



Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

The Twenty-First Season:
Beethoven Unfolding

July 14–August 5, 2023

Dear Friend,

Welcome to Music@Menlo's twenty-first season, *Beethoven Unfolding*.

This summer, the mighty cycle of Beethoven's sixteen string quartets is intertwined with one of Music@Menlo's signature *Unfolding of Music* festivals, which move chronologically through the history of chamber music. We will experience the development of chamber music in parallel with the evolution of Beethoven's quartets, performed in order of composition by a stellar ensemble familiar to Music@Menlo audiences: the Calidore String Quartet.

Beginning with an all-Baroque program and heading into the Classical era, we will meet up with Beethoven as he seizes the helm of quartet composition from Mozart and Haydn. Beethoven's transition to his "heroic" period, with quartets of unprecedented difficulty, is then reflected in large-scale works of early Romantic composers. Leaping into Beethoven's final decade, works from the late-Romantic era precede chamber music of the twentieth century and beyond. To conclude, Beethoven's futuristic final quartets parallel a spectacular program of works by living composers.

There is so much to look forward to in the coming festival: The distinguished Beethoven biographer Jan Swafford makes his festival debut leading off the Encounter series, and violinist/lecturer Aaron Boyd returns to lead the second Encounter tracing the evolution of the string quartet since Haydn. A new feature, *Inside the Quartets*, precedes each Beethoven quartet program with a concise but in-depth talk and live performance demonstrations.

Composers Wang Jie and David Serkin Ludwig will also be present for performances of their brand-new works co-commissioned by Music@Menlo, and Overture Concerts return, showcasing the multigenerational collaboration of Chamber Music Institute and mainstage artists. Mornings@Menlo offers open-access master classes and Café Conversations, and performances by Chamber Music Institute participants round out an unforgettable summer of music. We hope you will join us for this unique festival!

With Best Wishes,



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





CONTENTS

2	Welcome from the Artistic Directors
Concerts	
4	Concert Programs and Beethoven Quartet Cycle
18	Overture Concerts
20	Prelude Performances and Koret Young Performers Concerts
Discovery and Engagement	
5	Inside the Quartets
16	Encounters
19	Chamber Music Institute
21	Mornings@Menlo
21	YourClassical®/American Public Media
22	AudioNotes
22	Music@Menlo <i>LIVE</i>
Artists	
3	Artist Roster
23	Visual Artist/Artistic Director Biographies
24	Artist Biographies
Ticket and Patron Information	
28	Support Music@Menlo
28	Music@Menlo Membership
30	Reserving Your Tickets
30	Subscribe and Save
32	Menlo School and Venues
34	Festival Calendar

FESTIVAL ARTISTS

Piano

Gilbert Kalish[†]
Hyeyeon Park[†]
Juho Pohjonen
Mika Sasaki[†]
Orli Shaham*
Wu Han
Wu Qian

Violin

Aaron Boyd
Stella Chen*
Francisco Fullana*
Chad Hoopes
Bella Hristova
Paul Huang
Ani Kavafian
Kristin Lee[†]
Arnaud Sussmann[†]
James Thompson[†]
Tien-Hsin Cindy Wu

Viola

Matthew Lipman
Paul Neubauer
Arnaud Sussmann[†]
Tien-Hsin Cindy Wu

Cello

Dmitri Atapine[†]
Nicholas Canellakis
David Finckel
Sihao He*
Mihai Marica*
David Requiro

Bass

Anthony Manzo*
Scott Pingel

Pipa

Min Xiao-Fen*

Calidore String Quartet

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

Woodwinds

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

Brass

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

Voice

Erika Baikoff, *soprano**
Fred Child, *narrator*

Encounter Leaders

Aaron Boyd
David Serkin Ludwig*
Jan Swafford*

Inside the Quartets Leader

David Finckel

*Music@Menlo debut

[†]CMI faculty



Concert Program I

Baroque Splendor

Saturday, July 15, 6:00 p.m. | Spieker Center

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

TELEMANN

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

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

TORELLI

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

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

VIVALDI

Concerto in A minor for Bassoon, Strings, and Continuo, RV 497 (ca. 1720–24)

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

HANDEL

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

J. S. BACH

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

HANDEL

“Let the Bright Seraphim” from *Samson* for Soprano, Bassoon, Trumpet, Strings, and Continuo, HWV 57 (1741–42)

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

HANDEL

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

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

VIVALDI

Concerto in D major for Flute, Strings, and Continuo, RV 428, *Il gardellino* (1729)

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

GEMINIANI

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

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

Prelude Performance (see p. 20)

4:00 p.m., Martin Family Hall

New

One hour before the Quartet Cycle performances, join Artistic Director David Finckel and festival artists for an informative preview of the program to come that features both a talk and live quartet demonstrations.

Beethoven Quartet Cycle I

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

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

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

A cautious step into quartet composition, with occasional signature Beethoven outbursts.

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

More challenging, the slow movement was reportedly inspired by Shakespeare's Romeo and Juliet.

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

Nicknamed the "Compliments" Quartet, Beethoven described the rambunctious finale as "unbuttoned."

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

Inside the Quartets I LED BY DAVID FINCKEL

Sunday, July 16, 3:00–3:45 p.m. | Martin Family Hall

Beethoven Quartets op. 18, nos. 3, 1, 2

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

Prelude Performance (see p. 20)

1:00 p.m., Stent Family Hall



Lobkowitz Palace, Prague, Czech Republic.
Photo credit: © Erich Lessing/Art Resource, NY



Beethoven Quartet Cycle II

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

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

A tribute to Mozart. The heavenly variation movement is based on Mozart's quartet, K. 464.

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

Beethoven's irascible personality appears. A folk-flavored finale exudes frenetic energy.

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

A restless look to the future with a mysterious added slow movement.

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

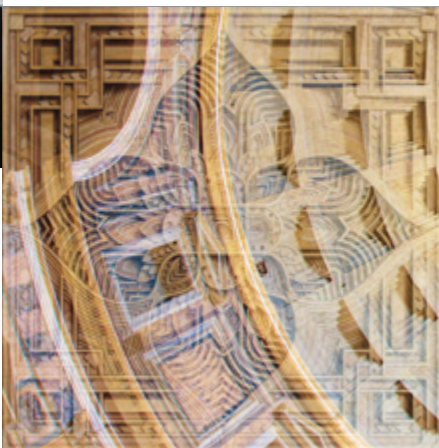
Inside the Quartets II LED BY DAVID FINCKEL

Wednesday, July 19, 6:00–6:45 p.m. | Martin Family Hall

Beethoven Quartets op. 18, nos. 5, 4, 6

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

Blasius Höfel (1792–1863). Portrait of Ludwig van Beethoven, 1814, after a drawing by Louis Letronne



Concert Program II

Bach to Beethoven

Thursday, July 20, 7:00 p.m. | Spieker Center

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

J. C. BACH

Quintet in G major for Flute, Oboe, Violin, Viola, and Continuo, op. 11, no. 2 (1774)

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

HAYDN

Divertimento in C major for Winds, Strings, and Continuo, Hob. II:11, *The Birthday* (1765)

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

MOZART

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

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

BEETHOVEN

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

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

Prelude Performance (see p. 20)

5:00 p.m., Martin Family Hall

Interior view of the dome of the Pantheon, Rome, Italy.
Photo credit: Solidasrock/© Adobe Stock

Beethoven Quartet Cycle III

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

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

String Quartet in F major, op. 59, no. 1, *Razumovsky* (1806)

Nearly twice the length of Haydn's final quartet, this magisterial work opens with the cello.

String Quartet in E minor, op. 59, no. 2, *Razumovsky* (1806)

Turbulent throughout, except for the heavenly Adagio, apparently inspired by the motion of the planets.

String Quartet in C major, op. 59, no. 3, *Razumovsky* (1806)

A joyous quartet including an evocative, Russian-flavored Andante and arguably chamber music's most exciting finale.

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

Inside the Quartets III LED BY DAVID FINCKEL

Saturday, July 22, 5:00–5:45 p.m. | Martin Family Hall

Beethoven Quartets op. 59, nos. 1, 2, 3

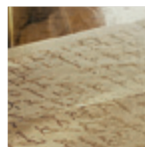
with Paul Huang, Aaron Boyd, violins; Matthew Lipman, viola; David Finckel, cello

Koret Young Performers Concert (see p. 20)

12:30 p.m., Spieker Center

Heiligenstadt Testament-final page signed in 1802 by Ludwig van Beethoven.
Photo credit: © Lebrecht Music Arts/Bridgeman Images

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





Concert Program III

From the Heart

Sunday, July 23, 4:00 p.m. | Spieker Center

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

George Marston (1882–1940). *The Endurance Crushed in the Ice of the Weddell Sea, October 1915*, oil on canvas. Photo credit: © Christie’s Images/Bridgeman Images

SCHUBERT

String Trio in B-flat major, D. 581 (1816)

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

FARRENC

Quintet in A minor for Piano, Violin, Viola, Cello, and Bass, op. 30 (1842)

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

C. SCHUMANN

Three Romances for Violin and Piano, op. 22 (1853)

Aaron Boyd, *violin*; Juho Pohjonen, *piano*

MENDELSSOHN

Piano Trio no. 1 in D minor, op. 49 (1839)

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

Prelude Performance (see p. 20)
2:00 p.m., Stent Family Hall

Beethoven Quartet Cycle IV

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

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

String Quartet in E-flat major, op. 74, *Harp* (1809)

Surprises and mysteries crop up in a generally genial quartet.

String Quartet in F minor, op. 95, *Serioso* (1810)

An experimental, troubled quartet in condensed form.

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

The first of the "late" quartets opens the door to Beethoven's new world.

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

Inside the Quartets IV LED BY DAVID FINCKEL

Wednesday, July 26, 6:00–6:45 p.m. | Martin Family Hall

Beethoven Quartets opp. 74, 95, 127

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



Top: Bombardment of Vienna by French artillery, nineteenth century, engraving: Photo credit: © Erich Lessing/Art Resource.

