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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Cover artwork: Klari Reis. _150 Hypo Exploding_, epoxy polymer within petri dishes, steel rods
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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The Martin Family Foundation
Laurose Richter
George and Camilla Smith
Marcia Wagner
Marilyn Wolper
Brenda and Wade Woodson
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,

David Finckel and Wu Han
Artistic Directors
Martin Family Artistic Directorship
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,

Edward P. Sweeney
Executive Director
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†
Hyeyoon Park†
Juho Pohjonen
Stephan 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 Speitz, violin*
Pierre Lapointe, viola
Brook Speltz, cello

Schumann Quartet*
Erik Schumann, violin
Ken Schumann, violin
Lisa 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 Rivid, horn

Voice
Nikolay Borchev, baritone

Percussion
Ayano Kataoka

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

†CMI faculty
*Music@Menlo debut

www.musicatmenlo.org 5
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 nonreferential 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.
ingly, the marketing of classical music performers and recordings 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 exerts 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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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.
The Encounter series, Music@Menlo’s signature multimedia 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 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.

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. Pivotting 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 Marcia Wagner with gratitude for her generous support.

SPECIAL THANKS
Music@Menlo dedicates this Encounter to Brenda & Wade Woodson with gratitude for their generous support.
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 Gershwin’s 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.

Bottom: The Hubble Space Telescope, photographed by an astronaut from the space shuttle Atlantis in 2009
JULY 13

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

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

1710–1720: Bach Ascending

EVARISTO FELICE DALL’ABACO (1675–1742)
Trio Sonata in A Major, op. 3, no. 12 (1712)

Largo
Allemanda
Adagio

Gavotta I and II
Allegro assai

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)

Allegro
Adagio

Presto
Allegro

Adam Barnett-Hart, solo violin; Soovin Kim, Arnaud Sussmann, violins; Paul Neubauer, viola; David Finckel, cello; Peter Lloyd, bass; Gloria Chien, harpsichord

ARCANGELO CORELLI (1653–1713)
Concerto Grosso in D Major, op. 6, no. 1 (1714)

Largo – Allegro
Largo – Allegro

Allegro

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

JOHANN SEBASTIAN BACH (1685–1750)
Brandenburg Concerto no. 1 in F Major, BWV 1046 (before 1721)

Allegro
Menuet – Trio

Stephen Taylor, 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, viola; Dmitri Atapine, David Finckel, cellos; Peter Lloyd, bass; Wu Han, harpsichord

Place de la Concorde, Paris, France. Photo credit: Timothy McCarthy Archive/Art Resource

CONCERT PROGRAM I
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 skilful 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 concertos. His Opus 3, published in Amsterdam in 1712, is a set of twelve sonate da camera 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 Allemanda, the first of the work’s two dance movements, but it loses nothing of the opening movement’s refinement. Following the lovely third 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.

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 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 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 ubiquitous 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, corse 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 Ouverture 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.

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: Armadi di Gaula, HWV 11 (opera) (1715); Brockes 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 Dusseldorf 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.”

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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: 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 works 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 concerti, 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 Brandenburg 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.
**CONCERT PROGRAM II**

1790–1800: Beethoven Launched

**July 17**

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

SPECIAL THANKS
Music@Menlo dedicates this performance to Michael Jacobson & Trine Sorensen and to Bank of America Private Bank with gratitude for their generous support.

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**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.

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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

Seo In Kim, Aaron Boyd, violins; Paul Neubauer, Pierre Lapointe, violas; Brook Speltz, cello

**Intermission**

**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

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Photo by Rodrigo Rodriguez on Unsplash
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. Vlle. 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 ominously slow two-part 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 both 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 reverence 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 pouring out 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: 1790, K. 590: 1791), String Quartet in D Major, K. 593 (1790), Così fan tutte, ossia La scuola degli amanti, K. 588 (opera) (1791), 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-
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 comic 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 minuets to a sophisticated dialogue between individual voices. These works reflect a similar aesthetic value, their conversational nature more elevated 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 keyboard, winds, strings.

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 declaration, 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 crown 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 L’amor 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

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.

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

FRANZ SCHUBERT (1797–1828)
Winterreise, op. 89, D. 911 (1827)

1. “Gute Nacht”
2. “Die Wetterfahne”
3. “Gefrorne Tränen”
4. “Entstarrung”
5. “Der Lindenbaum”
6. “Wasserflut”
7. “Auf dem Flusse”
8. “Rückblick”
9. “Im Freien”
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.
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 Haydn-esque simplicity is contained the unmitakable 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
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 soliloquios. 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 Krahe”. 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 sympHons 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

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.

