangest stroke of all, comes a coda that seems intended to wipe away all sadness. It is a burst of F-major ebullience like the end of a comic opera, yet still short and curt, ending with an uprushing scale that recalls the peculiar ones in the first movement. If the coda is a resolution to hope, it is an oddly chokedoff one—but hope all the same.

In 1810, Beethoven had experienced a devastating marriage rejection. Whether the fury and the tenuous moments of hope in the *Serioso* represent his state of mind that year is an open question. In any case, he knew that this quartet was going to be a puzzle for listeners, perhaps enough so to harm his career. He did not publish it for six years, and in 1816 made an extraordinary declaration: "The Quartet is written for a small circle of connoisseurs and is never to be performed in public." In any case, if in fact the *Serioso* is a cry from the soul that seemed to him too intimate to be made public, it is a tightly disciplined cry, a systematic experiment with the musical norms and forms he inherited. In that respect, it amounts to something he could not have understood yet: a prophecy of music he was going to be writing a decade later.

#### LUDWIG VAN BEETHOVEN

String Quartet in E-flat major, op. 127

Composed: 1825

Published: 1826

Dedication: Prince Nikolai Galitzin

First performance: March 1825

Other works from this period: *Diabelli* Variations in C major, op. 120 (1819–1823); Piano Sonata no. 32 in C minor, op. 111 (1821–1822); Symphony no. 9 in D minor, op. 125 (1822–1824); Six Bagatelles for Piano, op. 126 (1824); String Quartet in B-flat major, op. 130 (1825); String Quartet in A minor, op. 132 (1825); String Quartet in C-sharp minor, op. 131 (1825–1826); String Quartet in F major, op. 135 (1826)

Approximate duration: 37 minutes

In 1825, as the first of a commission for three quartets from Russian Prince Nikolai Galitzin, Beethoven finished the String Quartet in E-flat major, op. 127. It is part of his quest in his late music to discover fresh ways of putting pieces together and, in keeping with that, to find new shades of feeling. Among other developments as he made his way through these works, he veered further from the norms of logic and continuity he had learned from the Viennese Classical tradition, delving further into effects of juxtaposition and discontinuity. Here is a new intensification of his art, reaching toward conceptions that were to galvanize composers into the next century.

Opus 127 is a study in lyricism expressed in the most delicate and amiable passages—but they are new kinds of delicacy and amiability, with little trace of the eighteenth century. It begins with six bars of robust, bouncing chords in rich **double-stops** that in the first measures fool the ear about the meter—we hear a downbeat in the middle of the actual first beat. Before the first theme proper, those six introductory bars embody another of Beethoven's games of these years with familiar formal functions: Is this opening a theme or a microintroduction? In practice it is more or less the latter, but it turns up a couple of times further in the movement, so it might better be called some sort of motto passage. The first theme appears, warm and flowing, in a violin line, handed off to viola, of fine lyrical charm. The rich contrapuntal web of these bars is going to return in various guises and permutations some two dozen times.

In his late music, Beethoven is still thinking in terms of sonata form and the other traditional outlines, but the landmarks of the forms are receding into more of a sense of fantasia and improvisation. In a compact exposition, the G-minor second theme flows lyrically like the first, and soon makes its way back to the first-theme idea. After a brief closing section, we find ourselves returned to the opening "introduction," as if the exposition has made the usual repeat back to the beginning. But the introductory idea is now in G major, and it ushers in the development without the usual repeat of the exposition. The development slips almost imperceptibly back into a transformed recapitulation, as if the recap were a continuation of the development. The coda, almost as long as the other sections, is pensive, to prepare the slow movement, which will be nearly as long as the other three combined. That movement begins with a long, slow-arching theme as subject for five gently beautiful variations. Here, Beethoven's intensified focus on part-writing comes to the fore: unlike anything before, these verge on texture variations, some of those textures made of distinct, superimposed figures in the instruments.

The third movement is another of Beethoven's sui generis outings. Marked *Scherzando vivace* (lively and playful), it is therefore a scherzo, and in scherzo-trio-scherzo form. Otherwise, it sounds nothing like a scherzo, or a minuet either, though it is in 3/4 and in minuet tempo, rather than faster scherzo tempo. All of it is based on a bouncing and ironic tune that goes in and out of a fugue, like a parody of a fugue extended to the point of seeming endless. The trio section begins with a breathless triple one-beat, like a manic scherzo.

In the finale, after another short, sort-of introduction (which characterizes the beginning of all the movements), the first theme of the sonata form is again tenderly lyrical, like most of the quartet, and manifestly derived from the first theme of the first movement. Here, lines in long, flowing phrases alternate with dancing figures in delicate **staccato**. As in the first movement, a compact exposition slips without repeat into a compact development that continues unbroken into a highly varied developmental recapitulation, and finally into a long coda. There is something magical about this coda, which transforms the main theme into passages that recall the liquid last variation of the slow movement. The quartet ends with the kind of heart-filling warmth that has marked it from the beginning.



## Beethoven Quartet Cycle V

#### PROGRAM OVERVIEW

Following an 1822 commission by the Russian cello-playing aristocrat Nikolai Galitzin, Beethoven produced five string quartets, regarded by many as the greatest music ever composed. Filled with incomparable profundity and innovation, they cast a powerful spell on listeners and musicians alike. This performance presents two mammoth works that share a mysterious motivic link of four notes. In a single concert, two of Beethoven's most unique creations are heard: his futuristic *Grosse Fuge* of Opus 130 and the *Heiliger Dankgesang (Holy Song of Thanks*) of Opus 132, a deeply moving account of sickness and recovery.

#### SPECIAL THANKS

Music@Menlo dedicates this performance to Karen & Rick DeGolia and to Leslie Hsu & Rick Lenon with gratitude for their generous support.

#### Inside the Quartets V Led by David Finckel

#### Saturday, July 29, 5:00 p.m. Martin Family Hall

LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in A minor, op. 132 (1825)

String Quartet in B-flat major, op. 130 (1825)

with Arnaud Sussmann, James Thompson, *violins*; Matthew Lipman, *viola*; David Finckel, *cello* 

#### Beethoven Quartet Cycle V

Saturday, July 29, 6:00 p.m. Stent Family Hall

#### LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in A minor, op. 132 (1825) Assai sostenuto – Allegro Allegro ma non tanto Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydische Tonart: Molto adagio – Neue Kraft fühlend: Andante Alla marcia, assai vivace Allegro appassionato

#### INTERMISSION

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#### LUDWIG VAN BEETHOVEN

String Quartet in B-flat major, op. 130 (1825) Adagio, ma non troppo: Allegro Presto – L'istesso tempo Andante con moto, ma non troppo Alla danza tedesca: Allegro assai Cavatina: Adagio molto espressivo Grosse Fuge, op. 133 Allegro – Fuga: Allegro – Meno mosso e moderato – Allegro molto e con brio – Allegro

Calidore String Quartet: Jeffrey Myers, Ryan Meehan, *violins*; Jeremy Berry, *viola*; Estelle Choi, *cello* 

### Program Notes: Beethoven Quartet Cycle V

Notes on the program by Jan Swafford

#### LUDWIG VAN BEETHOVEN

(Baptized December 17, 1770, Bonn, Germany; died March 26, 1827, Vienna, Austria)

String Quartet in A minor, op. 132

Composed: 1825

Published: 1827

Dedication: Prince Nikolai Galitzin

First performance: November 6, 1825, by the Schuppanzigh Quartet

**Other works from this period:** *Diabelli* Variations in C major, op. 120 (1819–1823); Piano Sonata no. 32 in C minor, op. 111 (1821–1822); Symphony no. 9 in D minor, op. 125 (1822–1824); Six Bagatelles for Piano, op. 126 (1824); String Quartet in E-flat major, op. 127 (1825); String Quartet in C-sharp minor, op. 131 (1825–1826); String Quartet in F major, op. 135 (1826)

Approximate duration: 42 minutes

A mark of Beethoven's late music is the union of mystery and surprise with an inner logic that sinks traditional structure beneath a fantasy-like surface. The quiet opening of the A-minor String Quartet, op. 132, presents us with an effect of a gnomic puzzle turning around on itself. The four-note motto circling in all four parts—a half step up, a leap up, a half step down—is the fundamental motif of the quartet. (This is another of the three quartets commissioned by Russian Prince Galitzin, and all three involve that motif.) The phrase also implies most of the important keys of the piece. That opening, in other words, virtually contains the work in embryo.

The tone of the Opus 132 first movement is peculiarly poignant; call it poised between yearning and hope. The key of A minor was an unusual key for Beethoven, who believed that each key had an innate character. This work defines A minor not as a tragic tonality, but rather as a key of passion, irony, and mystery. After the opening bars turning around the motto, there is a sudden, skittering Allegro that as suddenly dissolves. Fragments of a breathless, yearning theme burst out, alternating with driving dotted descents. That phrase, constantly shifting among the instruments, is less a theme than a theme about a theme, or a gesture toward a theme that remains in potential. Yearning for the unrealizable: this is Romantic territory. In its incompleteness the yearning phrase is nonetheless the main theme of the movement, with new continuations in endless development. The rest of the relevant material is the skittering Allegro idea, the driving dotted figures, and a sweetly aching second theme in F major. There are no transitions, only sudden juxtapositions, like a character who is prey to manic emotions. These leaps among contrasting ideas, from quiet and austere to loud and passionate, foreshadow events all the way to the end of the quartet.

We are nominally in sonata form, though there is no repeat of the exposition, and the recapitulation apparently starts in the wrong key (E minor); a page later, the music slips back into the home key of A minor, but only briefly. To say what he needs to say, Beethoven now has to bend the old forms still more, to more-radical ends. In this quartet, he writes more than the usual four movement, he suppresses and rearranges familiar formal and tonal landmarks for a through-composed effect, and he makes the first-movement recapitulation nearly as developmental as the development section. All these are characteristic of his late music. So is a sort of **minimalism**, like the second-movement scherzo, an ineffably zany interlude. It begins with rising figures based on the first movement's motto; over that phrase he places a swirling, little **waltz** tune. This contrapun-

\*Bolded terms are defined in the glossary, which begins on page 90.

tal pair simply refuses to leave, dancing on chirpily through changes of key and texture. The middle-section trio is another quick shift of gears, its theme an ethereal musette. In his late music, Beethoven will be both more complex and simpler than before. He will push every envelope.

In the third movement, the composer steps from behind the curtain and reveals what this movement's bifurcating directions are about. It is labeled on the score *Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart* ("Holy song of thanks to God from a convalescent, in Lydian mode"). The joyful dance that twice interrupts the hymn is headed *Neue Kraft fühlend* ("Feeling new strength"). The convalescent is Beethoven himself, recovered from a dangerous illness. Here too is territory prophetic of **Romanticism**: the artist as subject of his art. In this movement, Beethoven makes the most physical of human experiences, illness and recovery, into a sublime evocation of spiritual peace and thankfulness, then overflowing joy. It is nominally double variations, laid out A-B-A-B-A, but the hymn is varied more, each time more melismatic, songful, ethereally ecstatic.

Then comes a short, jaunty *Alla marcia, assai vivace* that jolts us out of the song of thanksgiving. After what seems like only the first part of a march comes another startling and ironic turn: the march doesn't finish but rather dissolves, and the first violin gives out an impassioned quasi-**recitative** that serves as transition to an *Allegro* **appassionato** finale. This is a surging, sighing, three-beat rondo, relatively straightforward in layout, merely unforgettably beautiful. The sustained singing line that eluded the first movement flows here in a long, steadily intensifying melody. In the coda, it climaxes in a breathless and breathtaking *presto*, the theme scored in a doubling of high cello and violin, the middle voices in a chattering accompaniment, and no bass line at all: the climax seems to ascend into the air. The last pages are in a joyous A major.

LUDWIG VAN BEETHOVEN String Quartet in B-flat major, op. 130 Composed: 1825 Published: 1827 Dedication: Prince Nikolai Galitzin First performance: March 1826 by the Schuppanzigh Quartet Approximate duration: 42 minutes

Whether or not the three *Galitzin* Quartets were designed with the possibility of being presented on a single program, there is no question that, for all their individuality, they took shape as some kind of unit—sharing material, forming a steady intensification of the principle of contrast, until, with the String Quartet in B-flat major, op. 130, contrast reached the verge of fracturing the music.

The most obvious departure from convention in Opus 130 is its six movements, each a singular personality. Within each movement are further and more devious departures. The first page amounts to another ambiguous, not-quite introduction. It presents three disjunct ideas: an *Adagio* chromatic moan that grows into chords that close in on F major; a pensive fugato on a figure that rises chromatically and then falls in a chain of thirds; then a sudden *Allegro* burst of sixteenths, also based on a falling chain of thirds, over which is laid a little fanfare. These are not just radically contrasting pieces of material; they are three distinct feelings—call them solemn, poignant, ebullient. By Beethovenian logic, that beginning will set up themes, motifs, emotions, and trains of thought that will unfold to the end of the piece. But in the B-flat Quartet, the main thing that is going to apply is dissociation. It is as if Beethoven asked himself, Having spent my life pushing the envelope of contrast in pieces, how far can I push the contrast before the music falls apart?

The three mutually exclusive ideas laid out on the first page are not themes as such; they are snippets that foreshadow themes to come. The nonintroduction is concluded by a return to the opening *Adagio*. Then, the *Allegro* sixteenths break out again, becoming the first theme proper. Again, we are in a warped sonata form, the introduction material turning up in various guises. There are more than a dozen changes of mood and tempo in the first movement. But here the disruptions are, on the whole, in a spirit of irony and gaiety. The short, antidramatic development sounds like a haunting interlude on a **hurdy-gurdy**, obsessive harmonies pulsing under the introduction's fanfare motif and a soaring legato line that comes and goes. The coda returns to the solemn opening idea of the movement, then the rocketing theme and the fanfare figure. At the end the principal ideas are joined, but hardly with a sense of resolution. The end falls into fragments, more dissociated even than the beginning.

The odd-numbered movements of the quartet are expansive, the second and fourth compact, the second-movement scherzo compact to the point of deliberate absurdity: two repeated phrases obsessing on a snide little motif, a helter-skelter trio, great sighs from the first violin, and a repeat of the scherzo, all adding up to about two hilarious minutes. We expect a slow movement to follow and we do get an *Andante*, but subtitled **poco** scherzoso (a little jokingly). It begins with two bars of somber recollection of the first movement's chromatic beginning, but that is a misdirection. The ensuing movement is bustling and genial, involving some marvelously fresh sounds. It is laid out in sonata form, now as regular and uniform in material as the first movement is the opposite. In a section of the development marked *cantabile* (singing), each of the four instruments has its own figure, the four fitting together like a mosaic of variegated colors.

The fourth movement features the lyrical three-beat lilt of an *Alla danza tedesca* (like a German dance). It is an artless movement, laid out in a scherzo-like form with a trio in the middle. Again, on display is the unprecedentedly varied scoring of all the *Galitzins*. The ingenuous principal theme begins in violin alone for four bars, the next phrase done by the violins in octaves; the consequent phrase again moves from first violin to violins in octaves, then the whole tune returns in octaves. The movement is an array of subtly mixed colors.

After four movements, call them comic, ironic, dancing, and gently wistful, comes the *Cavatina*, one of the most elegiac and tragic of all movements by Beethoven or anyone else. It is a song of endless heartbreak. Beethoven said he had never been so moved in composing a movement; even the thought of it brought him to tears. It has another of the wide-arching melodies of the late slow movements. The manifestly sobbing last section is marked *Beklemmt* (Anguished).

From comedy to anguish, to what? A fugal finale as Beethoven was now given to, but one like no other: what he called the *Grosse Fuge* (*Great Fugue*). After the premiere, one critic called it "incomprehensible, like Chinese." This is music eternally avant-garde, some sort of fugue to end all fugues. It is founded on a single motif, which is the same as the opening motto of the A-minor Quartet. In the course of the movement, that theme will be transformed in character while being subjected to nearly every traditional technical and thematic device: augmentation of the theme, diminution, **stretto**, and so on.

The Grosse Fuge begins with what Beethoven called the Overtura, the main theme declaimed starkly in four octaves, fortissimo. We hear a parade of snippets of music to come. Then, the first fugue explodes with a fortissimo that rages on for four manic minutes. That fugue stops almost as if hitting a wall, then begins a slower, pianissimo second fugue picking up the idea from the Overtura, weaving flowing figures around the theme. The third section begins as an as-if fugue whose subject is another transformation of the main theme. Lyrical at first, the rhythm like a **gigue** or a scherzo, it segues into a new fugue that builds to the ferocity of the first one. After a gigantic, tortured climax, the slower version of the fugue returns briefly, likewise another bit of earlier music, no longer treated fugally but instead gentled into lyrical gaiety. It is as if the idea of fugue itself has disintegrated en route.

Just before the coda, everything dissolves into fragments: a recall of the opening fortissimo fugue, then a couple of bars of the slower second fugue. The music seems to ask, Which will it be, fury or peace? The coda returns to the stern proclamation of the *Overtura*, as if looking back across a journey that began on a distant peak. Then, the fury drains out of the music, leaving delicate trills and a gentle recall of the theme that rises in a long **crescendo** from pianissimo to a fortissimo conclusion.

Beethoven's publisher persuaded him to write a more merciful replacement for the finale, and Beethoven complied, but the *Grosse Fuge* is the true ending. What does it mean to the whole of the Quartet in B-flat major, this enigma that concludes the most enigmatic work of his life? Many guesses would be proffered over the next two centuries. The more relevant ones would call the essence of the B-flat-major Quartet irony, disjunction, paradox. The fugue brings the climax of those qualities. In this quartet, Beethoven, the supreme master of form and unity, used all his craft to conjure a vision of disunity that splinters into chaos, comic in tone some of the time, in the end more provoking than joking, but with its own logic, however elusive. And it ends in peace.

## Beethoven Quartet Cycle VI

#### PROGRAM OVERVIEW

The final chapter of the Beethoven Quartet Cycle is its most consequential, summing up the composer as no other program could. In the seven-movement Opus 131, we experience the culmination of his structural expansion, in which the composer added a movement to each successive quartet, beginning with Opus 130. Played without pause, the haunting opening fugue returns in the finale, now defiant, building to the work's blazing conclusion. And with Opus 135, Beethoven looks backward and forward simultaneously, whimsically remembering the Classical age and peeking through narrow openings to music of the future.

#### SPECIAL THANKS

Music@Menlo dedicates this performance to Susan Carey and to Abe & Marian Sofaer with gratitude for their generous support.

#### Inside the Quartets VI Led by David Finckel

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

LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in C-sharp minor, op. 131 (1825–1826) String Quartet in F major, op. 135 (1826)

with Kristin Lee, Bella Hristova, *violins*; Tien-Hsin Cindy Wu, *viola*; David Finckel, *cello* 

#### Beethoven Quartet Cycle VI

Thursday, August 3, 7:00 p.m. Stent Family Hall

#### 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

INTERMISSION

#### LUDWIG VAN BEETHOVEN

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

Calidore String Quartet: Jeffrey Myers, Ryan Meehan, *violins*; Jeremy Berry, *viola*; Estelle Choi, *cello* 

Ascent of the Shark Peak with Giant Pass below, Mont Blanc massif, ca. 1950, photograph. © Danielle Tairraz. All rights reserved 2022/Bridgeman Images

## Program Notes: Beethoven Quartet Cycle VI

Notes on the program by Jan Swafford

#### LUDWIG VAN BEETHOVEN

(Baptized December 17, 1770, Bonn, Germany; died March 26, 1827, Vienna, Austria)

String Quartet in C-sharp minor, op. 131

Composed: 1825-1826

Published: 1827

#### Dedication: Baron von Stutterheim

Other works from this period: *Diabelli* Variations in C major, op. 120 (1819–1823); Piano Sonata no. 32 in C minor, op. 111 (1821–1822); Symphony no. 9 in D minor, op. 125 (1822–1824); Six Bagatelles for Piano, op. 126 (1824); String Quartet in E-flat major, op. 127 (1825); String Quartet in B-flat major, op. 130 (1825); String Quartet in A minor, op. 132 (1825)

Approximate duration: 40 minutes

As a composer, Beethoven said very little about his music, but the few things he did say speak volumes. Perhaps the most significant was this: "It is my habit always to keep the whole in view." That he conceived of his works as a whole is never more deeply expressed than in the late string quartets in general, and the C-sharp-minor Quartet, op. 131, in particular.

Opus 131 begins with a keening melody on the middle strings of the first violin—its most subdued register, and on the instrument, C-sharp minor is a dark-toned key with few open strings. A second violin enters with the theme; a fugue begins to take shape. As the entries work their way down to the cello, the texture remains austere, moving in simple quarter and half notes. It has an archaic feel, like a Renaissance sacred work. In the late music, Beethoven wanted to invest the old genre of fugue with more emotion than it had ever possessed. Here is the climax of that investment.

The piece did not come easily for Beethoven; there were more than six hundred pages of sketches. As it finally took shape, the quartet comprises seven numbered movements, each rising from the preceding one with little or no pause.

The first movement of the C-sharp-minor Quartet begins with a fugal exposition, but much of the rest is a contrapuntal and imitative development on the motifs of the theme, sonata-like, including a second-theme section in B major (not fugal), where the flowing motif is speeded into eighth notes. After some exquisitely poignant echoing duets and more development, the last section before the coda is a fugue using an augmentation of the theme, each note doubled in length. In this period, Beethoven often writes enormous harmonic arcs, like page-long sentences: the first clear cadence to C-sharp minor does not arrive until the end of the movement; the first truly firm cadence to that key is in the finale.

Just before the final bars, the first violin reaches up achingly to D, the gesture enfolding both poignance and logic: it makes a tonal transition to the second movement's nimble and dashing gigue in D major. Deep darkness to light: part of the effect of the second movement's sudden brightening is the effect of D major in the instruments, that key involving most of the open strings. Like all the movements, the second has a memorable leading theme, blithe and liquid. A big coda builds up to a stern, three-octave declamation that resurrects the serious side of the quartet. The sound remains open and simple; this quartet will not engage in the kinds of intricate textural experiments Beethoven carried on in the *Galitzins*.

