



# Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

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The Seventeenth Season:  
*Incredible Decades*

July 12–August 3, 2019

David Finckel and Wu Han, Artistic Directors

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# Music@Menlo

## *Incredible Decades*

THE SEVENTEENTH SEASON  
JULY 12–AUGUST 3, 2019

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

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# 2019 Season Dedication

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

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Jim and Mical Brenzel

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Laurose Richter

George and Camilla Smith

Marcia Wagner

Marilyn Wolper

Brenda and Wade Woodson

# A Message from the Artistic Directors



Dear Friends,

Thank you for joining us for *Incredible Decades*. Last summer, Music@Menlo focused on seven cities that produced immortal music throughout their histories; we are therefore particularly fascinated by the journey we'll take this summer, which shines a light on our beloved repertoire from another angle. Our focus last summer was place; this summer it's time. And when we began to research the programming possibilities that seven decades offered, we turned up a treasure trove of chamber music that weaves itself inextricably into the centuries-long story of our art.

This festival's experience will remind longtime Music@Menlo attendees of our signature *Unfolding of Music* festivals. Since Music@Menlo's earliest days, we have strongly believed that engagement with the art of chamber music through its evolution would create a solid footing in the midst of a vast and multifaceted art form. Music—like nature on earth or the cosmos beyond—has inarguably evolved in many ways that make both scientific and artistic sense. The physics of music, researched by the ancient Greeks, provided us with our scales, modes, intervals, and concepts of consonance and dissonance. Changes in society over the centuries influenced how music was consumed, what was expected of it, and ultimately how it was composed. During Music@Menlo 2019, as we immerse ourselves in ten-year slices of history, we'll time travel to those eras to experience them artistically, historically, and socially. This summer's music will be heard within rich and fascinating contexts—a signature Music@Menlo tradition.

To get the most from our festival, please partake of the multidimensional offerings that make Music@Menlo so much more than just a concert series. With this program book and our season brochure as your guides, we recommend selecting a healthy balance of festival components (if not all of them!) to enrich your experience and deepen your appreciation of chamber music.

Finally, we know that as the festival progresses, we'll be asked the question, "Why these seven decades?" That's a valid question indeed, one that we believe will be answered as you experience the rich musical and historical content of each decade. Another answer might simply be that after we explore these seven decades, we are left with some twenty more from which to choose for summers hence!

Enjoy the festival! We look forward to seeing you at the concerts and events.

Best wishes,

A handwritten signature in dark ink, appearing to read "David Finckel and Wu Han". The signature is fluid and cursive, with a long horizontal stroke at the beginning.

David Finckel and Wu Han  
Artistic Directors  
Martin Family Artistic Directorship

# Music@Menlo

## Board

Ann S. Bowers, Chair  
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Jerome Guillen  
Amy Hsieh  
Allen I. Lantor, *ex officio* (through June 2019)  
Eff W. Martin  
Betsy Morgenthaler  
William R. Silver, *ex officio* (from July 2019)  
Camilla Smith  
Trine Sorensen  
Brenda Woodson  
David Finckel and Wu Han, Artistic Directors  
Edward P. Sweeney, Executive Director, *ex officio*

## Administration

David Finckel and Wu Han, Artistic Directors  
Edward P. Sweeney, Executive Director  
Patrick Castillo, Audience Engagement Director  
Claire Graham, Communications Director  
Matthew Gray, Development Associate  
Marianne R. LaCrosse, General Manager and Education Programs Director  
Nathan Paer, Artistic Administrator (through June 2019)  
Lee Ramsey, Development Director  
Libby Seidner, Artistic Administrator (from July 2019)  
Taylor Smith, Patron Engagement Manager  
Daphne Wong, Director of Artistic Operations

## 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



Welcome to Music@Menlo!

This summer we will explore the classical repertoire through seven decades, each of which represents a moment in time when the arc of music history made an important shift. With our historical perspective, it is fascinating to focus on these “pivot points.”

In much the same way, organizations occasionally experience key points in their histories when they can shift and move in new directions. I am thrilled to let you know that Music@Menlo is

on the cusp of just such a moment.

As you attend events this summer, you will once again notice the sounds of construction. These sounds mark the long-awaited coming of a world-class performing arts center, right here on the Menlo School campus!

Originally conceived over ten years ago, this long-dormant project has been brought back to life by a generous lead gift from Ned and Carol Spieker. With the support of other Menlo School families, and from the Music@Menlo board, the project is now underway.

Needless to say, this will be a transformative moment for Music@Menlo. For the first time ever, we will have our very own concert hall here on campus. This will give us an extraordinary opportunity to reimagine the programming during the festival, as well as to explore additional offerings throughout the year, serving both the school and the broader community.

But there is still much work to do to bring this project to fruition. We need to raise significant additional funds to complete the performing arts center. Therefore, as you so generously support Music@Menlo’s programs, we ask you to consider an additional capital gift this season to help complete this special project.

With your help, we look forward to this new era for Music@Menlo. Like the incredible decades of this summer’s festival, this is our moment to turn a new page!

Thank you, and enjoy the music!

With warm regards,

A handwritten signature in black ink that reads "Edward".

Edward P. Sweeney  
Executive Director



# INCREDIBLE DECADES



Bottom left clock quadrant: Paolo Uccello (1397–1475). *Canonical Clock*, 1443, fresco. Scala/Art Resource, NY. Other clock images: iStock

## Program Overview

### CONCERT PROGRAMS

**Concert Program I: 1710–1720: Bach Ascending** (p. 12)

Sat., July 13, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

**Concert Program II: 1790–1800: Beethoven Launched** (p. 17)

Wed., July 17, 7:30 p.m., The Center for Performing Arts at Menlo-Atherton

**Concert Program III: 1820–1830: Classical Twilight** (p. 21)

Fri., July 19, 7:30 p.m., Stent Family Hall

Sun., July 21, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

**Concert Program IV: 1840–1850: Romantic Revolution** (p. 24)

Thu., July 25, 7:30 p.m., Stent Family Hall

Fri., July 26, 7:30 p.m., The Center for Performing Arts at Menlo-Atherton

**Concert Program V: 1890–1900: Moscow to Montmartre** (p. 27)

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

**Concert Program VI: 1920–1930: The Roaring Twenties** (p. 31)

Wed., July 31, 7:30 p.m., The Center for Performing Arts at Menlo-Atherton

**Concert Program VII: 1990–2000: Music at the Millennium** (p. 35)

Sat., August 3, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

### CARTE BLANCHE CONCERTS

**Carte Blanche Concert I: Soovin Kim and Gloria Chien** (p. 39)

Sun., July 14, 6:00 p.m., Stent Family Hall

**Carte Blanche Concert II: Juho Pohjonen** (p. 43)

Sat., July 20, 6:00 p.m., Stent Family Hall

**Carte Blanche Concert III: Schumann Quartet** (p. 47)

Sun., July 28, 6:00 p.m., Stent Family Hall

**Carte Blanche Concert IV: Tara Helen O'Connor and Stephen Prutsman** (p. 51)

Thu., August 1, 7:30 p.m., Martin Family Hall

### ENCOUNTERS

**Encounter I: Bach Ascending/Beethoven Launched, 1710–1800, led by Ara Guzelimian** (p. 9)

Fri., July 12, 7:30 p.m., Martin Family Hall

**Encounter II: Schubert's *Winterreise* and Classical Twilight, 1820–1830, led by Michael Parloff** (p. 10)

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

**Encounter III: Romantic Revolution/Moscow to Montmartre, 1840–1900, led by R. Larry Todd** (p. 10)

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

**Encounter IV: The Roaring Twenties/Music at the Millennium, 1920–2000, led by Bruce Adolphe** (p. 11)

Tue., July 30, 7:30 p.m., Martin Family Hall

### OVERTURE CONCERT

**International Program Performers with Soovin Kim, Richard O'Neill, and Keith Robinson** (p. 55)

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

## Artists

#### 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*  
Brendan Speltz, *violin*\*  
Pierre Lapointe, *viola*  
Brook Speltz, *cello*

#### Schumann Quartet\*

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

#### Woodwinds

Tara Helen O'Connor, *flute*  
James Austin Smith, *oboe*  
Hugo Souza, *oboe*\*  
Stephen Taylor, *oboe*  
Romie de Guise-Langlois, *clarinet*  
Tommaso Lonquich, *clarinet*\*  
Peter Kolkay, *bassoon*

#### Brass

Mark Almond, *horn*\*  
Kevin Rivard, *horn*

#### Voice

Nikolay Borchev, *baritone*

#### Percussion

Ayano Kataoka

#### Encounter Leaders

Bruce Adolphe  
Ara Guzelimian  
Michael Parloff  
R. Larry Todd

\*Music@Menlo debut

†CMI faculty

# Who Needs Classical Music?

BY JULIAN JOHNSON



Dear Listener,

We would like to share with you the following excerpt from one of David Finckel and Wu Han's favorite books, *Who Needs Classical Music?* by Julian Johnson. The passage is reprinted courtesy of the author, Julian Johnson, and the publisher, Oxford University Press.

Until very recently, issues of race, class, and gender simply were not deemed relevant to classical music, which was considered a non-referential art form whose value lay precisely in the transcendence of such worldly differences. That music is as involved in the historical and material realities of the social world as any other cultural form has now become the focus of much important work. This starts from the assumption that musical works are not value-free; even when they have no words and refer to no obvious external things, they adopt certain positions and perspectives that are fundamentally social in character. Such studies challenge the formation of the canon itself—that group of works which are accorded the accolade of being “timelessly great” and are thus the basis of the classical music industry and the curriculum of traditional music education. Historically, art has been the preserve of those with social power, and the selection of certain works to form the canon of great art is itself an activity of that elite. As such, the canon may well be that body of work selected (deliberately or not) because it was the aesthetic embodiment and sign of those in power. Art literally represented power, wealth, and domination, and as a medium it stood for everything that was highly cultivated, unique, refined, and valuable. In short, it served as a sign for the elitism of those in power—those for whom art was made. Aesthetics and its claim to universal values is, from this perspective, simply a mystification of the material reality.

For these reasons, recent thinking on music often exhibits a grave distrust or even guilt about the corpus of music we have inherited. On the one hand it is presented as one of the greatest achievements of

the Western mind, but on the other it may betray its origins in social privilege and exclusion. This might seem extreme, but it forms part of a noticeable distancing of the establishment from its earlier identification with high art. When politicians appear on a platform with pop singers, their motives may be blatantly populist, but so, too, is their marked avoidance of public appearances with representatives of an art world considered too minority, too serious, and too highbrow. Whereas the nineteenth-century middle classes aspired to an upward cultural mobility by taking part in activities formally reserved for the aristocracy (like classical music recitals), the tendency of the much larger middle class toward the end of the twentieth century was to a *downward* cultural mobility. In the politics of contemporary cultural style, classical music has an increasingly negative status. It's not just “uncool,” but comes to be politically suspect, associated not only with a parental generation but with the tastes of an elitist social group (well-off and well-educated) whose patronage of classical music is perceived as a gesture of class distinction—in short, snobbery. This is why it is not only a younger generation that distances itself today from classical music but, increasingly, the whole of a middle class that was historically its driving force. The aspiration toward social advancement through economic wealth remains unchanged, but it is often accompanied by musical choices that, in their sanitized versions of popular culture, reflect a desire to avoid the pretentious overtones of high art. Even classical musicians now feel the need to demonstrate their popular credentials by appearing on the same platform as pop musicians or producing versions of classical music that supposedly bridge the gap between the two worlds.

Amid the proliferation of musical choices, the traditional legitimation for the classical canon either comes under close scrutiny or, more often, simply dissolves and vanishes. In the past, classical music made an implicit claim to aesthetic and even moral superiority over other musics. The legacy of that claim still underwrites the centrality of classical music in educational curricula and in government funding policy



Left: Adolph von Menzel (1815–1905). *Concert for Flute with Frederick the Great in Sanssouci*, oil on canvas. Alte Nationalgalerie, Staatliche Museen zu Berlin; public domain  
 Above: Music@Menlo 2013 Festival, *From Bach*

for the arts, a position that is of course disproportionate to the amount of public interest in classical music. But for the first time, this claim is challenged, not only from *without* (by classical music having to take its place alongside every other musical commodity in an expanding market) but also from *within* (by the questioning of basic assumptions of musical value by parts of the academic establishment, as well as by those who market and promote music).

The extension of musical choices is thus simultaneous with the erosion of older discourses by which music used to be evaluated. Classical music not only has to jostle for position like any other in the free market of an open, commercial “culture industry”; it has to do so without the framing social rituals and academic legitimation that shored up its former status. Where it has adapted to the new technological and commercial world, it has achieved some startling successes. In Britain, the commercial radio station Classic FM reached an audience of over 6 million listeners within a few years of its launch, dwarfing the audience for Radio 3, the BBC’s long-standing classical music station. Increasingly, the marketing of classical music performers and recordings has adopted the approaches developed in popular music. The music’s inherent quality is no longer relied on to speak for itself; its promotion is based on what is promised by the performer and the subliminal message of its packaging.

Without a doubt, the loosening of classical music from some of the social trappings that surrounded it in the nineteenth century has been refreshing. Many people were put off classical music by the perception that it was guarded by a pretentious and stuffy layer of social ritual almost designed to repel the uninitiated. Showing that the music itself has quite different and immediate qualities has been one of the most welcome benefits of a more recent context for classical music. But this has come at a price that the market exacts from everything it sells: music becomes functionally equivalent, and its value is conferred by the buyer, not by the music itself.

The concept of art, on which the distinctive claims of classical music are based, ceases to be meaningful in this context. First, the idea of art proposes a particular class of objects that assume a different function to everyday things; second, the idea of art claims a value that is not contingent on the perception of any particular individual. Such claims are easily drowned out in a society characterized by a complete relativism of cultural judgments. Everything is art in this context—gardening, cookery, home decorating, sport, sex. At the same time, nothing is art, in the sense that, for many people, art makes no

legitimate claim over anything else. Judgments about art and music become individual, shaped by local rather than universal criteria, reflecting our participation in certain cultural and social groups. This relativity of cultural judgements seems like a logical and necessary consequence of democratic principles. But the absence of shared criteria and a consequent value relativism is neither equivalent to democracy nor necessarily compatible with it. Culture, in the broadest sense, is inseparable from the areas of life that we think of as social and political. Our ability to make judgments about the world and to form opinions on social and personal issues is shaped by the cultural forms through which we experience the world—which, in many ways, *are* our world. Cultural tradition, some would argue, has an important role to play in contemporary society as a counterweight to what is merely fashion or fad, a society in which media construction of public opinion is too often a substitute for genuine debate and independent thought.

These debates are not new. What is relatively new is the fact that they have been all but silenced by the constant and noisy demands of the everyday—something from which debate, by definition, has to step back a few paces. But, where they are heard at all, the arguments over classical music point to a fundamental contradiction about art that, in turn, points to a larger contradiction about the nature of democracy. The impulse that motivates public arts policies is primarily democratic: to give universal access to what are deemed unique cultural practices and objects. But these practices and objects are often inaccessible in a deeper sense, even when entrance to the gallery or the concert is free. The most highly valued works of art, especially in the case of modern and recent work, are often prized precisely because of their high degree of sophistication within a particular tradition, something that tends to prevent such works from being immediately understood or enjoyed by a general public. This points to an apparently undemocratic aspect of art itself: it resists and partly opposes commonsense immediacy. It is not immediately graspable because, as art, it distinguishes itself by being different from the everyday world, a world that it transforms rather than reproduces. It often requires effort, time, and a process that, while having little to do with school or college, is essentially educative.

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*Published in Who Needs Classical Music? Cultural Choice and Musical Value by Julian Johnson and Oxford University Press in 2002.*

# A New Home for Music@Menlo

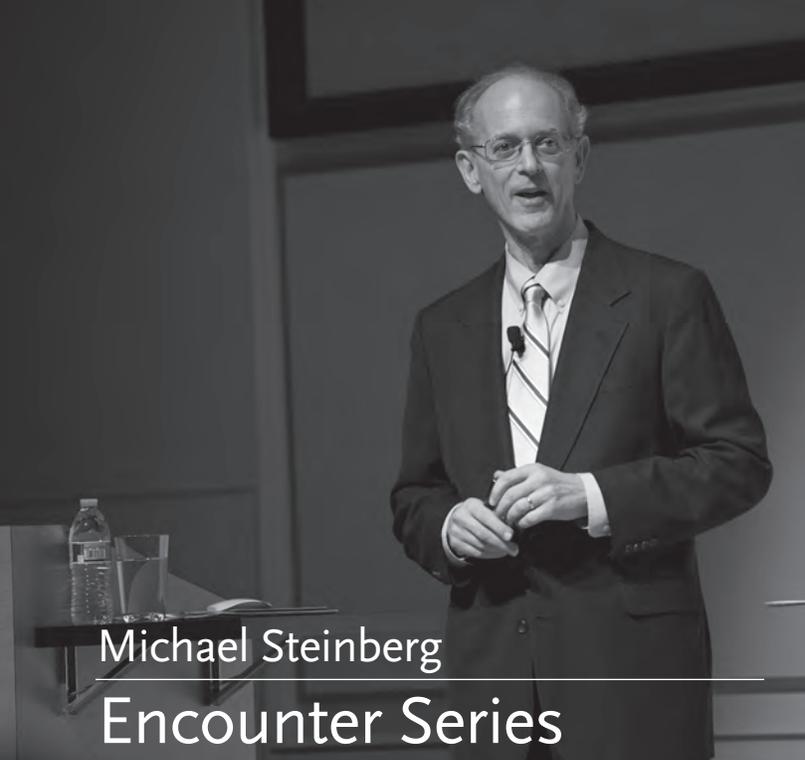
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**The Spieker Center for the Performing Arts** will be the new home for Music@Menlo, situated at the heart of the Menlo School campus. For the first time, we will have reliable access to a first-rate venue for presenting concerts year-round.

**Support the realization of Music@Menlo's year-round home with a gift today.**

For details on being part of this important project, and available naming opportunities, please contact Lee Ramsey at 650-330-2133 or [lee@musicatmenlo.org](mailto:lee@musicatmenlo.org).



# Michael Steinberg Encounter Series

JULY 12

The Encounter series, Music@Menlo’s signature multi-media symposia, embodies the festival’s context-rich approach to musical discovery and adds dimension and depth to the Music@Menlo experience. The 2019 festival season’s four Encounters, led by experts in their fields, connect the unique contributions of each of the festival’s *Incredible Decades* to the evolution of chamber music, providing audiences with context for the season’s seven Concert Programs. The Encounter series is named in memory of Michael Steinberg, the eminent musicologist and Music@Menlo’s guiding light.

## ENCOUNTER I **Bach Ascending/Beethoven Launched, 1710–1800** Led by Ara Guzelimian

**Friday, July 12, 7:30 p.m.**  
**Martin Family Hall, Menlo School**

Through such luminaries as Vivaldi, Handel, and Bach, the early eighteenth century saw the creation of music of unprecedented splendor and complexity. By the century’s end, a new vanguard of composers—Haydn, Mozart, and Beethoven—had reinvented music again, fashioning a language at once elegant and powerfully expressive. Ara Guzelimian, Provost and Dean of the Juilliard School, leads this summer’s first Encounter, focusing on two decades—1710–1720 and 1790–1800—that catalyzed the innovations that, in short order, would forever define the course of Western classical music.

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

Top: Antoine Coysevox (1640–1720). *The Allegory of Fame astride Pegasus*, 1701–1702, Carrara marble. Place de la Concorde, Paris, France. Photo credit: Timothy McCarthy Archive/Art Resource

Bottom: Photo by Rodrigo Rodriguez on Unsplash



**JULY 18**

ENCOUNTER II

**Schubert's *Winterreise* and Classical Twilight, 1820–1830**

Led by Michael Parloff

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

*Winterreise*, composed over roughly the final year and a half of Schubert's life, not only stands as the crowning achievement of the composer's oeuvre of lieder but also ranks among the greatest triumphs of the Western canon at large. As a complement to Concert Program III, returning Encounter Leader Michael Parloff considers this singular masterpiece and its enduring resonance as well as Schubert's relationship with Beethoven, the other great luminary of the 1820s.

**SPECIAL THANKS**

*Music@Menlo* dedicates this Encounter to Marcia Wagner with gratitude for her generous support.

Caspar David Friedrich (1774–1840). *Two Men Contemplating the Moon*, ca. 1825–1830, oil on canvas. Metropolitan Museum of Art; public domain

**JULY 24**

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**

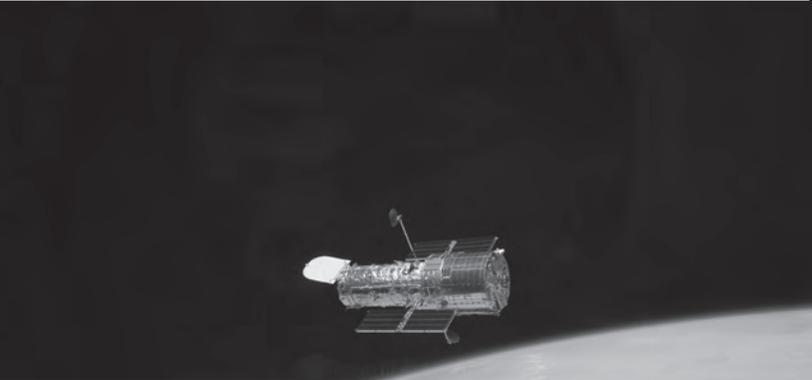
Celebrated scholar and Mendelssohn biographer R. Larry Todd makes his eagerly anticipated return to *Music@Menlo* to lead this summer's third Encounter, examining two fertile decades of European chamber music—the 1840s and 1890s. He will focus on the German Romantics Mendelssohn, Schumann, and Brahms and the creative French, Slavic, and Russian responses of Debussy, Josef Suk, and Rachmaninov. Pivoting between the middle and end of the nineteenth century, Encounter III explores the full range of continuities and discontinuities in the rich tradition of chamber music.

**SPECIAL THANKS**

*Music@Menlo* dedicates this Encounter to Brenda & Wade Woodson with gratitude for their generous support.

Top: *Barricades on the Alexanderplatz in Berlin during the Night of March 18 to 19, 1848*, ca. 1848, color lithograph. Photo: Knud Petersen, Kunstbibliothek, Staatliche Museen, Berlin, Germany. Photo credit: BPK/Art Resource, NY

Bottom: Konstantin Yuon (1875–1958). *The New Planet*, 1921, tempera on cardboard. Tretyakov Gallery, Moscow, Russia. Photo credit: Scala/Art Resource, NY



JULY 30

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

The first commercial radio appeared in 1920, and by 1929 twelve million families tuned in daily and went to the movies weekly. Some one hundred million phonograph records were sold in 1927, as jazz took the United States and the world by storm. Classical composers, too, were listening to jazz and took notes, literally. Music in the 1920s saw a fresh fusion of classical and popular styles, yet national traits were still a major factor. Ravel had a crush on the Gershwins' music but remained French even as he wrote the blues. By the 1990s, the commingling of classical and popular idioms had become standard fare, and a new, accessible modern music emerged, particularly in the United States. Composer, writer, educator, and performer extraordinaire Bruce Adolphe closes this summer's Encounter series, guiding audiences in an exploration of the Roaring Twenties and the dawn of the new millennium.

SPECIAL THANKS

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

Top: Manuel Orazi (1860–1934). *Paris by Night, a Dance Club in Montmartre* from *L'Amour et l'Esprit Gaulois* by Edmond Haraucourt, ca. 1925, color engraving. Bridgeman Images  
Bottom: The Hubble Space Telescope, photographed by an astronaut from the space shuttle *Atlantis* in 2009

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**VOLUNTEER**

**Music@Menlo relies on a team of friendly, enthusiastic, and hardworking volunteers to help the festival run smoothly.**

Music@Menlo volunteers contribute their time in a variety of ways, including ushering at concerts, helping with mailings, and hosting artists in their homes.

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



CONCERT PROGRAM I

# 1710–1720: Bach Ascending

JULY 13

Saturday, July 13, 6:00 p.m.

The Center for Performing Arts at Menlo-Atherton

*SPECIAL THANKS*

*Music@Menlo* dedicates this performance to the Martin Family Foundation and to the William and Flora Hewlett Foundation with gratitude for their generous support.

**Fête the Festival** (8:30 p.m., following the concert)

Join the Artistic Directors, festival musicians, and friends on July 13 to toast the season's first concert at an outdoor catered dinner reception on the Menlo School campus. (Tickets: \$75. Advance purchase required.)

**EVARISTO FELICE DALL'ABACO** (1675–1742)

**Trio Sonata in A Major, op. 3, no. 12** (1712)

<i>Largo</i>	<i>Gavotta I and II</i>
<i>Allemanda: Allegro</i>	<i>Allegro assai</i>
<i>Aria: Adagio</i>	

Aaron Boyd, James Thompson, violins; Dmitri Atapine, cello; Hyeyeon Park, harpsichord

**GEORG PHILIPP TELEMANN** (1681–1767)

**Violin Concerto in a minor, TWV 51: a1** (ca. 1708–1716)

<i>Adagio</i>	<i>Presto</i>
<i>Allegro – Adagio</i>	

Adam Barnett-Hart, solo violin; Soovin Kim, Arnaud Sussmann, violins; Pierre Lapointe, viola; Brook Speltz, cello; Peter Lloyd, bass; Gloria Chien, harpsichord

**ARCANGELO CORELLI** (1653–1713)

**Concerto Grosso in D Major, op. 6, no. 1** (1714)

<i>Largo – Allegro</i>	<i>Largo – Allegro</i>
<i>Largo – Allegro</i>	<i>Allegro</i>

Soovin Kim, James Thompson, solo violins; Brook Speltz, solo cello; Aaron Boyd, Arnaud Sussmann, violins; Paul Neubauer, viola; David Finckel, cello; Peter Lloyd, bass; Gloria Chien, harpsichord

**GEORGE FRIDERIC HANDEL** (1685–1759)

**Suite no. 1 in F Major, HWV 348, from Water Music** (1717)

<i>Overture: Largo – Allegro</i>	<i>Air</i>
<i>Adagio e staccato</i>	<i>Menuet</i>
<i>Allegro</i>	<i>Bourrée</i>
<i>Andante</i>	<i>Hornpipe</i>
<i>Menuet</i>	<i>Andante</i>

James Austin Smith, Hugo Souza, oboes; Peter Kolkay, bassoon; Kevin Rivard, Mark Almond, horns; Aaron Boyd, Arnaud Sussmann, Adam Barnett-Hart, Max Tan, James Thompson, Luke Hsu, violins; Paul Neubauer, Pierre Lapointe, violas; Dmitri Atapine, David Finckel, cellos; Peter Lloyd, bass; Wu Han, harpsichord

**PROGRAM OVERVIEW**

At the hands of Corelli, Vivaldi, Handel, and others, the music of the Baroque era reached new heights of complexity and expressive depth. But by the early eighteenth century, one supreme artist had emerged who would be regarded by many as history's greatest composer three centuries later. The summer's opening program brings together a colorful selection of music composed between 1710 and 1720, which sets the stage for Bach's resplendent First *Brandenburg* Concerto.

**INTERMISSION**

**TOMASO ALBINONI** (1671–1751)

**Double Oboe Concerto in C Major, op. 7, no. 2** (1715)

<i>Allegro</i>	<i>Allegro</i>
<i>Adagio</i>	

Stephen Taylor, James Austin Smith, oboes; James Thompson, Adam Barnett-Hart, violins; Paul Neubauer, viola; Dmitri Atapine, cello; Peter Lloyd, bass; Hyeyeon Park, harpsichord

**ANTONIO VIVALDI** (1678–1741)

**Concerto in g minor for Two Cellos, Strings, and Continuo, RV 531**

(after 1710)

<i>Allegro</i>	<i>Allegro</i>
<i>Largo</i>	

Dmitri Atapine, Brook Speltz, solo cellos; Adam Barnett-Hart, Soovin Kim, violins; Paul Neubauer, viola; David Finckel, cello; Peter Lloyd, bass; Gloria Chien, harpsichord

**JOHANN SEBASTIAN BACH** (1685–1750)

**Brandenburg Concerto no. 1 in F Major, BWV 1046** (before 1721)

<i>[Allegro]</i>	<i>Allegro</i>
<i>Adagio</i>	<i>Menuet – Trio – Polonaise</i>

Stephen Taylor, James Austin Smith, Hugo Souza, oboes; Peter Kolkay, bassoon; Kevin Rivard, Mark Almond, horns; Aaron Boyd, violino piccolo; Arnaud Sussmann, Soovin Kim, violins; Pierre Lapointe, viola; David Finckel, cello; Peter Lloyd, bass; Hyeyeon Park, harpsichord

Antoine Coysevox (1640–1720). *The Allegory of Fame astride Pegasus*, 1701–1702, Carrara marble. Place de la Concorde, Paris, France. Photo credit: Timothy McCarthy Archive/Art Resource

CONCERT PROGRAMS

# Program Notes: 1710–1720: Bach Ascending

Notes on the program by Patrick Castillo

## EVARISTO FELICE DALL'ABACO

(Born July 12, 1675, Verona, Italy; died July 12, 1742, Munich, Germany)

### Trio Sonata in A Major, op. 3, no. 12

**Published:** 1712, Amsterdam

**Dedication:** Leopold I, Duke of Lorena, King of Jerusalem

**Other works from this period:** Twelve *Sonate da camera* for Violin and Cello, op. 1 (ca. 1708); Twelve *Concerti a quattro da chiesa*, op. 2 (1712); Twelve *Sonate da camera* for Violin and Cello, op. 4 (1716)

**Approximate duration:** 12 minutes

Though relegated to near-total historical obscurity, the Italian composer Evaristo Felice Dall'Abaco led a vital musical career. He was skilled on both violin and cello (he is thought to have studied in his youth under Giuseppe Torelli, a musician and composer known as a developer of the concerto and **concerto grosso**) and developed a compositional language indebted to the Italian masters of the day—Corelli and Vivaldi in particular—as well as to the French style he absorbed on his various professional travels. (His use of **rondeau** form and of French dance **movements** is uncommon among Italian composers of his time.) He spent part of his twenties in Modena, Italy, where he encountered the court orchestra's French music director; and his later employment by the Bavarian elector Maximilian II Emmanuel brought him to the Netherlands, Belgium, and eventually to France, as political circumstances denied the elector stability in one place. In 1715, Emmanuel returned to Munich, where he rewarded Dall'Abaco for his years of loyal service with an appointment to the position of **Konzertmeister** there. Dall'Abaco remained in Munich until his death in 1742.

His compositional output survives in six published opuses, comprising three volumes of **sonatas** and three volumes of concerti. His Opus 3, published in Amsterdam in 1712, is a set of twelve *sonate da chiesa e da camera a tre* (sonatas for the church and for the chamber; see the Corelli notes on the following page for more on the church and chamber sonata genres).

The last of the Opus 3 set, the **Trio Sonata** in A Major, begins with a gallant **Largo** in the Corellian mold. The second movement is an **Allegromanda**, the first of the work's two dance movements, but it loses nothing of the opening movement's refinement. Following the lovely third movement **Aria**, the Sonata features a **gavotte**, a French court dance illustrative of Dall'Abaco's Francophilia. The work concludes with a brilliant **Allegro assai** finale.

## GEORG PHILIPP TELEMANN

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

### Violin Concerto in a minor, TWV 51: a1

**Composed:** Ca. 1708–1716

**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 (**oratorio**) (1716, rev. 1722)

**Approximate duration:** 8 minutes

Only when Georg Philipp Telemann declined the music directorship of Leipzig's Thomaskirche was the position begrudgingly offered to the second-choice candidate, Johann Sebastian Bach. Telemann was recognized in his lifetime as his generation's finest composer; and if history has ceased to view him as such (more reflecting a reappraisal of Bach and Handel

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

than of Telemann), he was unquestionably one of its most versatile and prolific. His output of instrumental music alone is staggering, comprising some 125 orchestral suites and 125 concerti, as well as several dozen other orchestral works, 40 quartets, 130 trios, 145 solo keyboard works, etc. In addition to these, Telemann produced numerous annual cycles of church **cantatas**, as well as oratorios, masses, and other sacred music, and a varied range of secular vocal music, from songs to **serenades** and cantatas to opera.

Some twenty-five violin concerti survive, which almost certainly represent just a portion of Telemann's total contribution to the genre. The earliest of these date from the composer's tenure in Eisenach, Germany, where he served as court Secretary and **Kapellmeister** from 1709 until 1712; this was followed by a stint in Frankfurt, Germany, where he remained prolific in the composition of concerti.

The Violin Concerto in a minor, TWV 51: a1, dates from this period in Telemann's career; music historian Steven Zohn surmises that the concerti of these years predate Telemann's familiarity with those of Vivaldi. Their thematic material is pithy, as opposed to Vivaldi's demonstrative ritornelli; and whereas Vivaldi's concerti explicitly spotlight the soloist, the textures in Telemann's early concerti distinguish the solo instrument from the ensemble to a lesser degree.

Mysterious chords in the ensemble violins and viola begin the A minor Concerto as if suspended in midair—without the foundation of cello and continuo and marked by silent downbeats, somewhat disorienting the listener before the entrance of the solo violin. In this opening **Adagio**, the soloist eschews virtuosity; rather, depth of expression seems Telemann's prime objective, as long-held notes bloom into poignant melodic gestures. "Virtuosity for its own sake," Zohn wrote, "seems to have interested [Telemann] far less than innovations in scoring, style, and structure." Indeed, the **Allegro** second movement, a stern rejoinder to the *Adagio's* introspection, achieves great dramatic intensity through texture and character rather than instrumental pyrotechnics. The fleet **Presto** finale, while featuring the Concerto's flashiest passagework, nevertheless impresses more for its ensemble writing than for its glorification of the soloist.

## ARCANGELO CORELLI

(Born February 17, 1653, Fusignano, Italy; died January 8, 1713, Rome, Italy)

### Concerto Grosso in D Major, op. 6, no. 1

**Published:** 1714, Amsterdam

**Other works from this period:** Twelve Violin Sonatas, op. 5 (1700); Sonata in D Major for Trumpet, Two Violins, and Continuo (1704); Six Trio Sonatas (1714)

**Approximate duration:** 12 minutes

Though inarguably the first of the great violin virtuosos, Arcangelo Corelli curiously never achieved a successful performance career, nor undertook even one international concert tour. He withdrew from public performance after 1708 and spent his final years preparing his compositions for publication. His five published sets of sonatas and his Twelve Concerti Grossi, op. 6 (which only appeared posthumously, in 1714), represent a watershed in the history of Western music, consequently garnering Corelli greater international renown as a composer than as an instrumentalist.

The **Baroque** concerto grosso—as most gloriously exemplified by Vivaldi's *The Four Seasons* and *L'estro armonico*; Handel's Twelve Concerti Grossi, op. 6; and Bach's *Brandenburg* Concerti—arose from the formal innovations of Corelli's Opus 6. The concerto grosso involves a dialogue between sections of music played by the full ensemble and more intimate sections played by a group of soloists known as the **concertino**. This convention reflected the structure of the personnel at large musical chapels,

which comprised two categories of musicians: the **ripieno**, or full ensemble, and a small group of soloists. The ripienists were typically players of average ability, whereas the soloists exhibited higher instrumental facility.

Just as, in a later era, Haydn would formalize certain conventions, to be crystallized by Mozart and Beethoven, Corelli's Opus 6 laid the foundation for the Baroque concerto grosso. The twelve concerti of Opus 6, like Corelli's trio sonatas, fall into two distinct categories: *da camera* (for the chamber) and *da chiesa* (for the church). The concerti *da chiesa*—nos. 1–8—are more solemn and dignified in character and exclude dance movements, which appear in the concerti and sonatas *da camera*. Each of the concerti is scored for a concertino of two violins and cello, ripieno strings, and continuo.

The eighteenth-century English music historian John Hawkins described Corelli as “remarkable for the mildness of his temper and the modesty of his deportment”—traits well admired in Corelli's time, especially in so esteemed a public figure. These qualities permeate Corelli's musical style as well: the Concerto Grosso in D Major, op. 6, no. 1, begins with a *Largo* introduction at once noble and elegant. The first movement's *Allegro* section sets even-tempered discourse between the concertino violins, fueled by ebullient sixteenth notes in the cello. This music is punctuated by periodic **grand pauses** and recurrences of the *Adagio* music, which end the movement on a sober note.

The second movement's *Largo* beginning is similarly refined. Here, sixteenth-note runs in the violins launch the music into the *Allegro* section. A contemplative *Largo* in b minor follows, concertino violins combining for a thoughtful duet. The ripieno weighs in, Greek chorus style, on the proceedings. A resplendent D major *Allegro* responds, featuring broad melodic statements in each voice.

A playful dialogue between the solo violins, in rapid-fire **triplets**, drives a sprightly finale. For this buoyant conclusion, Corelli allows the Concerto's most virtuosic indulgence—yet even here, his aristocratic temper prevails. Within just a few years, the generation of composers in his wake—Vivaldi, Handel, Bach—would inject Corelli's formal innovation with new dramatic fire.

## GEORGE FRIDERIC HANDEL

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

**Suite no. 1 in F Major, HWV 348, from *Water Music***

**Composed:** 1717

**Published:** 1788

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

**Other works from this period:** *Amadigi di Gaula*, HWV 11 (opera) (1715); *Brookes Passion*, HWV 48 (oratorio) (1716); *Chandos Anthems* (English church music) (1717–1718); *Care selve, aure grate*, Cantata for Soprano and Continuo, HWV 88 (ca. 1717–1718)

**Approximate duration:** 27 minutes

With the premiere of *Agrippina* to open carnival season in Venice, Italy, in 1709, George Frideric Handel scored a great success before a major international audience, advancing his prospects for a flourishing career as a dramatic composer. The following year, he was appointed Kapellmeister in Hanover, Germany, a position that allowed him a fair amount of travel. He spent several weeks in Düsseldorf in Germany before journeying to London in the early fall. Italian opera (Handel's stock-in-trade) was in vogue in the English capital, and he consequently enjoyed a meteoric rise to celebrity. The premiere of *Rinaldo* at the Queen's Theatre in 1711 marked another major success.

After his dismissal from his Hanover post (likely for political reasons, though Handel seems to have demonstrated a clear preference to remain in London in any case), Handel took up permanent residence in London and became a British citizen in 1727. These first years in London saw the

composition of choral music (as Handel aimed to get a foothold in the Anglican church) and cantatas in addition to opera. But his best-known work from this period is unquestionably the set of three orchestral suites known as the *Water Music*.

Handel composed the *Water Music* at the request of King George I for a royal fête on the River Thames on July 17, 1717. Friedrich Bonet, a Prussian national living in London, noted the performance in his diary: “Next to the King's barge was that of the musicians, about 50 in number—trumpets, cors de chasse [horns], oboes, bassoons, German flutes, French flutes, violins and basses, but no singers...His Majesty's approval was so great that he caused it to be played three times in all, twice before and once after supper, even though each performance lasted an hour. The evening was as fine as could be desired for this occasion and the number of barges and boats full of people wanting to listen was beyond counting.”

The *Water Music* comprises three suites (in F major, D major, and G major), with the second and third suites often combined into one in performance. In fulfilling the king's request, Handel may have recycled earlier music: the *Overture* that begins the Suite no. 1 in F Major is scored for a concertino of oboe and first and second violin, with ripieno strings and basso continuo—the absence of horns suggests it may have originated as music intended for indoors. Nevertheless, it is a proud, regal music, befitting the occasion. The contemplative second movement, too, seems conceived for an indoor setting, its intimate oboe solo floating atop a halting quarter-note accompaniment in the strings.

The full ensemble comes together for the exuberant *Allegro* third movement. Horns in particular make a forceful entrance, emerging as a dominant part of the Suite's instrumental palette hereafter. The following **Andante** offers an affecting change in color, setting the trio of oboes and bassoon in dialogue with the strings. Following this introspective, d-minor **episode**, the horn-driven *Allegro* returns. Horns remain in the fore in the jaunty **Menuet**.

The **Air** is an exquisitely conceived thing: touching and intimate music, while yet sufficiently self-assured to suit the occasion. Horns sit idle for half the movement before adding a miraculous color with sustained notes in their high register.

Horns power the start of the Suite's second **Menuet**, boldly announcing the tune sans orchestral accompaniment. A contrasting f-minor section places the melody in the bassoon's tenor voice, doubled by second violin, expanding the Suite's instrumental palette still further.

This is followed by a brisk **Bourrée**, a court dance of French origin, and the festive **Hornpipe**, a dance form related to the English jig. Both are repeated three times, with each iteration differently colored: played first by strings, then by winds, and finally by the full ensemble.

Rather than offer a boisterous finale, the Suite concludes with a thoughtful *Andante* in d minor that forgoes horns and ultimately arrives at a somber, *Adagio* final **cadence**. Yet somehow, by Handel's singular alchemy, even in its most inward moments, nothing of the Suite's splendor is sacrificed.

## TOMASO ALBINONI

(Born June 8, 1671, Venice, Italy; died January 17, 1751, Venice, Italy)

**Double Oboe Concerto in C Major, op. 7, no. 2**

**Published:** 1715, Amsterdam

**Other works from this period:** Six *Sonate da chiesa* for Violin and Continuo, op. 4 (ca. 1709); Twelve *Trattenimenti armonici per camera* for Violin and Continuo, op. 6 (ca. 1712); *Lucio Vero* (1713); Six *Balletti* and Six Trio Sonatas, op. 8 (1722)

**Approximate duration:** 10 minutes

The Italian composer Tomaso Albinoni was extremely prolific. While some fifty operas survive, the libretto to *Candalide* (1734), known to be his penultimate opera, notes that it is his eightieth. He also composed shorter dramatic works, a three-voice mass, and fifty cantatas. His surviving

instrumental music includes one hundred sonatas, nearly sixty concerti, and other works. Though Albinoni's fine reputation during his lifetime owed largely to his vocal output, his instrumental music was regarded as on par with that of Corelli and Vivaldi—Bach utilized Albinoni's music for pedagogical purposes and composed **fugues on subjects** taken from his Opus 1 Trio Sonatas—and it is that body of work on which his legacy endures.

His instrumental catalog features four published sets of twelve *concerti a cinque* for various instrumentations, including the Twelve Concertos, op. 7, each scored for one or two oboes with strings and basso continuo. Subsequent to the oboe's emergence to prominence in seventeenth-century France, the instrument came into fashion in Venice, Italy, in the 1690s. Albinoni's Opus 7 marks the first concerti of their kind to be published by an Italian composer.

Each of the Opus 7 concerti comprises three movements. The Concerto in C Major, op. 7, no. 2, begins with a declamatory opening fanfare, presented by the strings in **octaves** and answered by the oboes in thirds. This sequence establishes the entire movement's prevailing dynamic: soloists in concert with one another, counterbalanced by the strings en masse. Here is music of Corellian refinement rather than Vivaldiesque flair—a concerto conceived more as chamber music than as a soloist vehicle. Indeed, oboes are absent in the *Adagio* second movement (though, not uncommonly, one or both soloists opt to double, and ornament, the violin lines in performance). Following this sober, **chromatically** rich c-minor interlude, oboes return for the vivacious *Allegro* finale.

## ANTONIO VIVALDI

(Born March 4, 1678, Venice, Italy; died July 27 or 28, 1741, Vienna, Austria)

### Concerto in g minor for Two Cellos, Strings, and Continuo, RV 531

**Composed:** after 1710

**Approximate duration:** 11 minutes

The formal innovation and instrumental brilliance of Antonio Vivaldi's vast catalog of concerti establish him as the most influential Italian composer of his generation, and indeed as one of the most important musical figures of the Baroque period at large. In the lineage of great composer-violinists, Vivaldi succeeds Corelli with a fury, infusing Corelli's stylistic and technical innovations with incandescent virtuosity and dramatic audacity that would inform listeners' fundamental understanding of music for generations.

The concerto medium—a form intended as a vehicle for soloistic virtuosity—was Vivaldi's calling card, and it developed into the quintessential Baroque genre largely by his hand. Vivaldi's concerti were of consequential influence on no less a genius than Johann Sebastian Bach: when Bach first discovered the violin concerti of Vivaldi's *L'estro armonico*, he was helplessly seduced by their high-flying virtuosic quality. It is no exaggeration to say that Bach's *Brandenburg* Concerti—often held as the gold standard of Baroque concerti grossi—are unthinkable without the precedent of Vivaldi's concerti.

While the majority of Vivaldi's concerti are for violin, they also feature a diverse range of other instruments. His output includes six concerti for viola d'amore, twenty-five for solo cello, and dozens more for flute, oboe, recorder, and bassoon. There are concerti for two, three, and four soloists, likewise heavily favoring the violin.

The Concerto in g minor for Two Cellos, Strings, and Continuo, RV 531, is the only surviving concerto of its kind among Vivaldi's oeuvre. It was most likely composed, like many of his concerti, for the orchestra at the Pio Ospedale della Pietà, one of four major Venetian orphanages for girls that specialized in rigorous musical training, and where Vivaldi served as **Maestro di Cappella**. The Concerto comprises three movements. The two solo cellos begin the brisk *Allegro* first movement. Following the subsequent entrance of the full ensemble, the intensity never relents. The solo writing throughout features, for its day, uncom-

monly agile passagework across the cellos' bass and tenor registers. The keening *Largo* is an intimate affair: ensemble strings sit idle as the solo cellos, accompanied only by basso continuo, engage in an ardent duet. The Concerto concludes with a high-octane *Allegro* finale.

Igor Stravinsky's oft-repeated wisecrack that "Vivaldi did not compose 600 concertos; he wrote the same concerto 600 times" is surely unfair. For if it is true that Vivaldi's concerti have their share of common formal characteristics (illustrating a heady formula, nota bene, of Vivaldi's own concoction), Stravinsky's criticism fails to acknowledge the audacity of Vivaldi's musical imagination within that form. The strongest of Vivaldi's concerti combine rhythmic vitality with melodic invention; his understanding of instruments and keen dramatic instinct moreover place Vivaldi's concerto oeuvre among the most thrilling glorifications of instrumental virtuosity in the repertoire to this day.

## JOHANN SEBASTIAN BACH

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

### Brandenburg Concerto no. 1 in F Major, BWV 1046

**Composed:** Before 1721

**Dedication:** Detailed in the notes below

**Other works from this period:** *Fantasia* in C Major for Organ, BWV 573 (1722); *French Suites* for Keyboard, BWV 812–817 (ca. 1722–1725); *The Well-Tempered Clavier* (Book I), BWV 846–869 (1722, rev. later)

**Approximate duration:** 20 minutes

In late 1717, Johann Sebastian Bach departed Weimar, Germany, where he had held the post of court organist and Konzertmeister for nearly ten years. His ambition to rise to the prestigious post of Kapellmeister—whether at Weimar or elsewhere—set off a bizarre saga between Bach and his employer, Duke Wilhelm: a feud that culminated in Bach's brief incarceration and unceremonious dismissal. Notwithstanding this embarrassing episode, these events also marked a transition into one of the happiest times in Bach's career, as he took the position of Kapellmeister at the court in Cöthen, Germany. Indeed, Bach's obituary, written by his son Carl Philip Emanuel, takes care to note that when he later left Cöthen for a position in Leipzig, Germany, he did so with a heavy heart—not least of all on account of taking leave of his employer, Prince Leopold, with whom he would develop a close kinship during his time in Cöthen. Leopold was an amiable ruler and an avid music lover and had been responsible for a musical renaissance of sorts in Cöthen. After assuming power, he increased the number of court musicians from three to seventeen, thereby having, upon Bach's arrival, an able chamber orchestra ready to serve as muse for the accomplished composer—and, specifically, for an important catalog of instrumental works. The wealth of instrumental talent available to Bach at Cöthen afforded him the opportunity to produce such pieces as the *Suites for Solo Cello*, the *Sonatas and Partitas for Solo Violin*, and the magnificent *Brandenburg* Concerti, whose autograph is dated 1721 and which testify to the vitality of his writing for large instrumental ensembles during this period.

