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The Nineteenth Season:
Gather

July 16–August 1, 2021

David Finckel and Wu Han, Artistic Directors

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Music@Menlo

Gather

THE NINETEENTH SEASON
JULY 16–AUGUST 1, 2021

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

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Spieker Center for the Arts

Music@Menlo is thrilled to celebrate this season of reunion in our long-anticipated new home here on the Menlo School Campus. We are eternally grateful to the entire Menlo School community, whose generosity to the Centennial Campaign made this beautiful hall possible, and especially the Music@Menlo patrons listed below who supported this special effort.

Thank you for your support!

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*In memoriam

A Message from the Artistic Directors



Dear Friends,

Welcome to Music@Menlo 2021: *Gather*. As this year's festival opens, we are feeling a rush of emotion that recalls our very first concert of 2003, as well as the opening of our tenth anniversary season in 2012. Those events were milestones in our festival's history, each representing simultaneous points of arrival and departure. A similar sensation of significance surrounds the occasion of this special festival after we've all shared the trying experience of the long wait and the hopeful anticipation of the live and in-person chamber music that has been the lifeblood of Music@Menlo.

What a journey this has been! It is inspiring to look at this summer's festival in the context of last year's digital season and the coming one, which will be Music@Menlo's 20th anniversary. It speaks to the resiliency of our administrative team and creative staff that Music@Menlo continued to provide essential chamber music online, despite the overwhelming global impact of the pandemic. Now, we take a cautious yet confident step forward toward the coming anniversary season. We are indeed again at what is a historic arrival—the beginning of the end—and an exciting departure, on the road to Music@Menlo as we remember it.

We hope that all of you will take the opportunity to have some long-overdue fun as we embark on this summer's novel festival. There is so much to look forward to: the three-program weekends, each a packed minifestival of its own; the possibilities of diverse listening environments; the sounds of your favorite artists emanating from the glorious new Speiker Center; the joy of warmly welcoming six extraordinary International Performers into our musical family; and of course, the nine programs of music representing the peaks of the art form, including both masterworks and tantalizing discoveries.

We look forward to finally seeing you in person!

Enjoy the festival,

A handwritten signature in black ink, appearing to read 'David Finckel and Wu Han'. The signature is fluid and cursive, with a large flourish on the left side.

David Finckel and Wu Han
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Music@Menlo

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Mission Statement

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

Welcome from the Executive Director



Dear Friends,

At long last...Welcome to Music@Menlo!

Since the dawn of time, art has been the most powerful tool to bring communities together, creating a shared vocabulary to describe the human experience. The universality of this vocabulary is why works of art still have a profound resonance over the ages. But even more important, shared artistic experiences bring us together

as a society, as a civilization.

Sadly, the sharing of art has been missing over the past year and a half. We have been unable to join together as a community to experience art, yet its importance in our lives has continued and even thrived, albeit more privately through our screens and home audio systems.

So it is particularly poignant that this summer, we are once again able to gather as a community to share in the art of music that we love so deeply. And, as if to add to the already celebratory nature of this reunion, we have an extraordinary new home here at the Spieker Center for the Arts.

We wish to thank the entire community for the generous support that has carried Music@Menlo through this most difficult year. And we want to acknowledge in particular the extraordinary gifts that made this performing arts center a reality. As we now gather in this new hall, so too will generations to come.

So, with a full heart, we all welcome you back to Music@Menlo!

With warmest wishes,

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

Edward P. Sweeney
Executive Director



THE NINETEENTH SEASON

GATHER

July 16–August 1, 2021

David Finckel and Wu Han, Artistic Directors



Jean Beraud (1849–1935). *Le Bal Mabille*, before 1882, oil on panel.
Private Collection/Bridgeman Images

Program Overview

CONCERT PROGRAMS

Concert Program I (p. 6)

Fri., July 16, 4:00 p.m., The Spieker Center for the Arts, Menlo School

Fri., July 16, 6:00 p.m., Middle School Courtyard, Menlo School

Concert Program II (p. 7)

Sat., July 17, 4:00 p.m., The Spieker Center for the Arts, Menlo School

Sat., July 17, 6:00 p.m., Middle School Courtyard, Menlo School

Concert Program III (p. 7)

Sun., July 18, 4:00 p.m., The Spieker Center for the Arts, Menlo School

Sun., July 18, 6:00 p.m., Middle School Courtyard, Menlo School

Concert Program IV (p. 14)

Fri., July 23, 4:00 p.m., The Spieker Center for the Arts, Menlo School

Fri., July 23, 6:00 p.m., Middle School Courtyard, Menlo School

Concert Program V (p. 15)

Sat., July 24, 4:00 p.m., The Spieker Center for the Arts, Menlo School

Sat., July 24, 6:00 p.m., Middle School Courtyard, Menlo School

Concert Program VI (p. 15)

Sun., July 25, 4:00 p.m., The Spieker Center for the Arts, Menlo School

Sun., July 25, 6:00 p.m., Middle School Courtyard, Menlo School

Concert Program VII (p. 22)

Fri., July 30, 4:00 p.m., The Spieker Center for the Arts, Menlo School

Fri., July 30, 6:00 p.m., Middle School Courtyard, Menlo School

Concert Program VIII (p. 23)

Sat., July 31, 4:00 p.m., The Spieker Center for the Arts, Menlo School

Sat., July 31, 6:00 p.m., Middle School Courtyard, Menlo School

Concert Program IX (p. 23)

Sun., August 1, 4:00 p.m., The Spieker Center for the Arts, Menlo School

Sun., August 1, 6:00 p.m., Middle School Courtyard, Menlo School

PRELUDE PROGRAMS

Prelude I (p. 31)

Wed., July 21, 5:00 p.m., The Spieker Center for the Arts, Menlo School

Prelude II (p. 31)

Wed., July 28, 5:00 p.m., The Spieker Center for the Arts, Menlo School

Artists

Piano

Gilbert Kalish

Ji Na Kim**

Hyeyeon Park

Wynona (Yinuo) Wang**

Wu Han

Violin

Kristin Lee

Yeri Roh**

Arnaud Sussmann

James Thompson

Angela Wee**

Tien-Hsin Cindy Wu*

Viola

Matthew Lipman

Paul Neubauer

Tien-Hsin Cindy Wu*

Cello

Dmitri Atapine

Audrey Chen**

Sterling Elliott**

David Finckel

Bass

Scott Pingel

*Music@Menlo debut

**International Program artist

WEEK 1

Coming Together

JULY 16

PROGRAM OVERVIEW

The festival's opening weekend brings together timeless classics of the past with voices of the twentieth and twenty-first centuries. The season's first program celebrates the ritual of gathering with friends to share in the joy of music, bookended by Patrick Castillo's *Gather*, written to commemorate the opening of the Spieker Center, and Schubert's "Trout" Quintet, penned in a matter of days to be enjoyed at a chamber music soiree. This weekend's programs also feature music by Wolfgang Amadeus Mozart, Leoš Janáček, György Ligeti, and Arno Babajanian, and they culminate in Brahms's Sextet in B-flat major, a work of serene majesty.

CONCERT PROGRAM I

Friday, July 16

Indoors, livestreamed

4:00 p.m., The Spieker Center for the Arts, Menlo School

Music@Menlo dedicates this performance to the Martin Family Foundation and to Betsy Morgenthaler with gratitude for their generous support.

Outdoors

6:00 p.m., Middle School Courtyard, Menlo School

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

PATRICK CASTILLO (Born 1979)

Gather for Cello and Piano (2020) (world premiere)

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

JOHANNES BRAHMS (1833–1897)

Scherzo in C minor, from *F-A-E Sonata* (1853)

Kristin Lee, *violin*; Ji Na Kim, *piano*

FRANZ SCHUBERT (1797–1828)

Quintet in A major for Piano, Violin, Viola, Cello, and Bass,

op. posth. 114, D. 667, "Die Forelle" ("The Trout") (1819)

Allegro vivace

Andante

Scherzo: Presto

Andantino (Tema con variazioni)

Finale: Allegro giusto

Wu Han, *piano*; Arnaud Sussmann, *violin*; Matthew Lipman, *viola*;
David Finckel, *cello*; Scott Pingel, *bass*

Bruce Yardley (born 1962). *Cafe Italiano*, date unknown, oil on canvas.
Private Collection/Bridgeman Images

JULY 17

CONCERT PROGRAM II

Saturday, July 17

Indoors, livestreamed

4:00 p.m., The Spieker Center for the Arts, Menlo School

Music@Menlo dedicates this performance to the Meta Lilienthal Scholarship Fund and to Abe & Marian Sofaer with gratitude for their generous support.

Outdoors

6:00 p.m., Middle School Courtyard, Menlo School

Music@Menlo dedicates this performance to Iris & Paul Brest and to Marcia Wagner with gratitude for their generous support.

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Quartet in G minor, K. 478 (1785)

Allegro
Andante
Rondo: Allegro

Gilbert Kalish, piano; Tien-Hsin Cindy Wu, violin; Matthew Lipman, viola;
David Finckel, cello

FRANZ SCHUBERT (1797–1828)

Fantasy in F minor for Piano, Four Hands, op. posth. 103, D. 940 (1828)

Allegro molto moderato
Largo
Allegro vivace—Con delicatezza
Tempo I

Wynona (Yinuo) Wang, Gilbert Kalish, piano

ARNO BABAJANIAN (1921–1983)

Piano Trio in F-sharp minor (1952)

Largo—Allegro espressivo
Andante
Allegro vivace

Hyeyeon Park, piano; Kristin Lee, violin; Dmitri Atapine, cello

JULY 18

CONCERT PROGRAM III

Sunday, July 18

Indoors, livestreamed

4:00 p.m., The Spieker Center for the Arts, Menlo School

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

Outdoors

6:00 p.m., Middle School Courtyard, Menlo School

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

LEOŠ JANÁČEK (1854–1928)

Violin Sonata (1914–1915, rev. 1916–1922)

Con moto
Ballada: Con moto
Allegretto
Adagio

Yeri Roh, violin; Hyeyeon Park, piano

GYÖRGY LIGETI (1923–2006)

Sonata for Solo Cello (1948–1953)

Dialogo
Capriccio

Dmitri Atapine, cello

JOHANNES BRAHMS (1833–1897)

String Sextet no. 1 in B-flat major, op. 18 (1859–1860)

Allegro, ma non troppo
Andante, ma moderato
Scherzo: Allegro molto
Rondo: Poco allegretto e grazioso

James Thompson, Angela Wee, violins; Matthew Lipman, Tien-Hsin Cindy Wu, violas; Audrey Chen, Sterling Elliott, cellos

Program Notes: Concert Program I

Notes on the program by Patrick Castillo

PATRICK CASTILLO

(Born December 14, 1979, Elmhurst, New York)

Gather for Cello and Piano

Composed: 2020

Approximate duration: 2 minutes

Composer's Note

I was profoundly honored to be asked by David Finckel and Wu Han in early 2020 to create a new work to celebrate the opening of the Spieker Center for the Arts, planned for that October. For the occasion, I composed *Gather*, a paean to our sacred ritual of coming together around a shared love of music. This ritual has borne the Music@Menlo community, which has been for me an immense source of intellectual and spiritual nourishment for nearly two decades. Little did any of us know at the time how starved we would be for that ritual by the time of *Gather's* first hearing. As we emerge from this dreadful silent year and gather once again as a community, I am doubly honored for these to be the first notes heard in Music@Menlo's new home.

JOHANNES BRAHMS

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

Scherzo in C minor, from F-A-E Sonata

Composed: 1853

Published: 1906

Dedication: Joseph Joachim (see below)

First performance: October 28, 1853, Düsseldorf, Germany

Other works from this period: Piano Sonata no. 1 in C major, op. 1 (1852–1853); Piano Sonata no. 2 in F-sharp minor, op. 2 (1852); Piano Sonata no. 3 in F minor, op. 5 (1853); Piano Trio in B major, op. 8 (first version 1853–1854)

Approximate duration: 5 minutes

In the weeks and months after arriving unannounced at the doorstep of Robert and Clara Schumann with only a letter of introduction from the violinist Joseph Joachim and a stack of scores, Johannes Brahms developed a deep, and often complicated, friendship with the couple. One immediate result of the close bond between Brahms and Robert Schumann was the *F-A-E Sonata*, a four-movement work for violin and piano composed collaboratively by Schumann, Brahms, and Schumann's composition student Albert Dietrich. The sonata was conceived as a gift to Joachim, a close acquaintance of each of the three composers.

Schumann came up with the idea for the joint composition. Joachim had adopted for himself the **Romantic**-sounding motto "*Frei aber einsam*"—"Free but lonely." Schumann, Brahms, and Dietrich transposed the first letter of each of those words into the notes F-A-E to develop a musical motto for the sonata. Each composer was to build a movement of the sonata on this motto, with Joachim charged to guess who had composed each movement.

Dietrich composed the first movement, Schumann composed a short **romanze** for the second movement, Brahms provided the fiery **Scherzo** movement, and Schumann wrote the *Finale*. On hearing the work performed for him, Joachim is said to have identified each movement's composer correctly. Joachim forever treasured—and jealously guarded—the manuscript: near the end of his life, he allowed only

Brahms's scherzo to be published. Today, the *F-A-E Sonata* is rarely performed in its collaborative entirety, but Brahms's pithy Scherzo in C minor has become a widely beloved favorite of the Romantic violin repertoire.

FRANZ SCHUBERT

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

Quintet in A major for Piano, Violin, Viola, Cello, and Bass, op. posth. 114, D. 667, "Die Forelle" ("The Trout")

Composed: 1819

Published: Posthumously in 1829 as Opus 114

First performance: Detailed in the notes below

Other works from this period: *Die Forelle*, op. 32, D. 550 (1817); *An die Musik* for Four Voices and Piano, Four Hands, D. 547 (1817); Four Polonaises for Piano Duet, op. 75, D. 599 (1818); *Die Zauberharfe*, D. 644 (1820); *Quartettsatz* in C minor, D. 703 (1820)

Approximate duration: 38 minutes

Franz Schubert composed his Piano Quintet in A major, subtitled "Die Forelle" ("The Trout") after his **lied** of the same name, during the summer of 1819 while vacationing in northern Austria with the baritone Johann Vogl. On a stop in the small town of Steyr, Schubert and Vogl visited with a wealthy patron and amateur cellist, Sylvester Paumgartner, who regularly hosted chamber music gatherings at his home with other amateur players. On their visit, Paumgartner requested that Schubert compose a new work for one of these affairs, specifically a quintet to complement the Quintet in D minor of Johann Nepomuk Hummel (actually an arrangement of Hummel's **Opus 74** Septet for piano, winds, and strings), which was scored for the unusual combination of piano, violin, viola, cello, and double bass. It was likewise Paumgartner's request that the new quintet include a set of **variations** on *Die Forelle*.

Testifying to Schubert's genius, the story goes that, in a rush to satisfy Paumgartner's request in time for his next soiree, Schubert, having fully conceived the new work in his head, forewent writing out the full score and set immediately to preparing the individual string parts. The piano part he played himself, without having written down a note.

The quintet's pseudo-orchestral instrumentation—the piano's vast range, the foundation laid by the double bass—belies the intimate character of its musical content. Its affability, in turn, masks its impeccable craftsmanship. That the "Trout" Quintet has endured among the most beloved works of the chamber literature testifies to, among others of Schubert's qualities, the fierce precocity of the musical genius whose "late" works would be those completed in his thirty-first year.

Following a cheerful ascending flourish in the piano, an amiable conversation between the strings prefigures the opening **Allegro vivace's** first **theme**, an utterance disarmingly warm and bright. As it proceeds, the movement is marked most of all by its melodic generosity, featuring no fewer than five distinct melodic ideas, each a broadly open-armed tune. Befitting the movement's melodic abundance, Schubert's ensemble writing is equally rich: full of textural variety and giving each instrument its moment in the sun. The inclusion of the double bass is noteworthy, particularly for freeing the cello to soar, as in the second theme in E major—a long-breathed duet between violin and cello. The movement features a **development** section in the **Classical** tradition but never strays far from its bucolic temperament.

