Title of Festival: Music@Menlo Chamber Music Festival and Institute
David Finckel & Wu Han, Artistic Directors

Location: Atherton and Menlo Park, CA

Principal Events: Music@Menlo’s Seventeenth Season: Incredible Decades
July 12–August 3, 2019

Complete 2019 Artist Roster: See separate PDF file

High-resolution artist photos and images for the 2019 festival are available at https://musicatmenlo.org/about/press-photo-galleries

(password for press galleries: menlo2019)

Venues

Music@Menlo is based at Menlo School in Atherton, California, and presents at select concert venues throughout the Atherton and Menlo Park communities, including:

- Stent Family Hall (capacity of 140), Menlo School, 50 Valparaiso Avenue, Atherton, CA
- Martin Family Hall (capacity of 220), Menlo School, 50 Valparaiso Avenue, Atherton, CA
- The Center for Performing Arts at Menlo-Atherton (capacity of 495), 555 Middlefield Road, Atherton, CA

Menlo School | 50 Valparaiso Avenue | Atherton, California 94027 | 650-330-2030 | fax: 650-330-2016

Numbers for Publication

Phone / fax / website: (650) 331-0202 / (650) 330-2016 / www.musicatmenlo.org

Ticket prices: $34–$84 for adults and $15–$35 for under age thirty

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2019 Festival: Incredible Decades

Summary

Music@Menlo, led by founding Artistic Directors David Finckel and Wu Han, has garnered a reputation as one of the world’s leading chamber music festivals since its inception in 2003. Each year, a carefully-chosen theme forms the basis of a three-week festival comprising concerts, artist-curated recitals, lectures, a training institute, and free public events. For its seventeenth season this coming summer, Music@Menlo will examine chamber music’s astonishing evolution in seven specific chapters, each a program dedicated to an especially rich and consequential decade through music. From the ascent of Bach to the commanding throne of the Baroque era, through the rise of Russian and French Romanticism, to the artistic maelstrom at the turn of the twentieth century, the seven Incredible Decades will trace three hundred absorbing years of musical evolution.

Through Music@Menlo’s signature programming, each concert offers audiences an opportunity to explore, savor, and be immersed in each of the festival’s Incredible Decades. The 2019 festival also features four Encounters, the festival’s signature series of multimedia symposia; twelve Prelude Performances and three Koret Young Performers Concerts, free preconcert and afternoon performances featuring the elite young artists of the Chamber Music Institute; public master classes, coaching sessions, and other Institute events. Other Music@Menlo activities include Café Conversations, a series of informal discussions on topics related to music and the arts, and four Carte Blanche Concerts, the festival’s recital series that offers artists the chance to curate their own programs.

Festival Concert Programs

The festival opens with “Bach Ascending”, a program celebrating Baroque masters from the lesser-known Evaristo Felice Dall’Abaco to the unsurpassed luminary of Baroque style, J. S. Bach. Tomaso Albinoni’s Double Oboe Concerto in C Major features on the program performed by James Austin Smith, praised by the New York Times as “virtuosic” and “dazzling”, and Principal Oboist of the Orchestra of St. Luke’s, Stephen Taylor. Escher String Quartet first violinist Adam Barnett-Hart performs as soloist in Telemann’s Violin Concerto in a minor before Music@Menlo Artistic Directors, cellist David Finckel and pianist Wu Han, perform in Handel’s First Water Music Suite and Bach’s transcendent First Brandenburg Concerto, which concludes the program.

The second Concert Program, “Beethoven Launched”, celebrates the full maturity of the Classical style. Opening with Haydn’s elegant Piano Trio in d minor, performed by longtime Music@Menlo pianist Gilbert Kalish, the program also features Mozart’s delightful String Quintet in E-flat Major. Two Beethoven works form the second half of the program: the Trio in B-flat Major for Clarinet, Cello, and Piano, and the Quintet in E-flat Major for Winds and Piano. Both feature Music@Menlo debut artist, clarinetist Tommaso Lonquich, who this season also makes his debuts at the Carnegie and Wigmore halls.