Between 1718 and 1719, Bach had played for the elector of Brandenburg in Berlin while negotiating the terms for a new harpsichord for the court at Cöthen. About two years later, he would compose these six concertos, scored for varied assortments of instruments, and dedicate them to the elector. The dedication reads, in the abject parlance of the eighteenth century:

To His Royal Highness Christian Ludwig, Margrave of Brandenburg, etc. Sire: Since I had the happiness, a few years ago, to play by command before Your Royal Highness, and observed at that time that you derived some pleasure from the small musical talent that Heaven has given me; and since, when I was taking leave of Your Royal Highness, you did me the honor

to request that I send you some of my compositions: I have therefore, in compliance with your most gracious demand, taken the liberty of tendering my most humble respects to Your Royal Highness with the present concertos, arranged for several instruments, begging you most humbly not to judge their imperfection by the strict measure of the refined and delicate taste in musical pieces that everyone knows you possess, but rather to consider kindly the deep respect and the most humble obedience which I am thereby attempting to show to you. For the rest, Sire, I beseech Your Royal Highness most humbly to have the kindness to preserve your good will toward me and to be convinced that I have nothing so much at heart as to be able to be employed on occasions more worthy of you and your service, since I am with matchless zeal, Sire, Your Royal Highness' most humble and obedient servant Johann Sebastian Bach. Cöthen, March 24, 1721.

In spite of this flowery dedication, the margrave of Brandenburg—lacking the musical resources to stage a performance of the concerti—never thanked or paid Bach; but the works came to life nevertheless at Cöthen, as Bach had deliberately suited them for the greater number of technically proficient musicians he had at his own disposal.

Apart from the circumstances of their genesis, the *Brandenburg* Concerti mark one of the finest musical achievements of the Baroque era. Each scored for a different instrumental ensemble, they represent the fullest development of the Baroque concerto grosso and demonstrate thorough mastery of composing for different instruments. The six concerti range in sonic profile from homogeneous string ensembles (Nos. 3 and 6) to works of more varied orchestration. The First *Branden-*

*burg* Concerto, in F major, is scored for two horns, three oboes, bassoon, **violino piccolo** (a miniature violin, common in the Baroque era, a third or fourth higher than a standard violin), strings, and basso continuo. It is moreover distinguished from the rest of the set for comprising four movements, whereas the rest have three.

If its instrumentation featuring brass and double reeds immediately suggests a courtly setting, likewise does the Concerto's opening thematic material: a noble ascending **arpeggio** is followed by a flourish of sixteenth notes, as stately horns pace the proceedings with repeated triplets. Subsequent episodes deconstruct the ensemble's colorful palette: a gesture in the violins is answered by the oboes and then by horns.

A lachrymose strain in the first oboe, above pulsing chords in the strings, begins the *Adagio*. Violino piccolo responds, with the chords now set in the oboes. Bassoon and continuo next take up the melody. As the movement unfolds, these principle voices continue to intertwine, like plumes of smoke in slow motion. An impassioned cry by the first oboe alone, followed by a stoic series of chords, brings the *Adagio* to a close.

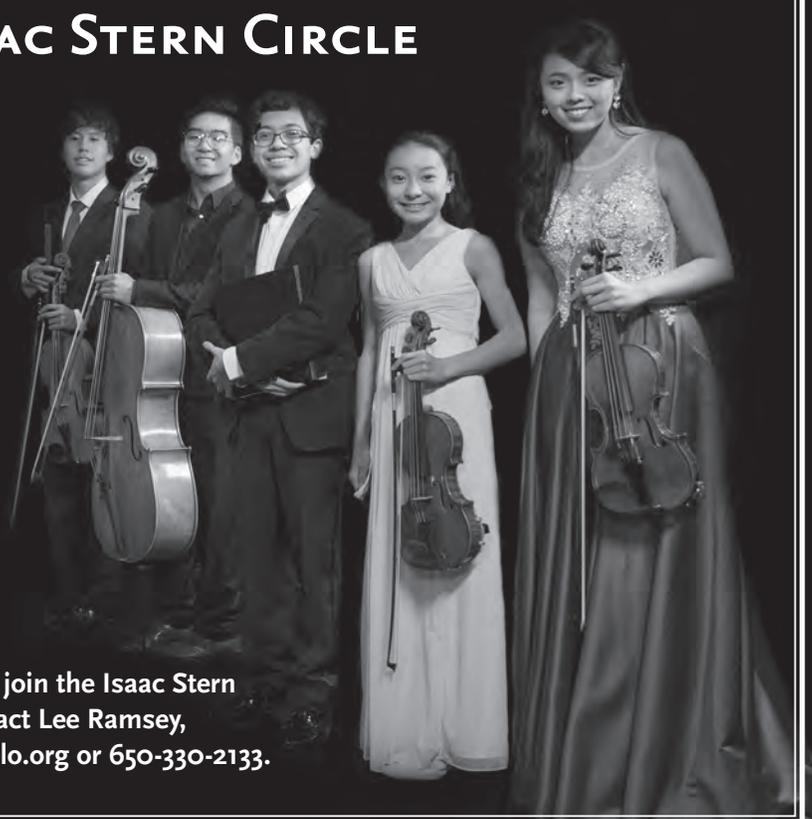
The *Allegro* third movement, in rollicking 6/8 time, returns to the festive air of the opening movement. The violino piccolo here is cast in the role of dance master. The Concerto's final movement, a refined minuet given splendid voice by the full ensemble, is also its longest. The main minuet section recurs in alternation with three intervening episodes: a thoughtful **trio** section, issued by double reeds (oboes and bassoon); a **polonaise**, played by strings alone; and a rousing second trio, featuring horns and oboes. Bach's generosity in highlighting the ensemble's distinct instrument groups is matched by the finale's overall character—radiant in its variety of color, warm and welcoming from its first measure to its last.

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CONCERT PROGRAM II

# 1790–1800: Beethoven Launched

JULY 17

Wednesday, July 17, 7:30 p.m.

The Center for Performing Arts at Menlo-Atherton

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**JOSEPH HAYDN** (1732–1809)

**Piano Trio in d minor, Hob. XV: 23** (1795)

*Molto andante*  
*Adagio ma non troppo*  
*Finale: Vivace*

Gilbert Kalish, *piano*; Adam Barnett-Hart, *violin*; Brook Speltz, *cello*

**WOLFGANG AMADEUS MOZART** (1756–1791)

**String Quintet in E-flat Major, K. 614** (1791)

*Allegro di molto*  
*Andante*  
*Menuetto: Allegretto*  
*Finale: Allegro*

Soovin Kim, Aaron Boyd, *violins*; Paul Neubauer, Pierre Lapointe, *violas*;  
Brook Speltz, *cello*

**INTERMISSION**

**PROGRAM OVERVIEW**

Mozart's death in 1791 marked an abrupt end to one of history's most incandescent artistic careers. The following year, the twenty-two-year-old Beethoven traveled to Vienna, where, under Haydn's tutelage, he inherited—and then transformed—the Classical tradition. This dynamic program offers a snapshot of the eighteenth century's final decade, when Haydn, the elder statesman of the Classical era, gave way to the voice of a new century.

**LUDWIG VAN BEETHOVEN** (1770–1827)

**Trio in B-flat Major for Clarinet, Cello, and Piano, op. 11** (1797)

*Allegro con brio*  
*Adagio*  
*Tema con variazione: Allegretto (on "Pria ch'io l'impegno")*

Tommaso Lonquich, *clarinet*; David Finckel, *cello*; Wu Han, *piano*

**LUDWIG VAN BEETHOVEN**

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

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

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

# Program Notes: 1790–1800: Beethoven Launched

Notes on the program by Patrick Castillo

## JOSEPH HAYDN

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

### Piano Trio in d minor, Hob. XV: 23

**Composed:** Completed by May 23, 1795

**Published:** 1795, London

**Dedication:** “À son altesse Madame la Princesse Marie Esterhazy”

**Other works from this period:** Trumpet **Concerto** in E-flat Major, **Hob.** VIIe: 1 (1796); Piano Trio in E Major, Hob. XV: 28 (1797); Six String Quartets, **op.** 76, *Erdödy Quartets* (1797); *Die Schöpfung (The Creation)*, Hob. XXI: 2 (**oratorio**) (1796–1798)

**Approximate duration:** 20 minutes

As with his influence on the symphony and the string quartet, Joseph Haydn played an important role in the piano trio's rise to prominence in Western musical culture, leaving a catalog of no fewer than forty-five such works. Haydn's piano trios reflect the heightened awareness of the nuances of writing for particular instruments that helped define the **Classical** idiom. At the time of his first trios, the combination of piano, violin, and cello had not yet become established as a standard chamber ensemble; some of the earliest piano trios have been accurately described as keyboard **sonatas** with violin and cello accompaniment. (In 1775, Carl Philipp Emanuel Bach designated a set of his own trios “Sonatas for Piano, which may equally well be played solo, or accompanied by violin and violoncello.”) But Haydn developed the piano trio into a sophisticated conversation among three voices. Consequently, the medium's popularity grew rapidly, with piano trio music becoming an essential part of any amateur musician's library by the end of the eighteenth century.

The Trio in d minor, Hob. XV: 23, dates from the mid-1790s, the late period of Haydn's career, by which time he had thoroughly transformed Western music and achieved international celebrity. Yet the immensity of his accomplishments notwithstanding, he continued, tirelessly, to innovate. Having already redefined the symphonic genre over the course of ninety-three symphonies, he composed his final twelve (the celebrated *London* symphonies) between 1791 and 1795, setting a new standard for orchestral writing yet again. The composer who could have laid claim as the “father of the string quartet” on the strength of his Opuses 20 (1772), 33 (1781), and 54 (1788) returned to the quartet medium throughout the 1790s, making arguably his most imaginative contributions to the genre (Opp. 64, 74, 76, and 77). Similarly, the D minor Trio reveals a composer, despite his having essentially patented the genre, unwilling to cease with experimenting.

The Trio begins not with a **sonata-form movement** (as Haydn's own body of work had established as the norm) but with a **theme and variations**. The **theme** begins with a striking gesture, as if putting the listener on notice of strange delights that lie ahead. An ominous tune slithers upward in quiet **octaves**, interrupted by a **forzando** exclamation, and then descends back to its starting point. After a pregnant silence, a consequent **phrase**, an utterly logical response to the opening, somehow with breathtaking nimbleness turns the theme from menacing d minor to a cheerful wink. Following a repeat, the second half of the theme counters the opening octaves with a richly nuanced dialogue between all three instruments, each contributing a distinct line to the overall texture.

Theme-and-variations movements typically diverge incrementally from the theme from one variation to the next. Haydn's first variation, instead, presents the ear with a startling departure from brooding d minor to resounding D major. The following variation returns both to d minor and to octaves. The storm clouds quietly gathered in the Trio's

opening here give way to thunder and lightning; **staccato** droplets of rain persist even as the key turns to sunny F major. Next comes a triumphant return to D major. The remainder of the movement similarly vacillates between major and minor **harmonies**, spanning a variety of textures and expressive characters.

The Trio's second movement, marked **Adagio ma non troppo**, begins with a **cantabile** reverie in the piano, decorated with fanciful **trills** and turns, soon colored by hazy strings. The violin takes up the melody, supported by a warm cello line and surrounded by gentle piano **arpeggios**. In terms of character, this movement exhibits more concentrated focus than the first. Ten years earlier, on the occasion of the first performance of Mozart's six string quartets dedicated to Haydn, the elder composer famously remarked to Leopold Mozart, “Before God and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name; he has taste and, furthermore, the most profound knowledge of composition.” If ever Mozart influenced Haydn, as Haydn so influenced him, its evidence is in such delicate marvels as this *Adagio*. It echoes those Mozartian slow movements that biographer Maynard Solomon described as “inhabit[ing] a world of plenitude, [in which] beauty is everywhere for the taking... [T]he beauties succeed each other with a breathtaking rapidity, their outpouring of episodic interpolations suggesting that we need not linger over any single moment of beauty, for beauty is abundant, it is to be found ‘here, too,’ and ‘there, as well.’”

Following the celestial *Adagio*, Haydn giddily returns the listener to earth for the **Vivace** finale, a movement brimming with the composer's trademark humor. “Misplaced” accents, unexpected pauses, and harmonic chicanery abound. Complementing its buoyant good cheer, the movement offers an inside joke for future music majors too: here in the finale, rather than at the work's outset, Haydn at last presents (what would later be termed) a sonata-form movement.

## WOLFGANG AMADEUS MOZART

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

### String Quintet in E-flat Major, K. 614

**Composed:** Completed April 12, 1791

**Published:** 1793, Vienna

**Dedication:** Detailed in the notes below

**Other works from this period:** *Prussian* String Quartets (**K.** 575: 1789; K. 589, K. 590: 1790); String Quintet in D Major, K. 593 (1790); *Così fan tutte, ossia La scuola degli amanti*, K. 588 (opera) (1790); *Die Zauberflöte*, K. 620 (opera) (1791)

**Approximate duration:** 25 minutes

The String Quintet in E-flat Major, K. 614, marks the last of Wolfgang Amadeus Mozart's six viola quintets (that is, string quartets with added viola), a genre he chiefly innovated. (Haydn never composed such a quintet.) With the addition of a second viola broadening the range of sonic possibilities, the ensemble gives wing to the singular melodic beauty and textural clarity that distinguish Mozart's music. Having two violas moreover allows the instrument a turn in the spotlight, uncommon at this time for the string quartet's traditional middle voice. (Mozart, nota bene, was himself an avid violist, giving him keen insight into the family of instruments and a sensitive ear for inner voices; the string writing in these works is nonpareil.)

Mozart composed the Quintets in D Major, K. 593, and E-flat Major, K. 614, within eight months of his death. They were published posthu-

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

mously, with the vague announcement upon publication that they were composed “at the earnest solicitation of a musical friend.” The score was inscribed to “*un Amatore Ongarese*”—“a Hungarian amateur.” The composer’s widow surmised that this was the skilled amateur violinist Johann Tost, who had also commissioned a number of Haydn’s quartets. Aside from these vague details, little is known surrounding the genesis of these final two quintets. No matter—they are impeccably crafted works whose music can speak for itself.

Though its date of completion—April 12, 1791—places the Quintet in E-flat Major as a “late work,” Mozart could hardly have known at the time that he would not survive the year. Indeed, the work betrays nothing of the contemplative, autumnal nature found in the final works of Beethoven, Schubert, or Brahms. On the contrary, the Quintet illustrates the same high Mozartian spirits as found in *Die Zauberflöte*, the comedic singspiel that would premiere that September.

The Quintet’s opening measures quickly celebrate the ensemble’s distinctive instrumentation: first and second viola introduce the theme, a horn-like hunting call in 6/8 time. Such an unassuming theme—merely a succession of repeated notes, decorated with trills and punctuated by an easy descent—sets the tone for the carefree **Allegro di molto**. Rather than contest the opening melody’s cheerfulness, the second theme deepens it, extending the same repeated-note figure into a smiling new **legato** tune. Throughout, Mozart places each voice, from the brilliant violins to the cello’s burnished baritone **register**, in foreground and background in turn, which results in a broad palette of ensemble colors that belies the movement’s thematic simplicity. The central **development** has new colors yet in store, as vigorous sixteenth notes in the middle strings galvanize wide ascending leaps in the first violin. But for all its textural contrast, the movement’s prevailing atmosphere remains untroubled.

Neither does the **Andante** second movement, comprising a placid theme followed by four variations, challenge the work’s agreeable tenor. Here, as in the first movement, Mozart’s richly varied deployment of the ensemble’s five voices fascinates the ear. The **Menuetto** likewise beguiles, featuring as its middle **trio** section an unpretentious **ländler**. Again, Mozart’s orchestration is the star: first violin presents the melody, thereafter joined by first viola; then both violins and first viola play the tune across two octaves to close the trio. Through subtle but masterful instrumental shading, Mozart elevates simple material to music of exquisite charm.

The spirited **Allegro** finale is charged with an irresistible joie de vivre that masks its technical complexity. The theme, centered on repeated staccato notes, could be heard as a reincarnation of the first movement’s opening melody. The movement’s expert **polyphonic** writing is highlighted by a double **fugato** partway through—a consummate feat of craftsmanship that wondrously only heightens, rather than complicates, the work’s disarming character.

## LUDWIG VAN BEETHOVEN

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

### Trio in B-flat Major for Clarinet, Cello, and Piano, op. 11

**Composed:** 1797

**Published:** 1798, Vienna

**Dedication:** Countess Maria Wilhelmine von Thun

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

**Approximate duration:** 21 minutes

## LUDWIG VAN BEETHOVEN

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

**Composed:** 1796

**Published:** 1801, Vienna

**Dedication:** Prince Joseph Johann zu Schwarzenberg

**First performance:** April 6, 1797

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

**Approximate duration:** 26 minutes

Ludwig van Beethoven’s Clarinet Trio, op. 11, and Quintet for Winds and Piano, op. 16, date from the composer’s early years in Vienna, where he had traveled in 1792 to study with Haydn. This period produced numerous early masterpieces that established Beethoven’s reputation among the Viennese *culturati*. Between 1795 and 1800, he completed the Opus 1 Piano Trios; thirteen piano sonatas, including the iconic *Pathétique*; the Opus 18 String Quartets; and the First Symphony, among other important works. The Trio and Quintet are among several chamber works with winds that Beethoven also wrote during this time, alongside the Opus 25 **Serenade** for Flute, Violin, and Viola and the popular Opus 20 Septet. Though not aiming for the same weight as the more major opuses of this period, these works nevertheless betray as skilled a hand as penned the seminal Opus 18.

This early set of chamber works reveals Beethoven still beholden to the Classical style inherited from Haydn and Mozart, which he would extend with his audacious later works. Haydn and Mozart catalyzed the evolution of chamber music in the eighteenth century from parlor meringue to a sophisticated dialogue between individual voices. These works reflect a similar aesthetic value, their conversational nature more-over enhanced by the contrasting timbres of different instrument families (keyboard, winds, strings).

The Trio and Quintet bear specific debts to Mozart. The Quintet is modeled after Mozart’s own Quintet for Piano and Winds in E-flat Major, K. 452 (“I myself consider it to be the best thing I have written in my life,” Mozart wrote to his father following its premiere). And while the impetus for scoring the Trio for what was, at the time, a peculiar combination of instruments remains unclear, it inevitably calls to mind Mozart’s *Kegelstatt* Trio for Clarinet, Viola, and Piano. Beethoven likely intended the Trio for the Bohemian clarinet virtuoso Joseph Beer. At the urging of his publisher, Beethoven later prepared a version for the standard—and more salable—trio ensemble of violin, cello, and piano. Similarly, when the Opus 16 Quintet was published, it appeared with an alternate version for piano quartet.

Beethoven’s exploitation of the Trio’s spectrum of timbral possibilities injects the **Allegro con brio** with a vitality arguably lost in the arrangement with violin. Following the opening declamation, stated in emphatic octaves by the full ensemble, the first theme group unfolds over a spirited exchange between all three instruments. The clarinet comes to the fore to croon the sweet second theme above a restless staccato accompaniment in the cello. A witty, **syncopated** exchange signals the conclusion of the **exposition**. The development section is compact but dense. Beginning quietly in the unexpected tonality of D-flat major, it proceeds to traverse broad harmonic terrain before a brilliant scale in the piano heralds the return to the home key.

The **Adagio** begins with one of Beethoven’s most inspired cello solos and is soon given over to a tender operatic duet between the cello and clarinet. The rhetorical quality of each voice’s melodic ideas further heightens the sense of their dramatic identity. The final movement is an affable set of nine variations on the **aria** “*Pria ch’io l’impegno*” (“Before I Begin, I Must Eat”) from Joseph Weigl’s opera *Lamor marinaro*. Largely forgotten today, Weigl was the composer of more than thirty operas in the late eighteenth and early nineteenth centuries; Beethoven’s selection of a Weigl theme for these variations attests to their popularity in their day.

Beethoven dedicated the Opus 11 Trio to Countess Maria Wilhelmine von Thun, a prominent arts patron who had supported Gluck, Haydn, and Mozart, and whom Mozart had considered “the most charming and

most lovable lady I have ever met.” Thun’s son-in-law was the Austrian court official Prince Karl Lichnowsky, Beethoven’s most important patron during his early Vienna period. The countess’s weakness for Beethoven’s music is recorded by a Lichnowsky acquaintance who observed Thun “on her knees in front of Beethoven who reclined on the sofa, begging him to play something, which he refused to do.” Despite the young virtuoso’s nonchalance on this occasion, the countess’s enthusiasm was eventually rewarded with a delectable Trio whose lightheartedness belies its sophisticated craftsmanship.

The Quintet, like the Trio, is cast in three movements. The first movement begins with a slow introduction in the French **overture** style, marked by stately dotted rhythms. The piano commences the *Allegro* proper with a melodious sixteen-bar theme, very much in the spirit of Mozart. Winds soon join in, enlivening the proceedings with a brilliant splash of color. As each voice engages in dialogue with one another, a magical quality comes to the fore—one, frankly, lost in the arrangement for strings. Each instrument’s timbre gives it a unique identity, like distinct personalities in conversation: the mellow clarinet, answered in turn by the jocular bassoon, the bellowing horn, the insistent oboe, with the piano moderating all the while.

A similar dynamic governs the lovely *Andante cantabile*. The tender melody is introduced, **dolce**, by the piano, then given luxurious voice by the full ensemble. Two contrasting minor-key **episodes** feature expressive solo lines in each of the wind instruments: a mournful tune sung by the oboe and later a solo turn by the horn—its brass timbre ideally suited to express a dignified melancholy.

The galloping **Rondo** that concludes the Quintet shows off the full ensemble in all its splendor. The finale combines elements of rondo form (in which a central **refrain** alternates with contrasting episodes) and sonata form (based on thematic development). After the first episode, the pianist plays a short **cadenza**—after which, the opening refrain returns but now transformed into an angry outburst. The clouds part soon enough, and the Quintet proceeds to its conclusion in high spirits.

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CONCERT PROGRAM III

# 1820–1830: Classical Twilight

JULY 19 & 21

Friday, July 19, 7:30 p.m.

Stent Family Hall, Menlo School

Sunday, July 21, 6:00 p.m.

The Center for Performing Arts at Menlo-Atherton

**SPECIAL THANKS**

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

July 19: David Morandi

July 21: Iris & Paul Brest and Michèle & Larry Corash

**LUDWIG VAN BEETHOVEN** (1770–1827)

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

*Allegretto*

*Vivace*

*Lento assai, cantante e tranquillo*

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

Escher String Quartet: Adam Barnett-Hart, Brendan Speltz, violins;

Pierre Lapointe, viola; Brook Speltz, cello

**INTERMISSION**

**PROGRAM OVERVIEW**

In their final years, Beethoven and Schubert produced works of unparalleled importance to Western music history. Beethoven's late works demonstrated such far-reaching vision that the composer himself conceded to his contemporaries, "They are not for you, but for a later age." During this same period, Schubert quietly but assuredly created a musical language of newfound expressive intensity. Concert Program III brings together valedictory statements by these two giants, each written a year before the composer's death: Beethoven's final string quartet and Schubert's epic *Winterreise*.

**FRANZ SCHUBERT** (1797–1828)

***Winterreise*, op. 89, D. 911** (1827)

1. "Gute Nacht"
2. "Die Wetterfahne"
3. "Gefrorene Tränen"
4. "Erstarrung"
5. "Der Lindenbaum"
6. "Wasserflut"
7. "Auf dem Flusse"
8. "Rückblick"
9. "Irrlicht"
10. "Rast"
11. "Frühlingstraum"
12. "Einsamkeit"
13. "Die Post"
14. "Der greise Kopf"
15. "Die Krähe"
16. "Letzte Hoffnung"
17. "Im Dorfe"
18. "Der stürmische Morgen"
19. "Täuschung"
20. "Der Wegweiser"
21. "Das Wirtshaus"
22. "Mut"
23. "Die Nebensonnen"
24. "Der Leiermann"

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

**Please hold your applause until the end of the work.**

**Please turn pages quietly only after a song has concluded.**

Caspar David Friedrich (1774–1840). *Two Men Contemplating the Moon*, ca. 1825–1830, oil on canvas. Metropolitan Museum of Art; public domain

# Program Notes: 1820–1830: Classical Twilight

Notes on the program by Patrick Castillo

## LUDWIG VAN BEETHOVEN

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

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

**Composed:** Completed by mid-October 1826

**Published:** 1827, Berlin and Paris

**Dedication:** Johann Wolfmayer

**First performance:** March 23, 1828, by the Schuppanzigh Quartet

**Other works from this period:** Piano **Sonata** no. 32 in c minor, op. 111 (1821–1822); Symphony no. 9 in d minor, op. 125 (1822–1824); String Quartet in E-flat Major, op. 127 (1824–1825); String Quartet in B-flat Major, op. 130 (1825–1826); String Quartet in a minor, op. 132 (1825); String Quartet in B-flat Major, op. 133, *Grosse Fuge* (1825–1826)

**Approximate duration:** 22 minutes

After completing what would be his last symphony and piano sonata, Ludwig van Beethoven turned once again after a twelve-year hiatus to the string quartet as the medium for his deepest musical thoughts. The quartets to which Beethoven devoted his final years represent the pinnacle of the composer's mighty creative powers and infinite imagination. In these five late quartets, Beethoven surpassed all precedent for the expressive capabilities of music, as if transcending this world and composing for listeners of all future generations.

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

After the increasing structural innovations of the first four late quartets (in order of composition, Opuses 127, 130, 132, and 131—which comprise, respectively, four, five, six, and seven **movements**), Opus 135 returns to a standard four-movement architecture, similar to the Opus 18 quartets composed when Beethoven was in his late twenties. But within this guise of Haydnesque simplicity is contained the unmistakable depth of Beethoven's musical imagination.

The Quartet begins with a quiet conversation between the individual voices of the ensemble; the four instruments enter tentatively, as if looking around the room to see whether it's safe to begin.

Just when the Quartet finds its footing, a mysterious, disjointed melody follows, uttered in quiet **octaves**—but this quickly leads to a more extroverted passage. A warmer musical idea follows and then yet another **subject**: this one the most assertive yet, juxtaposing playful **triplet** figures with an ascending **staccato** statement. What sounds like a closing figure to the **exposition** leads to a reminiscence of the

quiet introduction. Within just these opening minutes of the Quartet, Beethoven weaves together a staggering quantity of distinct musical ideas, each with its own character—yet despite their disparate characters, the music unfolds with an uncanny logic. For example, in the movement's **development** section, Beethoven extends, fragments, and combines his various materials with remarkable mastery and imagination.

The **Vivace** second movement functions as the quartet's **scherzo** but shares a certain enigmatic quality with the first movement. The movement opens with a straightforward **syncopated** figure, but as soon as the music settles into a rhythm, Beethoven interjects a strange, angry interruption of hammered E-flats, which yields immediately back to the sunny opening. What are we to make of this? What does it mean? Of course, there's no clear answer—indeed, the psychological complexity of this and much of Beethoven's late music, and that we can never get to the bottom of it, is what makes it timeless. The stunning **Lento assai**, one of Beethoven's most moving slow movements, offers a sublime contrast to the extroverted **Vivace**.

Opus 135 is perhaps most famous for its final movement, on the manuscript of which Beethoven inscribed the title *Der schwer gefasste Entschluss*—“The resolution reached with difficulty.” And then, accompanying the movement's mysterious opening three-note melody are the words “*Muss es sein?*”—“Must it be?” The answer is provided by the inversion of this figure, which begins the **Allegro** and under which Beethoven wrote, “*Es muss sein!*”—“It must be!” Beethoven apparently intended this musical dialogue as a joke. An amateur musician named Ignaz Dembscher had missed the Schuppanzigh Quartet's premiere of the Opus 130 String Quartet and requested free copies of the work from Beethoven for a performance in his home. Offended by the request, Beethoven sent word that Dembscher should pay Schuppanzigh the price of admission for the concert he had missed. Dembscher asked the violinist Karl Holz (who at this time was working as Beethoven's secretary), “*Muss es sein?*” The story goes that Beethoven replied with a four-voiced **canon** on these words, from which the immortal **theme** was eventually drawn.

## FRANZ SCHUBERT

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

### Winterreise (Winter Journey), op. 89, D. 911

**Composed:** Book I (nos. 1–12) February–spring, 1827; Book II (nos. 13–24) begun October 1827

**Published:** In two volumes as Schubert's Opus 89, Book I, January 14, 1828, and Book II, December 30, 1828

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

**Approximate duration:** 78 minutes

His magnificent accomplishments in virtually every other musical genre notwithstanding, Franz Schubert's **lieder**—which number more than 600 and set texts by more than 150 poets—unquestionably represent his most significant contribution to the repertoire. While much of Schubert's music went unrecognized during his lifetime, his songs for voice and piano were frequently performed—primarily at the Schubertiades, intimate affairs centered on Schubert's music—and they were cherished by all who heard them.

Schubert's innovations to the art song elevated the entire genre, transforming it from simple, domestic fare into a musical form of primary importance for composers of the **Romantic** generation and

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

beyond. They are his legacy, rightly earning him the sobriquet “The Prince of Song.” The composer’s friend Josef von Spaun perhaps best summarized his legacy as a composer of lieder: “In this category he stands unexcelled, even unapproached...Every one of his songs is in reality a poem on the poem he set to music...Who among those who had the good fortune to hear some of his greatest songs does not remember how this music made a long familiar poem new for him, how it was suddenly revealed to him and penetrated his very depth?”

*Winterreise*, composed over roughly the final year and a half of Schubert’s life, not only stands as the crowning achievement of the composer’s oeuvre of lieder but also ranks among the singular masterpieces of the Western canon at large. Comprising twenty-four settings of poems by Wilhelm Müller, which chart the desolate winter wanderings of a young man abandoned by his beloved, *Winterreise* can lay claim to birthing the Romantic song cycle tradition. Though Beethoven’s *An die ferne Geliebte* (1816) preceded it by eleven years, *Winterreise* achieved new heights, in both its form and its psychological and expressive depth. Just as Beethoven’s Ninth Symphony towered over a century’s worth of symphonists, *Winterreise* would represent an archetype for subsequent generations of song composers. Schubert’s cycle exemplifies the thoughtful sequence of songs, the perfect matrimony of words and their musical environment, which would set the standard for song cycles from Schumann’s *Dichterliebe* to the Beatles’ *Abbey Road*. It moreover unleashed the expressive potential of a seemingly innocuous medium: using only voice and piano, Schubert chronicles—for a duration and with emotive weight comparable to a full-length opera—a journey marked by discomfiting psychological questions and existential angst.

In its animation of Müller’s texts, *Winterreise* represents the apotheosis of the Prince of Song’s art. “I can neither play nor sing,” Müller wrote in his diary, “yet when I write verses, I sing and play after all. If I could produce the melodies, my songs would be more pleasing than they are now. But courage! Perhaps there is a kindred spirit somewhere who will hear the tunes behind the words and give them back to me.” In *Winterreise*, for the second time (following *Die schöne Müllerin*, composed in 1823), Schubert fulfills Müller’s hope. On hearing these songs, one feels that “*Gute Nacht*,” the start of the journey (“A stranger I arrived, a stranger I depart”), can begin only with Schubert’s dirge-like accompaniment. Both the furious wind and the rejected lover’s bitterness roar through “*Die Wetterfahne*” (“The wind plays with the weathervane atop my beautiful beloved’s house; and I thought in my delusion, that it mocked the poor fugitive”). The melancholy melodic arc of “*Wasserflut*” is the ache of Müller’s words—“Many a tear from my eyes have fallen in the snow; its cold flakes absorb thirstily the burning woe—come true.”

Schubert scholar Susan Youens argued for *Winterreise* as a monodrama, “a work in which a single character investigates the labyrinth of his or her psyche in search of self-knowledge or escape from psychological torment or both.” Youens went on, “What defines monodrama is the exclusion of any other characters and the obliteration of as much awareness on the reader/listener’s part of the poet’s control as possible. Whatever we know in this cycle, we know from the wanderer’s point of view. There is no narrator, no plot, no logical succession of events in the external world. Instead, we spy on fleeting emotions and states of mind.”

Schubert’s musical treatment of Müller’s texts brings the wanderer’s fleeting emotions and states of mind to life with exquisite precision. Witness “*Der Lindenbaum*,” one of the monodrama’s most remarkable soliloquies. Müller casts the linden tree, a traditional venue in German literature for young lovers’ assignations, as the scene of bittersweet nostalgia. Schubert’s piano accompaniment suggests the wind blowing through the tree’s leaves. The same unassuming melody, set first in E major, takes on a complex psychological duality when it recurs in e minor (“Today, too, I had to pass it in the depths of night; though in

darkness, I shut my eyes. And its branches rustled as if calling to me: ‘Come here to me, friend, here you will find rest!’”).

The jilted lover’s torment that pervades the first half of the cycle (as in “*Erstarrung*,” “I search in vain through the snow, looking for traces of her footsteps where she used to walk through the green meadows, arm in arm with me”) yields to a descent into madness and longing for death in Book II. Over the latter twelve songs, the wanderer experiences the emotional highs and lows of Goethe’s *Werther*. His heart races with the galloping rhythmic gait of “*Die Post*” (“Why do you leap so high, my heart? The post-coach brings you no letter: why then do you throb so wondrously, my heart?”). He succumbs to fatalistic despair in “*Die Krähe*”: Schubert traces the crow’s flight—“Even up to this moment, it circles above my head”—in the stark piano accompaniment, as the singer trudges wearily on (“Crow, you strange creature, will you ever leave me? Do you intend soon to seize my body as your prey here?”). “*Der Wegweiser*” alludes hauntingly to the march-to-the-gallows accompaniment of “*Gute Nacht*,” as the wanderer concedes, “I must travel a road from which no one has returned.”

Consideration of Schubert’s tribulations while working on these songs is inescapable. The syphilis that would claim him in his thirty-second year brought intense physical and psychic distress. Yet Schubert’s creativity did not abate in his final twenty months. On the contrary, his miraculous last chapter produced a staggering series of masterpieces, unequaled by many composers over entire lifetimes: the two Piano Trios, opp. 99 and 100; the **Fantasies** in C Major, for violin and piano, and in f minor, for piano, four hands; the *Great C Major Symphony*; the Cello Quintet; the last three piano sonatas; and numerous other piano, vocal, and orchestral works. Many of these defy the temptation to correlate art and biography: the vigor of the Trios, the life-affirming spirit of the *Great Symphony*, and the Quintet betray nothing of their composer’s suffering.

But *Winterreise* lays bare the anguish of a defeated soul, and does so as eloquently as it does unsparingly. Schubert confided to his friends that the twenty-four songs of *Winterreise* “have cost me more effort than any of my other songs.” By the end of the cycle, Müller’s wanderer too is utterly spent; the last sound he hears, in “*Der Leiermann*,” is the demented, obsessive drone of the **hurdy-gurdy**, played by a solitary old man, “barefoot on the ice.” “No one wants to hear him, no one looks at him, and the dogs growl around the old man... Strange old man, shall I go with you? Will you grind your hurdy-gurdy to my songs?” Youens surmised that Schubert, battling his illness and facing the prospect of mental deterioration, “might have wondered as he read ‘*Der Leiermann*’ whether he too would be condemned to suffer what the wanderer confronts: a future with his creative faculties numbed and the capacity to create music restricted to a single **phrase**, repeated mindlessly over and over.” Instead, he produced his most powerful music, what he warned his friends would be “a cycle of horrifying songs,” but of which he also remarked, “I like these songs more than all the rest, and you will come to like them as well.” As bleak a work as Schubert created in *Winterreise*, these twenty-four songs nevertheless represent a profound artistic triumph.



CONCERT PROGRAM IV

# 1840–1850: Romantic Revolution

JULY 25 & 26

Thursday, July 25, 7:30 p.m.  
Stent Family Hall, Menlo School

Friday, July 26, 7:30 p.m.  
The Center for Performing Arts at Menlo-Atherton

*SPECIAL THANKS*

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

July 25: Mr. Laurance R. Jr. & Mrs. Grace M. Hoagland  
July 26: Alan & Corinne Barkin and Peter & Georgia Windhorst

**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*

Juho Pohjonen, *piano*; Angelo Xiang Yu, *violin*; Keith Robinson, *cello*

**FRÉDÉRIC CHOPIN** (1810–1849)  
**Cello Sonata in g minor, op. 65** (1845–1846)  
*Allegro moderato*  
*Scherzo: Allegro con brio*  
*Largo*  
*Finale: Allegro*

David Requiro, *cello*; Juho Pohjonen, *piano*

**INTERMISSION**

**PROGRAM OVERVIEW**

By the mid-nineteenth century, the Romantic age had reached its apex. The turbulence of the 1840s, from the conquest of the American West to the European revolutions of 1848, is vividly reflected in the decade’s impassioned music. In the works of Mendelssohn, Schumann, and Chopin—each a quintessential Romantic voice in his artistic maturity—we encounter the era’s unrestrained emotion and blinding virtuosity in full bloom.

**FELIX MENDELSSOHN** (1809–1847)  
**String Quintet no. 2 in B-flat Major, op. 87** (1845)  
*Allegro vivace*  
*Andante scherzando*  
*Adagio e lento*  
*Allegro molto vivace*

Angelo Xiang Yu, Jessica Lee, *violins*; Hsin-Yun Huang, Arnaud Sussmann, *violas*; Dmitri Atapine, *cello*

*Barricades on the Alexanderplatz in Berlin during the Night of March 18 to 19, 1848, ca. 1848, color lithograph. Photo: Knud Petersen, Kunstbibliothek, Staatliche Museen, Berlin, Germany. Photo credit: BPK/Art Resource, NY*

CONCERT PROGRAMS

# Program Notes: 1840–1850: Romantic Revolution

Notes on the program by Patrick Castillo

## ROBERT SCHUMANN

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

### Piano Trio no. 1 in d minor, op. 63

**Composed:** 1847

**Published:** 1848

**Other works from this period:** The **Opus 63** Piano Trio marks a period of great productivity in Schumann's career, particularly in the composition of chamber music. In 1847, he also penned his Second Piano Trio in F Major, op. 80. The year 1849—well-known as a prolific chamber music year for Schumann—saw the creation of the **Opus 70 *Adagio* and *Allegro*** for Horn (Violin or Cello) and Piano, the **Opus 94 *Drei Romanzen*** for Oboe (Violin or Clarinet) and Piano, and ***Fünf Stücke im Volkston*** for Cello or Violin and Piano, op. 102.

**Approximate duration:** 32 minutes

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

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

The Piano Trio in d minor, op. 63, is the first of Schumann's three piano trios (not counting the **Opus 88 *Fantasiestücke***, also scored for violin, cello, and piano) and has endured as the most beloved of the set among concertgoers. The work bleeds Romantic pathos throughout its four **movements**. Even in its tempo instructions, Schumann sees a chance for poetry; the first movement is not merely **allegro** but ***Mit Energie und Leidenschaft***—"with energy and passion." The movement nevertheless offers a salient moment of respite from the intense d-minor ***Leidenschaft*** when, after each of the **exposition's themes** is extended, the **development** comes to an abrupt halt and introduces a new musical idea. Schumann creates a fragile sonic texture: in addition to marking the music ***pianississimo***, he instructs the pianist to depress the soft pedal and the strings to play ***sul ponticello*** (bowing near the bridge, producing a thin, glassy tone). After a full **recapitulation**, Schumann briefly recalls this optimistic interlude before the movement's tragic conclusion.

Following the jaunty **scherzo**, a long **phrase** in the violin sets the weeping tone for the third movement, marked ***Langsam, mit inniger Empfindung***—"slowly, with intimate feeling." A brighter melody appears midway through the movement to contrast the elegiac character of the opening theme. Music historian and Mendelssohn biographer R. Larry Todd noted that the ensemble texture at the outset of the finale—

a lyrical theme set against shimmering chords in the piano—recalls the "sparkling, effervescent virtuosity" of Mendelssohn's Cello **Sonata** in D Major, op. 58. The vast emotional terrain that Schumann traverses—from the tragic first movement, through the lively scherzo and brokenhearted slow movement, and finally arriving at the triumphant finale—illustrates the archetypal Romantic journey. The Trio's impulsive rhetoric and great emotive breadth confirm Schumann's place among the definitive voices of his generation.

## FRÉDÉRIC CHOPIN

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

### Cello Sonata in g minor, op. 65

**Composed:** 1845–1846

**Published:** 1847, Leipzig; 1848, Paris

**Dedication:** Auguste Franchomme

**First performance:** 1847 by cellist Auguste Franchomme

**Other works from this period:** ***Berceuse*** in D-flat Major, op. 57 (1844); Three **Mazurkas**, op. 59 (1845); Three Mazurkas, op. 63 (1846); Three **Waltzes**, op. 64 (1847)

**Approximate duration:** 29 minutes

The first three of Frédéric Chopin's four chamber works mark the start of his professional career. The Piano Trio in g minor, op. 8; the ***Introduction and Polonaise Brillante***, op. 3; and the Grand Duo in E Major (the latter two for cello and piano) were all completed by the time Chopin was twenty-one years old.

But the composer's last chamber work (and arguably his finest accomplishment outside of his extensive oeuvre of piano music) dates from the final chapter of his career. Chopin composed his Cello Sonata in g minor, op. 65, between 1845 and 1846, during which time his nine-year relationship with the author George Sand saw its painful deterioration over a series of feuds involving Sand's children. While correlating an artist's creative output with the details of his biography generally makes for unsound scholarship, Chopin's despondency nevertheless clearly pervades the Sonata. (For her part, Sand published ***Lucrezia Floriani*** in 1846, whose central characters, the title heroine and Prince Karol, transparently parallel herself and Chopin. Prince Karol is described as "supercilious, haughty, precious, and distant. He...would wound deeply, penetrating right to the soul.")

As with much of Chopin's late work (for example, the **Barcarolle**, op. 60; **Polonaise-Fantasy**, op. 61; and Two **Nocturnes**, op. 62), the Cello Sonata largely eschews the white-hot virtuosity of much of his earlier music in favor of a straightforward eloquence and expressive subtlety. Witness the dolorous theme that opens the ***Allegro moderato***, stated first by the piano and then, after a characteristic flourish, taken over by the cello. From here springs an outpouring of melody as generous in breadth as it is implacable in its melancholy.

In an instant, the piano goes silent and the cello strains upward to whisper a high D; the piano responds with gentle chords, ***piano, dolce***. This ethereal transition to the nostalgic second theme, in B-flat major, seems to capture Chopin's emotional fragility in the wake of his break with Sand—and, indeed, this delicate music quickly explodes with furious ardor. The movement's development section amplifies the music's volatility, juxtaposing soaring lyricism in the cello with fevered piano figurations. The music enters unexpectedly into G major—warm yet unsettled by disquieting **chromaticism**, as though gray skies darkened

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

even the sweetest remembrances—before returning to g minor for the movement's impassioned conclusion.

The anguished *Allegro moderato* is followed by an inclement *Scherzo*. The central D-major **trio** section offers a welcome respite from the movement's argumentative tenor, but the *Scherzo*'s fatalism ultimately prevails.

Though the shortest of the Sonata's four movements, the tender **Largo** provides the work's emotional center of gravity. Here we encounter one of Chopin's most inspired melodies, supported by exquisite **harmonic** and textural subtlety: an unforgettable portrait of Romantic expression.

The Sonata's *Allegro* finale reveals the compositional sophistication of an artist too oft regarded as no more than a salon virtuoso. Melodic immediacy, surprising harmonic shifts, and instrumental wizardry come together in perfect balance, ending the work on a dramatically self-assured note.

Chopin dedicated his Cello Sonata to the French cellist Auguste Franchomme, a close friend and confidant to the composer in his final years. Franchomme gave the Sonata's premiere in 1847. On February 16, 1848, still devastated from the break with Sand, Chopin was persuaded to appear at the Salle Pleyel, where he performed the last three movements of the Sonata with Franchomme.

## FELIX MENDELSSOHN

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

### String Quintet no. 2 in B-flat Major, op. 87

**Composed:** Completed July 8, 1845

**Published:** 1851, Leipzig

**Other works from this period:** **Incidental music** to Sophocles's *Oedipus at Colonus*, op. 93, and Racine's *Athalie*, op. 74; Piano Trio no. 2 in c minor, op. 66; individual **Lieder ohne Worte** from Opuses 67, 85, and 102; **Lied ohne Worte** for Cello and Piano, op. 109 (all 1845)

**Approximate duration:** 29 minutes

By the 1840s, Felix Mendelssohn, the greatest child prodigy that Western music had ever seen, had fulfilled the promise of his youth and reigned as one of Europe's supreme musical figures. In addition to being recognized as its leading composer, he was a celebrated pianist, organist, and conductor. In 1835, he fielded competing offers to become Music Director of the Munich Opera, Editor of the music journal *Allgemeine musikalische Zeitung*, and Music Director of the Leipzig Gewandhaus Orchestra. He accepted the position in Leipzig, Germany, in which he contributed mightily to that city's musical life. Under his stewardship, the Gewandhaus Orchestra became one of the world's elite cultural institutions. Eight years into his tenure, Mendelssohn founded the Leipzig Conservatory, which would quickly attain similar distinction.

Mendelssohn continued to have his pick of plum professional opportunities. In 1845, he received an invitation to conduct a festival in New York and was offered a commission from the King of Prussia to compose incidental music to Aeschylus's *Oresteia*. Yet he declined both of these, opting to spend the first half of the year quietly with his family in Frankfurt, Germany. During this time, he composed two major chamber works, the Piano Trio in c minor, op. 66, and the String Quintet in B-flat Major, op. 67; he also drafted a symphony, ultimately left unfinished, and worked on an edition of Bach's organ music.

Thus dating from the apex of Mendelssohn's professional renown, the B-flat Quintet equally reveals a composer at the height of his creative powers. It is the composer's second and final string quintet, marking his return to a medium that he had last visited in 1826, with the Quintet in A Major, op. 18. That work is a product of Mendelssohn's remarkable adolescence: The previous year, at sixteen, he penned the

magnificent Octet, op. 20, still regarded as one of the finest works in the canon. Four months after the Quintet, Mendelssohn completed his **Overture** to *A Midsummer Night's Dream*, a work that likewise endures as a hallmark of its era.