*Bolted terms are defined in the glossary, which begins on page 38.

The second **Andante** movement—in F major, a key traditionally associated with pastoral settings as in Beethoven's *Pastoral Symphony*—extends the first movement's idyllic character, slowed to a graceful serenity. The movement, comprising three themes, moreover features further textural ingenuity, as rich sonorities shift before our ears from one moment to the next. Witness the combination of viola and cello to croon the movement's second theme, a tender melody in F-sharp minor, accompanied by a steady pulse in the bass, delicate **triplets** in the piano, and **dotted-rhythm** highlights in the violin. A contented D-major melody follows at the rhythmic gait of a march but is voiced in a gentle whisper, utterly devoid of martial pomp.

The second half of the movement repeats the first, essentially verbatim, but in different keys. The return to the opening section shifts from the march's D-major **cadence** to the umami warmth of E-flat—a dramatic shift in atmosphere accentuated by the **harmonic** remoteness. The duet between viola and cello is reprised in tearful A minor, and the reappearance of the pacifist march brings the movement back to the home key.

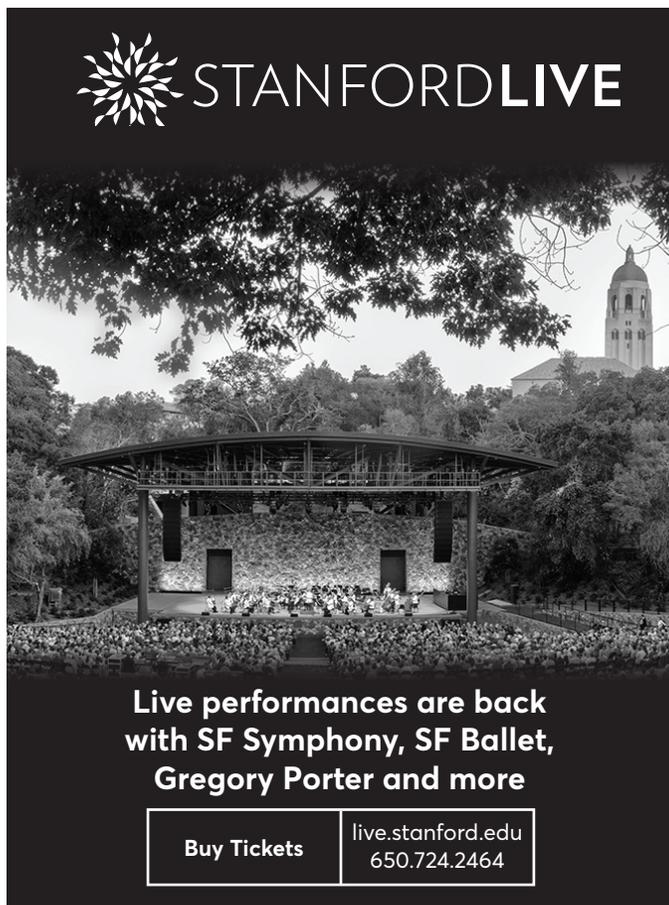
Schubert jolts the listener out of the second movement reverie with a vigorous outburst to launch the *Scherzo*—the quintet's shortest movement, but with an irrepressible energy packed into its miniature frame. This is music of brazen, bawdy fun, accented near the section's end by an earthy ejaculation in the double bass.

The theme and set of six variations on *Die Forelle* that constitute the quintet's fourth movement conjure an Arcadian paradise—so welcoming and unassuming as to perhaps obscure the sophistication of the composer's technique. But here, too, we encounter Schubert's

thoughtful approach to instrumental writing, as in the first variation, with the bass providing the harmonic foundation, when the cello luxuriates in its rich upper **register** in dialogue with the violin or in the following variation, in which the viola takes over the tune, and the violin offers a shimmering countermelody.

The fourth variation offers the most drastic transformation of the theme, as the music explodes with crashing **fortissimo** chords in stormy D minor. But the clouds pass as quickly as they came, and the melody ends peacefully in F major, the pastoral key of the *Andante*. As if following torrential rains, the bittersweet fifth variation suggests the reemergence of the sun. The sixth and final variation returns to the theme in its initial form, now featuring the piano accompaniment used in the original lied.

The affable final movement begins with a single bell toll, struck **fortepiano** by piano, viola, and cello, as if to rouse the listener from the previous movement's lullaby-like ending. The movement's rustic central theme follows. An effortless extension of this theme arrives at a buoyant second musical idea, reminiscent of the *Die Forelle* melody.



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Program Notes: Concert Program II

Notes on the program by Patrick Castillo

WOLFGANG AMADEUS MOZART

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

Piano Quartet in G minor, K. 478

Composed: Vienna, October 16, 1785 (date from manuscript)

Publication: Detailed in the notes below

Other works from this period: String Quartets, K. 458, 464, and 465 (1785); Piano Quartet in E-flat major, K. 493 (1786); Piano Concerti, K. 466, 467, 482 (1785), 488, and 491 (1786); the opera *Le nozze di Figaro* (1786, followed, astonishingly, by the completion of *Don Giovanni* just 18 months later)

Approximate duration: 29 minutes

Though now a standard chamber music genre, the combination of piano, violin, viola, and cello had no substantial tradition when the Viennese publisher Franz Anton Hoffmeister commissioned Wolfgang Amadeus Mozart to compose three such works in 1785. The piano trio constituted the majority of chamber works for piano with strings—a genre that Haydn had elevated from piano sonata with **obligato** string accompaniment to a sophisticated musical dialogue between equal partners. In similar fashion, Mozart’s innovations represent the modern piano quartet repertoire’s point of origin. His accomplishment in the quartets commissioned by Hoffmeister—simultaneously enlisting all four players as equal chamber partners while fashioning a **concertante** piano part supported by an ensemble of strings—would provide a model for subsequent piano quartets by Robert Schumann, Johannes Brahms, Antonín Dvořák, and others.

Upon first receiving the Quartet in G minor from Mozart, Hoffmeister is said to have urged the composer, “Write more popularly, or else I can neither print nor pay for anything of yours!” Mozart’s supposed reply: “Then I will write nothing more, or go hungry, or may the devil take me!”—an appealing but dubious tale, belied by Hoffmeister’s successful publication of nearly a dozen more works by Mozart’s pen over the following four years. In any event, the G-minor Quartet did prove too difficult for the amateur market, and Hoffmeister released Mozart from fulfilling the commission. Nevertheless, Mozart completed a second quartet, the Piano Quartet in E-flat, **K. 493**, but never wrote a third.

The Quartet in G minor, K. 478, opens on a startling note: a terse fortissimo fragment, presented in forbidding **octaves** by the full ensemble, as if reprimanding the audience. A dramatic response in the piano, like a plea for mercy, is met with further reproof. The subsequent **modulation** to friendlier B-flat major notwithstanding, a forbidding tone prevails throughout the movement.

In contrast to the opening *Allegro*, the *Andante* second movement presents a tranquil **aria**, introduced by the piano and then colored by the strings. A classic Mozartian **Rondo** ends the work, testifying to the composer’s powers of melodic invention. An inexorable flow of musical ideas pervades the *Rondo*’s first **episode**. Over the course of the movement, Mozart traverses more inclement territory, but he ultimately guides the listener through the storm toward a satisfyingly sunny ending.

FRANZ SCHUBERT

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

Fantasy in F minor for Piano, Four Hands, op. posth. 103, D. 940

Composed: January–April 1828

Publication: Posthumously in 1829 as Opus 103

Dedication: Countess Caroline Esterházy

Other works from this period: Two Piano Trios, opp. 99 and 100 (1827); Fantasy in C major for Violin and Piano, op. posth. 159, D. 934 (1827); *Winterreise*, op. 89, D. 911 (1827); Great C major Symphony, D. 944 (1828); String Quintet in C major, op. posth. 163, D. 956 (1828); Piano Sonatas, D. 958, 959, and 960 (1828)

Approximate duration: 20 minutes

Franz Schubert’s **Fantasy** in F minor, op. 103, endures as one of the four-hand piano repertoire’s greatest triumphs. The piano duet genre—virtually invented by Mozart for performances given with his elder sister—suited Schubert’s compositional purposes well: while lending itself to the intimate environment of the *Schubertiades*, the private drawing room concerts in which much of the composer’s music was first heard, the expanded range on the keyboard covered by two players provided a proper vehicle for the expressive depth of Schubert’s musical language. He indulged in the four-hand medium many times, leaving roughly sixty works for four-hand piano.

Schubert composed the Fantasy in F minor between January and April 1828, just months before he died. The work bears a dedication to Countess Caroline Esterházy and was likely designed for the two to play together. Schubert first met the countess in 1818 when Caroline’s father, Count Johann Carl Esterházy, hired Schubert as a private music teacher for his two daughters. An account of Schubert’s residency with the Esterházy family offered by a close acquaintance that the composer had met through the family noted that Schubert kindled a “poetic flame that sprang up in his heart for the younger daughter of the house, Countess Caroline. This flame continued to burn until his death. Caroline had the greatest regard for him and for his talent but did not return his love; perhaps she had no idea of the degree to which it existed.” (Prior to receiving the fantasy’s dedication, Caroline had once teasingly asked Schubert why he had never dedicated a work to her; he stoically replied, “What is the point? Everything is dedicated to you anyway.”)

The work’s designation as a “fantasy” serves more to indicate an expressive flavor than a standard form; the sixteenth-century composer and writer Luis de Milán defined the term as a work designed “solely from the fantasy and skill of the author who created it.” Nevertheless, Schubert’s F-minor Fantasy is an impeccably constructed work. It comprises four uninterrupted movements held together by unifying melodic and rhythmic ideas. It may even be heard as organized into a quasi **sonata form**: the first movement functions as an **exposition**, in which primary musical ideas are introduced; the two inner movements develop these materials; and the final movement serves as a **recapitulation**, reaffirming the musical ideas of the first movement.

The work begins with a plaintive melody, whose dotted rhythms recur throughout the composition, seamlessly connecting its four movements into a coherent whole. Soon after introducing the F-minor theme, Schubert restates it in F major, the juxtaposition of major and minor tonalities representing a characteristically Schubertian device. As an impassioned secondary theme appears, the dotted rhythm accelerates into blustery triplets, a new rhythmic idea that likewise recurs throughout the work.

*Bolted terms are defined in the glossary, which begins on page 38.

The following **Largo**, underpinned by the dotted and triplet rhythms, cries out with heroic pathos. Schubert introduces a new musical idea: a genteel melody, evocative of the Viennese salons in which much of his music was first heard. The third movement, marked *Allegro vivace*, further demonstrates Schubert's melodic genius. Witness the seamless integration of an intrepid anthem and an aristocratic dance. A crafty modulation brings the fantasy into the final movement, a recapitulation of the opening theme.

ARNO BABAJANIAN

(Born January 22, 1921, Yerevan, Armenia; died November 11, 1983, Moscow, Russia)

Piano Trio in F-sharp minor

Composed: 1952

First performance: 1953, Moscow, with Arno Babajanian on piano, David Oistrakh on violin, and Sviatoslav Knushevitsky on cello

Other works from this period: *Armenian Rhapsody* for Two Pianos (1950); *Heroic Ballade* for Piano and Orchestra (1950); *Capriccio* for Solo Piano (1951); *Poem-Rhapsody* for Orchestra (1954); *Violin Sonata* (1958)

Approximate duration: 22 minutes

Born in the Armenian capital city of Yerevan in 1921, Arno Babajanian demonstrated such ample musical promise from his youth that Aram Khachaturian, the leading Armenian composer of his generation, insisted that the five-year-old Babajanian receive formal instruction. At seven, Babajanian enrolled in the Komitas State Conservatory in Yerevan, where his training was rooted in both Western classical and Armenian folk traditions.

After completing studies at the Moscow Conservatory in piano, composition, and ethnomusicology in 1948, Babajanian returned to Yerevan to teach at Komitas. He served on the piano faculty from 1950 to 1956, during which time he produced much of his solo piano, chamber, and orchestral music, including the Piano Trio in F-sharp minor. In subsequent years, Babajanian achieved wider professional recognition. His accolades included the Stalin State Prize, Armenia State Prize, and Order of the Red Banner of Labor. In 1971, he received the honorary title of People's Artist of the USSR.

The Piano Trio reflects the influence of Khachaturian and Sergei Rachmaninov while revealing a distinct compositional voice. The pallid melody that begins the work, stated in ghostly octaves by the violin and cello above a halting progression of chords in the piano, recalls the disconsolate air of Rachmaninov's *Trio élégiaque*, op. 9. Each of the work's three movements returns to this theme, as if dwelling on an anxiety that cannot be overcome. The first movement's *Allegro* section begins with a theme, introduced by the cello, that descends further into the introduction's emotional abyss.

Yet there are moments of respite. The piano offers the opening movement's enchanting second theme, soon taken up by violin and cello with the melodic inflection of Armenian folk music. The *Andante* second movement begins with breathtaking delicacy, as if to cast the trio's ghostly beginning in sharp relief.

The trio's finale presents similarly contrasting musical characters. In the wake of the dreamlike slow movement, this *Allegro vivace* comes out of the gate with a furious gallop, soon bringing to mind the élan of a folk dance. The cello issues a lyrical second theme while sustaining the main theme's propulsive energy. A final evocation of the ghostly introduction precedes the trio's turbulent conclusion.

Program Notes: Concert Program III

Notes on the program by Patrick Castillo

LEOŠ JANÁČEK

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

Violin Sonata

Composed: 1914–1915, rev. 1916–1922

Published: 1915 (second movement only), 1922 (revised, complete version)

First performance: April 24, 1922, Brno, Moravia [now Czech Republic], by violinist František Kudláček and pianist Jaroslav Kvapil

Other works from this period: Detailed in the notes below

Approximate duration: 18 minutes

In the years since his death in 1928, the Czech composer Leoš Janáček has increasingly become regarded as one of the most original composers of the twentieth century. His nine operas represent his crowning achievement, and Janáček considered these to be his most important work. But he also produced a fair amount of chamber and orchestral music, and the dramatic instinct and rhetorical expressivity that infuse his operatic output are key elements of his style and likewise inform his instrumental works. Janáček was especially preoccupied with the Czech language and, in his chamber and orchestral music, attempted to capture the cadence and inflection of Czech in his melodic writing. The result is a brand of expressive immediacy entirely unique to Janáček.

His earliest forays into chamber music composition included two violin sonatas, composed in 1880, now lost. Janáček returned to the genre thirty-four years later: his sole extant Violin Sonata is one of a spate of chamber works created in the composer's maturity, including *Pohádka* (1910); *Mládi* (1924); and his two String Quartets, *The Kreutzer Sonata* (1923) and *Intimate Letters* (1928).

The Violin Sonata reflects the tortured zeitgeist of the outset of the First World War. "In the 1914 sonata for violin and piano," Janáček later reflected, "I could just about hear the sound of the steel clashing in my troubled head." Such disquiet indeed marks the striking gesture that begins the work. A **sforzando** cry by the violin alone launches an anxious theme, surrounded by clangorous **tremolandi** in the piano. Restless transfiguration of this theme unifies a sequence of otherwise fragmented passages, as the music's character shifts abruptly from nervous tension to hopeful lyricism and back. Throughout, Janáček frequently instructs the violinist to play in high positions on the low strings, imbuing high melodies with a guttural timbre.

The second movement, which Janáček designates *Ballada*, feels similarly unsettled. While at times seeming like a gentle lullaby, this music too is marked by sudden changes in humor, rhythmic agita, and a general unpredictability, ultimately giving the listener no rest. The pithy *Allegretto* third movement is at once demonically dance-like and frighteningly terse. Cascading thirty-second-note gestures swirl about the stomping theme, punctuated by emphatic silences.