The coda of the second movement slips suddenly from fortissimo to soft sighs and fragments. What comes next is marked "no. 3" as if

it were a movement, but really it is a short preface to what follows. It is variations on a memorable and ingenuous tune that is presented in call-and-response between the violins.

Next is the scherzo, a *Presto* with a trio in the middle. Here is comedy in rumbustious staccato, the tone somewhere between folklike and ingenuous, starting with the cello's gruff opening gesture, like a clearing of the throat. This movement is as tuneful as the others, especially the lyrical, musette-like theme of the twice-returning trio, which has a giddy refrain that is one of Beethoven's most childlike moments.

Just as "movement" no. 3 was a preface for no. 4, no. 6 is a preface for no. 7, in the form of a somber, aria-like *Adagio* in G-sharp minor. Its key of G-sharp prepares the C-sharp-minor finale—and its tone returns to the seriousness, though not the sorrow, of the first movement. In effect, it poses a question: At the end of this journey that started in grief and has taken us through dance and grace and tenderness and laughter and nursery tunes, where do we end?

We end in a fierce march, the first movement in the quartet to have a fully decked-out sonata form. It is broadly integrative, pulling together ideas from the whole work. Here again is the D-natural, whose interjection into the quartet's opening fugue contributed to that movement's poignancy. The main theme's legato second section returns to the head motif of the first fugue, first inverted and then right side up. A short but warmly lyrical second theme breaks out in a bright, breathtaking E major, its rising line recalling the trio theme of the scherzo. The driving staccato of the march recalls the staccato part of the scherzo. The keys are the leading ones of the quartet: E and D major, F-sharp minor in the coda. The end barely makes it out of F-sharp minor to a quick, full-throated close on C-sharp major.

As an answer to the mournful first movement, the finale is driving and dynamic, but not with the kind of triumph that ended the Third and Fifth Symphonies. In the C-sharp minor, the transcendence is deeper. In the first movement, the formality of the fugue makes it something on the order of a ceremony carried out within profound grief. Transcendence is adumbrated in the moments of hope that temper the first movement, the integral fabric that enfolds the whole quartet, the emotional journey that enfolds so much of life. As Beethoven's hard-won labors transcended the anguish of his own life, the triumph of this quartet, its answer to suffering, is the supreme poise and integration of the whole work.

#### LUDWIG VAN BEETHOVEN

String Quartet in F major, op. 135

**Composed:** 1826

Published: 1827

Dedication: Johann Wolfmayer

First performance: March 1828 by the Schuppanzigh Quartet

Other works from this period: *Diabelli* Variations in C major, op. 120 (1819–1823); Piano Sonata no. 32 in C minor, op. 111 (1821–1822); Symphony no. 9 in D minor, op. 125 (1822–1824); Six Bagatelles for Piano, op. 126 (1824); String Quartet in E-flat major, op. 127 (1825); String Quartet in B-flat major, op. 130 (1825); String Quartet in A minor, op. 132 (1825)

Approximate duration: 24 minutes

Beethoven did not expect the String Quartet in F major, op. 135, to be his last completed piece, but he did intend it to be his last string quartet. As such it is a look back, retrospective and in tone, essentially comic. Written in a time when his body was sliding toward his final collapse, the quartet is full of laughter and irony as Haydn expressed them, and in the middle lies a soulful song. Its laughter is not exactly carefree, rather a performance by an artist old and tired, a final, smiling doff of the cap. Not long after, as Beethoven lay dying, nearly his last words were: "Applaud, friends, the comedy is over."

The F major String Quartet begins with a couple of questioning fillips, answered by pianissimo hiccups. The fillips condense toward a graceful theme, but it is interrupted by a mock-solemn incantation in octaves. What has been established is a tone wry and quirky, a texture lucid and open as in Mozart and Haydn—and the early Beethoven quartets.

The middle two movements are about as contrasting as contrast gets. The scherzo, placed second, is another of his short, minimal, verging on absurdist ones, the humor here perhaps the driest of all. It involves simple lines that seem to be devoted to three different downbeats. Occasionally, an errant E-flat blurts in on the offbeat, without explanation. The absurdity reaches its denouement in the trio, which begins racing crazily and reaches a boggling moment when, under a screeching folk tune in the violin, the other instruments blare a swirling manic figure in three octaves, unchanged, fifty times. The effect is outlandish—and intended to be so. The slow movement that follows is a transcendently songful theme and four gentle variations, all flowing together.

By the time he reached the finale, Beethoven was badly ill and weary of quartets. He confessed to his publisher, "Here, my dear friend, is my last quartet. It will be the last; and indeed it has given me much trouble. For I could not bring myself to compose the last movement...And that is the reason why I have written the motto: The decision taken with difficulty-Must it be?-It must be, it must be!" That is one explanation of the mysterious inscription on the finale, but not the only explanation. There is a story behind it. Beethoven heard that a wealthy music lover wanted to have the B-flat major Quartet read over at his house, but when it came out that the gentleman had neglected to buy a ticket for the premiere of the C-sharp minor Quartet, Beethoven sent word that he would not supply the parts until the man shelled out the price of the ticket. Hearing this, the victim groaned, "Must it be?" Hearing about that response, Beethoven gave a laugh and dashed off a canon on "It must be! Out with your wallet!"

That joke was what came to him to solve his finale problem in the F major Quartet. It accounts for its mysterious preface, headed *Der* schwere gefaßte Entschluss (*The hard-won resolution*"). Under it lies a grave musical question of G-E-A-flat, noted as *Muss es sein*? (Must it be?). Then a laughing *Allegro* phrase is noted, *Es muss sein!* Es muss sein! Neither of these phrases is to be played; together they are a preface and program for the finale. The solemn introductory music

around the played *Muss es sein*? introduction is part of the joke: it is the rhetoric of tragedy applied to comedy. The *Allegro* that follows is all swirling, dancing gaiety, the *Es muss sein*! figure its motto.

Whether or not Beethoven planned it this way, the retrospective, puckish, Haydnesque quality of the quartet rounded his career in the medium. With Opus 18, he had begun his journey with string quartets grounded in the eighteenth century. With Opus 59, he put the stamp of his maturity on the medium. In the late quartets, he reached for the future, but ended his journey with a profoundly wise look back at the beginning.

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## **Overture Concerts**

LIVELY AND INNOVATIVE CONCERTS PERFORMED BY THE EXTRAORDINARY YOUNG ARTISTS OF THE CHAMBER MUSIC INSTITUTE'S INTERNATIONAL PROGRAM ALONGSIDE WORLD-RENOWNED MAIN-STAGE FESTIVAL ARTISTS.

#### **PROGRAM OVERVIEW**

The Overture Concerts feature International Program performers in collaboration with festival main-stage artists, providing a unique experience for audience members and musicians alike. This season, all eleven spectacular International Program performers will be joined by violinists Paul Huang and Arnaud Sussmann, violists Matthew Lipman and Paul Neubauer; cellist Mihai Marica; pianists Gilbert Kalish and Wu Han; oboist James Austin Smith, and clarinetist David Shifrin.

This concert series functions as an "overture" to the future of chamber music: world-renowned festival artists share their knowledge, experience, and expertise with the burgeoning International Program musicians as they perform side by side. The artists collectively bridge the gap between the traditions of the past, the master performers of today, and the exciting musical possibilities of tomorrow. Please join us to experience the fruits of their collaboration and to witness a glimpse of the bright future of chamber music.

#### **OVERTURE CONCERT I**

Friday, July 21, 7:00 p.m. Stent Family Hall

#### WOLFGANG AMADEUS MOZART (1756-1791)

Oboe Quartet in F major, K. 370 (1781)

Allegro Adagio Rondeau: Allegro

James Austin Smith, *oboe*; Karisa Chiu, *violin*; Zhanbo Zheng, *viola*; Mihai Marica, *cello* 

#### JOHANNES BRAHMS (1833-1897)

Clarinet Sonata in E-flat major, op. 120, no. 2 (1894) Allegro amabile Allegro appassionato, ma non troppo allegro Andante con moto – Allegro

David Shifrin, clarinet; Zhu Wang, piano

#### **GABRIEL FAURÉ** (1845–1924)

Piano Quartet no. 2 in G minor, op. 45 (1885–1886) Allegro molto moderato Allegro molto Adagio non troppo Allegro molto

Angie Zhang, *piano*; Paul Huang, *violin*; Paul Neubauer, *viola*; Andrew Ilhoon Byun, *cello* 

SPECIAL THANKS

Music@Menlo dedicates this performance to Vera Luth and to Peter Neumann with gratitude for their generous support.

#### **OVERTURE CONCERT II**

Friday, July 28, 7:00 p.m. Stent Family Hall

#### JOSEF SUK (1874-1935)

Piano Quintet in G minor, op. 8 (1893, rev. 1915) Allegro energico Adagio religioso Scherzo: Presto Finale: Allegro con fuoco

Wu Han, *piano*; Anna Lee, Minchae Kim, *violins*; Matthew Lipman, *viola*; Jakob Giovanni Taylor, *cello* 

#### EDWARD ELGAR (1857-1934)

Piano Quintet in A minor, op. 84 (1918–1919) Moderato – Allegro Adagio Andante – Allegro

Gilbert Kalish, *piano*; Nathan Meltzer, Arnaud Sussmann, *violins*; Laura Liu, *viola*; Haddon Kay, *cello* 

#### SPECIAL THANKS

Music@Menlo dedicates this performance to David Morandi with gratitude for his generous support.



## **Chamber Music Institute**

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS DMITRI ATAPINE AND HYEYEON PARK, CHAMBER MUSIC INSTITUTE CO-DIRECTORS GILBERT KALISH AND ARNAUD SUSSMANN, INTERNATIONAL PROGRAM CO-DIRECTORS

#### 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 2023 Chamber Music Institute welcomes thirty-eight 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. 66), Café Conversations (see p. 67), 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.

#### International Program

Music@Menlo's distinguished training program serves conservatorylevel and young professional musicians ages twenty to thirty 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, Queen Elisabeth Competition, and Young Concert Artists International Auditions.

Andrew Ilhoon Byun, violin Karisa Chiu, violin Haddon Kay, cello Minchae Kim, violin Anna Lee, violin Laura Liu, viola Nathan Meltzer, violin Jakob Giovanni Taylor, cello Zhu Wang, piano Angie Zhang, piano Zhanbo Zheng, viola

The students of the International Program work daily with Music@Menlo's esteemed artist-faculty and are featured in the fes-

tival's Prelude Performances (see p. 58), 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. International Prxram artists are also featured alongside main-stage artists in two Overture Concerts (see p. 55).

#### Young Performers Program

The Young Performers Program is a training program for gifted young musicians ages ten to nineteen. 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. 63), in which they introduce and perform great works of the chamber music literature for listeners of all ages.

Riko Ando, piano Audrey Ang, violin Maggie Bai, piano Amelia Baisden, cello Stephen Chang, viola Lucas Chen, cello Ariel Chien, piano Bianca Ciubancan, violin Chili Ekman, violin Sara Flexer, cello Audrey Goodner, violin Fiona Huang, cello Philip Jeong, cello Serge Kalinovsky, cello Noah Kim, piano Hannah Lam, viola Brian Lin, piano Aaron Ma, violin Wyeth Minami, viola Katina Pantazopoulos, cello Lisa Saito, violin Hideaki Shiotsu, viola Anna Štube, violin Lily Sullivan, violin Suzuka Wada, violin Abigail Yoon, violin Ziyue (Amy) Zeng, piano



#### The Ann S. Bowers Young Artist Fund

Through the support of the Ann S. Bowers Young Artist Fund, all thirteen artists from Music@Menlo's esteemed International Program 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.

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

Please consider becoming a vital part of this community by making a gift to the Ann S. Bowers Young Artist Fund. Become a Sponsor of the International Program with a gift of \$17,500 or the Young Performers Program with a gift of \$7,500. All contributors to the Ann S. Bowers Young Artist Fund receive benefits at the corresponding membership levels. The greatest reward of supporting these young artists is knowing that you are making a 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 2023:

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#### CONTRIBUTORS

Janice Boelke Sandra & Chris Chong Constance Crawford Susan & Eric Dunn Elizabeth Fischbach Claudia Mayo Hage In memory of Suk Ki Hahn Jennifer Hartzell & Donn R. Martin The Meta Lilienthal Scholarship Fund Lubert & Andrea Stryer Marcia Wagner Ron & Melanie Wilensky

Koret Foundation Funds Marianne R. LaCrosse & Ihab S. Darwish Jennifer Lezin Joan Mansour Holde Muller Peter Stangl Brenda & Wade Woodson

Contributors to this fund play a crucial role in supporting Music@Menlo's educational mission. To learn more about sponsoring a young artist in the Chamber Music Institute, please contact Edward Sweeney, Executive Director, at 650-330-2138, or edward@musicatmenlo.org

## Prelude Performances

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

Free and open to the public. Tickets are required and may be reserved in advance on the day of the concert.

Friday, July 14, 5:00 p.m. Spieker Center for the Arts

#### LUDWIG VAN BEETHOVEN (1770-1827)

Piano Trio in C minor, op. 1, no. 3 (1794-1795)

Allegro con brio Andante cantabile con variazioni Menuetto: Quasi allegro Finale: Prestissimo

Angie Zhang, piano; Nathan Meltzer, violin; Andrew Ilhoon Byun, cello

#### LUDWIG VAN BEETHOVEN

String Trio in C minor, op. 9, no. 3 (1797–1798) Allegro con spirito Adagio con espressione Scherzo: Allegro molto e vivace Finale: Presto

Karisa Chiu, violin; Laura Liu, viola; Haddon Kay, cello

SPECIAL THANKS

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

Saturday, July 15, 4:00 p.m. Martin Family Hall

#### LUDWIG VAN BEETHOVEN (1770-1827)

Piano Trio in C minor, op. 1, no. 3 (1794–1795) Allegro con brio Andante cantabile con variazioni Menuetto: Quasi allegro Finale: Prestissimo

Angie Zhang, piano; Nathan Meltzer, violin; Andrew Ilhoon Byun, cello

#### ERNŐ DOHNÁNYI (1877–1960)

Piano Quintet no. 1 in C minor, op. 1 (1895) Allegro Scherzo: Allegro vivace Adagio, quasi andante Finale: Allegro animato

Zhu Wang, *piano*; Minchae Kim, Anna Lee, *violins*; Zhanbo Zheng, *viola*; Jakob Giovanni Taylor, *cello* 

#### SPECIAL THANKS

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



Sunday, July 16, 1:00 p.m. Spieker Center for the Arts

#### LUDWIG VAN BEETHOVEN (1770–1827)

String Trio in C minor, op. 9, no. 3 (1797–1798)

Allegro con spirito Adagio con espressione Scherzo: Allegro molto e vivace Finale: Presto

Karisa Chiu, violin; Laura Liu, viola; Haddon Kay, cello

#### ERNŐ DOHNÁNYI (1877-1960)

Piano Quintet no. 1 in C minor, op. 1 (1895) Allegro Scherzo: Allegro vivace Adagio, quasi andante Finale: Allegro animato

Zhu Wang, *piano*; Minchae Kim, Anna Lee, *violins*; Zhanbo Zheng, *viola*; Jakob Giovanni Taylor, *cello* 

SPECIAL THANKS Music@Menlo dedicates this performance to The Meta Lilienthal Scholarship Fund with gratitude for its generous support. Tuesday, July 18, 5:00 p.m. Spieker Center for the Arts

#### WOLFGANG AMADEUS MOZART (1756-1791)

String Quartet no. 21 in D major, K. 575, Prussian (1789) Allegretto Andante

Andante Menuetto: Allegretto Allegretto

Nathan Meltzer, Minchae Kim, violins; Laura Liu, viola; Andrew Ilhoon Byun, cello

#### LUDWIG VAN BEETHOVEN (1770-1827)

Piano Trio in D major, op. 70, no. 1, Ghost (1808) Allegro vivace e con brio Largo assai ed espressivo Presto

Zhu Wang, piano; Karisa Chiu, violin; Jakob Giovanni Taylor, cello

#### SPECIAL THANKS

Music@Menlo dedicates this performance to Ann S. Bowers and to David Finckel & Wu Han with gratitude for their generous support.



Thursday, July 20, 5:00 p.m. Martin Family Hall

#### WOLFGANG AMADEUS MOZART (1756-1791)

String Quartet no. 21 in D major, K. 575, Prussian (1789) Allegretto Andante Menuetto: Allegretto

Menuetto: Allegretto Allegretto

Nathan Meltzer, Minchae Kim, *violins*; Laura Liu, *viola*; Andrew Ilhoon Byun, *cello* 

#### JOHANNES BRAHMS (1833-1897)

Piano Quartet no. 1 in G minor, op. 25 (1856-1861) Allegro Intermezzo: Allegro ma non troppo Andante con moto Rondo alla Zingarese: Presto

Angie Zhang, piano; Anna Lee, violin; Zhanbo Zheng, viola; Haddon Kay, cello

SPECIAL THANKS Music@Menlo dedicates this performance to Rod Howard with gratitude for his generous support. Sunday, July 23, 2:00 p.m. Stent Family Hall

#### LUDWIG VAN BEETHOVEN (1770-1827)

Piano Trio in D major, op. 70, no. 1, Ghost (1808) Allegro vivace e con brio Largo assai ed espressivo Presto

Zhu Wang, piano; Karisa Chiu, violin; Jakob Giovanni Taylor, cello

#### JOHANNES BRAHMS (1833-1897)

Piano Quartet no. 1 in G minor, op. 25 (1856-1861) Allegro Intermezzo: Allegro ma non troppo Andante con moto Rondo alla Zingarese: Presto

Angie Zhang, piano; Anna Lee, violin; Zhanbo Zheng, viola; Haddon Kay, cello

SPECIAL THANKS Music@Menlo dedicates this performance to Gay Hoagland with gratitude for her generous support.



Tuesday, July 25, 5:00 p.m. Spieker Center for the Arts

Allegro assai

#### WOLFGANG AMADEUS MOZART (1756-1791)

String Quartet no. 22 in B-flat major, K. 589, Prussian (1790) Allegro Larghetto Menuetto: Moderato

Karisa Chiu, Anna Lee, violins; Laura Liu, viola; Jakob Giovanni Taylor, cello

#### SAMUEL BARBER (1910-1981)

**Cello Sonata, op. 6** (1932) Allegro ma non troppo Adagio Allegro appassionato Andrew Ilhoon Byun, cello; Angie Zhang, piano Thursday, July 27, 5:00 p.m. Martin Family Hall

#### WOLFGANG AMADEUS MOZART (1756-1791)

String Quartet no. 22 in B-flat major, K. 589, *Prussian* (1790) Allegro

Larghetto Menuetto: Moderato Allegro assai

Karisa Chiu, Anna Lee, violins; Laura Liu, viola; Jakob Giovanni Taylor, cello

#### **AMY BEACH** (1867–1944)

Piano Quintet in F-sharp minor, op. 67 (1907) Adagio – Allegro moderato Adagio espressivo Allegro agitato

Zhu Wang, *piano*; Minchae Kim, Nathan Meltzer, *violins*; Zhanbo Zheng, *viola*; Haddon Kay, *cello* 

SPECIAL THANKS Music@Menlo dedicates this performance to Laurose Richter with gratitude for her generous support. SPECIAL THANKS Music@Menlo dedicates this performance to Terri Bullock with gratitude for her generous support.



#### Sunday, July 30, 2:00 p.m. Stent Family Hall

#### SAMUEL BARBER (1910-1981)

**Cello Sonata, op. 6** (1932) Allegro ma non troppo

Adagio Allegro appassionato

Andrew Ilhoon Byun, cello; Angie Zhang, piano

#### AMY BEACH (1867-1944)

Piano Quintet in F-sharp minor, op. 67 (1907) Adagio – Allegro moderato Adagio espressivo Allegro agitato

Zhu Wang, *piano*; Minchae Kim, Nathan Meltzer, *violins*; Zhanbo Zheng, *viola*; Haddon Kay, *cello* 

Friday, August 4, 5:00 p.m. Spieker Center for the Arts

#### WOLFGANG AMADEUS MOZART (1756-1791)

String Quartet no. 23 in F major, K. 590, Prussian (1790) Allegro moderato Andante Menuetto: Allegretto Allegro

Anna Lee, Nathan Meltzer, violins; Zhanbo Zheng, viola; Haddon Kay, cello

#### ROBERT SCHUMANN (1810-1856)

Piano Trio no. 1 in D minor, op. 63 (1847) Mit Energie und Leidenschaft Lebhaft, doch nicht zu rasch Langsam, mit inniger Empfindung Mit Feuer

Angie Zhang, piano; Minchae Kim, violin; Jakob Giovanni Taylor, cello

INTERMISSION

#### JOHANNES BRAHMS (1833–1897)

Piano Quartet no. 2 in A major, op. 26 (1861) Allegro non troppo Poco adagio Scherzo: Poco allegro Finale: Allegro

Zhu Wang, piano; Karisa Chiu, violin; Laura Liu, viola; Andrew Ilhoon Byun, cello

SPECIAL THANKS Music@Menlo dedicates this performance to Marcia Wagner with gratitude for her generous support.

SPECIAL THANKS

Music@Menlo dedicates this performance to Kathleen G. Henschel & John W. Dewes 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. Tickets are required and may be reserved in advance on the day of the concert.

#### Saturday, July 22, 12:30 p.m. Spieker Center for the Arts

Repertoire is not listed in program order and is subject to change.