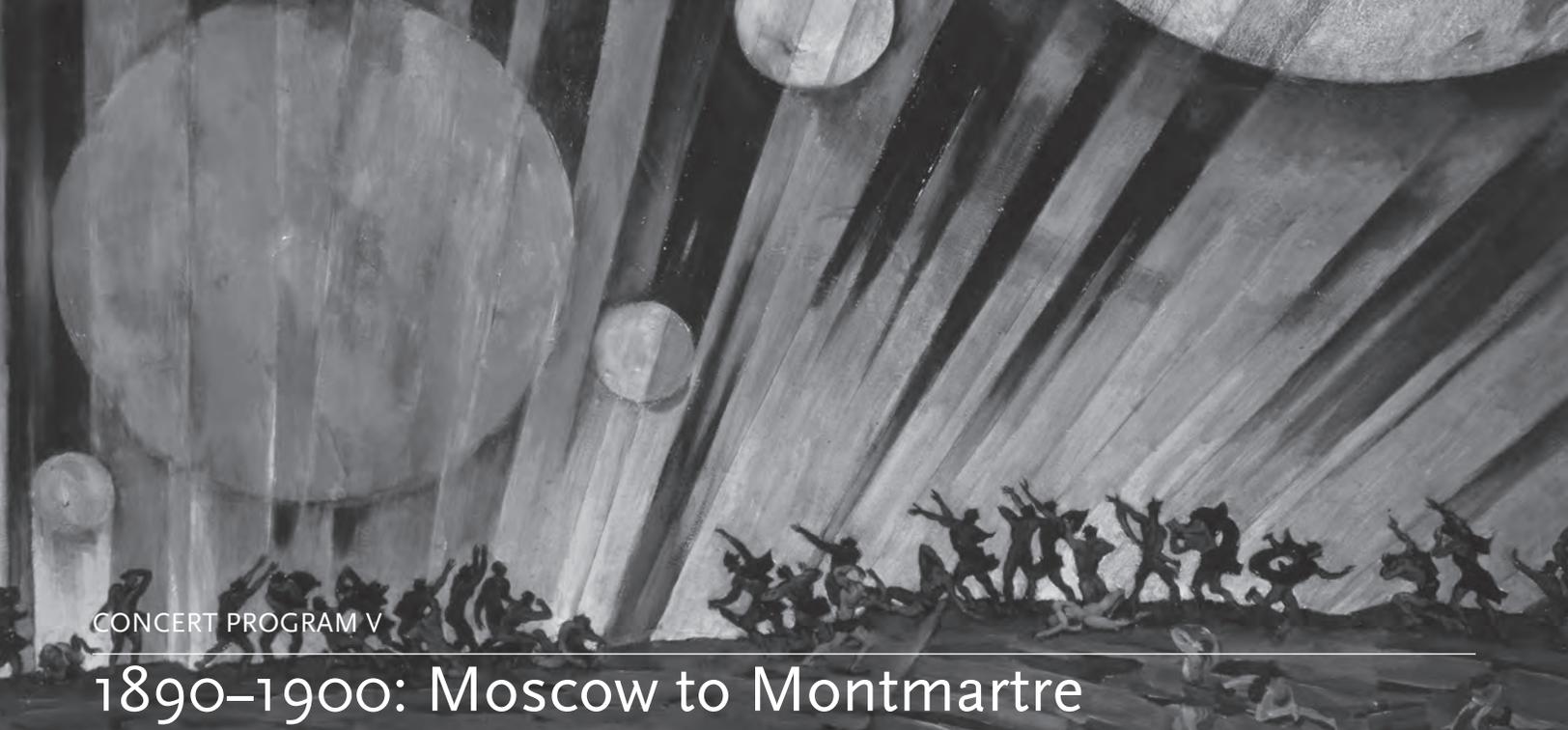
The Quintet in B-flat Major provides a mature foil to the earlier Opus 18 Quintet. It is, strictly speaking, a late work, though Mendelssohn certainly had no sense in 1845 that he would die at age thirty-eight two years later. Yet in character, too, the Quintet marks a significant departure from his Opus 18. The earlier work, Mendelssohn's first essay in a form chiefly innovated by Mozart, reveals the seventeen-year-old composer as self-assured, certainly, yet nevertheless audibly following a Mozartian model. Its melodies carry the refined elegance of the **Classical** era; its ensemble textures are redolent of Mozart's string quintets.

By contrast, the Opus 87 Quintet demonstrates the voice of a Romantic master in full bloom immediately from its opening gesture: **forte tremolandi** in the lower four voices buoy the heroic ascending theme in the first violin. With the *Allegro vivace*'s second theme, a **legato** descending melody, Mendelssohn establishes a quintessentially Romantic dynamic, evocative of the dialogue between Robert Schumann's alter egos, the extroverted Florestan and introspective Eusebius. Here, illustrating Mendelssohn's superlative craft, the robust first theme and the tender, legato melody are unified by a rhythmic **motif**, the rollicking **triplets** that persist throughout the exposition. This proceeds, sans repeat, into the thrilling development section and a triumphant recapitulation, sustained throughout by melodic clarity, rhythmic vitality, and textural dynamism.

The second movement serves as the Quintet's scherzo but eschews the hypercaffeinated buzz of prototypical Romantic scherzi (a yen surely satisfied in any case by the *Allegro vivace*). Instead, this movement, marked **Andante scherzando**, projects a measured temperament. While also forgoing the lightning quickness of Mendelssohn's own signature *Midsummer Night's Dream* scherzo style, something of that rarefied music characterizes this movement as well, with its soft **staccato** and **pizzicato** gestures. Fanny Mendelssohn's description of the Opus 20 Octet's scherzo, for which she claimed her brother drew inspiration from the *Walpurgisnachtstraum* in Goethe's *Faust*, applies equally well here: "Everything new and strange, and at the same time most insinuating and pleasing, one feels so near the world of spirits, carried away in the air, half inclined to snatch up a broomstick and follow the aerial procession."

The deeply felt *Adagio e lento* counters the esprit of the first two movements with a sober melancholy. All five voices issue the lachrymose, dirge-like theme. From this solemn opening, the movement's pathos steadily intensifies to full-throated despair. This despair, at its height of anguish, gives way to music of profound and spiritual beauty, a redemption that will return with overwhelming passion at the movement's conclusion.

The Quintet's *Allegro molto vivace* finale revisits the opening movement's vigor. Its opening pronouncement—a strong, dotted-rhythm chord, played in **double and triple stops** across the full ensemble, launching an animated flight of sixteenth notes in the first violin—heralds the tuneful theme. Though carefree in character, the melody is muscular in texture; no sooner has the theme been stated than the tremolandi of the Quintet's opening return. As one irresistible musical idea after another comes to the fore, Mendelssohn's expert deployment of the ensemble's five voices continues to thrill the ear. A central **episode** marked by intricate **counterpoint** reflects the composer's fascination with Bach—yet in its melodic sensibility and expressive zeal, this soaring finale is unmistakably the work of a singular Romantic master.



CONCERT PROGRAM V

# 1890–1900: Moscow to Montmartre

JULY 27

Saturday, July 27, 6:00 p.m.

The Center for Performing Arts at Menlo-Atherton

SPECIAL THANKS

Music@Menlo dedicates this performance to Bill & Paula Power and to Laurose Richter with gratitude for their generous support.

**JOSEF SUK** (1874–1935)

**Piano Quartet in a minor, op. 1** (1891)

*Allegro appassionato*  
*Adagio*  
*Allegro con fuoco*

Gilles Vonsattel, *piano*; Kristin Lee, *violin*; Hsin-Yun Huang, *viola*;  
David Requiro, *cello*

**CLAUDE DEBUSSY** (1862–1918)

**String Quartet in g minor, op. 10** (1893)

*Animé et très décidé*  
*Assez vif et bien rythmé*  
*Andantino, doucement expressif*  
*Très modéré – Très mouvementé et avec passion*

Schumann Quartet: Erik Schumann, Ken Schumann, *violins*; Liisa Randalu,  
*viola*; Mark Schumann, *cello*

**INTERMISSION**

## PROGRAM OVERVIEW

As the twentieth century approached, German and Austrian dominance of Western music began to fade, giving way to a galaxy of voices from France, Russia, Bohemia, and beyond. The late music of Brahms, emblematic of the final chapter of German Romanticism, serves as an anchor in this program of music that spotlights a cosmopolitan collection of composers of the era.

**JOHANNES BRAHMS** (1833–1897)

**Three Intermezzos for Piano, op. 117** (1892)

*Andante moderato in E-flat Major*  
*Andante non troppo e con molto espressione in b-flat minor*  
*Andante con moto in c-sharp minor*

Gilbert Kalish, *piano*

**SERGEI RACHMANINOV** (1873–1943)

**Suite no. 1 for Two Pianos, op. 5, *Fantaisie-tableaux*** (1893)

*Barcarole*  
*A Night for Love*  
*Tears*  
*Russian Easter*

Wu Han, Gilles Vonsattel, *pianos*

Konstantin Yuon (1875–1958). *The New Planet*, 1921, tempera on cardboard. Tretyakov Gallery, Moscow, Russia. Photo credit: Scala/Art Resource, NY

# Program Notes: 1890–1900: Moscow to Montmartre

Notes on the program by Patrick Castillo

## JOSEF SUK

(Born January 4, 1874, Křečovice, Bohemia [now Czech Republic]; died May 29, 1935, Benešov, near Prague, Czechoslovakia [now Czech Republic])

### Piano Quartet in a minor, op. 1

**Composed:** 1891

**Dedication:** Antonín Dvořák

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

**Approximate duration:** 22 minutes

Josef Suk entered the Prague Conservatory as a violinist in 1885 (when he was just eleven years old) and began composing in earnest during the third year of his studies. He composed a Piano Quartet in a minor—what would be his **Opus 1**—in 1891 as his graduation piece, but he remained at the conservatory for an additional year thereafter to study with Antonín Dvořák, who had joined the faculty in January. During this time, Suk also played second violin in the Czech Quartet; following a successful debut in Vienna in 1893, the quartet steadily rose to prominence as the preeminent Czech chamber ensemble of its day.

For his part as a composer, Suk took his place as Dvořák's star pupil (and eventually as his son-in-law when he married Otilie Dvořák in 1898). By the turn of the century, Suk, still just in his early twenties, had established himself as his teacher's heir apparent in the realm of Czech composition. He became a significant pedagogue in his own right, teaching composition at the Prague Conservatory, where his students included Bohuslav Martinů, among others.

The lion's share of Suk's oeuvre comprises instrumental music; he wrote few songs and never ventured into opera. Yet, surprisingly for an accomplished quartet violinist, he wrote little chamber music, and much of it dates from early in his career. In addition to the Piano Quartet in a minor, Suk's String Quartet in d minor (1888); Piano Trio in c minor, op. 2 (1889, rev. 1890–1891); and Piano Quintet in g minor, op. 8 (1893) were written during his student years. Nevertheless, these and other early works (notably the **Serenade** for Strings, op. 6, of 1892) reveal a fully consolidated compositional voice.

The Piano Quartet is fittingly dedicated to Dvořák. Yet while that elder master's influence can be heard, the work more compellingly reveals striking originality for a composer of seventeen. (Unlike Dvořák, Janáček, and others of his mentors and contemporaries, Suk drew virtually no inspiration from Czech folk music or literature.) The full ensemble gives forceful voice to the **Allegro appassionato's** dour opening **theme**. Long-breathed, extroverted melodic lines are distinguished by ear-catching **chromatic** turns; notes brazenly foreign to the home key of a minor—a B-flat in the fourth measure and a C-sharp three measures later—signal a **harmonic** restlessness that animates the first **subject**. The second theme is in fact a sly transfiguration of the first; the rhythmic drive of the **movement's** opening persists but now propels a honeyed melody in C major, introduced by the cello and paced by **off-beat** chords in the piano. Suk's high-octane treatment of his thematic materials and continued harmonic movement infuse the **development** section with a nervous agitation. As if worn—but not defeated—the theme returns in the home key of a minor, not in **forte octaves** as before, but in the piano, colored by soft chords in the strings. The second theme, too, reappears, now in radiant A major.

Though emitting soft moonlight in place of the **Allegro appassionato's** white heat, the **Adagio** retains the first movement's alluring harmonic abandon. The theme—issued by the cello, **espressivo**, atop placid chords in the piano—outlines three **tritones** in its first breath.

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

As violin and viola enter the frame, a quintessentially **Romantic** picture comes into focus: rhapsodic lyricism, tinged with an underlying anxiety. The tempo quickens for a middle section in remote D major. Delicate cascading **triplets** in the piano, like gentle rain on a sunlit day, surround rejuvenated melodic lines in the strings. This music blooms into a *fortississimo* climax and then an abrupt silence. With a cello **recitative**, Suk seems to bring the blissful reverie back to reality—only to reprise the opening theme, now more transcendent than anything that came before.

The Quartet concludes with a vigorous **Allegro con fuoco** finale. A brisk march-like theme recurs throughout, but reimagined on each appearance. Intervening **episodes** vaguely recall material from the previous two movements—the dotted rhythm and melodic contour of the **Allegro appassionato's** main theme, the slow movement's aching **legato**. Finally, Suk's precociously constructed Opus 1 arrives at a sure-handed conclusion, prophesying a musical voice that would rank among the most distinguished of the early twentieth century.

## CLAUDE DEBUSSY

(Born August 22, 1862, St. Germain-en-Laye, France; died March 25, 1918, Paris, France)

### String Quartet in g minor, op. 10

**Composed:** 1893

**Published:** 1894, Paris

**Dedication:** Ysaÿe Quartet

**First performance:** December 29, 1893, by the Ysaÿe Quartet at the Société Nationale de Musique in Paris

**Other works from this period:** **Fantaisie** for Piano and Orchestra (1889–1896); **Prélude à l'après-midi d'un faune (symphonic poem)** (1891–1894); **Nocturne** for Solo Piano (1892); **Pelléas et Mélisande** (opera) (1893–1895, 1898, 1900–1902)

**Approximate duration:** 26 minutes

Claude Debussy is universally recognized as one of the most influential musical voices of all time. To the ears of many music lovers, his landmark work of 1894 *Prélude à l'après-midi d'un faune* (*Prelude to the Afternoon of a Faun*) represents the beginning of a new era in music. The composer and conductor Pierre Boulez wrote that, with this work, “The art of music began to beat with a new pulse.”

Debussy's unique approach to harmony, rhythm, and orchestration yielded a distinctly French musical voice, as distinguishable by its color and inflection from the prevailing German idiom as the spoken languages are different. This musical language became known as **Impressionism**, a term borrowed from the visual arts and, specifically, the work of Claude Monet. As applied to the music of Debussy (and his younger contemporary Maurice Ravel), the term describes a rich palette of harmonic colors and instrumental timbres.

While he is known for having cultivated a French style, the Frenchness of Debussy's music constitutes but one aspect of his compositional language. Like Ravel, Debussy had insatiably open ears and absorbed a broad musical spectrum, from American jazz to Indonesian gamelan (which Debussy and Ravel both discovered at the 1889 World's Fair in Paris). This penchant for a variety of musical cultures included a visceral draw to the music of Spain.

Debussy's String Quartet in g minor dates from early 1893, one year prior to the completion of *Prélude à l'après-midi d'un faune*. Both works signal the onset of the composer's early maturity. The Quartet mystified listeners at its premiere: its unfamiliar tonal effects and liquid

form represented a striking departure from the stalwart quartet canon of Beethoven and Brahms. The poet Stéphane Mallarmé once identified symbolism's ethos as follows: "To evoke in a deliberate shadow the unmentioned object by allusive words"—an aspiration that finds its musical analog in Debussy's Quartet, whose character reflects the composer's sympathy with the symbolist writers.

The exotic flair of Spanish folk music likewise marks the piece, as in the opening theme, which serves as a germinal **motif** for the entire work.

### I. *Animé et très décidé*, mm. 1–2



Betraying a characteristically French preoccupation with orderliness (or, equally so, demonstrating a handle on the motivic development of Beethoven and Brahms), Debussy derives the **scherzo's** opening measures from this gesture.

### II. *Assez vif et bien rythmé*, mm. 3–4



This motive serves as an insistent **ostinato** beneath a tart **pizzicato** theme, while strummed chords evoke the sound of flamenco guitars. The sweet **Andantino** makes frequent references to the motive, from which likewise emanates the languid introduction to the final movement. Throughout the remainder of the finale, Debussy continues to recall and transform the germinal motive. By the Quartet's conclusion, its initial utterance has guided the listener through a kaleidoscopic journey, and it arrives at the work's final **cadence** considerably changed.

## JOHANNES BRAHMS

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

### Three Intermezzos for Piano, op. 117

**Composed:** 1892

**Published:** 1892, Berlin

**First performance:** **Intermezzo** no. 1: January 30, 1893, in London; **Intermezzo** no. 2: January 30, 1893, in Vienna; **Intermezzo** no. 3: November 27, 1893, in Hamburg

**Other works from this period:** Trio in a minor for Clarinet or Viola, Cello, and Piano, op. 114 (1891); Seven Fantasies for Piano, op. 116 (by 1892); Six Pieces for Piano, op. 118 (by 1893); Two Clarinet or Viola Sonatas, op. 120 (1894)

**Approximate duration:** 16 minutes

Like fellow composer-pianist Beethoven, the giant whose footsteps Johannes Brahms heard behind him throughout his creative career, Brahms poured into the piano some of his most deeply felt personal statements. As with Beethoven, Brahms's oeuvre of piano music falls neatly into distinct stylistic periods, outlining his compositional life. The first group of piano works, composed throughout the 1850s and early 1860s, includes three large-scale sonatas (Opp. 1, 2, and 5); the Scherzo in e-flat minor, op. 4; and two sets of **variations** on themes by Handel (Op. 24) and Paganini (Op. 35). These works make extreme and virtuosic demands of their pianist. They betray Brahms as a brash young Romantic, as eager to announce himself to the piano literature through these works as Beethoven was through his own early piano sonatas.

The Eight Pieces, op. 76, of 1878 heralded a new stage in Brahms's piano style. With this set, Brahms discovered a genre that would sustain his piano writing for the rest of his career: collections of compact miniatures, devoid of thematic connection from one to the next. The remainder of his solo piano offerings comprises similar sets to the Opus 76 pieces.

The Three Intermezzos, op. 117, composed in 1892, illustrate the character of the piano music of Brahms's final years: like the *Fantasien*, op. 116 (also composed in 1892), and the Six Pieces, op. 118, and Four Pieces, op. 119 (completed the following year), the Intermezzos are subtle yet powerful works. If "autumnal" is an overused descriptor for Brahms's late music, it is nevertheless applicable here: music critic Eduard Hanslick observed Opus 117's "thoroughly personal and subjective character...pensive, graceful, dreamy, resigned, and elegiac." Brahms himself referred to the Intermezzos as "*Wiegenlieder meiner Schmerzen*" ("lullabies of my sorrow").

They are lullabies indeed, especially the first of the set, a gently rocking *Andante moderato* in the warm key of E-flat major. Brahms includes two lines of verse, translated from the Scottish ballad "Lady Anne Bothwell's Lament," as a preface to the score: "*Schlaf sanft mein Kind, schlaf sanft und schön! Mich dauert's sehr, dich weinen sehr*"—"Balow, my babe, lie still and sleep! It grieves me sore to see thee weep." (Some have surmised that the second and third Intermezzos likewise relate to Scottish ballads.) Brahms's tender melody, initially offered **piano dolce**, bears a distant resemblance to the traditional Scottish tune. Each of the Three Intermezzos is in **ternary (A-B-A) form**. Following the statement of the lullaby theme, pallid octaves descend into a dark middle section in e-flat minor. As the music's tenor turns troubled, the **polyphonic** texture grows thornier. Intermezzo no. 1 concludes with an easy return to the opening E-flat major section, as if comforting a child distressed by a bad dream. The inner voices become still more brilliant, and the final measure radiates a soft glow.

The *Andante non troppo* (Intermezzo no. 2) in b-flat minor features spare yet highly developed keyboard writing. It begins with a swirl of thirty-second notes, introspective, enigmatic, and austere. Brahms rarely sets more than two voices sounding at once. By contrast, the resolute B section, in the relative key of D-flat major, is packed with lush chords. In his biography of Brahms, the composer and critic Walter Niemann has compared this middle passage to "a man as he stands with the bleak, gusty autumn wind eddying round him."

The *Andante con moto* (Intermezzo no. 3) in c-sharp minor begins on an understated note: the opening melody, presented in octaves, **molto piano e sotto voce sempre**, remains primarily fixated on its opening three pitches. It is simple music, presented in simple fashion, yet it gives rise to a quietly devastating musical statement. Here is the leading voice of late Romanticism foreshadowing the **expressionist** tendencies of the early twentieth century. Brahms counters the melodic and harmonic simplicity of the opening material with a chromatically rich central section, marked *dolce ma espressivo*. Indeed, it is music whose sweet embrace belies its expressive ferocity.

## SERGEI RACHMANINOV

(Born April 1, 1873, Oneg, Russia; died March 28, 1943, Beverly Hills, California)

### Suite no. 1 for Two Pianos, op. 5, *Fantaisie-tableaux*

**Composed:** 1893

**Published:** 1894, Moscow

**Dedication:** Pyotr Ilyich Tchaikovsky

**First performance:** November 30, 1893, by the composer and Pavel Pabst in Moscow

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

**Approximate duration:** 23 minutes

On the occasion of his graduation from the Moscow Conservatory in 1892, Sergei Rachmaninov received that institution's highest honor, the Great Gold Medal, for his one-act opera *Aleko*. The work caught the attention of Russian music's most revered figure: Tchaikovsky was so taken by what the eighteen-year-old Rachmaninov had created that he arranged for it to appear the following year as part of a double bill, alongside a work of his own, at the Bolshoi Theatre. Tchaikovsky subsequently advocated for Rachmaninov to the publisher Guthail. The publication of his **Prelude** in c-sharp minor, which quickly became and remained the young composer-pianist's calling card, helped to launch Rachmaninov's career.

Buoyed by this early success, Rachmaninov enjoyed a prolific summer in 1893, completing two sets of songs (Opp. 4 and 8); the *Fantaisie-tableaux* for Two Pianos, op. 5; the sacred choral work *V molitvakh neuspuyshchuyu bogoroditsu* (*In our Prayers, Ever-Vigilant Mother of God*); Two Pieces for Violin and Piano, op. 6; and the orchestral fantasy *The Rock*. The *Fantaisie-tableaux* (also referred to as Suite no. 1) would be the second of Rachmaninov's three works for two pianos, following the *Russian Rhapsody* (1891) and the Suite no. 2, op. 17 (1901).

At the time of the *Fantaisie-tableaux's* completion, Rachmaninov, who deified Tchaikovsky in any case, moreover had reason to feel personally indebted. Rachmaninov showed Tchaikovsky the score and requested, and received, permission to dedicate the work to him. Tchaikovsky also agreed to attend the work's premiere but died three weeks before the performance.

Rachmaninov designed the *Fantaisie-tableaux* as "a series of musical pictures," according to a letter to his cousin Natalia Skalon. The published score prefaces its four movements with lines of verse by Mikhail Lermontov, Lord Byron, Fyodor Tyutchev, and Aleksey Khomyakov, respectively; scholars differ as to whether the movements are **programmatic** or merely share an emotional tenor with the poems cited.

These lines from Lermontov precede the first movement:

At dusk half-heard the chill wave laps  
 Beneath the gondola's slow oar.  
 ...  
 ...once more a song! once more a twanged guitar!  
 ...  
 ...now sad, now gaily ringing,  
 The barcarolle comes winging:  
 "The boat slid by, the waters clove:  
 So time glides o'er the surge of love;  
 The waters will grow smooth again,  
 But what can rouse a passion slain!"

In addition to the lines above, the opening *Barcarole* might equally well recall the Venetian gondola songs from Felix Mendelssohn's *Lieder ohne Worte*. It shares with those miniatures its tranquil rhythmic lilt, its air of mystery and romance—but with Rachmaninov's Russian soul pervading its melodic and harmonic character. The primo (first piano) part accompanies a seductive tune in the secondo (second piano) with rippling ascending gestures, at once evocative of a strummed guitar and Lermontov's wave lapping beneath the gondola's oar.

Rachmaninov makes use of the pianos' full range of colors, from the crystalline shimmer of both keyboards playing in their high **registers** to the resonance of their middle and low range. The dual keyboard texture grows increasingly lush as the *Barcarole* enters a middle G-major section, buoying a suave melody in the primo. As the movement returns to the previous g-minor music, its heightened textural intricacy and sustained virtuosity recast the romantic **air** as devilish derring-do.

The second movement is spellbinding from the start: an opening horn call in the secondo invites rising chords and then swirling **arpeggios**, like an early morning mist, in the primo. Birds awaken in

the secondo as the music proceeds, evoking Lord Byron's poem "It Is the Hour":

It is the hour when from the boughs  
 The nightingale's high note is heard;  
 It is the hour when lover's vows  
 Seem sweet in every whisper'd word;  
 And gentle winds, and waters near,  
 Make music to the lonely ear...

From its languid opening, the movement blossoms into an impassioned ecstasy.

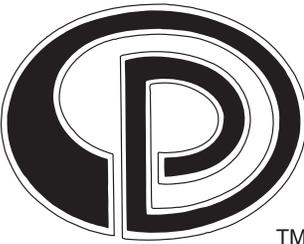
The slow, descending pattern at the start of the sorrowful third movement conjures "Tears, human tears, that pour forth beyond telling," per the epigraph taken from Tyutchev:

Early and late, in the dark, out of sight,  
 While the world goes on its way all unwittingly,  
 Numberless, stintless, you fall unremittingly,  
 Pouring like rain, the long rain is welling  
 Endlessly, late in the autumn at night.

This movement is a morose affair from the disconsolate opening to its dirge-like **coda**, with no contrasting humor to offer the listener respite. But its funereal end is followed, fittingly, by a resurrection: the *Fantaisie-tableaux's* final movement is a celebration of Russian Easter. Rachmaninov incorporates the Russian liturgical "Christ is risen" chant with clangorous church bells. "Across the earth a mighty peal is sweeping," Khomyakov writes,

Till all the booming air rocks like a sea,  
 As silver thunders carol forth the tidings,  
 Exulting in that holy victory...

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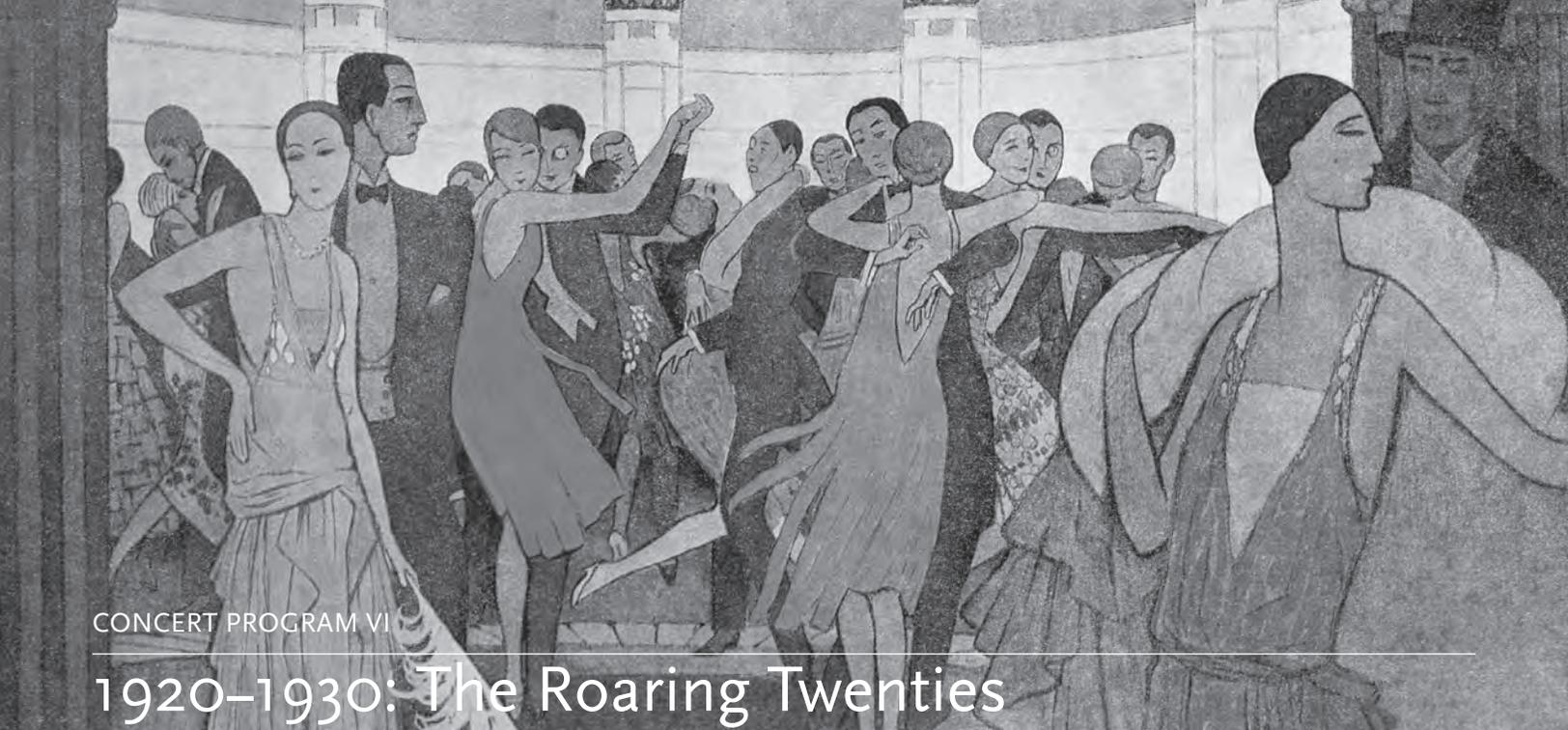
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CONCERT PROGRAM VI

# 1920–1930: The Roaring Twenties

JULY 31

Wednesday, July 31, 7:30 p.m.

The Center for Performing Arts at Menlo-Atherton

**SPECIAL THANKS**

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

## PROGRAM OVERVIEW

Soviet influence expanded in the east, the Miss America pageant was born, and, for the first time, baseball was heard on the radio. *The Great Gatsby*, F. Scott Fitzgerald's immortal documentation of the hedonistic Jazz Age, was published in 1925. Four years later, Wall Street crashed and a decade of prosperity came to an end. These years likewise saw Romanticism's cinematic legacy come to life in the music of Erich Wolfgang Korngold, while nationalist fervor found voice in Ravel's Basque rhythms and Bartók's folk-inspired modernism. Half a world away, a young George Gershwin emerged as an icon of the Roaring Twenties in the United States.

### SERGEI PROKOFIEV (1891–1953)

#### Five Melodies for Violin and Piano, op. 35bis (1925)

*Andante*  
*Lento, ma non troppo*  
*Animato, ma non allegro*  
*Allegretto leggero e scherzando*  
*Andante non troppo*

Chad Hoopes, *violin*; Stephen Prutsman, *piano*

### MAURICE RAVEL (1875–1937)

#### Sonata for Violin and Cello (1920–1922)

*Allegro*  
*Très vif*  
*Lent*  
*Vif, avec entrain*

Chad Hoopes, *violin*; David Requiro, *cello*

### BÉLA BARTÓK (1881–1945)

#### String Quartet no. 3 (1927)

*Prima parte: Moderato –*  
*Seconda parte: Allegro –*  
*Ricapitolazione della prima parte: Moderato –*  
*Coda: Allegro molto*

Schumann Quartet: Erik Schumann, Ken Schumann, *violins*; Liisa Randalu, *viola*; Mark Schumann, *cello*

### GEORGE GERSHWIN (1898–1937)

#### Lullaby for String Quartet (ca. 1919–1920)

Schumann Quartet: Erik Schumann, Ken Schumann, *violins*; Liisa Randalu, *viola*; Mark Schumann, *cello*

### ERICH WOLFGANG KORNGOLD (1897–1957)

#### Piano Quintet in E Major, op. 15 (1921)

*Mässiges Zeitmass, mit schwungvoll blühendem Ausdruck*  
*Adagio: Mit grösster Ruhe, stets äusserst gebunden und ausdrucksvoll*  
*Finale: Gemessen, beinahe pathetisch – Allegro giocoso*

Gloria Chien, *piano*; Kristin Lee, Arnaud Sussmann, *violins*; Richard O'Neill, *viola*; Keith Robinson, *cello*

## INTERMISSION

Manuel Orazi (1860–1934). *Paris by Night, a Dance Club in Montmartre from L'Amour et l'Esprit Gaulois* by Edmond Haraucourt, ca. 1925, color engraving. Bridgeman Images

# Program Notes: 1920–1930: The Roaring Twenties

Notes on the program by Patrick Castillo

## SERGEI PROKOFIEV

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

### Five Melodies for Violin and Piano, op. 35bis

**Composed:** 1925 (after *Five Songs Without Words* for Voice and Piano, op. 35, composed in 1920)

**Published:** 1925

**Dedication:** Melodies nos. 1, 3, and 4: Paul Kochanski; Melody no. 2: Cecilia Hansen; Melody no. 5: Joseph Szigeti

**Other works from this period:** Piano **Sonata** no. 5 in C Major, **op. 38** (1923, rev. as op. 135); Quintet in g minor for Oboe, Clarinet, Violin, Viola, and Bass, **op. 39** (1924); Symphony no. 2 in d minor, **op. 40** (1924–1925); *Le pas deacier*, **op. 41** (ballet) (1925–1926)

**Approximate duration:** 15 minutes

Sergei Prokofiev's *Five Melodies for Violin and Piano* are a transcription of his *Five Songs Without Words*, op. 35, originally composed in 1920 for the mezzo-soprano Nina Koshetz. Certain hallmarks of Prokofiev's language—namely, the impish and at times caustic wit that characterizes so much of his chamber and symphonic output—defer in these five miniatures to an unabashed lyricism. The composer was touring California while at work on the *Songs Without Words*, and that state's natural beauty may have had something to do with the character of these pieces; in his diary, the composer recorded his impression of "the ocean, which at sunset shimmered with the most beautiful colors."

Their concentration of lyricism does not, however, preclude the *Five Melodies'* expressive range. The dreamy wistfulness of the first leads naturally into the tender second **movement**, which for a brief moment shows its teeth; the third, in turn, marked **Animato**, launches a nervous frenzy. The fourth tune, equal parts sly delicacy and winsome charm, seems tailored for a Woody Allen film. The set concludes with the most enigmatic of the five: a dream-like reverie, redolent of the first movement, momentarily off-set by an angular middle section.

The *Five Melodies* honor three violinists who impelled their conception. Prokofiev first had the idea to compose a set of *Songs Without Words* for violin and piano upon hearing the Hungarian virtuoso Joseph Szigeti in recital. A personal acquaintance, the violinist Cecilia Hansen, insisted that the second of the Opus 35 songs would idiomatically fit the violin. Thus encouraged, Prokofiev consulted Paul Kochanski, the muse for his First Violin **Concerto**, and produced transcriptions of the entire set in just two hours. The first, third, and fourth of the *Five Melodies* are dedicated to Kochanski, the second to Hansen, and the fifth to Szigeti.

## MAURICE RAVEL

(Born March 7, 1875, Ciboure, Basses-Pyrénées, France; died December 28, 1937, Paris, France)

### Sonata for Violin and Cello

**Composed:** 1920–1922

**Published:** 1922, Durand (first movement printed in a special musical supplement, *Le tombeau de Claude Debussy*, in *La Revue Musicale*, December 1, 1920)

**Dedication:** "À la mémoire de Claude Debussy"

**First performance:** April 6, 1922, by violinist Hélène Jourdan-Morhange and cellist Maurice Maréchal at the Salle Pleyel (Paris), presented by the Société Musicale Indépendante

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

**Other works from this period:** *La Valse* (1919–1920); *Berceuse sur le nom de Gabriel Fauré* for Violin and Piano (1922); *L'enfant et les sortilèges* (opera) (1920–1925)

**Approximate duration:** 20 minutes

The early 1920s saw Maurice Ravel freshly recovered from a steady assault of physically and emotionally traumatic events: dysentery, the psychic strain of the Second World War, and the death of his mother, with whom he was especially close. This period also marked an important development in Ravel's professional life: with the passing in 1918 of Claude Debussy (with whom Ravel had tired of being so often compared), Ravel was now uniformly recognized as France's preeminent composer.

Ravel thus completed the *Sonata for Violin and Cello* against a backdrop of personal crisis and transition; the *Sonata* accordingly reflects a turning point in his musical language. It most explicitly acknowledges this critical period with its dedication "à la mémoire de Claude Debussy." Musically, the *Sonata* foreshadows a direction that Ravel would increasingly pursue until his death in 1937: it exemplifies the principle of *dépouillement*—"economy of means"—that Debussy advocated, and which had characterized his own final works. Ravel noted that "the music is stripped down to the bone. The allure of **harmony** is rejected and increasingly there is a return of emphasis on melody."

The *Sonata's* *dépouillement* is immediately evident in the austere sound world created by its instrumental forces, pared down to two melodic instruments without the benefit of a piano to provide a harmonic foundation. The work's **cyclic form**—that is, the recurrence of thematic material from the first movement in each of the subsequent three movements—further demonstrates an economy of means. Two germinal **motives**, presented in the opening **Allegro**, provide the basis for much of the *Sonata*. The first of these is the alternation between major and minor chords, outlined by the violin in the work's opening measures:

Allegro ♩ = 120

This major-minor seesaw provides a harmonic underpinning in the absence of a piano and reappears throughout the work, most audibly as the propulsive engine of the **scherzo** (*Très vif*):

Très vif ♩ = 160  
pizz.

Moments after the *Sonata's* lyrical opening, the cello introduces the angular secondary **theme**, a series of wide leaps (spanning the interval of a seventh, for example, G descending to A-flat). This gesture likewise recurs throughout the work, most notably at the climax of the final movement.

The *Sonata* is rife with sonic ingenuities and ambiguities, created by Ravel's imaginative treatment of the two instruments: the cello often plays above the violin, resulting in mesmerizing aural illusions, during which the

listener is unsure of who is playing what. Composite lines, constructed from fragments played by each instrument, are likewise highly original. Witness the short but magical **coda** to the first movement.

While the Sonata's thematic material coheres organically, each of the work's four movements presents a unique expressive character. The lyricism of the first movement is challenged by the fierce, **polyrhythmic** scherzo. A rustic, folk-like melody in the second movement furthermore betrays Ravel's fascination with gypsy music (and, perhaps, nods to the Hungarian composer Zoltán Kodály, who had composed his own Duo for Violin and Cello in 1914).

The long, sustained melodic lines of the contemplative slow movement highlight the vocal expressivity of the violin and cello. Even as it accelerates to an energized frenzy (with the dialogue between instruments expanding to seventh leaps, derived from the first movement's secondary theme), the music retains an essential lyricism until returning to the movement's opening material and subsiding to a muted conclusion.

The final movement, marked *Vif, avec entrain* (lively, with spirit), offers a generous stream of complementary melodic ideas, including the aforementioned climactic reappearance of the secondary theme of the *Allegro*. A spritely, dance-like rhythm pervades the finale, again reflecting Ravel's penchant for the folk music of Eastern Europe.

## BÉLA BARTÓK

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

### String Quartet no. 3

**Composed:** 1927

**Published:** 1929

**Dedication:** Musical Fund Society of Philadelphia

**First performance:** December 30, 1928, by violinists Mischa Mischakoff and David Dubinsky, violist Samuel Lifschey, and cellist William Van der Berg at the Musical Fund Society of Philadelphia

**Other works from this period:** *The Miraculous Mandarin*, op. 19 (ballet: 1924; orchestral suite: 1927); Piano Sonata (1926); String Quartet no. 4 (1928); Rhapsody no. 1 for Violin and Piano (1928, rev. 1929)

**Approximate duration:** 15 minutes

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Alongside the quartets of Haydn, Beethoven, and Shostakovich, Béla Bartók's six string quartets constitute one of the repertoire's most influential cycles. Throughout these works, which span three decades of the composer's career, Bartók reimagines this most essential chamber music genre, exploring structural ideas, sonic possibilities, and novel instrumental techniques.

The shortest of the six quartets is also perhaps the most rigorously conceived of the set. Upon the publication of Bartók's String Quartet no. 3 in 1929, philosopher Theodor Adorno hailed it as "unquestionably the best of the Hungarian's works to date." The Third Quartet weds ingenious formal innovation with the musical preoccupations—namely, Hungarian folk music and Bachian technique—that would distinguish so much of Bartók's mature music. Adorno continued, "What is decisive is the formative power of the work; the iron concentration, the wholly original tectonics...Hungarian types and German sonata are fused together in the white heat of impatient compositional effort; from them truly contemporary form is created."

The Quartet comprises one continuous movement divided into four sections: *Prima parte* (First part), *Seconda parte* (Second part), *Ricapitolazione della prima parte* (**Recapitulation** of the first part), and *Coda*. In music scholar Stephen Walsh's hearing of the Third Quartet, Bartók "felt the work to be in two movements whose final sections had become detached from the main body in each case." The *Ricapitolazione della prima parte* indeed returns to material from the Quartet's first part, but rather than recapitulate the *Prima parte* in the traditional sense, it quite lib-

erally transforms earlier musical ideas. The *Coda* could equally well have been designated *Ricapitolazione della seconda parte*, as it similarly recalls material of the second part.

A stark contrast between the *Prima parte* and *Seconda parte* (and, subsequently, their respective *ricapitolazioni*) animates the Quartet. The *Prima parte*, **Moderato** and understated, is founded on a germinal three-note cell (an ascending fourth, followed by a descending third), which Bartók develops throughout to extract a broad range of expressive characters. The primary theme of the *Allegro Seconda parte*, presented first in **pizzicato** chords by the cello and then the viola, is a simple rising and falling scalar figure. Following the weighty pensiveness of the *Prima parte*, this music swings with the rhythmic verve of a folk dance. Here, Bartók develops his material using a stocked arsenal of compositional techniques both ancient and modern. His use of augmentation (elongation of note values), diminution (shortening of note values), inversion (statement of a melody upside-down), and **canon** and **fugue**—the section features two *fugatos*—is redolent of Bach; while such modern coloristic effects as **col legno** (using the wood, rather than the hair, of the bow), **sul ponticello** (bowing near the bridge to produce a glassy sound), and others give the music a quintessentially Bartókian sonic profile.

Bartók submitted his Third Quartet to a 1928 competition sponsored by the Musical Fund Society of Philadelphia, where it received a joint first prize with Alfredo Casella's **Serenata**. The Quartet was premiered at the Musical Fund Society on December 30 and dedicated to the organization upon its publication the following year.

## GEORGE GERSHWIN

(Born September 26, 1898, Brooklyn, New York; died July 11, 1937, Hollywood, California)

### Lullaby for String Quartet

**Composed:** Ca. 1919–1920

**Published:** 1948, New York

**First performance:** October 29, 1967, by the Juilliard Quartet at the Library of Congress

**Other works from this period:** *George White's Scandals of 1920* (Broadway revue) (1920); *Yan-Kee* (song) (1920); *The Sunshine Trail* (silent film with musical accompaniment) (1923); *Rhapsody in Blue* for Solo Piano and Jazz Band (original version: 1924)

**Approximate duration:** 8 minutes

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More than seventy years after his death, George Gershwin remains a vital part of America's musical profile. Gershwin composed some of the most iconic tunes ever written, from the unforgettable melodies in *Rhapsody in Blue* and *An American in Paris* to standards like "Someone to Watch over Me" and "Let's Call the Whole Thing Off," which, beyond the scope of the musical world, have become hallmarks of American culture.

Born in Brooklyn in 1898 to Russian immigrant parents, Gershwin began his musical career as a Tin Pan Alley song plugger. By age twenty, he had risen to prominence as a composer of Broadway shows. Alongside his meteoric professional ascent in the arena of popular music, he also received **classical** instruction in harmony, **counterpoint**, form, and orchestration beginning in 1915 from the composer and violinist Edward Kilenyi. He composed his first "classical" work, the *Lullaby* for String Quartet, as a harmony exercise for Kilenyi.

All music teachers should be so lucky to have such a student as the neophyte Gershwin; would that all harmony exercises were approached with such care and imagination as Gershwin's *Lullaby*. To be sure, it is at once technically sound and, in character, unassuming. Its leisurely, lilting melody would not be out of place in a Broadway show—and, indeed, Gershwin later reused the tune for the number "Has Anyone Seen My Joe" in his 1922 musical *Blue Monday*. But Gershwin decorates this utterly unpretentious melody with magical sleights of musical invention: a beguiling

**arpeggio**, presented at the outset in glassy violin **harmonics**, becomes the cello **ostinato**, and recurrences of the primary material are transformed by subtle changes in instrumental texture.

Though hardly aspiring to enter the realm of Beethoven's and Schubert's quartets, the attention to technique demonstrated here suggests that Gershwin could just as well have succeeded as a composer of "serious" music. Even the most avant-garde of his contemporaries surely agreed. When Gershwin toured Europe in 1928, he was treated to a private performance of Alban Berg's **hyperexpressionist** *Lyric Suite*. When Berg asked in turn to hear some of Gershwin's music, the composer of "Swanee" and "Oh, Lady Be Good!" hesitated. Berg dismissed his concerns: "Mr. Gershwin, music is music."

## ERICH WOLFGANG KORNGOLD

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

### Piano Quintet in E Major, op. 15

**Composed:** 1921

**Published:** 1924

**Dedication:** Gustinus Ambrosi

**First performance:** February 16, 1923, in Hamburg with the composer at the piano

**Other works from this period:** Four Pieces for Violin and Piano from the **Incidental Music** to Shakespeare's *Much Ado About Nothing*, op. 11 (1918-1919); *Sursum corda*, op. 13 (symphonic **overture**) (1919); *Die tote Stadt*, op. 12 (opera) (1920); String Quartet no. 1 in A Major, op. 16 (1920-1923)

**Approximate duration:** 31 minutes

The music critic Julius Korngold's decision to honor Mozart, Western music's most notorious wunderkind, when naming his second son turned out to be prescient indeed. Erich Wolfgang Korngold was, in his own right, a child prodigy on the order of the "miracle," quoth Leopold Mozart, "which God allowed to be born in Salzburg." In 1906, Korngold composed a **cantata** and played it for Gustav Mahler, who declared the nine-year-old a genius. Two years later, he completed an opera, *Der Schneemann*, which premiered to great acclaim in Vienna. Encountering the young Korngold's work, Richard Strauss observed, "One's first reaction that these compositions are by a child are those of awe and concern that so precocious a genius should follow its normal development...This assurance of style, this mastery of form, this characteristic expressiveness, this bold harmony, are truly astonishing!"

The height of Korngold's early fame came in 1920 with the opera *Die tote Stadt*. He thereafter remained active in the composition of instrumental chamber and orchestral music, but, at twenty-three, he had firmly established dramatic music as an essential component of his musical identity.

In 1934, the director Max Reinhardt invited Korngold to Hollywood to score his film adaptation of Shakespeare's *A Midsummer Night's Dream*. This launched one of the greatest musical careers in cinematic history. Korngold pioneered the symphonic film score, giving the golden age of Hollywood its signature sound. He created much of his finest music for film and garnered Academy Awards for his scores to *Anthony Adverse* (1936) and *The Adventures of Robin Hood* (1938).

Though composed more than a decade before *A Midsummer Night's Dream*, the Piano Quintet in E Major, op. 15, completed in 1921, embodies the dramatic sweep, instinct for impassioned melody, and ear for lush instrumental textures that ensured his success in Hollywood. Audibly placing Korngold in the post-Romantic tradition of Strauss and Liszt, the Quintet transposes the large-scale orchestral sensibility of those composers' **tone poems** to the plane of chamber music. Its very sound, from the bright opening theme of the first movement (marked *Mässiges Zeitmass, mit schwungvoll blühendem Ausdruck*—"Moderato, with flourishing

expression"), is rich, decadent, cinematic. Demanding instrumental writing, featuring **double- and triple-stops** in the strings and densely voiced chords in the piano, gives the illusion of a much larger ensemble. The movement likewise displays textural variety, as in the second theme: the hefty chords of the opening yield to a suave melody in the cello, *zart, sehr ausdrucksvoll* (delicate, very expressive), accompanied by a twinkling piano accompaniment. This quickly blooms into a contrapuntally rich dialogue among all voices. A moment later, the tempo slows as piano and cello, in their lowest **registers**, introduce a new, ominous idea. A broad sonic palette supports a range of musical characters throughout, but the optimism of the movement's opening measures ultimately prevails.