Jarring pauses also accentuate the final movement, as angry exclamations in the violin interrupt the piano's melancholy lyricism. This uncomfortable dialogue continues throughout the finale, and the sonata concludes **pianissimo**, less resolved than resigned.

GYÖRGY LIGETI

(Born May 28, 1923, Discsöszentmárton, Romania; died June 12, 2006, Vienna, Austria)

Sonata for Solo Cello

Composed: 1948–1953

Published: 1990

First performance: 1983

Other works from this period: Two Movements for String Quartet (1950); Six Bagatelles for Wind Quintet (1953); String Quartet no. 1, *Métamorphoses nocturnes* (1953–1954); *Apparitions* (1958–1959)

Approximate duration: 9 minutes

Unquestionably one of the most singular compositional voices of the twentieth century (and widely popularized by Stanley Kubrick's appropriation of several of his works in the films *2001: A Space Odyssey*, *The Shining*, and *Eyes Wide Shut*), György Ligeti was, at the end of his life, widely regarded as Western music's greatest living composer. His music reflects his assimilation of a wide spectrum of cultural elements. Artistically descended from Béla Bartók (one of the few prominent twentieth-century masters whose music he had exposure to in his youth), Ligeti later encountered the emergent avant-garde community in Darmstadt, Germany. In the early 1980s, he extended his sonic palette further, immersing himself in non-European musical cultures: his interest in Caribbean, African, and East Asian music complemented the influence of his own Hungarian heritage. Ultimately, regardless of his aesthetic sources, Ligeti was always guided by his personal sound ideal. Given to sonic exploration and adventure, his music reveals a free-spirited imagination and infinite curiosity.

The melodic sensibility, lyricism, and rhythmic flair contained in the Sonata for Solo Cello identify Ligeti as the heir apparent to the modern Hungarian tradition established by Bartók and Zoltán Kodály. But those two composers notwithstanding, it is Ligeti's own uniquely personal voice that ultimately comes through. The Sonata for Solo Cello illustrates a distinctive feature of Ligeti's compositional technique: his deep understanding of an instrument's character and expressive capabilities.

The sonata comprises two movements. The first, entitled *Dialogo*, is a poignant dialogue indeed between two contrasting musical ideas, each one singularly characteristic of the cello. The first is a pair of strummed chords, one sliding into the next. The second is a deeply felt melody, exploiting the cello's vocal expressivity ("I attempted to write a beautiful melody," the composer once reflected, "with a typical Hungarian profile, but not a folksong...or only half, like in Bartók or Kodály"). Ligeti composed the *Dialogo* in 1948, near the end of his studies at the Budapest Academy of Music. He later admitted that the movement's tenderness owed to his secret amorous feelings toward a young cellist and classmate of his at the academy who, never aware of Ligeti's feelings, politely thanked him for the gift of the *Dialogo* and never played it.

Several years later in 1953, Ligeti met the cellist Vera Dénes, who asked him for a new solo work. Ligeti added the virtuosic **Capriccio** to the *Dialogo*, which still had never been performed, to form the two-movement Sonata for Solo Cello. In the composer's words, "Because the second movement had the 'ambition' to become a sonata movement, I wrote it in sonata form. It is a virtuoso piece in my later style that is closer to Bartók. I was [thirty] years old when I wrote it. I loved virtuosity and took the playing to the edge of virtuosity much like [Paganini]."

*Bolted terms are defined in the glossary, which begins on page 38.

JOHANNES BRAHMS

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

String Sextet no. 1 in B-flat major, op. 18

Composed: 1859–1860

Published: 1861

First performance: October 20, 1860, Hanover, Germany

Other works from this period: Piano Concerto no. 1 in D minor, op. 15 (1854–1859); Serenade no. 2 in A major, op. 16 (1858–1859, rev. 1875); *Variations on a Theme by Robert Schumann*, op. 23, for Piano, Four Hands (1861); *Variations and Fugue on a Theme by G. F. Handel*, op. 24, for Solo Piano (1861); Piano Quartets nos. 1 and 2, opp. 25 and 26 (1861); Piano Quintet in F minor, op. 34 (1862)

Approximate duration: 35 minutes

Ever conscious of Ludwig van Beethoven's imposing shadow, Johannes Brahms famously delayed composing his First Symphony until his mid-forties. "You have no idea," he remarked, "how it feels to hear behind you the footsteps of a giant like Beethoven." Likewise, Brahms did not publish his First String Quartet until 1873. During the period of his first maturity, as Brahms biographer Jan Swafford wrote, "[The] string sextet was a characteristic choice of medium...partly because it side-stepped his apprehensions...[I]n the 1860s Brahms concentrated on fresher, acoustically richer, more nearly orchestral chamber mediums that happened to be less thunderous with the tramp of giants." Indeed, the B-flat Sextet rings with a grand sonority, affirming what Robert Schumann heard in the young Brahms's chamber writing as "veiled symphonies."

Perhaps owing to the idyllic setting of Detmold, the quiet forest town in Germany where Brahms was working when he began the sextet, a sense of stillness permeates the music. In a letter to Clara Schumann written around this time, Brahms declared, "Passions are not natural to mankind. They are always exceptions or excrescences. The ideal, genuine man is calm in joy and calm in pain and sorrow." The composer's temperament is audible in the first movement's opening theme, intoned by the first cello in its rich tenor register. Even when Brahms writes a **waltz** into the first movement, it is less in the spirit of salon gaiety than pastoral serenity.

The second movement is a set of variations on *La Follia*, a traditional melody that has been adapted by numerous composers (Antonio Vivaldi's **Trio Sonata** no. 12 in D minor, op. 1, is a notable example). Brahms sets the first elegiac statement of the theme in the viola. Over the first three variations, he creates the illusion of a steadily quickening pace by setting the accompaniment in rhythmic groupings of four-, six-, and eight-note figures, though the tempo in fact remains constant throughout. The sweet fifth variation imitates a music box, with the first viola taking the lead once again. Following the fleeting *Scherzo*, the concluding *Rondo* returns to the rich orchestration and pastoral serenity of the first movement.



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WEEK 2

Modern Romance

JULY 23

CONCERT PROGRAMS

PROGRAM OVERVIEW

With the three piano trios published as his Opus 1, Ludwig van Beethoven put the musical world on notice: though nominally a student of Haydn, a radical new voice had emerged, destined to alter the course of Western music forever. Beethoven's legacy would fuel the composers of the Romantic generation—none more so than Johannes Brahms, whose winsome *Liebeslieder Waltzes* and shattering Piano Quartet no. 3 encapsulate the era's expressive extremes. At the end of the weekend, Dmitry Shostakovich's powerful Piano Quintet reveals the embers of Romanticism burning unceasingly into the twentieth century.

CONCERT PROGRAM IV

Friday, July 23

Indoors, livestreamed

4:00 p.m., The Spieker Center for the Arts, Menlo School

Music@Menlo dedicates this performances to Mr. Laurance R. Jr. & Mrs. Grace M. Hoagland and to The Shrader-Suiyapa Family with gratitude for their generous support.

Outdoors

6:00 p.m., Middle School Courtyard, Menlo School

Music@Menlo dedicates this performance to The David B. and Edward C. Goodstein Foundation and to Mary Lorey 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

Wu Han, *piano*; Kristin Lee, *violin*; David Finckel, *cello*

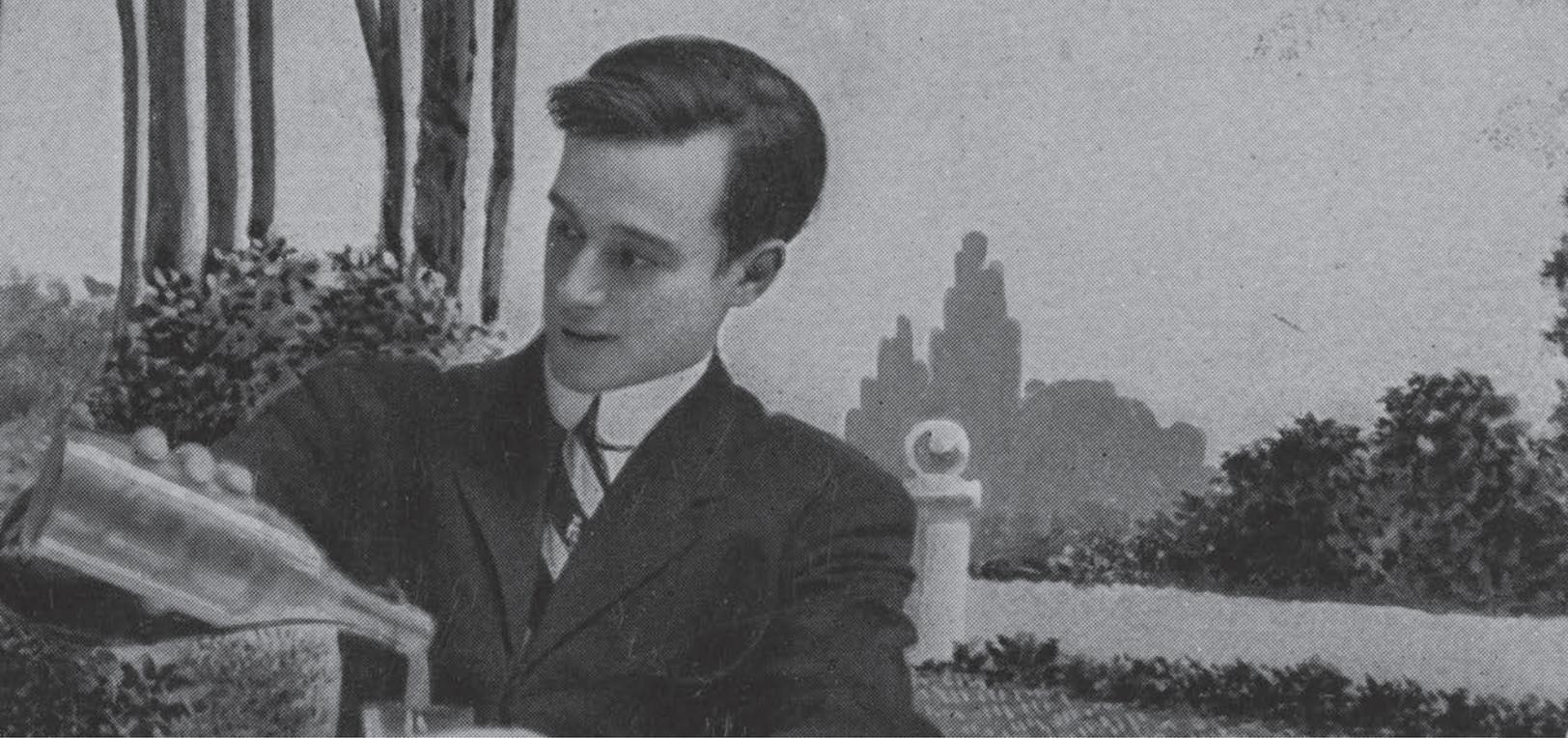
FELIX MENDELSSOHN (1809–1847)

String Quintet no. 2 in B-flat major, op. 87 (1845)

Allegro vivace
Andante scherzando
Adagio e lento
Allegro molto vivace

James Thompson, Tien-Hsin Cindy Wu, *violins*; Paul Neubauer, Matthew Lipman, *violas*; Dmitri Atapine, *cello*

Photographer unknown. *They had sandwiches for lunch and a bottle filled with punch.*
Date unknown, photograph and oil paint.



JULY 24

CONCERT PROGRAM V

Saturday, July 24

Indoors, livestreamed

4:00 p.m., The Spieker Center for the Arts, Menlo School

Music@Menlo dedicates this performance to Leslie Hsu & Rick Lenon and to Michael Jacobson & Trine Sorensen with gratitude for their generous support.

Outdoors

6:00 p.m., Middle School Courtyard, Menlo School

Music@Menlo dedicates this performance to Betsy & David Fryberger and to David & Jane Hibbard with gratitude for their generous support.

JOHANNES BRAHMS (1833–1897)

Liebeslieder Waltzes for Piano, Four Hands, op. 52a (1874)

1. *Rede, Mädchen* (Speak, Maiden)
2. *Am Gesteine rauscht die Flut* (The Flood Rushes Beside Rocks)
3. *O die Frauen* (Oh These Women)
4. *Wie des Abends schöne Röte* (Like Evenings Beautiful Amber)
5. *Die grüne Hopfenranke* (The Green Hop Tendril)
6. *Ein kleiner, hübscher Vogel* (A Little, Pretty Bird)
7. *Wohl schön bewandt war es* (Formerly It Was Well Ordered)
8. *Wenn so lind dein Auge* (If Your Eye as Mild)
9. *Am Donaustrande* (On the Danube Shore)
10. *O wie sanft die Quelle* (Oh How Gentle the Well)
11. *Nein, es ist nicht auszukommen* (No, One Can't Get Along)
12. *Schlosser auf, und mache Schlösser* (Locksmith, Get Up and Make Locks)
13. *Vögelein durchrauscht die Luft* (Little Bird Rushes Through the Air)
14. *Sieh, wie ist die Welle klar* (Look, the Wave How Clear)
15. *Nachtigall, sie singt so schön* (Nightingale, You Sing So Beautifully)
16. *Ein dunkler Schacht ist Liebe* (Love Is a Dark Shaft)
17. *Nicht wandle, mein Licht* (My Light, Don't Walk)
18. *Es bebet das Gesträuche* (Bushes Are Trembling)

Ji Na Kim, Gilbert Kalish, *piano*

ANTONÍN DVOŘÁK (1841–1904)

String Sextet in A major, op. 48, B. 80 (1878)

Allegro moderato
Dumka (Elegie): Poco allegretto
Furiant: Presto
Finale: Tema con variazioni

Arnaud Sussmann, Angela Wee, *violins*; Paul Neubauer, Tien-Hsin Cindy Wu, *violins*; Dmitri Atapine, David Finckel, *cellos*

JULY 25

CONCERT PROGRAM VI

Sunday, July 25

Indoors, livestreamed

4:00 p.m., The Spieker Center for the Arts, Menlo School

Music@Menlo dedicates this performance to Amy & Bill Hsieh and the US-China Cultural Institute and to Brenda & Wade Woodson with gratitude for their generous support.

Outdoors

6:00 p.m., Middle School Courtyard, Menlo School

Music@Menlo dedicates this performance to Bill & Bridget Coughran and to Chandler B. & Oliver A. Evans with gratitude for their generous support.

JOHANNES BRAHMS (1833–1897)

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

Allegro non troppo
Allegro
Largo
Allegro

Wynona (Yinuo) Wang, *piano*; Kristin Lee, *violin*; Paul Neubauer, *viola*; Sterling Elliott, *cello*

DMITRY SHOSTAKOVICH (1906–1975)

Piano Quintet in G minor, op. 57 (1940)

Prelude
Fugue
Scherzo
Intermezzo
Finale

Hyeyeon Park, *piano*; Yeri Roh, James Thompson, *violins*; Matthew Lipman, *viola*; Audrey Chen, *cello*

Program Notes: Concert Program IV

Notes on the program by Patrick Castillo

LUDWIG VAN BEETHOVEN

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

Piano Trio in G major, op. 1, no. 2

Composed: 1794–1795

Published: 1795, Vienna

Dedication: Carl von Lichnowsky

Other works from this period: Three Piano Sonatas, op. 2 (1793–1795); String Trio in E-flat major, op. 3 (1794); String Quintet in E-flat major, op. 4 (1795); Two Cello Sonatas, op. 5 (1796)

Approximate duration: 35 minutes

Unfairly underrecognized within Ludwig van Beethoven's oeuvre, and even among just the Opus 1 Trios, is the second of the set, the Trio in G major. It is the least frequently performed of the three, and consequently the least known, despite its sheer excellence. One could perhaps make a similar case for the G major Trio relative to its two siblings as Beethoven would make twenty years later for his Eighth Symphony when told that it failed to meet the same acclaim as the Seventh—to which the temperamental composer retorted, "That's because it's so much better!"