#### SAMUEL BARBER (1910-1981)

Souvenirs for Piano, Four Hands, op. 28 (1951-1952)

- I. Waltz
- II. Schottische
- III. Pas de deux
- IV. Two-Step
- V. Hesitation Tango VI. Galop

Riko Ando, Maggie Bai, piano

#### ROBERT SCHUMANN (1810–1856)

Piano Quintet in E-flat major, op. 44 (1842)

- I. Allegro brillante
- II. In modo d'una marcia, un poco largamente

Ziyue (Amy) Zeng, *piano*; Anna Štube, Lily Sullivan, *violins*; Wyeth Minami, *viola*; Sara Flexer, *cello* 

#### **ROBERT SCHUMANN**

#### Piano Quintet in E-flat major, op. 44

- III. Scherzo: Molto vivace
- IV. Allegro ma non troppo

Noah Kim, *piano*; Audrey Goodner, Audrey Ang, *violins*; Stephen Chang, *viola*; Katina Pantazopoulos, *cello* 

#### LUDWIG VAN BEETHOVEN (1770-1827)

- Piano Trio in B-flat major, op. 11 (1797)
  - I. Allegro con brio
  - III. Tema con variazioni: Allegretto (on "Pria ch'io l'impegno")

Brian Lin, *piano*; Bianca Ciubancan, *violin*; Philip Jeong, *cello* 

#### **CLARA SCHUMANN (1819–1896)**

Piano Trio in G minor, op. 17 (1846) I. Allegro moderato III. Andante

Ariel Chien, piano; Abigail Yoon, violin; Amelia Baisden, cello

#### **FRANZ SCHUBERT** (1797-1828)

String Quintet in C major, op. posth. 163, D. 956 (1828) I. Allegro ma non troppo

Suzuka Wada, Aaron Ma, *violins*; Hideaki Shiotsu, *viola*; Lucas Chen, Fiona Huang, *cellos* 

#### FELIX MENDELSSOHN (1809-1847)

String Quartet no. 1 in E-flat major, op. 12 (1829) I. Adagio non troppo – Allegro non tardante IV. Molto allegro e vivace

Chili Ekman, Lisa Saito, violins; Hanna Lam, viola; Serge Kalinovsky, cello

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#### SPECIAL THANKS

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





#### Saturday, July 29, 12:30 p.m. Spieker Center for the Arts

Repertoire is not listed in program order and is subject to change.

#### **FRANZ SCHUBERT** (1797-1828)

Allegro in A minor for Piano, Four Hands, op. 144, D. 947, Lebensstürme (1828)

Ziyue (Amy) Zeng, Ariel Chien, piano

#### **ANTONÍN DVOŘÁK** (1841–1904)

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

I. Allegro ma non tanto II. Dumka: Andante con moto

II. Dumka. Anuante con moto

Noah Kim, *piano*; Suzuka Wada, Lily Sullivan, *violins*; Stephen Chang, *viola*; Serge Kalinovsky, *cello* 

#### ANTONÍN DVOŘÁK

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

- III. Scherzo (Furiant): Molto vivace
- IV. Finale: Allegro

Brian Lin, *piano*; Abigail Yoon, Bianca Ciubancan, *violin*s; Hannah Lam, *viola*; Fiona Huang, *cello* 

#### FELIX MENDELSSOHN (1809-1847)

- Piano Trio no. 2 in C minor, op. 66 (1845)
  - I. Allegro energico e con fuoco

II. Andante espressivo

Maggie Bai, piano; Aaron Ma, violin; Philip Jeong, cello

#### **MAURICE RAVEL** (1875–1937)

Piano Trio in A minor (1914)

I. Modéré II. Pantoum: Assez vif

Riko Ando, piano; Anna Štube, violin; Katina Pantazopoulos, cello

#### JOHANNES BRAHMS (1833–1897)

String Sextet no. 1 in B-flat major, op. 18 (1859–1860) I. Allegro ma non troppo II. Andante, ma moderato

Audrey Goodner, Chili Ekman, *violins*; Hideaki Shiotsu, Wyeth Minami, *violas*; Lucas Chen, Sara Flexer, *cellos* 

ALEXANDER BORODIN (1833–1887) String Trio in G minor (1855)

#### LUIGI BOCCHERINI (1743–1805)

String Trio in E-flat major, op. 6, no. 2 (1769) *I. Allegro maestoso* 

Audrey Ang, Lisa Saito, violins; Amelia Baisden, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Caroline & Michael Flexer with gratitude for their generous support.

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#### Saturday, August 5, 12:30 p.m. Spieker Center for the Arts

Repertoire is not listed in program order and is subject to change.

#### **MAURICE RAVEL** (1875-1937)

La Valse for Piano, Four Hands (1920)

Noah Kim, Brian Lin, *piano* 

#### JOHANNES BRAHMS (1833-1897)

Piano Quartet no. 3 in C minor, op. 60 (1855-1875)

I. Allegro non troppo

II. Scherzo: Allegro

Riko Ando, piano; Lily Sullivan, violin; Hannah Lam, viola; Sara Flexer, cello

#### **FRANZ SCHUBERT** (1797-1828)

Piano Trio no. 1 in B-flat major, op. 99, D. 898 (1828) I. Allegro moderato

Ziyue (Amy) Zeng, piano; Suzuka Wada, violin; Serge Kalinovsky, cello

#### DMITRI SHOSTAKOVICH (1906-1975)

- Piano Trio no. 2 in E minor, op. 67 (1944)
  - I. Andante Moderato

II. Allegro con brio

Ariel Chien, piano; Audrey Goodner, violin; Fiona Huang, cello

#### LUDWIG VAN BEETHOVEN (1770–1827)

Piano Trio in E-flat major, op. 1, no. 1 (1793–1975) I. Allegro IV. Finale: Presto

Maggie Bai, piano; Audrey Ang, violin; Amelia Baisden, cello

#### FELIX MENDELSSOHN (1809-1847)

String Octet in E-flat major, op. 20 (1825) I. Allegro moderato ma con fuoco

II. Andante

Anna Štube, Abigail Yoon, Aaron Ma, Chili Ekman, *violins*; Hideaki Shiotsu, Wyeth Minami, *violas*; Philip Jeong, Katina Pantazopoulos, *cellos* 

#### SERGEI PROKOFIEV (1891-1953)

String Quartet no. 2 in F major, op. 92 (1941) I. Allegro sostenuto III. Allegro

Bianca Ciubancan, Lisa Saito, violins; Stephen Chang, viola; Lucas Chen, cello

SPECIAL THANKS

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



All Mornings@Menlo events are held at 11:00 a.m. at Menlo School and are free and open to the public. They include master classes with festival artists and Chamber Music Institute students, as well as Café Conversations, which are led by both artists and special guests and explore a rich variety of subjects.

## Master Classes

Music@Menlo's master classes unite the next generation of exceptional musicians with a renowned of today's most esteemed artists and educators. Join the young artists and faculty of the Chamber Music Institute for a rare opportunity to observe as they exchange ideas, discuss interpretive approaches, and prepare masterworks of the chamber music literature for the concert stage.

Tuesday, July 18 Ani Kavafian, violinist

Wednesday, July 19 Orli Shaham, pianist

Thursday, July 20 David Requiro, *cellist* 

Friday, July 21 Paul Huang, violinist

Tuesday, July 25 Tommaso Lonquich, *clarinetist* 

Wednesday, July 26 Matthew Lipman, violist Thursday, July 27 Bella Hristova, violinist

**Friday, July 28** Wu Qian, pianist

Monday, July 31 Gilbert Kalish, pianist

Tuesday, August 1 Calidore String Quartet

Wednesday, August 2 Arnaud Sussmann, violinist

Thursday, August 3 Mika Sasaki, pianist

Master class schedule is subject to change. Please visit www.musicatmenlo.org during the festival for the latest information.



## Café Conversations

Since its inception, Music@Menlo's Café Conversation series has surveyed a multitude of topics from the unique perspectives of the festival's artistic community. This distinctive series of free and informal discussion events led by festival artists and distinguished guests offers audiences an engaging forum to explore music, art, and culture.

#### Monday, July 17

#### Preparing the Beethoven Quartet Cycle

The *Calidore String Quartet* gives a behind-the-scenes insight into the ambitious and grueling project of performing and recording all sixteen of Beethoven's string quartets.

#### Monday, July 24 The Art of Gabriel Schama, Music@Menlo 2023 Visual Artist

Each summer, Music@Menlo showcases an artist whose work embodies the season's theme and festival experience. This year, Oakland-based artist *Gabriel Schama* takes us inside his workshop and creative process. Moderated by *Karen Kienzle*, Director of the Palo Alto Arts Center.

#### Friday, August 4

## Conversation with Composers in Residence with David Serkin Ludwig and Wang Jie.

American Public Media host *Fred Child* sits down with two eminent composers whose brand-new works feature on the festival program this

Café Conversation topics and speakers are subject to change. Please visit www.musicatmenlo.org during the festival for the latest information.

## 2023 Visual Artist: Gabriel Schama

Each season, Music@Menlo displays the work of a distinguished visual artist that complements the festival's theme in an on-site exhibition and in festival publications.

Working principally in laser-cut plywood, Oakland-based artist GABRIEL SCHAMA creates densely layered forms that twist, intersect, and overlap to create precise, expressionist compositions. Although the design process begins digitally with complex vector illustrations, Schama's work is brought to life by his meticulous craftsmanship. His years of experience in high-end architectural metalwork and furniture design are as evident in the impeccable construction of his work as they are in the delicate balance of the design. Schama's work meanders among purely abstract pseudo-mandalas, silhouetted figures and portraits, architectural landscapes, and typographic studies. Rendered in mixed tones of wood grain or in vivid blocks of color, endless details hide in the crevices of Schama's work, rewarding repeated and up-close scrutiny, even as the overall arrangement defies a single visual interpretation, shifting with each change in perspective.

**Cover:** Gabriel Schama (born 1985). *Cathedral of Thieves*, sculpture, laser-cut, layered white birch

Right: Gabriel Schama. Celtic Tile, sculpture, laser-cut, layered white birch

**Below:** Gabriel Schama. *Fever Dreams in the Temple of the Meteor*, sculpture, laser-cut, layered white birch

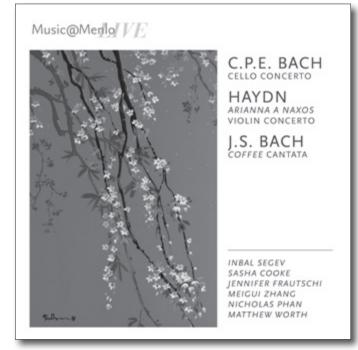




## Music@Menlo / /

"There are not enough superlatives to express how fine these performances are."

*—Stringendo* magazine



The festival's exclusive recording label, Music@Menlo *LIVE* has captured festival performances since the inaugural season. Recorded in audiophile quality by Grammy-winning producer Da-Hong Seetoo, the festival's recorded archive—now including over 500 works—is widely regarded as among the finest collections of chamber music recordings in the world. Each season's recordings provide a comprehensive sonic summary of the festival's theme, vividly documenting the history of the festival and shining a spotlight on the extraordinary roster of performers.

#### Available in Digital Format

Music@Menlo *LIVE*'s entire critically acclaimed catalog, which features extraordinary recordings of some of classical music's most beloved works as well as numerous rarely recorded masterpieces, is available to stream and download online from online digital music retailers, including Amazon, Apple Music, and Spotify.

#### Latest Release: Haydn Connections (2022)

Music@Menlo *LIVE* recordings from the 2022 summer festival–*Haydn Connections*– are now available online. The collection begins on a celebratory note with concertos and cantatas by Baroque masters before moving to the divertimenti and serenades of Haydn, Mozart, and Beethoven. A special recording of Rachmaninov, arranged for cello choir and performed by fourteen of the 2022 festival cellists, is followed by lively folk-infused works, including Brahms's Piano Quartet no. 1 with its fiery *Ronda alla Zingarese*.

#### Available Now and Coming Soon

Music@Menlo *LIVE* 2023 recordings will be released this winter. You can purchase complete box sets and individual CDs from past Music@Menlo seasons on our website, along with special editions of collected recordings from festival artists. You can also listen to and download Music@Menlo *LIVE* recordings on Amazon, Apple Music, and Spotify.

#### **Recording Producer: Da-Hong Seetoo**



Six-time Grammy Award-winning recording producer **DA-HONG SEETOO** returns to Music@Menlo for a nineteenth season to record the festival concerts for release on the Music@Menlo *LIVE* label. A violinist trained at the Curtis Institute of Music and the Juilliard School, Seetoo has emerged as one of the most sought-after and elite audio engineers and recording producers,

mostly using his own custom-designed microphones, monitor speakers, electronics, and computer software. His recent clients include the Borromeo, Dover, Escher, Emerson, Miró, Rolston, 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; singers Thomas Hampson and Stephanie Blythe; the Chamber Music Society of Lincoln Center; the Chicago Symphony Orchestra under David Zinman; the Evergreen Symphony Orchestra (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<sup>®</sup> is the leading producer of classical music programming for public radio. This summer, Music@Menlo is proud to welcome American Public Media<sup>®</sup> once again as the festival's exclusive broadcast partner. Performances from the festival will air nationwide on the American Public Media<sup>®</sup> radio program *Performance Today*<sup>®</sup>, the largest daily classical music program in the United States, which airs on 260 stations and reaches more than one million people each week, and via Classical 24<sup>®</sup>, a live classical music service broadcast on 250 stations and distributed by Public Radio International. Hosts and producers from American Public Media<sup>®</sup> often participate in the festival as event moderators and educators. Go online to www.yourclassical.org for archived performances, photos, and interviews.

# Music@Menlo:

Music@Menlo's Focus Residencies take audiences on a captivating artistic journey, delving deep into a specific musical topic. Inspired by the summer festival's immersive thematicprogramming and learning opportunities, each Residency features an intimate "Behind the Music" discussion and a concert showcasing the works explored. This year's Focus Residency curators are the Sitkovetsky Trio and cellist Dmitri Atapine. Tickets will go on sale during the summer festival.

#### **The California Festival: A Celebration of New Music** Music@Menlo with the Sitkovesky Trio

#### From the trio:

"We are so excited and proud to return to Menlo and bring you this passionately romantic program full of verve and imagination. We start our concert with a new work by the phenomenal young composer Julia Adolphe who wrote the piece especially for us in memory of her father. This emotional and life affirming trio was premiered by us at the Chamber Music Society of Lincoln Center earlier this year and we can't wait to introduce it to the Menlo Audience. The rest of the program features the Great Romantics; Edvard Grieg, Cecile Chaminade; a Trailblazer for female composers in the 19th Century; and we finish the program with Felix Mendelssohn's 2nd Piano Trio, undoubtedly one of his finest and most dramatic works. We can't wait to see you at our performance!"

#### CONCERT PROGRAM

Friday, November 3, 2023, 7:00 p.m. St. Bede's Episcopal Church

JULIA ADOLPHE (Born 1988) Etched in Smoke and Light for Piano Trio (2022)

**CÉCILE CHAMINADE** (1857-1944) **Piano Trio no. 2 in A minor, op. 34** (1887)

EDVARD GRIEG (1843–1907) Andante con moto in C minor for Piano Trio, EG 116 (1878)

FELIX MENDELSSOHN (1809–1847) Piano Trio no. 2 in C minor, op. 66 (1845) Sitkovetsky Trio: Wu Qian, *piano*; Alexander Sitkovetsky, *violin*; Isang Enders, *cello* 

#### CALIFORNIA FESTIVAL:

A CELEBRATION OF NEW MUSIC (November 3–19, 2023) Music@Menlo joins more than 50 participating music organizations from California in celebrating the state's legacy of experimentation and free-spirited artistry, showcasing music created in the last five years. As part Festival, the Sitkovetsky Trio performs a program at Music@Menlo highlighting a work by composer Julia Adolphe, which was commissioned for them in 2022.



#### The Seventh Art: Through the Composer's Lens Dmitri Atapine, Guest Curator

March 28-30, 2024

#### **BEHIND THE MUSIC**

Thursday, March 28, 2024, 7:00 p.m. Martin Family Hall

#### **CONCERT PROGRAM**

Saturday, March 30, 2024, 4:00 p.m. Spieker Center for the Arts

In a world where film and music are inseparably linked, Music@Menlo will focus its lens on the relationship between composers and "the seventh art." Music has always played a paramount role in the movie theater, supporting the rich emotional connection between the audience and the silver screen, and many composers have been deeply influenced by cinema's traditions, tropes, and heritage. This Focus Residency will explore the why and how behind several such composers' works as our camera moves through all the angles: music written for cinema, because of it, mimicking it, and even establishing the cinematic sound. Join us for a fascinating look into the life and works of several composers, featuring Dmitry Shostakovich and his relationship to Soviet cine; the chamber music of Nino Rota, the man behind The Godfather; Patrick Castillo, a name so dear to Music@Menlo, and his fascination with Ingmar Bergman; the vibrant world of Libby Larsen and her dive into the smoky atmosphere of film noir; and, of course, the "Father of Soundtrack," the "Haydn of Film Music" himself: Erich Wolfgang Korngold.

DMITRY SHOSTAKOVICH (1906–1975) Five Pieces for Two Violins and Piano (arr. Atovmyan, 1970)

PATRICK CASTILLO (Born 1979) Winter Light for Two Violins, Cello, and Piano (2020)

LIBBY LARSEN (Born 1950) Trio Noir for Clarinet, Cello, and Piano (2022) West Coast premiere

NINO ROTA (1911-1979) Trio for Clarinet, Cello, and Piano (1973)

#### ERICH WOLFGANG KORNGOLD (1897-1957) Suite for Two Violins, Cello, and Piano, Left Hand, op. 23 (1930)

Jose Franch-Ballester, *clarinet*; Kristin Lee, Sean Lee, *violins*; Dmitri Atapine, *cello*; Gloria Chien, Hyeyeon Park, *pianos* 

## 2023 Artist and Faculty Biographies

Artistic Directors The Martin Family Artistic Directorship



Cellist DAVID FINCKEL and pianist WU HAN, Music@Menlo's founders and Artistic Directors since 2002, continue to navigate the high seas of classical music in the multiple roles of performers, artistic leaders, recording producers, educators, and cultural entrepreneurs. Recipients of Musical America's Musicians of the Year Award, they have appeared at the world's most prestigious venues, presenting duo repertoire spanning virtually the entire cello-piano literature. Founders of ArtistLed, the classical music industry's first musiciandirected, internet-based recording company, they have released more than twenty CDs of duo and chamber repertoire over two decades, as well as overseeing (and often performing in) more than 150 releases on both the Music@Menlo LIVE and CMS Live labels. Passionately committed to education, Wu Han and David Finckel oversee Music@Menlo's annual Chamber Music Institute, as well as the Chamber Music Society of Lincoln Center's Bowers Program, which attracts and nurtures the most-promising young artists from all over the world. As Artistic Directors of the Chamber Music Society of Lincoln Center since 2004, a 2022 contract extension positions them to become the longestserving Artistic Directors in the organization's history.

Born in Taiwan, Wu Han came to the United States as a graduate student, where her talent quickly came to the attention of many noted musicians. Mentored by some of the world's greatest pianists, among them Lilian Kallir, Menahem Pressler, and Rudolf Serkin, Wu Han thrived at the Marlboro and Aspen music festivals and subsequently won the prestigious Andrew Wolf Award. She currently serves as Artistic Advisor for Wolf Trap's Chamber Music at the Barns series and Palm Beach's Society of the Four Arts as well as Artistic Director of La Musica in Sarasota, Florida. David Finckel was raised in New Jersey where he spent his teenage years winning competitions, among them the Philadelphia Orchestra's junior and senior divisions, which resulted in two performances with the orchestra. The first American student of Mstislav Rostropovich, David Finckel went on to become the cellist of the Emerson String Quartet. During his thirty-four-season tenure with the quartet, the Emerson garnered nine Grammy Awards and the Avery Fisher Prize. David Finckel is a professor at both the Juilliard School and Stony Brook University.

David Finckel and Wu Han married in 1985 and divide their time between touring and residences in New York City and Westchester County. Their daughter Lilian lives and works in Brooklyn as an artist.

David Finckel will perform in Concert Program I (July 15), Concert Program II (July 20), and Concert Program IV (July 27) and will lead all Inside the Quartet events (July 16, July 19, July 22, July 26, July 29, and August 3). Wu Han will perform in Concert Program I (July 15), Overture Con-

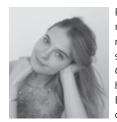
Wu Han will perform in Concert Program I (July 15), Overture Con cert II (July 28), and Concert Program V (July 30).



**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 Recital Halls at Carnegie Hall, Chicago Cultural Center, and the National Auditorium of Spain. An

avid chamber musician, Atapine frequently performs with the Chamber Music Society of Lincoln Center and is an alum of the Bowers Program. His festival appearances have included Music@Menlo, Chamber Music Northwest, La Musica, Pacific Music Festival, Aldeburgh Festival, and Aix-en-Provence Festival, among many others, with performances broadcast on radio and television in Spain, Italy, the United States, Canada, Mexico, and South Korea. His multiple awards include top prizes at the Carlos Prieto International, Florian Ocampo, and the Llanes cello competitions, as well as the Plowman, New England, and Premio Vittorio Gui chamber music competitions. Atapine's recordings, among them a world-premiere recording 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. Atapine holds a doctoral degree from Yale School of Music, where he was a student of Aldo Parisot. Born into a family of musicians, he also studied with Alexander Fedorchenko and Suren Bagratuni. Appointed in 2022 as the Artistic Co-director of Friends of Chamber Music Kansas City, he also directs Apex Concerts (Nevada) and the Ribadesella Festival (Spain). Atapine is the Co-director of the Young Performers Program at Music@Menlo and Professor of Cello at the University of Nevada, Reno.

Dmitri Atapine is Co-director of the Chamber Music Institute's Young Performers Program. He will perform in Concert Program I (July 15), Concert Program II (July 20), Concert Program IV (July 27), and Concert Program VI (August 5).