The third Concert Program, “Classical Twilight”, sees the return of the celebrated baritone Nikolay Borchev to Music@Menlo, performing Schubert’s collection of lieder, Winterreise. "Classical Twilight" also features the Escher String Quartet in a performance of Beethoven’s final major work, the Opus 135 String Quartet. The festival’s fourth Concert Program, “Romantic Revolution”, explores national identity and revolutionary ideals, focusing on the turbulent decade of 1840–50. Returning Music@Menlo favorite, pianist Juho Pohjonen, joins violinist Angelo Xiang Yu and cellist Keith Robinson to perform Schumann’s Piano Trio no. 1 in d minor, followed by Chopin’s exquisite Cello Sonata, performed by cellist David Requiro.
Next we pause for a moment in the final decade of the nineteenth century, for “Moscow to Montmartre”, a program celebrating the fin-de-siècle flourishing of classical music outside of German Romanticism. The concert opens with Czech composer Josef Suk’s Piano Quartet in a minor, featuring pianist Gilles Vonsattel, who also closes the program performing Rachmaninov’s Suite no. 1 for Two Pianos, Fantaisie-tableaux, with Wu Han. The Schumann Quartet also make their Music@Menlo festival debut with Debussy’s elegant String Quartet in g minor.

Concert Program six leaps into a new century, with “The Roaring Twenties” exploring jazz and classical music as neighboring musical arts. Violinist Chad Hoopes will perform Prokofiev’s Five Melodies for Violin and Piano with pianist Stephen Prutsman, who has been described by the San Jose Mercury News as “a consummate artist with a rambunctious spirit”. The Schumann Quartet then returns with Béla Bartók’s Third String Quartet and George Gershwin’s Lullaby for String Quartet, followed by Korngold’s piquant Piano Quintet in E Major featuring seasoned Music@Menlo violinist Arnaud Sussmann.

The festival comes to a close at the dawn of the new millennium with the final Incredible Decade, 1990–2000. “Music at the Millenium” opens with John Adams’s Road Movies for Violin and Piano before clarinetist Romie de Guise-Langlois performs Bright Sheng’s exhilarating Concertino for Clarinet and String Quartet. Mark O’Connor’s F. C.’s Jig for Violin and Viola opens the second half of the concert, featuring veteran Music@Menlo violinist Paul Neubauer, before concluding with two works written in the very final months of the twentieth century: Bruce Adolphe’s Couple and Steven Mackey’s Micro-Concerto for percussion and mixed quintet with percussionist and marimbist Ayano Kataoka.

Carte Blanche Concerts

The festival’s signature recital series offers artists a chance to curate their own programs. This summer’s stellar lineup begins with the husband-and-wife duo of violinist Soovin Kim and pianist Gloria Chien presenting a richly varied, multicultural program of music composed between 1910 and 1930. Following Ravel’s blues-inflected Violin Sonata, the program offers music by Bartók and Ives, the patriarchs of the modern musical traditions of Hungary and the United States. The concert concludes with the enchanting Nocturne and Tarantella by the celebrated Polish composer Karol Szymanowski.

Pianist Juho Pohjonen performs the festival’s second Carte Blanche Concert the following weekend. Nine years after making his Music@Menlo debut with a sensational solo recital, Pohjonen’s program will juxtapose two visionaries of keyboard music from their respective eras: Jean-Philippe Rameau, France’s preeminent composer of the eighteenth century whose Nouvelles suites de pièces de clavecin (New Suites of Harpsichord Pieces) opens the program, and the Russian iconoclast Aleksandr Scriabin whose richly varied Piano Sonatas Nos. 6, 8, and 10 follow.

The Schumann Quartet, recipients of the 2016 BBC Music Magazine Newcomer of the Year Award and Artists of the Chamber Music Society of Lincoln Center's three-year Bowers Program residency, makes its Music@Menlo Carte Blanche debut on July 28. The program is a thoughtful survey of the string quartet literature spanning German Romanticism, early modernism, and American minimalism. This mosaic of musical styles is held together by the timeless music of J. S. Bach, via Mozart’s arrangements of fugues from The Well-Tempered Clavier.