To be sure, that is as rash a judgment on the Seventh Symphony as it would be on the ingenious Trios in E-flat major and C minor, but at the very least, the G major Trio is the most difficult to figure out. If the E-flat Trio is the most firmly situated in the realm of Haydnesque and Mozartian Classicism and the C minor Trio the most brazenly forward-looking, then the Trio in G major captures, like a time-lapse video of night turning into day, the metamorphosis of Beethoven's creative impulses toward the "new path" his music would soon pursue.

The G major Trio begins with a luxurious **Adagio** introduction: a hazy reverie, which is nevertheless of structural importance, as the violin's opening melodic figure foreshadows the movement's first theme. Even once the music enters into its main *Allegro vivace* section, this buoyant theme doesn't appear in full until several measures in—it needs that long of a runway before taking flight. Beethoven's restless approach to thematic development is already evident in the movement's exposition; the proper development section itself traverses a remarkably wide spectrum of expressive characters. This is a movement marked by its great breadth of musical materials. Though it has the trappings of the sonata form innovated by Haydn, it leaves us with the impression that that form was insufficient to contain Beethoven's imagination. The movement concludes with a rich **coda**, continuing on past an emphatic cadence that would have made for a wholly satisfying conclusion, like the bonus of extra innings after nine frames of riveting baseball.

The trio's centerpiece, however, is the second movement, poetically marked *Largo con espressione*—"unexcelled," according to musicologist Lewis Lockwood, "by the slow movement of any piano trio written up to this time, and for sheer lyrical beauty it outdoes those of [Beethoven's] early piano sonatas." The three instruments (four voices, given the independence of the pianist's left and right hands) synergistically share **phrases**, weaving a rich **polyphonic** texture that looks ahead to the most deeply felt chamber scores of the coming century. In one of music history's most poignant coincidences, the composer's close friend and colleague Ignaz Schuppanzigh was performing this movement in Vienna at the moment that, elsewhere in the city, Beethoven took his last breath.

The *Scherzo* movement, as genial as it is brief, bridges the profundity of the slow movement to the lighthearted finale. The ebullience of the main theme—marked by fast, repeated notes—doesn't abate even for the movement's more **cantabile** moments and drives the trio to its conclusion with a wide grin.

FELIX MENDELSSOHN

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

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

Composed: Completed July 8, 1845

Published: 1851, Leipzig

Other works from this period: Detailed in the notes below

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, 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 A major 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 quintet. It is, strictly speaking, a late work, though Mendelssohn certainly had no sense in 1845 that he would die at age 38 two years later. Yet in character, too, the B-flat Quintet marks a significant departure from his Opus 18. The earlier work, Mendelssohn's first essay in a form chiefly innovated by Mozart, reveals the seventeen-year-old composer as self-assured, certainly, yet nevertheless audibly following a Mozartian model. Its melodies carry the refined elegance of the Classical era; its ensemble textures are redolent of Mozart's string quintets.

By contrast, the Opus 87 Quintet demonstrates the voice of a Romantic master in full bloom immediately from its opening gesture:

*Bolted terms are defined in the glossary, which begins on page 38.

forte tremolandi 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 octet's scherzo, for which she claimed her brother drew inspiration from the *Walpurgisnachtstraum* in Johann Wolfgang von Goethe's *Faust*, applies equally well here: "everything new and strange, and at the same time most insinuating and pleasing, one feels so near the world of spirits, carried away in the air, half inclined to snatch up a broomstick and follow the aerial procession."

The deeply felt *Adagio e lento* counters the esprit of the first two movements with a sober melancholy. All five voices issue the lachry-

mose, dirgelike theme. From this solemn opening, the movement's pathos steadily intensifies to full-throated despair. A brief episode in A major offers fleeting comfort, but a doleful air ultimately carries the day.

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 and launching an animated flight of sixteenth notes in the first violin—heralds the tuneful theme. Though carefree in character, the melody is muscular in texture; no sooner has the theme been stated than the tremolandi of the quintet's opening return. As one irresistible musical idea after another comes to the fore, Mendelssohn's expert deployment of the ensemble's five voices continues to thrill the ear. A central episode marked by intricate **counterpoint** reflects the composer's fascination with Bach—yet in its melodic sensibility and expressive zeal, this soaring finale is unmistakably the work of this singular Romantic master.



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Program Notes: Concert Program V

Notes on the program by Patrick Castillo

JOHANNES BRAHMS

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

Liebeslieder Waltzes for Piano, Four Hands, op. 52a

Composed: 1874

Published: 1874

First performance: November 14, 1874, Vienna

Other works from this period: String Quartet in C minor, op. 51, no. 1 (1873); String Quartet in B-flat major, op. 67 (1875); Symphony no. 2 in D major, op. 73 (1877); Violin Concerto in D major, op. 77 (1878); Piano Concerto no. 2 in B-flat major, op. 83 (1881)

Approximate duration: 24 minutes

Between 1868 and 1875, Johannes Brahms composed two sets of *Liebeslieder Waltzes*, opp. 52 and 65. These delectable parlor songs for vocal quartet and piano, four hands, set texts from traditional folk songs in various languages, translated into German by the Romantic poet Georg Friedrich Daumer. They supposedly were inspired in part by Brahms's short-lived infatuation with Julie Schumann, Robert and Clara Schumann's daughter. The texts accordingly reflect a quintessentially Romantic sense of pining.

Brahms biographer Jan Swafford described the *Liebeslieder Waltzes* as "confectionery tunes with a large helping of Viennese *Schlagobers* (whipped cream)...The music testifies to Brahms's love of both Strauss and Schubert waltzes, but like most such testaments of his, they hardly resemble their inspiration; this is the Viennese waltz à la Brahms." The *Liebeslieder Waltzes* quickly became an essential item in the amateur musician's library. Their popularity impelled Brahms to create multiple versions, including a version of the eighteen Opus 52 waltzes for piano, four hands, sans vocalists, published in 1874 as Opus 52a.

ANTONÍN DVOŘÁK

(Born September 8, 1841, Nelahozeves, Bohemia [now Czech Republic]; died May 1, 1904, Prague, Czechoslovakia [now Czech Republic])

String Sextet in A major, op. 48, B. 80

Composed: May 14–27, 1878

Published: 1879, Berlin

First performance: November 9, 1879, Berlin

Other works from this period: Detailed in the notes below

Approximate duration: 37 minutes

Antonín Dvořák composed his Opus 48 Sextet over a two-week period in 1878, and in the wake of important dual successes. His *Three Slavonic Rhapsodies* and the first set of his *Slavonic Dances* for orchestra had premiered in May of that year, fueling his rise to international stardom. Just as those works helped to establish Dvořák, not only as an important new compositional voice but as representative of a distinctly Czech style, so did the String Sextet reinforce that reputation in the realm of chamber music. The work received its first hearing in 1879 at a private performance in the home of the great violinist Joseph Joachim in Berlin, which marked Dvořák's first premiere outside of Czechoslovakia. Over the next year, Joachim would perform the sextet in Vienna and twice in London, effectively solidifying Dvořák's international stature for good.

The sextet is brimming with Bohemian charm, even as it recalls Franz Schubert, Dvořák's favorite composer in his early years, in its abundance of inspired melodies. Moreover, Dvořák draws a rapturous sonic warmth from the ensemble of two violins, two violas, and two cellos. One benefit of this rich scoring is the ability of the second cello to serve as the bass voice, which allows the first to pursue a lyrical melodic role. The main theme of the first movement, introduced as a rhapsodic duet between first violin and first cello, demonstrates all these qualities. The second theme, in a quicker tempo, is marked by upward leaps and excitable dotted rhythms. In the spirit of Schubert, Dvořák extends each of these themes to euphoric effect within just the exposition, and then he reimagines them further in the movement's development section.

The sextet's middle two movements draw from traditional folk forms: the second movement is a **dumka**, a sung Slavic folk ballad. Phlegmatic pizzicati in the cellos and plaintive sighs in the violas accompany a ruminative melody in the violins. Midway through the movement, Dvořák introduces a poignant, Gypsy-like music, which soon gives way to a tender andante lullaby in the rarefied key of F-sharp major.

The understated tones of the *Dumka* are obliterated by the rambunctious third movement **Furiant**, a traditional Czech folk dance. The word *furiant* literally means "a proud, swaggering, conceited man"—an apt description of the music's impetuous energy.

The final movement is a set of five variations on a melancholy theme presented by the first viola accompanied by the second viola and cellos; the absence of the brighter-toned violins accentuates the theme's moodiness. The violins join in for the first variation: the deployment of the full ensemble playing long, legato phrases and the two-against-three rhythmic scheme lend the music a rich sonority. The second variation is redolent of a scherzo in Felix Mendelssohn's signature *Midsummer Night's Dream* style. The first cello issues the desolate melody in the third variation; the rest of the ensemble holds a spacious pianissimo chord, evoking a lonely wanderer in a barren landscape. That sense of desolation extends into the fourth variation but is now given anxious voice by the violins and first viola above a threatening undercurrent of triplets in the second cello. From the uneasiness of this fraught music emerges the fifth variation, which resets the theme with the immediacy of a folk song; flowing sixteenth notes punctuated by **hocketing** pizzicati make for a texturally rich accompaniment. Dvořák follows the fifth variation with an energetic **stretta**—then, finally, as if he were simply biding his time throughout the five lugubrious variations, the composer allows wild elation to burst forth like a wound-up jack-in-the-box, and the sextet gallops excitedly to its blistering conclusion.

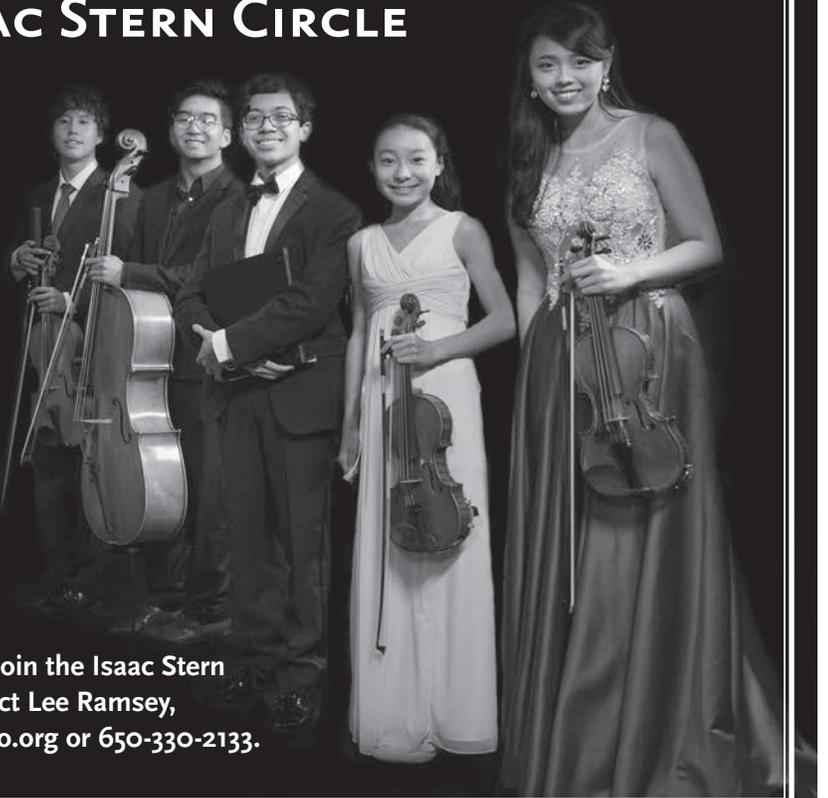
*Bolted terms are defined in the glossary, which begins on page 38.

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Program Notes: Concert Program VI

Notes on the program by Patrick Castillo

JOHANNES BRAHMS

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

Piano Quartet no. 3 in C minor, op. 60

Composed: 1875

Published: 1875

First performance: In its final incarnation, November 18, 1875, Vienna, by members of the Hellmesberger Quartet with the composer at the piano

Other works from this period: Symphony no. 1, op. 68 (1862–1876); String Quartet in C minor, op. 51, no. 1 (1873); String Quartet in B-flat major, op. 67 (1875); Violin Sonata no. 1 in G major, op. 78 (1878–1879); *Klavierstücke*, op. 76 (1879)

Approximate duration: 34 minutes

Johannes Brahms completed the last of his three piano quartets, the Quartet in C minor, op. 60, in 1875, but he had begun work on the piece some two decades prior, during a period of intense personal anguish. In 1853, the twenty-year-old Brahms, on the advice of the violinist Joseph Joachim, traveled to Düsseldorf, Germany, to play for Western music's reigning power couple, the composer Robert Schumann and composer and pianist Clara Schumann. Robert Schumann, also a prolific music critic, published an account of their first meeting:

There inevitably must appear a musician called to give expression to his times in ideal fashion; a musician who would reveal his mastery not in a gradual evolution, but like Athena would spring fully armed from Zeus's head. And such a one has appeared; a young man over whose cradle Graces and Heroes have stood watch. His name is Johannes Brahms...Even outwardly he bore the marks proclaiming: "This is a chosen one." Sitting at the piano he began to disclose wonderful regions to us. We were drawn into even more enchanting spheres. Besides, he is a player of genius who can make of the piano an orchestra of lamenting and loudly jubilant voices. There were sonatas, veiled symphonies rather; songs the poetry of which would be understood even without words...Should he direct his magic wand where the powers of the masses in chorus and orchestra may lend him their forces, we can look forward to even more wondrous glimpses of the secret world of spirits.

Brahms quickly got on well with the Schumanns and stayed in their home for the next two weeks, developing deep and consequential personal ties. The following year, Robert Schumann, who for years had been battling significant mental illness, attempted suicide. He survived and committed himself to an asylum near Bonn, Germany, for fear of harming his family; Clara Schumann was forbidden to visit for the following two and half years and did not see her husband again until the final two days of his life in 1856.

During this time, Brahms lived in the Schumanns' home, helping to care for Robert and Clara's children and assisting with domestic affairs. He moreover fell deeply in love with Clara Schumann, fourteen years his senior—an affection that was reciprocated, if complicatedly so. Clara Schumann later shared the following with her children:

He came as a true friend, to share with me all my sorrow; he strengthened my heart as it was about to break, he lifted

my thoughts, lightened, when it was possible, my spirits. In short, he was my friend in the fullest sense of the word. I can truly say, my children, that I have never loved a friend as I loved him; it is the most beautiful mutual understanding of two souls. I do not love him for his youthfulness, nor probably for any reason of flattered vanity. It is rather his elasticity of spirit, his fine gifted nature, his noble heart that I love... Believe all that I, your mother, have told you, and do not heed those small and envious souls who make light of my love and friendship, trying to bring up for question our beautiful relationship, which they neither fully understand nor ever could.

In 1859, with the *Adagio* of his First Piano Concerto, Brahms wrote to Clara Schumann that he had created a "gentle portrait" of her. If that sublime movement serves as an expression of ecstatic love, the depth of Brahms's angst finds voice in the Opus 60 Piano Quartet.

When sending the quartet to his publisher, Brahms wrote, "You may place a picture on the title page, namely a head—with a pistol in front of it. This will give you some idea of the music. I shall send you a photograph of myself for the purpose. Blue coat, yellow breeches, and top-boots would do well, as you seem to like color printing." A nineteenth-century reader would immediately have understood this reference to *The Sorrows of Young Werther*, Johann Wolfgang von Goethe's classic story of unrequited love, in which the protagonist is hopelessly in love with a woman engaged to another man. Unable to bear being without her, he shoots himself.

The character of the quartet's opening measures immediately sets a grave tone. Brahms is less than subtle about his expressive motivations; embedded in this disconsolate opening melody is a cipher that Robert Schumann periodically used to spell Clara's name: C-B-flat-A-G-sharp-A (replacing the letters *l* and *r*, which don't have equivalent musical pitches, with B-flat and G-sharp).