Bottom: Sanford Robinson Gifford (1823–80). *A Gorge in the Mountains (Kauterskill Clove)*, 1862, oil on canvas. Public domain.



Concert Program IV

Romantic Twilight

Thursday, July 27, 7:00 p.m. | Spieker Center

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

FAURÉ

Morceau de lecture for Violin and Piano (1903)

Berceuse for Violin and Piano, op. 16 (1879)

Francisco Fullana, *violin*; Hyeyeon Park, *piano*

TCHAIKOVSKY

Andante Cantabile from String Quartet no. 1, op. 11, for Solo Cello and Strings (1871, arr. 1888)

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

Joseph Maria Olbrich (1867–1908). Poster for the second exhibition of the Vienna Secession, 1898. Photo credit: © Alamy

DVOŘÁK

Piano Trio in G minor, op. 26 (1876)

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

BRAHMS

Clarinet Quintet in B minor, op. 115 (1891)

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

Prelude Performance (see p. 20)

5:00 p.m., Martin Family Hall



Beethoven Quartet Cycle V

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

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

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

Entering a universal realm, the Adagio is a thanks to God for the gift of renewed strength.

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

The slow movement manuscript bears the composer's tear stains, before launching into the daunting Grosse Fuge.

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

Inside the Quartets V LED BY DAVID FINCKEL

Saturday, July 29, 5:00–5:45 p.m. | Martin Family Hall

Beethoven Quartets opp. 132, 130

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

Koret Young Performers Concert (see p. 20)

12:30 p.m., Spieker Center



Concert Program V

The Turbulent Century

Sunday, July 30, 4:00 p.m. | Spieker Center

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

MILHAUD

Suite for Clarinet, Violin, and Piano, op. 157b (1936)

Tommaso Lonquich, *clarinet*; Bella Hristova, *violin*;
Wu Qian, *piano*

BACEWICZ

Partita for Violin and Piano (1955)

Stella Chen, *violin*; Wu Qian, *piano*

TURINA

Piano Quartet in A minor, op. 67 (1931)

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

PROKOFIEV

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

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

BLOCH

Piano Quintet no. 1 (1921–23)

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

Prelude Performance (see p. 20)

2:00 p.m., Stent Family Hall

Arrest of Gavrilo Princip, assassin of Archduke Ferdinand, 1914, photograph.
© Universal History Archive/UiG/Bridgeman Images



Beethoven Quartet Cycle VI

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

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

String Quartet in C-sharp minor, op. 131 (1826)

Beethoven's favorite quartet is an unbroken, cyclic stream of consciousness.

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

A profound and provocative conclusion to chamber music's greatest cycle.

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

Inside the Quartets VI LED BY DAVID FINCKEL

Thursday, August 3, 6:00–6:45 p.m. | Martin Family Hall

Beethoven Quartets opp. 131, 135

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

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



Concert Program VI

Chamber Music Now

Saturday, August 5, 6:00 p.m. | Spieker Center

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

JESSIE MONTGOMERY

Duo for Violin and Cello (2015)

Bella Hristova, *violin*; Nicholas Canellakis, *cello*

WANG JIE

New work (2023) *Music@Menlo* co-commission

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

BRETT DEAN

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

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

DAVID SERKIN LUDWIG

New work (2023) *Music@Menlo* co-commission, world premiere

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

TAN DUN

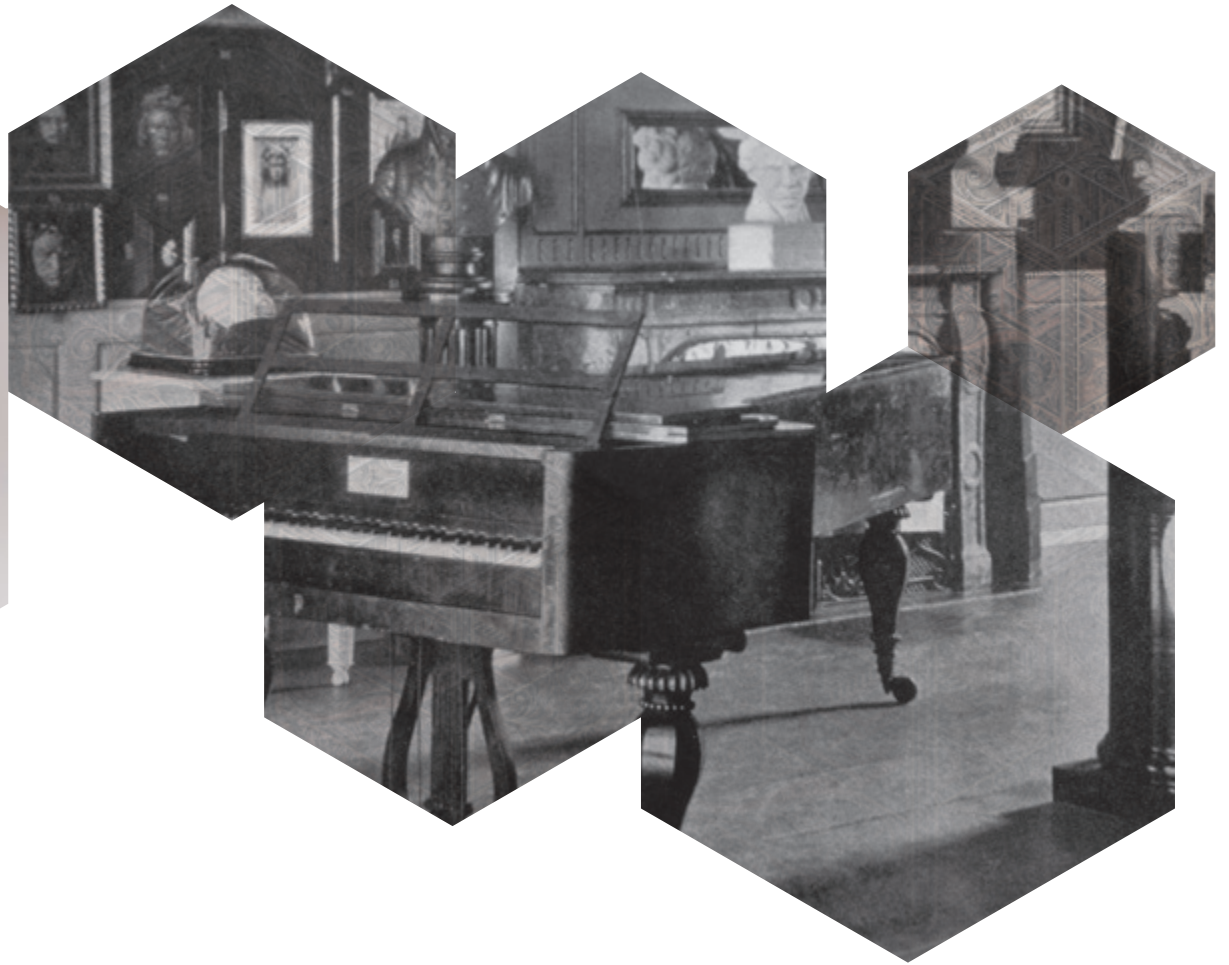
Concerto for Pipa and String Quartet (1999)

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

Koret Young Performers Concert (see p. 20)

12:30 p.m., Spieker Center

Modern urban architecture. Photo credit: © Adobe Stock/ASTA Concept



Encounters

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

Encounter I

Beethoven's Workshop LED BY JAN SWAFFORD

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

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

Prelude Performance (see p. 20)

5:00 p.m., Spieker Center

Ludwig van Beethoven (1770–1827) Piano Room in his house at Bonn, Germany.
Photo credit: © Lebrecht Music Arts/Bridgeman Images



Encounter II

Quartets for the End of Time LED BY AARON BOYD

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

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

Prelude Performance (see p. 20)

5:00 p.m., Spieker Center

Felix Possart (1837–1928). Joachim Quartet performing.
Photo credit: © Lebrecht Music Arts/Bridgeman Images

Encounter III

The Beethoven Effect LED BY DAVID SERKIN LUDWIG

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

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

The Beethoven Monument on the Münsterplatz in Bonn, Germany.
Photo credit: © Adobe Stock



Overture Concerts

Music@Menlo's Overture Concerts present the fruits of artistic collaboration between world-renowned festival artists and the exciting young International Program artists. Fresh perspectives on chamber music emerge as seasoned performers share their expertise with rising stars of the stage.

Overture Concert I

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

MOZART

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

BRAHMS

Clarinet Sonata in E-flat major, op. 120, no. 2 (1894)

FAURÉ

Piano Quartet no. 2 in G minor, op. 45 (1885–86)

with James Austin Smith, *oboe*; David Shifrin, *clarinet*;
Paul Huang, *violin*; Paul Neubauer, *viola*; Mihai Marica, *cello*;
and artists of the International Program

Overture Concert II

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

SUK

Piano Quintet in G minor, op. 8 (1893, rev. 1915)

ELGAR

Piano Quintet in A minor, op. 84 (1918–19)

with Gilbert Kalish, Wu Han, *pianos*; Arnaud Sussmann, *violin*;
Matthew Lipman, *viola*; and artists of the International Program



Chamber Music Institute

Gilbert Kalish and Arnaud Sussmann

International Program Directors

Dmitri Atapine and Hyecheon Park

Young Performers Program Directors

Music@Menlo's **Chamber Music Institute** has become one of the top-tier summer programs in the world for string players and pianists. The Institute brings together exceptionally talented young musicians and a world-class roster of performing artists for an intensive three-week training program, consisting of the **International Program** for preprofessional artists (ages 20 to 30) and the **Young Performers Program** for pre- and early-conservatory-level students (ages 10 to 19). These extraordinary young artists are selected from top preparatory and conservatory programs across the United States and abroad. Students work closely with the festival's artist-faculty in coachings, master classes, and various other educational activities. Highlights include the immensely popular Prelude Performances and Koret Young Performers Concerts featuring the Institute's aspiring young artists. The Chamber Music Institute's series of master classes, Café Conversations, and performances—always free and open to the public—offer listeners opportunities to witness the fostering of great traditions and the exchange of ideas between today's most accomplished artists and classical music's next generation.