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

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, Kunsthalle, Staatliche Museen, Berlin, Germany. Photo credit: BPK/Art Resource, NY
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 weaving 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—

**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 *Introductio* 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 volatilty, 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

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*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 MENDELSSSOHN
(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 quartets.

By contrast, the Opus 87 Quintet demonstrates the voice of a Romantic master in full bloom immediately from its opening gesture: forte tremolando in the lower four voices buoying 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 Walpurgisnachtsstraum 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 spirit 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 five voices 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 tremolando 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 Powar and to Laurose Richter with gratitude for their generous support.

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.

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; Lisa Randalu, viola; Mark Schumann, cello

INTERMISSION

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, Benesov, 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. 1890–91); 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 among the most distinguished of the early twentieth century.

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 vigor 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 achingly 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 insta-bly 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

*Bolded terms are defined in the glossary, which begins on page 90.
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 motive for the entire work.

I. *Animé et très décidé*, mm. 1–2

Violin I

\[ \text{Viola} \]

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 seh’n”—“Baw, my babe, lie still and sleep! It grieves me sore to see thee weep.” (Some have surmised that the second and third Intermezzes 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, pizzicato octaves descend into a dark middle section in e-flat minor. As the music’s tenor turns troubled, the polyphonically textured polypiano 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 beneath a tart pizzicato主题, with an easy return to the opening E-flat major section, as if comforting a child distracted by a bad dream. The inner voices become still more brilliant, and the final measure radiates a soft glow.

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

www.musicatmenlo.org
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 Gutheil. 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 neuspayushchuyu 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 Tютчев, 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 Barcarolle 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 Barcarolle 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...
CONCERT PROGRAM VII

1920–1930: The Roaring Twenties

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 –
Ricapitulazione della prima parte: Moderato –
Coda: Allegro molto

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

INTERMISSION

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)

Massiges Zeitmaas, mit schwungvoll blühendem Ausdruck
Adagio: Mit grösster Ruhe, stets ausserst gebunden und ausdrucks voll
Finale: Gemessen, beinahe pathetisch – Allegro giocoso

Gloria Chien, piano; Kristin Lee, Arnaud Sussmann, violins; Richard O’Neill, viola; Keith Robinson, cello
Program Notes: 1920–1930: The Roaring Twenties

Notes on the program by Patrick Castillo

**SEVERGI PROKOFIEV**
(Born April 23, 1891, Santsovka, 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: Cecilica 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 de’acier, 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 offset 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 Cecilica 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 mémorie 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

*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 (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 mémorie 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:

\[ \text{Allegro} \ x \ 120 \]

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):

\[ \text{Très vif} \ x \ 160 \]

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.

\[ \text{Vln.} \ x \ 120 \]

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
BÉLA BARTÓK
(Born March 25, 1881, Nagyszentmiklós, Austria-Hungary [now Sănnicolaun 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, violin Samuel Lifshey, 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

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 “unequivocally the best of the Hungarian’s works to date.” The Third Quartet wedds 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), Recapitulazione 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 Recapitulazione 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 liberally transforms earlier musical ideas. The Coda could equally well have been designated Recapitulazione della seconda parte, as it similarly recalls material of the second part.

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.

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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Prima parte
detached from the main body in each case. "The Ricapitulazione
della prima parte (Recapitulation of the first part), and Coda. In
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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 Ricapitulazione della seconda parte, as it similarly recalls
material of the second part.

A stark contrast between the Prima parte and Seconda parte (and, successively, their respective recapitulazioni) animates the Quartet. The Prima parte, Moderato and understated, is founded on a germlinal three-
note cell (an ascending fourth, followed by a descending third), which
Bartók develops throughout to extract a broad range of expressive char-
acters. 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.

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, unassumming. Its leisurely, lifting melody would not be out of place in a Broadway show—and, indeed, Ger-
shwin later reused the tune for the number “Has Anyone Seen My Joe” in his 1922 musical Blue Monday. But Gershwin decorates this utterly unpre-
tentious melody with magical sleights of musical invention: a beguiling
ERICH WOLFGANG KORNGOLD
(Born May 29, 1897, Brunn, 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:
- Incidental Music to Shakespeare's A Midsummer Night's Dream, 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 genius, 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 Hollywood its signature sound. He created much of his finest music for film. This launched one of the greatest musical careers in cinematic history.