Russian American soprano **ERIKA BAIKOFF** is a recent graduate of the Metropolitan Opera Lindemann Young Artist Development Program. This season, she returns to the Met as Tebaldo in *Don Carlo*. Other 2022-23 season highlights include her debut with the Orchestre Métropolitain in Bach's B-minor Mass with Yannick Nézet-Séguin conducting, as well as performances with the

Chamber Music Society of Lincoln Center and Schubertìada Vilabertran. Her 2021–22 season consisted of many debuts, and highlights include Woglinde in *Das Rheingold* with the Rotterdam Philharmonic Orchestra, conducted by Yannick Nézet-Séguin; Mahler Symphony no. 4 with Maestro Daniele Rustioni and the Ulster Orchestra; and recitals at the Schubertiada Festival in Spain with BBC New Generation Artist Kunal Lahiry. Previously, Baikoff was a member of the Lyon National Opera Studio, where her roles included Le Feu/Princesse/Rossignol in Ravel's *L'enfant et les sortilèges* and Juliet in Boris Blacher's *Romeo and Juliet*. She is also an alumna of the Verbier Atelier Lyrique and L'Académie du Festival d'Aix-en-Provence. Baikoff is the first-prize winner of the Concours International de Chant-Piano Nadia et Lili Boulanger, Helmut Deutsch Liedwettbewerb, and Mondavi Young Artist Competitions. Baikoff holds a bachelor of arts in French studies from Princeton University and a master of music from the Guildhall School of Music and Drama.

Erika Baikoff will perform in Concert Program I (July 15).



Violinist **AARON BOYD** holds many titles: soloist and chamber musician, orchestral leader, recording artist, lecturer, and teacher. Since making his New York recital debut in 1998, Boyd has appeared at the most-prestigious venues throughout the United States, Europe, Russia, and Asia. A participant in the Marlboro, Music@Menlo, Tippet Rise, La Jolla Summerfest, and Aspen festivals, he is also an Artist of the Chamber Music Society of Lincoln Center. As a member of the Escher String Quartet for five seasons, Boyd was a recipient of the Avery Fisher Career Grant and the Martin E. Segal Award from Lincoln Center. A prizewinner in the Ecoles d'art Américaines de Fontainebleau, Tuesday Musical Association, and Pittsburgh Concert Society competitions, he was awarded a proclamation by the City of Pittsburgh for his musical accomplishments. As a passionate advocate for new music, Boyd has been involved in numerous commissions and premieres and has worked directly with legendary composers such as Milton Babbitt, Elliott Carter, and Charles Wuorinen. As a recording artist, he can be heard on the BIS, Music@Menlo LIVE, Naxos, Tzadik, North/South, and Innova labels. Boyd has been broadcast in concert by PBS, NPR, WQXR, and WQED and was profiled by Arizona Public Television. Formerly on the violin faculties of Columbia University and the University of Arizona, he now serves as Head of Strings, Director of Chamber Music, and Professor of Violin at the Meadows School of the Arts at Southern Methodist University, and he makes his home in Plano, Texas, with his wife, Yuko; daughter, Ayu; and son, Yuki. Boyd performs on violins by Matteo Goffriller (Venice, 1700) and Samuel Zygmuntowicz (Brooklyn, 2018).

Aaron Boyd will perform in Concert Program I (July 15), Inside the Quartets II (July 19), Inside the Quartets III (July 22), and Concert Program III (July 23) and will lead Encounter II: Quartets for the End of Time (July 18).



The **CALIDORE STRING QUARTET** has been praised by the *New York Times* for its "deep reserves of virtuosity and irrepressible dramatic instinct." The *Los Angeles Times* described the quartet as "astonishing," their playing "shockingly deep" and approaching "the kind of sublimity other quartets spend a lifetime searching [for]," and praised its balance of "intellect and expression." Recipient of a 2018 Avery Fisher Career Grant and a 2017 Lincoln Center Emerging Artist

Award, the Calidore Quartet first made international headlines as winner of the 2016 M-Prize International Chamber Music Competition. The quartet was the first North American ensemble to win the Borletti-Buitoni Trust Fellowship, was a BBC Radio 3 New Generation Artist, and is currently in residence with the Chamber Music Society of Lincoln Center. The Calidore Quartet was founded at the Colburn School in Los Angeles in 2010. Within two years, the group won grand prizes in virtually all the major chamber music competitions in the United States, including the Fischoff, Coleman, and Chesapeake competitions. The quartet's 2022-23 season includes debuts in the Concertgebouw Amsterdam, Prague, Madrid, and Vancouver and returns to Wigmore Hall, the Kennedy Center, Copenhagen, Florence, Montreal, Saint Paul, Houston, and Los Angeles. In September 2022, the Calidore performed at Carnegie Hall with violinist Anne-Sophie Mutter in a memorial concert honoring the late composer André Previn. The group will also enjoy collaborations this season with the Emerson String Quartet, clarinetist Anthony McGill, bassist Xavier Foley, violist Matthew Lipman, and harpist Bridget Kibbey. In its most ambitious recording project to date, the Calidore will release the complete Beethoven string quartets for Signum Records. Volume I, containing the late quartets, was released in February 2023 to great critical acclaim. BBC Music Magazine says the Calidore's performances "penetrate right to the heart of the music" and "can stand comparison with the best." The quartet's previous Signum recordings include Babel with music by Schumann, Shaw, and Shostakovich and Resilience with works by Prokofiev, Janáček, Golijov, and Mendelssohn.

The Calidore String Quartet will perform in all Beethoven Quartet Cycle concerts (July 16, July 19, July 22, July 26, July 29, and August 3).



Hailed by the *New Yorker* as a "superb young soloist," **NICHOLAS CANELLAKIS** has become one of the most sought-after and innovative cellists of his generation. The *New York Times* praised his playing as "impassioned...the audience seduced by Canellakis's rich, alluring tone." Canellakis's recent highlights include concerto appearances with the Virginia, Stamford, Albany, Delaware, Lansing, and Bangor

symphony orchestras and the Erie Philharmonic, the Orchestra Now, and the New Haven Symphony Orchestra as Artist-in-Residence; Europe and Asia tours with the Chamber Music Society of Lincoln Center, including appearances in London's Wigmore Hall, the Louvre Museum in Paris, the Seoul Arts Center, and the Shanghai and Taipei National concert halls; and recitals throughout the United States with his long-time duo collaborator, pianist-composer Michael Stephen Brown. He made his Carnegie Hall concerto debut with the American Symphony Orchestra in 2015. Canellakis is an Artist of the Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour, and is a former member of the Bowers Program. He is also a regular guest artist at many of the world's leading music festivals, including the Santa Fe, Ravinia, Music@Menlo, Bard, Bridgehampton, La Jolla SummerFest, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs festivals. He is the Artistic Director of Chamber Music Sedona in Arizona. Canellakis is a graduate of the Curtis Institute of Music and New England Conservatory. Filmmaking and acting are special interests of his, and he has produced, directed, and starred in several short films and music videos, many of which can be found on his website at www. nicholascanellakis.com.

Nicholas Canellakis will perform in Concert Program III (July 23), Concert Program IV (July 27), Concert Program V (July 30), and Concert Program VI (August 5).



American violinist **STELLA CHEN** garnered worldwide attention with her first-prize win at the 2019 Queen Elisabeth Violin Competition, followed by her receipt of the 2020 Avery Fisher Career Grant and the 2020 Lincoln Center Emerging Artist Award. Since then, she has made debuts with the New York Philharmonic, Chicago Symphony Orchestra, Minnesota Orchestra, Israel Philharmonic Orchestra, and Chamber Orchestra of Europe, among others.

Recent recital appearances include Carnegie Hall, the Phillips Collection, Rockport Music Festival, and the Nume Festival in Italy. She performs frequently with the Chamber Music Society of Lincoln Center, both in New York and on tour. In her 2022–23 season, Chen continues to appear with orchestras throughout the world, including debuts with the Baltimore and North Carolina symphonies, and performs in recital at Lincoln Center. Her all-Schubert debut studio album was released in December 2022. She has appeared as a chamber musician in festivals including the Kronberg Academy, Ravinia, Seattle Chamber Music, Perlman Music Program, Music@Menlo, Bridgehampton, Rockport, and Sarasota festivals, and her chamber music partners include Itzhak Perlman, Donald Weilerstein, Matthew Lipman, Robert Levin, and others. The first recipient of the Robert Levin Prize from Harvard University and the youngest-ever winner of the Menuhin Competition, Chen plays on the 1700 "ex-Petri" Stradivarius, on generous loan from Dr. Ryuji Ueno and Rare Violins of New York's In Consortium, as well as the 1708 "Huggins" Stradivarius, courtesy of the Nippon Foundation. She received her doctorate from the Juilliard School, where she serves as a teaching assistant to her longtime mentor Li Lin.

Stella Chen will perform in Inside the Quartets IV (July 26), Concert Program IV (July 27), and Concert Program V (July 30).



FRED CHILD is the host of American Public Media's *Performance Today*, the most listened-to classical music radio show in the United States. He is also an Emmy Award winner as commentator and announcer for *Live from Lincoln Center* on PBS. He was cohost of *Carnegie Live*, a three-year series of national broadcasts from the United States' premier concert venue. Child has hosted

numerous live national broadcasts, including significant events from New York, Los Angeles, London, Salzburg, Boston and many summer festivals. He also hosted NPR's Creators at Carnegie, a program of wide-ranging performers in concert, including Brian Wilson, David Byrne, Dawn Upshaw, and many others. Before going to NPR, Child was Music Director and Director of Cultural Programming at WNYC in New York; host of a live daily performance and interview program on WNYC; and for ten years, a host at Oregon Public Broadcasting. He has reviewed music for NPR's All Things Considered and has reported on the music scene for NPR's Morning Edition and Weekend Edition. He has been a contributor to Billboard magazine and a commentator and copresenter for BBC Radio 3. Child made his acting debut in a performance and video collaboration with composer Philip Glass and violinist Tim Fain in 2011 and has performed as an actor and narrator for the Aspen Music Festival, the Virginia Arts Festival, the U.S. Marine Band, and a best-selling 2016 recording of Stravinsky's The Soldier's Tale. While growing up in Portland, Oregon, Child studied classical piano. He also dabbles in guitar, percussion, and the bagpipes. His percussion band opened for the Grateful Dead at the Oakland Coliseum, and his rare musical performances include percussion with guitarist Sharon Isbin and the Pacifica Quartet and four-hand piano duets with André-Michel Schub. He loves baseball (throws right, bats left); is an avid hiker, climber, skier, and cyclist; and is a licensed private pilot and certified scuba diver.

Fred Child will perform in Concert Program VI (August 5).



Spanish-born violinist **FRANCISCO FULLANA**, winner of the 2018 Avery Fisher Career Grant, has been hailed as "frighteningly awesome" (*Buffalo News*). His latest album on Orchid Classics, *Bach's Long Shadow*, was named *BBC Music Magazine's* "Instrumental Choice of the Month," and its five-star review stated, "Fullana manages to combine Itzhak Perlman's warmth with the aristocratic poise of Henryk Szeryng." His thoughtful virtuosity has led to

collaborations with conducting greats like Sir Colin Davis, Hans Graf, and Gustavo Dudamel. In addition to his career as a soloist, which includes recent debuts with the Philadelphia and Saint Paul chamber orchestras and a season-long artist residency with the Grammy Award-winning orchestra Apollo's Fire, Fullana is making an impact as an innovative educator. He created the Fortissimo Youth Initiative, a series of seminars and performances in partnership with youth and university orchestras, and cofounded San Antonio's Classical Music Institute, an outreach-focused chamber music festival that serves hundreds of underrepresented students in Title I schools every summer. A Chamber Music Society of Lincoln Center Artist and an alumnus of the Bowers Program, Fullana was a first-prize winner of the Johannes Brahms and Munetsugu Angel international violin competitions. A graduate of the Juilliard School and the University of Southern California, he performs on the 1735 "Mary Portman" ex-Kreisler Guarneri del Gesù violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

Francisco Fullana will perform in Concert Program III (July 23), Inside the Quartets IV (July 26), and Concert Program IV (July 27).



Cellist **SIHAO HE** first came to international prominence in 2008 as the fourteen-year-old first-prize winner at the International Antonio Janigro Cello Competition in Croatia. Later that year, he won the National Cello Competition in his native China. He is also the grand-prize winner of the prestigious Third Gaspar Cassadó International Cello Competition in Japan and third-prize recipient at the 2019 ARD International Cello Competition in Munich, Ger-

many. As a soloist, He has performed with many leading orchestras, including the Bavarian Radio Symphony Orchestra, Munich Radio Orchestra, Tokyo Philharmonic Orchestra, Brussels Philharmonic, Munich Chamber Orchestra, Orchestre Royal de Chambre de Wallonie, and Orquestra Sinfônica de Piracicaba in Brazil. In the United States, he has performed before audiences at Alice Tully Hall, the Metropolitan Museum of Art, and the U.S. Supreme Court Historical Society in Washington, D.C., and in recital at the Dame Myra Hess Memorial Concerts series in Chicago. As an active chamber musician, he has been a guest at the Bravo! Vail Music Festival, Meadowmount School of Music, and Rome Chamber Music Festival. As a member of the Galvin Cello Quartet, he won the 2022 Victor Elmaleh Competition and joined the Concert Artists Guild roster. He was also the founding member of the promising string quartet, the Simply Quartet. He is currently a member of the Chamber Music Society of Lincoln Center's Bowers Program. In fall 2023, he will join the faculty at the McDuffie Center for Strings at Mercer University.

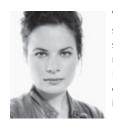
Sihao He will perform in Concert Program V (July 30) and Concert Program VI (August 5).



Acclaimed by critics worldwide for his exceptional talent and magnificent tone, American violinist **CHAD HOOPES** has remained a consistent and versatile performer with many of the world's leading orchestras. Highlights of past and present seasons include performances with the Philadelphia Orchestra, Orchestre de Paris, Konzerthausorchester Berlin, Vancouver Symphony

Orchestra, Orpheus Chamber Orchestra, and Orchestre National du Capitole de Toulouse. He has also performed with the San Francisco Symphony, Pittsburgh Symphony Orchestra, Houston Symphony, and National Symphony Orchestra, as well as the Minnesota Orchestra, Frankfurt Radio Symphony, and the National Arts Centre Orchestra. Hoopes frequently performs with the Chamber Music Society of Lincoln Center. He has additionally performed recitals at the Ravinia Festival, the Tonhalle Zürich, the Louvre Museum, and Lincoln Center's Great Performers series in New York. His debut recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi featured the Mendelssohn and Adams concertos. He was most recently featured on the Sony Classical release of chamber music works by Dvořák, alongside cellist Jan Vogler. Hoopes began his violin studies in Minneapolis and continued at the Cleveland Institute of Music. He studied at the Kronberg Academy under Professor Ana Chumachenco, who remains his mentor. Hoopes is a 2017 recipient of Lincoln Center's Avery Fisher Career Grant and was featured on the November 2021 cover of the Strad. He is on the faculty of Southern Methodist University and is a sought-after master-class teacher. He plays the 1991 Samuel Zygmuntowicz, ex-Isaac Stern violin.

Chad Hoopes will perform in Concert Program I (July 15), Inside the Quartets II (July 19), and Concert Program II (July 20).



Violinist **BELLA HRISTOVA** is known for her passionate and powerful performances, beautiful sound, and compelling command of her instrument. Her numerous prizes include a 2013 Avery Fisher Career Grant, first prize in the Young Concert Artists International Auditions, and first prize in the Michael Hill International Violin Competition. She has performed extensively as a soloist with orchestras including the Orchestra of St. Luke's, the New York String Orchestra, and the Forth Worth, Kansas City, and Milwaukee symphony orchestras. She has performed recitals at Carnegie Hall, Merkin Hall, and the Kennedy Center in Washington, D.C., and she regularly appears with the Chamber Music Society of Lincoln Center. In 2017, she and renowned pianist Michael Houstoun toured New Zealand performing and recording the complete Beethoven sonatas for violin and piano on the Rattle label. A committed proponent of new music, she has commissioned composers Joan Tower and Nokuthula Ngwenyama to write unaccompanied violin pieces, which she premiered and performs in recitals throughout the United States and abroad. She further collaborated with her husband, David Serkin Ludwig, on a violin concerto written for her through a consortium of eight major orchestras across the country. Hristova began violin studies at the age of six in her native Bulgaria, studied with Ida Kavafian at the Curtis Institute of Music, and received her artist diploma under the tutelage of Jaime Laredo at Indiana University. Hristova lives in New York City with her husband and their four cats. She performs on a 1655 Nicolò Amati violin.

Bella Hristova will perform in Concert Program V (July 30), Inside the Quartets VI (August 3), and Concert Program VI (August 5).



Recipient of a 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists, violinist **PAUL HUANG**'s recent appearances include the Detroit Symphony Orchestra with Leonard Slatkin, Mariinsky Orchestra with Valery Gergiev, Baltimore Symphony Orchestra with Markus Stenz, and Houston Symphony with Andrés Orozco-Estrada. In the 2022–23 season, he opens the National Symphony Orchestra of

Taiwan's season (and a U.S. tour at the Kennedy Center and Lincoln Center) and appears with the Hiroshima Symphony Orchestra, Rotterdam Philharmonic Orchestra with Lahav Shani, Dallas Symphony Orchestra with Fabio Luisi, and Residentie Orkest with Jun Märkl. Other highlights include engagements with the Buffalo Philharmonic Orchestra, Fort Wayne Philharmonic, and Colorado and San Diego symphonies. He recently stepped in for Anne-Sophie Mutter at the Bravo! Vail Music Festival, playing Mozart's Violin Concerto no. 4 with Chamber Orchestra Vienna-Berlin, and made recital debuts at the Lucerne and Aspen music festivals, all to critical acclaim. In fall 2021, he also became the first classical violinist to perform his own arrangement of the U.S. national anthem for the opening game of the NFL at the Bank of America Stadium to an audience of 75,000. Winner of the 2011 Young Concert Artists International Auditions, Huang earned both bachelor's and master's degrees at the Juilliard School. He plays on the legendary 1742 ex-Wieniawski Guarneri del Gesù, on loan through the Stradivari Society of Chicago. He is on the faculty of Taipei National University of the Arts and resides in New York.

Paul Huang will perform in Concert Program II (July 20), Overture Concert I (July 21), and Inside the Quartets III (July 22).



Pianist **GILBERT KALISH** leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator and 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, Kalish is Distinguished Professor at Stony Brook University. 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 Department of Music 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 in 2006, he was awarded the George Peabody Medal for outstanding contributions to music in the United States. In 2017, he was awarded the title Champion of New Music by the American Composers Forum.

Gilbert Kalish is Co-director of the Chamber Music Institute's International Program. He will perform in Concert Program I (July 15), Concert Program II (July 20), Overture Concert II (July 28), and Concert Program V (July 30).



Violinist **ANI KAVAFIAN** enjoys a prolific career as a soloist, chamber musician, and professor. She has performed with many of the leading orchestras of the United States, including the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Los Angeles Chamber Orchestra, and San Francisco Symphony. In the 2022–23 season, she continued her longtime association as an Art-

ist of the Chamber Music Society with appearances in New York and on tour. In recent seasons, she has participated in music festivals including the Heifetz International Music Institute and the Sarasota Chamber Music, Bridgehampton, Meadowmount, Norfolk, and Music from Angel Fire festivals. She and her sister, violinist and violist Ida Kavafian, have performed with the Detroit, Tucson, and Cincinnati symphony orchestras and the Colorado and San Antonio symphonies, and they have recorded the music of Mozart and Sarasate on the Nonesuch label. She is a full professor at Yale University and has appeared at Carnegie Hall's Zankel Hall numerous times with colleagues and students from Yale. She has received an Avery Fisher Career Grant and the Young Concert Artists International Auditions award and has appeared at the White House on three occasions. Her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos labels. Born in Istanbul of Armenian heritage, Kavafian studied violin in the United States with Ara Zerounian and Mischa Mischakoff. She received her master's degree from the Juilliard School under Ivan Galamian. She plays the 1736 "Muir-McKenzie" Stradivarius violin.

Ani Kavafian will perform in Concert Program I (July 15) and Concert Program II (July 20).



Praised as "a rare virtuoso of the flute" by *Libération*, **SOOYUN KIM** has established herself as one of the rare flute soloists on the classical music scene. Since her concerto debut with the Seoul Philharmonic Orchestra, she has enjoyed a flourishing career performing with orchestras, including the Bavarian Radio Symphony Orchestra, Munich Philharmonic, Munich Chamber

Orchestra, and Boston Pops. She has been presented in recital in Budapest's Liszt Hall, the Kennedy Center, Sibelius Academy in Helsinki, and Kobe's Bunka Hall. Her European debut recital at the Louvre Museum was streamed live on medici.tv. A winner of the Georg Solti Foundation Career Grant, she has received numerous international awards and prizes, including third prize at the ARD International Flute Competition. Her summer appearances include the Music@Menlo, Spoleto USA, Yellow Barn, Rockport, Olympic, Charlottesville, Ravinia, and Tanglewood festivals. Her special interest in interdisciplinary art has led her to collaborate with many artists, dancers, and museums around the world, such as Sol LeWitt, the Isabella Stewart Gardner Museum, and Glasmuseet Ebeltoft in Denmark. An alum of the Bowers Program (formerly CMS Two), she studied at the New England Conservatory under the tutelage of Paula Robison. She is currently on the faculty of the Longy School of Music of Bard College and teaches summer courses at Orford Musique. Kim plays a rare 18-karat gold flute specially made for her by Verne Q. Powell Flutes.

Sooyun Kim will perform in Concert Program I (July 15), Concert Program II (July 20), and Concert Program VI (August 5).