The Chamber Music Institute and its International Program and Young Performers Program participants are supported by contributions to the Ann S. Bowers Young Artist Fund and the Music@Menlo Fund.



Prelude Performances and Koret Young Performers Concerts

Integral components of the festival, the Prelude Performances and Koret Young Performers Concerts showcase the Chamber Music Institute students' extraordinary musicianship and intense preparation. Programming will be announced just prior to the festival's opening. Events are free to attend for both series, but tickets are required and may be reserved on the day of the concert.

Prelude Performances

Featuring the Institute's International Program artists

- Friday, July 14, 5:00 p.m.**, Spieker Center
- Saturday, July 15, 4:00 p.m.**, Martin Family Hall
- Sunday, July 16, 1:00 p.m.**, Stent Family Hall
- Tuesday, July 18, 5:00 p.m.**, Spieker Center
- Thursday, July 20, 5:00 p.m.**, Martin Family Hall
- Sunday, July 23, 2:00 p.m.**, Stent Family Hall
- Tuesday, July 25, 5:00 p.m.**, Spieker Center
- Thursday, July 27, 5:00 p.m.**, Martin Family Hall
- Sunday, July 30, 2:00 p.m.**, Stent Family Hall
- Friday, August 4, 5:00 p.m.**, Spieker Center

Koret Young Performers Concerts

Featuring the Institute's Young Performers

- Saturday, July 22, 12:30 p.m.**, Spieker Center
- Saturday, July 29, 12:30 p.m.**, Spieker Center
- Saturday, August 5, 12:30 p.m.**, Spieker Center



Mornings@Menlo

Mornings@Menlo take place on weekdays at 11:00 a.m. beginning on July 17. They include master classes with festival artists working with Chamber Music Institute students on their concert repertoire and Café Conversations led by both artists and special guests exploring a rich variety of musical subjects. Details for these open-access events will be posted on Music@Menlo's website shortly before the festival.

YourClassical®



YourClassical® is a collection of curated classical music listening experiences produced by American Public Media. This

summer, Music@Menlo is proud to welcome YourClassical® once again as the festival's exclusive broadcast partner. Performances from Music@Menlo can be heard regularly nationwide on their programs including Performance Today® and C24®. Each week, nearly 2.75 million people engage with YourClassical®. Learn more and listen at www.yourclassical.org.





AudioNotes

AudioNotes are Music@Menlo's unique, in-depth program notes that are provided free of charge to ticket holders prior to every festival. AudioNotes are authored by Nicholas Swett and narrated by a host of speakers, including festival performers. They provide complete preparation for enjoying the festival's music at a deeper level, and include fascinating historical background, helpful and informal analysis of the music, and plentiful audio examples, guiding the listener through the festival repertoire.

Music@Menlo LIVE

The festival's exclusive recording label, Music@Menlo LIVE has captured festival performances since the inaugural season. Recorded in audiophile quality by Grammy-winning producer Da-Hong Seetoo, the festival's recorded archive—now including over 500 works—is widely regarded as among the finest collections of chamber music recordings in the world. Each season's recordings provide a comprehensive sonic summary of the festival's theme, vividly documenting the history of the festival and shining a spotlight on the extraordinary roster of performers. Music@Menlo LIVE recordings are available as digital downloads and streaming through Amazon, Apple Music, Classical Archives, Spotify, and more. CDs are available in complete-season box sets and as individual CDs through the Music@Menlo website and at concert venues during the festival.

"...the most ambitious recording project of any classical music festival in the world"

—*San Jose Mercury News*

"...without question the best CDs I have ever heard"

—*Positive Feedback Online*





Visual Artist: Gabriel Schama



Working principally in laser-cut plywood, Oakland-based artist **Gabriel Schama** creates densely layered forms that twist, intersect, and overlap to create precise, expressionist compositions.

Although the design process begins digitally with complex vector illustrations, Schama's work is brought to life by the artist's meticulous craftsmanship. His years of experience in high-end architectural metalwork and furniture design are as evident in the impeccable construction of his work as they are in the delicate balance of the design.

His work meanders among purely abstract pseudo-mandalas, silhouetted figures and portraits, architectural landscapes, and typographic studies. Rendered in mixed tones of wood grain or in vivid blocks of color, endless details hide in the crevices of Schama's work, rewarding repeated and up-close scrutiny, even as the overall arrangement defies a single visual interpretation, shifting with each change in perspective.

Front cover: Gabriel Schama (born 1985). *Fever Dreams in the Temple of the Meteor*, sculpture, laser-cut, layered white birch

Pages 5 and 7: Gabriel Schama. *Foxglove*, sculpture, laser-cut layered white birch

Above: Gabriel Schama. *Seven Fates*, sculpture, laser-cut layered white birch

Pages 24–26: Gabriel Schama. *No Depth*, sculpture, laser-cut layered white birch

Back cover: Gabriel Schama. *Szygy*, sculpture, laser-cut layered white birch



Artistic Directors: David Finckel and Wu Han

The Martin Family Artistic Directorship

Music@Menlo founders and Artistic Directors since 2002, cellist David Finckel and pianist Wu Han continue to navigate the high seas of classical music in the multiple roles of performers, artistic leaders, recording producers, educators, and cultural entrepreneurs. Recipients of *Musical America's* Musicians of the Year award, they have appeared at the world's most prestigious venues presenting duo repertoire that spans virtually the entire literature for their instruments. Founders of ArtistLed—the classical music industry's first musician-directed, Internet-based recording company—they have released more than twenty CDs of duo and chamber repertoire over two decades, as well as overseeing (and often performing in) more than 150 releases on both the Music@Menlo *LIVE* and CMS *Live* labels. Passionately committed to education, Wu Han and David Finckel oversee Music@Menlo's annual Chamber Music Institute, as well as the Chamber Music Society of Lincoln Center's Bowers Program, which attracts and nurtures the most-promising young artists from all over the world. Artistic Directors of the Chamber Music Society of Lincoln Center since 2004, a 2022 contract extension positions them to become the longest-serving artistic directors in the organization's history.

Born in Taiwan, Wu Han came to the United States as a graduate student, where her talent quickly came to the attention of noted musicians. Mentored by some of the world's greatest pianists, among them Lilian Kallir, Menahem Pressler, and Rudolf Serkin, Wu Han thrived at the Marlboro and Aspen Music Festivals and subsequently won the prestigious Andrew Wolf Award. She currently serves as Artistic Advisor for Wolf Trap's Chamber Music at the Barns series and Palm Beach's Society of the Four Arts and as Artistic Director of La Musica in Sarasota, Florida. David Finckel was raised in New Jersey where he spent his teenage years winning competitions, among them the Philadelphia Orchestra's junior and senior divisions, which resulted in two performances with the orchestra. The first American student of Mstislav Rostropovich, David Finckel went on to become the cellist of the Emerson String Quartet. During his thirty-four-season tenure with the quartet, it garnered nine Grammy Awards and the Avery Fisher Prize. David Finckel is a professor at both the Juilliard School and Stony Brook University.

David Finckel and Wu Han married in 1985 and divide their time between touring and residences in New York City and Westchester County. Their daughter Lilian lives and works in Brooklyn as an artist.

Artist Biographies



Described as a cellist whose “playing is highly impressive throughout” (*The Strad*), **Dmitri Atapine** has appeared at leading venues worldwide. He regularly performs with the Chamber Music Society of Lincoln Center and is a frequent guest at some of the most prestigious festivals and concert series. He has released multiple recordings, among them a world premiere of works by Lowell Liebermann. Professor of Cello at the University of Nevada, Reno, he serves as Artistic Co-director of Apex Concerts (Reno), the Ribadesella Chamber Music Festival (Spain), and the Friends of Chamber Music Kansas City. Atapine holds a doctoral degree from the Yale School of Music, where he studied with Aldo Parisot.



Russian American soprano **Erika Baikoff** is a recent graduate of the Metropolitan Opera Lindemann Young Artist Development Program, during which she made her Met debut singing Xenia in Mussorgsky’s *Boris Godunov*. This season she returned to the Met as Tebaldo in Verdi’s *Don Carlo*. Other 2022–23 season highlights include the soprano solo in Bach’s B minor Mass with Orchestre Métropolitain, conducted by Maestro Yannick Nézet-Séguin, and opening the Schubertiada festival in Villebertran, Spain. Baikoff is the first-prize winner of the Concours International de Chant-Piano Nadia et Lili Boulanger, Helmet Deutsch Liedwettbewerb, and Mondavi Young Artist Competitions.



Violinist **Aaron Boyd** enjoys a varied career as a soloist, chamber musician, lecturer, teacher, and recording artist and concertizes throughout the United States, Europe, Russia, and Asia. He appears regularly as an Artist of the Chamber Music Society of Lincoln Center and has participated in the Marlboro, Music@Menlo, La Jolla, Bridgehampton, Prussia Cove, and Aspen festivals. Previously on the violin faculties of Columbia University and the University of Arizona, Boyd now serves as Director of Chamber Music and Chair of Strings at the Meadows School of the Arts at Southern Methodist University in Dallas, Texas.