In the deeply felt Adagio second movement, Korngold composes a set of variations on the song “Mond, so gehst du wieder auf!” (“Moon, Thou Riset 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 riset 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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**Concert Programs**

2019–20 Chamber Series

**Z.E.N. Trio**
Fri Oct 18 | 7:30pm | Herbst Theatre
Works by SCHUBERT and SHOSTAKOVICH

**Calidore String Quartet**
Mon Oct 21 | 7:30pm | Herbst Theatre
Works by HAYDN, SCHUBERT, ANNA CLYNE and BEETHOVEN

**Pavel Haas Quartet with Boris Giltburg, piano**
Tue Mar 10 | 7:30pm | Herbst Theatre
Works by MARTINŮ, BARTÓK and DVOŘÁK

**Jerusalem Quartet**
Sat Mar 28 | 7:30pm | Herbst Theatre
Works by HAYDN, SHOSTAKOVICH and BRAHMS

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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; Hyeyeon 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)  

*Bolded 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 polyphonic idiom. He integrated major and minor chords—taboo among the gamut of the *serialists*—with serialist elements. His *St. Luke Passion* (1963–1966) makes use of old forms: *recitatives, chorales*, and even plainsong. 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. It but 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 disjointed 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 cinically 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
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 pro-
gram offers riveting works by Bartók and Ives, the patriarchs of the
modern musical traditions of Hungary and the United States. The con-
cert 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), Boléro 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 sprawl 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, its 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.

*Bolded 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 iconoclasm. 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 soaring 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’Arányi, 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’Arányi 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’Arányi 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—wielded 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—fiendishly 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 Tilloon 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 heroically 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, published by Universal Edition in 1922, but the first movement had its approximate duration: 14 minutes

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, Tyomszówka, 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—analogous 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, and 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 Iwánski, 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.
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.

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.

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 tricotets (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)

ALEKSANDR SCRiABIN (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

INTERMISSION
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 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 G Major begins with Les tricotets (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 satirically 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 triplet rhythm or some relationship to the medieval poetic form of the troika, 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 who 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 19 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’harmonique 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.

*Bolded 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, 12, 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 took 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 purify 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 Lipiaev, 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 posits 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...night-marish...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. It is a work of art that almost requires three or even four staves rather than the usual two to notate clearly, as is the case with most of Scriabin's music. The Sonata no. 8 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. (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

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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 (cristallin) 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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**Schumann Quartet**

**CARTE BLANCHE CONCERT III**

**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 MENDELSSSOHN** (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)
- Quartet note = 96
- Quartet note = 160
- 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)
- Massig
- Leicht bewegt
- Ziemlich fliessend
- Sehr langsam
- Aussерst 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; Lisa 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)

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 as Five Fugues for String Quartet, K. 405 (Book II) The Well-Tempered Clavier.

Approximate duration: 11 minutes

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

Approximate duration: 8 minutes

PHILIP GLASS
(Born January 31, 1937, Baltimore, Maryland)

Glass Pieces (ballet) (1983); String Quartet no. 3, Company (1985); String Quartet no. 2, Company (1984); 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.”

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, conflated two separate sets of brief movements for string quartet. Webern wrote the earlier set—which supplanted 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 Mörll, whom he had married the previous February while filling a tedious engagement conducting opera in Danzig, now part of Poland. He rounded out the set in the summer of 1913, while on holiday in Murzzuschlag, 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.”

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 tomcat 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 Viuillaume 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.

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In the summer of 1917, when he was sixty-three, Leos Janacek fell in love with Kamila Stosslova, 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 Janacek’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 Janacek’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 long-time 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. (Janacek 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 Janaceks flared into a nasty quarrel on New Year’s Day 1928, and Janacek decided to retreat to his cottage in his native village of Hukvaldy, but he was stuck in Brno for a week before arriving in Hukvaldy on January 10 and saw her again at the premiere of his 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 Intimate 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.

Janacek 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 Luhačovic Spa in Moravia,” where Janacek 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 teatime 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.

Janacek 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 Janacek’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,” Janacek 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 boilerous 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 startled ways before the Quartet arrives at a triumphant exclamation in its closing measures.
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.

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.