Called "superb" by the Washington Post and "stunningly virtuosic" by the New York Times, **PETER KOLKAY** is the only bassoonist ever to receive an Avery Fisher Career Grant. A regular performer with the Chamber Music Society of Lincoln Center, his summer 2023 season includes return engagements at Music@Menlo, the Bridgehampton Chamber Music Festival, and the Sarasota Music Festival. The year will also see the

release of an album of contemporary music for bassoon and strings with the Calidore String Quartet. Kolkay actively engages with composers in the creation of new works and has world-premiered pieces by Joan Tower, Mark-Anthony Turnage, Elliott Carter, and Tania León, among many others. As an orchestral performer, he is a member of the Iris Collective and has appeared several times as Guest Principal Bassoon with the Saint Paul Chamber Orchestra. A dedicated teacher, Kolkay is Associate Professor at the Blair School of Music at Vanderbilt University and has given master classes throughout the United States and Mexico. He holds a bachelor's degree from Lawrence University in Appleton, Wisconsin; a master's degree from the Eastman School of Music; and a doctorate from Yale University. A native of Naperville, Illinois, Kolkay now resides in the Melrose neighborhood of Nashville. He is a winner of the Concert Artists Guild International Competition and is the recipient of an Individual Artists Fellowship from the Tennessee Arts Commission for 2022–23. Kolkay plays a Fox 601 bassoon.

Peter Kolkay will perform in Concert Program I (July 15) and Concert Program II (July 20).



A recipient of the 2015 Avery Fisher Career Grant as well as a top-prize winner of the 2012 Naumburg International Violin Competition and the Astral Artists' 2010 National Auditions, **KRISTIN LEE** is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator. The *Strad* reports, "She

seems entirely comfortable with stylistic diversity, which is one criterion that separates the run-of-the-mill instrumentalists from true artists." Lee has appeared as a soloist with the Philadelphia Orchestra, St. Louis Symphony Orchestra, Saint Paul Chamber Orchestra, New Jersey Symphony, Hong Kong Philharmonic Orchestra, Ural Philharmonic Orchestra of Russia, Korean Broadcasting Symphony Orchestra, Guiyang Symphony Orchestra of China, Orquesta Sinfónica Nacional of the Dominican Republic, and many other orchestras. She has performed at Carnegie Hall; Avery Fisher Hall; the Kennedy Center; Philadelphia's Kimmel Center; the Metropolitan Museum of Art; the Ravinia Festival; the Louvre Museum in Paris; the Phillips Collection in Washington, D.C.; and Korea's Kumho Art Gallery. An accomplished chamber musician, Lee is an Artist of the Chamber Music Society of Lincoln Center, with which she performs at Lincoln Center in New York and on tour throughout each season. Lee holds a master's degree from the Juilliard School, where she studied with Itzhak Perlman and Donald Weilerstein and taught as Perlman's assistant as a Starling Fellow. She is on the faculty of University of Cincinnati College-Conservatory of Music as Assistant Professor of Violin and is the cofounder and Artistic Director of Emerald City Music in Seattle. For more information, please visit www.violinistkristinlee.com.

Kristin Lee is on the faculty of the Chamber Music Institute. She will perform in Concert Program I (July 15), Concert Program IV (July 27), Concert Program V (July 30), Inside the Quartets VI (August 3), and Concert Program VI (August 5).



American violist **MATTHEW LIPMAN** has been praised by the *New York Times* for his "rich tone and elegant phrasing." He has appeared with the Chicago Symphony Orchestra, Chamber Orchestra of Europe, Minnesota Orchestra, BBC Philharmonic, and Academy of St. Martin in the Fields and has been a featured soloist at the Zürich Tonhalle, Aspen Music Festival, Carnegie Hall, New World Symphony, Wig-

more Hall, and Walt Disney Concert Hall. The Strad praised his "most impressive" 2019 Cedille Records debut album Ascent, which includes world-premiere recordings of Shostakovich and Clarice Assad, and his recording of Mozart's Sinfonia concertante with violinist Rachel Barton Pine and Sir Neville Marriner on the Avie label topped the Billboard Classical charts. A former Artist-in-Residence for the American Viola Society, he was featured on WFMT Chicago's list "30 Under 30" of the world's top classical musicians. Additionally, he has appeared on PBS, Now Hear This, and Live from Lincoln Center. An alum of the Bowers Program, Lipman holds the Susan S. And Kenneth L. Wallach Chair at the Chamber Music Society of Lincoln Center. He was the recipient of an Avery Fisher Career Grant and a major-prize winner in the Primrose, Tertis, Washington, Johansen, and Stulberg international competitions, and he studied at the Juilliard School with Heidi Castleman and at the Kronberg Academy with Tabea Zimmermann. Lipman is on faculty at Stony Brook University and performs on two spectacular violas: a rare 1700 Matteo Goffriller (Venice), on generous loan from the Rachel Barton Pine Foundation, and a 2022 Samuel Zygmuntowicz (Brooklyn).

Matthew Lipman will perform in Inside the Quartets III (July 22), Concert Program III (July 23), Concert Program IV (July 27), Overture Concert II (July 28), Inside the Quartets V (July 29), and Concert Program V (July 30).



Acclaimed by reviewers as a "formidable clarinetist" and praised for his "passion, sumptuous tone, magical finesse, and dazzling virtuosity," **TOMMASO LONQUICH** is solo clarinetist with Ensemble MidtVest, the international chamber ensemble based in Denmark. He is also an Artist of the Chamber Music Society of Lincoln Center in New York, with which he performs in the

United States and on worldwide tours. He has appeared on the mostrenowned stages of four continents, partnering among others with Christian Tetzlaff, David Finckel, Wu Han, Pekka Kuusisto, Carolin Widmann, Ani Kavafian, Ida Kavafian, Nicolas Dautricourt, Maximilian Hornung, Anneleen Lenaerts, Yura Lee, Gilles Vonsattel, Juho Pohjonen, and the Danish, Zaïde, and Vertavo string quartets. As an invited Guest Principal Clarinet in several orchestras, he has collaborated with conductors such as Zubin Mehta, Vladimir Ashkenazy, Fabio Luisi, and Leonard Slatkin. In Denmark, Lonquich is cofounder and an Artistic Director of Schackenborg Musikfest, one of Scandinavia's most prestigious festivals. In Italy, he is co-founder and Co-Artistic Director of KantorAtelier, a vibrant cultural space based in Florence and dedicated to the exploration of music, theater, art, and psychoanalysis. A devoted mentor, Lonquich is Head of Chamber Music at the Dædalus Advanced Studies Program in Florence, an institution which he cofounded. He has given master classes at the Juilliard School, Manhattan School of Music, and Royal Danish Academy of Music, among others. Alongside his artistic career, he is training in clinical Lacanian psychoanalysis in Ljubljana and Madrid and has studied economics at the University of Maryland.

Tommaso Lonquich will perform in Concert Program IV (July 27), Concert Program V (July 30), and Concert Program VI (August 5).



DAVID SERKIN LUDWIG's first memory is singing Beatles songs with his sister and his second is hearing his grandfather perform at Carnegie Hall, foreshadowing a diverse career collaborating with many of today's leading musicians, filmmakers, and writers. His choral work *The New Colossus* opened President Obama's second inauguration. The next year, NPR Music named him in the world's "Top 100

Composers Under Forty." He holds positions and residencies with nearly two dozen orchestras and music festivals in the United States and abroad. Ludwig has received commissions and notable performances from many of the most recognized artists and ensembles of our time, including the Philadelphia and Minnesota orchestras, Pittsburgh and National symphony orchestras, Chamber Music Society of Lincoln Center (CMS), and Dresden Music Festival, as well as Jonathan Biss, Jeremy Denk, Jennifer Koh, Jaime Laredo, David Shifrin, Eighth Blackbird, the Dover and Borromeo quartets, and the PRISM Saxophone Quartet. In 2022, Ludwig was awarded the Stoeger Prize from CMS, the largest of its kind for chamber music. He has also received the prestigious 2018 Pew Center for the Arts and Heritage Fellowship as well as the First Music Award and a Theodore Presser Foundation Career Grant, is a two-time recipient of the Independence Foundation Fellowship, and has received awards from New Music USA, the American Composers Forum, the American Music Center, Detroit Chamber Winds, and the National Endowment for the Arts. In 2021, Ludwig was named a Steinway Artist by Steinway & Sons. He served on the composition faculty of the Curtis Institute of Music for nearly two decades before being appointed Dean and Director of Music at the Juilliard School in 2021. He lives in New York City with his wife, acclaimed violinist Bella Hristova, and their four beloved cats.

David Serkin Ludwig will lead Encounter III: The Beethoven Effect (August 2).



Bassist **ANTHONY MANZO**'s vibrantly interactive and highly communicative music making has made him ubiquitous in the upper echelons of classical music. He appears with the Chamber Music Society of Lincoln Center in New York and across the country and is a recurring figure at chamber music festivals including Spoleto USA, La Jolla Summerfest, and now Music@Menlo. The former solo bassist of the Munich Cham-

ber Orchestra and San Francisco's New Century Chamber Orchestra, he now performs with chamber orchestras across the country, including ECCO, A Far Cry, and the Orpheus Chamber Orchestra. Making his home just outside of Washington, D.C., Manzo is also a regular guest with the National Symphony Orchestra, the Smithsonian Chamber Society, and the Baltimore Symphony Orchestra. He has also been Guest Principal Bass with Camerata Salzburg in Austria, where collaborations have included a summer residency at the Salzburg Festival and two tours as a soloist alongside bass-baritone Thomas Quasthoff, performing Mozart's "Per questa bella mano." An active performer on period instruments, Manzo appears regularly with groups including the Handel and Haydn Society of Boston (where his playing was lauded as "endowed with beautiful and unexpected plaintiveness" by the *Boston Musical Intelligencer*) and the Philharmonia Baroque Orchestra in San Francisco. Additionally, Manzo is on the double bass and chamber music faculties of the University of Maryland. His primary instrument was made in 1890 by Jérôme Thibouville-Lamy in Paris, and it has been fitted with a removable neck to simplify all the travel!

Anthony Manzo will perform in Concert Program II (July 20) and Concert Program III (July 23).



Romanian-born cellist **MIHAI MARICA** is a First-Prize winner of the "Dr. Luis Sigall" International Competition in Viña del Mar, Chile and the Irving M. Klein International String Competition, and he is also a recipient of Charlotte White's Salon de Virtuosi Fellowship Grant. He has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony Orchestra in Mexico,

the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, and the Louisville Orchestra and Santa Cruz Symphony in the United States. He has also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States, and Canada. A dedicated chamber musician, Marica has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals, where he has collaborated with such artists as Ani Kavafian, Ida Kavafian, David Shifrin, André Watts, and Edgar Meyer. He is also a founding member of the award-winning Amphion String Quartet. A recent collaboration with dancer Lil Buck brought forth new pieces for solo cello written by Yevgeniy Sharlat and Patrick Castillo. Recently, he joined the acclaimed Apollo Trio. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music, where he was awarded master's and Artist Diploma degrees. He is an alum of the Bowers Program (formerly CMS Two).

Mihai Marica will perform in Concert Program I (July 15), Concert Program II (July 20), and Overture Concert I (July 21).

Mihai Marica holds the Kathleen G. Henschel Cello Chair in honor of David Finckel for 2023.



MIN XIAO-FEN is a highly acclaimed artist known for her exceptional talent as a soloist, vocalist, and composer. She has reinvented the two-thousand-year-old history of the pipa, an instrument native to China. Trained in classical music in her home country, Min became a sought-after performer of traditional music. After relocating to the United States, she began collaborating with

prominent figures in modern jazz, free improvisation, experimental, and contemporary classical music. Min's virtuosity has earned her widespread acclaim: praised by NPR's Weekend Edition as "one of the world's greatest virtuosos," the New York Times raved that her singular work "has traversed a sweeping musical odyssey." Notable works include the 2021 album White Lotus; the deeply personal 2017 release Mao, Monk and Me, which explores the music of Thelonious Monk; her project From Harlem to Shanghai and Back, in which Min's Blue Pipa Trio commingles trumpeter Buck Clayton's Kansas City swing with the music of Li Jinhui, known as "the Father of Chinese Popular Music"; and the 2012 album Dim Sum, which spotlights the stunning scope of her compositions. Min was a curator at the Stone and the Museum of Chinese in America in New York. She also served as Artist-in-Residence with the Sound of Dragon Society for the Vancouver International Jazz Festival and was a guiding artist for the Creative Music Studio and the Haystack Mountain School of Crafts. In 2023, Min received a prestigious commission from the Smithsonian Institution to compose soundtracks for two Chinese silent films from the 1920s. For more information, please visit www.minbluepipa.com.

Min Xiao-Fen will perform in Concert Program VI (August 5).



Violist **PAUL NEUBAUER**'s exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." He recently made his Chicago Symphony Orchestra subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut at the White Nights Festival. He also gave the U.S. premiere of the newly discov-

ered Impromptu for Viola and Piano by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia was released on Signum Records and his recording of the complete viola and piano music by Ernest Bloch with pianist Margo Garrett was released on Delos. Appointed Principal Viola of the New York Philharmonic at age twenty-one, he has appeared as a soloist with over one hundred orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower, and he has been featured on CBS's Sunday Morning, on A Prairie Home Companion, and in Strad, Strings, and People magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical and is a member of SPA, a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott. Neubauer is the Artistic Director of the Mostly Music series in New Jersey and is on the faculties of the Juilliard School and Mannes School of Music.

Paul Neubauer will perform in Concert Program I (July 15), Inside the Quartets II (July 19), Concert Program II (July 20), Overture Concert I (July 21), Concert Program III (July 23), Inside the Quartets IV (July 26), Concert Program IV (July 27), Concert Program V (July 30), and Concert Program VI (August 5).



Described as "a pianist with power, precision, and tremendous glee" (*Gramophone*) and "very sensitive" (*Washington Post*), **HYEYEON PARK** has appeared as a soloist and chamber musician on major concert stages around the world, performing with orchestras such as the Seoul Philharmonic Orchestra, KNUA Symphony Orchestra, Incheon Philharmonic Orchestra, Gangnam Symphony Orchestra, and Seoul Festival Orchestra, among others. A Seoul Arts

Center Artist of the Year in 2012, she is also a prizewinner of numerous international competitions, including the Oberlin, Ettlingen, Hugo Kauder, Prix Amadèo, Corpus Christi, Vittorio Gui, and Plowman competitions. Park has appeared on such stages as the Phillips Collection, Zankel Hall, Merkin Concert Hall, the Kennedy Center, and Seoul Arts Center. An active chamber musician, Park has performed at multiple festivals including Music@Menlo, Chamber Music Northwest, Yellow Barn, and Santander (Spain). She has released, among others, a critically acclaimed world-premiere recording of Lowell Liebermann's works for cello and piano, and her solo CD, Klavier 1853, was released in 2017. She holds a doctoral degree from the Peabody Institute of the Johns Hopkins University and degrees from the Yale School of Music and Korea National University of Arts. She counts among her teachers Peter Frankl, Claude Frank, Yong Hi Moon, and Daejin Kim. Park is Artistic Co-director of Apex Concerts (Nevada) and Friends of Chamber Music Kansas City, Co-director of the Young Performers Program at Music@Menlo, and Professor of Piano at the University of Nevada, Reno.

Hyeyeon Park is Co-director of the Chamber Music Institute's Young Performers Program. She will perform in Concert Program I (July 15), Concert Program II (July 20), Concert Program IV (July 27), Concert Program V (July 30), and Concert Program VI (August 5).



**SCOTT PINGEL** has been serving as the Principal Bass of the San Francisco Symphony since 2004, after having worked with the Charleston Symphony Orchestra, the Metropolitan Opera, and the National Arts Centre Orchestra in Canada. He has also served as Principal Bass of the Mainly Mozart, Arizona Musicfest, and Bellingham festival orchestras. An active chamber

musician, Pingel has collaborated with luminaries including Yo-Yo Ma, Wu Han, and members of the Emerson, Miró, Pacifica, St. Lawrence, Danish, and Takács string quartets; has toured throughout the United States with the Chamber Music Society of Lincoln Center; and regularly performs in the Music@Menlo and Music in the Vineyards festivals. His solo performances and recitals, frequently featuring his own arrangements and compositions, have received high critical acclaim. Versatile in a variety of styles of music, Pingel has performed in jazz clubs from New York to Stockholm, and his solo performances with the legendary heavy metal rock band Metallica have been hailed as "show stopping" and "jaw dropping" by Rolling Stone and Variety magazines. Passionate about teaching, he has taught master classes throughout North America, Asia, and Europe; served as a tenured Associate Professor of Music at the University of Michigan; and is currently a faculty member of the San Francisco Conservatory of Music. He lives with his wife, Iris, and their two daughters, Hannah and Sophia, in Mill Valley, California.

Scott Pingel will perform in Concert Program I (July 15).



Finnish pianist **JUHO POHJONEN** performs widely in Europe, Asia, and North America, collaborating with symphony orchestras and playing in recital and chamber settings. In 2023, Pohjonen appears at a number of summer festivals including Music@Menlo, Sante Fe Chamber Music Festival, the Chamber Music Society of Lincoln Center's Summer Evenings series, and the Bridge-

hampton Chamber Music Festival. Recent concerto appearances include performances with the German Radio Philharmonic, Lahti Symphony Orchestra, and Taiwan Philharmonic. Recital engagements included the Steinway Society, Society of the Four Arts, Weis Center, and a duo concert with Inbal Segev at Howland Chamber Music Circle. In the 2023-24 season, he will return to the Chamber Music Society of Lincoln Center for their "Landmark Trios" series. Pohjonen has previously appeared in recital at New York's Carnegie Hall and Lincoln Center; at the Kennedy Center in Washington, D.C.; and in San Francisco, La Jolla, Detroit, Savannah, and Vancouver. He made his London debut at Wigmore Hall and has performed recitals in Antwerp, Hamburg, Helsinki, St. Petersburg, and Warsaw. His most recent recording with cellist Inbal Segev features cello sonatas by Chopin and Grieg and Schumann's Fantasiestücke. His previous recordings include Plateaux on Dacapo Records and Maps and Legends on the Music@Menlo LIVE series. Pohjonen is a member of the Sibelius Trio, which released a recording on Yarlung Records in honor of Finland's 1917 centennial of independence. He launched MyPianist in 2019, an AI-based iOS app that provides interactive piano accompaniment to musicians everywhere. Pohjonen earned a master's degree from the Sibelius Academy in 2008, where he studied with Meri Louhos and Hui-Ying Liu-Tawaststjerna. An alum of the Bowers Program, he enjoys an ongoing association with the Chamber Music Society of Lincoln Center.

Juho Pohjonen will perform in Concert Program III (July 23).



First-prize winner of the 2008 Naumburg International Violoncello Competition, **DAVID REQUIRO** (pronounced "re-KEERoh") is recognized as one of today's finest American cellists. After winning first prize in both the Washington International and Irving M. Klein International string competitions, he captured a top prize at the Gaspar Cassadó International Cello Com-

petition in Hachioji, Japan, coupled with the prize for the best performances of works by Cassadó. He has appeared as a soloist with the Tokyo Philharmonic Orchestra, National Symphony Orchestra, Seattle Symphony, and numerous orchestras across North America. His Carnegie Hall debut recital at Weill Recital Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, he completed a cycle of Beethoven's cello sonatas at the Phillips Collection in Washington, D.C. An alum of the Chamber Music Society of Lincoln Center's Bowers Program, he has performed with the Chamber Music Society of Lincoln Center, Seattle Chamber Music Society, and Jupiter Symphony Chamber Players, and he is a founding member of the Baumer String Quartet. Requiro has served as Associate Professor of Cello at the University of Colorado Boulder since 2015. He has previously served as Artist-in-Residence at the University of Puget Sound and Guest Lecturer at the University of Michigan. His teachers have included Milly Rosner, Bonnie Hampton, Mark Churchill, Michel Strauss, and Richard Aaron.

David Requiro will perform in Concert Program III (July 23).



Known for his "delicious quality of...tone," **KEVIN RIVARD** is the Co-principal 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, Music@Menlo, Orpheus Chamber Orchestra, Chamber Music Society of Lincoln Center, and the Los Angeles Chamber Orchestra. Winner of

numerous solo competitions, he was awarded grand prize at the 2008 Concours International d'Interprétation Musicale in Paris, the 2007 International Horn Competition of America, and the 2003 Farkas Solo Horn Competition, and in 2001, he was a U.S. Presidential Scholar in the Arts. Rivard has served as Guest Principal Horn with both the Los Angeles Philharmonic and the Philadelphia Orchestra and was a featured soloist with the Houston Symphony. Previously, he performed with the Colorado Symphony and Florida Orchestra. A Juilliard graduate, Rivard spends his summers performing and teaching at the Aspen Music Festival and School and Music@Menlo. As one of the horn professors at the San Francisco Conservatory of Music, he loves teaching and inspiring the next generation of horn players. 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 20).



Pianist **MIKA SASAKI** is an imaginative and versatile soloist, chamber musician, and educator whose performances and teaching have taken her to the U.K., Italy, Japan, Switzerland, and throughout the U.S. Her debut album *Obsidian: Mika Sasaki Plays Clara Schumann*, released on Yarlung Records in 2016, was highly acclaimed by the *Online Merker* as "illuminat[ing] the artistic inspira-

tion and creative exchange between [the] three Romantic souls" of

Clara Schumann, Robert Schumann, and Johannes Brahms. Her playing has been broadcast on WQXR, WFMT, KQAC, and Radio Sweden, and she has performed concertos with the Sinfonia of Cambridge (U.K.), New Jersey Symphony, 92Y Orchestra, and most recently with the InterSchool Orchestras of New York. Sasaki's festival appearances include Music@Menlo, Tanglewood, Chigiana, pianoSonoma, Taos, Yellow Barn, Aspen, Focus, Icicle Creek, Rushmore, Caramoor, Shandelee, Weekend of Chamber Music, and Summer Performing Arts with Juilliard in Geneva, Switzerland. She is the pianist of Ensemble Mélange and frequently concertizes with the Chameleon Arts Ensemble of Boston, Manhattan Chamber Players, Carnegie Hall's Ensemble Connect, and with her duo partners. She is an alum of the Peabody Conservatory (B.M., M.M.), Ensemble Connect, and the Juilliard School (D.M.A.), where she was a recipient of the Juilliard Career Advancement Fellowship as a graduate who demonstrated outstanding artistry and achievement in leadership, entrepreneurship, and breadth of engagement. Based in New York City, Sasaki is a faculty member at Juilliard, where she teaches piano and chamber music courses in the Extension Division and keyboard studies for pianists in the College Division. For more information, please visit www. mikasasaki.com.