The **Calidore String Quartet** is renowned for its “deep reserves of virtuosity and irrepressible dramatic instinct” (*New York Times*). The *Los Angeles Times* described the musicians as “astounding,” their playing “shockingly deep,” approaching “the kind of sublimity other quartets spend a lifetime searching [for].” The *Washington Post* noted that “four more individual musicians are unimaginable, yet these speak, breathe, think and feel as one.” For more than a decade, the Calidore has enjoyed performances and residencies in the world’s major venues and festivals, released multiple critically acclaimed recordings, and won numerous awards. The Calidore is recognized as one of the world’s foremost interpreters of a vast repertoire, from the cycles of quartets by Beethoven and Mendelssohn to works of celebrated contemporary voices like György Kurtág, Jörg Widmann, and Caroline Shaw.



Hailed by the *New Yorker* as a “superb young soloist,” **Nicholas Canellakis** has become one of the most sought-after and innovative cellists of his generation. Canellakis’s recent highlights include solo debuts with the Virginia, Albany, Bangor, and Delaware symphony orchestras; concerto appearances with the Erie Philharmonic, the New Haven Symphony Orchestra as Artist-in-Residence, and the American Symphony Orchestra in Carnegie Hall; and Europe and Asia tours with the Chamber Music Society of Lincoln Center. He is a regular guest artist at many of the world’s leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, Bridgehampton, La Jolla, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. He is the Artistic Director of Chamber Music Sedona in Arizona.



American violinist **Stella Chen** garnered worldwide attention with her first-prize win at the 2019 Queen Elizabeth International Violin Competition. Since then, Chen has performed with orchestras such as the New York Philharmonic, Chicago Symphony, Minnesota Orchestra, Israel Philharmonic, and Chamber Orchestra of Europe and in venues such as Carnegie Hall, Vienna Musikverein, and Berlin Philharmonie. She appears frequently with the Chamber Music Society of Lincoln Center. Chen plays the 1700 ex-Petri Stradivarius, on generous loan from Ryuji Ueno and the Artists and Benefactors Collaborative of Rare Violins in Consortium, and the 1708 Huggins Stradivarius courtesy of the Nippon Foundation.



Fred Child is the host of American Public Media’s *Performance Today*, the most-listened-to classical music radio show in the United States. He appears as a host, moderator, and speaker at classical music festivals and events around the country and throughout Europe. He is also the Emmy Award-winning commentator for *Live from Lincoln Center* on PBS. He was previously Music Director and Director of Cultural Programming at WNYC and host of a live daily performance and interview program on WNYC. His music reviews have appeared on NPR’s *All Things Considered*, and his music reports have appeared on NPR’s *Morning Edition* and *Weekend Edition*.



Spanish violinist **Francisco Fullana** is making a name for himself as an international soloist and performer. A 2018 Avery Fisher Career Grant recipient, he has performed under the batons of Gustavo Dudamel, Sir Colin Davis, Hans Graf, and Jeannette Sorrell, among others. Fullana has appeared with such distinguished symphony orchestras as those of the City of Birmingham and Vancouver, with the chamber orchestras of Saint Paul and Philadelphia, and as Artist-in-Residence with the Grammy-winning baroque orchestra Apollo’s Fire. He is an alum of the Bowers Program at Lincoln Center’s Chamber Music Society. Fullana performs on the 1735 “Mary Portman” ex-Kreisler Guarneri del Gesù violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.



Cellist Lynn Harrell praised **Sihao He**, saying, “He has impressed me with originality of musical thought and a wonderful command of the cello. His vision is inspiring.” He came into international prominence as the winner of the International Antonio Janigro Cello Competition in 2008. He is a grand-prize winner of the Cassadó International Cello Competition, a third-prize winner of the ARD International Music Competition, and a laureate of the Queen Elizabeth International Cello Competition. A passionate chamber musician, He won the Concert Artists Guild Competition as a member of the Galvin Cello Quartet and is a member of the Chamber Music Society of Lincoln Center’s Bowers Program. A native of Shanghai, He attends Northwestern University as a doctoral candidate and has studied with Hans Jørgen Jensen and Julie Albers.



American violinist **Chad Hoopes** is a consistent and versatile performer with the world’s leading orchestras, including the Philadelphia Orchestra, Orchestre de Paris, l’Orchestre National du Capitole de Toulouse, and the Konzerthausorchester Berlin. Hoopes performs regularly with the Chamber Music Society of Lincoln Center and as a guest of the Moritzburg, Rheingau, and Aspen Music Festivals. He has been featured on recordings released by Sony Classical, including the recent Dvořák album, and on the Naïve label with the MDR Leipzig and conductor Kristjan Järvi performing the Mendelssohn Violin Concerto. He plays the 1991 Samuel Zygmuntowicz, ex-Isaac Stern violin.



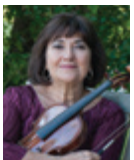
Violinist **Bella Hristova**'s prizes include an Avery Fisher Career Grant and first prize in the Young Concert Artists International Auditions and Michael Hill International Violin Competition. She has appeared as a soloist with the Orchestra of St. Luke's and the Fort Worth, Kansas City, and Milwaukee Symphonies; has performed in recital at Carnegie Hall and the Kennedy Center; and appears regularly with the Chamber Music Society of Lincoln Center. A native of Bulgaria, Hristova came to the United States to study at the Curtis Institute of Music with Ida Kavafian and at Indiana University with Jaime Laredo. She plays a 1655 Nicolò Amati violin.



Avery Fisher Career Grant and Lincoln Center Award for Emerging Artists recipient, violinist **Paul Huang** has recently appeared with the Detroit Symphony, Mariinsky Orchestra, Baltimore Symphony, and Houston Symphony, as well as made recital debuts at the Lucerne and Aspen Music Festivals. In the 2022–23 season, he opens the National Symphony Orchestra of Taiwan's season, performs at the Kennedy Center and Lincoln Center, and appears with the Hiroshima Symphony, Rotterdam Philharmonic, Dallas Symphony Orchestra, and Residentie Orkest. He plays on the legendary 1742 ex-Wieniawski Guarneri del Gesù violin on loan through the Stradivari Society of Chicago. He is on the faculty of the Taipei National University of the Arts and resides in New York.



Pianist **Gilbert Kalish**'s profound influence on the musical community as a performer, educator, and recording artist has established him as a major figure in American music making. He was pianist of the Boston Symphony Chamber Players for thirty years, was a founding member of the Contemporary Chamber Ensemble, and is an Artist of the Chamber Music Society of Lincoln Center. Kalish is Distinguished Professor and Head of Performance Activities at Stony Brook University. He was previously a faculty member and Chair of the Faculty at the Tanglewood Music Center. Kalish received the American Composers Forum's Champion of New Music Award in 2017.



Violinist **Ani Kavafian** continues to enjoy a prestigious career as a soloist, chamber musician, and professor. She has performed with major orchestras in the United States, including the New York Philharmonic, Philadelphia Orchestra, and Cleveland Orchestra. Kavafian is Professor of Violin and Coordinator of Strings at Yale University and is also in high demand as a visiting professor and conducts master classes at universities all over the United States and in Asia and Europe. Born in Istanbul, Turkey, of Armenian heritage, Kavafian continues her long association with the Chamber Music Society of Lincoln Center in New York and on tour.



Sooyun Kim has been praised as “a rare virtuoso of the flute” by *Libération*. Since her concerto debut with the Seoul Philharmonic Orchestra at age ten, she has appeared with the Bavarian Radio Symphony Orchestra, Munich Philharmonic, and Boston Pops Orchestra. She is a winner of a Solti Foundation Career Assistance Grant and the ARD International Music Competition, and her European debut recital at the Louvre was streamed live on Medici.tv. An alum of the Bowers Program, she continues to perform with the Chamber Music Society of Lincoln Center. Kim is on the faculty of the Longy School of Music at Bard College and Orford Musique.



Called “superb” by the *Washington Post* and “stunningly virtuosic” by the *New York Times*, **Peter Kolkay** is the only bassoonist to receive an Avery Fisher Career Grant. In addition to performing with the Chamber Music Society of Lincoln Center, Kolkay is dedicated to broadening the bassoon repertoire and has premiered works by Joan Tower, Mark-Anthony Turnage, and Tania León, among many others. His new recording of contemporary works performed with the Calidore String Quartet will be released in 2023. A dedicated teacher, Kolkay is Associate Professor of Bassoon at the Blair School of Music at Vanderbilt University in Nashville.



An Avery Fisher Career Grant recipient and a top-prize winner of the Walter W. Naumburg Competition, **Kristin Lee** is a violinist of remarkable versatility and impeccable technique. Lee is the Artistic Director of Emerald City Music in Seattle and Assistant Professor of Violin at the University of Cincinnati College-Conservatory of Music. Lee has soloed with the Philadelphia Orchestra, St. Louis Symphony Orchestra, and Saint Paul Chamber Orchestra and has performed at Carnegie Hall, Avery Fisher Hall, and the Kennedy Center. She is an Artist of the Chamber Music Society of Lincoln Center. Lee holds a master's degree from the Juilliard School, where she studied with Itzhak Perlman and Donald Weilerstein.



Violist **Matthew Lipman**, recognized by the *New York Times* for his “rich tone and elegant phrasing,” has appeared as a soloist with the Chicago Symphony Orchestra, Minnesota Orchestra, American Symphony Orchestra, Chamber Orchestra of Europe, and Academy of St. Martin in the Fields and in recital at Carnegie Hall, the Zürich Tonhalle, and the New World Symphony. He has recorded critically acclaimed albums on the Sony, Cedille, and Avie labels and has premiered works by Shostakovich, Clarice Assad, Helen Grime, and Malika Kishino. Lipman is featured regularly on PBS, NPR, Medici.tv, and MagentaTV and occupies the Wallach Chair at the Chamber Music Society of Lincoln Center. Recipient of many coveted prizes, including the Avery Fisher Career Grant, Lipman performs on violas by Matteo Goffriller and Samuel Zygmuntowicz.