In the deeply felt **Adagio** second movement, Korngold composes a set of **variations** on the song "Mond, so gehst du wieder auf" ("Moon, Thou Rises Thus Again") from his *Abschiedslieder*, op. 14, composed around the same time as the Quintet. The song expresses the composer's romantic yearning for the young actress Luzi von Sonnenthal, whose disapproving parents insisted on one year's separation before the couple's courtship could proceed. (The two eventually married in 1924.) The song sets to music a poem by Ernst Lothar: "Moon, thou risest thus again / over the dark valley of unwept tears!... Ah! I feel in the depths of my being: / The heart that has suffered separation / Will burn eternally." Korngold's treatment of this text—in both the Opus 14 song setting and in the Piano Quintet—is tender and beguiling. It displays a melodic gift in line with such American popular songwriters as Harold Arlen and Jerome Kern. Rife with sly, heady harmonic turns, it betrays Korngold, the Hollywood composer, as a product of post-Romantic European expressionism.

A dramatic prologue launches the exuberant final movement: strings in **unison** state a proud **fortissimo** gesture, answered by **pesante** chords in the piano; first violin spins a **recitative**-like **cadenza**, pointing the ensemble toward the movement's main *Allegro giocoso* material. As throughout the previous movements, Korngold's dramatic gifts are on display in this boisterous finale, and the Quintet concludes on a lively note.



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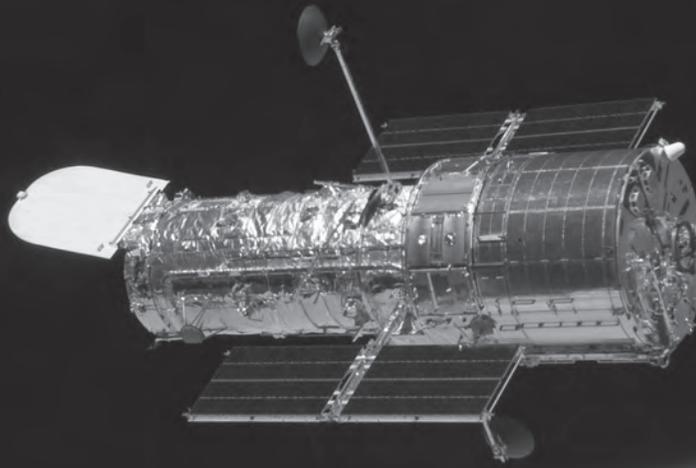
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CONCERT PROGRAM VII

# 1990–2000: Music at the Millennium

AUGUST 3

Saturday, August 3, 6:00 p.m.

The Center for Performing Arts at Menlo-Atherton

*SPECIAL THANKS*

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

**PROGRAM OVERVIEW**

A brilliant mosaic of musical voices illuminated the twentieth century's final decade. Composers had a myriad of influences in their ears, from the world's folk traditions to rock and roll. While such luminaries as Krzysztof Penderecki helped us process the traumas of the past century, a new generation looked anxiously and eagerly to a dawning horizon. This summer's final Concert Program presents the uncompromising modernism, yesteryear Romanticism, and forward-looking audacity of music at the turn of the century.

**JOHN ADAMS** (Born 1947)

**Road Movies for Violin and Piano** (1995)

*Relaxed groove  
Meditative  
40% swing*

Chad Hoopes, *violin*; Gloria Chien, *piano*

**BRIGHT SHENG** (Born 1955)

**Concertino for Clarinet and String Quartet** (1994)

*Andante  
Prestissimo  
Largo*

Romie de Guise-Langlois, *clarinet*; Soovin Kim, Chad Hoopes, *violins*; Richard O'Neill, *viola*; Keith Robinson, *cello*

**KRZYSZTOF PENDERECKI** (Born 1933)

**String Trio** (1990, rev. 1991)

*Allegro molto – Vivo – Adagio  
Vivace*

Arnaud Sussmann, *violin*; Paul Neubauer, *viola*; David Finckel, *cello*

**MARK O'CONNOR** (Born 1961)

**F. C.'s Jig for Violin and Viola** (1991)

Arnaud Sussmann, *violin*; Paul Neubauer, *viola*

**INTERMISSION**

**BRUCE ADOLPHE** (Born 1955)

**Couple** (1998)

*Dreamily, expansively – Quicker, flowing  
Gently flowing, warmly  
Slowly, mysteriously  
Bouncily, playfully*

David Finckel, *cello*; Wu Han, *piano*

**STEVEN MACKEY** (Born 1956)

**Micro-Concerto** (1999)

*Chords and Fangled Drumset  
Interlude No. 1 Vibes Solo  
Click, Clak, Clank  
Interlude No. 2 Marimba and Cello –  
Tune in Seven*

Ayano Kataoka, *percussion*; Tara Helen O'Connor, *flute*; Romie de Guise-Langlois, *clarinet*; Kristin Lee, *violin*; David Requiro, *cello*; Hyecheon Park, *piano*

The Hubble Space Telescope, photographed by an astronaut from the space shuttle *Atlantis* in 2009

# Program Notes: 1990–2000: Music at the Millennium

## JOHN ADAMS

(Born February 15, 1947, Worcester, Massachusetts)

### Road Movies for Violin and Piano

**Composed:** 1995

**Published:** 1998

**First performance:** October 23, 1995, by violinist Robin Lorentz and pianist Vicki Ray at the Kennedy Center in Washington, DC

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

**Approximate duration:** 15 minutes

### Composer's Note

After years of studiously avoiding the chamber music format, I have suddenly begun to compose for the medium in real earnest. The 1992 Chamber Symphony was followed by the string quartet *John's Book of Alleged Dances*, written for Kronos in 1994, and now comes *Road Movies*. For years the chamber music scenario remained a not particularly fertile bed in which to grow my musical ideas. My music of the '70s and '80s was principally about massed sonorities and the physical and emotional potency of big walls of triadic **harmony**.

These musical gestures were not really germane to chamber music with its democratic parceling of roles, its transparency and timbral delicacy. Moreover, the challenge of writing melodically, something that chamber music demands above and beyond all else, was yet to be solved.

Fortunately, a breakthrough in melodic writing came about during the writing of *The Death of Klinghoffer*, an opera whose subject and mood required a whole new appraisal of my musical language.

The title *Road Movies* is total whimsy, probably suggested by the "groove" in the piano part, all of which is required to be played in a "swing" mode (second and fourth of every group of four notes are played slightly late).

**Movement I** is a relaxed drive down a not unfamiliar road. Material is recirculated in a sequence of recalls that suggest a **rondo** form.

**Movement II** is a simple meditation of several small **motives**. A solitary figure in an empty desert landscape.

**Movement III** is for four-wheel drives only, a big perpetual motion machine called *40% swing*. On modern MIDI sequencers, the desired amount of swing can be adjusted with almost ridiculous accuracy. *40%* provides a giddy, bouncy ride, somewhere between an *Ives* ragtime and a long ride out by the Goodman Orchestra, circa 1939. It is very difficult for violin and piano to maintain over the seven-minute stretch, especially in the tricky cross-hand style of the piano part. Relax, and leave the driving to us.

—John Adams

## BRIGHT SHENG

(Born December 6, 1955, Shanghai, China)

### Concertino for Clarinet and String Quartet

**Composed:** 1994

**Published:** 1997

**First performance:** March 4, 1994, by clarinetist David Shifrin, violinists Ani Kavafian and Mark Peskanov, violist Walter Trampler, and cellist Gary Hoffman at Alice Tully Hall in New York City

**Other works from this period:** String Quartet no. 3 (1993); *Seven Yadhtrib Variations* for Solo Bassoon (1994); *China Dreams* for Orchestra (1995); *Seven Tunes Heard in China* for Solo Cello (1995)

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

**Approximate duration:** 18 minutes

### Composer's Note

Many Central European composers such as Bartók and Janáček have believed that the fundamental elements for their music come from the native folk music and prosody of their native languages. And therefore when one understands the folk music and languages from these regions, one can truly understand and appreciate their works. Although this may be true, the music of these composers is nonetheless widely liked and admired by millions who do not know their languages. In that respect, this is the very goal I wish to achieve in my writing, which stems from Asian culture.

The materials of this work are drawn from fragments of folk tunes I heard over twenty years ago when I was living in the northwest part of China. What struck me then was that, unlike most Chinese folk music, the folk music from that region is not based on a pentatonic scale. Rather, it has a seven-note scale similar to the Mixolydian church mode. I wondered what it would be like if one were to use this melodic pattern in work for Western instruments and whether it would lose its Asian quality.

As with many of my other compositions, this work was inspired by the characteristics of the instruments and the virtuosity of the musicians who gave the premiere of the work.

**Concertino** for Clarinet and String Quartet was commissioned by and written for the Chamber Music Society of Lincoln Center and its Artistic Director David Shifrin.

—Bright Sheng

## KRZYSZTOF PENDERECKI

(Born November 23, 1933, Dębica, Poland)

### String Trio

**Composed:** 1990, revised 1991

**Published:** 1991

**First performance:** December 8, 1990, by the Deutsches Streichtrio in Kraków; revision: November 15, 1991, by the Deutsches Streichtrio in Metz

**Other works from this period:** Sinfonietta for Strings (orchestration of String Trio) (1990–1991); Symphony no. 5 (1992); Flute **Concerto** (1992, revised for clarinet and orchestra in 1995); Quartet for Clarinet, Violin, Viola, and Cello (1993)

**Approximate duration:** 13 minutes

The Polish composer Krzysztof Penderecki ranks as one of the most influential compositional voices of postwar Europe; indeed, his oeuvre seems directly emergent from the postwar era. His signature works include **Threnody to the Victims of Hiroshima** (1960), a harrowingly dissonant score for fifty-two string instruments that helped establish Penderecki's early notoriety as an innovator of string textures. His *Dies Irae*, composed in 1967, bears a dedication to the memory of the victims of Auschwitz.

Though he was regarded for many years as the leading Polish modernist composer of his generation, so did Penderecki distinguish himself from the most avant-garde of his contemporaries by his willingness to incorporate traditional elements into a polystylist language. He integrated major and minor chords—taboo among the gnarliest of the **serialists**—with serialist elements. His *St. Luke Passion* (1963–1966) makes use of old forms: **recitatives**, **chorales**, and even plainchant. From the mid-1970s onwards, Penderecki's musical language turned

steadily more lyrical and **Romantic** in character, while retaining its distinct twentieth-century acerbity.

Like the *Threnody*, *Dies Irae*, and other larger-scale pieces, the String Trio, composed in 1990 and revised the following year, is a darkly poetic and powerful work. But it compresses the characteristic intensity of Penderecki's language into a compact frame: a chamber work for just three instruments, cast in two movements, and lasting just over ten minutes. The Trio also refers to historical musical traditions yet is unmistakably a product of its time.

The work begins with a take-no-prisoners opening salvo, which serves to frame the entire first movement: a dissonant chord, **fortissimo**, **feroce**, played in **quadruple stops** (bowing all four strings) by violin, viola, and cello, repeated eleven times. This yields to a plaintive, recitative-like viola solo. The chord returns, repeated now fourteen times, followed by a capricious cello solo, **piano**, **leggiero**. Embedded in this cello solo is a distinctive **motif**—a repeated, **chromatically** descending **triplet** figure—which recurs throughout the main body of the movement.



The chord occurs again, ten times (interrupted by a breathless silence), and then a violin solo follows.

The subsequent **Vivo** section begins with the triplet figure introduced by the cello but inverted (that is, upside-down) and **con sordino** (with strings muted). In a manner redolent of Beethoven (think of the four-note motif of the Fifth Symphony), Penderecki weaves a dynamic tapestry from this motif, presenting it in its original (descending) and inverted form and in different **registers**, colors (*con sordino* and **sul ponticello**—bowing near the bridge to produce a thin, glassy sound), and articulations (**legato**, **staccato**). The movement proceeds to further **episodes**, drawing on and reimagining other materials from the opening solo passages to produce a broad spectrum of expressive characters. The result is a coherent musical statement, built from seemingly disjunct ideas. The introductory chords, too, resurface, transfigured into an even more vicious outcry, before the movement closes quietly and introspectively.

The viola's figure in the first movement's final measure—a **staccato**, **pianissimo** utterance, sketching a minor third—induces the stark, tragicomic **theme** that begins the **Vivace** second movement; a musical idea so monochromatic as to seem cynically antimelodic. Yet after twenty-eight measures of the viola's pontificating, the violin enters with the same material, up a fifth, revealing the theme to be a **fugue subject**. But if borrowing a tool from Bach's toolbox, Penderecki has used it to construct something uniquely his own. With the cello's entrance, the ensemble moves into a series of jagged, angular chords, like a bizarre military march. While creating a diverse array of colors and textures from limited materials (including the previous movement's germinal triplet motif), the movement nevertheless maintains a steely demeanor throughout.

—Patrick Castillo

## MARK O'CONNOR

(Born August 5, 1961, Seattle, Washington)

### F. C.'s Jig for Violin and Viola

**Composed:** 1991

**Other works from this period:** Miniatures for Violin and Piano (1989); *Dance of the Ol' Swamp Rat* (1989–1990); String Quartet no. 1 (1990); *The Fiddle Concerto* (1992–1993); *Appalachia Waltz* for Solo Violin (1993)

**Approximate duration:** 4 minutes

#### Composer's Note

*F. C.'s Jig* adapted for violin and viola is from the album *Appalachia Waltz* featuring Yo-Yo Ma (1996). I utilized the third movement of my *Fiddle Concerto* and arranged from it a violin and cello duet. Here, I have adapted the instrumentation to violin and viola. The result is a virtuoso duet full of melody, interplay, and energy, pushing both instruments all the way to its conclusion. *F. C.'s Jig* is a spirited, well-known derivation of *The Fiddle Concerto's* jig.

—Mark O'Connor

## BRUCE ADOLPHE

(Born May 31, 1955, New York, New York)

### Couple

**Composed:** 1998

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

**Other works from this period:** *At the Still Point*, *There the Dance Is* for Clarinet Quintet (1992); *The Amazing Adventure of Alvin Allegretto* (one-act opera) (1992); String Quartet no. 4, *Whispers of Mortality* (1994); Piano Trio no. 2 (1994); *A Thousand Years of Love* for Soprano and Piano (1999); *Tyrannosaurus Sue: A Cretaceous Concerto* (2000)

**Approximate duration:** 17 minutes

#### Composer's Note

*Couple* was commissioned by James and Lois Lasry for David Finckel and Wu Han, who premiered the work at SummerFest La Jolla in 1999. I called the piece *Couple* because the word suggests an intensification of the more common musical word *duo*, and since I wrote it for a married duo, well, you get the idea. *Couple* is in four movements with two very lyrical, introverted, dream-like middle movements and two more narrative, dynamic outer movements. The first movement is restless and mercurial. The second is both dreamy and ecstatic, using some of the same material as the first movement. It is the third that is the most personal music—it might be more accurate to say private music. In this movement, I left the musical thoughts in their most fundamental and essential state, without much lighting or scenery. The final movement is a **scherzo**, which I thought of as a musical game with rules that you could possibly figure out if you listen to it enough times. It has been a pleasure to listen to David and Wu Han play the piece many times over many seasons.

—Bruce Adolphe

## STEVEN MACKEY

(Born February 14, 1956, Frankfurt, Germany)

### Micro-Concerto

Composed: 1999

Published: 1999

**First performance:** November 3, 1999, by percussionist Daniel Druckman and the New York New Music Ensemble in New York City

**Other works from this period:** *String Theory* for Amplified String Quartet with Delay (1998); *Ars Moriendi* for String Quartet (2000); *Tuck and Roll* for Electric Guitar and Orchestra (2000); *Gaggle and Flock* for String Octet (2001)

**Approximate duration:** 20 minutes

### Composer's Note

Several years ago I attended the Percussive Arts Society National Convention. There I witnessed a ninety-minute clinic on state-of-the-art techniques for playing crash cymbals. I confess that there was something humorously esoteric about the event, but I left inspired to imagine particular ways to coax sound out of pieces of wood, metal, and skin instead of simply hitting things. It also woke me to the fact that the first step in writing for percussion is to invent the instrument and a playing technique. Percussionists tend to have an adventurous attitude about this: if they can reach it with an arm or leg or hold it in the mouth, it is fair game. I'm fascinated by the one-man-band mentality of juggling contrasting timbres produced by a gamut ranging from finely crafted instruments to kitchen utensils and hobby shop paraphernalia.

In addition to providing a virtuoso "vehicle" for the percussionist, *Micro-Concerto* explores a variety of more complex roles that the individual can play in relation to the ensemble. In Movement I: *Chords and Fangled Drum Set*, the rhythm is front and center. I imagine that the piano chords harmonize the rhythm instead of the rhythm measuring the harmonies.

Movement II: *Interlude No. 1 Vibes Solo* is a short, lyrical ballad.

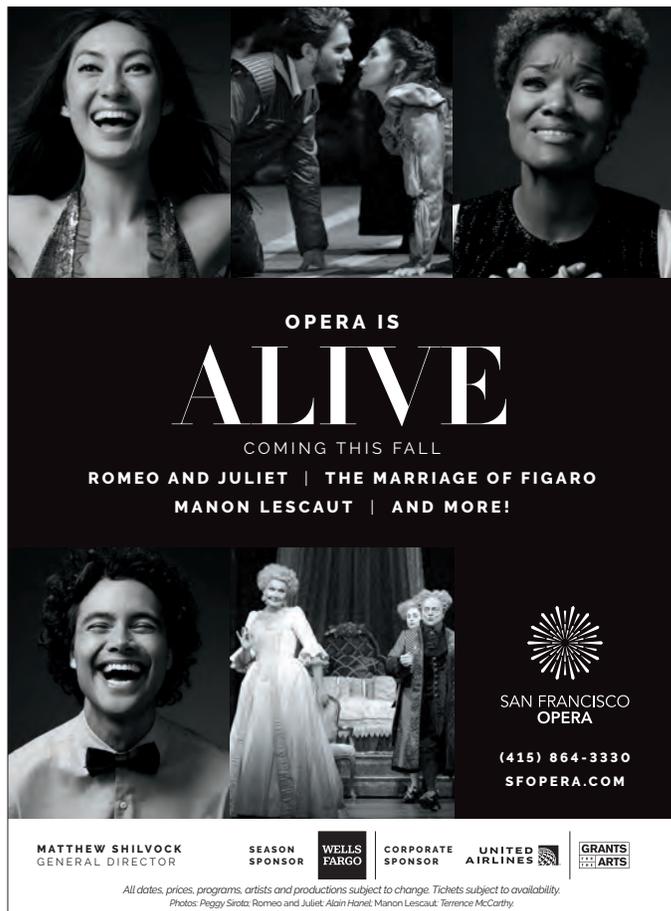
In Movement III: *Click, Clak, Clank*, the percussionist is neither an accompanying rhythm section nor leading melody. I think of it as a contextualizing and interpreting narration spoken in some imaginary tongue-clicking language.

In Movement IV: *Interlude No. 2 Marimba and Cello*, the two instruments are completely codependent; the story is told only by their interplay. In some sense they are a single instrument with timbres no more disparate than the clickers and samba whistle that are part of the percussionist's instrument in Movement III. This movement flows without pause into Movement V: *Tune in Seven*. In the first half of the movement, the percussionist is one of six players tossing around a set of variations on the *Tune*. Toward the end the percussionist returns to the "fangled drum set" and shifts the focus back to what must be (along with singing) the most fundamental form of musical expression—hitting things in time.

The two interludes are played on big, standard pieces of percussion "furniture," but the main movements focus on small moves and subtle distinctions. They are full of fussy descriptions of how to play some handheld "toy" just so. This micromanagement of small muscle groups, and the fact that the concerto soloist is accompanied by the smallest orchestra imaginable, suggested the title.

*Micro-Concerto* was commissioned by a Meet the Composer grant for the New York New Music Ensemble, the San Francisco Contemporary Music Players, and the California EAR Unit.

—Steven Mackey



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CARTE BLANCHE CONCERT I

# Soovin Kim, *violin*; Gloria Chien, *piano*

JULY 14

Sunday, July 14, 6:00 p.m.  
Stent Family Hall, Menlo School

*SPECIAL THANKS*

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

## PROGRAM OVERVIEW

The husband and wife duo of violinist Soovin Kim and pianist Gloria Chien opens the 2019 season's Carte Blanche Concerts with a richly varied, multicultural program of music composed between 1910 and 1930. Following Ravel's colorful, blues-inflected Violin Sonata, the program offers riveting works 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.

**MAURICE RAVEL** (1875–1937)

**Violin Sonata no. 2** (1923–1927)

*Allegretto*  
*Blues: Moderato*  
*Perpetuum mobile: Allegro*

**BÉLA BARTÓK** (1881–1945)

**Violin Sonata no. 2** (1922)

*Molto moderato*  
*Allegretto*

**INTERMISSION**

**CHARLES IVES** (1874–1954)

**Violin Sonata no. 2** (ca. 1914–1917)

*Autumn: Adagio maestoso – Allegro moderato*  
*In the Barn: Presto – Allegro moderato*  
*The Revival: Largo – Allegretto*

**ANTON WEBERN** (1883–1945)

**Four Pieces for Violin and Piano, op. 7** (1910, rev. 1914)

*Sehr Langsam*  
*Rasch*  
*Sehr Langsam*  
*Bewegt*

**KAROL SZYMANOWSKI** (1882–1937)

**Nocturne and Tarantella for Violin and Piano, op. 28** (1915)

Soovin Kim, *violin*; Gloria Chien, *piano*

# Program Notes: Soovin Kim, *violin*; Gloria Chien, *piano*

Notes on the program by Dr. Richard E. Rodda

## MAURICE RAVEL

(Born March 7, 1875, Ciboure, Basses-Pyrénées, France; died December 28, 1937, Paris, France)

### Violin Sonata no. 2

**Composed:** 1923–1927

**Published:** 1927

**Dedication:** Hélène Jourdan-Morhange

**First performance:** May 30, 1927, by violinist (and composer) Georges Enesco with the composer at the piano at the Salle Erard in Paris

**Other works from this period:** **Sonata** for Violin and Cello (1920–1922); **Berceuse sur le nom de Gabriel Fauré** for Violin and Piano (1922); **Tzigane** for Violin and Piano (1924); **Bolero** for Orchestra (1928)

**Approximate duration:** 18 minutes

Hélène Jourdan-Morhange was one of France's most promising violinists in the years after the First World War. She was in her midtwenties and had recently become a war widow when Maurice Ravel first met her at a performance of his Piano Trio in which she participated during the war; they were close friends until the composer's death in 1937. (Jourdan-Morhange died at the age of 73 in 1961.) Ravel consulted her frequently on matters of string technique and had her play many items from the standard violin repertory for his edification. In August 1923, he undertook a sonata for her, promising that "it won't be very difficult, and it won't sprain your wrist." (Violinists might well disagree.) His health and creativity had been damaged by the rigors of the war, however, and by the time he completed her sonata in the spring of 1927, rheumatism had forced an end to Jourdan-Morhange's performing career. The brilliant Romanian composer and violinist Georges Enesco, a friend of Ravel since their student days together at the Paris Conservatoire, gave the Violin Sonata's first performance with the composer at the Salle Erard in Paris on May 30, 1927.

Concerning the lengthy gestation of the Violin Sonata, his final chamber composition and one of his favorites among his own works, Ravel once quipped that it took him four years to eliminate all the unnecessary notes. Though intended humorously, his comment touches on essential qualities of the work—its lean textures, acerbic **harmonic** language, and economy of means, characteristics that first appeared in Ravel's music with the remarkable *Chansons Madécasses*, completed in 1926. He said that in the *Chansons*, scored for soprano, flute, cello, and piano, "The independence of the part writing is pronounced...I also asserted this independence in the Sonata for Violin and Piano, instruments that, in my opinion, are essentially incompatible. Far from balancing their contrasts, the Sonata reveals their incompatibility." The opening **movement**, patterned on traditional **sonata form**, is the most convivial portion of the work regarding the sharing of musical materials between the participants, though even here each instrument displays a distinctive personality. The influence of American jazz—that international musical mania of the 1920s—was the inspiration for the second movement, titled *Blues*. The sonata's flamboyant finale is designated **Perpetuum mobile**, though the "perpetual motion" is confined entirely to the violin part while the piano is allotted a considerably more sedate accompaniment into which are woven allusions to the opening movement.

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

## BÉLA BARTÓK

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

### Violin Sonata no. 2

**Composed:** 1922

**Published:** 1923

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

**Approximate duration:** 19 minutes

After the fiendish winds of the First World War had finally blown themselves out in 1918, there came into music a new invigoration and an eagerness by composers to stretch the forms and language of the ancient art. Stravinsky, Schoenberg, Webern, Prokofiev, Shostakovich, Copland, and other of the most important twentieth-century masters challenged listeners and colleagues throughout the 1920s with their daring visions and their brilliant iconoclasms. It was the most exciting decade in all of music's long history. Béla Bartók, whose folk song research was severely limited geographically by the loss of Hungarian territories through the treaties following the war, was not immune to this spirit of experimentation and shifted his professional concentration at that time from ethnomusicology to composition and his career as a pianist. He was particularly interested in the music of Stravinsky, notably the mosaic structures and advanced harmonies of Sergei Diaghilev's ballets, and in the recent Viennese developments in atonality and **motivic** generation posited by Arnold Schoenberg and his friend and disciple Alban Berg. A decided modernism entered Bartók's music with his searing 1919 ballet *The Miraculous Mandarin*, and his works of the years immediately following—the two Violin Sonatas, piano suite *Out of Doors*, First Piano **Concerto**, and String Quartet no. 3—are the most daring he ever wrote. He was reluctant to program them for any but the most sophisticated audiences.

In 1921, Bartók gave a recital in Budapest with the famed, fiery, and uncommonly beautiful Hungarian violinist Jelly d'Áranyi, who gained international notoriety several years later when she claimed that the ghost of Robert Schumann contacted her during a séance to reveal the location of his unpublished Violin Concerto. (The score was located in the Berlin State Library in 1937, but her clairvoyance was regarded with skepticism when it was discovered that Schumann's spirit spoke to her in ungrammatical German.) D'Áranyi was, however, an excellent and impassioned player (she was a grandniece of the great violin virtuoso Joseph Joachim, for whom Brahms wrote his Violin Concerto), and Bartók was inspired to compose a pair of violin and piano sonatas for her during the following two years. (Ravel wrote his *Tzigane* for d'Áranyi in 1924; Vaughan Williams composed the *Concerto accademico* for her a year later.) Bartók's sonatas exhibit a modern approach to the old duo idiom, one in which the instruments are thematically and even harmonically largely independent of each other—welded rather than melded together, as it were. Their interaction, however, is not confrontational but complementary, since their music exists on parallel rather than converging planes. The fabric and sonority of the sonatas are rich and multihued, emphasizing such progressive harmonic techniques as the use of **tritones** and minor ninths, tone clusters, **polytonality**, and fourth chords. This modernity is tempered in the Second Sonata by Bartók's use of a **theme** based on a Debussyan whole-tone scale as an important, recurring structural element and in both sonatas by the integration of folk-derived rhythms into the melodic material. Indeed, the very structure of the two-movement Sonata no. 2 (a **parlando** opening **Molto moderato** filled with snapping rhythmic figurations and an impetuous closing **Allegretto** of considerable vigor) derives from the slow-fast (*lassú-friss*) sequence of the traditional nineteenth-century *verbunkos*

dance, a formal pattern familiar from Liszt's *Hungarian Rhapsodies*. Despite the influences that impinged upon these two violin sonatas, they are works that could have been written only by Béla Bartók—finely hewed, masterfully developed, and emblazoned with the singular personality of Hungary's greatest composer.

## CHARLES IVES

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

### Violin Sonata no. 2

**Composed:** I. *Autumn* and II. *In the Barn* ca. 1914, revised ca. 1920–1921; III. *The Revival* ca. 1914–1917, revised ca. 1920–1921

**Published:** 1951

**First performance:** March 18, 1924, by violinist Jerome Goldstein and pianist Rex Tillson in Aeolian Hall in New York

**Other works from this period:** String Quartet no. 2 (ca. 1913–1915); Violin Sonata no. 3 (1914); Piano Sonata no. 2, *Concord, Mass., 1840–60* (ca. 1916–1919, rev. 1920s–1940s); *A Symphony: New England Holidays* (ca. 1917–1919)

**Approximate duration:** 14 minutes

Charles Ives's music was suspended between the poles of the great European traditions and the pioneering spirit of American adventurousness. As a Yale undergraduate from 1894 to 1898, he was thoroughly grounded in the German modes of form, harmony, and expression by his composition teacher Horatio Parker. Yet an even more powerful influence came from Ives's father, George, from whom the young musician inherited an unquenchable desire for musical experimentation. George was a veteran of the Civil War, the youngest bandmaster in the Union Army, and one of the freest spirits in a place—New England—that has always prided itself on independence of mind. George encouraged his son to open his ears, try new sounds, and listen to those around him. He passed on to his son the philosophy of Emerson and Thoreau and the other transcendentalists—the quest to both experience the mundane and to look beyond it for a more profound meaning. An anecdote Ives recounted of his father makes the point clearly: “Once when Father was asked: ‘How can you stand it to hear old John Bell bellow off-key the way he does at camp-meetings?’ his answer was: ‘Old John is a supreme musician...Don't pay much attention to the sounds. If you do you may miss the music. You won't get a heroic ride to Heaven on pretty little sounds.’”

Ives wrote six violin sonatas and left a preliminary sketch for a seventh. The earliest, which dates from his undergraduate days at Yale, has vanished completely. The next (the “Pre-First” Sonata), finished in 1902, was disassembled and used as source material for the later sonatas. The four numbered sonatas were completed or, more accurately, largely assembled from revised versions of older pieces between 1914 and 1917. The Second Sonata, like the others in the set, is in three movements and makes extensive use of hymn tune quotations. Its first two movements—*Autumn* and *In the Barn*—originated around 1914; *The Revival* was written sometime between 1914 and 1917.

*Autumn* shares its introductory theme with the First Sonata, both of which borrowed it in turn from the “Pre-First” Sonata. The major part of the movement is a **fantasy** on the hymn tune *Autumn* (“Mighty God While Angels Bless Thee”), which is stated in its most definitive form near the end. The second movement, *In the Barn*, derives from an otherwise lost ragtime piece for theater orchestra and two movements of the “Pre-First” Sonata. Ives wove into this music snippets of some popular fiddle tunes of the era (whose cross-string style of playing he imitated), his beloved *Battle Cry of Freedom*, and several other fragments. The closing movement, *The Revival*, is another free treatment

of a hymn melody known as *Nettleton* (“Come Thou Fount of Every Blessing”).

## ANTON WEBERN

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

### Four Pieces for Violin and Piano, op. 7

**Composed:** 1910, revised 1914

**Published:** 1922

**First performance:** April 24, 1911, by violinist Fritz Brunner and pianist Etta Jonas-Werndorff in Vienna

**Other works from this period:** Five Movements for String Quartet, op. 5 (1909); Six **Bagatelles** for String Quartet, op. 9 (1911, 1913); Five Pieces for Orchestra, op. 10 (1911–1913); Three Little Pieces for Cello and Piano, op. 11 (1914)

**Approximate duration:** 5 minutes

After serving his apprenticeship with Arnold Schoenberg, Anton Webern developed a style that is unique in the history of music: nowhere else is the essence of the art concentrated to such a high degree. The whole of his mature creative work—thirty-one numbered compositions produced over almost four decades—takes less than three hours to perform and fits comfortably onto three compact discs (as does Richard Strauss's *Der Rosenkavalier*). The longest is the **Cantata** no. 2, op. 31, which runs fourteen minutes. Only three others take more than ten minutes; the shortest is just two minutes. Since almost all Webern's works contain more than a single movement, the individual spans of music are very short: the extreme example, No. 4 of the *Orchestral Pieces*, op. 10, is just six measures long and can be played in twenty seconds. As with all the performing arts, however, it is not simply the time a piece takes but what happens during that time that is paramount, and Webern packed more musicality, meaning, and peerless technical mastery into these tiny masterpieces than their durations would seem to allow. The English composer and critic Humphrey Searle wrote, “Webern can say more in two minutes than most other composers in ten.” Schoenberg allowed that Webern could express “a whole novel in a sigh.”

The aphoristic *Four Pieces for Violin and Piano*, op. 7, were composed during the summer of 1910 at Preglhof, the Webern family country estate in Lower Carinthia, Austria, where the composer had retreated after quitting an irksome job conducting operetta at the civic theater in Teplitz, Czechoslovakia. Violinist Fritz Brunner and pianist Etta Jonas-Werndorff gave the premiere in Vienna on April 24, 1911; the work, with its brief duration and its small ensemble, was among Webern's most frequently heard during his lifetime. The full score was published by Universal Edition in 1922, but the first movement had been included in the March 1912 issue of *Der Ruf*, the short-lived journal of the Academic Society for Literature and Music in Vienna; it was the first music of Webern to appear in print. The *Four Pieces* are among Webern's most succinct movements—the longest is twenty-four measures, the shortest is just nine—but follow the traditional grouping, slow-fast-slow-fast.

## KAROL SZYMANOWSKI

(Born October 3, 1882, Tymoszkówka, near Kiev, Ukraine; died March 29, 1937, Lausanne, Switzerland)

### Nocturne and Tarantella for Violin and Piano, op. 28

**Composed:** 1915

**Published:** 1921

**Dedication:** Auguste Iwański

**First performance:** January 24, 1920, by violinist Paul Kochanski and pianist Feliks Szymanowski in Warsaw, Poland

**Other works from this period:** Symphony no. 3, op. 27, *Song of the Night* (1914–1916); *Myths* for Violin and Piano, op. 30 (1915); Twelve Studies for Piano, op. 33 (1916); Piano Sonata no. 3, op. 36 (1917)

**Approximate duration:** 10 minutes

Karol Szymanowski (shee-man-OV-skee) was the preeminent Polish composer of the first half of the twentieth century. His father was an ardent connoisseur of the arts, and Szymanowski grew up in a household rich in culture. He showed exceptional musical talent early in life, and he began his professional studies in Warsaw in 1901. In 1905, he and three of his student colleagues founded the Association of Young Polish Composers, a group—analogueous to the Young Poland movement in literature—dedicated to the publication and performance of works from Poland. He made frequent trips to Berlin and Leipzig in Germany during the following years to arrange concerts of Polish music and oversee the publication of his music, which was then heavily influenced by that of Wagner and Richard Strauss.

In 1911, Szymanowski settled in Vienna, where he signed a ten-year publishing contract with Universal Edition and achieved notable successes with performances of his Second Piano Sonata and Symphony no. 2. He made several trips to the European Mediterranean and North Africa, and his direct contact with the early Christian and Arab cultures of Italy, Constantinople, Tunis, and Algiers profoundly altered his artistic temperament. He abandoned the Germanic post-Romanticism of his earlier works and turned instead to the music of Debussy, Ravel, Stravinsky, and the Russian mystic Scriabin to help in defining an idiom suitable to his new creative direction. During the years of World War I, when travel was restricted, Szymanowski, back in Poland, occupied his time with an intense investigation of ancient and Oriental cultures and became an authority on those subjects; his music of that period

reached its zenith with the Third Symphony (*Song of the Night*) and the opulent opera *King Roger*.

During the early 1920s, Szymanowski resumed the travels that had been interrupted by the war. Those years also saw another reconsideration of his compositional style. Having absorbed the influences of Strauss, Ravel, and Scriabin, he turned to his own country for renewed inspiration and became intent on finding a national identity for contemporary Polish music based on the songs and dances of its people. He found his richest native source in the music of the mountain folk of the Tatra region, spending much time in their chief city, Zakopane. In 1927, he was simultaneously offered the directorships of the conservatories of Cairo and Warsaw, and it is indicative of his loyalties at the time that he accepted the post in Poland. In the early 1930s, Szymanowski achieved his greatest success and prosperity. His health, however, which was never robust, began to fail, and he resigned the directorship of the Warsaw Conservatory in April 1932, thereafter devoting himself entirely to creative work until his death in Lausanne, Switzerland, in 1937.

**Nocturne** and **Tarantella** was written in 1915 following a visit to the estate of his neighbor August Iwanski, who also hosted the brilliant violinist Paul Kochanski, another of the composer's close friends, at a convivial evening that spring. Szymanowski claimed that the theme of the Tarantella occurred to him at that Bacchic gathering. The Nocturne, imbued with the influences Szymanowski had derived from his travels in the Near East and his studies of ancient and Oriental cultures, is more a musical dream sequence than a Chopinesque reverie, with the strange parallel violin harmonies, elaborate arabesques, and ethereal sonorities of the opening and closing sections countered by the vibrant rhythms, festive colors, and expressive intensity of the central **episode**. The frenzied Tarantella is both a modern analogue of the old Italian dance, whose strenuous exertions were said to rid the body of the poison of a tarantula spider bite, and a dazzling showpiece for a virtuoso violinist.

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CARTE BLANCHE CONCERT II

# Juho Pohjonen, *piano*

JULY 20

Saturday, July 20, 6:00 p.m.  
Stent Family Hall, Menlo School

**SPECIAL THANKS**

*Music@Menlo dedicates this performance to Andrea & Lubert Stryer with gratitude for their generous support.*

**JEAN-PHILIPPE RAMEAU** (1683–1764)  
***Nouvelles suites de pièces de clavecin (New Suites of Harpsichord Pieces)*** (ca. 1729–1730)

Suite in a minor  
*Allemande*  
*Courante*  
*Sarabande*  
*Les trois mains (The Three Hands)*  
*Fanfarinette*  
*La triomphante (The Triumphant)*  
*Gavotte avec les doubles de la gavotte*

Suite in G Major  
*Les tricoteurs (The Knitters)*  
*L'indifférente (The Indifferent One)*  
*Menuet I*  
*Menuet II*  
*La poule (The Hen)*  
*Les triolets*  
*Les sauvages (The Savages)*  
*Lenharmonique (The Enharmonic)*  
*L'Egyptienne (The Egyptian)*

**INTERMISSION**

**PROGRAM OVERVIEW**

Nine years after making his Music@Menlo debut with a sensational solo recital, pianist Juho Pohjonen offers another Carte Blanche Concert, juxtaposing two visionaries of keyboard music from their respective eras: Jean-Philippe Rameau, France's preeminent composer of the eighteenth century, and the Russian iconoclast Aleksandr Scriabin.

**ALEKSANDR SCRIBIN** (1872–1915)

**Piano Sonata no. 6, op. 62** (1911–1912)  
**Piano Sonata no. 8, op. 66** (1912–1913)  
**Piano Sonata no. 10, op. 70** (1912–1913)

Juho Pohjonen, *piano*

# Program Notes: Juho Pohjonen, *piano*

Notes on the program by Dr. Richard E. Rodda

## JEAN PHILIPPE-RAMEAU

(Baptized September 25, 1683, Dijon, France; died September 12, 1764, Paris, France)

### **Nouvelles suites de pièces de clavecin (New Suites of Harpsichord Pieces)**

**Composed:** Ca. 1729–1730

**Other works from this period:** *Pièces de clavessin* (Book II) (1724); *L'enrôlement d'Arlequin* (comic opera) (1726); *Le berger fidèle* (cantata) (1728); *Hippolyte et Aricie* (opera) (1733)

**Approximate duration:** 45 minutes

Jean-Philippe Rameau, France's leading musical figure of the mid-eighteenth century, was born in 1683 in Dijon, France, where his father was a church organist. Rameau's early training as a lawyer came to naught, and in 1701, he traveled briefly in northern Italy as a violinist and organist before settling first at Avignon and later at Clermont-Ferrand in France to play organ and teach. He began composing works for harpsichord and for church use at that time, and in 1705, he moved to Paris, hoping to establish himself in Europe's most sophisticated city. Though he published his first book of harpsichord pieces during his three years there, he did not find great success in the capital and in 1708 returned to Dijon to succeed his father as organist at Notre Dame. In 1722, he went again to Paris to publish his *Traité de l'harmonie*, a monumental treatise codifying the important advances in music theory and **harmony** during the preceding decades. He became organist at Sainte-Croix de la Brétonnerie and continued to compose keyboard works while preparing a sequel to his treatise. His work eventually brought him to the attention of La Riche de la Pouplinière, a wealthy tax collector who devoted a considerable portion of his fortune to supporting musicians. La Pouplinière made Rameau head of his household orchestra, and when he learned of his protégé's ambition to compose for the stage, he put him in touch with the poet and librettist Simon-Joseph Pellegrin. Together they produced the opera *Hippolyte et Aricie* in Paris in 1733 (Rameau had just turned fifty), which stirred the rage of the conservative partisans of Jean-Baptiste Lully's operas—the first operas in France—when it achieved a fine and unexpected success because of its harmonic audacities and extravagant orchestration. As other successful operas followed—*Les Indes galantes* (1735), *Castor et Pollux* (1737), and *Dardanus* (1739)—his opposition increased, notably from that great lover of all things natural and unspoiled, Jean Jacques Rousseau, who contended that the simple style of Italian opera was superior to Rameau's elaborate French variety of the genre. Despite Rousseau's venomous attacks, however, Rameau's acclaim continued, and he wrote steadily until his death at the age of eighty-one in 1764; he left nearly thirty examples of the *tragédie lyrique* and *opéra-ballet* to supplement his reputation as a theorist and composer for the harpsichord.

Though chiefly famed for his contributions to the operatic theater and to musical theory, Rameau published collections of harpsichord works in 1706 (*Première livre de pièces de clavecin*), 1724 (*Pièces de clavecin*), 1729 or 1730 (*Nouvelles suites de pièces de clavecin ou second livre*), and 1741 (*Cinq pièces extraites de pièces de clavecin*, which were extracted from the five suites for a treble instrument [violin, flute, or oboe], bass melody instrument [gamba or cello], and harpsichord titled *Pièces de clavecin en concert*, the last two words denoting not harpsichord "**concertos**" but rather works for a chamber ensemble led by the keyboard). These anthologies included the two principal types

of harpsichord compositions of the day: dances and so-called genre pieces, which bore titles connoting some extramusical association.

The Suite in a minor from *Nouvelles suites* begins with three traditional dance **movements**. The name of the spacious **Allemande**, a dance in moderate duple **meter**, indicates music of German origin or character. The graceful **Courante** is a dance type originally accompanied by jumping motions. When the **Sarabande** immigrated to Spain from its birthplace in Mexico in the sixteenth century, it was so wild in its motions and so lascivious in its implications that Cervantes ridiculed it and Philip II suppressed it. The dance became considerably tamer when it was taken over into French and English music during the following century, and it had achieved the dignified manner in which it was known to Rameau by 1700. *Les trois mains* refers to the illusion of "three hands" created by Rameau's pioneering technique of hand-crossing. The reference of the title of *Fanfarinette* is conjectural. It may be the nickname of a girl, characterized by Canadian pianist and Rameau specialist Angela Hewitt as "someone of great charm—carefree and flirtatious." Or it may be derived from the word *fanfaron*, French for "braggart." Or it may refer to neither. Who or what is evoked in *La triomphante* is unknown. Perhaps something military, perhaps social, perhaps amatory, and, if the last, Rameau's reticence may have been discretionary...or mandatory. The **Gavotte** was a dance of moderate liveliness whose ancestry traces to French peasant music. Rameau supplemented the Gavotte in his A minor Suite with a series of increasingly flamboyant doubles, or **variations**.

The Suite in G Major begins with *Les tricoteuses* (*The Knitters*), a **rondeau** with a recurring **refrain** whose title reflects the music's incessant, precisely stitched textures. *L'indifférente* (*The Indifferent One* or, perhaps, *The Casual Lover*) is a stylish **minuet** that may be a musical allusion to the sartorially resplendent young blade Jean-Antoine Watteau represented in his painting of the same title from about 1717. The paired *Menuets*, one in G major and one in G minor, are examples of the dance type that had been a favorite of the French aristocracy since it first gained popularity at the court of Louis XIV in the 1660s. *La poule* (*The Hen*) is one of the most famous musical vignettes of the eighteenth century. The title of *Les triolets* may indicate the movement's lilting **triolet** rhythm or some relationship to the medieval poetic form of the triolet, an eight-line verse with two alternating rhymes. In 1725, the regions far beyond the American east coast were being occupied by European immigrants, and tensions were developing especially between the British and the French. Many of the French settled in Illinois Country, a vast area in the upper Mississippi watershed controlled by the French province of Louisiana in which the immigrants had long traded with the Indian tribes. To strengthen ties with their homeland, the French settlers sent six Indian chiefs to Paris in 1725 and devised with them an exotic entertainment they presented at the Théâtre-Italien. Rameau saw the show on September 10 and was inspired to write *Les sauvages* (*The Savages*). In 1735, he expanded the piece and scored it for instruments to include in his *opéra-ballet* *Les Indes galantes*. The deeply felt *L'enharmonique* reflects Rameau's belief that he wanted his listeners "to be touched rather than surprised." The unusual and expressive enharmonic chordal progression (the reinterpretation of a chord or note as being in a new key) midway through the movement was, he contended, "founded on reason and authorized by Nature herself." The association of the title of *L'Égyptienne* has been lost, though it could have been inspired by some exotic dance or dancer, or perhaps by a theme party, or the costume of an aristocratic patron of the composer.

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

## ALEKSANDR Scriabin

(Born January 6, 1872, Moscow, Russia; died April 27, 1915, Moscow, Russia)

### Piano Sonata no. 6, op. 62

**Composed:** 1911–1912

**Published:** 1912, Moscow

**First performance:** March 19, 1912, by Elena Bekman-Shcherbina in Moscow

**Other works from this period:** *Prometheus: The Poem of Fire* for Solo Piano, Orchestra, Choir, and Organ, **op.** 60 (1908–1910); Piano **Sonata** no. 7, **op.** 64, *White Mass* (1911–1912); Piano Sonata no. 9, **op.** 68, *Black Mass* (1912–1913); Two Poems for Solo Piano, **op.** 71 (1914)

**Approximate duration:** 12 minutes

“The Muscovite seer,” “the Russian musical mystic,” “the clearest case of artistic egomania in the chronicles of music”: Aleksandr Scriabin was one of the most unusual of all composers. Living in the generation between Tchaikovsky and Prokofiev, he showed an early talent for music and trod the accepted path of lessons, conservatory training, and teaching. His visions, however, refused to be channeled into the conventional forms of artistic expression, and he developed a style and a philosophy that were unique.