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

allegr o moderato
Adagio

BELINDA REYNOLDS (Born 1967)

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

INTERMISSION

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

WALTER GIESEKING (1895–1956)
Sonatine for Flute and Piano (1935)

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
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 Frankfort 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 website 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
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 Cinque 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 Schone Mullerin, 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 Schone Mullerin (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 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.
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 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 Gieseking was one of the preeminent pianists of the early twentieth century. Gieseking, 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 Gieseking 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. Gieseking 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. Gieseking 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, Gieseking 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 was a dramatic and disturbing expression of his musical individuality. In December 1936, Gieseking 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 Gieseking 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 Gieseking formed a personal bond from this incident, and early the following year, Gieseking 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 reprinted 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 complement 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
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

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, violon
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, violon
Charlotte Wong, piano
Sara Yamada, viola
Tien-Lin Yang, violon
Davis You, cello

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 repertoire 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, violon
Charlotte Wong, piano
Sara Yamada, viola
Tien-Lin Yang, violon
Davis You, cello
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.

We gratefully acknowledge the following individuals and organizations that have generously contributed to the Ann S. Bowers Young Artist Fund in 2019:

**SPONSORS**
- Ann S. Bowers
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- The Jeffrey Dean & Heidi Hopper Family
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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.
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Prelude Performances
EXTRAORDINARY CONCERTS PERFORMED BY THE INTERNATIONAL PROGRAM ARTISTS OF THE CHAMBER MUSIC INSTITUTE
Free and open to the public. Tickets are required and may be reserved in advance on the day of the concert.

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.

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.
**PRELUDE PERFORMANCES**

**Music@Menlo 2019**

**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.

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**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.
**PRELUDE PERFORMANCES**

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.

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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.
PRELUDE PERFORMANCES

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.

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.

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
II. 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; Célina 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 BABAJIAN** (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; Célina 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.
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 leggerissimo
  IV. Presto
Yu-Wen (Lucy) Lu, Célina 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 Margulfs 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 during the festival for the latest information.
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 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.

Top: Klari Reis, Hypo Round 150, epoxy polymer within petri dishes, steel rods
“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 for archived performances, photos, and interviews.

www.musicatmenlo.org
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 práctico 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 weekend 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 Artist-Led 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 quartet, 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 Lieberman’s complete works for cello and piano, can be found on the Naxos, Albany, MSR, Utrecht 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 Sminoff. 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 Opera 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 Prosdicomo, 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 Bosch), 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, Musiseverein 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 Sooain 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 at 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, Auditionum 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 Zurich, 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 Institute of Music. He additionally studied at the Kronberg Academy under the guidance of Ana Chumachenco, who remains his mentor. He plays the 1991 Samuel Zygmuntowicz, ex-Isaac Stern violin.

Chad Hoopes will perform in Concert Program V (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 Vanska, 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, violinist 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 University of Chicago Department of Music for distinguished service to the music of our time. In January 2002, he was the recipient of Chamber Music America’s Service Award for his exceptional contributions in the field of chamber music, and in 2006, he was awarded the George Peabody Medal for outstanding contributions to music in the United States. In 2017, he was awarded the title Champion of New Music by the American Composers Forum.

Gilbert Kalish is 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 Chen, 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 Yoliztl in Mexico City, Bargemusic, Wolf Trap, and Merkin Hall and chamber music engagements at the Music@Menlo, Spoleto, and Bridgehampton festivals. Kolka 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. Kolka 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 Kolka 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 collaborated 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 Yaela 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 de 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 Kumnho 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.

**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 Eli-gio 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 LONGUICH is one of the most appreciated musicians of his generation. He is solo clarinetist with Ensemble MidVest, 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
Paul Neubauer will perform in Concert Program II (July 17). 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 Grant winner, flutist 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 Lara Auerbach, Elliot 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 violinist 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).

Descrived as a “pianist with power, precision, and tremendous glee” by Gramophone, HYEEYON 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, Ettingen, Hugo Kauder, Maria Canals, Prix Amadèo, and Corpus Christi, and her performances have been broadcast on KBS and EBS (Korea) television and RA13 (Italy), WOXR (New York), WFM (Chicago), WBIC (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.