Praised by reviewers for his “passion, sumptuous tone, magical finesse, and dazzling virtuosity,” Italian-born **Tommaso Lonquich** is Solo Clarinetist with Ensemble MidtVest in Denmark and an Artist of the Chamber Music Society of Lincoln Center. He has appeared on the world's most prestigious stages, partnering with Christian Tetzlaff, Ani and Ida Kavafian, Gilles Vonsattel, Gilbert Kalish, Wu Han, David Finckel, Yura Lee, Charles Neidich, David Shifrin, and the Danish String Quartet. Lonquich is Artistic Co-director of KantorAtelier in Italy and of Schackenberg Musikfest in Denmark. He has given master classes at the Juilliard School and the Manhattan School of Music, among others.



David Serkin Ludwig's first musical memory is singing the Beatles with his sister; his second is hearing his grandfather perform at Carnegie Hall—and a diverse career collaborating with many of today's leading musicians, filmmakers, choreographers, and writers was to follow for Ludwig. His choral work “The New Colossus” opened the prayer service for President Barack Obama's second inauguration, in the year NPR Music named him one of the world's “Top 100 Composers Under Forty.” Ludwig holds positions and residencies with nearly two-dozen orchestras and music festivals in the United States and abroad. A recipient of numerous awards and honors, he recently received the prestigious 2018 Pew Center for the Arts and Heritage Fellowship. Ludwig was recently appointed Dean and Director of the Juilliard School music division. He lives in New York City with his wife, acclaimed violinist Bella Hristova, and their four beloved cats.

Artist Biographies



Bassist **Anthony Manzo**'s vibrantly interactive music making has made him a ubiquitous figure in the upper echelons of classical music. He performs regularly at venues such as Lincoln Center and Boston's Symphony Hall and at festivals including Spoleto USA and La Jolla SummerFest. He appears regularly with the Chamber Music Society of Lincoln Center and with chamber groups and chamber orchestras across the country. Manzo has also been guest Principal Bass with Camerata Salzburg during its summer residency at the Salzburg Festival and on two European tours as a soloist alongside bass-baritone Thomas Quasthoff. Manzo is an active performer on period instruments and teaches at the University of Maryland.



Romanian-born cellist **Mihai Marica** is a first-prize winner of the International Musical Competition "Dr. Luis Sigal" in Chile and is a recipient of Charlotte White's Salon de Virtuosi Career Grant. He has performed with the Symphony Orchestra of Chile, the Xalapa Symphony Orchestra, the St. Petersburg State Hermitage Orchestra, l'Orchestre des Jardins Musicaux, and the Louisville Orchestra. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals, where he has collaborated with such artists as Ani Kavafian, David Shifrin, André Watts, and Edgar Meyer, and he is a founding member of the award-winning Amphion String Quartet.

Mihai Marica holds the Kathleen G. Henschel Cello Chair in honor of David Finckel for 2023.



Few artists have done more to both honor and reinvent the two-thousand-year history of the pipa than soloist, vocalist, and composer **Min Xiao-Fen** (minbluepipa.com). Classically trained in her native China, Min was an in-demand interpreter of traditional music before relocating to the United States and forging a new path for her instrument alongside many of the leading lights in modern jazz, free improvisation, experimental, and contemporary classical music. NPR's *Weekend Edition* lauded Min as "one of the world's greatest virtuosos," and the *New York Times* raved that her singular work "has traversed a sweeping musical odyssey."



Paul Neubauer was Principal Violist of the New York Philharmonic at age twenty-one and has appeared with the New York and Los Angeles philharmonics; San Francisco Symphony; Chicago, National, St. Louis, Detroit, and Dallas symphony orchestras; and Mariinsky, Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS's *Sunday Morning*, on *A Prairie Home Companion*, and in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on the Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical labels.



Described as "a pianist with power, precision, and tremendous glee" by *Gramophone*, pianist **Hyeyeon Park** was selected as an Artist of the Year by the Seoul Arts Center and is a prizewinner of numerous international competitions, including Oberlin, Ettlingen, Hugo Kauder, Maria Canals, Prix Amadeo, and Corpus Christi. She is Artistic Codirector of the Friends of Chamber Music Kansas City and Apex Concerts (Nevada) and is Associate Professor of Piano at the University of Nevada, Reno. Her first solo CD recording, *Klavier 1853*, was released on the Blue Griffin label.



Scott Pingel has served as the San Francisco Symphony's Principal Bass for nineteen years and was previously Principal Bass of the Charleston Symphony Orchestra and guest Principal with the National Arts Centre Orchestra. As a chamber musician, he performs in venues around the country with groups such as the Chamber Music Society of Lincoln Center. Versatile in a variety of styles, Pingel has performed in jazz clubs from New York to Stockholm, and his solo performances with the band Metallica have been hailed as "show stopping" and "jaw dropping" by *Rolling Stone* and *Variety* magazines. He is a faculty member of the San Francisco Conservatory of Music.



Juho Pohjonen is regarded as one of today's most exciting and unique instrumentalists. The Finnish pianist performs widely in Europe, Asia, and North America, collaborating with symphony orchestras and playing in recital and chamber settings. An ardent exponent of Scandinavian music, Pohjonen's growing discography offers a showcase of music by Finnish compatriots such as Esa-Pekka Salonen, Kaija Saariaho, and Jean Sibelius. His most recent recording features cello sonatas by Chopin and Grieg with cellist Inbal Segev. See juhupohjonen.com for more.



First-prize winner of the 2008 Naumburg International Violoncello Competition, **David Requiro** (pronounced re-KEER-oh) is recognized as one of today's finest cellists. Requiro has appeared as a soloist with the Tokyo Philharmonic, National Symphony Orchestra, Seattle Symphony, and numerous orchestras across North America. 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 appointed him to its prestigious Bowers Program (formerly CMS Two) beginning in the 2018–19 season. Requiro has been Assistant Professor of Cello at the University of Colorado Boulder since 2015.



Known for his "delicious quality of tone," **Kevin Rivard**, Coprincipal Horn of the San Francisco Opera Orchestra and Principal Horn of the San Francisco Ballet Orchestra, has performed with the Orpheus Chamber Orchestra, the Metropolitan Opera Orchestra, the Philadelphia Orchestra, and the Chamber Music Society of Lincoln Center, among others. His awards include grand prize at the Concours International d'Interprétation Musicale in Paris, the International Horn Competition of America, and the Farkas Horn Competition. Rivard has participated in the Sarasota Music Festival, the Norfolk Chamber Music Festival, the Verbier Festival, and the Santa Fe Opera.



Pianist **Mika Sasaki** is an imaginative and versatile soloist, chamber musician, and educator based in New York City. She is a member of Ensemble Mélange and the Chameleon Arts Ensemble and has performed with the Manhattan Chamber Players, Orpheus, Decoda, and Carnegie Hall's Ensemble Connect. Her debut album, *Obsidian: Mika Sasaki Plays Clara Schumann*, was released in 2016. Festival appearances have included Music@Menlo, Tanglewood, Taos, pianoSonoma, Yellow Barn, and Chamber Music Northwest. An alumna of the Peabody Institute (B.M., M.M.) and the Juilliard School (D.M.A.), she teaches in the college, precollege, and extension divisions at Juilliard. Learn more at mikasaki.com.



Six-time Grammy Award-winning recording producer **Da-Hong Seetoo** returns to Music@Menlo to record the festival concerts for release on the Music@Menlo *LIVE* label. A violinist trained at the Curtis Institute and the Juilliard School, Seetoo has emerged as one of a handful of elite audio engineers, using his own custom-designed microphones, speakers, and software. His recent clients include the Borromeo, Escher, Emerson, and Tokyo String Quartets; pianists Daniel Barenboim, Yefim Bronfman, and Derek Han; violinist Gil Shaham; cellist Truls Mork; the Chamber Music Society of Lincoln Center; the Chicago Symphony Orchestra; the New York Philharmonic; the Royal Philharmonic Orchestra; and David Finckel and Wu Han for the ArtistLed label.



Hailed as “a first-rate Mozartean” by the *Chicago Tribune*, **Orli Shaham** has established an international reputation as one of today’s most gifted pianists. Shaham has performed with many of the major orchestras around the world and has appeared in recital from Carnegie Hall to the Sydney Opera House. She is Artistic Director of Pacific Symphony’s chamber series and of the interactive children’s concert series *Orli Shaham’s Bach Yard*. Shaham is a cohost of the national radio program *From the Top* and is on faculty at the Juilliard School.

Orli Shaham holds the Kathleen G. Henschel Piano Chair in honor of Wu Han for 2023.



David Shifrin is Professor of Clarinet at the Yale School of Music and Artistic Director of the Chamber Music Society at Yale, Yale in New York, and the Phoenix Chamber Music Festival. He was Artistic Director of the Chamber Music Society of Lincoln Center from 1992 to 2004 and Chamber Music Northwest from 1981 to 2020. Shifrin has appeared with major orchestras and in chamber and recital venues worldwide. He has premiered and commissioned many of the world’s most respected composers and served as Principal Clarinetist with the Cleveland Orchestra and Stokowski’s American Symphony. Shifrin is a recipient of both the Avery Fisher Prize and Career Grant, among numerous other international prizes.



Praised for his “virtuosic,” “dazzling,” and “brilliant” performances (*New York Times*) and his “bold, keen sound” (*New Yorker*), oboist **James Austin Smith** appears regularly at the Chamber Music Society of Lincoln Center and at leading national and international chamber music festivals. He is Coprincipal Oboist of the Orpheus Chamber Orchestra and an Artist of the International Contemporary Ensemble. As Artistic and Executive Director of Tertulia Chamber Music, he creates evenings of food, drink, and music in New York and San Francisco. He is Professor of Oboe and Chamber Music at Stony Brook University and the Manhattan School of Music and is a regular guest at London’s Guildhall School of Music and Drama.