Scriabin’s life was shaken by several significant changes around 1902, when he resigned from the faculty of the Moscow Conservatory to devote himself to composition and to rumination, and he left his first wife to take up with another woman. From that time on, Scriabin bent his music ever more forcibly to expressing his dizzying world vision. He believed that mankind was approaching a final cataclysm from which a nobler race would emerge, with himself playing some exalted but ill-defined messianic role in the new order. (He welcomed the beginning of World War I as the fulfillment of his prophecy.) As the transition through this apocalypse, Scriabin posited an enormous ritual that would purge humanity and make it fit for the millennium. He felt that he was divinely called to create this ritual, this “Mystery” as he called it, and he spent the last twelve years of his life concocting ideas and music for its realization. Scriabin’s mammoth Mystery was to be performed in a specially built temple in India (where he had never set foot) and was to include music, mime, fragrance, light, sculpture, costume, etc., which were to represent the history of man from the dawn of time to the ultimate world convulsion. He even imagined a language of sighs and groans that would express feelings not translatable into mere words. He whipped all these fantasies together with a seething sexuality to create a vision of whirling emotional ferment quite unlike anything else in the history of music or any other art. In describing the *Poem of Ecstasy* to his friend Ivan Lipaev, a musician and composer, he said, “When you listen to it, look straight into the eye of the Sun!”

Any work of art is a meeting of head and heart, of technique and expression, whether the substance is paint, marble, words, or sounds. A *composer*, a term rooted in Latin, is literally “one who positions or places” objects together—notes, in the case of music—to build a whole. *Composing* is the practicing of a craft (head) to create a work of such powerful expressive intent (heart) as Scriabin’s Piano Sonata no. 6 of 1911–1912. Music’s symbiotic relationship between head and heart is especially relevant in Scriabin’s piece since he refused to perform it in public because he found the composition “horrifying...unclean...nightmarish...dark and hidden...dangerous.” There is no doubt he intended the Sonata to embody his unique and disquieting vision of mankind and the world and to be somehow incorporated into his Mystery, and it is useful to approach the piece from that perspective. But it is also essential to realize that this is a skillfully composed piece, built in a single, large **sonata-form** movement that presents, develops, and repeats distinctive **motivic** material into a logical whole, a formal process Scriabin also used for his four remaining sonatas. That he would not play the Sixth Sonata in public affirms that he had developed his craft to the

point at which it could so successfully convey his dizzying ideas that it frightened even him. His concerns echo those Richard Wagner had about his intensely cathartic *Tristan und Isolde* a half century before: “This *Tristan* is turning into something terrifying! I’m afraid the opera will be forbidden—unless it is turned into a parody by bad performances. Only mediocre performances can save me!” Since Scriabin would not perform the Sonata no. 6 himself, he entrusted its premiere to Elena Bekman-Shcherbina, a noted virtuoso and teacher who specialized in new music (she introduced works by Debussy, Ravel, Albéniz, and others to Moscow), who played it in Moscow on March 19, 1912.

Scriabin copiously annotated the Sixth Sonata with markings (in French) detailing its expressive progress. It begins *mystérieux, concentré* (mysterious, concentrated) and then almost immediately introduces a fluttering figure indicated as *étrange, ailé* (strange, winged). There quickly follow **phrases** marked *avec une chaleur contenue* (with restrained ardor), *souffle mystérieux* (mysterious breath), and *onde caressante* (caressing wave). The next formal section represents *le rêve prend forme* (the dream taking shape), which needs to be played with *clarté, douceur, pureté* (clarity, sweetness, purity). The music then rises to a dramatic climax—*l’épouvante surgit* (the terror rises)—before subsiding for an *appel mystérieux* (mysterious call), which is developed extensively along with earlier motives into music that is *joyeux, triomphant* (joyous, triumphant). There follows an *épanouissement de forces mystérieuses* (blossoming of mysterious force) with further **thematic** development. Modified ideas return from early in the Sonata, *tout devient charme et douceur* (everything becomes charm and sweetness), but the demonic element returns for the **coda**, during which *l’épouvante surgit, elle se mêle à la danse délirante* (the terror rises, mixing with the delirious dance).

## ALEKSANDR Scriabin

### Piano Sonata no. 8, op. 66

**Composed:** 1912–1913

**Published:** 1913, Moscow

**Approximate duration:** 15 minutes

The Sonata no. 8, begun in the winter of 1912 but not completed until summer of the following year, with its ceaseless intensity, dense **chromaticism**, and complex **counterpoint**—which often requires three or even four staves rather than the usual two to notate clearly—is one of Scriabin’s most daunting compositions for the pianist, yet surprisingly approachable for the listener. (Scriabin never performed it publicly.) Despite its advanced harmony and closely packed texture, it is neither terribly dissonant nor formally abstruse, and it has only one of the verbal indications of mood that are so frequent in the scores of Scriabin’s other late sonatas, though, like them, it also seems to strain throughout to achieve some exalted visionary state.

The one-movement Sonata no. 8 opens with a slow, somber introduction presenting a series of brief ideas that pianist Katherine Rush Heyman, who gave the work’s American premiere in New Orleans in 1916, thought represent the elements of fire, water, earth, air, and atmosphere. (Scriabin himself said the work’s harmony was “drawn from nature, as if it had never existed before...[building] bridges between harmony and geometry, life visible and life unseen.”) The **exposition** of the sonata form, in a quicker tempo, begins with a neighboring-tone motive followed by a fast, shooting-star descending figure, from which is built the theme that recurs almost obsessively throughout the Sonata—two pairs of neighboring tones, three ascending scale steps, and the shooting-star figure. These melodic kernels are elaborated with remarkable invention until the introduction of the formal second theme, an arching, wide-interval strain marked *Tragique*. (Scriabin, without elucidation, called this passage or perhaps the whole Sonata “the most tragic episode of my creative work.”) Main and second

themes are intertwined and worked out even more intensively in the formal **development** section. The music pauses briefly to begin the **recapitulation** of the exposition's materials before the work closes with a fast coda that quiets and seems to fragment before it ends on an inconclusive harmony.

## ALEKSANDR SCRIBIN

Piano Sonata no. 10, op. 70

Composed: 1912–1913

Published: 1913, Moscow

Approximate duration: 13 minutes

Early in 1913, Scriabin gave a series of successful concerts in London that were capped by a performance of his *Prometheus: The Poem of Fire* conducted by Henry Wood (founder of the popular Proms concerts). The pianist-composer was back in Russia by spring and spent the summer at a dacha cottage in the countryside near Smolensk, west of Moscow, where he quickly composed the Sonatas nos. 8, 9, and 10, his final works in the form. Each is in a single, highly compressed movement and exhibits remarkable control of virtuosic piano techniques, motivic development, and expressive direction, which the music critic Boris de Schloezer—the brother of Scriabin's long-time companion Tatiana and a close friend—summarized as “languor, longing, impetuous striving, dance, ecstasy, and transfiguration.” Scriabin spoke to Leonid Sabaneyev, an influential critic and his first biographer, of the Sonata no. 10: “All plants and small animals are expressions of our psyches. Their appearance corresponds to movements of our souls. They are symbols, and oh! what symbols...My Tenth Sonata is a sonata of insects. Insects are born from the sun...they are the sun's kisses. How unified world-understanding is when you look at things this way.”

Though its emotional fervor suggests musical abandon, the Sonata no. 10 is anchored by traditional sonata form. The introductory section (**Moderato**) presents three motives: a dotted-rhythm idea in small falling leaps (*très doux et pur*); a turn-like triplet figure of close descending intervals (in the third measure); and a phrase of rising half-steps (*avec une ardeur profonde et voilée* [veiled]) to which the turn-like triplet figure (*crystallin*) is appended. The sonata form proper begins with a new, faster tempo (**allegro**) and the entry of the main theme, a melody of descending half steps (*avec émotion*) supported by a widely spaced accompaniment in the low **register**. A series of **trills** and an echo of the triplet motive from the prologue lead to the second theme (*avec une joyeuse exaltation*), marked by a sweeping upward figure and an abundance of trills. Special prominence is given to the motives from the introduction in the development section, which culminates in a powerful passage (*puissant, radieux*) of quickly repeated chords at the top of the keyboard. The main and second themes are recapitulated before the motives from the introduction are recalled in an ethereal postlude (*avec une douce langueur de plus en plus éteinte* [dying away]).



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CARTE BLANCHE CONCERT III

# Schumann Quartet

## JULY 28

Sunday, July 28, 6:00 p.m.  
Stent Family Hall, Menlo School

*SPECIAL THANKS*  
Music@Menlo dedicates this performance to Abe & Marian Sofaer with gratitude for their generous support.

### PROGRAM OVERVIEW

The Schumann Quartet makes its festival debut with an ingenious survey of the string quartet literature. The program juxtaposes music from a diverse spectrum of voices and spans German Romanticism, early modernism, and American minimalism. This mosaic of musical styles is woven together by the timeless music of J. S. Bach, via Mozart's arrangements of fugues from *The Well-Tempered Clavier*.

**JOHANN SEBASTIAN BACH** (1685–1750)  
Fugue in E-flat Major from *The Well-Tempered Clavier* (Book II),  
BWV 876 (ca. 1740; arr. Mozart in 1782 as Fugue no. 2, K. 405)

**FELIX MENDELSSOHN** (1809–1847)  
Capriccio in e minor for String Quartet, op. 81, no. 3 (1843)

**JOHANN SEBASTIAN BACH**  
Fugue in c minor from *The Well-Tempered Clavier* (Book II), BWV 871  
(ca. 1740; arr. Mozart in 1782 as Fugue no. 1, K. 405)

**PHILIP GLASS** (Born 1937)  
String Quartet no. 2, *Company* (1983)  
Quartet note = 96  
Quartet note = 160  
Quartet note = 96  
Quartet note = 160

**JOHANN SEBASTIAN BACH**  
Fugue in D Major from *The Well-Tempered Clavier* (Book II), BWV 874  
(ca. 1740; arr. Mozart in 1782 as Fugue no. 5, K. 405)

**DMITRY SHOSTAKOVICH** (1906–1975)  
Two Pieces for String Quartet: *Elegy* and *Polka* (1931)  
*Elegy*: Adagio  
*Polka*: Allegretto

**JOHANN SEBASTIAN BACH**  
Fugue in d minor from *The Well-Tempered Clavier* (Book II), BWV 877  
(ca. 1740; arr. Mozart in 1782 as Fugue no. 4, K. 405)

**ANTON WEBERN** (1883–1945)  
Six Bagatelles for String Quartet, op. 9 (1911, 1913)  
*Mässig*  
*Leicht bewegt*  
*Ziemlich fließend*  
*Sehr langsam*  
*Ausserst langsam*  
*Fließend*

**JOHANN SEBASTIAN BACH**  
Fugue in E Major from *The Well-Tempered Clavier* (Book II), BWV 878  
(ca. 1740; arr. Mozart in 1782 as Fugue no. 3, K. 405)

### INTERMISSION

**LEOŠ JANÁČEK** (1854–1928)  
String Quartet no. 2, *Intimate Letters* (1928)  
*Andante*  
*Adagio*  
*Moderato*  
*Allegro*

Schumann Quartet: Erik Schumann, Ken Schumann, violins; Liisa Randalu, viola; Mark Schumann, cello

# Program Notes: Schumann Quartet

Notes on the program by Dr. Richard E. Rodda

## JOHANN SEBASTIAN BACH

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

## WOLFGANG AMADEUS MOZART

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

**Selections from *The Well-Tempered Clavier (Book II)* (arr. Mozart as Five Fugues for String Quartet, K. 405)**

**Composed:** Ca. 1740; arr. Mozart 1782

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

**Approximate duration:** 11 minutes

The influence of **Baroque** music on Wolfgang Amadeus Mozart's style was significant—after 1782, his works show a keen awareness of the expressive possibilities inherent in the old **contrapuntal** language of Bach. "Mozart was too great and fine a musician," wrote musicologist and music editor Alfred Einstein, "not to feel deeply and painfully the conflict produced when his habit of thinking in terms of **galant** and 'learned' music was shaken by the encounter with a living **polyphonic** style...Can it be believed that Mozart was not deeply aware of the superhuman grandeur of this music, of an overpowering quality that was not to be found in the work of any of his contemporaries? Mozart was never completely finished with this experience, but it enriched his imagination and resulted in more and more perfect works." Among the immediate musical results of Mozart's interest in Bachian counterpoint were the C minor Mass (K. 427), a suite for piano based on Baroque dance forms (K. 399), the A minor **Sonata** for Violin and Piano (K. 402), and several sketches for keyboard **fugues**; none of these works was completed. The climax of this development in Mozart's creative evolution was reached with the powerful Fugue in c minor for Two Pianos, K. 426, written in December 1783.

For music patron Gottfried van Swieten's concerts in 1782, Mozart made arrangements of a number of fugues by Bach (and one by that venerable master's oldest son, Wilhelm Friedemann) for string trio (violin, viola, and cello) and for string quartet. The string quartet transcriptions (gathered together as K. 405) were made from five numbers in Book II of *The Well-Tempered Clavier*. Mozart kept the substance of his models intact but transposed one of them, **BWV 877**, into a key more amenable to string instruments (transposed from D-sharp to D minor) and added a small amount of ornamentation to some of the lines.

## FELIX MENDELSSOHN

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

**Capriccio in e minor for String Quartet, op. 81, no. 3**

**Composed:** Completed July 5, 1843

**Published:** Individual parts in 1850; full score in 1851

**Other works from this period:** Violin **Concerto** in e minor, **op. 64** (1844); Six Sonatas for Organ, **op. 65** (1845); Piano Trio no. 2 in c minor, **op. 66** (1845); String Quintet no. 2 in B-flat Major, **op. 87** (1845)

**Approximate duration:** 6 minutes

Felix Mendelssohn was among the most successful musicians of the nineteenth century. His career showed none of the reverses, disap-

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

pointments, and delays that were the rule for the other great **Romantic** composers; indeed, it was precisely the overwork and exhaustion to meet the demands for his presence, his performances, and his compositions that led to his untimely death at the age of thirty-eight. The most intensely busy time of his life was ushered in by his appointment in 1835 as the Administrator, Music Director, and Conductor of the Leipzig Gewandhaus concerts. In very short order, he raised the quality of musical life in Leipzig to equal that of any city in Europe, and in 1842, he founded the city's conservatory, the first institution of its kind in Germany, to maintain his standards of excellence. (The conservatory was to be the most highly regarded music school in the world for the next half century.) In 1841, Mendelssohn was named Director of the Music Section of the Academy of Arts in Berlin, a cultural venture newly instituted by King Frederick William IV of Prussia, which required him not only to supervise and conduct a wide variety of programs but also to compose upon royal demand—the **incidental music** that complements his dazzling 1826 **Overture** to *A Midsummer Night's Dream* was sparked by one of the king's requests. Mendelssohn toured, guest conducted, and composed incessantly, and on March 28, 1837, he took on the additional responsibilities of family life when he married Cécile Jeanrenaud. "A conscientious chronicle of Mendelssohn's next few years [after 1835] would merely weary the reader," noted the late George Marek in his fine biography of the composer. "It would link work with more work, string success after success, place tribute next to tribute, and enumerate an ever larger register of acquaintances and friends."

The **Capriccio** in e minor for String Quartet of 1843 was written during those demanding and rewarding years of Mendelssohn's life but not published until two years after his death in a collection of miscellaneous quartet pieces given the opus number 81. The **Capriccio** consists of a lyrical opening section that prefaces a busily worked-out fugue on a running scalar **subject**.

## PHILIP GLASS

(Born January 31, 1937, Baltimore, Maryland)

**String Quartet no. 2, Company**

**Composed:** 1983

**Published:** 1984

**First performance:** 1983 at the Public Theater in New York

**Other works from this period:** *Music in Similar Motion* for Chamber Orchestra (1981); *Koyaanisqatsi* (film score) (1982); *Glass Pieces* (ballet) (1983); String Quartet no. 3, *Mishima* (1985)

**Approximate duration:** 8 minutes

"You know there is a maverick tradition in American music that is very strong. It's in Ives, Ruggles, Cage, Partch, Moondog, all of these weird guys. That's my tradition." Thus Philip Glass traced his artistic lineage in an interview with composer Robert Ashley. Glass, born in Baltimore on January 31, 1937, began his musical career in a conventional enough manner: study at the University of Chicago and Juilliard; a summer at the Aspen Music Festival with Darius Milhaud; lessons with Nadia Boulanger in France on a Fulbright scholarship; many compositions, several of them published, in a **neoclassical** style indebted to Aaron Copland and Paul Hindemith. In 1965, however, Glass worked with the Indian sitarist Ravi Shankar in Paris on the score for the film *Chappaqua*, and that exposure to non-Western music was the turning point in forming his mature style. He began writing what is commonly known as **minimalist** music (though Glass loathes the term; Debussy likewise

insisted that he was not an “**Impressionist**”), which is based on the repetition of slowly changing common chords in steady rhythms, often overlaid with a lyrical melody in long, arching **phrases**. Glass’s works stand in stark contrast to the fragmented, **nonmetric**, harshly dissonant post-Schoenberg music that had been the dominant style for the twenty-five years after the Second World War. Minimalist music is meant, quite simply, to sound beautiful and to be immediately accessible to all listeners. Indeed, Glass represents the epitome of the modern crossover artist, whose music appeals equally to classical, rock, and jazz audiences. Glass’s reputation as one of America’s most successful and widely known composers has been recognized with election to membership in the American Academy of Arts and Letters, an Oscar nomination for his score for the film *Notes on a Scandal*, the 2010 Opera Honors Award from the National Endowment for the Arts, and the National Medal of Arts, presented by President Barack Obama in 2015.

Glass wrote of his String Quartet no. 2, “*Company* is the name of a short novel by Samuel Beckett that was adapted for the stage and performed [at the Public Theater in New York in January 1983] as a monologue by Frederick Neuman. Mr. Neuman had asked and received Beckett’s permission to use an original musical score, which I was commissioned to compose. I liked the idea of using the medium of the string quartet for the production, which would allow for both an introspective and passionate quality well suited to the text. Beckett picked four places in the work that he referred to as the ‘interstices, as it were.’ Not surprisingly, these four short **movements** have turned out to be a **thematically** cohesive work which now, as my String Quartet no. 2, has taken on a life of its own.”

## DMITRY SHOSTAKOVICH

(Born September 25, 1906, St. Petersburg, Russia; died August 9, 1975, Moscow, Russia)

### Two Pieces for String Quartet: *Elegy* and *Polka*

**Composed:** *Elegy* arr. for string quartet 1931 from *Lady Macbeth of the Mtsensk District*, op. 29, composed 1930–1932; *Polka* arr. for string quartet 1931 from *The Age of Gold*, op. 22, composed 1929–1930

**Published:** 1984, Hamburg

**First performance:** September 20, 1984, by the Borodin Quartet at the Israel Music Festival in Tel Aviv

**Other works from this period:** *The Bolt*, op. 27 (ballet) (1930–1931); Twenty-Four **Preludes** for Solo Piano, op. 34 (1932–1933); Piano Concerto no. 1 in c minor, op. 35 (1933); Cello Sonata in d minor, op. 40 (1934)

**Approximate duration:** 7 minutes

Dmitry Shostakovich spent the autumn of 1931 on a working holiday at Batumi in Georgia, a resort town on the southeastern shore of the Black Sea. On October 31, he attended a concert by the touring Jean Vuillaume Quartet from Kharkov, Ukraine, and met the members backstage after the performance. He returned straightaway to his hotel room and then spent the night arranging short pieces for them from two of his recent stage works, perhaps in appreciation, perhaps on commission. One was the *Polka* from his 1930 ballet *The Age of Gold*, a heavy-handed polemic against capitalism that takes its title from the ballet’s setting—a trade fair and exhibition held in an unnamed Western city. The *Polka*, which became one of Shostakovich’s best-known pieces, satirizes the World Disarmament Conference held following World War I and was originally titled *Once Upon a Time in Geneva*.

Shostakovich complemented the sardonic *Polka* with an arrangement of a deeply expressive **aria** from the gestating opera *Lady Macbeth of the Mtsensk District* (revised in 1958 as *Katerina Ismailova*, after the drama’s protagonist), a powerful story of illicit love and murder

in the provinces by the Russian writer Nikolai Leskov (1831–1895). *Lady Macbeth* was Shostakovich’s principal creative occupation in Batumi (it was finally premiered in January 1934 in Leningrad, Russia), and he chose from it one completed section to complement the *Polka*—Katerina’s aria in Act I, Scene 3. In the story, set in a backward Russian town in 1840, Katerina, married by arrangement to the merchant Zinovy Ismailov, is bored, isolated, and cruelly treated in her home. When Zinovy leaves on business, she is easily seduced by Sergei, a workman. The tale runs a sad course that includes the murders of both Zinovy and his father by the lovers and ends with Katerina, convicted, banished to a penal colony in Siberia and rejected by Sergei, losing the will to live and drowning herself in a frigid lake. She sings the aria just before her seduction by Sergei: “The foal runs after the filly, the tom-cat seeks the queen, the dove hastens to his mate, but no one hurries to me. No one will put his hand round my waist, no one will press his lips to mine, no one will stroke my white breast, no one will tire me with passionate embraces.” Shostakovich titled the quartet version *Elegy*.

The Vuillaume Quartet members were staying at the same hotel as Shostakovich, and he surprised them at breakfast with his night’s work. They certainly would have tried these Two Pieces out and perhaps performed them publicly, but there is no record that they did. The score was not published during the composer’s lifetime and did not come to light again until the mid-1980s, when it was published by Sikorski and given its first known public performance on September 20, 1984, by the Borodin Quartet at the Israel Music Festival in Tel Aviv and repeated five days later at the Moscow Conservatory.

## ANTON WEBERN

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

### Six Bagatelles for String Quartet, op. 9

**Composed:** 1911, 1913

**Published:** 1924

**Other works from this period:** Five Movements for String Quartet, op. 5 (1909); Four Pieces for Violin and Piano, op. 7 (1910, rev. 1914); Five Pieces for Orchestra, op. 10 (1911–1913); Three Little Pieces for Cello and Piano, op. 11 (1914)

**Approximate duration:** 4 minutes

The compositions of Anton Webern are unique in the history of music: nowhere else is the essence of the art concentrated to such a high degree. The whole of his life’s original creative work—thirty-one numbered compositions produced over almost four decades—takes less than three hours to perform. The Six **Bagatelles**, which collectively take less than five minutes to perform, conflate two separate sets of brief movements for string quartet. Webern wrote the earlier set—which supplied the second through fifth movements—during the summer of 1911 at his father’s estate in Carinthia, Austria, where he was enjoying a belated honeymoon with Wilhelmine Mörtl, whom he had married the previous February while filling a tedious engagement conducting operetta in Danzig, now part of Poland. He rounded out the set in the summer of 1913, while on holiday in Mürzzuschlag, the tiny Austrian Alpine village where Brahms had written his Fourth Symphony thirty years before.

Like all Webern’s mature works, the Six Bagatelles are concentrated and jewel-like—each one of the work’s few, polished tones is a precious aural event set upon a background of velvet silence. Such music defies traditional description, so some words from the preface that his mentor Arnold Schoenberg supplied for the score’s publication must suffice to describe Webern’s achievement: “Consider what moderation is required to express oneself so briefly. You can stretch every glance out into a poem, every sigh into a novel. But to express a novel in a single gesture, a joy in a breath—such concentration can only be present in proportion to the absence of self-pity.”

## LEOŠ JANÁČEK

(Born July 3, 1854, Hukvaldy, Moravia [now the Czech Republic]; died August 12, 1928, Moravská Ostrava, Czechoslovakia [now the Czech Republic])

### String Quartet no. 2, *Intimate Letters*

**Composed:** Between January 29 and February 19, 1928

**Published:** 1938

**First performance:** September 11, 1928, by the Moravian Quartet in Brno, Moravia

**Other works from this period:** *Concertino* for Piano, Clarinet, Horn, Bassoon, Two Violins, and Viola (1925); *Glagolitic Mass* (1926–1927); *From the House of the Dead* (opera) (1927–1928); *Reminiscence* for Solo Piano (1928)

**Approximate duration:** 26 minutes

In the summer of 1917, when he was sixty-three, Leoš Janáček fell in love with Kamila Stösslová, the twenty-five-year-old wife of a Jewish antiques dealer from Pisek. They first met in a town in central Moravia, now part of the Czech Republic, during World War I, but as he lived in Brno with Zdenka, his wife of thirty-seven years, and she lived with her husband in Pisek, they saw each other only infrequently thereafter and remained in touch mostly by letter. The true passion seems to have been entirely on his side (“It is fortunate that only I am infatuated,” he once wrote to her), but Kamila did not reject his company, apparently feeling admiration rather than love for the man who, with the successful staging of his *Jenůfa* in Prague in 1915 eleven years after its premiere in Brno, was at that time acquiring an international reputation as a master composer. Whatever the details of their relationship, Kamila’s role as an inspiring muse during the last decade of Janáček’s life was indisputable and beneficent—under the sway of his feelings for her, he wrote his greatest music, including the operas *Katya Kabanova*, *The Cunning Little Vixen*, and *The Makropoulos Affair*; the song cycle *The Diary of the Young Man Who Disappeared*; the two String Quartets (the second of which he titled *Intimate Letters*); the *Glagolitic Mass*; and the *Sinfonietta* for Orchestra.

It seems fitting, perhaps inevitable, that Janáček’s last work—the Second String Quartet—was the one most closely bound to his love for Kamila. By the beginning of 1928, a decade after they first met, he had sent her over 500 letters which revealed his innermost thoughts and feelings; his latest ones even referred to her as his “wife,” in quotation marks. He was then seriously considering ending his own longtime marriage, which had never been very happy and had turned absolutely icy after Zdenka came to realize the depth of her husband’s passion for Kamila the preceding spring. (Janáček even rewrote his will to make Kamila his primary beneficiary; Zdenka had to go to court to get that provision overturned.) The domestic tensions between the Janáčeks flared into a nasty quarrel on New Year’s Day 1928, and Janáček decided to retreat to his cottage in his native village of Hukvaldy, but he was stuck in Brno for a week finishing the opera *The House of the Dead*. He visited Kamila for two days before arriving in Hukvaldy on January 10 and saw her again at the performance of *Katya Kabanova* in Prague on January 21. A week later, from Hukvaldy, he wrote to Kamila that he was beginning “a musical confession,” a new string quartet that he proposed titling *Love Letters* and which would call for a *viola d’amore*—the “viol of love”—rather than the usual viola. “Our life is going to be in it,” he promised. The Quartet, ultimately subtitled *Intimate Letters* and scored for standard string quartet (the soft tones of the *viola d’amore* made it a poor partner for other strings), was finished in just three weeks.

Janáček explained to Kamila that the Quartet’s opening movement depicted “my impression when I saw you for the first time.” A bold **motive** of halting gestures, probably representing the composer, is given by the violins above a tremulous note in the cello. The viola, glassy toned in its *sul ponticello* (at the bridge) effect, gives out a haunting phrase of unsettled tonality that the composer’s biographer Jaroslav Vogel wrote “expresses the chilling mystery of an encounter with an utterly new and

potentially great experience.” A leaping, flickering **arpeggio** for the first violin completes the thematic material, whose three elements are varied, superimposed, and abutted throughout the remainder of the movement.

The **Adagio**, according to the composer, concerns “the summer events at Luhačovice Spa in Moravia,” where Janáček saw Kamila for the first time in a year and a half in July 1921. The sad, arching, short-breathed melody first sung by the viola suggests the months of their separation. This theme is expanded and transformed by the other instruments, sometimes quietly, sometimes forcefully, and acquires as accompaniment the flickering arpeggio from the opening movement as it unfolds. The sudden intrusion of an excited dance tune in limping **meter** conjures a tea-time salon orchestra at the spa. The dance disintegrates, the sad opening music returns, and the composer is again left alone, with only the remembered thoughts of his first meeting with his beloved to comfort him.

Janáček told Kamila that he intended to make the third movement “particularly joyful and then dissolve it into a vision that resembles your image.” An extraordinary formal plan resulted. The first portion of the movement, despite Janáček’s claim to jollity, is occupied by a frozen drudge of a theme in plodding rhythms, the sort of music Shostakovich used to portray emotional numbness. The heartbeat of this theme’s rhythm is sustained by the viola as the underpinning for a warm melody—Kamila’s theme—that is yet another variant of the Quartet’s opening gesture. This music grows to a climax before the first subject returns; the movement ends with a brief review of its themes.

“The finale,” Janáček explained, “won’t finish with fear for my pretty little vixen, but with great longing and its fulfillment.” The movement, a quirky hybrid of sonata and **rondo**, returns often to its boisterous opening strain, though in modified forms. A leaping motive of **trilled** notes, a sort of second subject, provides thematic contrast. The two ideas are played against each other throughout the movement in unpredictable, frequently startling ways before the Quartet arrives at a triumphant exclamation in its closing measures.



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CARTE BLANCHE CONCERT IV

# Tara Helen O'Connor, *flutes*; Stephen Prutsman, *piano*

## AUGUST 1

Thursday, August 1, 7:30 p.m.  
Martin Family Hall, Menlo School

*SPECIAL THANKS*

*Music@Menlo dedicates this performance to Mark & Shirley Flegel with gratitude for their generous support.*

**CARL PHILIPP EMANUEL BACH** (1714–1788)  
**Sonata in g minor for Flute and Keyboard** (before 1735; attributed to J. S. Bach, BWV 1020)  
*Allegro moderato*  
*Adagio*  
*Allegro*

**BELINDA REYNOLDS** (Born 1967)  
**Share for Alto Flute and Piano** (2003)

**FRANZ SCHUBERT** (1797–1828)  
**Introduction and Variations on “Trockne Blumen” for Flute and Piano, op. 160, D. 802** (1824)

**INTERMISSION**

### PROGRAM OVERVIEW

The season’s final Carte Blanche Concert features flutist Tara Helen O’Connor and pianist and composer Stephen Prutsman in an enchanting selection of music spanning nearly three centuries. Beginning with C. P. E. Bach’s Sonata in g minor for Flute and Keyboard, the program traverses the Romantic era via Franz Schubert and Gabriel Fauré and arrives in the twenty-first century with music by Belinda Reynolds and the West Coast premiere of Prutsman’s own *Voyage to the Moon*.

**GABRIEL FAURÉ** (1845–1924)  
**Fantaisie for Flute and Piano, op. 79** (1898)

**WALTER GIESEKING** (1895–1956)  
**Sonatine for Flute and Piano** (1935)  
*Moderato*  
*Allegretto*  
*Vivace*

**STEPHEN PRUTSMAN** (Born 1960)  
**Voyage to the Moon for Flutes, Piano, and Silent Film** (2019) (West Coast premiere)  
Tara Helen O’Connor, *flutes*; Stephen Prutsman, *piano*

# Program Notes: Tara Helen O'Connor, *flutes*; Stephen Prutsman, *piano*

Notes on the program by Dr. Richard E. Rodda

## CARL PHILIPP EMANUEL BACH

(Born March 8, 1714, Weimar, Germany; died December 14, 1788, Hamburg, Germany)

### Sonata in g minor for Flute and Keyboard (attributed to J. S. Bach, BWV 1020)

**Composed:** Before 1735

**Approximate duration:** 12 minutes

Carl Philipp Emanuel Bach, Johann Sebastian's fifth child and his third (second surviving) son, gained fame with his contemporaries as a composer in the most advanced style of the time, a keyboard player of unsurpassed ability, and the author of an important treatise on contemporary performance style, as well as a man of wit, broad education, and winning personality. C. P. E. Bach could hardly have avoided the musical atmosphere of the Bach household as a boy, and he learned the art directly from his father. After three years as a student at Leipzig University, he enrolled in 1734 to study law at the University of Frankfurt an der Oder, where he earned a meager living giving keyboard lessons, composing, and leading works for special occasions. In 1738, leaving behind the legal profession but immeasurably enriched by the excellent general education it had brought him, he joined the musical establishment of Frederick the Great of Prussia in Potsdam, near Berlin. Frederick, one of the eighteenth century's most enlightened rulers, promoted and participated in a wide range of intellectual and artistic endeavors. His special talent was playing the flute, and it was Bach's job to accompany him at the keyboard. Such notable musicians as Franz and Johann Benda, C. H. and J. G. Graun, and J. J. Quantz (who died while composing his 300th **concerto** for the flute—each new piece meant a supplement to his already enormous salary as Frederick's flute teacher) were Bach's colleagues at the court. Many of his greatest keyboard works, notably the *Prussian* and *Württemberg Sonatas*, date from the years in Berlin, as does the *Essay on the True Art of Playing Keyboard Instruments*, an indispensable source for understanding eighteenth-century performance practice.

But Bach was not completely happy in Berlin. Though he found the atmosphere of the court stimulating and valued his circle of cultured friends, including the poet Gotthold Ephraim Lessing, he realized that the conservative Frederick was not sympathetic to the new style of his music and would not encourage its production or performance. He left when Georg Philipp Telemann, Director of Music for the city churches of Hamburg and his godfather, died during the summer of 1767, and Bach was appointed to take his place. In Hamburg, Bach's position was similar to his father's in Leipzig. He was responsible for the music in five churches, including over 200 regular performances a year as well as countless special occasions. He handled his administrative duties with ease and provided a large amount of music for the services. Beside his liturgical compositions, he also completed in Hamburg six collections of sonatas, **rondos**, and **fantasias** for keyboard; ten symphonies; a dozen keyboard concertos; and many chamber works. As in Berlin, he collected a circle of respected and well-educated poets, dramatists, philosophers, clergymen, and musicians as close friends and was renowned for his hospitality and the sparkling quality of his conversation. He died in Hamburg in 1788.

The G minor Flute Sonata was long thought to have been written by Johann Sebastian Bach, but Wolfgang Schmieder, in the second edition (1990) of his definitive catalog of Johann Sebastian's works, unequivocally ascribed it to C. P. E. Bach. Though the work is scored for two instruments, it is much in the character of the **Baroque trio sonata** by virtue of the elaborate, through-composed right-hand line

of the keyboard, which takes the place of the second melody instrument. The resulting element of **contrapuntal** dialogue between flute and harpsichord is evident throughout the work and provides much of the music's dynamic quality in its fast **movements**. The G minor Sonata is in the traditional three movements: an opening **Allegro** in bustling triple **meter** whose technical demands are testimony to the highly developed skills of the best flutists of Bach's time, a gentle lullaby in the style of a **siciliano** in which the sweet song of the flute is borne upon a gently rocking accompaniment, and a strongly rhythmic closing **Allegro** that returns the insistent mood and melodic interweavings of the first movement.

## BELINDA REYNOLDS

(Born November 13, 1967, Tempe, Arizona)

### Share for Alto Flute and Piano

**Composed:** 2003

**Dedication:** Reynolds's great-aunt Shyron

**First performance:** June 2003 at the Spoleto Festival USA

**Other works from this period:** *Alphabet Soup* for Flute, Clarinet, Violin, Cello, and Piano (2002); *Crossings* for String Orchestra (2003); *Play for Piano and Percussion* (2003); *Shared* for Violin and Piano (2004)

**Approximate duration:** 8 minutes

Belinda Reynolds was born in Tempe, Arizona, in 1967; was raised in Texas; and earned her bachelor's and master's degrees at the University of California, Berkeley, as a music composition student of Andrew Imbrie and John Thow. After spending much of the 1990s in New Haven, Connecticut, completing her doctorate at Yale with Martin Bresnick, Jacob Druckman, Jonathan Berger, and Tania León and serving there as a teaching assistant in the composition classes and electronic music studio, Reynolds returned to San Francisco, where she has since led a varied career as composer, teacher, administrator, and producer with the Common Sense Composers' Collective, Custom Made Music (a commissioning service for music for amateur players), and HeShe Music (a private studio teaching composition, piano, theory, and musicianship to both beginners and professionals). Reynolds has been a Meet-the-Composer-in-Residence for public schools as well as such institutions as the San Francisco Conservatory of Music, taught and lectured at Dartmouth College and Yale University, been on the California state board of the Music Teachers National Association, and written for the American Music Center's *NewMusicBox* webzine with a focus on composing music for young players. She has received awards from the American Society of Composers, Authors, and Publishers; International League of Women Composers; National Association of Composers/USA Young Composers Competition; and Connecticut Orff-Schulwerk Association. She has also held residencies at the Banff Centre for the Arts, Atlantic Center for the Arts, Bowdoin Summer Music Festival, June in Buffalo, Aspen Festival, American Conservatory at Fontainebleau, MacDowell Colony, and Djerassi Colony. Reynolds's music, composed for dance, film, theater, and a range of instrumental ensembles, has been characterized as appealing "directly to the heart without beating around any emotional bushes. No frills. No long titles. It is by turns dreamy, propulsive, and buoyant; Post-**Minimal** and Pre-something else."

Reynolds wrote, "*Share* was commissioned by [New York ensemble] Essential Music and the Common Sense Composers' Collective as part of Spoleto Festival USA 2003. The work is spare and simple in

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

nature, yet technically challenging for the players to create the ‘character’ of the piece. I modeled it after one of my favorite collections of Stravinsky’s piano pieces *Le Cinq Doights* (*Eight Pieces for Five Fingers*). These seemingly easy solo works actually evoke a mood that is both fun and challenging for the player to convey. In this spirit, I wrote *Share*. It is dedicated to my great-aunt Shyron, who lived a vibrant, rich life, full of travels, family, friends, and adventures. However, it was her simple, direct nature I admired most. She lived in the moment, always present to whomever or whatever was happening. She had no regrets, and I see her as a model for how to live a rich and fulfilling life.”

## FRANZ SCHUBERT

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

### Introduction and Variations on “*Trockne Blumen*” for Flute and Piano, op. 160, D. 802

**Composed:** Completed January 1824

**Published:** 1850 as **Opus 160**

**Dedication:** Ferdinand Bogner

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

**Approximate duration:** 21 minutes

When Wilhelmine von Chezy’s play *Rosamunde*, with extensive **incidental music** by Franz Schubert, was hooted off the stage at its premiere in Vienna on December 20, 1823, the twenty-seven-year-old composer decided to turn his efforts away from the theater, where he had found only frustration, and devote more attention to his purely instrumental music. The major works of 1823—the operas *Fierrabras* and *Der häusliche Krieg*, the song cycle *Die Schöne Müllerin*, and *Rosamunde*—gave way to the String Quartets in d minor (*Death and the Maiden*) and a minor, the A minor Cello Sonata (*Arpeggione*), and several sets of **variations** and German dances. At that time in his life, composition seems almost to have been an escape for Schubert from the difficulties of his personal situation. He was suffering from anemia, a nervous disorder, and the early stages of syphilis, and he was constantly broke, living largely on the generosity of his devoted friends, with only an occasional pittance from some performance or publication. Moritz von Schwind, the artist who captured so well the decorous atmosphere of the Biedermeier period and whose woodcuts for children helped inspire the third movement (“*Frère Jacques*”) of Mahler’s First Symphony sixty years later, reported on Schubert’s absorption with his creative activity early in 1824: “Schubert has now long been at work with the greatest zeal. If you go to see him during the day he says, ‘Hello, how are you?—Good!’ and simply goes on working, whereupon you depart.”

The Introduction and Variations for Flute and Piano (D. 802) was Schubert’s first composition of the new year of 1824; it was published posthumously in 1850 as his Op. 160. The work, his only contribution to the duet literature for wind instrument and piano, was written for his friend Ferdinand Bogner, Professor of Flute at the Vienna Conservatory and a distinguished member of the Philharmonic Society. There is no record of a public performance during Schubert’s lifetime, but Bogner would certainly have presented it at one of the composer’s friends’ evenings of chamber music and songs, the so-called Schubertiades, soon after it was completed. Following a newly composed introduction, the piece takes as its **theme** the poignant song “*Trockne Blumen*” (“Withered Blossoms”) from Schubert’s song cycle of the previous year, *Die Schöne Müllerin* (*The Beautiful Miller’s Daughter*), whose text begins “All you blossoms that she gave me shall lie buried with me in the grave.” Though the melody offers a number of possibilities for the exploration of its expressive potential (the most important of which is the turn from the minor to the major mode halfway through, where, in

the original, the poet thinks of the miller’s daughter walking past his tomb in May), the variations are more virtuosic than emotionally probing, a quality especially evident in the closing section, in which the song is transformed into a showy display in march tempo.

## GABRIEL FAURÉ

(Born May 12, 1845, Pamiers, Ariège, France; died November 4, 1924, Paris, France)

### *Fantaisie* for Flute and Piano, op. 79

**Composed:** 1898

**Published:** 1898

**Dedication:** Paul Taffanel

**First performance:** July 28, 1898, by flutist Gaston Blanquart at the Paris Conservatoire

**Other works from this period:** *Andante* for Violin and Piano, op. 75 (1897); *Nocturne* no. 7 in c-sharp minor for Solo Piano, op. 74 (1898); *Sicilienne* for Cello and Piano, op. 78 (1898); *Pelléas et Mélisande*, op. 80 (incidental music) (1898)

**Approximate duration:** 5 minutes

Gabriel Fauré was among the most important musical personalities in fin de siècle France. Though it was nearly a decade after he produced the lovely *Requiem* in 1887 before his music began to receive widespread attention, he came to enjoy a solid reputation during his later years as a composer, as well as in other musical fields. Like his teacher, Camille Saint-Saëns, Fauré was a master organist who held some of the most important church positions in his country. In 1896, he was appointed Professor of Composition at the Paris Conservatoire, where he helped train such distinguished musicians as Maurice Ravel, George Enescu, Charles Koechlin, Florent Schmidt, and Nadia Boulanger. He succeeded Théodore Dubois as Director of the Conservatoire in 1905, a post he held until ill health and almost complete deafness forced him to resign in 1920. He also wrote music criticism for *Le Figaro* for the two decades after 1903. The compositions for which he is known today are, according to Milton Cross, best known for hosting the Metropolitan Opera’s Saturday afternoon radio broadcasts for over forty years, exquisite examples of “the art of understatement. The pure and classic beauty that pervades his greatest works is derived from simplicity, restraint, delicate sensibility, refinement, and repose. It is the kind of beauty that lends itself best to smaller forms and the more intimate mediums of musical expression.”

One of the great traditions of the Paris Conservatoire is the school’s annual series of competitions for student instrumentalists. Many of France’s finest composers have written pieces for these yearly events, and during Fauré’s tenure on the Conservatoire’s composition faculty, from 1896 to 1905, he contributed examples for cello, flute, violin, and harp. For the flute competition of July 1898—directed by his friend and faculty colleague Paul Taffanel, the most highly regarded flutist of his day—Fauré wrote a *Fantaisie* as the prepared work and a brief *Morceau de lecture* for sight-reading. That year’s winner, Gaston Blanquart, gave the formal premieres of both compositions on July 28. The *Fantaisie* opens with a lyrical siciliano melody for the soloist over a gently rocking accompaniment. The faster section that follows provides the soloist with ample opportunity for mercurial virtuosity.

## WALTER GIESEKING

(Born November 5, 1895, Lyon, France; died October 26, 1956, London, United Kingdom)

### Sonatine for Flute and Piano

**Composed:** 1935

**Published:** 1937

**First performance:** April 1937 by flutist Gustav Scheck and the composer in Berlin

**Approximate duration:** 14 minutes

Walter Giesecking was one of the preeminent pianists of the early twentieth century. Giesecking, the son of a German physician then practicing in southern France, was born in 1895 in Lyon but was brought up in Naples, Italy, where he began studying music and playing piano at age four. His family moved to Hanover, Germany, when Giesecking was sixteen, and he enrolled at the city's conservatory as a student of Karl Leimer; so quickly did his gifts blossom with concentrated study that he played the complete cycle of Beethoven sonatas four years later. Giesecking began his concert career after serving in the German army during World War I, creating a sensation in Berlin in 1920 with his performances of the piano music of Ravel and Debussy and touring extensively throughout Europe and England; he made his American debut in New York in 1926. Giesecking was blessed with a rare photographic and aural memory, and he had an immense repertory, but he especially favored the music of Mozart, Beethoven, Schubert, Brahms, and contemporary composers; his recordings of the complete piano music of Debussy and Ravel are regarded as models of their kind. He remained in Germany during World War II, and his international appearances during the following years were curtailed until he was cleared of collaborating with the Nazis by an Allied court in 1949. His return to America with an all-Debussy recital at Carnegie Hall in 1953 was a triumph, and he continued his concertizing until his sudden death in London in 1956.

In addition to his gifts as a performer, Giesecking also transcribed songs of Richard Strauss for piano and composed original works for his own instrument and for chamber ensembles. His **Sonatine** for Flute and Piano had a dramatic and disturbing provenance. In December 1936, Giesecking was scheduled to join the flutist Gustav Scheck, professor at the Berlin Hochschule für Musik, in the premiere of the Flute Sonata by Scheck's faculty colleague Paul Hindemith. Hindemith, however, had a reputation as an outspoken musical iconoclast (and had a Jewish wife), and the Nazis had begun banning performances of his music as "atonal noise" and "degenerate," so when Scheck and Giesecking arrived at the concert hall for the performance, they found it locked and guarded. (Hindemith left Germany soon thereafter and settled in the United States in 1940.) Scheck and Giesecking formed a personal bond from this incident, and early the following year, Giesecking composed the Sonatine for them to perform together. They premiered the piece in Berlin in April 1937 and recorded it immediately thereafter. The Sonatine's first movement is a wistful **sonata-form** piece, with a smooth main theme with modal inflections and a complementary **subject**, begun with three repeated notes, that is vaguely reminiscent of an Irish folksong. Both themes are heard with different **harmonic** coloring in the **development** section and reprised in the **recapitulation**. The *Allegretto* is a pastoral dance in gently swaying rhythms. The finale utilizes three themes: the first is flamboyant and virtuosic, the second is a songful flute melody given above a rustling piano accompaniment, and the third is a sweet, arching strain. Only the songful melody is heard in the center section before the movement is rounded out by the return of the earlier themes and a brilliant **coda**.

## STEPHEN PRUTSMAN

(Born July 14, 1960, Los Angeles, California)

### Voyage to the Moon for Flutes, Piano, and Silent Film (West Coast Premiere)

**Composed:** 2019

**First performance:** April 16, 2019, in St. Paul, Minnesota

**Other works from this period:** *Passengers* (collection of jazz piano compositions) (2015); *Color Preludes* for Piano Quintet (2017); *College, Mighty Like a Moose*, and *Cameraman's Revenge* for Piano Quintet (silent film scores) (2017–2018)

**Approximate duration:** 15 minutes

Georges Méliès's 1902 science fiction adventure *Le voyage dans la lune* (*The Voyage to the Moon*) is an icon of world cinema. Though largely a product of Méliès's prodigious imagination, it was inspired in part by Jules Verne's novels *From the Earth to the Moon* (1865) and *Around the Moon* (1870). (Jacques Offenbach wrote an evening-length [unauthorized] operetta parody loosely based on Verne's novels in 1875.) *Le voyage dans la lune*, remarkably elaborate in its sets, costumes, props, special effects, and large cast, was one of hundreds of such films Méliès produced at his pioneering Star Film Company in the Parisian suburb of Montreuil based on fairy-tales, history, legend, and literature. The fifteen-minute, black-and-white, silent *Voyage* shows a group of five astronomers (clad in top hats and stylish morning jackets) loaded, with much fanfare, into a hollow, bullet-shaped projectile blasted at the moon from a gigantic cannon. They make the 239,000-mile trip in sixteen seconds and land smack in the eye of the squinting Man in the Moon. After the scientists stave off the diabolical creatures they encounter in the lunar caverns (with their umbrellas), they drag their bullet-capsule to a cliff edge, push it over, and return to earth, apparently by gravity, to general rejoicing. The film is a delight and readily available online.