Mika Sasaki is on the faculty of the Chamber Music Institute. She will perform in Concert Program I (July 15) and Concert Program II (July 20).



A consummate musician recognized for her grace, subtlety, and brilliance, pianist **ORLI SHAHAM** is hailed by critics across four continents. The *New York Times* called her a "brilliant pianist," the *Chicago Tribune* referred to her as "a first-rate Mozartean," and London's *Guardian* said Shaham's playing at the Proms was "perfection." Shaham has performed with many of the major orchestras around the world and has

appeared in recital internationally, from Carnegie Hall to the Sydney Opera House. She has served as Artistic Director of Pacific Symphony's chamber series, Café Ludwig, in California since 2007, and is also Artistic Director of the interactive children's concert series, Orli Shaham's Bach Yard, which she founded in 2010. Highlights of Shaham's 2022-23 concert season include performances with the Finnish Radio Symphony Orchestra, Pacific Symphony, and Orlando Philharmonic Orchestra, as well as the Vancouver Symphony Orchestra (U.S.), where she was named the inaugural Artist-in-Residence. In 2022, she released Volumes 2 and 3 of the complete Mozart piano sonatas. Her Mozart recording project also includes Volume 1 of the piano sonatas and piano concertos with the St. Louis Symphony Orchestra, all of which are part of her broader discography of a dozen titles on Canary Classics, Deutsche Grammophon, Sony, and other labels. Shaham is a Co-host and Creative for the national radio program From the Top. She is on the piano and chamber music faculties at the Juilliard School and is Chair of the Board of Trustees at Kaufman Music Center in New York. Shaham has been a Steinway Artist since 2003.

Orli Shaham will perform in Concert Program III (July 23) and Concert Program IV (July 27).

Orli Shaham holds the Kathleen G. Henschel Piano Chair in honor of Wu Han for 2023.



A Yale University faculty member since 1987, clarinetist **DAVID SHIFRIN** is Artistic Director of Yale's Chamber Music Society and the annual Yale in New York concert series. He has performed with the Chamber Music Society of Lincoln Center (CMS) since 1982 and served as its Artistic Director from 1992 to 2004, inaugurating CMS's Bowers Program and the annual Brandenburg Concerto concerts. He was the Artistic Director of Chamber Music Northwest in Portland, Oregon, from 1981 to 2020. Shifrin has collaborated with the Guarneri, Tokyo, and Emerson string quartets and has frequently performed with pianist André Watts. Winner of the Avery Fisher Prize, he is also the recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts. A top-prize winner in the Munich and Geneva competitions, he has held Principal Clarinet positions in numerous orchestras, including the Cleveland Orchestra and the American Symphony Orchestra under Leopold Stokowski. Shifrin's recordings have received three Grammy nominations and his performance of Mozart's Clarinet Concerto with the Mostly Mozart Festival Orchestra was named Record of the Year by Stereo Review. His most recent recordings are a complete album of music by Francis Poulenc for the Musica Solis label; the Beethoven, Bruch, and Brahms clarinet trios with cellist David Finckel and pianist Wu Han on the ArtistLed label; and a recording for Delos of works by Carl Nielsen and clarinet quintets by leading contemporary composers. Shifrin performs on clarinets made by Morrie Backun in Vancouver, Canada, and uses Légère Reeds.

David Shifrin will perform in Concert Program II (July 20) and Overture Concert I (July 21).



A chamber musician praised for his "virtuosic," "dazzling," and "brilliant" performances (*New York Times*) and his "bold, keen sound" (*New Yorker*), oboist **JAMES AUSTIN SMITH** is driven by the communicative nature of live performance. As an oboist and on-stage host, he appears regularly at the Chamber Music Society of Lincoln Center, leading national and international chamber music festivals, at Carnegie Hall

and on tour as Co-principal Oboe of the conductor-less Orpheus Chamber Orchestra, and as an artist of the International Contemporary Ensemble. As Artistic and Executive Director of Tertulia Chamber Music, Smith curates intimate evenings of food, drink, and music designed to engage audiences hungry for singular cultural experiences in New York, San Francisco, and Serenbe, Georgia, as well as an annual weekend festival of food and music in a variety of global destinations. He mentors graduate-level musicians as a professor of oboe and chamber music at Stony Brook University and the Manhattan School of Music, and as a regular guest at London's Guildhall School of Music and Drama. Smith holds a master's degree from the Yale School of Music and bachelor's degrees in political science and music from Northwestern University. He spent a year as a Fulbright Scholar at the "Felix Mendelssohn Bartholdy" Conservatory in Leipzig, Germany, and is an alum of Carnegie Hall's Ensemble Connect. Born in New York and raised in Connecticut, Smith's principal teachers are Stephen Taylor, Christian Wetzel, Humbert Lucarelli, and Ray Still.

James Austin Smith will perform in Concert Program II (July 20) and Overture Concert I (July 21).



Winner of a 2009 Avery Fisher Career Grant, violinist **ARNAUD SUSSMANN** has distinguished himself with his unique sound, bravura, and profound musicianship. Minnesota's *Pioneer Press* writes, "Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener." A thrill-

ing musician capturing the attention of classical critics and audiences around the world, he has recently appeared as a soloist with the Mariinsky Orchestra, the Vancouver Symphony Orchestra, and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum in Israel, London's Wigmore Hall, Lincoln Center's Alice Tully Hall, the White Nights Festival in St. Petersburg, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, D.C. He has been presented in recital in Omaha on the Tuesday Musical Club series, in New Orleans by the Friends of Music, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla Summer-Fest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and Moab music festivals. Sussmann has performed with many of today's leading artists, including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, and Jan Vogler. Sussmann is Artistic Director of the Chamber Music Society of Palm Beach and Co-director of Music@Menlo's International Program, and he teaches at Stony Brook University. In September 2022, Sussmann was named founding Artistic Director of the Boscobel Chamber Music Festival.

Arnaud Sussmann is Co-director of the Chamber Music Institute's International Program. He will perform in Concert Program I (July 15), Inside the Quartets I (July 16), Concert Program III (July 23), Concert Program IV (July 27), Overture Concert II (July 28), Inside the Quartets V (July 29), Concert Program V (July 30), and Concert Program VI (August 5).



JAN SWAFFORD is a composer and writer with degrees from Harvard and the Yale School of Music. His work has been played around the United States and abroad by ensembles that include the Indianapolis, St. Louis, Harrisburg, Springfield, and Dutch Radio symphony orchestras. Swafford has been a Mellon Faculty Fellow at Harvard and is an honorary member of Har-

vard's Phi Beta Kappa Society. As a music journalist and scholar, he has written for *Slate*, the *Guardian*, and *Gramophone*, among others. He has written program and liner notes for the Boston, Chicago, and Detroit symphony orchestras; Cleveland Orchestra; Los Angeles Philharmonic; San Francisco Symphony; and Metropolitan Opera. Swafford's prizewinning books include biographies of Charles Ives, Brahms, Beethoven, and Mozart. His website is www.janswafford.com.

Jan Swafford will lead Encounter I: Beethoven's Workshop (July 14).



Violinist JAMES THOMPSON enjoys a multifaceted career as a chamber musician, soloist, educator, and lecturer. He is currently on faculty at Music@Menlo and has been a member of the Chamber Music Society of Lincoln Center's Bowers Program since 2021. Thompson has performed for a variety of chamber music organizations across the country, including the Chamber Music Society of Lincoln Center,

Music@Menlo, Society of the Four Arts, Parlance Chamber Concerts, Perlman Music Program, and Taos School of Music. Solo engagements include appearances with the Cleveland Orchestra, Cleveland Institute of Music Orchestra, Cleveland Pops Orchestra, and BlueWater Chamber Orchestra. He was invited to perform in Budapest as part of the First Bartók World Competition and in Sendai for the Seventh Sendai International Violin Competition. Alongside his performance career, Thompson is forming a strong reputation as a private instructor and chamber music coach. In 2019, he both joined the faculty of Music@Menlo as a coach for the Young Performers Program and performed as a mainstage artist. He has recently served as a teaching fellow at the Encore and Western Reserve chamber music festivals. He views his work with young people as an immensely important aspect of his calling as a musician and is grateful to have the opportunity to share with everyone the joy he has found making music. Thompson holds bachelor of music, master of music, and artist diploma degrees from the Cleveland Institute of Music, and his primary teachers include Jaime Laredo, William Preucil, and Paul Kantor. He currently resides in Rochester, New York, with his wife, violinist Jeanelle Thompson.

James Thompson is on the faculty of the Chamber Music Institute. He will perform in Concert Program I (July 15), Inside the Quartets I (July 16), Concert Program IV (July 27), Inside the Quartets V (July 29), and Concert Program V (July 30).



**DAVID WASHBURN** is the Principal Trumpet of the Los Angeles Chamber Orchestra and Associate Principal Trumpet of the Los Angeles Opera Orchestra. Previously, he served as Principal Trumpet and a soloist with the Hong Kong Philharmonic Orchestra and Redlands Symphony. He has been a featured soloist with such orchestras as the Los Angeles, St. Louis, Hong Kong, Burbank,

and California philharmonics; the Los Angeles, San Diego, St. Matthew's, and South Bay chamber orchestras; and the Berkeley Symphony and Glendale Symphony Orchestra. Washburn has performed at the Taipei Music Academy, Santa Fe, La Jolla, and Music@ Menlo chamber music festivals, as well as with the Chamber Music Society of Lincoln Center. Active in the recording studio, he has played Principal Trumpet for the soundtracks of Spider-Man: Far From Home, Incredibles 2, Rogue One: A Star Wars Story, Coco, A Quiet Place, Spider-Man: Homecoming, War for the Planet of the Apes, Fast and Furious 7, 10 Cloverfield Lane, Independence Day: Resurgence, Godzilla, The Amazing Spider-Man, White House Down, The Karate Kid, Avatar, The Legend of Zorro, A Beautiful Mind, Troy, Titanic, and Deep Impact. Washburn has also been a member of John Williams's trumpet section for twenty-five years, recently recording Star Wars Episodes VII, VIII, and IX. He is currently a faculty member at Azusa Pacific University and Biola University. He received his master's degree with distinction from the New England Conservatory and his bachelor's degree from the Thornton Music School at the University of Southern California.

David Washburn will perform in Concert Program I (July 15).



Winner of a 2016 Lincoln Center Emerging Artist Award, pianist **WU QIAN** has performed worldwide for over two decades. She has appeared as a recitalist in many international venues, including the Wigmore, Royal Festival, and Bridgewater halls in the U.K.; City Hall in Hong Kong; Amsterdam's Concertgebouw; and the Kennedy Center in Washington, D.C. As a soloist, she has appeared with the

Konzerthaus Orchester in Berlin, the Brussels Philharmonic, the London Mozart Players, I Virtuosi Italiani, the European Union Chamber Orchestra, and the Munich Symphoniker. She won first prize in the Trio di Trieste Duo Competition and the Commerzbank Piano Trio Competition in Frankfurt and has received numerous other awards. Appearances this season include performances in the U.K., Germany, the United States, Korea, Australia, Spain, and the Netherlands, as well as collaborations with Alexander Sitkovetsky, Leticia Moreno, Cho-Liang Lin, Clive Greensmith, and Wu Han. Her debut recording of works by Schumann, Liszt, and Alexander Prior was met with universal critical acclaim. She is a founding member of the Sitkovetsky Piano Trio with which, in addition to performing in major concert halls and series around the world, she has released numerous critically acclaimed and prizewinning recordings on the BIS and Wigmore Live labels. Wu Qian is an alum of the Bowers Program (formerly CMS Two) at the Chamber Music Society of Lincoln Center and is the Artistic Director of the Surrey Hills International Music Festival in Surrey, which has been one of the top cultural events in the U.K. for over ten years. She is Professor of Chamber Music at the Southern Methodist University in Dallas.

Wu Qian is performing in Concert Program V (July 30) and Concert Program VI (August 5).

Wu Qian holds the Alan and Corinne Barkin Piano Chair for 2023.



Praised by the Seattle Times as "simply marvelous" and by Taiwan's Liberty Times for "astonishingly capturing the spirit of the music," violinist/violist **TIEN-HSIN CINDY WU** enjoys a versatile career as a soloist, chamber musician, and educator throughout North America, Europe, and Asia. Wu has collaborated in concerts with renowned artists such as Yefim Bronfman, James Ehnes, Lynn Har-

rell, Leila Josefowicz, Kim Kashkashian, Cho-Liang Lin, Midori, Thomas Quasthoff, and Yuja Wang, as well as members of the Alban Berg, Cleveland, Emerson, Guarneri, Miró, and Tokyo string quartets. She has performed at prominent venues such as the Kennedy Center, Library of Congress, Carnegie Hall, Lincoln Center and at festivals such as the Bridgehampton, Great Lakes, La Jolla SummerFest, Marlboro, Music@Menlo, and Santa Fe chamber music festivals. She has also collaborated as a guest violist with the Dover, Orion, and Shanghai string quartets. Wu is a recipient of many awards, including the Milka Violin Artist Prize from the Curtis Institute of Music and third prize at the International David Oistrakh Violin Competition. She has taught at institutions such as the University of Southern California's Thornton School of Music and the Encore School for Strings, and she is currently on faculty at Yale's Norfolk Chamber Music Festival. Passionate about programming, she is the Artistic Director of Chamber Music Monterey Bay, Music Director of the New Asia Chamber Music Society, Director of Chamber Music at the Hidden Valley Music Seminars, and program creator of Sunkiss'd Mozart, and she has also curated programs for the Da Camera Society in Los Angeles as Artistic Partner. Wu plays on a 1734 Domenico Montagnana violin, 1918 Stefano Scarampella violin, 2021 Samuel Zygmuntowicz violin, and 2015 Stanley Kiernoziak viola.

Tien-Hsin Cindy Wu will perform in Concert Program I (July 15), Inside the Quartets I (July 16), Inside the Quartets VI (August 3), and Concert Program VI (August 5).

#### Chamber Music Institute International Program Artists



Canadian cellist **ANDREW ILHOON BYUN** has appeared at Alice Tully Hall, Weill Recital Hall, and Jordan Hall and has performed at La Jolla SummerFest, Music Mountain, and the Dame Myra Hess Memorial Concerts. Byun has been featured on radio programs on WFMT, WQXR, and NPR and has appeared in master classes with Steven Isserlis, Ida Kavafian, and Frans Helmerson, among others. In 2015, Byun performed

at Jordan Hall on NPR's From the Top as a recipient of the Jack Kent Cooke Young Artist Award and won the Gershwin International Music Competition. He has also been a laureate at the Sejong Philharmonic Competition and American Protégé International Competition, among others, and was a semifinalist at the 2022 Isang Yun Cello Competition. A passionate chamber musician, Byun has shared the stage with Erin Keefe, Hagai Shaham, and Kyung Sun Lee; has appeared at festivals including the Verbier Festival Academy, Taos School of Music, and Prussia Cove; and has studied chamber music closely with members of the Borromeo, Brentano, Ébène, Emerson, and Dover string guartets. He is the cellist of Quatuor Caèl as part of the Juilliard School's Honors Chamber Music program. A native of South Korea, Byun attended the Milton Academy and received both a bachelor of arts in philosophy and a bachelor of music in cello performance from Northwestern University, where he studied with Hans Jørgen Jensen. He has also studied with Myung-wha Chung, Emmanuel Feldman, Yeesun Kim, and Wei Yu. Byun is currently pursuing a master of music degree at the Juilliard School, where he studies with Natasha Brofsky.



With a deep commitment to musical excellence and understanding of the repertoire, violinist **KARISA CHIU** has earned numerous accolades around the globe, including first prize of the Isang Yun Violin Competition, fourth prize and Composer Prize of the Menuhin International Violin Competition, second prize of the Leopold Mozart International Violin Competition, third prize and Bach Prize at the Stulberg International

String Competition, and fourth prize of the Irving M. Klein International String Competition. Chiu has been featured as a soloist in renowned concert halls such as Severance Hall and the Seoul Arts Center and has performed with acclaimed orchestras including the KBS Symphony Orchestra, Tongyeong Festival Orchestra, Munich Radio Orchestra, and Montgomery Symphony Orchestra. In addition, Chiu regularly performs in the Chicago Symphony Orchestra as a substitute violinist. Alongside her performance career, she is Co-director of the Plymouth Chamber Players, a concert series in Grand Rapids, Michigan. Chiu began playing the violin at the age of three with her father Cornelius Chiu, a violinist in the Chicago Symphony Orchestra, and studied with Almita Vamos at the Academy of the Music Institute of Chicago. She received her bachelor's degree from the Curtis Institute of Music, where she studied with Ida Kavafian, and is currently pursuing her master's degree at the Cleveland Institute of Music under the tutelage of Jaime Laredo and Malcolm Lowe.



Born in 1999, Chinese American cellist HADDON KAY began studying cello at the age of four. He first gained recognition when he became a finalist for the Chicago Symphony Orchestra Young Artists Competition and performed the Barber Cello Concerto with the Civic Orchestra of Chicago. The following summer, he became the Principal Cellist of the

National Youth Orchestra of the United States of America under the baton of Michael Tilson Thomas for an international tour in Asia. Kay received his bachelor's degree in 2022 from Northwestern University and is currently pursuing a master's degree at Northwestern, where he studies with Hans Jørgen Jensen as a recipient of the Eckstein Scholarship. Additionally, Kay competed in the Queen Elisabeth Cello Competition in Belgium and was a winner of Northwestern University's Concerto/Aria Competition, culminating in a performance of the Dvořák Cello Concerto with the Northwestern University Symphony Orchestra under the baton of Victor Yampolsky. Kay is a founding member of the Galvin Cello Quartet, formed in 2021 at Northwestern's Bienen School of Music, which recently won Concert Artists Guild's 2022 Victor Elmaleh Competition and the silver medal at the 2021 Fischoff Competition. He has also appeared four times as a semifinalist at the Fischoff Competition and has won first prizes at the Rembrandt and Discover chamber music competitions as a member of various ensembles. As the cellist of those ensembles, he has also appeared on NPR's From the Top and on Chicago radio station WFMT's Introductions. In addition to playing the cello, Kay is an avid volleyball player and was on Northwestern University's men's club volleyball team.



Born in South Korea, **MINCHAE KIM** began playing the violin at age seven. She gave her debut concert at age nine with the Jeonju Philharmonic Orchestra and her debut recital at age fourteen in the Kumho Art Hall as a Kumho Young Artist. She has performed as a soloist with the Gloria String Orchestra, Moldova Radio Symphony Orchestra, and Gimpo Philharmonic Orchestra and recently appeared as a

guest artist at Music for Food in Cleveland, the Heifetz Ensemble-in-Residence program, and Music from the Western Reserve. Kim also performed in Severance Hall as a winner of the 2021 Cleveland Institute of Music Concerto Competition. Chamber music is a major part of Kim's musical life, and she is a founding member of the awardwinning Kyklos Quartet, which has won prizes at the WDAV and Toledo chamber music competitions. She has collaborated with Nicholas Kitchen, Yeesun Kim, Philip Setzer, and Todd Phillips, and her festival appearances include the Kneisel Hall Chamber Music Festival; the International Musicians Seminar, Prussia Cove; and the Heifetz Institute Chamber Music Seminar. Kim received her B.M., M.M., and graduate degrees from the New England Conservatory, where she studied with Miriam Fried, Donald Weilerstein, and Soovin Kim. Kim is an artist diploma candidate at the Cleveland Institute of Music, where she studies with Jaime Laredo as a recipient of the Joan A. Siegel Violin Scholarship.



Delighting her listeners with "her warm, humane musicianship" and "sweet spot of grace," **ANNA LEE** is an active concert violinist, chamber musician, and teacher. She began violin studies at the age of four with Alexander Souptel and debuted two years later as soloist, performing the Paganini Violin Concerto no. 1 with the Singapore Symphony Orchestra under conductor Lan Shui. She has performed in music festivals

around the world, including the Marlboro Music Festival, Seoul Spring Festival, and the Verbier Festival, as well as on radio shows such as American Public Media's *Performance Today*. As a chamber musician, Lee has collaborated with Emmanuel Ax, Cho-Liang Lin, Mitsuko Uchida, and Gary Hoffman, and as a soloist, she made her New York Philharmonic debut in 2011 and her German debut in 2016 with maestro Christoph Eschenbach and the Frankfurt Radio Symphony. Prizewinner of the 2022 Ysaÿe, 2022 Classic Strings Dubai, 2019 Montréal, and 2018 Indianapolis competitions, Lee has also been the recipient of numerous awards, including the Horatio Parker Memorial Prize (Yale School of Music), Louis Sudler Prize (Office for the Arts at Harvard University), and Hahnloser Violin Prize (Verbier Festival Academy). Lee studied with Masao Kawasaki and Cho-Liang Lin at the Juilliard Pre-College program, Ana Chumachenco at the Kronberg Academy, and Miriam Fried and Donald Weilerstein in Boston, where she began her exploration of music and poetry at Harvard College. She recently received her master of musical arts degree from the Yale School of Music, where she studied with Ani Kavafian.