This cipher appears in various works by Robert Schumann, including his song "*Die Lotosblume*," from the song cycle *Myrthen*, op. 25, composed as a wedding gift to Clara. In the Opus 60 Piano Quartet, Brahms turns Robert Schumann's loving Clara theme (transposed here to wretched C minor) into an expression of deep Romantic ***Sturm und Drang***.

The quartet comprises four movements. Following the *Scherzo* comes the work's emotional centerpiece: a lovely *Andante*, whose opening cello solo one biographer has surmised to be Brahms's farewell to Clara—a reluctant acceptance that their love is never to be fulfilled.

The work's *Allegro* finale is at once understated yet brimming with nervous energy. The attentive ear will detect an insistent rhythmic figure underpinning the sinewy melodic lines in the strings. As with Brahms's allusion to *Werther*, this rhythmic motif would have been immediately familiar to nineteenth-century listeners as a nod to Beethoven's Fifth Symphony. What Beethoven deployed as shorthand for the unfeeling cruelty of fate, Brahms uses to express his quiet despair.

DMITRY SHOSTAKOVICH

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

Piano Quintet in G minor, op. 57

Composed: 1940

Dedication: The Beethoven Quartet

First performance: November 23, 1940, Moscow, by the Beethoven Quartet with the composer at the piano

*Bolted terms are defined in the glossary, which begins on page 38.

Other works from this period: String Quartet no. 1 in C major, op. 49 (1938); Symphony no. 7 in C major, op. 60, *Leningrad* (1941); Piano Sonata no. 2 in B minor, op. 61 (1943); Piano Trio no. 2 in E minor, op. 67 (1944)

Approximate duration: 32 minutes

Dmitry Shostakovich composed his Opus 57 Piano Quintet in 1940 at the request of the Beethoven Quartet, one of Russia's preeminent chamber ensembles. The Beethoven Quartet had recently performed Shostakovich's String Quartet no. 1, op. 49, and was eager for more music from the thirty-four-year-old composer. They were particularly interested in having a piano quintet, which would allow them to perform with Shostakovich. This marked the beginning of a long and significant artistic relationship: the Beethoven Quartet would premiere the next thirteen of Shostakovich's string quartets, and Shostakovich dedicated his Third and Fifth Quartets to the Beethoven Quartet and his Eleventh through Fourteenth to its individual members.

Unlike much of Shostakovich's oeuvre, the quintet does not directly address the composer's sociopolitical climate, but it does share the range of expressive power that characterizes such works as his Eighth String Quartet, famously dedicated to "victims of fascism and war." In fact, when the quintet was premiered, one Russian newspaper praised it as "a portrait of our age...the rich-toned, perfect voice of the present." The following year, the quintet received the inaugural Stalin Prize, a newly established state prize recognizing excellence in the arts and sciences. The prize included a considerable cash award of 100,000 rubles, which Shostakovich contributed to charity benefitting Moscow's poor.

The quintet begins with a nod to a **Baroque** convention especially associated with Johann Sebastian Bach: its first two movements are a **prelude** and **fugue**. (This is not the only time Shostakovich would echo this Bachian format: his 24 Preludes and Fugues for Solo Piano, op. 87, which cover each major and minor key in the **chromatic** scale, are inspired by and make direct references to the 48 Preludes and Fugues of Bach's *Well-Tempered Clavier*.) The *Prelude* begins and ends solemnly, around a quicker, but more introspective, middle section.

The slow G minor *Fugue* that follows represents the quintet's emotional center of gravity. Its deeply affecting **subject**, introduced by the first violin, captures the feeling of a melancholy Russian folk tune, whose tension Shostakovich draws out exquisitely.



Following the emotionally devastating *Fugue*, Shostakovich offers the listener some measure of relief with the rambunctious *Scherzo*. Against an exuberant string accompaniment, the piano issues a cheerful tune. The music's seeming naivete gives way in short order to knowingly mischievous dissonances. A central dance-like melody is sardonic, perhaps, but remains light on its feet, never probing the gravity of the *Fugue*.

The quintet's fourth movement, a slow, plaintive *Intermezzo*, proceeds without pause to the gently optimistic *Finale*: a brighter statement, in G major, bringing a palpable sense of relief. So decisive is the *Finale*'s change in character that one of its themes actually quotes Russian circus music.



Before long, however, the circus music becomes grotesque, yielding later to music redolent of the second *Fugue* movement. But the *Finale* quickly returns to the affable gait of its opening measures, ending the quintet on a contented note.



WEEK 3

Take Five

JULY 30

PROGRAM OVERVIEW

The 2021 festival season closes with a collection of programs anchored by the piano quintets of Robert Schumann, Johannes Brahms, and Antonín Dvořák. As delectable accompaniments to these three heady masterpieces, these programs offer beloved works of French Romanticism: music by Georges Bizet, Eugène Ysaÿe, and Gabriel Fauré, whose affecting First Violin Sonata represents one of the composer's greatest accomplishments.

CONCERT PROGRAM VII

Friday, July 30

Indoors, livestreamed

4:00 p.m., The Spieker Center for the Arts, Menlo School

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

Outdoors

6:00 p.m., Middle School Courtyard, Menlo School

Music@Menlo dedicates this performance to Carmen Chang & William H. Simon and to Peter & Georgia Windhorst with gratitude for their generous support.

GEORGES BIZET (1838–1875)

Jeux d'enfants (Children's Games) for Piano, Four Hands, op. 22 (1871)

1. *Reverie: L'escarpolette (The swing)*
2. *Impromptu: La toupie (The spinning top)*
3. *Berceuse: La poupée (The doll)*
4. *Scherzo: Les chevaux de bois (Wooden horses)*
5. *Fantaisie: Le volant (The shuttlecock)*
6. *Marche: Trompette et tambour (Trumpet and drum)*
7. *Rondino: Les bulles de savon (The soap bubbles)*
8. *Esquisse: Les quatre coins (Puss in the corner)*
9. *Nocturne: Colin-maillard (Blindman's buff)*
10. *Caprice: Saute-mouton (Leapfrog)*
11. *Duo: Petit mari, petite femme (Little husband, little wife)*
12. *Galop: Le bal (The ball)*

Hyeon Park, Wu Han, piano

ROBERT SCHUMANN (1810–1856)

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

Allegro brillante
In modo d'una marcia, un poco largamente
Scherzo: Molto vivace
Allegro ma non troppo

Ji Na Kim, piano; Kristin Lee, James Thompson, violins; Paul Neubauer, viola; Dmitri Atapine, cello

Louis de Caullery (ca. 1580–1621). *Elegant society playing in a park, in the background a river*, date unknown, oil on canvas. Private Collection/Alamy Stock Photo

CONCERT PROGRAMS



JULY 31

CONCERT PROGRAM VIII

Saturday, July 31

Indoors, livestreamed

4:00 p.m., The Spieker Center for the Arts, Menlo School

Music@Menlo dedicates this performance to Alan & Corinne Barkin and to Andrea & Lubert Stryer with gratitude for their generous support.

Outdoors

6:00 p.m., Middle School Courtyard, Menlo School

Music@Menlo dedicates this performance to Dan & Kathleen Brenzel and to David Finckel & Wu Han with gratitude for their generous support.

LUDWIG VAN BEETHOVEN (1770–1827)

String Trio in G major, op. 9, no. 1 (1797–1798)

Adagio—Allegro con brio
Adagio, ma non tanto e cantabile
Scherzo: Allegro
Presto

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

EUGÈNE YSAÏE (1858–1931)

Rêve d'enfant (A Child's Dream), op. 14 (ca. 1895–1900)

James Thompson, *violin*; Wu Han, *piano*

JOHANNES BRAHMS (1833–1897)

Piano Quintet in F minor, op. 34 (1864)

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro
Finale: Poco sostenuto—Allegro non troppo

Gilbert Kalish, *piano*; Angela Wee, Arnaud Sussmann, *violins*; Tien-Hsin Cindy Wu, *viola*; Audrey Chen, *cello*

AUGUST 1

CONCERT PROGRAM IX

Sunday, August 1

Indoors, livestreamed

4:00 p.m., The Spieker Center for the Arts, Menlo School

Music@Menlo dedicates this performance to Michèle & Larry Corash and to Marilyn Wolper with gratitude for their generous support.

Outdoors

6:00 p.m., Middle School Courtyard, Menlo School

Music@Menlo dedicates this performance to David Morandi and to Laurose Richter with gratitude for their generous support.

GABRIEL FAURÉ (1845–1924)

Violin Sonata no. 1 in A major, op. 13 (1875–1876)

Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Kristin Lee, *violin*; Wynona (Yinuo) Wang, *piano*

ANTONÍN DVOŘÁK (1841–1904)

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

Allegro, ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto vivace
Finale: Allegro

Wu Han, *piano*; Arnaud Sussmann, Yeri Roh, *violins*; Tien-Hsin Cindy Wu, *viola*; Sterling Elliott, *cello*

Program Notes: Concert Program VII

Notes on the program by Patrick Castillo

GEORGES BIZET

(Born October 25, 1838, Paris, France; died June 3, 1875, Bougival, France)

Jeux d'enfants (Children's Games) for Piano, Four Hands, op. 22

Composed: 1871

Published: 1872

Other works from this period: *La fuite* for Two Voices and Piano (1870); *Djamileh* (1871); *L'arlésienne* Suite no. 1 (1872); *Patrie* Overture for Orchestra, op. 19 (1872); *Carmen* (1873–1874)

Approximate duration: 22 minutes

While undoubtedly best known for *Carmen*, which ranks among the most beloved works in the whole of the operatic repertoire, the French composer Georges Bizet moreover produced a substantial oeuvre of piano, choral, and orchestral music—this despite living only to age 36. (*Carmen* was premiered just three months before his death in 1875.)

Alongside *Carmen*, *Jeux d'enfants* represents one of Bizet's most popular creations, not only in its original incarnation as a set of twelve miniatures for piano duet but also in the orchestral suite of five movements. This latter version, with the Symphony in C and *L'arlésienne*, highlights his orchestral catalog, while the four-hand piano cycle stands as Bizet's greatest contribution to the keyboard literature.

In these beguiling depictions of children's games, Bizet demonstrates ample technique and depth of imagination that, had he lived longer, might well have placed him alongside Gabriel Fauré and Camille Saint-Saëns as one of the most highly regarded nineteenth-century French composers (as well as in the company of Giuseppe Verdi and Richard Wagner in the realm of opera). In *Jeux d'enfants*, we encounter, in the words of Bizet biographer Hugh MacDonald, "a fine example of high sophistication in the service of apparent naivety."

Ravishing **arpeggiated** textures evoke the simple joy of swinging to and fro in the opening number, *L'escarpolette* (*The swing*). *La toupee* (*The spinning top*) whirls with the kinetic energy of Nikolay Rimsky-Korsakov's famous *Flight of the Bumblebee*, composed some three decades later. *La poupée* (*The doll*), a gentle lullaby, follows.

Subsequent movements continue to range in form and musical character—from the galloping *Scherzo*, *Les chevaux de bois* (*Wooden horses*), and gallant *Marche*, *Trompette et tambour* (*Trumpet and drum*), to the leisurely *Nocturne*, *Colin-maillard* (*Blindman's buff*)—presenting an intricate portrait of childhood as immediately beguiling as it is expertly crafted. The suite's penultimate number, *Petit mari, petite femme* (*Little husband, little wife*), captures the child's innocent gaze toward the future. Following this tender duet, *Le bal* brings the suite to a spirited finish.

ROBERT SCHUMANN

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

Piano Quintet in E-flat major, op. 44

Composed: 1842

Publication: 1843

First performance: December 6, 1842, Leipzig, Germany

Dedication: Clara Schumann

Other works from this period: Detailed in the notes below

Approximate duration: 30 minutes

Robert Schumann's compositions appear in clusters over the course of his creative career. The 1830s primarily saw the creation of piano works. His year of lieder was 1840, which was followed by a year of symphonic music. In 1842 came Schumann's most significant chamber pieces. Between February and July of that year, he completed his three string quartets, each dedicated to Felix Mendelssohn. In the fall, he composed two companion pieces: first, the Piano Quintet, op. 44, and then a month later, the Piano Quartet, op. 47. Both were composed for Clara Schumann. The Piano Quintet, which paved the way for such seminal works as the piano quintets of Johannes Brahms and Antonín Dvořák, took Schumann all of three weeks to complete. The work's fiendish piano part testifies to Clara Schumann's virtuosic ability at the keyboard. Ironically, illness prevented her from taking part in the premiere, and Mendelssohn—likewise one of the nineteenth century's foremost pianists—filled in at the last minute, sight-reading at the performance.

The quintet is rife with searing expressivity, discernible, as with much of Schumann's music, as a dialogue between the composer's alter egos: Florestan, the masculine (in eighteenth-century parlance) and extroverted, and Eusebius, the feminine voice of tenderness and pathos. An ebullient energy drives the opening *Allegro brillante*. The first theme comprises two powerful ascending leaps answered by eight emphatic chords, unquestionably the work of Florestan, but Eusebius immediately transforms their stentorian might into a soft, loving gaze. The lyrical second theme, an enchanting duet between the cello and viola, contrasts the exclamatory first theme. The development section is all nervous energy, its devilishly intricate piano part audibly conceived with Clara Schumann's virtuosity in mind.

The second movement is a somber funeral march. Schumann offsets the movement's solemnity with an expressive second theme. A faster **agitato** section combines the two themes in a show of Romantic pathos before reprising the march. As if rising from the dead, the third *Scherzo* movement follows the elegiac march with ecstatic ascending scale figures, interrupted briefly by a poetic **trio section** and then by a longer, fiery second trio. The final movement recalls the first in its unrelenting character. A literal reprise of the first movement's opening theme, combined with the finale's own main theme in a magical fugue, brings the work to a blazing finish.

*Bolted terms are defined in the glossary, which begins on page 38.

Program Notes: Concert Program VIII

Notes on the program by Patrick Castillo

LUDWIG VAN BEETHOVEN

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

String Trio in G major, op. 9, no. 1

Composed: 1797–1798

Published: 1798, Vienna

Dedication: Count Johann Georg von Browne

Other works from this period: Three Piano Trios, op. 1 (1794–1795); Three Piano Sonatas, op. 10 (1795–1798); String Quintet in E-flat major, op. 4 (1795); Two Cello Sonatas, op. 5 (1796); Six String Quartets, op. 18 (1798–1800)

Approximate duration: 26 minutes

Before trying his hand at the string quartet, Ludwig van Beethoven prepared for the task of tackling his teacher Joseph Haydn's signature genre by writing a number of string trios. The ensemble of violin, viola, and cello is notoriously difficult to write for: without the benefit of a second violin, the composer is left with limited options for distributing melody while filling out harmonies and textures. Beethoven methodically sharpened his part-writing blade on his **Serenade**, op. 8, and Three String Trios, op. 9, before setting to work on his Opus 18 String Quartets; these were the first of his iconic cycle of sixteen string quartets, and he never returned to the string trio medium.

Yet the Opus 9 Trios demonstrate no less ambition than the Opus 18 Quartets. Beethoven's handling of instrumental forces is masterful indeed, as he contrasts the rich sonority of the full ensemble with conversational passages between three voices. Each instrument emerges to the foreground here, recedes to the background there, which results in dynamic textures throughout each of the three trios.

The Trio in G major, op. 9, no. 1, is an irresistibly joyful work. Following a curtain-raising *Adagio* introduction—a grand forte gesture in octaves, followed by impish sixteenth-note figures and lyrical rejoinders—the first movement launches into its *Allegro* proper. The *joie de vivre* of this extroverted music is accentuated by audacious melodic leaps of more than two octaves. A contrasting second theme, though whispered pianissimo and staccato, is no less convivial. The depth of Beethoven's musical imagination is on display in the ensuing development section, which, though brief, reimagines earlier thematic material to significantly stretch the movement's expressive canvas.