Of his music to accompany Méliès's film, Stephen Prutsman wrote, "I had wanted for several years to write something fun for my good friend Tara Helen O'Connor. Impressed (like everyone else) by her incredible virtuosity and musical curiosity, I thought it would be fun to have her change members of the flute family throughout the piece. What begins on a standard 'C' flute jumps to an 'alto' flute, then to a 'bass,' and finally to the highest-pitched instrument of all, the piccolo. I was aware that moving from one to another of these instruments is exceedingly difficult, much like riding a bicycle one second, then driving a bulldozer, then flying a supersonic jet, all in what seems like a blink of an eye. But if anyone can do such an acrobatic feat, it would be Tara, and those abilities allowed me as a composer to explore a smorgasbord of timbres and ranges, all of which hopefully compliment appropriately the various scenes of this extraordinary little film."



# Overture Concert

A LIVELY AND INNOVATIVE CONCERT PERFORMED BY THE INTERNATIONAL PROGRAM ARTISTS OF THE CHAMBER MUSIC INSTITUTE, ALONGSIDE FESTIVAL MAIN-STAGE ARTISTS

In 2018, Music@Menlo inaugurated the Overture Concerts, in which the International Program artists collaborated with festival main-stage artists for the first time. This season, violinist Soovin Kim, violist Richard O'Neill, and cellist Keith Robinson will join all eleven spectacular International Program performers for a thrilling concert 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 as they perform together. Please join us to experience the fruits of this collaboration and to witness a glimpse of the bright future of chamber music.

**Friday, August 2, 7:30 p.m.**

**The Center for Performing Arts at Menlo-Atherton**

This performance features Soovin Kim, *violin*; Richard O'Neill, *viola*; Keith Robinson, *cello*; and musicians from the Chamber Music Institute's International Program.

#### SPECIAL THANKS

*Music@Menlo dedicates this performance to Kathleen G. Henschel & John W. Dewes with gratitude for their generous support.*

#### **LUDWIG VAN BEETHOVEN** (1770–1827)

##### **Piano Trio in G Major, op. 1, no. 2** (1794–1795)

*Adagio – Allegro vivace  
Largo con espressione  
Scherzo: Allegro  
Finale: Presto*

Tomer Gewirtzman, *piano*; Soovin Kim, *violin*; Jonah Ellsworth, *cello*

#### **JOHANNES BRAHMS** (1833–1897)

##### **String Sextet no. 2 in G Major, op. 36** (1864–1865)

*Allegro non troppo  
Scherzo: Allegro non troppo  
Poco adagio  
Poco allegro*

Max Tan, Alice Ivy-Pemberton, *violins*; Tabitha Rhee, Haeji Kim, *violas*; Jared Blajian, Keith Robinson, *cellos*

#### **INTERMISSION**

#### **CÉSAR FRANCK** (1822–1890)

##### **Piano Quintet in f minor** (1879)

*Molto moderato quasi lento – Allegro  
Lento, con molto sentimento  
Allegro non troppo, ma con fuoco*

Llewellyn Sanchez-Werner, *piano*; Rubén Rengel, Luke Hsu, *violins*; Richard O'Neill, *viola*; Rainer Crosett, *cello*



# Chamber Music Institute

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

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

Music@Menlo's 2019 Chamber Music Institute welcomes thirty-seven 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. 68), Café Conversations (see p. 69), 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 conservatory-level and young professional musicians ages eighteen to twenty-nine in the burgeoning stages of their careers. Following their participation in Music@Menlo's Chamber Music Institute, alumni of the International Program have gone on to perform in the world's most prestigious venues, including Lincoln Center and Carnegie Hall in New York and London's Wigmore Hall, and earn top honors, such as Avery Fisher Career Grants, as well as prizes at important competitions such as the Naumburg Competition, Queen Elisabeth Competition, and Young Concert Artists International Auditions.

Jared Blajian, *cello*  
 Rainer Crosett, *cello*  
 Jonah Ellsworth, *cello*  
 Tomer Gewirtzman, *piano*  
 Luke Hsu, *violin*  
 Alice Ivy-Pemberton, *violin*

Haeji Kim, *viola*  
 Rubén Rengel, *violin*  
 Tabitha Rhee, *viola*  
 Llewellyn Sanchez-Werner, *piano*  
 Max Tan, *violin*

The students of the International Program work daily with Music@Menlo's esteemed artist-faculty and are featured in the festival's Prelude Performances (see p. 59), 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. This season, the International Program artists are also featured alongside main-stage artists in an Overture Concert (see p. 55).

## Young Performers Program

The Young Performers Program is a training program for gifted young musicians ages nine to eighteen. These extraordinary students work with a diverse faculty comprising festival artists and International Program alumni. Each week during the festival, student ensembles share their work with audiences through the Koret Young Performers Concerts (see p. 65), in which they introduce and perform great works of the chamber music literature for listeners of all ages.

Kali Bate, *violin*  
 Céline Béthoux, *violin*  
 Josephine Chan, *piano*  
 Catherine Choi, *cello*  
 Luka Coetzee, *cello*  
 Chili Ekman, *violin*  
 Emily Hwang, *viola*  
 Adam Jackson, *piano*  
 Leslie Jin, *piano*  
 Joshua Kováč, *cello*  
 Callia Liang, *viola*  
 Thomas Lim, *cello*  
 Yu-Wen (Lucy) Lu, *violin*

Ian Maloney, *cello*  
 Kei Obata, *violin*  
 Madeleine Pintoff, *viola*  
 Benjamin T. Rossen, *piano*  
 Eleanor Shen, *violin*  
 William Tan, *cello*  
 Jie-Ling (Jennie) Tang, *viola*  
 Meng-Ping Tsai, *violin*  
 Yu-Ping Tsai, *violin*  
 Charlotte Wong, *piano*  
 Sara Yamada, *violin*  
 Tien-Lin Yang, *violin*  
 Davis You, *cello*



2018 International Program artists, top row, L-R: Sihao He, Adelya Nartadjeva, Hannah Tarley, Min Young Park, SoHui Yun, and Lun Li; bottom row, L-R: Chelsea Wang, Connor Kim, Erin C. Pitts, Katherine Arndt, and James Kim

## The Ann S. Bowers Young Artist Fund

Through the support of the Ann S. Bowers Young Artist Fund, all eleven artists from Music@Menlo's esteemed International Program 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 2019:

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*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 Lee Ramsey, Development Director, at 650-330-2133 or [lee@musicatmenlo.org](mailto:lee@musicatmenlo.org).*



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LOS ALTOS, CA 94022  
650.559.7888



# 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.

## JULY 13

Saturday, July 13, 3:30 p.m.

The Center for Performing Arts at Menlo-Atherton

**LUDWIG VAN BEETHOVEN** (1770–1827)

**Sonata for Cello and Piano no. 4 in C Major, op. 102, no. 1** (1815)

*Andante – Allegro vivace*

*Adagio – Tempo d'andante – Allegro vivace*

Jonah Ellsworth, *cello*; Llewellyn Sanchez-Werner, *piano*

**DMITRY SHOSTAKOVICH** (1906–1975)

**Piano Quintet in g minor, op. 57** (1940)

*Prelude: Lento –*

*Fugue: Adagio*

*Scherzo: Allegretto*

*Intermezzo: Lento –*

*Finale: Allegretto*

Tomer Gewirtzman, *piano*; Luke Hsu, Max Tan, *violins*; Haeji Kim, *viola*;  
Jared Blajian, *cello*

### SPECIAL THANKS

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

## JULY 14

Sunday, July 14, 3:30 p.m.

Martin Family Hall, Menlo School

**LUDWIG VAN BEETHOVEN** (1770–1827)

**Sonata for Cello and Piano no. 4 in C Major, op. 102, no. 1** (1815)

*Andante – Allegro vivace*

*Adagio – Tempo d'andante – Allegro vivace*

Jonah Ellsworth, *cello*; Llewellyn Sanchez-Werner, *piano*

**LUDWIG VAN BEETHOVEN**

**String Quartet in A Major, op. 18, no. 5** (1798–1800)

*Allegro*

*Menuetto*

*Andante cantabile*

*Allegro*

Rubén Rengel, Alice Ivy-Pemberton, *violins*; Tabitha Rhee, *viola*;  
Rainer Crosett, *cello*

### SPECIAL THANKS

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



## JULY 16

Tuesday, July 16, 5:00 p.m.  
Stent Family Hall, Menlo School

**LUDWIG VAN BEETHOVEN** (1770–1827)  
**String Quartet in A Major, op. 18, no. 5** (1798–1800)  
*Allegro*  
*Menuetto*  
*Andante cantabile*  
*Allegro*

Rubén Rengel, Alice Ivy-Pemberton, *violins*; Tabitha Rhee, *viola*;  
Rainer Crosett, *cello*

**DMITRY SHOSTAKOVICH** (1906–1975)  
**Piano Quintet in g minor, op. 57** (1940)  
*Prelude: Lento –*  
*Fugue: Adagio*  
*Scherzo: Allegretto*  
*Intermezzo: Lento –*  
*Finale: Allegretto*

Tomer Gewirtzman, *piano*; Luke Hsu, Max Tan, *violins*; Haeji Kim, *viola*;  
Jared Blajian, *cello*

### SPECIAL THANKS

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

## JULY 18

Thursday, July 18, 5:00 p.m.  
Stent Family Hall, Menlo School

**EDWARD ELGAR** (1857–1934)  
**Violin Sonata in e minor, op. 82** (1918)  
*Allegro*  
*Romance: Andante*  
*Allegro non troppo*

Max Tan, *violin*; Tomer Gewirtzman, *piano*

**FELIX MENDELSSOHN** (1809–1847)  
**Piano Trio no. 2 in c minor, op. 66** (1845)  
*Allegro energico e con fuoco*  
*Andante espressivo*  
*Scherzo: Molto allegro, quasi presto*  
*Finale: Allegro appassionato*

Llewellyn Sanchez-Werner, *piano*; Alice Ivy-Pemberton, *violin*;  
Jared Blajian, *cello*

### SPECIAL THANKS

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



JULY 19

Friday, July 19, 5:00 p.m.  
Martin Family Hall, Menlo School

**EDWARD ELGAR** (1857–1934)  
**Violin Sonata in e minor, op. 82** (1918)  
*Allegro*  
*Romance: Andante*  
*Allegro non troppo*

Max Tan, *violin*; Tomer Gewirtzman, *piano*

**ANTONÍN DVOŘÁK** (1841–1904)  
**String Sextet in A Major, op. 48** (1878)  
*Allegro moderato*  
*Dumka (Elegie): Poco allegretto*  
*Furiant: Presto*  
*Finale: Tema con variazioni*

Rubén Rengel, Luke Hsu, *violins*; Haeji Kim, Tabitha Rhee, *violas*;  
Rainer Crosett, Jonah Ellsworth, *cellos*

**SPECIAL THANKS**

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

JULY 21

Sunday, July 21, 3:30 p.m.  
The Center for Performing Arts at Menlo-Atherton

**FELIX MENDELSSOHN** (1809–1847)  
**Piano Trio no. 2 in c minor, op. 66** (1845)  
*Allegro energico e con fuoco*  
*Andante espressivo*  
*Scherzo: Molto allegro, quasi presto*  
*Finale: Allegro appassionato*

Llewellyn Sanchez-Werner, *piano*; Alice Ivy-Pemberton, *violin*;  
Jared Blajian, *cello*

**ANTONÍN DVOŘÁK** (1841–1904)  
**String Sextet in A Major, op. 48** (1878)  
*Allegro moderato*  
*Dumka (Elegie): Poco allegretto*  
*Furiant: Presto*  
*Finale: Tema con variazioni*

Rubén Rengel, Luke Hsu, *violins*; Haeji Kim, Tabitha Rhee, *violas*;  
Rainer Crosett, Jonah Ellsworth, *cellos*

**SPECIAL THANKS**

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

## JULY 23

Tuesday, July 23, 5:00 p.m.  
Martin Family Hall, Menlo School

**CAMILLE SAINT-SAËNS** (1835–1921)

**Piano Trio no. 1 in F Major, op. 18** (1864)

*Allegro vivace*  
*Andante*  
*Scherzo: Presto*  
*Allegro*

Llewellyn Sanchez-Werner, piano; Rubén Rengel, violin; Rainer Crosett, cello

**FELIX MENDELSSOHN** (1809–1847)

**String Quartet no. 2 in a minor, op. 13** (1827)

*Adagio – Allegro vivace*  
*Adagio non lento*  
*Intermezzo: Allegretto con moto*  
*Presto*

Luke Hsu, Max Tan, violins; Haeji Kim, viola; Jared Blajian, cello

**SPECIAL THANKS**

*Music@Menlo* dedicates this performance to Mary Lorey with gratitude for her generous support.

## JULY 24

Wednesday, July 24, 5:00 p.m.  
Stent Family Hall, Menlo School

**FELIX MENDELSSOHN** (1809–1847)

**String Quartet no. 2 in a minor, op. 13** (1827)

*Adagio – Allegro vivace*  
*Adagio non lento*  
*Intermezzo: Allegretto con moto*  
*Presto*

Luke Hsu, Max Tan, violins; Haeji Kim, viola; Jared Blajian, cello

**ERNEST CHAUSSON** (1855–1899)

**Piano Quartet in A Major, op. 30** (1897)

*Animé*  
*Très calme*  
*Simple et sans hâte*  
*Animé*

Tomer Gewirtzman, piano; Alice Ivy-Pemberton, violin; Tabitha Rhee, viola; Jonah Ellsworth, cello

**SPECIAL THANKS**

*Music@Menlo* dedicates this performance to the Meta Lilienthal Scholarship Fund with gratitude for its generous support.



## JULY 25

Thursday, July 25, 5:00 p.m.  
The Center for Performing Arts at Menlo-Atherton

**CAMILLE SAINT-SAËNS** (1835–1921)

**Piano Trio no. 1 in F Major, op. 18** (1864)

*Allegro vivace*  
*Andante*  
*Scherzo: Presto*  
*Allegro*

Llewellyn Sanchez-Werner, *piano*; Rubén Rengel, *violin*; Rainer Crosett, *cello*

**ERNEST CHAUSSON** (1855–1899)

**Piano Quartet in A Major, op. 30** (1897)

*Animé*  
*Très calme*  
*Simple et sans hâte*  
*Animé*

Tomer Gewirtzman, *piano*; Alice Ivy-Pemberton, *violin*; Tabitha Rhee, *viola*;  
Jonah Ellsworth, *cello*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to Paul & Marcia Ginsburg with gratitude for their generous support.*

## JULY 28

Sunday, July 28, 3:30 p.m.  
Martin Family Hall, Menlo School

**WOLFGANG AMADEUS MOZART** (1756–1791)

**Piano Trio in C Major, K. 548** (1788)

*Allegro*  
*Andante cantabile*  
*Allegro*

Llewellyn Sanchez-Werner, *piano*; Max Tan, *violin*; Rainer Crosett, *cello*

**WOLFGANG AMADEUS MOZART**

**String Quintet in D Major, K. 593** (1790)

*Larghetto – Allegro*  
*Adagio*  
*Menuetto: Allegretto*  
*Finale: Allegro*

Luke Hsu, Rubén Rengel, *violins*; Haeji Kim, Tabitha Rhee, *violas*;  
Jared Blajian, *cello*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to Chandler B. & Oliver A. Evans with gratitude for their generous support.*



## JULY 30

Tuesday, July 30, 5:00 p.m.  
Stent Family Hall, Menlo School

**WOLFGANG AMADEUS MOZART** (1756-1791)  
**Piano Trio in C Major, K. 548** (1788)

*Allegro*  
*Andante cantabile*  
*Allegro*

Llewellyn Sanchez-Werner, piano; Max Tan, violin; Rainer Crosett, cello

**ANTONÍN DVOŘÁK** (1841-1904)

**Piano Trio in e minor, op. 90, Dumky** (1890-1891)

*Lento maestoso – Allegro quasi doppio movimento –*  
*Poco adagio – Vivace non troppo*  
*Andante – Vivace non troppo*  
*Andante moderato (quasi tempo di marcia) – Allegretto scherzando*  
*Allegro*  
*Lento maestoso – Vivace quasi doppio movimento*

Tomer Gewirtzman, piano; Alice Ivy-Pemberton, violin; Jonah Ellsworth, cello

**SPECIAL THANKS**

Music@Menlo dedicates this performance to Amy & Bill Hsieh and the US-China Cultural Institute with gratitude for their generous support.

## JULY 31

Wednesday, July 31, 5:00 p.m.  
The Center for Performing Arts at Menlo-Atherton

**WOLFGANG AMADEUS MOZART** (1756-1791)  
**String Quintet in D Major, K. 593** (1790)

*Larghetto – Allegro*  
*Adagio*  
*Menuetto: Allegretto*  
*Finale: Allegro*

Luke Hsu, Rubén Rengel, violins; Haeji Kim, Tabitha Rhee, violas;  
Jared Blajian, cello

**ANTONÍN DVOŘÁK** (1841-1904)

**Piano Trio in e minor, op. 90, Dumky** (1890-1891)

*Lento maestoso – Allegro quasi doppio movimento –*  
*Poco adagio – Vivace non troppo*  
*Andante – Vivace non troppo*  
*Andante moderato (quasi tempo di marcia) – Allegretto scherzando*  
*Allegro*  
*Lento maestoso – Vivace quasi doppio movimento*

Tomer Gewirtzman, piano; Alice Ivy-Pemberton, violin; Jonah Ellsworth, cello

**SPECIAL THANKS**

Music@Menlo dedicates this performance to Terri Bullock with gratitude for her 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.

Koret Young Performers Concerts are generously supported by Koret Foundation Funds.



## JULY 20

**Saturday, July 20, 1:00 p.m.**

**The Center for Performing Arts at Menlo-Atherton**

*Repertoire is not listed in program order.*

**ANTON ARENSKY** (1861–1906)

**Piano Trio No. 1 in d minor, op. 32** (1894)

*I. Allegro moderato*

Josephine Chan, *piano*; Yu-Ping Tsai, *violin*; Catherine Choi, *cello*

**ERNEST BLOCH** (1880–1959)

**Piano Quintet no. 1** (1921–1923)

*I. Agitato*

Benjamin T. Rossen, *piano*; Yu-Wen (Lucy) Lu, Chili Ekman, *violins*; Callia Liang,  
*viola*; Davis You, *cello*

**LUIGI BOCCHERINI** (1743–1805)

**String Quintet in E Major, op. 11, no. 5** (1771)

*I. Amoroso*

*III. Minuetto*

*IV. Rondo: Andante*

Kei Obata, Kali Bate, *violins*; Emily Hwang, *viola*; William Tan, Joshua Kováč,  
*cellos*

**ROBERT SCHUMANN** (1810–1856)

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

*I. Allegro brillante*

Leslie Jin, *piano*; Céline Béthoux, Meng-Ping Tsai, *violins*; Madeleine Pintoff,  
*viola*; Ian Maloney, *cello*

**ROBERT SCHUMANN**

**Piano Quintet in E-flat Major, op. 44**

*IV. Allegro ma non troppo*

Charlotte Wong, *piano*; Eleanor Shen, Sara Yamada, *violins*;  
Jie-Ling (Jennie) Tang, *viola*; Luka Coetzee, *cello*

**ROBERT SCHUMANN**

**Piano Trio no. 1 in d minor, op. 63** (1847)

*IV. Mit Feuer*

Adam Jackson, *piano*; Tien-Lin Yang, *violin*; Thomas Lim, *cello*

**SPECIAL THANKS**

*Music@Menlo dedicates this performance to Betsy Morgenthaler with  
gratitude for her generous support.*

JULY 27

Saturday, July 27, 1:00 p.m.

The Center for Performing Arts at Menlo-Atherton

*Repertoire is not listed in program order.***ARNO BABAJANIAN** (1921–1983)**Piano Trio in f-sharp minor** (1952)*III. Allegro vivace*Benjamin T. Rossen, *piano*; Chili Ekman, *violin*; Ian Maloney, *cello***JOHANNES BRAHMS** (1833–1897)**Piano Trio no. 2 in C Major, op. 87** (1880–1882)*I. Allegro*Josephine Chan, *piano*; Céline Béthoux, *violin*; Luka Coetzee, *cello***CLAUDE DEBUSSY** (1862–1918)**String Quartet in g minor, op. 10** (1893)*I. Animé et très décidé*Yu-Ping Tsai, Kei Obata, *violins*; Madeleine Pintoff, *viola*; Davis You, *cello***ERNŐ DOHNÁNYI** (1877–1960)**Piano Quintet no. 1 in c minor, op. 1** (1895)*I. Allegro*Adam Jackson, *piano*; Tien-Lin Yang, Kali Bate, *violins*; Callia Liang, *viola*; Catherine Choi, *cello***ANTONÍN DVOŘÁK** (1841–1904)**Piano Quartet no. 2 in E-flat Major, op. 87** (1889)*I. Allegro con fuoco*Leslie Jin, *piano*; Yu-Wen (Lucy) Lu, *violin*; Jie-Ling (Jennie) Tang, *viola*; Thomas Lim, *cello***EDVARD GRIEG** (1843–1907)**String Quartet in g minor, op. 27** (1877–1878)*I. Un poco andante – Allegro molto ed agitato*Sara Yamada, Meng-Ping Tsai, *violins*; Emily Hwang, *viola*; Joshua Kováč, *cello***MAURICE RAVEL** (1875–1937)**Piano Trio in a minor** (1914)*I. Modéré*Charlotte Wong, *piano*; Eleanor Shen, *violin*; William Tan, *cello***SPECIAL THANKS***Music@Menlo dedicates this performance to the City of Menlo Park and to the Ann and Gordon Getty Foundation with gratitude for their generous support.*



## AUGUST 3

**Saturday, August 3, 1:00 p.m.**

**The Center for Performing Arts at Menlo-Atherton**

*Repertoire is not listed in program order.*

**ANTONÍN DVOŘÁK** (1841–1904)

**Piano Trio in e minor, op. 90, Dumky** (1890–1891)

- I. Lento maestoso – Allegro quasi doppio movimento –*
- II. Poco adagio – Vivace non troppo*

Leslie Jin, *piano*; Kei Obata, *violin*; Joshua Kováč, *cello*

**CÉSAR FRANCK** (1822–1890)

**Piano Quintet in f minor** (1879)

- I. Molto moderato quasi lento – Allegro*

Josephine Chan, *piano*; Yu-Ping Tsai, Meng-Ping Tsai, *violins*;  
Jie-Ling (Jennie) Tang, *viola*; Davis You, *cello*

**ALEKSANDER GLAZUNOV** (1865–1936)

**Quintet in A Major for Two Violins, Viola, and Two Cellos, op. 39**

- (1891–1892)
- I. Allegro*

Eleanor Shen, Kali Bate, *violins*; Madeleine Pintoff, *viola*; Luka Coetzee,  
Ian Maloney, *cellos*

**FELIX MENDELSSOHN** (1809–1847)

**String Octet in E-flat Major, op. 20** (1825)

- III. Scherzo: Allegro leggierissimo*
- IV. Presto*

Yu-Wen (Lucy) Lu, Céline Béthoux, Chili Ekman, Sara Yamada, *violins*;  
Callia Liang, Emily Hwang, *violas*; Thomas Lim, William Tan, *cellos*

**MAURICE RAVEL** (1875–1937)

**La Valse for Piano, Four Hands** (1920)

Benjamin T. Rossen, Adam Jackson, *piano*

**BEDŘICH SMETANA** (1824–1884)

**Piano Trio in g minor, op. 15** (1855)

- I. Moderato assai*

Charlotte Wong, *piano*; Tien-Lin Yang, *violin*; Catherine Choi, *cello*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to David Finckel & Wu Han and to the Margulf Foundation with gratitude for their generous support.*



## Master Classes

*Music@Menlo's master classes offer a unique opportunity to observe the interaction between mentors and students of the Chamber Music Institute.*

Music@Menlo unites the next generation of exceptional musicians with a renowned faculty of today's most esteemed artists and educators. Join the young artists and faculty of the Chamber Music Institute as they exchange ideas, discuss interpretive approaches, and prepare masterworks of the chamber music literature for the concert stage. The Institute's master classes and other select Institute activities give visitors the rare opportunity to deepen their appreciation for the nuanced process of preparing a piece of music for performance. All master classes are held at 11:45 a.m. in Martin Family Hall on the Menlo School campus and are free and open to the public.

**Monday, July 15**  
**Ivan Chan, violinist**

**Wednesday, July 17**  
**Gilbert Kalish, pianist**

**Thursday, July 18**  
**Pierre Lapointe, violist**

**Friday, July 19**  
**Jessica Lee, violinist**

**Monday, July 22**  
**Soovin Kim, violinist**

**Wednesday, July 24**  
**Gilles Vonsattel, pianist**

**Thursday, July 25**  
**David Requiro, cellist**

**Tuesday, July 30**  
**Wu Han, pianist**

**Wednesday, July 31**  
**Chad Hoopes, violinist**

**Thursday, August 1**  
**Keith Robinson, cellist**

**Friday, August 2**  
**Arnaud Sussmann, violinist**

*Master class schedule is subject to change. Please visit [www.musicatmenlo.org](http://www.musicatmenlo.org) during the festival for the latest information.*



## Café Conversations

*Music@Menlo's distinctive series of free and informal discussion events led by festival artists and distinguished guests offers audiences an engaging forum to explore a wide range of topics relating to music, art, and culture.*

Since its inception, Music@Menlo's Café Conversation series has explored a multitude of topics from the unique perspectives of the festival's artistic community. Café Conversations allow audiences to participate in a fascinating array of music- and arts-related discussions. All Café Conversations take place at 11:45 a.m. in Martin Family Hall on the Menlo School campus and are free and open to the public.

**Tuesday, July 16**

### **A Question of Style**

With Aaron Boyd, violinist and Director of Chamber Music at Southern Methodist University

**Tuesday, July 23**

### **Fanny Mendelssohn Hensel and Clara Wieck Schumann: The Other Mendelssohn and Schumann**

With R. Larry Todd, author, lecturer, and Arts and Sciences Professor of Music at Duke University

**Friday, July 26**

### **Debussy String Quartet: Pleasure Is the Law**

With Bruce Adolphe, composer, author, and Resident Lecturer and Director of Family Concerts for the Chamber Music Society of Lincoln Center, and the Schumann Quartet

**Monday, July 29**

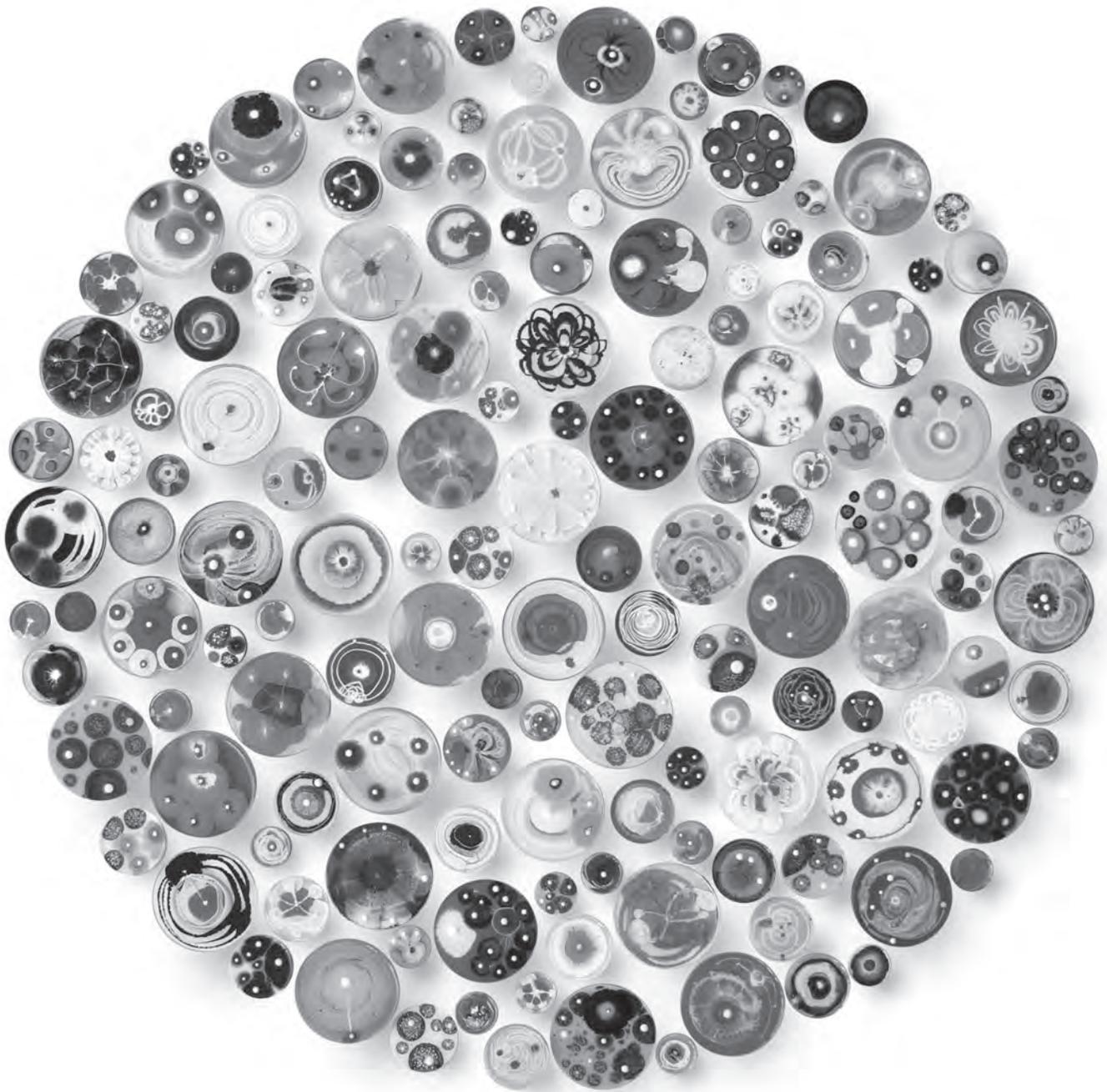
### **The Art of Klari Reis**

With Klari Reis, Music@Menlo's 2019 Visual Artist, and Cathy Kimball, Executive Director of the San Jose Institute of Contemporary Art

*Café Conversation topics and speakers are subject to change. Please visit [www.musicatmenlo.org](http://www.musicatmenlo.org) during the festival for the latest information.*

# 2019 Visual Artist: Klari Reis

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.



San Francisco artist **KLARI REIS** grew up in the Menlo Park area down the road from her concert pianist grandmother Kató Mendelssohn Reis (born January 29, 1919; died August 15, 2017). As a descendant of the famous composer, she found that music and creativity seemed to come naturally. Reis uses reflective epoxy polymer to depict microscopic images. The effect is hopeful, almost playful, belying the serious nature of the subject matter. Her petri-dish installations are supported by steel rods and sit at varying degrees of distance from the wall, evoking depth and motion. Working with biotech companies in the San Francisco Bay Area, Reis uses organic cellular imagery and natural reactions to explore our complex relationship with today's biotech industry. To learn more, visit [www.klariart.com](http://www.klariart.com).



Top: Klari Reis. *Hypo Round 150*, epoxy polymer within petri dishes, steel rods

# Music@Menlo *LIVE*

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

—Stringendo magazine



Music@Menlo *LIVE*, the festival's exclusive recording label, has been praised as "the most ambitious recording project of any classical music festival in the world" (*San Jose Mercury News*) and its recordings have been hailed as "without question the best CDs I have ever heard" (*Positive Feedback Online*). Produced by Grammy Award-winning engineer Da-Hong Seetoo using state-of-the-art recording technology, these unique box sets feature select concert recordings from more than a decade of Music@Menlo's signature thematic programming and offer "hours of chamber music delight, recapturing all that Menlo magic" (*Gramophone*).

## Available in Digital Format

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

## Latest Release: *Creative Capitals* (2018)

Available both online and in an eight-CD box set, the compilation celebrates urban locales that have inspired some of Western classical music's greatest composers. From the cold metropolis of St. Petersburg to the delicious elegance of Vienna, Music@Menlo *LIVE* features music from all seven *Creative Capitals* highlighted in the 2018 summer festival. The musical journey begins in the fertile creative ground of London and travels through diverse cultural epicenters, from the inspirational romance of Paris to the vibrant nationalism of early twentieth-century Budapest.

## Available Now and Coming Soon

Music@Menlo *LIVE* 2019 recordings will be released this winter. You can purchase complete box sets and individual CDs from every Music@Menlo season 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 seventeenth consecutive season to record the festival concerts for release on the Music@Menlo *LIVE* label. A violinist trained at the Curtis Institute and the Juilliard School, Da-Hong 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 (Taipei, Taiwan); the New York Philharmonic under Lorin Maazel; the ProMusica Chamber Orchestra (Columbus, Ohio); the Royal Philharmonic Orchestra under Carlos Miguel Prieto; the Singapore Symphony Orchestra; and David Finckel and Wu Han for the ArtistLed label. His recording with the Emerson String Quartet for Deutsche Grammophon, *Intimate Letters*, garnered the 2010 Grammy Award for Best Chamber Music Performance.



## Broadcast Partner: American Public Media®

American Public Media® is the leading producer of classical music programming for public radio. This summer, Music@Menlo is proud to welcome American Public Media® once again as the festival's exclusive broadcast partner. Performances from the festival will air nationwide on the American Public Media® radio program *Performance Today*®, 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*®, a live classical music service broadcast on 250 stations and distributed by Public Radio International. Hosts and producers from American Public Media® often participate in the festival as event moderators and educators. Go online to [www.yourclassical.org](http://www.yourclassical.org) for archived performances, photos, and interviews.



# Music@Menlo: FOCUS

The Music@Menlo:Focus Residencies offer listeners opportunities to experience the festival's signature chamber music programming and immersive educational content during the year in a bold, brand-new form. This season, four popular Music@Menlo artists will curate two multiday residencies. Please join Guest Curators Gloria Chien and Soovin Kim this November and Michael Brown and Nicholas Canellakis in May 2020 for two thrilling Music@Menlo:Focus Residencies, each featuring outreach and an intellectually captivating Behind the Music event and culminating in an enthralling performance in St. Bede's Episcopal Church in Menlo Park.

## Behind the Music

Thursday, November 7, 2019, 7:30 p.m.  
Martin Family Hall, Menlo School

## Concert Program

Friday, November 8, 2019, 7:30 p.m.  
St. Bede's Episcopal Church, Menlo Park

## PROGRAM OVERVIEW

It is hard to believe that Tchaikovsky's wondrous ballet music was being written only decades before the events of the Russian Revolution of 1917. The subsequent horrific chapter of Russian political history radically altered the course of one of the great musical and literary cultures of the world. This residency explores Russia's transformation and the period of Soviet repression through the music of Tchaikovsky and Shostakovich; poems of Aleksandr Blok; and life stories of Aleksandr Solzhenitsyn, as told by his son, pianist and conductor Ignat Solzhenitsyn.

## Art Under a Tombstone with Gloria Chien and Soovin Kim

**DMITRY SHOSTAKOVICH** (1906-1975)  
Piano Trio no. 1 in c minor, op. 8 (1923)

**DMITRY SHOSTAKOVICH**  
*Seven Romances on Poems of Aleksandr Blok* for Soprano, Piano, Violin, and Cello,  
op. 127 (1967)

**PYOTR ILYICH TCHAIKOVSKY** (1840-1893)  
Piano Trio in a minor, op. 50 (1881-1882)

Artists: Hyunah Yu, *soprano*; Gloria Chien, Ignat Solzhenitsyn, *pianos*; Soovin Kim, *violin*; David Finckel, *cello*



### Behind the Music

Thursday, May 7, 2020, 7:30 p.m.  
Martin Family Hall, Menlo School

### Concert Program

Friday, May 8, 2020, 7:30 p.m.  
St. Bede's Episcopal Church, Menlo Park

### PROGRAM OVERVIEW

*The Soul of the Americas* celebrates the rich tapestry of musical influences across North and South America, featuring the works of seven iconic composers. Aaron Copland's *El Salón México* and George Gershwin's *Cuban Overture* were directly inspired by the composers' travels to those respective countries. Leonard Bernstein was an ardent champion of Latin American music, including the music of Brazilian Heitor Villa-Lobos and Argentinian Alberto Ginastera. Osvaldo Golijov settled in the United States, but his music draws on his Argentinian roots. Samuel Barber was enamored with diverse musical styles, as seen through his nostalgic *Souvenirs*. Curated by Michael Brown and Nicholas Canellakis, who will be joined by Orion Weiss and Ian David Rosenbaum, this program features unique combinations of piano, cello, and percussion and will take the listener on a sizzling journey through both hemispheres.

## ***The Soul of the Americas***

with Michael Brown and Nicholas Canellakis

### **AARON COPLAND** (1900–1990)

*El Salón México for Solo Piano* (1932–1936; arr. Bernstein, 1941)

### **LEONARD BERNSTEIN** (1918–1990)

*Three Meditations from Mass* (version for piano, cello, and percussion) (1978)

### **SAMUEL BARBER** (1910–1981)

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

### **OSVALDO GOLIJOV** (Born 1960)

*Mariel for Cello and Marimba* (1999)

### **HEITOR VILLA-LOBOS** (1887–1959)

*Divagação for Cello, Piano, and Drum* (1946)

*A maré encheu from Guia prático for Solo Piano* (1932)

*O Polichinelo from A prole do bebê for Solo Piano* (1918)

### **ALBERTO GINASTERA** (1916–1983)

*Pampeana no. 2, Rhapsody for Cello and Piano, op. 21* (1950)

### **GEORGE GERSHWIN** (1898–1937)

*Cuban Overture for Piano, Four Hands, and Percussion* (1932; four hands version arr. Gershwin, 1933)

Artists: Michael Brown, Orion Weiss, *pianos*; Nicholas Canellakis, *cello*; Ian David Rosenbaum, *percussion*

# 2019 Artist and Faculty Biographies

## Artistic Directors

### The Martin Family Artistic Directorship



Now in their seventeenth and fifteenth seasons as Artistic Directors of Music@Menlo and the Chamber Music Society of Lincoln Center, respectively, **DAVID FINCKEL** and **WU HAN** still maintain a performance calendar that dominates their profile. Their busy 2018–2019 season began soon after Music@Menlo's 2018 festival with a pair of debut recitals at the Tippet Rise Art Center in Montana; subsequent recitals took them to the cities of Berkeley, Pasadena, Chicago, and Scottsdale, among others, and the duo helped inaugurate La Jolla's new Conrad Prebys Performing Arts Center with a gala appearance and full recital. Wu Han's activities included programming and performing in eight concerts as Artistic Advisor for the Barns at Wolf Trap in Vienna, Virginia. The duo also directed and performed a weeklong Schubert festival for the Society of the Four Arts in Palm Beach. Internationally, David and Wu Han appeared in Colombia, Taiwan, Korea, and China, and additionally on Music@Menlo's fall tour to London and Paris. Their illustrious ensemble with violinist Daniel Hope and violist Paul Neubauer reconvened for a U.S. tour of eight concerts, and the duo subsequently appeared with Hope in three performances of the Beethoven Triple Concerto with Robert Spano and the Atlanta Symphony. Other special projects included collaborations with the Emerson and Shanghai String Quartets, tours with the Chamber Music Society of Lincoln Center, and an appearance for David on Music@Menlo's inaugural Focus Residency weekend. In conjunction with their ArtistLed label's twentieth release (a recital program of Bach, Mendelssohn, Debussy, and Britten), the duo launched a new website hosting *Resource*, an innovative, in-depth exploration of challenges and opportunities facing today's classical musicians.

Wu Han will perform in *Concert Program I* (July 13), *Concert Program II* (July 17), *Concert Program III* (July 19 and 21), *Concert Program V* (July 27), and *Concert Program VII* (August 3).

David Finckel will perform in *Concert Program I* (July 13), *Concert Program II* (July 17), and *Concert Program VII* (August 3).



Composer **BRUCE ADOLPHE**—known to millions of Americans from his public radio show *Piano Puzzlers*, which has been broadcast weekly on *Performance Today* since 2002—has created a substantial body of chamber music and orchestral works based on science, visual arts, and human rights. Adolphe has composed several works based on writings by neuroscientist Antonio Damasio: *Body Loops* (piano and

orchestra), *Memories of a Possible Future* (piano and string quartet), *Self Comes to Mind* (solo cello and two percussionists), *Obedient Choir of Emotions* (chorus and piano), and *Musics of Memory* (piano, marimba, harp, and guitar). Yo-Yo Ma premiered *Self Comes to Mind* in 2009 at the American Museum of Natural History in New York. Adolphe's other science-based music includes *Einstein's Light* for violin and piano, recently recorded by Joshua Bell and Marija Stroke on Sony Classical, and his tribute to NASA scientist and astronaut Piers Sellers, *I saw how fragile and infinitely precious the world is*, which received its world premiere at the Off the Hook Arts Festival in Colorado in 2018. Among his human rights works are *I Will Not Remain Silent* for violin and orchestra and *Reach Out, Raise Hope, Change Society* for chorus, wind quintet, and three percussionists. Adolphe is the Resident Lecturer and Director of Family Concerts for the Chamber Music Society of Lincoln Center and the author of several books, including *The Mind's Ear* (Oxford University Press). He contributed the chapter on music to the forthcoming book *Secrets of Creativity* (Oxford University Press), an anthology of writings by neuroscientists and artists.

Bruce Adolphe will lead *Encounter IV: The Roaring Twenties/Music at the Millennium, 1920–2000* (July 30).



**MARK ALMOND** joined the San Francisco Opera Orchestra as Coprincipal French Horn in 2016. He grew up in Bolton, United Kingdom, and after becoming Principal Horn of the National Youth and European Union Youth Orchestras, he studied medicine at Cambridge and Oxford Universities. During this time, he was a finalist in the BBC Young Musician of the Year competition and runner up in the Shell London Symphony Orchestra Scholarship. Almond has also been a finalist in the Paxman International Horn and Philip Jones International Brass Ensemble Competitions. While at medical school, he made his professional debut with the London Symphony Orchestra at the age of nineteen and was later appointed Third Horn with the Philharmonia Orchestra of London. He has since played Guest Principal with numerous ensembles, including the Los Angeles Philharmonic, San Francisco Ballet Orchestra, Philharmonia Orchestra, Royal Philharmonic, and London Chamber Orchestra. Almond is active as a soloist and chamber musician and has performed concerti with the London Symphony Orchestra, the Hallé, and the Royal Liverpool Orchestra. He can be heard on numerous movie soundtracks, including *Avengers: Age of Ultron*, *Ant-Man*, *Chicago*, *The Da Vinci Code*, and *Harry Potter and the Half-Blood Prince*, among others. In addition to playing the horn, Almond is an experienced pulmonologist and general internal medicine physician and has a Ph.D. in immunology and virology from Imperial College, London. He has published numerous medical papers and chapters in medical textbooks and is the current Horn Lecturer at San Francisco State University.

Mark Almond will perform in *Concert Program I* (July 13).



**DMITRI ATAPINE** has been described as a cellist with "brilliant technical chops" (*Gramophone*), whose playing is "highly impressive throughout" (*Strad*). As a soloist and recitalist, he has appeared on some of the world's foremost stages, including Alice Tully Hall at Lincoln Center, Zankel and Weill Halls at Carnegie Hall, the Chicago Cultural Center, and the National Auditorium of Spain. An avid chamber musician, he has appeared with the Chamber Music Society of Lincoln Center, and his frequent festival engagements have included Music@Menlo, Chamber Music Northwest, La Musica, the Nevada Chamber Music Festival, the Pacific Music Festival, the Aldeburgh Festival, and the Aix-en-Provence Festival, with performances broadcast on radio and television across Europe, the United States, Canada, Mexico, and South Korea. His multiple awards include top prizes at the Carlos Prieto International, Florian Ocampo, and Llanes cello competitions as well as the Plowman, New England, and Premio Vittorio Gui chamber competitions. His recent engagements

have included collaborations with such distinguished musicians as Cho-Liang Lin, Paul Neubauer, Ani and Ida Kavafian, Wu Han, David Finckel, Bruno Giuranna, David Shifrin, and the St. Lawrence String Quartet. His recordings, among them a world premiere of Lowell Liebermann's complete works for cello and piano, can be found on the Naxos, Albany, MSR, Urtext Digital, Blue Griffin, and Bridge record labels. Born into a family of musicians, he has studied with Alexander Fedorchenko and Suren Bagratuni. Atapine holds a doctoral degree from the Yale School of Music, where he studied with Aldo Parisot. He is a cello professor at the University of Nevada, Reno, and the Artistic Director of Ribadesella Chamber Music Festival and Apex Concerts.

*Dmitri Atapine is on the faculty of the Chamber Music Institute. He will perform in Concert Program I (July 13) and Concert Program IV (July 25 and 26).*



**ADAM BARNETT-HART** is the founding First Violinist of the Escher String Quartet, which is serving as Artists of the Chamber Music Society of Lincoln Center. The Escher has made a distinctive impression throughout Europe, with recent debuts at the Amsterdam Concertgebouw, the Berlin Konzerthaus, and Les Grands Interprètes series in Geneva. In the current season, the quartet undertakes tours of the United Kingdom and makes debuts at the Heidelberg Spring Festival and De Oosterpoort Groningen in the Netherlands. In spring 2015, the ensemble released Volume 1 of the complete Mendelssohn quartets on the BIS label, which was received warmly by critics; the Mendelssohn series continues this season with the release of Volume 2. As a soloist, Barnett-Hart made his debut with the Juilliard Symphony at nineteen, performing the Brahms Violin Concerto in Alice Tully Hall. He has since performed with such orchestras as the Colorado Symphony, Wichita Falls Symphony, Riverside Symphony, Colorado Music Festival Orchestra, Boulder Philharmonic Orchestra, and Jefferson Symphony. He is a touring member of the International Sejong Soloists and was a top-prize winner in the 2001 and 2002 Irving M. Klein Competition in San Francisco. Barnett-Hart began studying with Pinchas Zukerman after graduating from the Juilliard School, where he completed his bachelor's degree with Joel Smirnoff. Prior to Juilliard, he studied with James Maurer, Paul Kantor, and Donald Weilerstein.

*Adam Barnett-Hart will perform in Concert Program I (July 13), Concert Program II (July 17), and Concert Program III (July 19 and 21).*



Russian baritone **NIKOLAY BORCHEV** performs with all the world's main opera companies, singing diverse repertoire ranging from Baroque to contemporary music. He began his career as a member of the ensemble of soloists at the Bavarian State Opera. After several seasons in Munich, he spent two seasons as a member of the Vienna State Opera. With both companies, he sang numerous main roles, including Papageno in Mozart's

*Die Zauberflöte*, Guglielmo in Mozart's *Così fan tutte*, and Figaro in Rossini's *Il barbiere di Siviglia*. Borchev's concert and recital repertoire is extensive, encompassing cycles by Beethoven, Schubert, Schumann, Mahler, and Wolf. Recent highlights include his role as Dandini in the new production of *La Cenerentola* at Opéra de Lyon (Stefan Herheim, Stefano Montanaro), his role debut as Posa in *Don Carlo*, various performances at the Munich State Opera of *The Silent Woman* as Schneidebart and *Il Turco in Italia* as Prosdócimo, Stolzius in *Die Soldaten* at the Opera Cologne (Francois-Xavier Roth, La Fura dels Baus), *Der Spielmann in Königskinder* at the Frankfurt Opera (Sebastian Weigle, David Bösch), and his outstanding portrayal of the title role in *Eugene Onegin* at the Stuttgart Opera. Borchev is a regular guest at La Monnaie Brussels, the Berlin State Opera, Dresden Semperoper, and the Glyndebourne Festival, among others. With his extensive lied and concert repertoire, he performs at distinguished concert venues and with top ensembles around the world, including Carnegie Hall, the Berlin Philharmonia Orchestra,

Musiverein Vienna, Bozar Brussels, Festival of Mecklenburg-Vorpommern, and the Munich Bach Chorus. Borchev's upcoming projects include his debut at Teatro Real in Madrid and performances of new roles, including the title role in *Don Giovanni*.