An Avery Fisher Career Grant recipient, violinist **Arnaud Sussmann** has recently appeared as a soloist with the Mariinsky Orchestra, Vancouver Symphony, and New World Symphony. A dedicated chamber musician, he has performed at the Tel Aviv Museum, London’s Wigmore Hall, Lincoln Center’s Alice Tully Hall, the White Nights Festival in Saint Petersburg, the Dresden Music Festival, and the Phillips Collection in Washington, DC. An alum of CMS’s Bowers Program, Sussmann is the Founding Artistic Director of the Boscobel Chamber Music Festival, Artistic Director of the Chamber Music Society of Palm Beach, and Codirector of Music@Menlo’s International Program. He teaches at Stony Brook University.



Jan Swafford is a composer and writer with degrees from Harvard and the Yale School of Music. His work has been played around the United States and abroad by ensembles that include the symphonies of Indianapolis, St. Louis, Harrisburg, Springfield, and the Dutch Radio. He has been a Mellon Faculty Fellow at Harvard and is an honorary member of Harvard’s Phi Beta Kappa Society. As a music journalist and scholar, he has written for *Slate*, the *Guardian*, and *Gramophone*, among others. He has written program and liner notes for the symphonies of Boston, Chicago, Cleveland, Los Angeles, Detroit, and San Francisco and the Metropolitan Opera. His prizewinning books include biographies of Charles Ives, Brahms, Beethoven, and Mozart. His website is janswofford.com.



Violinist **James Thompson** is forging a promising career as a versatile chamber musician, soloist, and music educator. A native of Cleveland, Ohio, he is currently on faculty at Music@Menlo and a member of the Chamber Music Society of Lincoln Center’s Bowers Program. In 2014, Thompson made his solo debut with the Cleveland Orchestra at Severance Hall. He was recently invited to perform in Budapest as part of the first Bartók World Competition and in Sendai for the seventh Sendai International Violin Competition. Thompson holds an artist diploma as well as bachelor’s and master’s degrees from the Cleveland Institute of Music, where he studied with Jaime Laredo, William Preucil, and Paul Kantor.



David Washburn is a Yamaha Performing Artist, Principal Trumpet of the Los Angeles Chamber Orchestra and Los Angeles Master Chorale, and Associate Principal Trumpet of the Los Angeles Opera Orchestra. He previously served as Principal Trumpet and a soloist with the Hong Kong Philharmonic Orchestra. Active in the recording studio, Washburn played lead trumpet for the soundtracks of *Spiderman: No Way Home*, *Buzz Lightyear, Rogue One, Incredibles 2, Coco, A Quiet Place, Godzilla, The Amazing Spiderman, Karate Kid, Avatar, A Beautiful Mind, The Perfect Storm*, and *Titanic*, among others. A member of John Williams’s trumpet section for over twenty years, he recently recorded *Star Wars Episode VII, VIII, and IX*. Washburn is the instructor of trumpet at Biola University and Azusa Pacific University.



Lincoln Center Emerging Artist Award winner, pianist **Wu Qian** has appeared as a recitalist in venues such as Wigmore Hall, City Hall in Hong Kong, Amsterdam’s Concertgebouw, and the Kennedy Center. As a soloist, she has appeared with the Konzerthaus Orchester in Berlin, Brussels Philharmonic, London Mozart Players, I Virtuosi Italiani, European Union Chamber Orchestra, and Munich Symphoniker. A founding member of the Sitkovetsky Piano Trio, she has released numerous critically acclaimed and prizewinning recordings. Wu Qian is an alum of the Chamber Music Society of Lincoln Center’s Bowers Program, Artistic Director of Surrey Hills International Music Festival, and Professor of Chamber Music at Southern Methodist University.

Wu Qian holds the Alan and Corinne Barkin Piano Chair for 2023.



Praised by the *Seattle Times* as “simply marvelous,” violinist/violist **Tien-Hsin Cindy Wu** enjoys a versatile career as a soloist, chamber musician, and educator. She has collaborated in concerts with renowned artists such as Yefim Bronfman, Lynn Harrell, Leila Josefowicz, Midori, and Yuja Wang as well as with members of the Alban Berg, Guarneri, and Orion string quartets. Wu has performed at prominent venues such as the Kennedy Center, Carnegie Hall, and Lincoln Center and at festivals including the Bridgehampton Chamber Music Festival, La Jolla SummerFest, Music@Menlo, and the Santa Fe Chamber Music Festival. She has taught at the Thornton School of Music at the University of Southern California and was recently appointed Artistic Director of Chamber Music Monterey Bay.



Become a Member:

Your Support Helps Secure the Future of Chamber Music

Gifts to the Annual Fund

Support the critical daily operations of the festival and Chamber Music Institute with a gift to the Annual Fund today. These unrestricted gifts provide Music@Menlo the freedom to use the money where it is needed most.

Sponsor a Student with a Gift to the Ann S. Bowers Young Artist Fund

Scholarship support ensures that talent and determination are the only requirements for participating in the Chamber Music Institute.

Planned Giving through the Isaac Stern Circle

Include Music@Menlo in your estate plans to leave a lasting legacy of music. Please speak with us about your specific interests and talk with your estate-planning advisor to learn more.

Gifts to the Music@Menlo Fund

The Music@Menlo Fund, funded by the Tenth-Anniversary and Twentieth-Anniversary Campaigns, holds board-designated funds to support the organization's long-term financial health and special projects. Please contact us to learn more about making a special gift or pledge to the fund.

Music@Menlo offers exclusive members-only benefits, including:

- Early access through VIP ticketing
- A behind-the-scenes sneak peek at events through CODA, our members-only newsletter
- Opportunities to engage with guest artists and the Artistic Directors at intimate donor events

Your gift to Music@Menlo will:

- Fund over 50 events during our summer festival
- Underwrite free community programming, including:
 - Prelude Performances
 - Koret Young Performers Concerts
 - Master classes
 - Café Conversations
- Provide a world-class educational experience for young and emerging artists in our Chamber Music Institute
- Fund year-round chamber music activities, including:
 - Music@Menlo:Focus Residencies
 - Classroom and community outreach during our Winter Residency program

Music@Menlo Membership Benefits

As a member, you are invited to connect with the festival's music, artists, students, and community.

In addition to the benefits of your membership level, you will enjoy the benefits associated with all previous levels.

Performers Circle

Paganini (\$100–\$249) Members enjoy:

- Receiving the festival brochure in advance of the general public
- CODA, Music@Menlo's donors-only e-newsletter—Enjoy behind-the-scenes stories, special offers, and engaging musical content curated just for you
- Acknowledgment in the festival program book

Joachim (\$250–\$499) Members enjoy:

- A 10 percent discount on Music@Menlo merchandise

Caruso (\$500–\$999) Members enjoy:

- The Caruso Coffee—Join special guest speakers for the annual Caruso Coffee, an insider look at the festival followed by a reception

Composers Circle

Bach (\$1,000–\$2,499) Members enjoy:

- VIP ticketing—Early access to tickets starting on **February 13**, no-fee exchanges, and dedicated assistance throughout the year
- Premium Seating¹ and Advance Reservation²—Reserve up to two seats early for any **two** Prelude Performances or Koret Young Performers Concerts
- The Festival Season Preview—Learn about the season to come from festival artistic staff and enjoy musical previews at this private performance and reception
- The Bach BBQ—Join the Artistic Directors, festival artists, and Chamber Music Institute faculty and students at a casual barbecue
- One-time handling fee for all purchases within the same series and all subsequent handling fees waived

Haydn (\$2,500–\$4,999) Members enjoy:

- Premium Seating¹ and Advance Reservation²—Reserve up to two seats early for any **four** Prelude Performances or Koret Young Performers Concerts
- The Closing Night Celebration—Toast the festival with main-stage musicians, Chamber Music Institute artists, and the Artistic Directors at the final party of the season
- Two complimentary beverage passes to use at a performance during the festival

Mozart (\$5,000–\$9,999) Members enjoy:

- Premium Seating¹ and Advance Reservation²—Reserve your seats early for Prelude Performances and Koret Young Performers Concerts
- A Mozart Circle Dinner Party³—Get to know the Artistic Directors and musicians at one of our private, postconcert dinner parties
- Seating upgrade opportunities—Get preferred seats when available for paid events

Beethoven (\$10,000–\$24,999) Members enjoy:

- A concert dedication—In recognition of your generosity, a summer festival performance will be dedicated in your honor
- The Beethoven Circle Dinner Party—Savor a gourmet dinner while mingling with the Artistic Directors, festival musicians, and Chamber Music Institute faculty at this elegant postconcert dinner
- Opportunities for intimate gatherings with artists during the summer festival

Patrons Circle (\$25,000 and up)

- In addition to all Performers and Composers Circle benefits, Patrons Circle Members enjoy early access to tickets starting on **February 6**, along with recognition in the Season Dedication, invitations to intimate dinners, and the annual Patrons Circle Season Announcement event

Isaac Stern Circle

The Isaac Stern Circle recognizes those who wish to leave a lasting legacy of music by including Music@Menlo in their estate plans. Benefits include acknowledgment in the festival program book and an invitation to a special Isaac Stern Circle event.

Please note:

¹ Premium Seating reservations provide an assigned seat for free concerts of your choice. Specific seating requests cannot be guaranteed.

² For Advance Reservation, contact VIP ticket services to reserve your free general admission ticket at least twenty-four hours in advance of the event.

³ You will be asked to choose one of several Mozart Circle Dinner Parties that will take place during the festival. Space is limited and based on availability at the time of your RSVP.

Ways to Give

Gifts of cash: Gifts may be made online at musicatmenlo.org, by phone at 650-330-2030, or by mail to Music@Menlo at 50 Valparaiso Avenue, Atherton, CA 94027.

Gifts of securities: A gift of appreciated stock may offer valuable tax benefits.

Pledges: Gifts may be pledged and paid in increments that are comfortable for you.

Employer matching gifts: Many companies match donations made by their employees and retirees. Contact your employer's human resources department to find out more.