The season’s final Carte Blanche Concert in Martin Family Hall presents flutist Tara Helen O’Connor and pianist and composer Stephen Prutsman in an enchanting selection of music spanning nearly three centuries. Beginning with Bach’s Sonata in g minor for Flute and Keyboard, the program traverses the Romantic era via Schubert and Fauré, and arrives in the twenty-first century with music by Belinda
Reynolds, lauded by *Chamber Music Magazine* for the “elegant polish” of her works. The series closes with the West Coast premiere of Stephen Prutsman’s own *Voyage to the Moon* for Flutes, Piano, and Silent Film.

**Carte Blanche Concert I: Soovin Kim, violin; Gloria Chien, piano**
Sunday, July 14, 6:00 p.m. | Stent Family Hall, Menlo School

**Carte Blanche Concert II: Juho Pohjonen, piano**
Saturday, July 20, 6:00 p.m. | Stent Family Hall, Menlo School

**Carte Blanche Concert III: Schumann Quartet: Erik Schumann, Ken Schumann, violins; Liisa Randalu, viola; Mark Schumann, cello**
Sunday, July 28, 6:00 p.m. | Stent Family Hall, Menlo School

**Carte Blanche Concert IV: Tara Helen O’Connor, flute; Stephen Prutsman, piano**
Thursday, August 1, 7:30 p.m. | Martin Family Hall, Menlo School

**Overture Concerts**

In 2018, Music@Menlo inaugurated the Overture Concerts, in which International Program artists collaborated with festival main-stage artists in dedicated main-stage festival events for the first time. This season, all eleven spectacular International Program performers will be joined by violinist **Soovin Kim**, violist **Richard O’Neill**, and cellist **Keith Robinson** for a thrilling performance at the Center for Performing Arts at Menlo-Atherton. This concert functions as an “overture” to the future of chamber music: world-renowned festival artists will share their knowledge, experience, and traditions with the burgeoning International Program musicians, bringing the freshest perspectives to these events. The program includes Beethoven’s virtuosically expressive Piano Trio in G Major, followed by a work from one of history’s finest and most prodigious creators of chamber music, Brahms’s String Sextet no. 2 in G Major. The concert closes with Franck’s brooding Piano Quintet in f minor.

**Friday, August 2, 7:30 p.m. | The Center for Performing Arts at Menlo-Atherton**

**Encounters**

The festival’s signature multimedia lecture series, led by the country’s leading musicologists, musicians, and journalists, offers audiences a deeper look into the season’s thematic programming. This season, the Encounters chart the evolution of the chamber music art form through the unique contributions of each of the festival’s Incredible Decades, providing audiences with deepened context for the season’s seven Concert Programs. The Encounter series is named in memory of Michael Steinberg, the eminent musicologist and Music@Menlo guiding light.

The festival’s first Encounter will be led by Provost and Dean of the Juilliard School **Ara Guzelimian** and will focus on two decades—1710 to 1720 and 1790 to 1800—of unprecedented musical splendor and complexity. The Encounter will trace the transition from Baroque luminaries such as Bach, Handel, and Vivaldi to a new vanguard of composers led by Haydn, Mozart, and Beethoven. The second Encounter, led by expert Music@Menlo lecturer **Michael Parloff**, will concentrate on the relationship between Beethoven and Schubert, the great musical luminaries of the 1820s, and Schubert’s *Winterreise*, composed over roughly the final year and a half of the composer’s life. A crowning achievement of the composer’s oeuvre of lieder, the song cycle ranks among the greatest triumphs of the Western canon at large.
Celebrated scholar and Mendelssohn biographer R. Larry Todd makes his eagerly anticipated return to Music@Menlo to lead the summer’s third Encounter, examining two fertile decades of European chamber music: the 1840s and 1890s. He will focus on the German Romantics Mendelssohn, Schumann, and Brahms and the creative French, Slavic, and Russian responses of Debussy, Josef Suk, and Rachmaninov to these musical influences. The four-lecture series closes with composer and musicologist Bruce Adolphe guiding audiences in an exploration of the Roaring Twenties and the dawn of the new millennium. He will explore the influence of the explosive popularity of jazz on twentieth-century classical music, the blues-infused works of composers such as Maurice Ravel, and the commingling of classical and popular idioms as classical music continued its intrepid evolution into the new millennium.