The lovely *Adagio* second movement calls to mind the sublime slow movements of Wolfgang Amadeus Mozart. Even occasional forays into dark minor-key passages are fleeting, and the prevailing air is one of idyllic serenity. The ephemeral *Scherzo* movement, buoyant and carefree, offsets the tranquil *Adagio*.

The trio concludes with a spirited **Presto**. As in the first movement, thematic ideas here differ in their cosmetic details—loud or soft, staccato or legato—but the music's character remains bright and exuberant to the finish.

EUGÈNE YSAÏE

(Born July 16, 1858, Liège, Belgium; died May 12, 1931, Brussels, Belgium)

Rêve d'enfant (A Child's Dream), op. 14

Composed: Ca. 1895–1900

Published: 1901

Dedication: Antoine YsaÏe

*Bolded terms are defined in the glossary, which begins on page 38.

Other works from this period: *Poème élégiaque* for Violin and Piano, op. 12 (1893); String Quintet in B minor (1894); *Two Mazurkas de Salon*, op. 10 (1884); *Caprice after Saint-Saëns* for Violin and Piano, op. 52, no. 6 (ca. 1900); *Chant d'hiver* in B minor for Violin and Orchestra (or Piano), op. 15 (1902)

Approximate duration: 5 minutes

In 1874, the sixteen-year-old Belgian violinist and burgeoning composer Eugène YsaÏe received a scholarship that enabled him to study with Henryk Wieniawski in Brussels and subsequently with Henry Vieuxtemps in Paris. In addition to exposing him to a bustling concert life, YsaÏe's studies in Paris afforded him the opportunity to cultivate important artistic contacts that included the city's most celebrated composers, Camille Saint-Saëns, César Franck, and Gabriel Fauré, as well as the rising generation of Vincent d'Indy, Ernest Chausson, and others. Around this time, YsaÏe moreover enjoyed the support of the pianist and composer Anton Rubinstein, who arranged for the young virtuoso's first appearances in Russia, Hungary, and Scandinavia, thus helping to kick-start his international career.

His rich pedigree groomed YsaÏe to inherit the mantle of a French violin lineage that had increased in stature over the previous century; in YsaÏe's care, this essentially Romantic tradition entered into a new era of instrumental virtuosity. In this respect, his accomplishments in the realm of violin playing are analogous to the contributions of his generation's leading composers—Franck, Fauré, and others, who bridged Romanticism and modernism. Indeed, YsaÏe became a vital figure in contemporary music, premiering numerous major compositions dedicated to him, including Franck's Violin Sonata, Chausson's *Concert* and *Poème*, and Debussy's String Quartet. When neuritis and diabetes curtailed his abilities as a performer, YsaÏe turned increasingly to conducting; he served as music director of the Cincinnati Symphony Orchestra from 1918 to 1922, where he continued to champion modern French music.

The greatest violinist of the generation following Niccolò Paganini, YsaÏe in turn had a profound influence on the subsequent class of great virtuosos, including George Enescu, Carl Flesch, Joseph Szigeti, and Fritz Kreisler. "He abandoned the old style of Joachim, Wieniawski, Sarasate, and Auer," wrote musicologist Michel Stockhem, "for one that combined rigorous technique and forceful sound with creative freedom on the part of the interpreter...He also represented a synthesis of the qualities of Franco-Belgian violin playing before virtuosity became an end in itself."

Meanwhile, YsaÏe developed into an accomplished composer in his own right, as most famously manifested in his Six Sonatas for Solo Violin, op. 27. These sonatas illustrate YsaÏe's approach to the principle of virtuosity: indeed, not an end in itself but a technique to be deployed in the service of musical expression. His *Rêve d'enfant*, op. 14—a **bagatelle** overshadowed by the Solo Sonatas—is dedicated "A mon petit Antoine," YsaÏe's youngest son. It is a beguiling lullaby in gently rocking 6/8 **time** that features a simple violin melody, played **piano, dolce**—far short of the technical wizardry of the Solo Sonatas but revealing, in exquisite distillation, their underlying lyrical soul.

JOHANNES BRAHMS

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

Piano Quintet in F minor, op. 34

Composed: 1864

Published: 1871

Dedication: Princess Anna of Hesse

First performance: March 24, 1868, Paris, by pianist Louise Langhans-Japha and four string players (not identified)

Other works from this period: Piano Quartet no. 1 in G minor, op. 25 (1861); Cello Sonata no. 1 in E minor, op. 38 (1862–1865); String Sextet no. 2 in G major, op. 36 (1864–1865); Horn Trio in E-flat major, op. 40 (1865)

Approximate duration: 40 minutes

Johannes Brahms's Piano Quintet underwent a curious genesis. The work began as a string quintet for two violins, viola, and two cellos. Completed in 1862, the quintet in this original version was deemed imperfect by both Brahms and the violinist Joseph Joachim, the composer's trusted confidante. Brahms rearranged the piece into a sonata for two pianos, which he premiered with the pianist Karl Tausig in 1864. Later that year, the work evolved toward its final incarnation for piano and string quartet.

The obsessive perfectionism illustrated by the work's gestation is equally in evidence in its musical content. An oft-noted defining quality of Brahms's music is its airtight craftsmanship: each note is meticulously vetted, counterpoint between all voices is unassailable, and every motivic idea is essential to the work's structure. This last quality is particularly discernible in the quintet's first movement, which begins with a four-measure introduction, stated in octaves, **mezzo forte**, by first violin, cello, and piano.

Allegro non troppo
mf
riten.
mf
Allegro non troppo
mf

What sounds like an innocuous prologue in fact contains not only the first theme but a germinal motif, from which springs the whole of the proceeding movement. Following an expectant **fermata**, the piano transforms these introductory measures into a propulsive sixteenth-note figure.

Above this, the strings exclaim a sequence of chords built on a two-note descending figure—a gesture likewise embedded in the four-measure introduction.

Vln. I

As the music gathers steam, the piano develops these descending two notes, while the strings take up the propulsive sixteenth notes. Ensuing musical ideas likewise derive from the two-note descending motif, including a keening melody, *piano*, **espressivo**, presented by the first violin.

Soon thereafter, a martial two-against-three passage ensues.

This leads into an ardent strain in the viola and cello, *piano*, **sotto voce**.

As this newly formulated theme develops, the piano accompanies with the sixteenth-note pattern derived from the quintet's opening.

Brahms continues in this manner, constructing a majestic movement with breathtaking mastery and elegance from the simplest materials.

The second movement, marked *Andante, un poco adagio*, transfigures the two-note motif—the fuel for so much turmoil in the first movement—into a sweetly lilting lullaby. The piano sings the tune, *piano, espressivo, sotto voce*, to a gentle accompaniment in the strings. The key changes from warm A-flat major to radiant E major for the rhapsodic subsidiary theme crooned by the second violin and viola. An initial stepwise descent expands into a series of cascading triplets. The lullaby returns to bring the movement to a tranquil close.

The *Scherzo* comprises three distinct musical ideas, heard in quick succession at the outset, building an irrepressible momentum from one to the next. The apprehensive opening, in 6/8 time, sets an **offbeat**, rising **arpeggio** in the first violin and viola above persistent pizzicati in the cello and laconic piano commentary. This melody's fluid motion is abruptly halted by the second musical idea, a clipped, staccato march in 2/4 time. The third theme transmutes the march's inexorable rhythmic energy into a full-throated anthem. (All three musical ideas, naturally, abound with the germinal descending two-note cell.) Brahms goes on to develop these themes with a restlessness quite exceeding a typical scherzo—demonstrating a technique later identified by Arnold Schoenberg as “developing variation.” In his essay “Brahms the Progressive,” Schoenberg described Brahms's facility at “variation of the features of a basic unit produc[ing] all the thematic formulations which provide for fluency, contrasts, variety, logic, and unity, on the one hand, and character, mood, expression, and every needed differentiation, on the other hand—thus elaborating the idea of the piece.” Witness the *Scherzo*'s climax, which brings together elements of all three ideas: the strings reprise the march, while the piano restates the offbeat opening, now with the anthem's robust chordal texture. The movement features a noble *Trio* section before reprising the *Scherzo*.

The quintet's *Finale* begins with a lugubrious introduction, searching melodic lines in the strings buoyed by a tide of triplet chords in the piano. After a pregnant silence, the movement launches into its main *Allegro* section, driven by a dance-like tune redolent of the Gypsy music that so captivated Brahms throughout his life. A secondary theme contrasts this animated music with a mournful song yet retains something of its folk character, as does the exposition's closing theme, a variation of the Gypsy dance. After a duly realized development and recapitulation, the mighty quintet finishes with a blazing *Presto* coda.

Program Notes: Concert Program IX

Notes on the program by Patrick Castillo

GABRIEL FAURÉ

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

Violin Sonata no. 1 in A major, op. 13

Composed: 1875–1876

Published: 1877

Dedication: Paul Viardot

First performance: January 27, 1877

Other works from this period: Detailed in the notes below

Approximate duration: 23 minutes

“In the years 1877 to 1879,” wrote the pianist Marguerite Long, a friend and regular collaborator of Gabriel Fauré, the composer “still had not escaped from the Wagnerian influences he had come under on his visits to Bayreuth with Saint-Saëns. But however overwhelmed he may have been, his music still retained its individuality. His inspiration, devoid of grandiose gestures, showed itself through charm, modesty, restraint, and freshness of expression.”

The emergence of Fauré’s singular voice, as if from its youthful cocoon of Wagnerian influence, is in evidence in his First Violin Sonata. “This Sonata has everything that will seduce the gourmet,” surmised Camille Saint-Saëns: “novel forms, exquisite modulations, uncommon tone colors, the use of the most unexpected rhythms. And hovering above all this is a magic which envelops the work and brings the masses of ordinary listeners to accept the wildest audacities as something perfectly natural.” Alongside the Piano Quartet no. 1, op. 15 (1876–1879), and Ballade for Piano, op. 19 (1877–1879), the Violin Sonata ranks as one of the great triumphs of Fauré’s youth. (Despite acknowledging its artistic merit, the publisher Breitkopf & Härtel drove a hard bargain, agreeing to publish the sonata only if the composer declined his fee. A representative from the publisher remarked, “M. Fauré is not known in Germany and the market is overflowing with works of this sort, even though they’re often inferior to the one we’re discussing.”)

The work begins with a robust sonata-form movement, striking from the piano’s opening strains for its textural richness. Yet within the movement’s sonic musculature are elegant and debonair melodic ideas. Even throughout the development section, whose turbulence at times places it in league with the chamber music of Johannes Brahms, the “charm, modesty, restraint, and freshness of expression” characteristic of Fauré ultimately win the day.

A hypnotic *Andante* in D minor follows. Above a halting rhythmic pattern in the piano, the violin spins a lachrymose melody. Here is music of understated, dignified sadness—a prefiguration, perhaps, of the slow movement of the Opus 15 Piano Quartet, composed in the wake of Fauré’s broken engagement to Marianne Viardot. (This sonata bears a dedication to Viardot’s brother, the violinist Paul Viardot, who played the work with Fauré at a private gathering before its public premiere.)

The effervescent *Allegro molto* sees staccato sixteenth-note runs, marked *piano e leggierissimo*, hocketing back and forth between the piano and violin, as if playing a children’s game. Fauré scholar Jean-Michel Nectoux described this movement—“not the fantastic nocturnal dance of the German Romantics but a sunny, skipping movement with bursts of pizzicato”—as the “prototype...of the ‘French scherzo’ that Debussy and Ravel used in their quartets.”

The sonata’s finale begins on a deceptively serene note. Yet as in the first movement, Fauré’s expressive intentions here are subtly complex. Subsequent thematic ideas suggest some measure of discontent, while retaining a suave, unruffled demeanor throughout. After

traversing richly varied emotional terrain, the sonata ends in graceful good humor.

Following Paul Viardot’s private reading, the sonata received its official premiere at the Salle Pleyel on January 27, 1877, in a performance by violinist Marie Tayau with Fauré at the piano. The composer was pleased: “The success of my sonata surpassed by far all my expectations!...As to my performer, I will never be able to express adequately how she made my sonata her own, how she put her heart and spirit into playing it...Mademoiselle Tayau’s interpretation was perfect.”

ANTONÍN DVOŘÁK

(Born September 8, 1841, Nelahozeves, Bohemia [now Czech Republic]; died May 1, 1904, Prague, Czechoslovakia [now Czech Republic])

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

Composed: August 18–October 3, 1887

Published: 1888, Berlin

Dedication: Bohdan Neureuther

First performance: January 6, 1888, Prague

Other works from this period: *Slavonic Dances*, op. 72 (1886); Terzetto in C major for Two Violins and Viola, op. 74 (1887); *Four Romantic Pieces*, op. 75a (1887); Mass in D major, op. 86 (1887); *Four Songs*, op. 82 (1888)

Approximate duration: 40 minutes

Antonín Dvořák’s Piano Quintet in A major, op. 81—celebrated along with the quintets of Robert Schumann and Johannes Brahms as one of the genre’s essential works—actually represents the Czech composer’s second such work. The first, also in A major, was completed in 1872, but Dvořák was not satisfied with it and destroyed the score. The piano quintet that survives began as an attempted revision of the earlier work, before evolving into a wholly new piece. Over a century later, it remains one of Dvořák’s signature chamber works.

The opening *Allegro, ma non tanto* begins with a wistful melody in the cello, played over a light piano accompaniment. Still dwelling on the same theme, the mood quickly turns somber, then suddenly violent. Dvořák uses the same musical idea to create passages that are in turns tender and forceful. After further transfiguration of this first theme, a rustic, dance-like second theme emerges in the viola.

The quintet’s second movement is a dumka, a folk genre whose origins as a sung lament are audible in Dvořák’s plaintive lyricism. Himself an avid violist, Dvořák assigns the opening *espressivo* melody to that instrument’s dusky low register. This bittersweet theme recurs in alternation with music of a sunnier disposition introduced by the first violin.

Dvořák designates the *Scherzo* movement a “furiant,” a fast Czech dance form. (The term literally describes the swagger of a conceited man.) The movement begins with a quick, rollicking theme, which carries the music into a broad, sweeping melody in the viola. The central trio section presents a tranquil contrast to the *Scherzo*, using the same melody but with a dramatically new inflection. The trio’s serenity flows seamlessly back into the jaunty music of the *Scherzo*.

The quintet concludes with an *Allegro* of boundless energy. Though centering primarily on the peasant dance theme that begins the movement, the *Finale* offers a generous series of beguiling melodic ideas, including a tightly wrought fugato passage. Exuberant throughout, the music slows to a hymnlike **chorale** near the movement’s end before blazing its way to a brilliant finish.

*Bolded terms are defined in the glossary, which begins on page 38.

Chamber Music Institute

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

GILBERT KALISH AND ARNAUD SUSSMANN, CODIRECTORS, INTERNATIONAL PROGRAM

DMITRI ATAPINE AND HYEYEON PARK, CODIRECTORS, YOUNG PERFORMERS PROGRAM

Chamber Music Institute 2021 Events

Due to continuing challenges surrounding the COVID-19 pandemic, this summer's Young Performers Program will not take place in person on the Menlo School campus. Instead, Dmitri Atapine and Hyeeyeon Park, Codirectors of the Young Performers Program, have curated a series of online offerings for our students that are open and accessible to the public. Check our website and e-newsletters for broadcast details.

All events will be livestreamed at 8:30 a.m. Pacific Time and available to watch on Music@Menlo's website, Vimeo, and Facebook channels.

Friday, July 16

Schubert's Delights

Join **Patrick Castillo**, Music@Menlo's Audience Engagement Director, in a survey of chamber works by Franz Schubert. Rediscover some of the composer's most treasured works and learn how they shed light on his life, creative output, and future generations of composers.

Saturday, July 17

Toward the East

The twentieth century marks a time of buoyant creativity by groundbreaking Central and Eastern European composers. Join the festival's Young Performers Program Codirector **Dmitri Atapine** for a look into these trends through the prism of works by Janáček, Ligeti, Babajanian, and Bartók.