Planned giving: Leave a lasting legacy at Music@Menlo. Please contact us to find out how a planned gift can help you achieve your financial and philanthropic goals.

Music@Menlo is a program of Menlo School, a registered 501(c)(3) nonprofit educational institution.

To learn more, please call Alessandra Aquilanti, Development Director, at 650-330-2133 or email ale@musicatmenlo.org.





Reserving Your Summer Festival Tickets

Subscribe Now and Save!

Become a Music@Menlo Festival Subscriber and enjoy exclusive benefits, personalized service, and special savings throughout the festival. Subscriber benefits include the following:

- Priority ticketing: Fill your order before non-Subscribers for the best seats and access to concerts that sell out quickly—order starting **February 27** for Subscriber priority ticketing
- Special savings: Receive discounts on your order and all additional festival ticket purchases
- Free ticket exchanges: Easily exchange your tickets during the 2023 summer festival free of charge

Subscription Levels: Choose Your Own

Festival Mini Subscription (4–5 Events)

- Save 5 percent on your ticket order and subsequent festival ticket purchases

Festival Full Subscription (6+ Events)

- Save 10 percent on your ticket order and subsequent festival ticket purchases

Immersion Subscription (All Events)

- Save 10 percent on your ticket order and subsequent festival ticket purchases
- Receive the complete set of recordings of 2023 Music@Menlo *LIVE* when it is released later in the year.

Subscriber Fees

A \$10-per-order handling fee applies to the initial order. Subsequent ticket purchases (not exchanges) will incur the standard \$6-per-order handling fee.

VIP Ticketing for Donors

Donors in the Patrons Circle enjoy early access to tickets starting on February 6, and Composers Circle donors enjoy early access to tickets starting on February 13. Premium seating and Advance Reservation for free events vary by donor level. For a full list of benefits, please refer to Music@Menlo Membership on p. 28.

Single Tickets

Ticket orders for a single concert are filled starting March 13 in the order they are received, after the VIP and Subscriber priority ticketing windows have closed. Order early to get the best seats and to get tickets to concerts that sell out quickly!

Ticketing and Seating Policies

Seating is reserved for all paid events, and seats are assigned on a best-available basis. Seating is by general admission for all free events. You may return your ticket up to twenty-four hours prior to a performance for a ticket credit, exchange, or tax-deductible donation. We cannot refund tickets, except in the case of a canceled event. Ticket exchanges are subject to a \$3-per-ticket fee, which is waived for Subscribers, Composers Circle, and Patrons Circle members.

Discounted Tickets: Bring the Family!

Music@Menlo is committed to making tickets available at a greatly reduced rate for audience members under the age of thirty. Prices vary by event and venue. Proof of age may be required.

Receiving Your Tickets

Festival tickets will be mailed in late June. All orders after that will either be mailed within five business days or held at will call. Will call services, including on-site ticket purchases, will be available starting one hour before performances.

Ticket Reservations for Free Events:

Prelude Performances and Koret Young Performers Concerts

Online ticket reservations are available for Prelude Performances and Koret Young Performers Concerts and can be made at www.musicatmenlo.org or by calling the ticketing line on the day of the event starting at 9:00 a.m. You can also request free tickets in person at will call beginning one hour prior to the start of each concert. Advance Reservation before the day of the event is available for Bach Members and above.



Accessibility

Accessible seating is available at each venue and can be ordered online, by phone, or by mail. If ordering online or by mail, please indicate that you require accessible seating. For questions about accessibility, please contact Patron Services at tickets@musicatmenlo.org or 650-331-0202.

Health and Safety/COVID-19 Protocols

- Music@Menlo will follow all county health guidelines and Menlo School policies at the time of the summer festival regarding COVID-19 protocols. Currently, masks and vaccinations are recommended but not required.
- Please do not attend concerts if you have been exposed to COVID-19 within fourteen days of any concert or are not feeling well. Tickets may be refunded or exchanged for a future performance.

Handling Fees for Paid Events

- \$6 handling fee per order for orders of three events or fewer
- \$10 handling fee per order for orders of four events or more
- \$3 handling fee per order for orders of three live-stream events or fewer
- \$5 handling fee per order for orders of four or more live-stream events

Live-Stream Events: How to Watch

All live-stream performances will be available on demand for one week following the live-stream premiere. Detailed instructions for viewing will be shared prior to each event and are available on our website.

Questions

For questions about tickets or your order, please call Patron Services at 650-331-0202, email tickets@musicatmenlo.org, or visit www.musicatmenlo.org.

Ways to Order

MAIL: Music@Menlo Tickets
50 Valparaiso Avenue,
Atherton, CA 94027

PHONE: 650-331-0202

FAX: 650-330-2016

ONLINE: www.musicatmenlo.org

Music@Menlo Box Office Hours

Through July 7: Monday–Friday, 10:00 a.m.–4:00 p.m.

July 10–August 5: Daily, 9:00 a.m.–4:00 p.m.

Ticket Prices

CONCERT PROGRAMS

\$75–\$85 full price; \$25 under age thirty

BEETHOVEN QUARTET CYCLE PERFORMANCES

\$75 full price; \$25 under age thirty

INSIDE THE QUARTETS with David Finckel

\$15 full price and under age thirty

ENCOUNTERS

\$48 full price; \$20 under age thirty

OVERTURE CONCERTS

\$35 full price; \$15 under age thirty

LIVE-STREAM ACCESS

\$25 per Concert Program; \$100 for complete six Concert Program subscription



Menlo School The Festival Campus and Performance Venues

Menlo School is one of the nation's leading independent college-preparatory schools and has been the home of Music@Menlo since its inaugural season in 2003. The Menlo School campus is host to all of the festival concerts, the Encounter series, and Music@Menlo's Chamber Music Institute. The school's classrooms offer an ideal setting for rehearsals and coachings, while Martin Family Hall and Stent Family Hall's Spieker Ballroom provide intimate settings for music as well as for Café Conversations, master classes, and other Institute activities. Concert Programs take place in the Spieker Center for the Arts with its meticulous acoustic design, bright and spacious lobby space, and state-of-the-art recording and technical facilities.

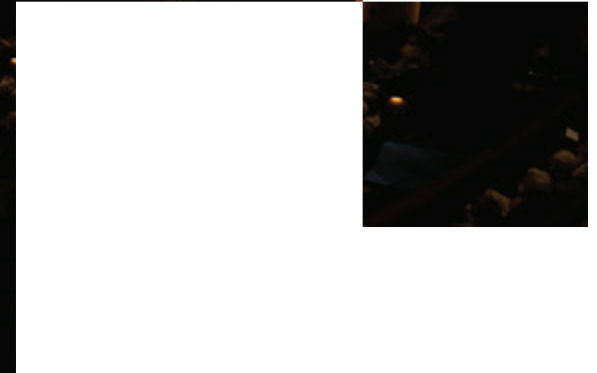
Menlo School's commitment to learning and its welcoming atmosphere and beautiful grounds make it the ideal environment for audiences, Institute students, and the festival's artist-faculty to share ideas and realize Music@Menlo's educational mission, which serves festival audiences, Menlo School students, and the next generation of chamber musicians.

During the school year, Music@Menlo supports Menlo School's commitment to instilling creative-thinking skills in all of its students. Music@Menlo's annual Winter Residency brings classical music into the Menlo School classrooms with a series of special performances, discussions, and classroom presentations designed to introduce Menlo School students to a broad selection of chamber music

masterpieces, all in the context of curricula ranging from American literature to foreign language studies.

Festival Welcome Center

Music@Menlo's Welcome Center is open daily throughout the festival. The Welcome Center serves as a place for artists, students, audience members, and festival guests to connect during the festival. Visitors to the Welcome Center can purchase concert tickets and get information about the festival's many offerings and events.



Performance Venues

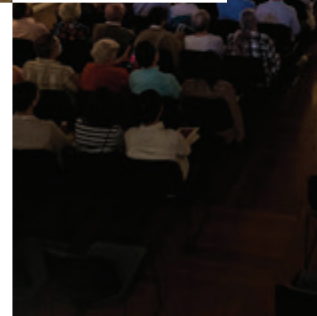
In 2023, Music@Menlo offers audiences the chance to hear great chamber music in three unique concert spaces:

Stent Family Hall is, in the words of one festival artist, “one of the world’s most exquisite chamber music spaces.” The hall’s elegant Spieker Ballroom, with seating for 148 guests, provides a listening experience in the intimate setting for which chamber music was intended.

Martin Family Hall, Menlo School’s versatile 220-seat multimedia facility, offers up-close enjoyment from every seat for Encounters (see pp. 16–17), select Prelude Performances (see p. 20), master classes, and Café Conversations (see p. 21).

The **Spieker Center for the Arts** is the new home of Music@Menlo, situated at the heart of the Menlo School campus. The hall has 384 seats, all with clear sight-lines and close acoustic proximity to the stage. It also features meticulous acoustic design to meet the most rigorous industry standards, bright and spacious lobby space, and state-of-the-art recording and technical facilities.

Reserved Seating—Seating for paid events at the Spieker Center for the Arts, Stent Family Hall, and Martin Family Hall is reserved. Seating for all free events is by general admission. Venue seating maps can be found at musicatmenlo.org.



Music@Menlo Calendar

July 14–August 5, 2023

Special Thanks

Music@Menlo is made possible by **Koret Foundation Funds** and the many individuals and organizations that share the festival's vision.