**Encounter I: Bach Ascending/Beethoven Launched, 1710–1800, led by Ara Guzelimian**
Friday, July 12, 7:30 p.m. | Martin Family Hall, Menlo School

**Encounter II: Schubert’s Winterreise and Classical Twilight, 1820–183, led by Michael Parloff**
Thursday, July 18, 7:30 p.m. | Martin Family Hall, Menlo School

**Encounter III: Romantic Revolution/Moscow to Montmartre, 1840–1900, led by R. Larry Todd**
Wednesday, July 24, 7:30 p.m. | Martin Family Hall, Menlo School

**Encounter IV: The Roaring Twenties/Music at the Millennium, 1920–2000, led by Bruce Adolphe**
Tuesday, July 30, 7:30 p.m. | Martin Family Hall, Menlo School

**Café Conversations**

Music@Menlo’s acclaimed series of in-depth discussions explores specific topics related to music and the arts, delving into the festival’s thematic material in greater detail. Café Conversations, which draw directly from the imagination and experience of Music@Menlo’s artists, are livestreamed on the Music@Menlo website and Facebook and Vimeo pages over the course of the festival. Program details to be announced in the spring.

**Chamber Music Institute**

Music@Menlo’s training program for extraordinary young chamber musicians runs concurrently with the festival. For three weeks, approximately forty young musicians admitted through a rigorous and highly competitive audition process are immersed in the festival theme and mentored by a world-renowned faculty of festival artists.

- **Prelude Performances and Koret Young Performers Concerts:** These preconcert and Saturday afternoon performances showcase the extraordinary results of Music@Menlo’s Chamber Music Institute. Open to the public and free of charge, these performances given by the Institute’s rising stars require advance reservations due to high demand.

- **Master Classes:** The Chamber Music Institute’s master class series opens a window into the historic transfer of knowledge, experience, and tradition between generations of gifted musicians. Deepening the audience’s understanding and appreciation of both artistry and pedagogy, master classes are free and open to the public to observe on a first-come, first-served basis.
Music@Menlo

2019 Artist Roster

Piano
Gloria Chien
Gilbert Kalish
Hyeyeon Park
Juho Pohjonen
Stephen Prutsman
Gilles Vonsattel
Wu Han

Violin
Adam Barnett-Hart
Aaron Boyd
Ivan Chan†
Chad Hoopes
Soovin Kim
Jessica Lee
Kristin Lee
Arnaud Sussmann
James Thompson*
Angelo Xiang Yu

Viola
Hsin-Yun Huang
Pierre Lapointe
Paul Neubauer
Richard O’Neill
Arnaud Sussmann

Cello
Dmitri Atapine
David Finckel
David Requiro
Keith Robinson
Brook Speltz

Bass
Peter Lloyd*

Escher String Quartet
Adam Barnett-Hart, violin
Danbi Um, violin
Pierre Lapointe, viola
Brook Speltz, cello

Schumann Quartet*
Erik Schumann, violin
Ken Schumann, violin
Liisa Randalu, viola
Mark Schumann, cello

Woodwinds
Peter Kolkay, bassoon
Romie de Guise-Langlois, clarinet

Tommaso Lonquich, clarinet*
Tara Helen O’Connor, flute
James Austin Smith, oboe
Hugo Souza, oboe*
Stephen Taylor, oboe

Brass
Mark Almond, horn*
Kevin Rivard, horn

Percussion
Ayano Kataoka

Vocalists
Nikolay Borchev, baritone

Encounter Leaders
Bruce Adolphe
Ara Guzelimian
Michael Parloff
R. Larry Todd

Visual Artist
Klari Reis

*Music@Menlo festival debut
† Guest artist-faculty

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