Tuesday, July 20

Heart Imprints I (Inspirational Recordings)

Sometimes one recording is worth a thousand words! Join violinist **Aaron Boyd** as he shares with us some of his favorite recordings and discusses the way they impact our musical growth, shape our musicianship, and touch our hearts.

Wednesday, July 21

Meet the Artist: Gilbert Kalish

The great **Gilbert Kalish** has been a constant presence at Music@Menlo from the very first year, shaping its essence. Don't miss this opportunity to be inspired by the legendary pianist who is in many ways the heart and soul of the festival. Moderated by **Dmitri Atapine**.

Friday, July 23

Strings Attached

Can you ever have too many string players? **Patrick Castillo** examines some of the finest examples of writing for string ensembles beyond the string quartet in the hands of Mozart, Mendelssohn, Brahms, Dvořák, and other masters.

Saturday, July 24

The Magic of the Piano Quartet

The combination of piano and strings is at the center of the creative output of many composers since Mozart. Join pianist and Young Performers Program Codirector **Hyeeyeon Park** on a journey through new colors, textures, and sounds—all part of the magic of the piano quartet.

Tuesday, July 27

Heart Imprints II (Inspirational Recordings)

What is the secret of the master performers of the past? What do we hear? What can we learn? How and why do they touch our hearts? **Aaron Boyd** leads this second presentation of historical recordings and performances that continue to inspire and mold the new generation of artists.

Wednesday, July 28

Meet the Artist: Arnold Steinhardt

Violinist **Arnold Steinhardt** is our special guest for the final presentation of "Meet the Artist." As a founding member of the internationally acclaimed Guarneri String Quartet, his stamp on the chamber music world is immeasurable. Moderated by **David Finckel**, this special event is not to be missed.

Friday, July 30

Two's Company but Three's (Not Necessarily) a Crowd

One of the most imaginative genres of chamber music is the string trio. It tests every composer with its unique challenges, its economy of means, and its wealth of possibilities. Explore the multiple strokes of genius by masters such as Mozart, Beethoven, Dohnányi, and others in a session led by festival violinist **James Thompson**, as he unravels the essence of the string trio.

Saturday, July 31

On a Symphonic Scale: Piano Quintets

One of the grandest genres of chamber music, the piano quintet has been at the forefront of Romantic expression since its introduction by the great Robert Schumann. **Patrick Castillo** takes us on a journey to explore the limitless possibilities of the regal piano in combination with the string quartet.

Chamber Music Institute 2022

Applications for Music@Menlo's Chamber Music Institute program will open in October 2021. Designed for string players and pianists, Music@Menlo immerses students in a rigorous, nurturing environment where they study advanced chamber music repertoire culminating in multiple performances.

The application deadline for both the Young Performers Program (ages 10–19) and the International Program (ages 20–30) will be January 1, 2022. For application and audition information, follow us on our social media, where we will post an announcement once the application portal is open.



2019 International Program artists. Top row, L-R: Max Tan, Haeji Kim, Rubén Rengel, Tabitha Rhee, Tomer Gewirtzman, Llewellyn Sanchez-Werner, Alice Ivy-Pemberton, Luke Hsu. Bottom row, L-R: Rainer Crosett, Jared Blajian, Jonah Ellsworth.

The Ann S. Bowers Young Artist Fund

Through the support of the Ann S. Bowers Young Artist Fund, each artist in 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, we are able to offer our Chamber Music Institute Online Lecture Series to our Young Performers Program students and chamber music students around the world, free of charge.

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

Please consider becoming a vital part of this community by making a gift to the Ann S. Bowers Young Artist Fund. All contributors to the Ann S. Bowers Young Artist Fund receive benefits at the corresponding membership levels. The greatest reward of supporting these young artists is knowing that you are making a transformative difference in their lives. Thank you!

We gratefully acknowledge the following individuals and organizations that have generously contributed to the Ann S. Bowers Young Artist Fund in 2020 and 2021:

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Prelude Performances

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

JULY 21

Wednesday, July 21, 5:00 p.m.

Indoors, livestreamed

The Spieker Center for the Arts, Menlo School

For his first published works, completed within three years of arriving in Vienna, Ludwig van Beethoven chose a set of three piano trios. As a preface to the festival's presentation of Beethoven's Trio in G major, op. 1, no. 2, the young artists of the Chamber Music Institute present the genial Trio no. 1 in E-flat major and the blustery Trio no. 3 in C minor—a key that would become one of the composer's calling cards.

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Trio in E-flat major, op. 1, no. 1 (1794–1795)

Allegro
Adagio cantabile
Scherzo: Allegro assai
Finale: Presto

Wynona (Yinuo) Wang, piano; Yeri Roh, violin; Audrey Chen, cello

LUDWIG VAN BEETHOVEN

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

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

Ji Na Kim, piano; Angela Wee, violin; Sterling Elliott, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Terri Bullock and to Paul & Marcia Ginsburg with gratitude for their generous support.

JULY 28

Wednesday, July 28, 5:00 p.m.

Indoors, livestreamed

The Spieker Center for the Arts, Menlo School

Felix Mendelssohn's Piano Trio in C minor, op. 66, is a portrait of Romantic *Sturm und Drang*, whose exuberant finale illustrates an existential triumph. Bedřich Smetana's haunting Piano Trio in G minor, written while the composer was mourning the death of his four-year-old daughter, is a work of overwhelming pathos. This summer's second Prelude juxtaposes two piano trios that feature distinct compositional voices but share a deep expressivity and ecstatic lyricism.

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

Wynona (Yinuo) Wang, piano; Angela Wee, violin; Audrey Chen, cello

BEDŘICH SMETANA (1824–1884)

Piano Trio in G minor, op. 15 (1855, rev. 1857)

Moderato assai
Allegro, ma non agitato
Finale: Presto

Ji Na Kim, piano; Yeri Roh, violin; Sterling Elliott, cello

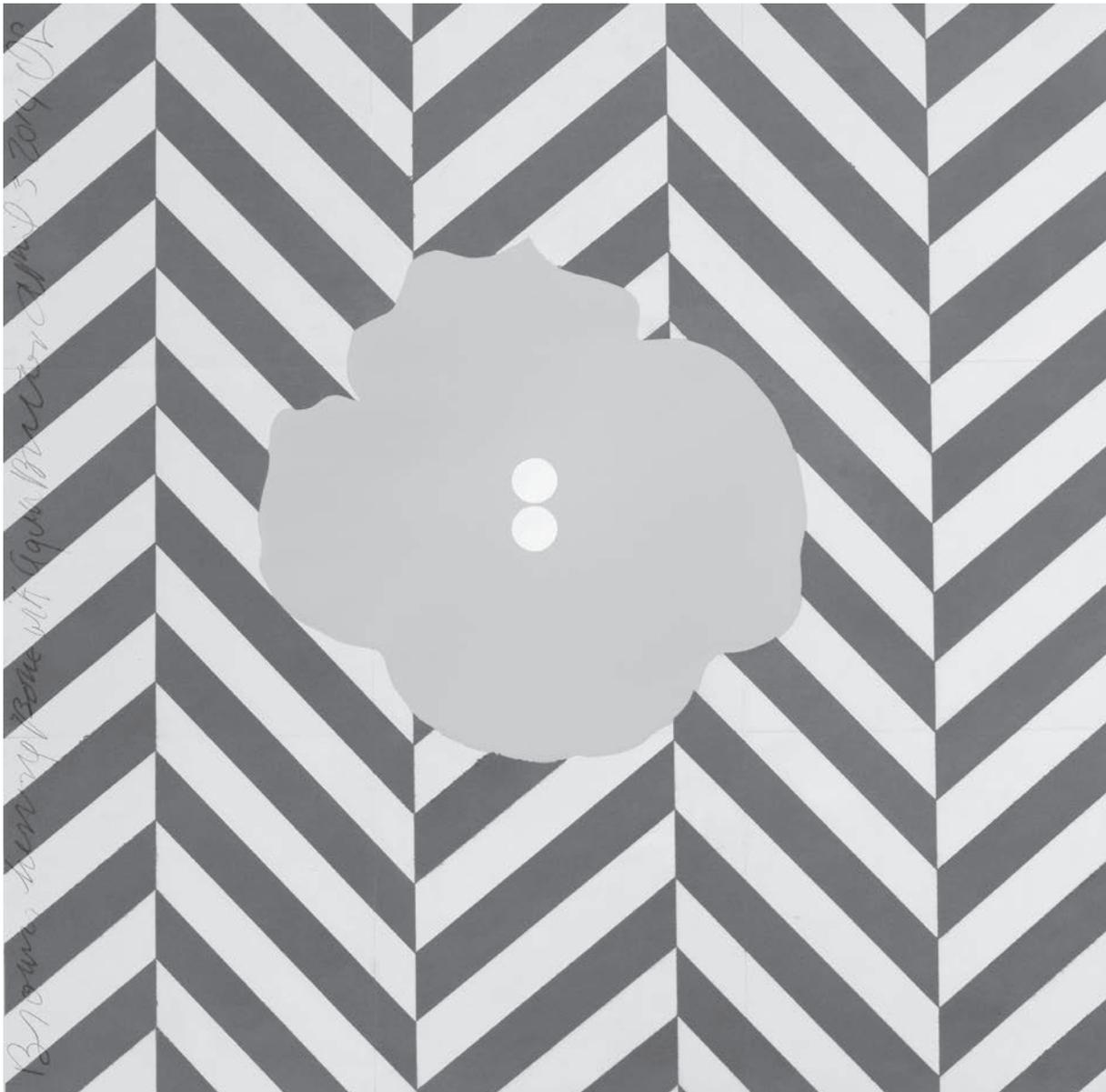
SPECIAL THANKS

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

2021 Visual Artist: Donald Sultan

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.

Born in 1951 in Asheville, North Carolina, **DONALD SULTAN** received his bachelor of fine arts degree from the University of North Carolina, Chapel Hill, and his master of fine arts degree from the School of the Art Institute of Chicago. He moved to New York in 1975, and since his first solo show in 1977, he has enjoyed a distinguished career as a painter, printmaker, and sculptor. Although his paintings fit into the criteria of still life, Sultan describes these works as first and foremost abstract. He has become known for his ability to successfully merge the best of yesterday's artistic tradition with a fresh, unique approach to imagery and materials. Sultan's extensive body of work has placed him at the forefront of contemporary art; his pieces are included in the permanent collections of many prestigious institutions including the Museum of Modern Art, the Dallas Museum of Art, and the Metropolitan Museum of Art.



Donald Sultan, *Brown Herringbone with Aqua Button* April 3, 2014. Flock, enamel and spackle on tile over masonite

Music@Menlo *LIVE*

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

—Stringendo magazine



Music@Menlo *LIVE*, the festival's exclusive recording label, has been praised as "the most ambitious recording project of any classical music festival in the world" (*San Jose Mercury News*) and its recordings have been hailed as "without question the best CDs I have ever heard" (*Positive Feedback Online*). Produced by Grammy Award-winning engineer Da-Hong Seetoo using state-of-the-art recording technology, these unique box sets feature select concert recordings from Music@Menlo's signature thematic programming and offer "hours of chamber music delight, recapturing all that Menlo magic" (*Gramophone*). Music@Menlo *LIVE* is also available online in digital format from a variety of online digital music retailers, including 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 an eighteenth 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, 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.

2021 Artist and Faculty Biographies

Artistic Directors

The Martin Family Artistic Directorship



Music@Menlo founding Artistic Directors cellist **DAVID FINCKEL** and pianist **WU HAN** rank among the most esteemed and influential classical musicians in the world today. Normally touring year-round as duo, solo, and chamber artists, Wu Han and David Finckel designed and oversaw the production of more than 270 online events this past season. Included in their projects was Music@Menlo's 2020 digital festival *Intermezzo*, as well as numerous other newly designed concert and educational programs that have reached a nationwide audience.

Since 2004, David Finckel and Wu Han have together held the prestigious position of Artistic Directors of the Chamber Music Society of Lincoln Center, the world's largest presenter and producer of chamber music, programming and performing under its auspices worldwide. Their wide-ranging musical innovations include the launch of ArtistLed, classical music's first musician-directed and Internet-based recording company, whose catalog has won widespread critical praise and comprises over twenty releases, including staples of the cello-piano duo repertoire as well as chamber music.

In 2012, the duo received *Musical America's* Musicians of the Year award, the legendary organization's highest honor. Wu Han currently serves as Artistic Advisor for the Wolf Trap Foundation for the Performing Arts' Chamber Music at the Barns series and for the Society of the Four Arts. David Finckel, the first American student of the legendary Russian cellist Mstislav Rostropovich, performed as cellist of the nine-time Grammy Award-winning Emerson String Quartet for thirty-four seasons and now serves on the faculties of the Juilliard School and Stony Brook University. David Finckel and Wu Han reside in New York City and Westchester County, New York.

For more information, visit www.davidfinckelandwuhan.com.

Wu Han will perform in *Concert Program I* (July 16), *Concert Program IV* (July 23), *Concert Program VII* (July 30), *Concert Program VIII* (July 31), and *Concert Program IX* (August 1).

David Finckel will perform in *Concert Program I* (July 16), *Concert Program II* (July 17), *Concert Program IV* (July 23), *Concert Program V* (July 24), and *Concert Program VIII* (July 31).

Wu Han holds the Alan and Corinne Barkin Piano Chair for 2021.



Described as a cellist whose "playing is highly impressive throughout" (*Strad*), **DMITRI ATAPINE** has appeared at leading venues around the world. He regularly performs with the Chamber Music Society of Lincoln Center and is a frequent guest at festivals that include Music@Menlo, Chamber Music Northwest, and La Musica in Sarasota, Florida, among others. He has released multiple recordings, among them a world premiere of works by Lowell Liebermann. Professor of Cello and Chair of Music at the University of Nevada, Reno, and Artistic Director of Apex Concerts and Ribadesella Chamber Music Festival, Atapine holds a doctoral degree from the Yale School of Music, where he studied with Aldo Parisot.

Dmitri Atapine is the Codirector of the Chamber Music Institute Young Performers Program. He will perform in *Concert Program II* (July 17), *Concert Program III* (July 18), *Concert Program IV* (July 23), *Concert Program V* (July 24), and *Concert Program VII* (July 30).

Dmitri Atapine holds the Kathleen G. Henschel Cello Chair in honor of David Finckel for 2021.



A Washington native, cellist **AUDREY CHEN** is a passionate solo and chamber musician dedicated to sharing the music-making process of discovery and collaboration with the rest of the world. She has performed in venues across the globe, including Carnegie Hall, the Mariinsky Theatre, Royal Albert Hall, and the Kennedy Center, and has performed as a guest artist with the Boston Chamber Music Society, A Far Cry, the Silkroad Ensemble, the Parker Quartet, and the Borromeo String Quartet. Chen's festival appearances include Ravinia's Steans Music Institute, the Perlman Music Program Chamber Music Workshop, the Tanglewood Music Center, the Taos School of Music, and the Sarasota Music Festival. After receiving a bachelor's degree from Harvard University and a master of music degree from the New England Conservatory, she is now based in New York City where she is pursuing a doctorate in musical arts from the CUNY Graduate Center. Her main teachers include Laurence Lesser, Lluís Claret, and Marcy Rosen. Chen is the cellist of the acclaimed New York-based Argus Quartet.

Audrey Chen is a Chamber Music Institute International Program artist. She will perform in *Concert Program III* (July 18), *Prelude I* (July 21), *Concert Program VI* (July 25), *Prelude II* (July 28), and *Concert Program VIII* (July 31).