*Nikolay Borchev will perform in Concert Program III (July 19 and 21).*



Violinist **AARON BOYD** has established an international career as soloist, chamber musician, orchestral leader, recording artist, lecturer, and pedagogue. 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, and Aspen festivals, he is also a regular Season 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 prize from Lincoln Center. A prizewinner in the Ecoles d'art Américaines de Fontainebleau, the Tuesday Musical Association, and the 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 such legendary composers 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, Boyd now serves as Director of Chamber Music at the Meadows School of the Arts at Southern Methodist University. Boyd makes his home in Dallas, Texas, with his wife, Yuko; daughter, Ayu; and son, Yuki.

*Aaron Boyd will perform in Concert Program I (July 13) and Concert Program II (July 17).*



The *Cleveland Plain Dealer* asserts that violinist **IVAN CHAN** "is a musician-leader of prodigious gifts...[H]is tonal sweetness is matched by impeccable taste, purposeful energy, and an unerring sense of phrasing." Bronze medalist of the Fourth Quadrennial International Violin Competition of Indianapolis and First Violinist of the Miami String Quartet from 1995 to 2010, Chan is currently Associate Professor of Music at the Hong Kong Academy for Performing Arts. As a visiting artist, he has taught at the Curtis Institute of Music, the Juilliard School, New England Conservatory, Ravinia's Steans Institute, Meadowmount School of Music, New York String Orchestra Seminar, Morningside Music Bridge, Beijing Central Conservatory, and Shanghai Conservatory. In 2018, Chan served as a member of the screening committee for the Tenth Quadrennial International Violin Competition of Indianapolis. This summer, he will judge the string quartet "playoffs" at the Meadowmount School of Music and continue his teaching roles at the Music@Menlo Chamber Music Institute and Kent/Blossom Music Festival.

*Ivan Chan is on the faculty of the Chamber Music Institute.*



Taiwanese-born pianist **GLORIA CHIEN** has one of the most diverse musical lives as a noted performer, concert presenter, and educator. She was selected by the *Boston Globe* as one of its Superior Pianists of the year, "who appears to excel in everything." She made her orchestral debut at the age of sixteen with the Boston Symphony Orchestra with Thomas Dausgaard, and she performed again with the BSO with Keith Lockhart. In recent seasons, she has performed as a recitalist and chamber musician at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Kissinger Sommer festival, the Dresden Chamber Music Festival, and the National Concert Hall in

Taiwan. A former member of the Bowers Program (formerly CMS Two), she performs frequently with the Chamber Music Society of Lincoln Center. In 2009, she launched String Theory, a chamber music series at the Hunter Museum of American Art in downtown Chattanooga, which has become one of Tennessee's premier classical music presenters. The following year she was appointed Director of the Chamber Music Institute at Music@Menlo by Artistic Directors David Finckel and Wu Han. In 2017, she joined her husband, violinist Soovin Kim, as co-Artistic Director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. The couple will also become Artistic Directors of Chamber Music Northwest in Portland, Oregon, in 2020. Chien received her B.M., M.M., and D.M.A. degrees from the New England Conservatory of Music as a student of Russell Sherman and Wha Kyung Byun. She holds the position of Artist-in-Residence at Lee University in Cleveland, Tennessee. She is a Steinway Artist.

*Gloria Chien is the Director of the Chamber Music Institute. She will perform in Concert Program I (July 13), Carte Blanche Concert I (July 14), Concert Program VI (July 31), and Concert Program VII (August 3).*



Praised as "extraordinary" and "a formidable clarinetist" by the *New York Times*, **ROMIE DE GUISE-LANGLOIS** has appeared as soloist and chamber musician on major concert stages throughout the United States, Canada, Europe, and Asia. She has performed as soloist with the Houston Symphony, the Burlington Chamber Orchestra, the Guanajuato Symphony

Orchestra, and Ensemble ACJW and at Festival Mozaic, Music@Menlo, and Banff Center for the Arts. De Guise-Langlois is a winner of the Astral Artists' National Auditions and a recipient of the Canadian Broadcasting Corporation award. She was also awarded First Prize in the Ima Hogg Competition, the Woolsey Hall Competition at Yale University, the McGill University Classical Concerto Competition, and the Canadian Music Competition. An avid chamber musician, she has toured with Musicians from Marlboro and has appeared at numerous chamber music series, including those of the Chamber Music Society of Lincoln Center, the Philadelphia and Boston Chamber Music Societies, 92nd Street Y, the Kennedy Center, and Chamber Music Northwest. She has performed as Principal Clarinetist for the Orpheus and Saint Paul Chamber Orchestras, the Orchestra of St. Luke's, the New Haven and Stamford Symphony Orchestras, NOVUS NY, and the Knights Chamber Orchestra. A native of Montreal, de Guise-Langlois earned degrees from McGill University and the Yale School of Music, where she studied under David Shifrin. She is an alumnus of Ensemble Connect and the Bowers Program (formerly CMS Two) and is Assistant Professor of Clarinet at University of Massachusetts, Amherst, after having previously served on the faculty of Montclair State University.

*Romie de Guise-Langlois will perform in Concert Program VII (August 3).*



The **ESCHER STRING QUARTET** has received acclaim for its expressive, nuanced performances that combine unusual textural clarity with a rich, blended sound. A former BBC New Generation Artist, the quartet has performed at the BBC Proms at Cadogan Hall and is

a regular guest at Wigmore Hall. In its hometown of New York, the ensemble serves as Season Artists of the Chamber Music Society of Lincoln Center, where it has presented the complete Zemlinsky Quartets cycle and was chosen as one of five quartets to collaborate in a complete presentation of Beethoven's string quartets. Within months of its inception in 2005, the ensemble came to the attention of key musical figures worldwide. Championed by the Emerson Quartet, the Escher Quartet was invited by both Pinchas Zukerman and Itzhak Perlman to be Quartet-in-Residence at each artist's summer festival: the Young Artists Program at

Canada's National Arts Centre and the Perlman Music Program on Shelter Island in New York. The quartet has since collaborated with artists including David Finckel, Leon Fleischer, Wu Han, Lynn Harrell, Cho Liang Lin, Joshua Bell, Paul Watkins, and David Shifrin, as well as jazz saxophonist Joshua Redman, vocalist Kurt Elling, legendary Latin artist Paquito D'Rivera, and Grammy Award-winning guitarist Jason Vieaux. In 2013, the quartet became one of the very few chamber ensembles to be awarded the prestigious Avery Fisher Career Grant. The Escher Quartet has made a distinctive impression throughout Europe and beyond, performing at venues such as Amsterdam Concertgebouw, Berlin Konzerthaus, London's Kings Place, Tel Aviv Museum of Art, Slovenian Philharmonic Hall, Auditorium du Louvre, and Les Grand Interprètes series in Geneva. The current season sees another extensive European tour, including debuts at Musik- und Kunstfreunde Heidelberg, deSingel Antwerp, Budapest's Kamara.hu festival, and Bath Mozartfest. Alongside its growing success in Europe, the Escher Quartet continues to flourish in its home country, performing at Alice Tully Hall in New York; the Kennedy Center in Washington, DC; Chamber Music San Francisco; and the Ravinia, Caramoor, and Music@Menlo festivals. Currently String-Quartet-in-Residence at Southern Methodist University in Dallas, Texas, and Tuesday Musical Association in Akron, Ohio, the quartet fervently supports the education of young musicians and has given master classes at institutions such as the Royal Academy of Music in London and Campos do Jordão Music Festival in Brazil. The Escher Quartet takes its name from Dutch graphic artist M. C. Escher, inspired by Escher's method of interplay between individual components working together to form a whole.

*The Escher String Quartet will perform in Concert Program III (July 19 and 21).*



**ARA GUZELIMIAN** has served as Provost and Dean of the Juilliard School since August 2006, where he works closely with the President in overseeing the faculty, curriculum, and artistic planning of the distinguished performing arts conservatory in all three of its divisions—dance, drama, and music. Prior to this appointment, he was Senior Director and Artistic Advisor of Carnegie Hall (1998–2006). He previously held the positions of Artistic Administrator of the Aspen Music Festival and School in Colorado (1993–1998), Artistic Director of the Ojai Festival in California (1992–1997), and Artistic Administrator of the Los Angeles Philharmonic (1986–1993). He currently serves on the Music Visiting Committee of the Morgan Library and Museum in New York City and as Artistic Consultant for the Marlboro Music Festival and School in Vermont. Guzelimian has lectured at the Metropolitan Opera, the Salzburg Easter Festival, Lincoln Center, Carnegie Hall, the Banff Centre for the Arts, and the Jerusalem Music Center, where he was on the faculty of the 2000 International Chamber Music Encounter, led by Isaac Stern. He is editor of *Parallels and Paradoxes: Explorations in Music and Society* (Pantheon Books, 2002), a collection of dialogues between Daniel Barenboim and Edward Said. In September 2003, Guzelimian was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French music and culture.

*Ara Guzelimian will lead Encounter I: Bach Ascending/Beethoven Launched, 1710–1800 (July 12).*



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 since winning First Prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition. Highlights of past and present seasons include performances with the San Francisco Symphony, Philadelphia Orchestra, Orchestre de Paris, Konzerthausorchester Berlin, Vancouver Symphony Orchestra, and Orchestre National du Capitole de Toulouse for the

French premiere of Qigang Chen's concerto *La joie de la souffrance*. Hoopes frequently performs with the Chamber Music Society of Lincoln Center. A 2017 recipient of Lincoln Center's Avery Fisher Career Grant, he has additionally performed recitals at the Ravinia Festival, the Tonhalle Zürich, the Louvre, and Lincoln Center's Great Performers series in New York City. His debut recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi featured the Mendelssohn and Adams concertos and was enthusiastically received by both the press and public. Hoopes is a frequent guest artist at the Menuhin Festival in Gstaad, Switzerland; the Rheingau Musik Festival; and the Festspiele Mecklenburg-Vorpommern, where he was named the winner of the prestigious Audience Award. Born in Florida, Hoopes began his violin studies at the age of three in Minneapolis and continued his training at the Cleveland Institute of Music. He additionally studied at the Kronberg Academy under the guidance of Ana Chumachenko, who remains his mentor. He plays the 1991 Samuel Zygmuntowicz, ex-Isaac Stern violin.

Chad Hoopes will perform in *Concert Program VI (July 31)* and *Concert Program VII (August 3)*.



Violist **HSIN-YUN HUANG** has forged a career by performing on international concert stages, commissioning and recording new works, and nurturing young musicians. Highlights of her 2017–2018 season included performances as soloist under the batons of David Robertson, Osmo Vänskä, Xian Zhang, and Max Valdés in Beijing, Taipei, and Bogota. She is also the first solo violist to be presented in the National Performance Center of the Arts in Beijing and was featured as a faculty member with Yo-Yo Ma and his new initiative in Guangzhou. She has commissioned compositions from Steven Mackey, Shih-Hui Chen, and Poul Ruders. Her 2012 recording for Bridge Records, titled *Viola Viola*, won accolades from *Gramophone* and *BBC Music Magazine*. Her next recording will be the complete unaccompanied sonatas and partitas of J. S. Bach, in partnership with her husband, violist Misha Amory. Huang regularly appears at festivals, including Marlboro, Spoleto, Ravinia, Santa Fe, and Music@Menlo, among many others. Huang first came to international attention as the gold medalist in the 1988 Lionel Tertis International Viola Competition. In 1993, she was the top-prize winner in the ARD International Competition in Munich and was awarded the highly prestigious Bunkamura Orchard Hall Award. A native of Taiwan, she received degrees from the Yehudi Menuhin School, the Curtis Institute of Music, and the Juilliard School. She now serves on the faculties of Juilliard and Curtis and lives in New York City.

Hsin-Yun Huang will perform in *Concert Program IV (July 25 and 26)* and *Concert Program V (July 27)*.



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 and Head of Performance Activities 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 Uni-

versity 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 the Director of the Chamber Music Institute International Program. He will perform in *Concert Program II (July 17)* and *Concert Program V (July 27)*.



Percussionist **AYANO KATAOKA** is known for her brilliant and dynamic technique as well as the unique elegance and artistry she brings to her performances. She is Associate Professor of Percussion at the University of Massachusetts, Amherst, and has been a Season Artist of the Chamber Music Society of Lincoln Center since 2006 when she was chosen as the first percussionist for the society's prestigious residency program, the Bowers Program (formerly CMS Two). She gave the world premiere of Bruce Adolphe's *Self Comes to Mind* for Cello and Two Percussionists with cellist Yo-Yo Ma at the American Museum of Natural History. Other highlights of her performances include a theatrical performance of Stravinsky's *Soldier's Tale* at the 92nd Street Y with violinist Jaime Laredo and actors Alan Alda and Noah Wyle and a performance of Bartók's Sonata for Two Pianos and Percussion at Alice Tully Hall with pianist Emanuel Ax. Her performances can be heard on the Deutsche Grammophon, Naxos, New World, Bridge, New Focus, and Albany recording labels. Since 2013, she has toured extensively in the United States and Mexico with chamber opera production *Cuatro Corridos* led by Grammy Award-winning soprano Susan Narucki and noted Mexican author Jorge Volpi that addresses human trafficking across the U.S.-Mexican border. The 2016 recording of *Cuatro Corridos* on the Bridge Records label has earned a 2017 Latin Grammy nomination in the Best Contemporary Classical Composition category.

Ayano Kataoka will perform in *Concert Program VII (August 3)*.



**SOOVIN KIM** enjoys a broad musical career, regularly performing Bach sonatas and Paganini caprices for solo violin, sonatas for violin and piano ranging from Beethoven to Ives, Mozart and Haydn concertos and symphonies as a conductor, and world-premiere works almost every season. Among his many commercial recordings are his acclaimed disc of Paganini's Twenty-Four Caprices and a two-disc set of Bach's complete solo violin works to be released in 2019. When he was twenty years old, Kim received First Prize at the Paganini International Violin Competition. He is the founder and co-Artistic Director of the Lake Champlain Chamber Music Festival (LCCMF) in Burlington, Vermont. He was bestowed an honorary doctorate by the University of Vermont for the LCCMF's great contributions to its community. In 2020, he and his wife, pianist Gloria Chien, will become Artistic Directors of Chamber Music Northwest in Portland, Oregon. Kim devotes much of his time to his passion for teaching at the New England Conservatory in Boston.

Soovin Kim will perform in *Concert Program I (July 13)*, *Carte Blanche Concert I (July 14)*, *Concert Program II (July 17)*, *the Overture Concert (August 2)*, and *Concert Program VII (August 3)*.



Called "stunningly virtuosic" by the *New York Times* and "superb" by the *Washington Post*, bassoonist **PETER KOLKAY** claimed First Prize at the Concert Artists Guild Competition in 2002 and was awarded an Avery Fisher Career Grant in 2004. He is an Artist of the Chamber Music Society of Lincoln Center and a member of IRIS Orchestra in Germantown, Tennessee. Kolkay also serves as Associate Professor of Bassoon at the Blair

School of Music at Vanderbilt University. His recent seasons have included solo recitals at the Centro Cultural Ollin Yoliztli in Mexico City, Bargemusic, Wolf Trap, and Merkin Hall and chamber music engagements at the Music@Menlo, Spoleto, and Bridgehampton festivals. Kolkay actively engages with composers in the creation of new works and has premiered concertos by Harold Meltzer and Joan Tower. During the 2018–2019 season, he premiered a quintet for bassoon and strings by Mark-Anthony Turnage with the Calidore String Quintet at the Chamber Music Society of Lincoln Center. Kolkay holds a bachelor's degree from Lawrence University in Appleton, Wisconsin, where he studied with Monte Perkins; in 2018, he received Lawrence's Nathan M. Pusey Young Alumni Distinguished Achievement Award. He earned a master's degree from the Eastman School of Music as a student of John Hunt and Jean Barr and a doctorate from Yale University as a student of Frank Morelli. A native of Naperville, Illinois, he now resides in Nashville, Tennessee.

*Peter Kolkay will perform in Concert Program I (July 13) and Concert Program II (July 17).*



**PIERRE LAPOINTE** is the violist of the Escher String Quartet and founded the group in 2005 with violinists Adam Barnett-Hart and Wu Jie and cellist Andrew Janss. The Escher was a member of CMS Two (now the Bowers Program) at the Chamber Music Society of Lincoln Center from 2006 to 2009, and during that period, Lapointe col-

laborated with several of its established artists. In 2012, he completed a thesis on Zemlinsky's Second Quartet and earned a doctorate from the Manhattan School of Music and almost simultaneously completed a recording project of all four Zemlinsky string quartets on the Naxos label. As a member of the Escher String Quartet, he has performed at numerous venues across the United States and all over the world. Before deciding to devote himself entirely to the viola, he played the violin and studied composition. His main teachers were Yaëla Hertz Berkson and Calvin Sieb for the violin, Paul Yarbrough and Lawrence Dutton for the viola, and Steven Gellman in musical composition. Lapointe received a prize in 2004 from the Lieutenant Governor of Quebec for his work at the Gatineau Music Conservatory and was granted a gold medal by the University of Ottawa in 2000 for his undergraduate studies in composition and violin performance. Since 2010, Lapointe has played on a viola ingeniously designed and made by the luthier Christophe Landon.

*Pierre Lapointe will perform in Concert Program I (July 13), Concert Program II (July 17), and Concert Program III (July 19 and 21).*



Violinist **JESSICA LEE**, First Prize winner of the 2005 Concert Artists Guild Competition and Assistant Concertmaster of the Cleveland Orchestra, has been hailed as "a soloist which one should make a special effort to hear, wherever she plays" (*Myrtle Beach Herald*). Her international appearances include solo performances with the Pilsen Philharmonic, Gangnam Symphony, and Malaysia Festival Orchestra and at the Rudolfinum in Prague. She has appeared with orchestras such as the Houston, Grand Rapids, Richmond, and Modesto Symphonies. Lee has performed in recital at venues including Weill Hall at Carnegie Hall and the Phillips Collection and the Kennedy Center in Washington, DC. A longtime member of the Johannes String Quartet as well as of the Chamber Music Society of Lincoln Center's Bowers Program (formerly CMS Two), she has also toured frequently with Musicians from Marlboro, performing at the Metropolitan Museum of Art and Boston's Gardner Museum. She has appeared at the Bridgehampton, Santa Fe, Seoul Spring, Olympic, and Music@Menlo festivals. Lee was accepted to the Curtis Institute of Music at age fourteen following studies with Weigang Li and graduated with a bachelor's degree under Robert Mann and Ida Kavafian. She completed her master's degree at the Juilliard School and is currently on the violin faculty at the Cleveland Institute of Music.

*Jessica Lee is on the faculty of the Chamber Music Institute. She will perform in Concert Program IV (July 25 and 26).*



A recipient of the 2015 Avery Fisher Career Grant as well as a top-prize winner of the 2012 International Naumburg 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 soloist with the Philadelphia Orchestra, St. Louis Symphony, St. Paul Chamber Orchestra, New Jersey Symphony, Hong Kong Philharmonic, Ural Philharmonic of Russia, Korean Broadcasting Symphony, Guiyang Symphony Orchestra of China, Orquesta Sinfonica Nacional of Dominican Republic, and many others. 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, Phillips Collection in Washington, DC, and Korea's Kumho Art Gallery. An accomplished chamber musician, Lee is a member of the Chamber Music Society of Lincoln Center, performing at Lincoln Center in New York and on tour with CMS throughout each season. Lee holds a master's degree from the Juilliard School. She is a member of the faculty of the Aaron Copland School of Music at Queens College and the cofounder and Artistic Director of Emerald City Music in Seattle, Washington. For more information, visit [www.violinistkristinlee.com](http://www.violinistkristinlee.com).

*Kristin Lee will perform in Concert Program V (July 27), Concert Program VI (July 31), and Concert Program VII (August 3).*



A native of Philadelphia, bassist **PETER LLOYD** is a graduate of the Curtis Institute of Music and the Settlement Music School, having studied with Roger Scott and Eligio Rossi. Lloyd joined the Philadelphia Orchestra in his last year at Curtis, remaining there for more than eight seasons before accepting the position of Principal Bass of the Minnesota Orchestra, a title he held from 1986 to 2007. Since 2007, he has returned to perform with the Philadelphia Orchestra and has served as Guest Principal Bass with the National Arts Centre Orchestra, Hong Kong Philharmonic, and Orpheus Chamber Orchestra, and for three years, he was Acting Principal Bass of the Los Angeles Chamber Orchestra. Having dedicated much of his career to the chamber music repertoire, Lloyd has performed with the Guarneri String Quartet and Jamie Laredo at the 92nd Street Y and over many years has participated at the Marlboro Festival, the Chamber Music Society of Lincoln Center, Chamber Music Northwest, Music from Angel Fire, Bravo! Vail Music Festival, La Jolla SummerFest, the Brooklyn Chamber Music Society, and the Chicago Chamber Musicians, among many other venues. In addition to his concert schedule, he regularly visits the leading music schools of the United States, giving master classes and recitals at the Curtis Institute, the Juilliard School, Tanglewood Music Center, Manhattan School of Music, Indiana University, and many others. Since 2010, Lloyd has served as Professor of Double Bass and Chamber Music at the Colburn Conservatory in Los Angeles.

*Peter Lloyd will perform in Concert Program I (July 13).*



Acclaimed as a "formidable clarinetist" (*Mundo Clásico*) and praised for his "passion, sumptuous tone, magical finesse, and dazzling virtuosity" (*Oberon's Grove*),

**TOMMASO LONQUICH** is one of the most appreciated musicians of his generation. He 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, with which he performs in New York and on worldwide tours. He has appeared on the most prestigious stages of four continents, partnering with Pekka Kuusisto, Carolin Widmann, Sergio Azzolini, Ani and Ida Kavafian, Nicolas Dautricourt, Maximilian Hornung, Yura Lee, Umberto Clerici, Christoph Richter, Alexander Lonquich, and Gilles Vonsattel and with the Danish, Zaide, and Noûs string quartets. As

a Guest Principal in several orchestras, he has collaborated with conductors including Zubin Mehta, Vladimir Ashkenazy, Fabio Luisi, and Leonard Slatkin. As a soloist, he has appeared with the Radio-Television Orchestra of Slovenia and the Orchestra del Teatro Olimpico of Vicenza, among others. He is co-Artistic Director of KantorAtelier, a vibrant cultural space based in Florence, Italy, that is dedicated to the exploration of music, theater, art, and psychoanalysis. With Ensemble MidtVest, he has been particularly active in improvisation, leading workshops at the Juilliard School. He has given master classes at the Manhattan School of Music, SUNY Purchase, and the Royal Welsh College of Music, among others. This season's highlights include his debut at London's Wigmore Hall and performances in Italy, France, Slovenia, the Netherlands, Scandinavia, Germany, the United Kingdom, Canada, and the United States.

*Tommaso Lonquich will perform in Concert Program II (July 17).*



Violist **PAUL NEUBAUER's** exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." In 2018, he made his Chicago Symphony subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev. He also gave the U.S. premiere of the newly discovered 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 Violist of the New York Philharmonic at age twenty-one, he has appeared as soloist with over one hundred orchestras including the New York, Los Angeles, and Helsinki philharmonics; 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 has been featured on CBS's *Sunday Morning* and *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. Neubauer is the Artistic Director of the Mostly Music series in New Jersey and is on the faculty of the Juilliard School and Mannes College as well as a Visiting Professor at DePaul University.

*Paul Neubauer will perform in Concert Program I (July 13), Concert Program II (July 17), and Concert Program VII (August 3).*



Two-time Grammy nominee and Avery Fisher Career Grant winner, flutist **TARA HELEN O'CONNOR** was the first wind player chosen to participate in the Bowers Program (formerly CMS Two). She is now a Season Artist of the Chamber Music Society of Lincoln Center. A William S. Haynes Flute Artist, she regularly participates in the Santa Fe Chamber Music Festival, Music@Menlo, Chamber Music Festival of the Bluegrass, Spoleto USA, Chamber Music Northwest, Mainly Mozart Festival, Music from Angel Fire, the Banff Centre, Rockport Music, Bay Chamber Concerts, the Manchester Music Festival, the Great Mountains Music Festival, the Chesapeake Chamber Music Festival, and the Bravo! Vail Music Festival. She is a member of the woodwind quintet Windscape and the legendary Bach Aria Group and is a founding member of the Naumburg Award-winning New Millennium Ensemble. She has premiered hundreds of new works and has collaborated with the Orion, St. Lawrence, and Emerson String Quartets. O'Connor has appeared on A&E's *Breakfast for the Arts* and *Live from Lincoln Center* and has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings, and Bridge Records. She is Associate Professor of Flute, Head of the Woodwinds Department, and the Coordinator of Classical Music Studies at Purchase College School of the Arts Conservatory of Music. Additionally, she is on the faculty of Bard College Conservatory of Music and the Contemporary Performance Program at

Manhattan School of Music and is a visiting artist, teacher, and coach at the Royal Conservatory of Music in Toronto. O'Connor lives with her husband, violinist Daniel Phillips, and their two miniature dachshunds, Chloé and Ava, on the Upper West Side of Manhattan.

*Tara Helen O'Connor will perform in Carte Blanche Concert IV (August 1) and Concert Program VII (August 3).*



Violist **RICHARD O'NEILL** is an Emmy Award winner, a two-time Grammy nominee, and an Avery Fisher Career Grant recipient. He has worked with conductors Andrew Davis, Vladimir Jurowski, Yannick Nézet-Séguin, Vassily Sinaisky, and François-Xavier Roth, appearing as soloist with the London, Los Angeles, Seoul Philharmonic, BBC, Hiroshima, KBS, and Korean Symphony Orchestras; the Kremerata Baltica, Moscow, Vienna, and Württemberg Chamber Orchestras; and Alte Musik Köln. As a recitalist, he has performed at Carnegie, Avery Fisher, Alice Tully, Wigmore, and Madrid's National Concert Halls; the Salle Cortot; Tokyo's International Forum and Opera City; the Osaka Symphony Hall; and the Seoul Arts Center. He has made nine solo albums that have sold more than 200,000 copies as a Universal/DG recording artist. An Artist of the Chamber Music Society of Lincoln Center, he frequently collaborates with the world's great artists. He is dedicated to the music of our time, and composers Lera Auerbach, Elliott Carter, John Harbison, Huang Ruo, and Paul Chihara have dedicated works to him. Now in his twelfth and final season as Artistic Director of DITTO (his South Korean chamber music initiative), he has introduced tens of thousands to chamber music in South Korea and Japan. The first violist to receive the Artist Diploma from the Juilliard School, he was honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. He serves as a Goodwill Ambassador for the Korean Red Cross and UNICEF and runs marathons for charity.

*Richard O'Neill will perform in Concert Program VI (July 31), the Overture Concert (August 2), and Concert Program VII (August 3).*



Described as a "pianist with power, precision, and tremendous glee" by *Gramophone*, **HYEJEON PARK** has appeared as a soloist and chamber musician on major concert stages around the world, performing with orchestras such as the Seoul Philharmonic, KNUA Symphony Orchestra, Incheon Philharmonic, Gangnam Symphony, and Seoul Festival Orchestra, among others.

She is a prizewinner of numerous international competitions, including Oberlin, Ettlingen, Hugo Kauder, Maria Canals, Prix Amadèò, and Corpus Christi, and her performances have been broadcast on KBS and EBS (Korea) television and RAI3 (Italy), WQXR (New York), WFMT (Chicago), WBJC (Baltimore), and WETA (Washington, DC) radio. As an active chamber musician, she has been invited to festivals including Music@Menlo, Chamber Music Northwest, Santander, and Yellow Barn and has collaborated with such distinguished musicians as David Shifrin, Cho-Liang Lin, Ani and Ida Kavafian, and many others. Park holds degrees from the Peabody Institute of Johns Hopkins University, Yale School of Music, and Korea National University of Arts. She is Artistic Director of Apex Concerts (Nevada) and Associate Professor of Piano at the University of Nevada, Reno. Her first solo CD recording, *Klavier 1853*, was released in 2017 on the Blue Griffin label.

*Hyejeon Park is on the faculty of the Chamber Music Institute. She will perform in Concert Program I (July 13) and Concert Program VII (August 3).*



Principal Flutist of the Metropolitan Opera Orchestra from 1977 until his retirement in 2008, **MICHAEL PARLOFF** has been heard regularly as a recitalist, chamber musician, and concerto soloist throughout North America, Europe, and Japan. His many New York City appearances have included solo recitals at Lincoln Center's Alice Tully Hall and Carnegie Hall's Weill Recital Hall, concerto appearances at Carnegie Hall and the Metropolitan

Museum of Art, and chamber music performances at the Mostly Mozart Festival and the Morgan Library and with the Chamber Music Society of Lincoln Center. Highly respected as a teacher and lecturer, Parloff has presented master classes at major conservatories and university music schools in the United States and abroad. In recent seasons, he has been a regular lecturer at Music@Menlo and the Chamber Music Society of Lincoln Center and on Ponant Cruises. A member of the flute faculty at Manhattan School of Music since 1985, he is also a conductor. Parloff is the founder and Artistic Director of Parlance Chamber Concerts in Ridgewood, New Jersey. PCC's mission is to promote the appreciation and understanding of classical chamber music by presenting the world's finest singers and instrumentalists in affordable, innovatively programmed public concerts and educational events.

*Michael Parloff will lead Encounter II: Schubert's Winterreise and Classical Twilight, 1820–1830 (July 18).*



An ardent exponent of Scandinavian music, pianist **JUHO POHJONEN** performs widely in Europe, Asia, and North America, with symphony orchestras, in recital, and with chamber music ensembles. During the 2018–2019 season, he appears as soloist with the Nashville, Pacific, Bay Atlantic, and Duluth Superior symphony orchestras. He enjoys an ongoing association with the Chamber Music Society of Lincoln Center and is an alumnus of the Bowers Program (formerly CMS Two). Other highlights of this season include his recital debut at the 92nd Street Y in New York, a European tour in February, and concerts in Toronto and Alicante, Spain. Pohjonen has previously appeared in recital in New York's Carnegie Hall and Lincoln Center; at the Kennedy Center in Washington, DC; and in San Francisco, La Jolla, Detroit, and Vancouver. He made his London debut at Wigmore Hall and has given recitals throughout Europe. In North America, Pohjonen has performed as soloist with the Cleveland and National Arts Centre Orchestras; Los Angeles and Buffalo philharmonics; and San Francisco, Atlanta, Pittsburgh, Baltimore, and Vancouver symphonies.

*Juho Pohjonen will perform in Carte Blanche Concert II (July 20) and Concert Program IV (July 25 and 26).*

**Juho Pohjonen holds the Alan and Corinne Barkin Piano Chair for 2019.**



Active as a classical and jazz pianist and composer, **STEPHEN PRUTSMAN** began performing in his teens with several art rock bands and was a regular on a nationally syndicated gospel television show. In the 1990s, Prutsman earned top medals at the Tchaikovsky Competition in Moscow and the Queen Elisabeth Competition in Belgium. He was for several years an Artistic Partner with the St. Paul Chamber

Orchestra and also the Artistic Director of the Cartagena International Music Festival, the largest festival of its kind in Latin America. He has several recordings available, including an album of original jazz, the *Well-Tempered Clavier* of Bach, and American concertos with the orchestras of BBC Ireland and Scotland. As a composer/arranger, his music has been performed by leading classical and popular artists including the Kronos and St. Lawrence quartets, Tom Waits, Leon Fleisher, Dawn Upshaw, and the Silk Road Ensemble. Prutsman co-founded the nonprofit organization Autism Fun Bay Area, which creates "Azure" events: artistic and recreational environments for people on the autism spectrum and their families.

*Stephen Prutsman will perform in Concert Program VI (July 31) and Carte Blanche Concert IV (August 1).*

**Stephen Prutsman holds the Kathleen G. Henschel Piano Chair in honor of Wu Han for 2019.**



First Prize winner of the 2008 Naumburg International Violoncello Competition, **DAVID REQUIRO** (pronounced re-KEER-oh) 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 also captured a top prize at the Gaspar Cassadó International Violoncello

Competition in Hachioji, Japan, coupled with the prize for the best performances of works by Cassadó. Requiro has appeared as soloist with the Tokyo Philharmonic, National Symphony Orchestra, Seattle Symphony, and numerous orchestras across North America. His Carnegie Hall debut recital at Weill Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, Requiro also completed the cycle of Beethoven's sonatas for piano and cello at the Phillips Collection in Washington, DC. He has performed with the Chamber Music Society of Lincoln Center, Seattle Chamber Music Society, and Jupiter Symphony Chamber Players and is a founding member of the Baumer String Quartet. The Chamber Music Society of Lincoln Center recently appointed Requiro to its prestigious Bowers Program (formerly CMS Two) beginning in the 2018–2019 season. In 2015, Requiro joined the faculty of the University of Colorado Boulder as Assistant Professor of Cello. 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 IV (July 25 and 26), Concert Program V (July 27), Concert Program VI (July 31), and Concert Program VII (August 3).*



Known for his "delicious quality of...tone" (*Repeat Performances*), **KEVIN RIVARD** is the Coprincipal Horn of the San Francisco Opera Orchestra and Principal Horn of the San Francisco Ballet Orchestra. As a soloist and chamber musician, he has performed with the New Century Chamber Orchestra, Music@Menlo, the Orpheus Chamber Orchestra, the 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 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 with 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 I (July 13) and Concert Program II (July 17).*



Cellist **KEITH ROBINSON** is a founding member of the Miami String Quartet and has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. Robinson has had numerous solo appearances with orchestras throughout the United States, including the New World Symphony, the American Sinfonietta, and the Miami Chamber Symphony, and in 1989, he won the PACE

Classical Artist of the Year Award. His most recent recording with his colleague Donna Lee, released on Blue Griffin Records, features Men-

delssohn's complete works for cello and piano. As a member of the Miami String Quartet, he has recorded for the BMG, CRI, Musical Heritage Society, and Pyramid recording labels. In 1992, the Miami String Quartet became the first string quartet in a decade to win First Prize at the Concert Artists Guild Competition. The Miami has also won recognition in competitions throughout the world, including the 1993 Evian Competition, the 1991 London String Quartet Competition, and the 1989 Fischhoff Chamber Music Competition (grand prize winner). In 2000, the quartet received the prestigious Cleveland Quartet Award and was named to the Chamber Music Society of Lincoln Center's CMS Two program (now the Bowers Program). Robinson regularly attends festivals across the United States, including Santa Fe, Kent/Blossom, Mostly Mozart, Bravo! Vail, Savannah, Music@Menlo, Music from Angel Fire, and Virginia Arts. Robinson hails from a musical family, and his siblings include Sharon Robinson of the Kalichstein-Laredo-Robinson Trio and Hal Robinson, Principal Bass of the Philadelphia Orchestra. He plays a Carlo Tononi cello made in Venice and dated 1725.

*Keith Robinson will perform in Concert Program IV (July 25 and 26), Concert Program VI (July 31), the Overture Concert (August 2), and Concert Program VII (August 3).*



Lauded as "personal and profound" (*BBC Music Magazine*), "among the best quartets in the world" (*Süddeutsche Zeitung*), and "one of the most exciting string quartets of the present day" (*Fono Forum*), the **SCHUMANN QUARTET** has reached a stage where anything is

possible, because it has dispensed with certainties. This also has consequences for audiences, which from one concert to the next have to be prepared for all eventualities. "A work really develops only in a live performance," the quartet members say. "That is the 'real thing,' because we ourselves never know what will happen. On the stage, all imitation disappears, and you automatically become honest with yourself. Then you can create a bond with the audience—communicate with it in music." This live dynamic will gain an added energy in the near future, as Sabine Meyer, Boris Giltburg, Andreas Ottensamer, and Anna Lucia Richter are among the quartet's current partners. A highlight of the quartet's 2018–2019 season continues to be its three-year residency at Chamber Music Society of Lincoln Center in New York City, an appointment that began back in December 2016. Furthermore, the quartet will go on tour in Israel and twice in the United States; will give guest performances at festivals in Germany, Austria, France, the Netherlands, and Bulgaria; and will perform in the big musical metropolises of London, Amsterdam, Vienna, Hamburg, and Berlin. The quartet's current album, *Intermezzo*, has been hailed enthusiastically both at home and abroad and is celebrated as a worthy successor to its award-winning *Landscapes* album. Among other prizes, the latter received the Jahrespreis der deutschen Schallplattenkritik and five Diapasons and was selected as Editor's Choice by *BBC Music Magazine*. The three brothers, Mark, Erik, and Ken Schumann, have been playing together since their early childhood. In 2012, they were joined by violist Liisa Randalu, who was born in the Estonian capital, Tallinn, and grew up in Karlsruhe, Germany. Those who experience the quartet in performance often remark on the strong connection between its members. The quartet's openness and curiosity may partly be the result of the formative influence exerted on it by teachers such as Eberhard Feltz and the Alban Berg Quartet or partners such as Menahem Pressler. The Schumann Quartet players feel that their musical development in recent years represents a quantum leap. "We really want to take things to extremes, to see how far the excitement and our spontaneity as a group take us," says Ken Schumann, the middle of the three Schumann brothers. They charmingly sidestep any attempt to categorize their sound, approach, or style and let the concerts speak for themselves.

*The Schumann Quartet will perform in Concert Program V (July 27), Carte Blanche Concert III (July 28), and Concert Program VI (July 31).*



Praised for his "virtuosic," "dazzling," and "brilliant" performances (*New York Times*) and his "bold, keen sound" (*New Yorker*), oboist **JAMES AUSTIN SMITH** performs new and old music across the United States and around the world. Smith is an Artist of the Chamber Music Society of Lincoln Center and the International Contemporary Ensemble (ICE); a member of the Talea Ensemble and the Poulenc Trio; and Artistic Director of Tertulia, a chamber music series that takes place in restaurants in New York and San Francisco. He is a member of the faculties of Stony Brook University and the Manhattan School of Music and is a member and former co-Artistic Director of Decoda, the Affiliate Ensemble of Carnegie Hall. Smith's festival appearances include Marlboro, Lucerne, Music@Menlo, Spoleto USA, Bowdoin, Bay Chamber Concerts, Mecklenburg-Vorpommern, and Orlando. He has performed with the St. Lawrence, Parker, Rolston, and Orion string quartets and has recorded for the Nonesuch, Bridge, Mode, and Kairos labels. Smith received his master of music degree in 2008 from the Yale School of Music and graduated in 2005 with bachelor of arts (political science) and bachelor of music degrees from Northwestern University. He spent a year as a Fulbright Scholar in Leipzig, Germany, at the Hochschule für Musik und Theater "Felix Mendelssohn-Bartholdy" and is an alumnus of Ensemble Connect, a collaboration of Carnegie Hall, the Juilliard School, the Weill Music Institute, and the New York City Department of Education. His principal teachers are Stephen Taylor, Christian Wetzel, Humbert Lucarelli, and Ray Still. Follow him on Instagram @jaustinsmith.

*James Austin Smith will perform in Concert Program I (July 13).*



Brazilian oboist **HUGO SOUZA** is the Acting Oboe Professor at Escola de Música da Universidade Federal do Rio Grande do Norte (UFRN) in Natal, Brazil. As an avid double reed educator and performer, he cofounded the Brazilian Double Reed Society in 2016, which strives to further the professional and artistic careers of its associates by promoting activities such as competitions, conferences, and research. Since his appointment to the oboe faculty at UFRN, Souza has created extension courses through the university to recruit new students. As a performer, he has participated in the Orfeu faculty chamber music series at UFRN, which offered free chamber music concerts to the public. He is also a founding member of Trio InVentus, and the ensemble has actively engaged the community by promoting educational concerts at public schools. As a cofounder of the Brazilian Double Reed Society, he helped promote the first international double reed conference that took place in João Pessoa, Brazil, in 2017. A year later, he organized and promoted the third Northern Double Reed Conference in Natal. Souza completed his bachelor of music degree in 2009, and upon graduation, he was awarded a scholarship to study with Bert Lucarelli for his master's degree at SUNY Purchase, where he won the school's concerto competition in 2010. He has received degrees from the Conservatory of Music at Purchase College and the Escola de Música da UFRN and is a D.M.A. candidate at the Eastman School of Music in the studio of Richard Killmer.

*Hugo Souza will perform in Concert Program I (July 13).*



Los Angeles native **BROOK SPELTZ**, cellist of the Escher String Quartet, has performed as a soloist, chamber musician, and recitalist throughout the United States, Canada, Latin America, Europe, and Asia. Since winning First Prize in the Ima Hogg Competition, he has performed as a soloist with the Houston Symphony, Colorado Music Festival Orchestra, and International Contemporary Ensemble, among others, and has been a regular performer at England's International Musicians Seminar Prussia Cove and on tour with Musicians from Marlboro. As an

avid and sought-after chamber musician, Speltz has collaborated in chamber music recitals throughout the country with such distinguished artists as Itzhak Perlman and Richard Goode, and as a result, he was nominated for the inaugural Warner Music Prize, a newly established prize presented by Warner Music and Carnegie Hall. Based in New York City, he tours and performs with ensembles such as SHUFFLE Concert and the East Coast Chamber Orchestra and with the Omega Ensemble series. Performance highlights of his upcoming season include two Carnegie Hall recitals with Richard Goode, a tour in Israel with SHUFFLE Concert, the Musicians from Marlboro East Coast tour, and a premiere of Chris Rogerson's Cello Concerto in Buffalo, New York. Speltz studied at the Curtis Institute of Music with Peter Wiley and at the Juilliard School with Joel Krosnick after his formative years of study with Eleonore Schoenfeld in Los Angeles. He performs on a 1756 J. C. Gigli on loan from his father, a cellist and his first inspiration in a family of professional musicians.

*Brook Speltz will perform in Concert Program I (July 13), Concert Program II (July 17), and Concert Program III (July 19 and 21).*

**Brook Speltz holds the Kathleen G. Henschel Cello Chair in honor of David Finckel for 2019.**



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 thrilling young musician capturing the attention of classical critics and audiences around the world, he has appeared on tour in Israel and in concert at Lincoln Center's Alice Tully Hall, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, DC. He has been presented in recital in Omaha as part of the Tuesday Musical Association, New Orleans by the Friends of Music, Tel Aviv at the Museum of Art, and the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Bridgehampton, 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, Jan Vogler, and members of the Emerson String Quartet. A former member of the Chamber Music Society of Lincoln Center's CMS Two program, he regularly appears with CMS in New York and on tour, including performances at London's Wigmore Hall.

*Arnaud Sussmann is the Associate Director of the Chamber Music Institute International Program. He will perform in Concert Program I (July 13), Concert Program IV (July 25 and 26), Concert Program VI (July 31), and Concert Program VII (August 3).*



**STEPHEN TAYLOR** holds the Mrs. John D. Rockefeller III Solo Oboe Chair with the Chamber Music Society of Lincoln Center and the Lockwood/Bury Principal Oboe Chair with the Orchestra of St. Luke's. He is solo oboist with the New York Woodwind Quintet, the St. Luke's Chamber Ensemble (for which he has served as Codirector of Chamber Music), the American Composers Orchestra, and the New England Bach Festival Orchestra, and he is Coprincipal Oboist with the Orpheus Chamber Orchestra. Among his more than 300 recordings are Bach Cantata Arias with Kathleen Battle and Itzhak Perlman and Elliott Carter's Oboe Quartet, for which Taylor received a Grammy nomination. He has performed many of Carter's works, giving the world premieres of Carter's *A Mirror on Which to Dwell*, *Syringa*, and *Tempo e tempi* and the U.S. premieres of *Trilogy* for Oboe and Harp, the Oboe Quartet, and *A 6 Letter Letter*. His

recording of Mozart's *Sinfonia Concertante* with Orpheus was named Best New Classical Recording by *Stereo Review*. Taylor is entered in *Who's Who in American Colleges and Universities* and has been awarded a performer's grant from the Fromm Foundation at Harvard University. Trained at the Juilliard School, he is a member of its faculty as well as the faculties of the Yale and Manhattan Schools of Music. He summers at popular music festivals, including Music@Menlo, Sarasota, and Music from Angel Fire. Taylor plays rare Caldwell model Lorée oboes and, being obsessed with buoyancy, spends as much time as possible on his old wooden boats in Maine.

*Stephen Taylor will perform in Concert Program I (July 13) and Concert Program II (July 17).*



Violinist **JAMES THOMPSON** is currently an Artist Diploma candidate at the Cleveland Institute of Music working with Jaime Laredo, having studied previously with William Preucil and Paul Kantor. Thompson regularly performs for top-tier chamber music festivals around the country, including Music@Menlo, the Perlman Music Program, and the Taos School of Music. He has collaborated in concert with a multitude of artists, including David Finckel, Peter Salaff, and Roger Tapping as well as a variety of musicians from both the Cleveland Orchestra and the Cleveland Institute of Music. In 2014, Thompson was selected to perform as soloist with the Cleveland Orchestra at Severance Hall as part of the ensemble's education series. He has appeared as a soloist with numerous local orchestras, including the Cleveland Institute of Music Orchestra, the Blue Water Chamber Orchestra, the Cleveland Pops, and the Cleveland Philharmonic. Last year, Thompson was invited to perform in Budapest as part of the first Bartók World Competition. In addition to performing, Thompson is forming a strong reputation as a private instructor and chamber music coach. This summer, he will be joining the faculty of Music@Menlo as a coach for the Young Performers Program. Thompson has recently served as a teaching fellow at both the Encore Chamber Music Festival and the Western Reserve Chamber Music Festival. 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.

*James Thompson is on the faculty of the Chamber Music Institute. He will perform in Concert Program I (July 13).*



**R. LARRY TODD** is Arts and Sciences Professor of Music and former Chair of the Department of Music at Duke University. His books include *Mendelssohn: A Life in Music*, named best biography of 2003 by the Association of American Publishers and described in the *New York Review of Books* as "likely to be the standard biography for a long time to come." He is a former fellow of the John Hope Franklin Humanities Institute and recipient of fellowships from the Guggenheim Foundation and National Humanities Center. His biography of Fanny Hensel, titled *Fanny Hensel, the Other Mendelssohn*, appeared from Oxford University Press and was awarded the Nicholas Slonimsky Prize from the American Society of Composers, Authors, and Publishers in New York. He has published widely about the Mendelssohns and produced articles on subjects ranging from Obrecht and Haydn to Robert and Clara Schumann, Liszt, Brahms, Richard Strauss, and Webern. He serves as general editor of the Master Musician Series for Oxford University Press and the Routledge Studies in Musical Genres. A graduate of Yale University, where he received his Ph.D., he studied piano at the Yale School of Music and with the late Lilian Kallir. In 2013, JRI Recordings released his recording with Nancy Green of the complete cello and piano works of Mendelssohn and Fanny Mendelssohn Hensel. Among his recent releases are the docu-

mentary/performance *Exploring Beethoven's Cello Sonatas* with Nancy Green (available on YouTube); *Discovering Music*, a recording of Mendelssohn's *Phantasie*, op. 28 (available on YouTube); and *Beethoven's Cello: Five Revolutionary Sonatas and Their World* with Marc Moskowitz, which received a 2018 CHOICE Outstanding Academic Title award.