Violist LAURA LIU, a native of Miami, Florida, studies with Cynthia Phelps and Misha Amory at the Juilliard School. This season, Liu competed as a semifinalist in the Third Oskar Nedbal International Viola Competition, where she received an honorary mention and the Pirastro Award for outstanding young talent. She will travel again to Prague to compete in the seventy-fourth Prague Spring International Music Competition. Previously,

Liu competed as a finalist in the Juilliard School Viola Competition and was named a contestant in the Fifth Tokyo International Viola Competition. As an active chamber musician, Liu is a member of the Juilliard Honors Chamber Music program, and her quartet Quatuor Caèl made their Alice Tully Hall and Peter Jay Sharp debuts in 2023. She is a proud recipient of a Kovner Fellowship at the Juilliard School. In previous summers, Liu attended Taos School of Music, Kneisel Hall, Music Academy of the West, and the Heifetz International Music Institute. This season, she returns to both Taos as a member of Taos on Tour and Heifetz as a member of their Heifetz Ensemble-in-Residence program. Liu spent her first summer at Music@Menlo as a Young Performer in 2017 and is thrilled to return as an International Program artist this season.



Major-prize winner at the 2022 Sibelius and Singapore international violin competitions, recipient of the Salon de Virtuosi Career Grant, and the youngest ever to win the Windsor Festival International String Competition, violinist **NATHAN MELTZER** is establishing a holistic and multifaceted career as both a soloist and chamber musician, with passions for both standard and

contemporary repertoire. Meltzer has performed across Europe, Asia, and North and South America as a soloist with major orchestras around the world, including the Aalborg Symphony Orchestra, Orchestre national d'Île-de-France, Philharmonia Orchestra, Royal Northern Sinfonia, Finnish Radio Symphony Orchestra, Helsinki Philharmonic Orchestra, and the Indianapolis, Pittsburgh, and Charlotte symphony orchestras, among others. As a chamber musician, Meltzer has performed with celebrated musicians through series such as Parlance Chamber Concerts, Jupiter Symphony Chamber Players, Kallos Chamber Music Series, Terezin Music Foundation, Project: Music Heals Us, Midori's Partners in Performance, and Heidelberger Frühling, as well as at festivals including ChamberFest Cleveland, Krzyzowa-Music, Moritzburg Festival, Ravinia Festival, Perlman Music Program, and Verbier Festival Academy. He is also the Artistic Director of Opus Illuminate, a nonprofit chamber music organization dedicated to performing, recording, and commissioning works of composers from historically underrepresented communities. A Juilliard graduate and student of Li Lin and Itzhak Perlman, Meltzer plays on a Storioni violin on generous loan from the Rin Foundation.



American cellist **JAKOB GIOVANNI TAYLOR**, twenty-five, is currently pursuing his masters of musical arts degree at the Yale School of Music under the tutelage of Paul Watkins, cellist of the Emerson String Quartet. Born in New York City, Taylor began playing the cello at the age of three. His career as a soloist and chamber musician has led him around the globe with engagements in the United States, Cuba, and

the United Kingdom and to perform in venues such as Carnegie Hall, Alice Tully Hall, Stude Concert Hall, Bargemusic, and Jordan Hall. Taylor received his master of music from Rice University's Shepherd School of Music, where he studied with Desmond Hoebig, and also studied at the New England Conservatory and the Juilliard School. Taylor is the recipient of the Harvey R. Russell Scholarship and Irving S. Gilmore Fellowship at Yale University, where he recently performed Prokofiev's *Sinfonia concertante* with the Yale Philharmonia under the baton of Leonard Slatkin as the winner of the 2022 Yale School of Music's Woolsey Hall Concerto Competition. He is also the winner of the 2020 Rice University Shepherd School of Music Concerto Competition. Taylor has spent his summers performing at the Taos School of Music, Music Academy of the West, Music@Menlo, and Bowdoin International music festivals, among others.



Praised by the *New York Times* as "a superb pianist, a thoughtful, sensitive performer" and Fou Ts'ong as "an incredible talent with a natural feeling of harmony and imagination," pianist **ZHU WANG**'s engaging performances exhibit a remarkable depth of musicianship and poise. His recent Zankel Hall debut recital at Carnegie Hall was named "Best of 2021" by Anthony Tommasini in the *New York Times*. Winner of

the 2020 Young Concert Artists International Auditions, he was awarded the Stern Young Artist Development Award, which is supported by the Linda and Isaac Stern Charitable Foundation. Wang showcases his artistry as both a passionate soloist and dedicated chamber musician and has performed all over the world in China, Italy, Poland, Japan, and across the United States at prestigious venues, including the Kennedy Center for the Performing Arts, Weill Recital Hall at Carnegie Hall, Kammermusiksaal of the Berlin Philharmonic, Warsaw National Philharmonic Concert Hall, Shanghai Concert Hall, Chicago Cultural Center, and Morgan Library and Museum. Since his orchestral debut at age fourteen with the Hilton Head Symphony Orchestra, where he performed Mozart's Piano Concerto no. 21, Wang has also appeared as a soloist with Salzburg Chamber Soloists, Zermatt Music Festival Orchestra, Fort Worth Symphony Orchestra, Brunensis Virtuosi Orchestra, and Xiamen Philharmonic Orchestra. A native of Hunan, China, Wang began learning piano at the age of five with Zhe Tang and Fou Ts'ong at Music Middle School, which is affiliated with the Shanghai Conservatory of Music. He continued his undergraduate studies at the Juilliard School where he received the Gina Bachauer and Mieczyslaw Munz scholarships. Wang is currently pursuing an artist diploma at the Curtis Institute of Music under the guidance of Robert McDonald.



American pianist, fortepianist, and harpsichordist **ANGIE ZHANG** is quickly emerging as one of the most unique, visionary, and impactful artists of today's classical music scene. With her entrepreneurial mindset and innovative spirit, she has contributed greatly to performance and pedagogical scholarship in both traditional and novel ways. Zhang's current focus is to transform the popular conception of

the piano to include its entire history. She aims to curate awe-inspiring visual and aural experiences for audiences and to bring to the globe a new awareness of a more complete narrative of the world of the piano. Since her first solo recital at the age of seven, she has become equally at ease with performing standard recitals for major arts organizations as with being a leading change maker of her generation by reimagining the concert experience and interactions between audience members and artists, both in and out of the concert hall. As a performer, she has been recognized as having a deeply authentic voice and unparalleled stage presence and consistency. Zhang has maintained an active solo, chamber, and concerto soloist concert schedule since her acceptance into the Juilliard Pre-College program at age ten, and she has garnered the endorsements of leading presenters, conductors, artistic directors, and artist-faculty alike. Now internationally known as a formidable force in both the modern and historical instrument worlds, she is using this platform to breathe new life into well-known masterpieces as well as seldom-performed works. As Artistic Director of ModernPlus Keyboard Festival, her innovation incubator, she showcases historical and modern instruments from private collections to the public, brings together modern and historical performers and audience members, and redefines the music-making process, including who gets to be an active contributor. Zhang is a fourth-generation musician and a Yamaha Artist.



Chinese violist **ZHANBO ZHENG** started his musical education when he took his first violin lesson at the age of five. At eleven, attracted by the warm and beautiful sound of the viola, he decided to become a violist. In 2014, Zheng became the first Chinese violist to win the Primrose International Viola Competition. He is also the top-prize winner of other major competitions, including the Irving M. Klein International

String Competition and the Washington International Competition for Strings. An avid chamber musician, Zheng has made appearances at various music festivals, including the Marlboro Music Festival, Ravinia Steans Music Institute, Verbier Festival Academy, Caramoor Evnin Rising Stars, and ChamberFest Cleveland. He has been invited to perform at the Philadelphia Chamber Music Society as a guest artist and has toured the United States several times with Musicians from Marlboro and the Ravinia Steans Music Institute, performing in venues such as Carnegie Hall, Kaufman Music Center, Kimmel Center for the Performing Arts, and Isabella Stewart Gardner Museum. As a soloist, Zheng has performed with the Santa Barbara Chamber Orchestra, Calgary Philharmonic Orchestra, San José Chamber Orchestra, China Broadcasting Performing Arts Orchestra, and EOS Orchestra of the Central Conservatory of Music in Beijing. In 2014, he participated in the recording project My Concert Hall-The Classical Music Appreciation, which was proposed by Langing Li, the former Vice Premier of the State Council of China. Zheng earned his bachelor and master of music degrees from the New England Conservatory, where he studied with Kim Kashkashian, Miriam Fried, and Dominique Eade. He is currently pursuing an artist diploma at the Juilliard School under the mentorship of Paul Neubauer.

## Classical Music Festivals of the West 2023

and School

Aspen, CO

Aspen Music Festival

aspenmusicfestival.com

June 29-August 20

### CALIFORNIA



Cabrillo Festival of Contemporary Music cabrillomusic.org Santa Cruz, CA July 30-August 13



**Carmel Bach Festival** bachfestival.org Carmel, CA July 15-29



La Jolla Music Society SummerFest TheConrad.org La Jolla, CA July 28-August 2<u>6</u>



Mainly Mozart All-Star Orchestra Festival mainlymozart.org San Diego, CA June 15-24



Music@Menlo musicatmenlo.org Atherton, CA July 14-August 5

### COLORADO







**Colorado Music Festival** coloradomusicfestival.org Boulder, CO June 29-August 6

June 22-August 3

Strings Music Festival stringsmusicfestival.com Steamboat Springs, CO June 24-August 23

### IDAHO



Sun Valley Music Festival svmusicfestival.org Sun Valley, ID July 30-August 24

### NEW MEXICO



Santa Fe Chamber Music Festival santafechambermusic.org Santa Fe, NM July 16-August 21

## OREGON



Chamber Music Northwest Summer Festival cmnw.org Portland, OR June 24-July 29



**Oregon Bach Festival** oregonbachfestival.org Eugene, OR June 30-July 16

## WASHINGTON



Seattle Chamber Music Society Summer Festival seattlechambermusic.org Seattle, WA July 3-29

### WYOMING



**Grand Teton Music Festival** gtmf.org Jackson, WY June 30-August 19

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#### Chamber Music Institute Young Performers Program Artists



Riko Ando, piano Hometown: San Jose, CA Instructor: Hang Li Age: 15

Audrey Ang, violin

Instructor: Li Lin

Age: 13

Hometown: New York, NY



Sara Flexer, cello Hometown: Palo Alto, CA Instructor: Jonathan Koh Age: 15



Audrey Goodner, violin Hometown: Reston, VA Instructor: Ryan Meehan Age: 17



Fiona Huang, cello Hometown: Saratoga, CA Instructor: Jonathan Koh Age: 15



Philip Jeong, cello Hometown: Suwanee, GA Instructor: Jesús Castro-Balbi Age: 14



Serge Kalinovsky, cello Hometown: Bloomington, IN Instructor: Susan Moses Age: 17



Noah Kim, piano Hometown: Vernon Hills, IL Instructor: Marta Aznavoorian Age: 17



Hannah Lam, viola Hometown: San Ramon, CA Instructor: Pei-Ling Lin Age: 18



Brian Lin, piano Hometown: Fremont, CA Instructor: Hans Boepple Age: 16



Aaron Ma, violin Hometown: Palo Alto, CA Instructor: Zhao Wei Age: 14



Maggie Bai, piano Hometown: Newton, MA Instructor: A Roman Rivera Age: 12



Amelia Baisden, cello Hometown: Washington, D.C. Instructor: Daniel Levitov Age: 12



GRAPHIES

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Stephen Chang, viola Hometown: Southlake, TX Instructor: Ronald Houston Age: 17



Lucas Chen, cello Hometown: Cupertino, CA Instructor: Darrett Adkins



Ariel Chien, piano Hometown: Menlo Park, CA Instructor: Sandra Wright Shen Age: 16



Bianca Ciubancan, violin Hometown: Chicago, IL Instructor: Philip Setzer Age: 17



Chili Ekman, violin Hometown: Berkeley, CA Instructor: Joseph Lin Age: 19

#### Chamber Music Institute Young Performers Program Artists (cont.)



**Wyeth Minami, viola** Hometown: Palo Alto, CA Instructor: Jessica Chang Age: 17



Katina Pantazopoulos, cello Hometown: Philadelphia, PA Instructor: Amy Sue Barston Age: 16



**Lisa Saito, violin** Hometown: Palo Alto, CA Instructor: Robin Sharp Age: 11



**Hideaki Shiotsu, viola** Hometown: Mercer Island, WA Instructor: Masumi Per Rostad Age: 19



**Anna Štube, violin** Hometown: Calgary, Canada Instructor: Jonathan Crow Age: 17



**Lily Sullivan, violin** Hometown: Bloomington, IN Instructor: Grigory Kalinovsky Age: 16



Suzuka Wada, violin Hometown: Foster City, CA Instructor: Chen Zhao Age: 17



**Abigail Yoon, violin** Hometown: Tenafly, NJ Instructor: Ann Setzer Age: 17



**Ziyue (Amy) Zeng,** *piano* Hometown: Aptos, CA Instructor: Chia-Lin Yang Age: 17



## Music@Menlo Arts Management Internship Program

Music@Menlo's internship program provides students and recent graduates with the opportunity to learn what goes on behind the scenes at an internationally acclaimed music festival.

Each summer, Music@Menlo hires a group of interns to work within all areas of the organization. Through project-based, hands-on work, the summer experience allows interns to learn skills in project management, customer service, organization, communication, and planning.

"I would not be where I am if it wasn't for my Music@Menlo internship. I am forever thankful for the learning experience and for the lifelong friends I made."

—Former Music@Menlo Intern

Hired through a rigorous interview and selection process, 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

#### Music@Menlo Arts Management Interns



Carmen Bechtel Merchandising and Publicity Intern Tufts University Hometown: Woodside, CA



Madeline Clara Cheng Development Intern University of Southern California Hometown: Los Altos, CA

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 300 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, the Metropolitan Opera, and the Chamber Music Society of Lincoln Center, as well as in other fields in the for-profit and nonprofit sectors. Students have traveled from over 135 colleges and universities across the United States and internationally to take part in Music@Menlo's internship program.



**Julia Dickerson** Stage Management Intern Menlo School Hometown: Menlo Park, CA



Lady Paola Cubillos Flauteros Patron Services Intern Ball State University Hometown: Muncie, IN - Colombia

#### Music@Menlo Arts Management Interns (cont.)



Krish Gupta Stage Management Intern University of California, Berkeley Hometown: Berkeley, CA - India



**Charlotte Kim** Merchandising and Publicity Intern George Washington University Hometown: Palo Alto, CA



**Joey Marcacci** Events and Hospitality Intern Muhlenberg College Hometown: Palo Alto, CA



**Reign Miller** Operations Intern University of the Pacific Hometown: Belmont, CA



**Gabrielle Montejo** Stage Management Intern Pepperdine University Hometown: Palo Alto, CA



Maria del Pilar Serrano Pineda Events and Hospitality Intern University of Cincinnati Hometown: Cincinnati, OH - Colombia



**Caroline Spencer** Stage Management Intern West Valley College Sunnyvale, CA



**Emily Maria Wallace** Patron Services Intern University of Cincinnati Hometown: Houston, TX



Miya Wang Development Intern Berklee College of Music / Oberlin College & Conservatory Hometown: Boston, MA - China



**Helen Yichun Wu** Student Liaison Intern San Francisco Conservatory of Music Hometown: San Francisco, CA - China

## Musical Glossary

Adagio – Italian: leisurely. "Adagio" designates a slow tempo.

- Agitato Italian: agitated, restless. In an agitated manner.
- Air A term used in England and France from the sixteenth century onwards, rather loosely as synonymous with "melody," "tune," or "song."
- Allegro Italian: merry, lively. "Allegro" designates a fast tempo. ("Allegretto," a diminutive of "allegro," is used to indicate a tempo slightly slower than "allegro.")
- 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.
- Arioso Italian: melodious; like an aria.
- Arpeggio (arpeggiated, arpeggiation) – The sounding of individual notes of a chord in succession rather than all at once.
- **Assai** Italian: very (as in "Allegro assai," "Assai vivace").
- Atonal Music that is not centered on a key or scale.
- Attacca Italian: attack, begin. A musical direction to continue playing without breaking between movements.
- **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.

- Berceuse French: cradle, lullaby. A gentle song intended for lulling young children to sleep; in instrumental music, it usually refers to a character piece for piano.
- BWV Bach-Werke-Verzeichnis (German): Bach works catalog. The BWV index is used to catalog the works of Johann Sebastian Bach.
- **Cadence** The conclusion or resolution of a musical phrase.
- Cadenza A virtuosic passage at the end of a concerto or aria that is either improvised by the performer or written out by the composer.
- **Canon** A musical passage in which several instruments or voices state the same melody in succession.
- **Cantabile** Italian: songlike, singable.
- Cantata A sacred or secular vocal form consisting of solos, ensembles, and choruses accompanied by orchestra, piano, or other combinations of instruments.
- Chorale A polyphonic passage typically comprising a sequence of chords in rhythmic unison or near unison; the chorale originated as four-part congregational German-Protestant hymns.
- Chromatic (From the Greek word for color) Chromatic notes fall outside the central tonality of a piece (i.e., in C major—C, D, E, F, G, A, B such notes as C-sharp and A-flat are chromatic).
- **Classical** Music composed roughly between 1750 and 1830 (i.e., after the Baroque period

and before the Romantic era), when the Classical symphony and concerto were developed. It implies music of an orderly nature, with qualities of clarity and balance and emphasizing formal beauty rather than emotional expression.

- **Coda** Italian: tail. New musical material added to the end of a standard musical structure.
- Con brio Italian: with vivacity.
- Con moto Italian: with motion.
- **Con sentimento** Italian: with feeling.
- **Concertante** A term used to describe a concerto-like composition in which one voice is featured in a soloistic manner.
- **Concertmaster** The term used to address the principal first violin of an orchestra.
- **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 in which the musical material is passed between a larger group (known as the "ripieno" or "concerto grosso") and a smaller group (the "concertino").

#### Continuo (basso continuo)

- Italian: continuous bass. Usually played by a keyboard and bass instrument (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. Countersubject – In a fugue (see Fugue), the continuation of counterpoint in the voice that began with the subject (see Subject) and that accompanies the statement of the subject in another voice.

**Crescendo** – An increase in volume.

- **Cycle** A collection of music consisting of multiple independent, complete works of the same type (e.g., a song cycle or piano cycle).
- **Cyclic form** A composition form in which a theme from the first movement reappears in later movements.
- D. Abbreviation for Deutsch, used to catalog Schubert's works; after Otto Erich Deutsch (1883–1967).
- **Development** See Sonata form.
- Divertimento Italian: diversion, recreation, enjoyment. A musical genre most prominent in the Classical period characterized by light, amusing instrumental music (plural: divertimenti).
- Divertissement A French termused since the seventeenth century partly as an equivalent of the Italian "divertimento" but also in a wider sense for music, usually with spectacle, intended for entertainment or diversion.
- **Dominant** The fifth note of a diatonic scale.
- Dot (dotted-rhythm) When placed after a note, a dot lengthens the rhythmic value by half.
- Double-stop The technique of bowing two strings of a stringed instrument at once (triple- and quadruple-stops are also employed).

- Downbeat The explicit or implied impulse that coincides with the beginning of a bar in measured music.
- **Drone** A sustained deep sound maintained throughout a piece or section of music.
- Episode In compositions designed on one of the regular patterns, a section containing thematic material of secondary importance is sometimes called an episode. It can also contain new material.

Exposition - See Sonata form.

- Fantasia (fantasy, fantasie) A term used to describe a work whose form derives "solely from the fantasy and skill of an author who created it" (Luis de Milán, 1536).
- Figuration A decorative and usually repetitive melodic pattern that fills out an underlying musical line.
- Forte Italian: loud. (Fortissimo: very loud.)
- Fugue (fugato) 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.
- Galant A term widely used during the eighteenth century to denote music with lightly accompanied, periodic melodies, and the appropriate manner of performing the same.
- **Gigue** A lively Baroque dance originating from the English jig and usually appearing at the end of a suite. A gigue is usually in a compound meter, such as 3/8.
- **Glissando** A sliding movement from one note to another.
- **Grave** French: serious, solemn. A tempo indication that in the seventeenth century meant very slow but that by the

eighteenth came to mean the same as "Andante."

Grazioso - Italian: graceful.

Half step – See Semitone.

- Harmony The combination of notes producing chords and chord progressions and the subsequent determination of the mood or atmosphere of a piece of music.
- Hob. Abbreviation for Hoboken, used to catalog Haydn's works; after Anthony van Hoboken (1887–1983), who spent 30 years compiling the extensive catalog. A Roman numeral indicates the genre (e.g., XV for piano trio), followed by an Arabic number, which places the work chronologically within that genre, as in the Piano Trio in G major, Hob. XV: 25.

Hurdy-gurdy – A stringed instrument that produces sound by a hand crank-turned, rosined wheel rubbing against the strings.

- 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.
- 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. (French: intermède.)
- K. Abbreviation for Köchel, used to catalog Mozart's works; after Ludwig Ritter von Köchel (1800–1877).

Kapellmeister – German: choirmaster.

- Klezmer Yiddish: musical instruments. Originally meaning "musicians," the term now refers to an Eastern European tradition of Jewish music.
- Legato Italian: bound. A musical expression indicating that a succession of notes should be played smoothly and without separation. (Legatissimo: very smoothly.)

Lento - Italian: slow.

- Librettist The author of the literary text of an opera or oratorio.
- Lied German: song (plural: lieder).
- Malinconico (malinconia) Italian: sad, melancholy.
- Melisma (melismatic) A group of notes sung on one syllable of text.
- Mesto Italian: mournful, sad, melancholic.
- Meter The rhythmic organization of a piece of music (e.g., 4/4 meter: ONE-two-threefour, ONE-two-three-four).
- Minimalism A term borrowed from the visual arts to describe a style of composition characterized by an intentionally simplified rhythmic, melodic, and harmonic vocabulary.
- 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 (modal) A harmonically altered scale type.
- Moderato A directive to perform the music at a moderate tempo.