Hyeyeon 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).
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 Parlanche 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 Tokyo 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 Orchestra; 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 Co-Principal Horn of the San Francisco Opera Orchestra and Principal Horn of the San Francisco Ballet Orchestra. As a soloist and chamber musician, he has performed with the New Century Chamber Orchestra, Music@Menlo, 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-
deltssohn’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 Fischoff 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 Lisa Randalu, who was born in the Estonian capital, Tallinn, and grew up in Karlsruhe, Germany. Those who experience the quartet in person continue to be its three-year residency at Chamber Music Society of Lincoln Center and on tour with Musicians from Marlboro. 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 InViventus, and the ensemble has actively engaged the community by promoting educational concerts at public schools. As a co-founder 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).

Brazilian oboist HUGO SOUZA is the Acting Oboist 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 InViventus, and the ensemble has actively engaged the community by promoting educational concerts at public schools. As a co-founder 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 SPELTV, 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 Eileen 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 Cellos 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, and the Louvre Museum in Paris. He has also given concerts at the Juilliard School with Joel Krosnick after his formative years of study with Eileen 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.

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, Syrinx, 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 world, 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-
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, Blajan 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. Blajan received his master’s degree from the University of Southern California as a student of cellist Ralph Kirshbaum. He shares 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 sensibility,” 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.

Chamber Music Institute International Program Artists

**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 Turangalîla-Symphonie), the Gothenburg Symphony (Messiaen’s Turangalîla-Symphonie), and Orchestre 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 Bow- ers 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, Sarasota, 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).**

www.musicatmenlo.org
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 Nurt 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 Corelli’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 Evnin 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 Gazouelas.

Praised for his “warm lyricism and rich passion,” Venezuelan violinist RUBÉN RENGEL 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 Scarampella violin on loan from a private collection.

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.

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.

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

Céline Béthoux, violin
Hometowns: Cleveland, OH, and Lyon, France
Instructors: Jessica Lee and Philip Setzer
Age: 15

Josephine Chan, piano
Hometown: San Francisco, CA
Instructor: Elizabeth Schumann
Age: 16

Catherine Choi, cello
Hometown: Cupertino, CA
Instructor: Jonathan Koh
Age: 17

Luka Coetzee, cello
Hometown: Calgary, Alberta, Canada
Instructor: John Kadz
Age: 14

Chili Ekman, violin
Hometown: San Francisco, CA
Instructor: Ian Swensen
Age: 15

Emily Hwang, viola
Hometown: Palo Alto, CA
Instructor: Dimitri Murrath
Age: 13

Adam Jackson, piano
Hometown: New York, NY
Instructor: Orli Shaham
Age: 16

Leslie Jin, piano
Hometown: Redwood City, CA
Instructor: Sujeeva Hapugalle
Age: 16

Joshua Kováč, cello
Hometown: Johnson City, TN
Instructor: Daniel Veis
Age: 12

Callia Liang, viola
Hometown: New York, NY
Instructor: Yi-Fang Huang
Age: 15

Thomas Lim, cello
Hometown: Saratoga, CA
Instructor: Jonathan Koh
Age: 18

Yu-Wen (Lucy) Lu, violin
Hometown: Kaohsiung, Taiwan
Instructor: Martin Beaver
Age: 17

Ian Maloney, cello
Hometown: Hackensack, NJ
Instructor: Madeleine Golz
Age: 15

Kei Obata, violin
Hometown: Mamaroneck, NY
Instructors: Catherine Cho and Francesca dePasquale
Age: 14

Madeleine Pintoff, viola
Hometown: New York, NY
Instructor: Paul Neubauer
Age: 18

Benjamin T. Rossen, piano
Hometown: Great Neck, NY
Instructor: Jeffrey Cohen
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

Jie-Ling (Jennie) Tang, viola  
Hometown: Taichung, Taiwan  
Instructor: Mai Motobuchi  
Age: 16

Meng-Ping Tsai, violin  
Hometown: Taoyuan, Taiwan  
Instructor: Lenny Weng  
Age: 16

Yu-Ping Tsai, violin  
Hometown: Taoyuan, Taiwan  
Instructor: Chinn-Horng Nanette Chen  
Age: 18

Charlotte Wong, piano  
Hometown: San Mateo, CA  
Instructor: Corey McVicar  
Age: 16

Sara Yamada, violin  
Hometown: Villanova, PA  
Instructor: Lucie Robert  
Age: 15

Tien-Lin Yang, violin  
Hometown: Taoyuan, Taiwan  
Instructor: Catherine Cho  
Age: 17

Davis You, cello  
Hometown: Palo Alto, CA  
Instructor: Jonathan Koh  
Age: 17

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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.