R. Larry Todd will lead *Encounter III: Romantic Revolution/Moscow to Montmartre, 1840–1900* (July 24).



Swiss-born American pianist **GILLES VONSATTEL** is the recipient of an Avery Fisher Career Grant and the Andrew Wolf Chamber Music Award and winner of the Naumburg and Geneva competitions. He has appeared with the Munich Philharmonic, Orchestre Symphonique de Montréal, Boston Symphony, and San Francisco Symphony and performed recitals and chamber music at Ravinia, Tokyo's Musashino Hall, Wigmore Hall, Bravo! Vail, Chamber Music Northwest, La Roque d'Anthéron, Music@Menlo, the Lucerne Festival, and Spoleto USA. As an Artist of the Chamber Music Society of Lincoln Center, he regularly performs at Alice Tully Hall and on tour throughout the United States and internationally. He has premiered numerous works both in the United States and Europe and worked closely with composers such as Jörg Widmann, Heinz Holliger, and George Benjamin. Recent and upcoming projects include appearances with the Chicago Symphony (Bernstein's *The Age of Anxiety*), Gothenburg Symphony (Messiaen's *Turangalila-Symphonie*), and Orchestra della Svizzera Italiana (Berg's *Kammerkonzert*); performances of Mozart concerti with the Vancouver Symphony and Florida Orchestra; and multiple appearances with CMS. Vonsattel received his bachelor's degree in political science and economics from Columbia University and his master's degree from the Juilliard School.

Gilles Vonsattel will perform in *Concert Program V* (July 27).



Winner of the prestigious Yehudi Menuhin International Violin Competition in 2010, violinist **ANGELO XIANG YU**'s astonishing technique and exceptional musical maturity have won him consistent critical acclaim and enthusiastic audience response worldwide. Yu joined the roster of the Chamber Music Society of Lincoln Center's Bowers Program (formerly CMS Two) in 2018, and the following year, he received the prestigious Lincoln Center Emerging Artist Award. In North America, his recent and upcoming concerto engagements include appearances with the San Francisco, Pittsburgh, Toronto, Vancouver, Houston, North Carolina, and Colorado symphonies, among others. Internationally, he has appeared with the Shanghai Philharmonic, Auckland Philharmonia, New Zealand Symphony, Munich Chamber Orchestra, and Oslo Philharmonic Orchestra. As an active recitalist, Yu has performed in a number of world-renowned venues such as Konzerthaus Berlin, Louvre Auditorium, Beijing National Centre, Victoria Theater in Singapore, Shanghai Symphony Hall, Oslo Opera House, Auckland Town Hall, Jordan Hall, and Alice Tully Hall. His recent and upcoming summer festival appearances include Verbier, Chamber Music Northwest, Music@Menlo, Saratoga, Aspen, Ravinia, and Sarasota. Born in Inner Mongolia China, Yu moved to Shanghai at the age of eleven and received his early training from violinist Qing Zheng. He earned his bachelor's and master's degrees as well as an Artist Diploma from the New England Conservatory, where he was a student of Donald Weilerstein, Miriam Fried, and Kim Kashkashian and served as Weilerstein's teaching assistant. Yu resides in Boston and performs on a 1729 Stradivarius violin generously on loan from an anonymous donor.

Angelo Xiang Yu will perform in *Concert Program IV* (July 25 and 26).

## Chamber Music Institute International Program Artists



Cellist **JARED BLAJIAN** has performed as a soloist as well as a chamber and orchestral musician on some of the most prominent stages in the world and continues to engage audiences with a genuine desire to change lives through music. Having received a bachelor of music degree from the Cleveland Institute of Music under the tutelage of renowned pedagogue Melissa Kraut, Blajian participated in both the Intensive String Quartet Seminar, with instruction from the Cavani Quartet, and the Advanced Piano Trio Program, under the direction of acclaimed cellist Sharon Robinson. Blajian received his master's degree from the University of Southern California as a student of cellist Ralph Kirshbaum. He plays on a cello kindly loaned to him through the Maestro Foundation.



American cellist **RAINER CROSETT** has appeared as a soloist on major stages in the United States and Europe and has performed in many renowned chamber music festivals. He came to international attention as the recipient of the 2018 Pierre Fournier Award, which resulted in a debut recital at Wigmore Hall and a concerto appearance with the Philharmonia Orchestra of London. As a chamber musician, he has performed at Yellow Barn, Prussia Cove, the Perlman Music Program, Kneisel Hall, and La Jolla SummerFest, and he has collaborated with artists such as Laurence Lesser, Donald and Vivian Weilerstein, Cho-Liang Lin, the Parker Quartet, and Kim Kashkashian. Crosett attended the Harvard-NEC Joint Program and the University of Southern California, where he is currently finishing an Artist Diploma. He graduated magna cum laude and Phi Beta Kappa in philosophy from Harvard. His principal cello teachers have included Ralph Kirshbaum and Paul Katz.



Hailing from Cambridge, Massachusetts, cellist **JONAH ELLSWORTH** has appeared as soloist with the Boston, Akron, and Jacksonville symphonies, as well as the Boston Philharmonic and New Bedford Symphony. Ellsworth has been described as "a player to watch" by the *Boston Globe*, and the *Boston Musical Intelligencer* wrote that he is "fearless [with a] complete range of expressive richness." As the winner of the New England Conservatory's lower strings concerto competition, Ellsworth performed the Elgar Cello Concerto with the NEC Philharmonia in March of 2016. He attended the Marlboro Music Festival in 2014, 2015, and 2016, and he studies with Laurence Lesser at the New England Conservatory. He was recently invited to join the critically acclaimed Boston Trio. With the trio, he performed Beethoven's Triple Concerto with the Boston Philharmonic in the 2016–2017 season.



Hailed by the *Washington Post* as an artist of "formidable virtuosity and stylistic sensitivity," pianist **TOMER GEWIRTZMAN** has impressed audiences around the world. His solo performances have taken him from New York's Carnegie Hall (Bartók Concerto no. 3 with the Juilliard Orchestra) to Israel (with the Israel Philharmonic and others) to St. Petersburg, Russia (with the Mariinsky Orchestra), and more. In the past season, he gave numerous performances and educational residencies as a Fellow of Carnegie Hall's Ensemble Connect as well as a recital at Carnegie's Weill Recital Hall as recipient of Juilliard's Leo B. Ruiz Memorial Recital Award. Gewirtzman completed his bachelor's degree at the Buchmann-Mehta School of Music in Tel-Aviv in the studio of Arie Vardi. He earned his master's degree and Artist Diploma at the Juilliard School, where he worked with Sergei Babayan, won Juilliard's Concerto Competition, and received the Kovner Fellowship Award.



Hailed as “in a class by himself with total command of the instrument” by the *Montreal Gazette*, acclaimed London-based violinist **LUKE HSU** recently won the Bronze Medal, the Bach Prize, and the Mozart Sonata Prize at the 10th Quadrennial Indianapolis International Violin Competition and a major prize at the 2018 “Premio Paganini”

in Genoa, Italy. As a soloist, he has appeared at Wigmore Hall, St. John’s Smith Square, and the Kennedy Center, among other venues. Hsu has appeared as a soloist with numerous orchestras around the world, including the Dallas Symphony Orchestra, the Indianapolis Symphony Orchestra, the Royal Academy of Music Chamber Orchestra, and others. He has worked closely with eminent conductors such as Leonard Slatkin, Nikolaj Znaider, and Maxim Vengerov. His festival appearances include the Verbier Academy, Prussia Cove Open Chamber Music, Yellow Barn, and the Perlman Music Program. Hsu debuted with the Houston Symphony at age sixteen and studied with Cho-Liang Lin at Rice University’s Shepherd School of Music, Donald Weilerstein at the New England Conservatory, and Rodney Friend at the Royal Academy of Music in London.



Praised by the *New York Times* for her “sweet-toned playing,” violinist **ALICE IVY-PEMBERTON** studied with Nurit Pacht at the Kaufman Music Center in New York. At age ten, she performed as a soloist on the PBS series *From the Top: Live from Carnegie Hall*. The Conservatoire Américain de Fontainebleau awarded Ivy-Pemberton its prestigious Prix du Directeur in 2016; she also took the audience prize at the Conservatoire’s Prix Ravel competition. In 2018, Ivy-Pemberton won the Juilliard School’s Concerto Competition and performed John Corigliano’s *Red Violin Concerto* at Alice Tully Hall. She has performed as a soloist in many venues in New York City including Zankel Hall, Merkin Concert Hall, and the Stern Auditorium/Perelman Stage of Carnegie Hall. A proud recipient of a Kovner Fellowship, she received her bachelor of music degree in May of 2019 under the tutelage of Itzhak Perlman and Catherine Cho at the Juilliard School.

Originally from Bloomfield Hills, Michigan, violist **HAEJI KIM** began her musical journey on piano at the age of five before picking up the violin and viola. Kim was awarded first prize at the New York Young Music Artists auditions, which led to a solo debut at Weill Recital Hall at Carnegie Hall, and she is a prize winner at the National Federation of Music Clubs Stillman Kelley Competition. In 2016, Kim was named an Evin Rising Star at the Caramoor Center for Music and the Arts. She has appeared as a soloist with the Dearborn, Marquette, Northern Lights Music Festival, and Rochester Symphony Orchestras. Previous engagements also include performances with Chamber Soloists of Detroit (2017) and a tour in 2017 with Ravinia’s Steans Music Institute. Kim studies at the Curtis Institute of Music with Roberto Díaz, Hsin-Yun Huang, and Edward Gazouleas.



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Praised for his “warm lyricism and rich passion,” Venezuelan violinist **RUBÉN RENDEL** was the winner of the 2018 Sphinx Competition. Concerto engagements this season include concerts with the Philadelphia Orchestra and the Detroit, Houston, and Vermont symphonies. He has previously appeared with the Venezuela, Firelands, and CIM symphony orchestras. Rengel is an avid chamber musician, appearing in collaborations with Joseph Silverstein, Joel Krosnick, Pamela Frank, Timothy Eddy, and Gilbert Kalish. He is currently pursuing a master’s degree at the Shepherd School of Music at Rice University under the tutelage of Paul Kantor. Previously, he was a student of Jaime Laredo in Cleveland and Iván Pérez Núñez in Caracas. Rengel is a Kun Shoulder Rests Artist and plays on a 1908 Stefano Scarpella violin on loan from a private collection.

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Violist **TABITHA RHEE** is currently pursuing a bachelor of music degree at the Juilliard School where she studies with Misha Amory and Heidi Castleman and is a recipient of the Kovner Fellowship. Most recently, she won the Juilliard Concerto Competition and performed with the Juilliard Orchestra under the baton of Maestro Peter Oundjian. Rhee is also a recipient of the Jerome and Elaine Nerenberg Foundation Scholarship from the Musicians Club of Women, has won the Society of American Musicians Young Artist Competition, and has performed as a soloist with the Madison Symphony Orchestra and Milwaukee Symphony Orchestra. Rhee is a former student of Roland and Almita Vamos at the Music Institute of Chicago Academy.

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Described as “poetic, electrifying” (*Michigan Live*) and “a gifted virtuoso” (*San Francisco Chronicle*), twenty-two-year-old pianist **LLEWELLYN SANCHEZ-WERNER** was named a Gilmore Young Artist, an honor awarded every two years to the “most promising” American pianists of the new generation. He has been featured on NPR, CNN International, and WDR-Arte. Sanchez-Werner received the Atlantic Council Young Global Citizen Award recognizing his dedication to social action through music in such countries as Iraq, Rwanda, France, Canada, and the United States. General Petraeus commended his “courageous humanitarian contributions through the arts...strengthening the ties that unite our nations.” Sanchez-Werner received his bachelor’s and master’s degrees from Juilliard with a Kovner Fellowship, and he is currently completing his Artist Diploma at the Yale School of Music with Boris Berman.

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Praised as “eloquent” by the *New York Times* and a “warmly rhapsodic player” by the *Boston Globe*, Taiwanese-American violinist **MAX TAN** has performed as a soloist with the Juilliard Orchestra, Lowell Philharmonic Orchestra, Longwood Symphony Orchestra, and others, appearing on prominent stages in the United States and in Europe. His festival appearances include Yellow Barn, Ravinia Steans Music Institute, Olympic Music Festival, and the Perlman Music Program. Tan serves as Faculty Assistant to Catherine Cho at the Juilliard School and works with both precollege and college division students. Highlights of the 2018–2019 season include recitals at WQXR and the Juilliard School and concerto appearances with the New Juilliard Ensemble. Tan holds undergraduate degrees in human developmental and regenerative biology and music from Harvard College, where he was awarded the David McCord Prize. He received his master’s degree and Artist Diploma from the Juilliard School, where he was also a Kovner Fellowship recipient.

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# Chamber Music Institute Young Performers Program Artists



**Kali Bate, violin**  
Hometown: Cary, NC  
Instructor: Ara Gregorian  
Age: 15



**Joshua Kováč, cello**  
Hometown: Johnson City, TN  
Instructor: Daniel Veis  
Age: 12



**Céline Béthoux, violin**  
Hometowns: Cleveland, OH, and Lyon, France  
Instructors: Jessica Lee and Philip Setzer  
Age: 15



**Callia Liang, viola**  
Hometown: New York, NY  
Instructor: Yi-Fang Huang  
Age: 15



**Josephine Chan, piano**  
Hometown: San Francisco, CA  
Instructor: Elizabeth Schumann  
Age: 16



**Thomas Lim, cello**  
Hometown: Saratoga, CA  
Instructor: Jonathan Koh  
Age: 18



**Catherine Choi, cello**  
Hometown: Cupertino, CA  
Instructor: Jonathan Koh  
Age: 17



**Yu-Wen (Lucy) Lu, violin**  
Hometown: Kaohsiung, Taiwan  
Instructor: Martin Beaver  
Age: 17



**Luka Coetzee, cello**  
Hometown: Calgary, Alberta, Canada  
Instructor: John Kadz  
Age: 14



**Ian Maloney, cello**  
Hometown: Hackensack, NJ  
Instructor: Madeleine Golz  
Age: 15



**Chili Ekman, violin**  
Hometown: San Francisco, CA  
Instructor: Ian Swensen  
Age: 15



**Kei Obata, violin**  
Hometown: Mamaroneck, NY  
Instructors: Catherine Cho and Francesca dePasquale  
Age: 14



**Emily Hwang, viola**  
Hometown: Palo Alto, CA  
Instructor: Dimitri Murrath  
Age: 13



**Madeleine Pintoff, viola**  
Hometown: New York, NY  
Instructor: Paul Neubauer  
Age: 18



**Adam Jackson, piano**  
Hometown: New York, NY  
Instructor: Orli Shaham  
Age: 16



**Benjamin T. Rossen, piano**  
Hometown: Great Neck, NY  
Instructor: Jeffrey Cohen  
Age: 16



**Leslie Jin, piano**  
Hometown: Redwood City, CA  
Instructor: Sujeeva Hapugalle  
Age: 16



**Eleanor Shen, violin**  
Hometown: North Potomac, MD  
Instructor: Emil Chudnovsky  
Age: 18

## Chamber Music Institute Young Performers Program Artists (cont.)



**William Tan, cello**  
Hometown: Hinsdale, IL  
Instructor: Hans Jørgen Jensen  
Age: 14



**Charlotte Wong, piano**  
Hometown: San Mateo, CA  
Instructor: Corey McVicar  
Age: 16



**Jie-Ling (Jennie) Tang, viola**  
Hometown: Taichung, Taiwan  
Instructor: Mai Motobuchi  
Age: 16



**Sara Yamada, violin**  
Hometown: Villanova, PA  
Instructor: Lucie Robert  
Age: 15



**Meng-Ping Tsai, violin**  
Hometown: Taoyuan, Taiwan  
Instructor: Lenny Weng  
Age: 16



**Tien-Lin Yang, violin**  
Hometown: Taoyuan, Taiwan  
Instructor: Catherine Cho  
Age: 17



**Yu-Ping Tsai, violin**  
Hometown: Taoyuan, Taiwan  
Instructor: Chinn-Horng Nanette Chen  
Age: 18



**Davis You, cello**  
Hometown: Palo Alto, CA  
Instructor: Jonathan Koh  
Age: 17

# Music@Menlo

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# Music@Menlo Arts Management Internship Program

*Music@Menlo's internship program provides college students and recent college graduates with the opportunity to learn what goes on behind the scenes at an internationally acclaimed music festival.*

Each summer, Music@Menlo hires approximately twenty-one 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 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 series of educational seminars on various topics including marketing in the arts, strategic planning for nonprofit organizations, fund-raising, 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 250 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.

## Music@Menlo Arts Management Interns



**Sebastian Bishop**  
Production/Stage Crew Intern  
Reed College  
Hometown: Andover, MA



**Noah Dettman**  
Production/Stage Crew Intern  
University of Arizona  
Hometown: Tucson, AZ



**Maddie Caspari**  
Student Liaison Intern  
Brown University  
Hometown: Swarthmore, PA



**Alexander Frisch**  
Production/Stage Crew Intern  
Ohio State University  
Hometown: Westfield, NJ



**Haylee Conerly**  
Events and Hospitality Intern  
University of Alabama  
Hometown: Chattanooga, TN



**Dimitrios Gkoulimaris**  
Production/Stage Crew Intern  
Northwestern University  
Hometown: Thessaloniki, Greece

## Music@Menlo Arts Management Interns (cont.)



**Vanessa Haynes**  
Operations Intern  
Yale School of Music  
Hometown: New York, NY



**Julia Rogers**  
Student Liaison Intern  
Pomona College  
Hometown: Los Altos, CA



**Michelle Lee**  
Merchandising Intern  
Emory University  
Hometown: Saratoga, CA



**Garrick Schultz**  
Production/Stage Crew Intern  
Kenyon College  
Hometown: Swarthmore, PA



**Alex May Lefkowitz**  
Development Intern  
Ithaca College  
Hometown: Mohegan Lake, NY



**Brittany Thomas**  
Production/Stage Crew Intern  
University of Washington  
Hometown: Spokane, WA



**Vincent Lin**  
Merchandising Intern  
Vanderbilt University  
Hometown: Foster City, CA



**Andy Zhou**  
Production/Stage Crew Intern  
Cal Poly San Luis Obispo  
Hometown: Fremont, CA



**Natalie Lopez**  
Publications and Publicity Intern  
Brigham Young University  
Hometown: Dallas, TX



**Lilly Mauti**  
Patron and Donor Stewardship Intern  
Florida State University  
Hometown: Jacksonville, FL



**Carina McVeigh**  
Events and Hospitality Intern  
California Lutheran University  
Hometown: Palmdale, CA



**Emma Olson**  
Development Intern  
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# Musical Glossary

**Adagio** – Italian: leisurely. “Adagio” designates a slow tempo.

**Air** – A term used in England and France from the sixteenth century onward, rather loosely 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.)

**Allemande** – One of the most popular Baroque instrumental dances and a standard movement, along with the courante, sarabande, and jigue, of the Baroque suite. (Italian: *allemanda*.)

**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.)

**Animato** – Italian: lively, enlivened. In a lively manner.

**Appassionato** – Italian: impassioned, passionate. A performance direction indicating an impassioned style.

**Aria** – Italian: air. A lyrical work for voice (though the term has been used in instrumental works, as well) typically part of a larger work such as an opera or cantata.

**Arpeggio** – The sounding of individual notes of a chord in succession rather than all at once.

**Assai** – Italian: very. Used as a qualification of a tempo marking, as in “Allegro assai” and “Assai vivace.”

**Bagatelle** – A short and modest instrumental piece, usually written for keyboard.

**Baroque** – A term used to describe music of the seventeenth and early eighteenth centuries.

Baroque music is characterized by strict musical forms, contrapuntal textures, and florid ornamentation.

**Berceuse** – French: cradle, lullaby. A gentle song intended for lulling children to sleep; in instrumental music, it usually refers to a character piece for piano.

**Bourrée** – A French folk dance, court dance, and instrumental form, which flourished from the mid-seventeenth century until the mid-eighteenth century.

**Brillante** – Italian: sparkling, glittering.

**BWV** – Bach-Werke-Verzeichnis (German): Bach works catalog. The BWV index catalogs 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: song-like, singable.

**Cantata** – A sacred or secular vocal form consisting of solos, ensembles, and choruses accompanied by orchestra, piano, or other combinations of instruments.

**Capriccio (caprice)** – Italian: whim, fancy. A term applied to a piece of music, vocal or instrumental, of a fantastical or capricious nature.

**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 (noun: chromaticism)** – (From the Greek word for “color:”) Chromatic notes fall outside the central tonality of a piece (e.g., in C major—C, D, E, F, G, A, B—such notes as C-sharp and A-flat are chromatic).

**Classical** – Music composed roughly between 1750 and 1830 (i.e., after the Baroque period and before the Romantic era), when the Classical symphony and concerto were developed. It implies music of an orderly nature, with qualities of clarity and balance that emphasize formal beauty rather than emotional expression.

**Coda** – Italian: tail. New musical material added to the end of a standard musical structure.

**Col legno** – Italian: with the wood. A musical direction for string players to use the stick of the bow to hit the strings, rather than drawing the bow across the strings with the hair.

**Con brio** – Italian: with vivacity.

**Con fuoco** – Italian: with fire. Wild and fast.

**Con moto** – Italian: with motion.

**Con sordino** – Italian: with mute.

**Con spirito** – Italian: with vivacity.

**Concertino** – A work for solo instrument, or instruments, less ambitious in scale than a concerto, often with few movements or cast in one movement with changes of speed and character; also an instrumental section in a Baroque concerto grosso. (See Concerto grosso.)

**Concerto (plural: concerti)** – Typically an instrumental work marked by the contrast between an instrumental soloist (or group of soloists) and an orchestral ensemble.

**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 (for example, cello), it is used to accompany soloists or an ensemble.

**Counterpoint (adjective: contrapuntal)** – The musical texture produced by note-against-note movement between two or more instruments.

**Courante** – A sixteenth-century French dance form, often used as an inner movement of a Baroque dance suite.

**Cross rhythm** – See Polyrhythm.

**Cyclic form** – A composition form in which a theme from the first movement reappears in later movements.

**Development** – See Sonata form.

**Dolce** – Italian: sweet. (Dolcissimo: very sweet.)

**Double-stop** – The technique of bowing two strings of a stringed instrument at once (triple- and quadruple-stops are also employed).

**Doux** – French: soft.

**Elegy** – A song of lament for the dead or for some melancholy event or an instrumental composition with that suggestion, such as Elgar’s *Elegy for Strings* and Fauré’s *Élégie*. (French: *élégie*; Italian: *elegia*.)

**Episode** – In compositions designed using one of the regular patterns, a section containing thematic material of secondary importance is sometimes called an “episode.” It can also contain new material.

**Espressivo** – Italian: expressive. Used as an emotive qualification of a tempo marking, as in “Andante espressivo.” (French: *expressif*.)

**Exposition** – See Sonata form.

**Expressionism** – A modernist movement in the early twentieth century in which art was created to evoke emotion rather than represent reality.

**Fantasia (fantasy)** – 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). (French: *fantaisie*.)

**Fermata (grand pause)** – Italian: pause. A symbol used in written music to show the end of a phrase or to indicate the prolongation of a note or a rest beyond its usual value.

**Feroce** – Italian: fierce.

**Forté** – Italian: loud. (*Fortissimo*: very loud.)

**Forzando** – Italian: forcing, compelling. An articulation marking in written music indicating a strong accent.

**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.

**Gavotte** – An old French dance in common time beginning on the third beat of the bar.

**Giocoso** – Italian: jocular.

**Grand pause** – See Fermata.

**Grave** – French: serious, solemn. A tempo indication that meant very slow in the seventeenth century but that came to mean



the same as “andante” by the eighteenth century.

**Harmonic** – On a stringed instrument, a high, ringing note produced by lightly placing the finger at a nodal point along the string.

**Harmony (adjective: harmonic)** – The combination of notes producing chords and chord progressions and the subsequent determination of the mood or atmosphere of a piece of music.

**Hob.** – Abbreviation for Hoboken, used to catalog Haydn’s works; after Anthony van Hoboken (1887–1983), who spent thirty years compiling the extensive catalog. A Roman numeral indicates the genre (e.g., XV for piano trio), followed by an Arabic number, which places the work chronologically within that genre, as in the Piano Trio in G Major, Hob. XV: 25.

**Hornpipe** – A dance resembling the jig but distinguished from it by its meter, which may variously be 3/2, 2/4, or 4/4.

**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 that tried to accurately depict the quality of light, among other characteristics. 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.

**K.** – Abbreviation for Köchel, used to catalog Mozart’s works; after Ludwig Ritter von Köchel (1800–1877).

**Kapellmeister** – German: choir-master.

**Konzertmeister** – German: concertmaster.

**Ländler** – A Germanic folk dance in 3/4 time of varying speed: generally fast in the west (Switzerland and the Tyrol) and slow

in the east (Styria, Upper and Lower Austria).

**Largo** – Italian: broad. “Largo” indicates a slow tempo. (“Larghetto,” a diminutive of “largo,” is used to indicate a tempo slightly quicker than largo; “Largamente,” the adverb form of “largo,” is used to indicate a more stately manner of playing or a slower tempo.)

**Legato** – Italian: bound. A musical expression indicating that a succession of notes should be played smoothly and without separation. (*Legatissimo*: very smoothly.)

**Leggiero (leggero)** – Italian: light. (*Leggierissimo*: very light; *leggiero*: lightly).

**Lento** – Italian: slow.

**Lied (plural: lieder)** – German: song.

**Maestoso** – Italian: majestic.

**Maestro di cappella** – Italian: choirmaster.

**Mazurka** – A traditional Polish country dance.

**Meter** – The rhythmic organization of a piece of music (e.g., 4/4 meter: ONE-two-three-four, 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.)

**Moderato** – Italian: moderately.

**Molto** – Italian: very. Used as a qualification of a tempo marking, as in “Molto allegro.”

**Motif** – A short musical gesture.

**Motive** – See Motif.

**Moto perpetuo** – Italian: perpetual motion. A title sometimes given to a piece in which rapid figuration is persistently maintained. (Latin: perpetuum mobile.)

**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 one another in ways that produce a cohesive whole.

**Neoclassical** – An aesthetic style found in music, visual art, and architecture that draws inspiration from “classical” art, culture, and forms.

**Nocturne** – A Romantic work for solo piano characterized by a lyrical melody played by the right hand above an arpeggiated accompaniment played by the left. (Italian: notturno.)

**Non troppo, non tanto** – Italian: not too much. Used as a qualification of a tempo marking, as in “Allegro ma non tanto” and “Adagio ma non troppo.”

**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 (abbreviation: op.)** – Latin: work. The most common method of cataloging a composer’s work, although opus numbers are often unreliable in establishing the chronology of composition.

**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 stand-alone composition. (French: ouverture.)

**Parlando** – Italian: speaking. A performance direction used in both vocal and instrumental music.

**Pesante** – Italian: heavy, weighty.

**Phrase** – A musical gesture. Melodies, as complete ideas, typically comprise a series of interdependent phrases.

**Piano** – Italian: soft. (Pianissimo: very soft.)

**Pizzicato** – Played by plucking the strings of a stringed instrument.

**Polka** – A term used to describe both a style of dance and a complex of related styles of music. Originally it referred to a couple’s dance in 2/4 time that originated in central Europe in the 1830s.

**Polonaise** – A dignified Polish dance and musical form in triple meter of a stately, processional character.

**Polyphony (adjective: polyphonic)** – A musical texture with two or more relatively independent parts.

**Polyrhythm** – The superposition of different rhythms or meters.

**Polytonality** – The simultaneous presentation of more than two tonalities, or musical keys, in a polyphonic texture, hence an extension of bitonality.

**Prelude** – A piece preceding other music; its function is to introduce the mode or key.

**Presto** – Italian: ready, prompt. “Presto” designates a fast tempo. (Prestissimo: very fast.)

**Programmatic music** – In contrast with “absolute music,” instrumental music that carries some extramusical meaning, some “program” of a literary idea, legend, scenic description, or personal drama.

**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.

**Ripieno** – See Concerto grosso.

**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.

**Sarabande** – Music often composed for a seventeenth-century courtly dance in slow triple meter.

**Scherzando (scherzoso)** – Italian: playfully.

**Scherzo** – Italian: joke. A fast movement that came to replace the minuet around the turn of the nineteenth century.

**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.

**Serenata** – A dramatic cantata, normally celebratory or eulogistic, for two or more singers with orchestra. From the Italian word “sereno” (clear night sky), the name alludes to the fact that performance often took place by artificial light outdoors at night.

**Serialism** – A method of composition in which a fixed permutation, or series, of elements is referential (i.e., the handling of those elements in the composition is governed, to some extent and in some manner, by the series). Most commonly the elements arranged in the series are the twelve notes of the equal-tempered scale. (See Twelve tone.)

**Siciliano** – 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 one another for-

mally and stylistically, according to the period of composition, a sonata almost always describes a work for solo instrument with or without piano accompaniment.

**Sonata da camera** – Italian: chamber sonata. An instrumental work common in the Baroque era, usually in three or four movements and scored for one or more melody instruments and continuo. The qualification “da camera” suggests the music’s function as domestic diversion or as more-formal entertainment in public settings.

**Sonata da chiesa** – Italian: church sonata. A Baroque instrumental work, often in four movements, intended for church use.

**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.

**Sotto voce** – Italian: below the voice. In an undertone or barely audible (as in an aside). Applied to vocal and instrumental performance.

**Staccato** – Italian: detached. A musical expression indicating that notes should be played with separation.

**Subject** – The central musical idea of a fugue, which is stated in succession by each instrument to begin the fugue.

**Sul ponticello** – The technique of playing near the bridge of a stringed instrument, impeding the vibration of the string to produce an unsettling sound.

**Symphonic poem (tone poem)** – An orchestral work intended to illustrate an extramusical artistic source, such as a poem or painting. (See Programmatic music.)

**Syncopation (adjective: syncopated)** – The technique of shifting the rhythmic accent from a strong beat to a weak beat.

**Tarantella** – A southern Italian folk dance in which one couple, surrounded by others in a circle, performs a courtship dance to castanets and tambourines. Usually in 3/8 or 6/8 time, it gradually increases in speed as the work progresses.

**Ternary (A-B-A) form** – A musical structure consisting of three parts or sections. In ternary form, the final section is a repeat of the first, with the middle section often providing a strong contrast to the outer two, both in tonality and thematic material.

**Theme** – A central musical idea that serves as substantive material in a piece of music.

**Threnody** – A poem, or its musical setting, expressing a strong feeling of grief for the dead; the term has also been used as a title for purely instrumental compositions of an elegiac nature.

**Tranquillo** – Italian: quiet. Occasionally a tempo designation but more frequently used as an indication of mood in music of the later nineteenth century.

**Tremolando (plural: tremolandi)** – With a tremolo effect; trembling.

**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.

**Trio sonata** – A term applied to Baroque sonatas for two or three melody instruments and continuo.

**Triplet** – A group of three notes performed in the time of two notes of the same kind.

**Tritone** – The interval equal to the sum of three whole tones.

**Twelve tone (twelve note)** – A method of serial composition pioneered by twentieth-century German composer Arnold Schoenberg. (See Serialism.) It is a system that attempts to provide a new basis for musical structure to replace the old basis of tonality. In this approach, all twelve tones of a chromatic scale are equal with no tonal center; the order of the twelve tones in a “row” for a

given set of music (a tone cannot be repeated until the other eleven tones have appeared in the music) was the new basis of musical structure.

**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 contrasting treatments of that theme. (Italian: tema con variazioni.)

**Violino piccolo** – A miniature violin, common in the Baroque era and tuned a third or fourth higher than a standard violin.

**Vivace** – Italian: lively. “Vivace” designates a fast tempo, in between allegro and presto.

**Vivo** – Italian: lively, brisk.

**Waltz** – A dance in 3/4 time. (French: valse.)



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*Honoring the legendary musician, educator, arts advocate, and humanitarian, the Isaac Stern Circle recognizes those who wish to leave a lasting legacy of music by including Music@Menlo in their estate plans:*  
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Music@Menlo is grateful to the City of Menlo Park for its support of our performances at the Center for Performing Arts at Menlo-Atherton.

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Music@Menlo would like to extend special thanks to Head of School Than Healy, the Board of Trustees, faculty, staff, students, and the entire Menlo School community for their continuing enthusiasm and support.

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Music@Menlo is grateful for the support of the Crowne Plaza Palo Alto Hotel and Stanford Park Hotel.

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# Acknowledgments

Music@Menlo thanks the following individuals and organizations for their dedication and commitment.

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Music@Menlo's internship program is underwritten, in part, by the David B. and Edward C. Goodstein Foundation. Special thanks to the foundation directors and staff for their support in sustaining the program:

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Music@Menlo is grateful to the following individuals, who gave generously of their time and expertise as members of Music@Menlo's board:

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Special thanks to Menlo School's Board of Trustees, faculty, staff, students, and families for their continuing enthusiasm and support:

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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 Campaign, and other designated contributions. For more information about the Music@Menlo Fund, please contact Lee Ramsey at [lee@musicatmenlo.org](mailto:lee@musicatmenlo.org) or 650-330-2133.

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La Jolla, CA  
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MAINLY MOZART  
FESTIVAL  
San Diego, CA  
MAY 30-JUNE 23

MUSIC@MENLO  
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JUNE 28-JULY 13

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SUMMER FESTIVAL  
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JULY 1-27

### *Wyoming*

GRAND TETON MUSIC  
FESTIVAL  
Jackson Hole, WY  
JULY 3-AUG 17

CLASSICAL MUSIC FESTIVALS OF THE WEST 2019

# Ticket and Performance Information

## Ticket Services

On-site ticketing and the **will-call table** open one hour prior to the start of each ticketed event. Ticketing phone lines (650-331-0202) are open from 9:00 a.m. to 4:00 p.m. every day throughout the festival, July 12 through August 3.

**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 59–67 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](http://www.musicatmenlo.org) and click the red "Tickets" button in the upper-right corner of the home page and select the desired performance from the drop-down menu or visit the online festival calendar. **Note: All reservations must be claimed no later than fifteen minutes prior to the performance start time, at which time they will be released to walk-up audience members. Seating is by general admission.**

## Exiting Free Concerts

At the end of Prelude Performances and Koret Young Performers Concerts, guests will be asked to clear the venue with personal belongings in hand for admission to the next event. Any items left behind when exiting Prelude Performances or Koret Young Performers Concerts will be placed into the Lost and Found. Music@Menlo is not responsible for lost or stolen articles.

## Locations and Parking

**Menlo School, Stent Family Hall, and Martin Family Hall** are located at 50 Valparaiso Avenue in Atherton, between El Camino Real and Alameda de las Pulgas at the Menlo Park border. **The Center for Performing Arts at Menlo-Atherton** is located on the campus of Menlo-Atherton High School at 555 Middlefield Road in Atherton, near the intersection of Middlefield Road and Ravenswood Avenue. **Parking is free** in all the venues' available lots. Overflow parking is available on nearby neighborhood streets. Please be mindful of neighbors and posted parking restrictions.

## Restrooms and Exits

Restrooms at Menlo School are located in the building behind Martin Family Hall or in Stent Family Hall. Restrooms at the Center for Performing Arts at Menlo-Atherton are located toward the back of the venue's lobby. Fire exits are marked at each venue.

## Lost and Found

Any personal items found at festival venues will be held at the festival Welcome Center at Menlo School. Inquire at the Welcome Center or call 650-330-2030. The festival assumes no responsibility for personal property.

## Help Us Achieve a Greener Festival Experience

As Music@Menlo works to enhance the community through music, we also strive to practice environmental responsibility. Please join our efforts in being a more eco-friendly organization. Reuse your program book throughout the festival and dispose of recyclable and compostable waste in the bins provided on campus.

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# Map and Directions



MAP NOT DRAWN TO SCALE

1. Menlo School:  
50 Valparaiso Ave., Atherton
2. The Center for Performing Arts  
at Menlo-Atherton:  
555 Middlefield Road, Atherton
3. St. Bede's Episcopal Church:  
2650 Sand Hill Road, Menlo Park

## Directions and Parking

**Stent Family Hall** and **Martin Family Hall** 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.

**The Center for Performing Arts at Menlo-Atherton** is located on the campus of Menlo-Atherton High School at 555 Middlefield Road in Atherton, near the intersection of Middlefield Road and Ravenswood Avenue. Parking is free in the adjacent lot.

**St. Bede's Episcopal Church** is located at 2650 Sand Hill Road, at the intersection with Monte Rosa Drive.

## Photo Credits

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# Music@Menlo Calendar

July 12–August 3, 2019

## Special Thanks

Music@Menlo is made possible by a leadership grant from the **William and Flora Hewlett Foundation**. Additional support provided by **Koret Foundation Funds**, **Margulf Foundation**, **Bank of America Private Bank**, and the many individuals and organizations that share the festival's vision.



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SUNDAY, JULY 14	MONDAY, JULY 15	TUESDAY, JULY 16	WEDNESDAY, JULY 17	THURSDAY, JULY 18	FRIDAY, JULY 19	SATURDAY, JULY 20
<p><b>3:30 p.m.</b> <b>PRELUDE PERFORMANCE<sup>†</sup></b> Martin Family Hall PAGE 59</p> <p><b>6:00 p.m.</b> CARTE BLANCHE CONCERT I <b>SOOVIN KIM AND GLORIA CHIEN</b> Stent Family Hall (\$84) PAGE 39</p>	<p><b>11:45 a.m.</b> MASTER CLASS <b>WITH IVAN CHAN, VIOLINIST<sup>†</sup></b> Martin Family Hall PAGE 68</p>	<p><b>11:45 a.m.</b> CAFÉ CONVERSATION <b>A QUESTION OF STYLE, WITH AARON BOYD<sup>†</sup></b> Martin Family Hall PAGE 69</p> <p><b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE<sup>†</sup></b> Stent Family Hall PAGE 60</p>	<p><b>11:45 a.m.</b> MASTER CLASS <b>WITH GILBERT KALISH, PIANIST<sup>†</sup></b> Martin Family Hall PAGE 68</p> <p><b>7:30 p.m.</b> CONCERT PROGRAM II <b>1790–1800: BEETHOVEN LAUNCHED</b> The Center for Performing Arts at Menlo-Atherton (\$74/\$64/\$54) PAGE 17</p>	<p><b>11:45 a.m.</b> MASTER CLASS <b>WITH PIERRE LAPOINTE, VIOLIST<sup>†</sup></b> Martin Family Hall PAGE 68</p> <p><b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE<sup>†</sup></b> Stent Family Hall PAGE 60</p> <p><b>7:30 p.m.</b> ENCOUNTER II <b>SCHUBERT'S WINTERREISE AND CLASSICAL TWILIGHT, 1820–1830, LED BY MICHAEL PARLOFF</b> Martin Family Hall (\$52) PAGE 10</p>	<p><b>11:45 a.m.</b> MASTER CLASS <b>WITH JESSICA LEE, VIOLINIST<sup>†</sup></b> Martin Family Hall PAGE 68</p> <p><b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE<sup>†</sup></b> Martin Family Hall PAGE 61</p> <p><b>7:30 p.m.</b> CONCERT PROGRAM III <b>1820–1830: CLASSICAL TWILIGHT</b> Stent Family Hall (\$84) PAGE 21</p>	<p><b>1:00 p.m.</b> <b>KORET YOUNG PERFORMERS CONCERT<sup>†</sup></b> The Center for Performing Arts at Menlo-Atherton PAGE 65</p> <p><b>6:00 p.m.</b> CARTE BLANCHE CONCERT II <b>JUHO POHJONEN</b> Stent Family Hall (\$84) PAGE 43</p>

## FRIDAY, JULY 12

**7:30 p.m.**

ENCOUNTER I  
**BACH ASCENDING/  
BEETHOVEN LAUNCHED,  
1710–1800,  
LED BY ARA  
GUZELIMIAN**  
Martin Family Hall (\$52)  
PAGE 9

## SATURDAY, JULY 13

**3:30 p.m.**

**PRELUDE PERFORMANCE<sup>†</sup>**  
The Center for Performing  
Arts at Menlo-Atherton  
PAGE 59

**6:00 p.m.**

CONCERT PROGRAM I  
**1710–1720: BACH  
ASCENDING**  
The Center for Performing  
Arts at Menlo-Atherton  
(\$74/\$64/\$54)  
PAGE 12

**8:30 p.m.**

**FÊTE THE FESTIVAL**  
Menlo School campus  
(\$75)  
PAGE 12

SUNDAY, JULY 21	MONDAY, JULY 22	TUESDAY, JULY 23	WEDNESDAY, JULY 24	THURSDAY, JULY 25	FRIDAY, JULY 26	SATURDAY, JULY 27
<p><b>3:30 p.m.</b>  <b>PRELUDE PERFORMANCE<sup>†</sup></b>  The Center for Performing Arts at Menlo-Atherton  PAGE 61</p> <p><b>6:00 p.m.</b>  CONCERT PROGRAM III  <b>1820–1830: CLASSICAL TWILIGHT</b>  The Center for Performing Arts at Menlo-Atherton  (\$74/\$64/\$54)  PAGE 21</p>	<p><b>11:45 a.m.</b>  MASTER CLASS  <b>WITH SOOVIN KIM, VIOLINIST<sup>†</sup></b>  Martin Family Hall  PAGE 68</p>	<p><b>11:45 a.m.</b>  CAFÉ CONVERSATION  <b>FANNY MENDELSSOHN HENSEL AND CLARA WIECK SCHUMANN: THE OTHER MENDELSSOHN AND SCHUMANN, WITH R. LARRY TODD<sup>†</sup></b>  Martin Family Hall  PAGE 69</p> <p><b>5:00 p.m.</b>  <b>PRELUDE PERFORMANCE<sup>†</sup></b>  Martin Family Hall  PAGE 62</p>	<p><b>11:45 a.m.</b>  MASTER CLASS  <b>WITH GILLES VONSATTEL, PIANIST<sup>†</sup></b>  Martin Family Hall  PAGE 68</p> <p><b>5:00 p.m.</b>  <b>PRELUDE PERFORMANCE<sup>†</sup></b>  Stent Family Hall  PAGE 62</p> <p><b>7:30 p.m.</b>  ENCOUNTER III  <b>ROMANTIC REVOLUTION/ MOSCOW TO MONTMARTRE, 1840–1900, LED BY R. LARRY TODD</b>  Martin Family Hall (\$52)  PAGE 10</p>	<p><b>11:45 a.m.</b>  MASTER CLASS  <b>WITH DAVID REQUIRO, CELLIST<sup>†</sup></b>  Martin Family Hall  PAGE 68</p> <p><b>5:00 p.m.</b>  <b>PRELUDE PERFORMANCE<sup>†</sup></b>  The Center for Performing Arts at Menlo-Atherton  PAGE 63</p> <p><b>7:30 p.m.</b>  CONCERT PROGRAM IV  <b>1840–1850: ROMANTIC REVOLUTION</b>  Stent Family Hall (\$84)  PAGE 24</p>	<p><b>11:45 a.m.</b>  CAFÉ CONVERSATION  <b>DEBUSSY STRING QUARTET: PLEASURE IS THE LAW, WITH BRUCE ADOLPHE AND THE SCHUMANN QUARTET<sup>†</sup></b>  Martin Family Hall  PAGE 69</p> <p><b>7:30 p.m.</b>  CONCERT PROGRAM IV  <b>1840–1850: ROMANTIC REVOLUTION</b>  The Center for Performing Arts at Menlo-Atherton  (\$74/\$64/\$54)  PAGE 24</p>	<p><b>1:00 p.m.</b>  <b>KORET YOUNG PERFORMERS CONCERT<sup>†</sup></b>  The Center for Performing Arts at Menlo-Atherton  PAGE 66</p> <p><b>6:00 p.m.</b>  CONCERT PROGRAM V  <b>1890–1900: MOSCOW TO MONTMARTRE</b>  The Center for Performing Arts at Menlo-Atherton  (\$74/\$64/\$54)  PAGE 27</p>
SUNDAY, JULY 28	MONDAY, JULY 29	TUESDAY, JULY 30	WEDNESDAY, JULY 31	THURSDAY, AUGUST 1	FRIDAY, AUGUST 2	SATURDAY, AUGUST 3
<p><b>3:30 p.m.</b>  <b>PRELUDE PERFORMANCE<sup>†</sup></b>  Martin Family Hall  PAGE 63</p> <p><b>6:00 p.m.</b>  CARTE BLANCHE  CONCERT III  <b>SCHUMANN QUARTET</b>  Stent Family Hall (\$84)  PAGE 47</p>	<p><b>11:45 a.m.</b>  CAFÉ CONVERSATION  <b>THE ART OF KLARI REIS, WITH KLARI REIS AND CATHY KIMBALL<sup>†</sup></b>  Martin Family Hall  PAGE 69</p>	<p><b>11:45 a.m.</b>  MASTER CLASS  <b>WITH WU HAN, PIANIST<sup>†</sup></b>  Martin Family Hall  PAGE 68</p> <p><b>5:00 p.m.</b>  <b>PRELUDE PERFORMANCE<sup>†</sup></b>  Stent Family Hall  PAGE 64</p> <p><b>7:30</b>  ENCOUNTER IV  <b>THE ROARING TWENTIES/ MUSIC AT THE MILLENNIUM, 1920–2000, LED BY BRUCE ADOLPHE</b>  Martin Family Hall (\$52)  PAGE 11</p>	<p><b>11:45 a.m.</b>  MASTER CLASS  <b>WITH CHAD HOOPES, VIOLINIST<sup>†</sup></b>  Martin Family Hall  PAGE 68</p> <p><b>5:00 p.m.</b>  <b>PRELUDE PERFORMANCE<sup>†</sup></b>  The Center for Performing Arts at Menlo-Atherton  PAGE 64</p> <p><b>7:30 p.m.</b>  CONCERT PROGRAM VI  <b>1920–1930: THE ROARING TWENTIES</b>  The Center for Performing Arts at Menlo-Atherton  (\$74/\$64/\$54)  PAGE 31</p>	<p><b>11:45 a.m.</b>  MASTER CLASS  <b>WITH KEITH ROBINSON, CELLIST<sup>†</sup></b>  Martin Family Hall  PAGE 68</p> <p><b>7:30 p.m.</b>  CARTE BLANCHE  CONCERT IV  <b>TARA HELEN O'CONNOR AND STEPHEN PRUTSMAN</b>  Martin Family Hall (\$74)  PAGE 51</p>	<p><b>11:45 a.m.</b>  MASTER CLASS  <b>WITH ARNAUD SUSSMANN, VIOLINIST<sup>†</sup></b>  Martin Family Hall  PAGE 68</p> <p><b>7:30 p.m.</b>  <b>OVERTURE CONCERT</b>  The Center for Performing Arts at Menlo-Atherton  (\$34)  PAGE 55</p>	<p><b>1:00 p.m.</b>  <b>KORET YOUNG PERFORMERS CONCERT<sup>†</sup></b>  The Center for Performing Arts at Menlo-Atherton  PAGE 67</p> <p><b>6:00 p.m.</b>  CONCERT PROGRAM VII  <b>1990–2000: MUSIC AT THE MILLENNIUM</b>  The Center for Performing Arts at Menlo-Atherton  (\$74/\$64/\$54)  PAGE 35</p>

<sup>†</sup>All events without ticket prices listed are free and open to the public. For information about attending free events, see pp. 68, 69, and 101.



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