- Modulation (modulate) 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."
- Motif (motivic) 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.
- Non troppo, non tanto Italian: not too much (as in, e.g., "Allegro ma non tanto," "Adagio ma non troppo").
- Obbligato (obligato) Italian: necessary. The term is often used for a part that ranks in importance just below the principal melody and is not to be omitted (plural: obligati/ obbligati). "Obbligato" is the opposite of "Ad libitum."
- Octave The interval between two notes that are seven diatonic scale degrees apart.
- Offbeat Any impulse in a measured rhythmic pattern except the first (called the downbeat). The term is commonly applied to rhythms that emphasize the weak beats of the bar.
- **Opus** Latin: work. The most common method of cataloging a composer's work, although opus numbers are often unreliable in establishing the chronology of composition. (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 as a standalone composition. (French: ouverture.)
- Phrase A musical gesture. Melodies, as complete ideas, typically comprise a series of interdependent phrases.
- Più Italian: more. An adverb used in music particularly for tempo adjustments, as in "più mosso" (faster), "più animato" (more animated), etc.
- **Pizzicato** Played by plucking the strings of a stringed instrument.
- **Poco** Italian: a little, rather, as in "poco lento" (rather slow).

Portato – A bowing technique for stringed instruments, in which successive notes are gently re-articulated while being joined under a single continuing bow stroke.

- Prelude A piece preceding other music; its function is to introduce the mode or key. (Polish: preludium.)
- Presto Italian: ready, prompt. "Presto" designates a fast tempo. (Prestissimo: very fast.)
- **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. An integral component of Rondo form (see Rondo).
- **Register** A portion of the entire range of an instrument or voice.

- Romance A short instrumental piece of song-like character and gentle quality. (German: romanze.)
- Romanticism A literary, artistic, and philosophical movement during the late eighteenth and early nineteenth centuries that emphasized 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.
- Scherzo Italian: joke. A fast movement that came to replace the minuet around the turn of the nineteenth century. (Scherzando/scherzoso: playfully.)
- 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, serenades referred to instrumental works that were written quickly and regarded as ephemera, rarely with an expectation of future performance.
- Sforzando Italian: forcing, compelling. An articulation marking in written music indicating a strong accent.
- Siciliana An Italian term commonly used to refer to an aria type and instrumental movement popular in the late seventeenth and eighteenth centuries. (French: sicilienne.)
- 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 stylisti-

cally depending on the period of composition, a sonata almost always describes a work for solo instrument with or without piano accompaniment. (French: sonatine.)

Sonata form (Sonata-allegro

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.

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. (French: sonatine.)

#### Sostenuto - Italian: sustained.

- Spiccato A style of bowing a stringed instrument in which the bow bounces on the string to produce rapid staccato notes.
- Staccato Italian: detached. A musical expression indicating that notes should be played with separation.
- Stretto Italian: narrow, tight, close. A compositional technique used in a fugue in which the subject and answer overlap, or when two subjects enter in close succession.
- Subject The central musical idea of a fugue, which is stated in succession by each instrument to begin the fugue.

#### Syncopation (syncopated) – The technique of shifting the rhythmic accent from a strong beat to a weak beat.

- Tonality (tonal) The organization of music around a scale, key, or tonal center.
- **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 (a recurring passage in Baroque concerto form).
- Unison Performance of the same melody or note by various instruments or voices at the same time. (Italian: unisono.)
- Variations (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.)
- Viola da gamba An early Baroque bowed instrument, held between the legs. Usually with six strings, though sometimes seven, it was replaced by the cello in the mid-eighteenth century.
- Vivace Italian: lively. "Vivace" designates a fast tempo, in between "allegro" and "presto."
- Waltz A dance in 3/4 time. (French: valse.)

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## The Music@Menlo Fund

Established in 2008, the Music@Menlo Fund provides long-term financial health for the organization and supports special board-designated projects and artistic opportunities. Music@Menlo is grateful to the following individuals and organizations for their gifts to the Music@Menlo Fund through bequests and planned gifts, the Tenth-Anniversary and Twentieth-Anniversary Campaigns, and other designated contributions. For more information about the Music@Menlo Fund, please contact Edward Sweeney at edward@musicatmenlo.org or 650-330-2138.

#### (Gifts, grants, and pledges received as of June 14, 2023)

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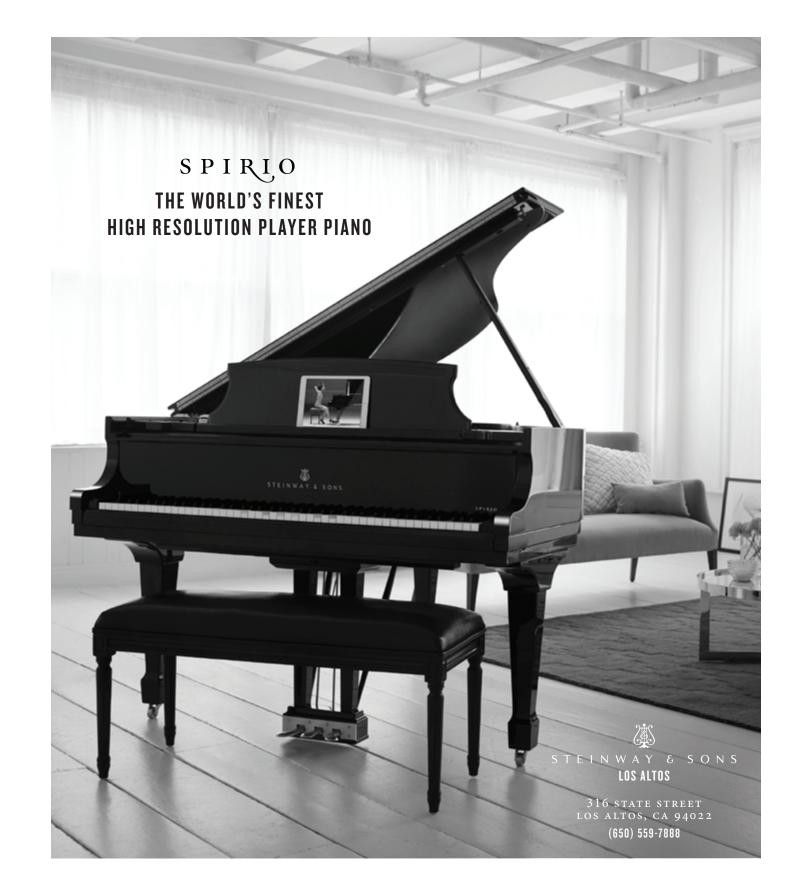
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## Ticket and Performance Information

#### **Ticket Services**

Patron Services is located in the Welcome Center on the bottom floor of Stent Family Hall. The Patron Services desk and ticketing phone lines are open from 9:00 a.m. to 4:00 p.m. every day throughout the festival, July 14 through August 5. The will-call and ticketing desk opens one hour before every event.

All programs and artists are subject to change without notice. All tickets are nonrefundable, except in cases of canceled events. We welcome ticket returns for a credit, exchange, or donation. You may return your ticket up to twenty-four hours prior to a performance for a ticket credit (to be used within the same season; credits not used within the same season will become a tax-deductible donation to Music@Menlo), an immediate exchange, or a tax-deductible donation. Ticket exchanges are complimentary for Summer Festival Subscribers and Members of the Bach Circle (\$1,000) and above. All other exchanges are subject to a \$3-per-ticket exchange fee.

#### **Seating Policies**

- Doors open approximately twenty-five minutes before the start time of each event.
- Seating for all paid concerts (with the exception of Stage Seating) is reserved. Seating 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 silence** cell phones, pagers, watch alarms, personal organizers, hearing aids, 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. 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 59–73 for events designed for younger audiences.
- Unauthorized recording or photographing of any kind is strictly prohibited.
- Food and beverages are not allowed inside the performance venues. Concessions are generally available for purchase outside 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. **Tickets can be reserved online or by phone on the day of the performance from 9:00 a.m. until ninety minutes prior to the concert start time. A limited number of tickets will also be available for walk-ups starting one hour before the event.** To make your reservation, visit Music@Menlo's website at www.musicatmenlo. org and click the red "Tickets" button in the upper-right corner of the home page and 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.

#### Locations and Parking

The Menlo School Campus, including Stent Family Hall, Martin Family Hall, and the Spieker Center for the Arts, is located at 50 Valparaiso in Atherton, between El Camino Real and Alameda de las Pulgas. Parking on the campus is free.

#### **Restrooms and Exits**

Restrooms at Menlo School are located in the building behind Martin Family Hall, in Stent Family Hall, and in the Spieker Center for the Arts. Fire exits are clearly marked in all performance venues.

#### 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. Reuse your program book throughout the festival and dispose of recyclable and compostable waste in the bins provided on campus.

## The Festival Campus and Performance Venues

Music@Menlo's Home: Menlo School



Menlo School is one of the nation's leading independent collegepreparatory schools and has been the home of Music@Menlo since its inaugural season in 2003. The Menlo School campus is host to many of the festival concerts, the Encounter series, and Music@Menlo's Chamber Music Institute. The school's classrooms offer an ideal setting for rehearsals and coachings, while Martin Family Hall and Stent Family Hall's Spieker Ballroom provide intimate settings for music as well as for Café Conversations, master classes, and other Institute activities.

Menlo School's commitment to learning and its welcoming atmosphere and beautiful grounds make it the ideal environment for audiences, Institute students, and the festival's artist-faculty to share ideas and realize Music@Menlo's educational mission, which serves festival audiences, Menlo School students, and the next generation of chamber musicians.

During the school year, Music@Menlo supports Menlo School's commitment to instilling creative-thinking skills in all its students. Music@Menlo's annual Winter Residency brings classical music into the Menlo School classrooms with a series of special performances, discussions, and classroom presentations designed to introduce Menlo School students to a broad selection of chamber music masterpieces, all in the context of curricula ranging from American literature to foreign language studies.

#### Performance Venues

In 2023, Music@Menlo offers audiences the chance to hear great chamber music in three unique concert spaces:

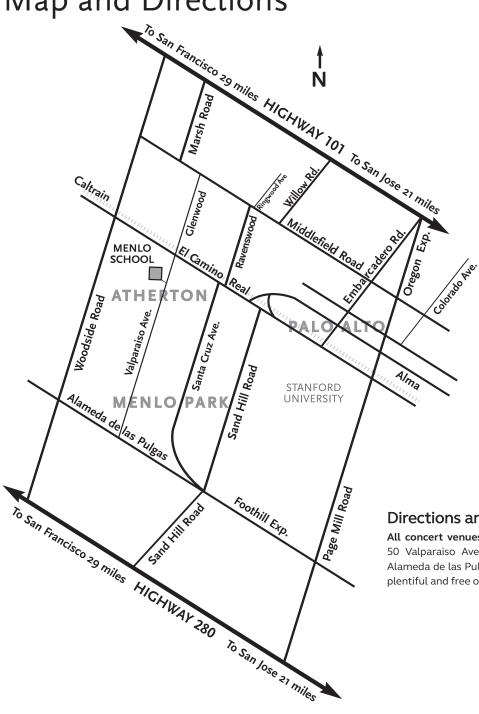
The Spieker Center for the Arts, opened in 2021, is situated at the heart of the Menlo School campus. The hall has 384 seats, all with clear sightlines and close acoustic proximity to the stage. It also features meticulous acoustic design to meet the most rigorous industry standards, bright and spacious lobby space, and state-of-the-art recording and technical facilities.

**Stent Family Hall**, on the Menlo School campus, is, in the words of one festival artist, "one of the world's most exquisite chamber music spaces." The hall's elegant Spieker Ballroom, with seating for 148 guests, provides a listening experience in the intimate setting for which chamber music was intended.

**Martin Family Hall**, Menlo School's versatile 220-seat multimedia facility, offers up-close enjoyment from every seat for Encounters (see pp. 8–9), select Prelude Performances (see p. 58), and master classes and Café Conversations (see p. 67).

**Reserved Seating**—Seating for paid events at the Spieker Center for the Performing Arts, Stent Family Hall, and Martin Family Hall is reserved. Seating for all free events, including Prelude Performances and Koret Young Performers Concerts, is by general admission. Venue seating maps and more information on reserved seating can be found on the order form and on the Music@Menlo website.

## Map and Directions



#### **Directions and Parking**

All concert venues are located on the campus of Menlo School 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.

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July 14-August 5, 2023

Special Thanks					FRIDAY, JULY 14	SATURDAY, JULY 15
Music@Menlo is made possible that chare the fectival's vision	Music@Menlo is made possible by Bank of America Private Bank, Koret	ivate Bank, Koret Foundati	Foundation Funds, and the many individuals and organizations	viduals and organizations	5:00 p.m.	4:00 p.m.
נוומר סומו כי נויכי וכסנו עמו סי או					PRELUDE PERFORMANCE <sup>†</sup> Spieker Center PAGE 58	PRELUDE PERFORMANCE <sup>†</sup> Martin Family Hall PAGE 58
			KORET		7:00 p.m.	6:00 p.m.
SILVER OAK			FOUNDATION 賞 WAY & SONS	(28) CROWNE PLAZK	ENCOUNTER I: BEETHOVEN'S WORKSHOP, LED BY JAN SWAFFORD Martin Family Hall (\$48/\$20) PAGE 8	CONCERT PROGRAM I: BAROQUE SPLENDOR Spieker Center (\$85/\$75/\$25) PAGE 10
I WOMEY			102 VI110 S	och one		
		BRASS	LEFT BANK BRASSERIE	Hemings		
SUNDAY, JULY 16	MONDAY, JULY 17	TUESDAY, JULY 18	WEDNESDAY, JULY 19	THURSDAY, JULY 20	FRIDAY, JULY 21	SATURDAY, JULY 22
1:00 p.m.	11:00 a.m.	11:00 a.m.	11:00 a.m.	11:00 a.m.	11:00 a.m.	12:30 p.m.
PRELUDE PERFORMANCE <sup>†</sup> Spieker Center PAGE 59 <b>3:00 p.m.</b>	MORNINGS@MENLO* <sup>+</sup> CAFÉ CONVERSATION: PREPARING THE BEETHOVEN QUARTET CYCLE, WITH THE CALIDORE STRING OUARTET	MORNINGS@MENLO*† MASTER CLASS WITH <b>ANI KAVAFIAN, <i>VIOLINIST</i></b> Martin Family Hall PAGE 66	MORNINGS@MENLO*† MASTER CLASS WITH <b>ORLI SHAHAM, <i>PIANIST</i></b> Martin Family Hall PAGE 66	MORNINGS@MENLO* <sup>+</sup> MASTER CLASS WITH DAVID REQUIRO, <i>CELLIST</i> Martin Family Hall PAGE 66	MORNINGS@MENLO* <sup>4</sup> MASTER CLASS <b>WITH</b> <b>PAUL HUANG, <i>VIOLINIST</i> Martin Family Hall PAGE 66</b>	KORET YOUNG PERFORMERS CONCERT <sup>+</sup> Spieker Center PAGE 63 5:00 p.m.
Martin Family Hall (\$15)	Martin Family Hall	5:00 p.m.	6:00 p.m.	5:00 p.m.	7:00 p.m.	INSIDE THE OUARTETS III
PAGE 36	PAGE 67	PRELUDE PERFORMANCE <sup>†</sup> Spieker Center	INSIDE THE QUARTETS II Martin Family Hall (\$15)	PRELUDE PERFORMANCE <sup>+</sup> Martin Family Hall	OVERTURE CONCERT I Stent Family Hall (\$35/\$15)	Martin Family Hall (\$15) PAGE 42
4:00 p.m. BEETHOVEN OLIADTET		PAGE 59	PAGE 39	PAGE 60	PAGE 35	6:00 p.m.
CYCLEI		7:00 p.m.	7:00 p.m.	7:00 p.m.		BEETHOVEN QUARTET
Stent Family Hall (\$75/\$25) PAGE 36		ENCOUNTER II: QUARTETS FOR THE END OF TIME, LED BY AARON Martin Family Hall (\$48/\$20) PAGE 9	BEETHOVEN QUARTET CYCLE II Stent Family Hall (\$75/\$25) PAGE 39	CONCERT PROGRAM II: BACH TO BEETHOVEN Spieker Center (\$85/\$75/\$25) PAGE 14		<b>CYCLE III</b> Stent Family Hall (\$75/\$25) PAGE 42
*Moninore@Menlo.occu.co.weekdase at 1100a.m. becinning on July 17 offering master classes featuring fectival articls working with Chamber Music Institute students on their concert repertoine and Café Conversations led by fectival articls exploring a rich variety	at 11:00 a m hadinning on Irily 17 offeri	an mastar classas faaturing factival artis	tte working with Chamber Music Institute	a chudoate on thoir concert roomteire o	and Café Conversions lad by factivel as	iete and autorte avalatina a rich weigtu

\*Momings@Menlo occur on weekdays 1 1.00 a.m. beginning on July 17, offering master classes featuring festival artists working with Chamber Music Institute students on their concert repertoire, and Café Conversations led by festival artists and guests exploring a rich variety of subjects related to music. Programming details for these open access events will appear on the Music@Menlo website shortly before the festival begins. Reservations are not required.

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SUNDAY, JULY 23	MONDAY, JULY 24	TUESDAY, JULY 25	WEDNESDAY, JULY 26	THURSDAY, JULY 27	FRIDAY, JULY 28	SATURDAY, JULY 29
2:00 p.m.	11:00 a.m.	11:00 a.m.	11:00 a.m.	11:00 a.m.	11:00 a.m.	12:30 p.m.
PRELUDE PERFORMANCE <sup>†</sup> Stent Family Hall PAGE 60 <b>4:00 p.m.</b>	MORNINGS@MENLO*† CAFÉ CONVERSATION: VISUAL ARTIST DISCUSSION WITH GABRIEL SCHAMA Martin Family Hall PAGE 67	MORNINGS@MENLO*† MASTER CLASS WITH TOMMASO LONQUICH, CLARINETIST Martin Family Hall PAGE 66	MORNINGS@MENLO*† MASTER CLASS WITH MATTHEW LIPMAN, VIOLIST Martin Family Hall PAGE 66	MORNINGS@MENLO*† MASTER CLASS WITH BELLA HRISTOVA, VIOLINIST Martin Family Hall PAGE 66	MORNINGS@MENLO*† MASTER CLASS WITH WU QIAN, PIANIST Martin Family Hall PAGE 66	KORET YOUNG PERFORMERS CONCERT <sup>+</sup> Spieker Center PAGE 64 5:00 p.m.
FROM THE HEART			6:00 p.m.	5:00 p.m.	7:00 p.m.	INSIDE THE OUARTETS V
Spieker Center (\$85/\$75/\$25) PAGE 18		5:00 p.m. PRELUDE PERFORMANCE <sup>†</sup> Spieker Center PAGE 61	INSIDE THE QUARTETS IV Martin Family Hall (\$15) PAGE 46	PRELUDE PERFORMANCE <sup>+</sup> Martin Family Hall PAGE 61	OVERTURE CONCERT II Stent Family Hall (\$35/\$15) PAGE 55	Martin Family Hall (\$15) PAGE 49 <b>6:00 p.m.</b>
			7:00 p.m.	7:00 p.m.		REETHOVEN OLIARTET
			BEETHOVEN QUARTET CYCLE IV Stent Family Hall (\$75/\$25) PAGE 46	CONCERT PROGRAM IV: ROMANTIC TWILIGHT Spieker Center (\$85/\$75/\$25) PAGE 22		<b>CYCLEV</b> Stent Family Hall (\$75/\$25) PAGE 49
SUNDAY, JULY 30	MONDAY, JULY 31	TUESDAY, AUGUST 1	WEDNESDAY, AUGUST 2	THURSDAY, AUGUST 3	FRIDAY, AUGUST 4	SATURDAY, AUGUST 5
2:00 p.m.	11:00 a.m.	11:00 a.m.	11:00 a.m.	11:00 a.m.	11:00 a.m.	12:30 p.m.
PRELUDE PERFORMANCE <sup>†</sup> Stent Family Hall PAGE 62 <b>4:00 p.m.</b> CONCERT PROGRAM V: THE TURBULENT CENTURY Spieker Center (\$85/\$75/\$25) PAGE 26	MORNINGS@MENLO*† MASTER CLASS WITH GILBERT KALISH, PIANIST Martin Family Hall PAGE 66	MORNINGS@MENLO*† MASTER CLASS WITH THE CALIDORE STRING QUARTET Martin Family Hall PAGE 66	MORNINGS@MENLO*† MASTER CLASS WITH ARNAUD SUSSMANN, VIOLINIST Martin Family Hall PAGE 66 <b>7:00 p.m.</b> ENCOUNTER III: THE BEETHOVEN EFFECT, LED BY DAVID SERKIN LUDWIG Martin Family Hall (\$48/\$20) PAGE 9	MORNINGS@MENLO*† MASTER CLASS WITH MIKA SASAKI, PIANIST Martin Family Hall PAGE 66 <b>6:00 p.m.</b> <b>6:00 p.m.</b> Martin Family Hall (\$15) PAGE 52 PAGE 52 <b>7:00 p.m.</b> <b>BEETHOVEN QUARTET</b> <b>7:00 p.m.</b> <b>BEETHOVEN QUARTET</b> <b>CYCLE VI</b> Stent Family Hall (\$75/\$25) PAGE 52	MORNINGS@MENLO*† CAFÉ CONVERSATION: COMPOSING CLASSICAL MUSIC IN THE TWENTY-FIRST CENTURY, WITH DAVID SERKIN WITH DAVID SERKIN MATEIN Family Hall PAGE 67 <b>5:00 p.m.</b> PRELUDE PERFORMANCE† Spieker Center PAGE 62	KORET YOUNG PERFORMERS CONCERT' Spieker Center PAGE 65 <b>6:00 p.m.</b> CONCERT PROGRAM VI: CONCERT PROGRAM VII CONCERT PROGRAM VII





Photo courtesy of Tristan Cook

# enhance lives

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