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Production/Stage Crew Intern  
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Hometown: Andover, MA

Maddie Caspari  
Student Liaison Intern  
Brown University  
Hometown: Swarthmore, PA

Haylee Conerly  
Events and Hospitality Intern  
University of Alabama  
Hometown: Chattanooga, TN

Noah Dettman  
Production/Stage Crew Intern  
University of Arizona  
Hometown: Tucson, AZ

Alexander Frisch  
Production/Stage Crew Intern  
Ohio State University  
Hometown: Westfield, NJ

Dimitrios Gkoulimaris  
Production/Stage Crew Intern  
Northwestern University  
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Music@Menlo Arts Management Interns (cont.)

Vanessa Haynes
Operations Intern
Yale School of Music
Hometown: New York, NY

Michelle Lee
Merchandising Intern
Emory University
Hometown: Saratoga, CA

Alex May Lefkowitz
Development Intern
Ithaca College
Hometown: Mohegan Lake, NY

Vincent Lin
Merchandising Intern
Vanderbilt University
Hometown: Foster City, 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
University of Illinois
Hometown: Sycamore, IL

Anais Ranque
Patron and Donor Stewardship Intern
Bates College
Hometown: Geneva, Switzerland

Julia Rogers
Student Liaison Intern
Pomona College
Hometown: Los Altos, CA

Garrick Schultz
Production/Stage Crew Intern
Kenyon College
Hometown: Swarthmore, PA

Brittany Thomas
Production/Stage Crew Intern
University of Washington
Hometown: Spokane, WA

Andy Zhou
Production/Stage Crew Intern
Cal Poly San Luis Obispo
Hometown: Fremont, CA

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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 gigue, 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.


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 rhythmical union or near union; 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.

Forte – 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 strung 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 Kobel, used to catalog Mozart’s works; after Ludwig Ritter von Kobel (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.)

Leggero (leggero) – Italian: light. (Leggerissimo: very light, leggero: 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 (schersoso) – 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.
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To learn more, please call Lee Ramsey, Development Director, at 650-330-2133 or email lee@musicatmenlo.org.

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Please note:
1 VIP ticket orders are filled before those of Subscribers and the general public according to level of giving. VIP ticket services also include no-fee ticket exchanges and dedicated-staff assistance.
2 Advance reservations provide tickets for general-admission seating at a Chamber Music Institute concert and may be used for up to four people. Contact VIP ticket services to reserve your unassigned free ticket at least twenty-four hours in advance. See Premium Seating reservations (Haydn Circle and above) for assigned seating opportunities.
3 Premium Seating reservations provide an assigned seat for paid or free concerts of your choice (a paid ticket is required for each performance you wish to reserve). Specific seating requests cannot be guaranteed.

To learn more, please call Lee Ramsey, Development Director, at 650-330-2133 or email lee@musicatmenlo.org.

Music@Menlo is a program of Menlo School, a registered 501(c)(3) educational institution.
Thank You for Your Support!

Music@Menlo is grateful for the generosity of contributing organizations and individuals, who have made this year’s festival possible through gifts to the Annual Fund and to the Ann S. Bowers Young Artist Fund.

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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.

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’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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## Classical Music Festivals of the West 2019

### California
- **Cabrillo Festival of Contemporary Music**
  - Santa Cruz, CA
  - July 28–Aug 11

- **Carmel Bach Festival**
  - Carmel, CA
  - July 13–27

- **La Jolla Music Society Summerfest**
  - La Jolla, CA
  - August

- **Mainly Mozart Festival**
  - San Diego, CA
  - May 30–June 23

- **Music@Menlo**
  - Atherton, CA
  - July 12–Aug 3

### Colorado
- **Aspen Music Festival and School**
  - Aspen, CO
  - June 27–Aug 18

- **Bravo! Vail**
  - Vail, CO
  - June 20–Aug 4

- **Breckenridge Music Festival**
  - Breckenridge, CO
  - July 20–Aug 11

- **Colorado Music Festival**
  - Boulder, CO
  - June 27–Aug 3

- **Strings Music Festival**
  - Steamboat Springs, CO
  - June 20–Aug 25

### Oregon
- **Chamber Music Northwest Summer Festival**
  - Portland, OR
  - June 24–July 28

- **Oregon Bach Festival**
  - Eugene, OR
  - June 28–July 13

### Washington
- **Seattle Chamber Music Society Summer Festival**
  - Seattle, WA
  - July 1–27

### Wyoming
- **Grand Teton Music Festival**
  - Jackson Hole, WY
  - July 3–Aug 17

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

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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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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.