FRIDAY, JULY 14	SATURDAY, JULY 15
5:00 p.m. PRELUDE PERFORMANCE† Spieker Center PAGE 20	4:00 p.m. PRELUDE PERFORMANCE† Martin Family Hall PAGE 20
7:00 p.m. ENCOUNTER I: BEETHOVEN'S WORKSHOP, LED BY JAN SWAFFORD Martin Family Hall (\$48/\$20) PAGE 16	6:00 p.m. CONCERT PROGRAM I: BAROQUE SPLENDOR Spieker Center (\$85/\$75/\$25) PAGE 4

SUNDAY, JULY 16	MONDAY, JULY 17	TUESDAY, JULY 18	WEDNESDAY, JULY 19	THURSDAY, JULY 20	FRIDAY, JULY 21	SATURDAY, JULY 22
1:00 p.m. PRELUDE PERFORMANCE† Stent Family Hall PAGE 20	11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 21	11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 21	11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 21	11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 21	11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 21	12:30 p.m. KORET YOUNG PERFORMERS CONCERT† Spieker Center PAGE 20
3:00 p.m. INSIDE THE QUARTETS I Martin Family Hall (\$15) PAGE 5		5:00 p.m. PRELUDE PERFORMANCE† Spieker Center PAGE 20	6:00 p.m. INSIDE THE QUARTETS II Martin Family Hall (\$15) PAGE 6	5:00 p.m. PRELUDE PERFORMANCE† Martin Family Hall PAGE 20	7:00 p.m. OVERTURE CONCERT I Stent Family Hall (\$35/\$15) PAGE 18	5:00 p.m. INSIDE THE QUARTETS III Martin Family Hall (\$15) PAGE 8
4:00 p.m. BEETHOVEN QUARTET CYCLE I Stent Family Hall (\$75/\$25) PAGE 5		7:00 p.m. ENCOUNTER II: QUARTETS FOR THE END OF TIME, LED BY AARON BOYD Martin Family Hall (\$48/\$20) PAGE 17	7:00 p.m. BEETHOVEN QUARTET CYCLE II Stent Family Hall (\$75/\$25) PAGE 6	7:00 p.m. CONCERT PROGRAM II: BACH TO BEETHOVEN Spieker Center (\$85/\$75/\$25) PAGE 7		6:00 p.m. BEETHOVEN QUARTET CYCLE III Stent Family Hall (\$75/\$25) PAGE 8

PHOTO CREDITS

Music@Menlo Festival photographs (pp. 2, 3, 16, 18–22, 28–33): Harrison Truong, Erika Baikoff (pp. 4, 24); Dario Acosta, Calidore String Quartet (p. 5); Courtesy of IMG Artists, Anthony Manzo (pp. 7, 26); Goodman VanRiper, David Requiro (p. 9); Geoff Sheil, Orli Shaham (p. 11); Christian Steiner, Wu Qian (p. 13); Tristan Cook, Min Xiao-Fen (p. 15); Pavlo Terekhov, Gabriel Schama (p. 23); Courtesy of Gabriel Schama, David Finckel and Wu Han (p. 23); Lisa-Marie Mazzucco, Dmitri Atapine (p. 24); Do Hyung Kim, Aaron Boyd (p. 24); Carlin Ma, Calidore String Quartet (p. 24); Marco Borggreve, Nicholas Canellakis (p. 24); Matt Dine, Stella Chen (p. 24); Fay Fox, Francisco Fullana (p. 24); Felix Broede, Sihao He (p. 24); Daniel Delang, Chad Hoopes (p. 24); Jiyang Chen, Bella Hristova (p. 24); Lisa-Marie Mazzucco, Paul Huang (p. 25); Marco Borggreve, Gilbert Kalish (p. 25); Anneliese Varaldieva, Ani Kavafian (p. 25); Bernard Mindich, Sooyun Kim (p. 25); Andrew Kim, Peter Kolkay (p. 25); Jim McGuire, Kristin Lee (p. 25); Lauren Desberg, Matthew Lipman (p. 25); Abigel Králik, Tommaso Lonquich (p. 25); Andrej Grilc, David Serkin Ludwig (p. 25); Bella Hristova, Min Xiao-Fen (p. 25); Mike Wilpizeski, Paul Neubauer (p. 26); Bernard Mindich, Hyeyeon Park (p. 26); Do Hyung Kim, Scott Pingel (p. 26); Brandon Patoc, David Requiro (p. 26); Brian Hatton, Kevin Rivard (p. 26); Chris Hardy, Mika Sasaki (p. 26); Nir Arieli, Da-Hong Seetoo (p. 27); Christian Steiner, Orli Shaham (p. 27); Aleks Karjaka, David Shifrin (p. 27); Tomoji Hirakata, James Austin Smith (p. 27); Matt Dine, Arnaud Sussmann (p. 27); Matt Dine, Jan Swafford (p. 27); Carolee Asia, James Thompson (p. 27); Carlin Ma, David Washburn (p. 27); Edward Levy, Tien-Hsin Cindy Wu (p. 27); Cindy Lin.

Art direction and design: Nick Stone Design

SUNDAY, JULY 23	MONDAY, JULY 24	TUESDAY, JULY 25	WEDNESDAY, JULY 26	THURSDAY, JULY 27	FRIDAY, JULY 28	SATURDAY, JULY 29
<p>2:00 p.m.</p> <p>PRELUDE PERFORMANCE† Stent Family Hall PAGE 20</p>	<p>11:00 a.m.</p> <p>MORNINGS@MENLO*† Martin Family Hall PAGE 21</p>	<p>11:00 a.m.</p> <p>MORNINGS@MENLO*† Martin Family Hall PAGE 21</p>	<p>11:00 a.m.</p> <p>MORNINGS@MENLO*† Martin Family Hall PAGE 21</p>	<p>11:00 a.m.</p> <p>MORNINGS@MENLO*† Martin Family Hall PAGE 21</p>	<p>11:00 a.m.</p> <p>MORNINGS@MENLO*† Martin Family Hall PAGE 21</p>	<p>12:30 p.m.</p> <p>KORET YOUNG PERFORMERS CONCERT† Spieker Center PAGE 20</p>
<p>4:00 p.m.</p> <p>CONCERT PROGRAM III: FROM THE HEART Spieker Center (\$85/\$75/\$25) PAGE 9</p>		<p>5:00 p.m.</p> <p>PRELUDE PERFORMANCE† Spieker Center PAGE 20</p>	<p>6:00 p.m.</p> <p>INSIDE THE QUARTETS IV Martin Family Hall (\$15) PAGE 10</p> <p>7:00 p.m.</p> <p>BEETHOVEN QUARTET CYCLE IV Stent Family Hall (\$75/\$25) PAGE 10</p>	<p>5:00 p.m.</p> <p>PRELUDE PERFORMANCE† Martin Family Hall PAGE 20</p> <p>7:00 p.m.</p> <p>CONCERT PROGRAM IV: ROMANTIC TWILIGHT Spieker Center (\$85/\$75/\$25) PAGE 11</p>	<p>7:00 p.m.</p> <p>OVERTURE CONCERT II Stent Family Hall (\$35/\$15) PAGE 18</p>	<p>5:00 p.m.</p> <p>INSIDE THE QUARTETS V Martin Family Hall (\$15) PAGE 12</p> <p>6:00 p.m.</p> <p>BEETHOVEN QUARTET CYCLE V Stent Family Hall (\$75/\$25) PAGE 12</p>
SUNDAY, JULY 30	MONDAY, JULY 31	TUESDAY, AUGUST 1	WEDNESDAY, AUGUST 2	THURSDAY, AUGUST 3	FRIDAY, AUGUST 4	SATURDAY, AUGUST 5
<p>2:00 p.m.</p> <p>PRELUDE PERFORMANCE† Stent Family Hall PAGE 20</p>	<p>11:00 a.m.</p> <p>MORNINGS@MENLO*† Martin Family Hall PAGE 21</p>	<p>11:00 a.m.</p> <p>MORNINGS@MENLO*† Martin Family Hall PAGE 21</p>	<p>11:00 a.m.</p> <p>MORNINGS@MENLO*† Martin Family Hall PAGE 21</p>	<p>11:00 a.m.</p> <p>MORNINGS@MENLO*† Martin Family Hall PAGE 21</p>	<p>11:00 a.m.</p> <p>MORNINGS@MENLO*† Martin Family Hall PAGE 21</p>	<p>12:30 p.m.</p> <p>KORET YOUNG PERFORMERS CONCERT† Spieker Center PAGE 20</p>
<p>4:00 p.m.</p> <p>CONCERT PROGRAM V: THE TURBULENT CENTURY Spieker Center (\$85/\$75/\$25) PAGE 13</p>		<p>7:00 p.m.</p> <p>ENCOUNTER III: THE BEETHOVEN EFFECT, LED BY DAVID SERKIN LUDWIG Martin Family Hall (\$48/\$20) PAGE 17</p>	<p>6:00 p.m.</p> <p>INSIDE THE QUARTETS VI Martin Family Hall (\$15) PAGE 14</p> <p>7:00 p.m.</p> <p>BEETHOVEN QUARTET CYCLE VI Stent Family Hall (\$75/\$25) PAGE 14</p>	<p>5:00 p.m.</p> <p>PRELUDE PERFORMANCE† Spieker Center PAGE 20</p>	<p>6:00 p.m.</p> <p>CONCERT PROGRAM VI: CHAMBER MUSIC NOW Spieker Center (\$85/\$75/\$25) PAGE 15</p>	

*Mornings@Menlo occur on weekdays at 11:00 a.m. beginning on July 17. Morning programming features master classes in which festival artists work with Chamber Music Institute students on their concert repertoire and Café Conversations led by festival artists and guests exploring a rich variety of subjects related to music. Programming details for these open-access events will appear on the Music@Menlo website shortly before the festival begins.

Reservations are not required. During the festival season, please consult your festival program book or visit our website at www.musicatmenlo.org for a detailed schedule of Mornings@Menlo events.

†All events without ticket prices listed are free and open to the public. For information about attending free events, see p. 30.



Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

Menlo School
50 Valparaiso Avenue
Atherton, California 94027

www.musicatmenlo.org

650-331-0202

Nonprofit Org.
U.S. Postage
PAID
Menlo Park, CA
Permit No. 149