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Art Direction and Design by Nick Stone. www.nickstonedesign.com

www.musicatmenlo.org

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

Map and Directions

Map NOT DRAWN TO SCALE

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.

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www.musicatmenlo.org
# Music@Menlo Calendar

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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## July 12–August 3, 2019

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<th>FRIDAY, JULY 12</th>
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<tr>
<td>7:30 p.m. ENCOUNTER I</td>
<td>3:30 p.m. PRELUDE PERFORMANCE†</td>
</tr>
<tr>
<td>BACH ASCENDING/BEETHOVEN LAUNCHED, 1710–1800, LED BY ARA GUZELIMIAN</td>
<td>The Center for Performing Arts at Menlo-Atherton</td>
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<tr>
<td>Martin Family Hall ($52)</td>
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<tr>
<td>3:30 p.m. PRELUDE PERFORMANCE†</td>
<td>6:00 p.m. CONCERT PROGRAM I 1710–1720: BACH ASCENDING</td>
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<td>The Center for Performing Arts at Menlo-Atherton</td>
<td>The Center for Performing Arts at Menlo-Atherton</td>
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<td>PAGE 59</td>
<td>($74/$64/$54)</td>
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<tr>
<td>6:00 p.m. CARTE BLANCHE CONCERT I</td>
<td>8:30 p.m. FÊTE THE FESTIVAL</td>
</tr>
<tr>
<td>SOOVIN KIM AND GLORIA CHIEN</td>
<td>Menlo School campus ($75)</td>
</tr>
<tr>
<td>Stent Family Hall ($84)</td>
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<tr>
<td>11:45 a.m. MASTER CLASS WITH IVAN CHAN, VIOLINIST†</td>
<td>1:00 p.m. KORET YOUNG PERFORMERS CONCERT†</td>
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<td>The Center for Performing Arts at Menlo-Atherton</td>
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<tr>
<td>1:00 p.m. KORET YOUNG PERFORMERS CONCERT†</td>
<td>6:00 p.m. CARTE BLANCHE CONCERT II</td>
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<td>JUHO POHJONEN</td>
<td>JULIO POHJONEN</td>
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<td>Stent Family Hall ($84)</td>
<td>Stent Family Hall ($84)</td>
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<tr>
<td>11:45 a.m. MASTER CLASS WITH JESSICA LEE, VIOLINIST†</td>
<td>7:30 p.m. ENCOUNTER II</td>
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<td>7:30 p.m. CONCERT PROGRAM III</td>
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<td>STENT FAMILY HALL</td>
<td>1820–1830: CLASSICAL TWILIGHT</td>
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<tr>
<td>11:45 a.m. MASTER CLASS WITH PIERRE LAPOINTE, VIOLINIST†</td>
<td>5:00 p.m. PRELUDE PERFORMANCE†</td>
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<tr>
<td>7:30 p.m. CONCERT PROGRAM II 1790–1800: BEETHOVEN LAUNCHED</td>
<td>7:30 p.m. ENCOUNTER II</td>
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<td>($74/$64/$54)</td>
<td>Martin Family Hall ($52)</td>
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<tr>
<td>11:45 a.m. MASTER CLASS WITH GILBERT KALISH, PIANIST†</td>
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<td>PAGE 68</td>
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<td>7:30 p.m. ENCOUNTER II</td>
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*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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<th>TUESDAY, JULY 23</th>
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<th>THURSDAY, JULY 25</th>
<th>FRIDAY, JULY 26</th>
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<td>KORET YOUNG PERFORMERS CONCERT†</td>
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<td>CONCERT PROGRAM III 1820–1830: CLASSICAL TWILIGHT</td>
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<td>CONCERT PROGRAM V 1890–1900: MOSCOW TO MONTMARTRE</td>
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<th>SUNDAY, JULY 28</th>
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<th>FRIDAY, AUGUST 2</th>
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<td>CARTE BLANCHE CONCERT III SCHUMANN QUARTET</td>
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<td>CONCERT PROGRAM VII 1990–2000: MUSIC AT THE MILLENIUM</td>
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