Cellist **STERLING ELLIOTT** has appeared as a solo artist with numerous orchestras across the United States, including the New York Philharmonic; the New World Symphony; the Boston, Virginia, and Hilton Head Symphony Orchestras; the Cleveland and Buffalo Philharmonic Orchestras; and the San Francisco Chamber Orchestra. His concerto performances have taken place in prestigious venues such as Carnegie Hall in New York City and Symphony Hall in Boston. Elliott began his cello studies at the age of three and made his solo debut at the age of seven when he became the First Prize Junior Division winner of the Peabody Youth Orchestra Concerto Competition. Other notable accomplishments include a 2021 Avery Fisher Career Grant and First Prize in the 2019 Sphinx Competition Senior Division, 2019 Mondavi Center Young Artists Competition, and 2019 Camerata Artists International Competition. Elliott currently studies with Joel Krosnick at the Juilliard School, where he is working toward an undergraduate degree in cello performance as a proud recipient of a Kovner Fellowship.

Sterling Elliott is a Chamber Music Institute International Program artist. He will perform in *Concert Program III* (July 18), *Prelude I* (July 21), *Concert Program VI* (July 25), *Prelude II* (July 28), and *Concert Program IX* (August 1).



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 the 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.

Gilbert Kalish is the Codirector of the Chamber Music Institute International Program. He will perform in Concert Program II (July 17), Concert Program V (July 24), and Concert Program VIII (July 31).



Korean pianist **JI NA KIM** has appeared as a soloist and chamber musician throughout the United States and abroad in Spain, Canada, and South Korea, performing at venues including Alice Tully Hall at Lincoln Center, the Lied Center, Bella Concert Hall, Paul Hall, and the Staller Center for the Arts. As a winner of the Stony Brook University Concerto Competition, Kim made her U.S. debut with the Stony Brook Symphony Orchestra in 2019. She has appeared at festivals such as Kneisel Hall, the Gijón International Piano Festival, and the Banff Centre. Kim grew up in Busan, South Korea, and moved to Alabama, where she continued her studies with Ronald Shinn. She attended the Juilliard School to pursue her bachelor's and master's degrees under the tutelage of Julian Martin. Kim is currently working on a doctoral degree at Stony Brook University with Gilbert Kalish, where she serves as a teaching assistant for undergraduate piano students.

Ji Na Kim is a Chamber Music Institute International Program artist. She will perform in Concert Program I (July 16), Prelude I (July 21), Concert Program V (July 24), Prelude II (July 28), and Concert Program VII (July 30).



An Avery Fisher Career Grant recipient and top prizewinner of the 2012 Walter W. Naumburg Foundation Violin Competition and 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. Lee is the cofounder and Artistic Director of Emerald City Music in Seattle, and in August 2021, she joins the faculty of the University of Cincinnati College-Conservatory of Music as Assistant Professor of Violin. Lee has appeared as a soloist with leading orchestras, including 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, and Orquesta Sinfónica Nacional of the Dominican Republic. An accomplished chamber musician, Lee is a member of both the Chamber Music Society of Lincoln Center and Camerata Pacifica in Santa Barbara, California, where she sits as the Bernard Gondos Chair. Lee holds a master's degree from the Juilliard School, where she studied with Itzhak Perlman and Donald Weilerstein and taught as Perlman's assistant as a Starling Fellow.

Kristin Lee will perform in Concert Program I (July 16), Concert Program II (July 17), Concert Program IV (July 23), Concert Program VI (July 25), Concert Program VII (July 30), and Concert Program IX (August 1).



American violist **MATTHEW LIPMAN**, recognized by the *New York Times* for his "rich tone and elegant phrasing," has appeared as a soloist with the Minnesota Orchestra, Academy of St. Martin in the Fields, and the New World Symphony as well as at Carnegie Hall and the Aspen Music Festival and on multiple

PBS and NPR broadcasts. He made the world premiere recordings of Clarice Assad's *Metamorfose* and Dmitri Shostakovich's Impromptu, op. 33, and gave the American premiere of Malika Kishino's *Monochromer Garten VI*. Lipman occupies the Wallach Chair at the Chamber Music Society of Lincoln Center, sits on the Honorary Committee at the Music Institute of Chicago (where he is originally from), and is on faculty at Stony Brook University. An Avery Fisher Career Grant recipient, his 1700 Matteo Goffriller viola is on loan from the Pine Foundation.

Matthew Lipman will perform in Concert Program I (July 16), Concert Program II (July 17), Concert Program III (July 18), Concert Program IV (July 23), and Concert Program VI (July 25).



Violist **PAUL NEUBAUER**'s exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." Appointed Principal Violist of the New York Philharmonic at age twenty-one, he has appeared as a soloist with the New York and Los Angeles Philharmonics; the San Francisco Symphony; and the National, St. Louis, Detroit, and Dallas Symphonies. He made his Chicago Symphony subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev, and he has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Kernis, Lazaro, Ott, Penderecki, Picker, Suter, and others. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical. Neubauer performs with the Chamber Music Society of Lincoln Center and is the Artistic Director of the Mostly Music series in New Jersey. He is on the faculty of the Juilliard School and Mannes College.

Paul Neubauer will perform in Concert Program IV (July 23), Concert Program V (July 24), Concert Program VI (July 25), Concert Program VII (July 30), and Concert Program VIII (July 31).



Described as "a pianist with power, precision, and tremendous glee" by *Gramophone*, **HYEON 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 Amadèò, and Corpus Christi. She has appeared 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. Her performances have been broadcast on KBS and EBS television (South Korea), RAI3 (Italy), WQXR (New York City), WFMT (Chicago), and WBJC (Baltimore). 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), Codirector of the Young Performers Program at the Music@Menlo Chamber Music Festival and Institute, and Associate Professor of Piano at the University of Nevada, Reno. Her first solo CD recording, *Klavier 1853*, was released on the Blue Griffin label.

Hyeon Park is the Codirector of the Chamber Music Institute Young Performers Program. She will perform in Concert Program II (July 17), Concert Program III (July 18), Concert Program VI (July 25), and Concert Program VII (July 30).

Hyeon Park holds the Kathleen G. Henschel Piano Chair in honor of Wu Han for 2021.



SCOTT PINGEL has served as the San Francisco Symphony's Principal Bass for fifteen years and was previously Principal Bass of the Charleston Symphony Orchestra and Guest Principal with the National Arts Centre Orchestra, among others. As a chamber musician, he performs in venues around the

country with groups such as the Chamber Music Society of Lincoln Center and on radio programs that include National Public Radio's *Performance Today*. Versatile in a variety of styles, Pingel has performed in jazz clubs from New York City to Stockholm, and his solo performances with the heavy metal rock band Metallica have been hailed as "show stopping" and "jaw dropping" by *Rolling Stone* and *Variety* magazines. He was previously a tenured Associate Professor of Music at the University of Michigan and is currently a faculty member of the San Francisco Conservatory of Music.

Scott Pingel will perform in Concert Program I (July 16).



Violinist **YERI ROH** is a recipient of top prizes from the Eduard Grach International Violin Competition, Les Musicales du Centre Instrument Lending Competition, and the Busan Maru International Music Festival Concerto Competition. She has been invited to participate in the Juilliard Orchestra and Sibelius Academy Symphony Orchestra tour with conductor Esa-Pekka Salonen to Helsinki and Stockholm, the AIMS Festival, Heifetz International Music Institute, Singapore Violin Festival, Music Academy of the West, Kneisel Hall, St. Lawrence String Quartet Summer Chamber Music Seminar, and Leonidas Kavakos International Violin Master Class. Roh's notable concert appearances include a Sejong Soloists Concert in Carnegie Hall, a concert at the Seoul Arts Center, and a solo performance with the Tel Aviv Soloists Ensemble. She holds bachelor's and master's degrees from the Juilliard School under the tutelage of Hyo Kang, Adele Anthony, and Sylvia Rosenberg. Roh is currently pursuing a doctoral degree at Stony Brook University where she studies with Hagai Shaham, Philip Setzer, and the Emerson String Quartet.

Yeri Roh is a Chamber Music Institute International Program artist. She will perform in Concert Program III (July 18), Prelude I (July 21), Concert Program VI (July 25), Prelude II (July 28), and Concert Program IX (August 1).



Winner of a 2009 Avery Fisher Career Grant, violinist **ARNAUD SUSSMANN** recently made his solo debut with the Mariinsky Orchestra (under maestro Valery Gergiev), Vancouver Symphony, Pacific Symphony, and Alabama Symphony, among others. He has appeared previously with the American Symphony Orchestra, Stamford Symphony, Chattanooga Symphony, Minnesota Sinfonia, Jerusalem Symphony, and Paris Chamber Orchestra. A dedicated chamber musician, he has been affiliated with the Chamber Music Society of Lincoln Center since 2006 and regularly appears with it in New York and on tour. Born in Strasbourg, France, and based now in New York City, Sussmann trained at the Conservatoire de Paris and the Juilliard School with Boris Garlitsky and Itzhak Perlman.

Arnaud Sussmann is the Codirector of the Chamber Music Institute International Program. He will perform in Concert Program I (July 16), Concert Program V (July 24), Concert Program VIII (July 31), and Concert Program IX (August 1).



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 will be joining the Chamber Music Society of Lincoln Center's Bowers Program in the 2021–2022 season. In 2014, Thompson made his solo debut with the Cleveland Orchestra at Severance Hall. He was recently invited to perform in Budapest, Hungary, as part of the first Bartók World Competition and in Sendai, Japan, for the seventh Sendai International Music Competition. He has collaborated in concert with a multitude of established artists, including David Finckel, Soovin Kim, Jaime Laredo, Peter Salaff, Roger Tapping, and a variety of musicians from both the Cleveland Orchestra and the Cleveland Institute

of Music. 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.

James Thompson will perform in Concert Program III (July 18), Concert Program IV (July 23), Concert Program VI (July 25), Concert Program VII (July 30), and Concert Program VIII (July 31).



WYNONA (YINUO) WANG is a pianist on the roster of the Concert Artists Guild in New York City. Wang started piano lessons at age four and attended music school at the Central Conservatory of Music in Beijing. After earning her performer's diploma at Southern Methodist University in Dallas, she now studies with Robert McDonald at the Juilliard School. She was the First Prize winner of the 2017 Wideman International Piano Competition in Louisiana and the 2018 CAG Victor Elmaleh Competition in New York. A 2019 Salon de Virtuosi Career Grant winner, Wang has performed at numerous venues across the United States, including Carnegie Hall, Lincoln Center's David Geffen Hall, Merkin Concert Hall, Purdue Convocations, Krannert Center for the Performing Arts, and many others.

Wynona (Yinuo) Wang is a Chamber Music Institute International Program artist. She will perform in Concert Program II (July 17), Prelude I (July 21), Concert Program VI (July 25), Prelude II (July 28), and Concert Program IX (August 1).



Violinist **ANGELA WEE** is currently pursuing her master's degree at the Juilliard School with Donald Weilerstein and Masao Kawasaki. She won second prize in the 2015 Pablo Sarasate International Violin Competition in Pamplona, Spain. In 2017, she gave the world premiere of *A Great Light* by composer Martin Sędek, which was commissioned by R. Douglas Sheldon. She has performed as a soloist with stellar orchestras around the world, including the Navarra Symphony Orchestra, Poznań Philharmonic Orchestra, Polish Sinfonia Iuventus Orchestra, New York Chamber Orchestra, and more. She has been on major European orchestra tours with Maestro Antoni Wit to the cities of Bilbao, Pamplona, Poznań, Warsaw, and London. Wee has performed in renowned venues such as the Royal Albert Hall, Lutoslawski Polish Radio Concert Hall, Weiwuying Concert Hall, and Palacio Euskalduna. She has participated in chamber music programs including Kneisel Hall; the Young Artists Program in Ottawa, Canada; the Taipei Music Academy and Festival; and the Finckel-Wu Han Chamber Music Studio at the Aspen Music Festival and School.

Angela Wee is a Chamber Music Institute International Program artist. She will perform in Concert Program III (July 18), Prelude I (July 21), Concert Program V (July 24), Prelude II (July 28), and Concert Program VIII (July 31).



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, including the Kennedy Center, Carnegie Hall, and Lincoln Center, and at festivals, such as the Bridgehampton Chamber Music Festival, La Jolla Music Society SummerFest, and Santa Fe Chamber Music Festival. She has taught at the Thornton School of Music at the University of Southern California.

Tien-Hsin Cindy Wu will perform in Concert Program II (July 17), Concert Program III (July 18), Concert Program IV (July 23), Concert Program V (July 24), Concert Program VIII (July 31), and Concert Program IX (August 1).

Music@Menlo Remembers

Since we were last together for the 2019 festival, a number of friends near and dear to Music@Menlo have sadly passed away. We would like to take this opportunity to pay tribute to them and to acknowledge their contributions to our festival community.



Yehonatan Berick (1968–2020)

Violinist Yehonatan Berick visited Music@Menlo only once, in 2011, but his artistry left a lasting impression. Born in Israel, he completed his musical studies at the University of Cincinnati under the renowned teachers Henry Meyer, Kurt Sassmannshaus, and Dorothy Delay. Yehonatan's voracious musical appetite and consummate technique garnered him a large repertoire that included virtually the complete works for violin by Bach, Paganini, Mozart, Beethoven, Brahms, Schumann, and more. At Music@Menlo, we remember him for his winning personality and his singing tone, which can be heard on Music@Menlo *LIVE* recordings of Brahms's Sextet in B-flat, Brahms's Piano Quartet in A major, and Vivaldi's Trio Sonata in D minor.



Derek Han (1957–2021)

Pianist Derek Han most recently performed at the festival in 2013 when he appeared in Bach's Concerto for Two Pianos and Schumann's Andante and Variations for Two Pianos, Two Cellos, and Horn. Derek also joined the festival roster in 2008, 2006, 2005, and 2004. His many recordings for the festival are available on the Music@Menlo *LIVE* label. Equally at home in all genres, from solo recital to concertos with major orchestras to chamber music, his pianism was faultless. As an artistic leader, his more than three decades as Associate Artistic Director of the La Musica festival in Sarasota, Florida, produced hundreds of concerts, and just recently, in 2019, he was appointed Artistic Director of the Società dei Concerti di Trieste.



Kenneth Cooper (1941–2021)

Harpsichordist Kenneth Cooper literally opened Music@Menlo with his performance of Couperin's Concert Royal no. 4, with oboist Allan Vogel and cellist Colin Carr, pictured above in Music@Menlo's first rehearsal in Stent Hall in 2003, the festival's inaugural season. Ken was a consummate scholar, electrifying performer, and musical activist and organizer who leaves behind a stunning legacy of recordings, research, and projects, such as the Berkshire Bach Festival of which he was the founder. Ken visited Music@Menlo in 2008, 2007, 2004, and 2003, and his performance of works by Bach, Vivaldi, Marais, Couperin, and Handel can be heard on the Music@Menlo *LIVE* label.



Jack Phillips (1938–2021)

Educator, mentor, counselor, pianist, art collector, sculptor, and friend of Music@Menlo since its inception, Jack Phillips, (pictured above, fourth from right), lived in Atherton and was a frequent presence at the festival. Through St. Lawrence String Quartet violist Lesley Robertson, who rented an apartment from Jack, David and Wu Han got to know him in 2001 when they were looking for a place to start Music@Menlo. Living in a house behind Menlo School, Jack literally walked David and Wu Han over to peek into Stent Hall. David and Wu Han took one look at it, said "This is it!" and the rest is history. Through the years, Jack hosted innumerable parties, housed festival staff and artists, coached poetry reading sessions, and was a spontaneous volunteer whenever needed. He was truly one of the founding fathers of our festival and will be dearly missed.

Musical Glossary

Adagio – Italian: leisurely. “Adagio” designates a slow tempo.

Agitato – Italian: agitated, restless. In an agitated manner.

Allegro – Italian: merry, lively. “Allegro” designates a fast tempo. (“Allegretto,” a diminutive of “allegro,” is used to indicate a tempo slightly slower than “allegro.”)

Andante – Italian: at a walking pace. “Andante” designates a moderate tempo. (“Andantino,” a diminutive of “andante,” is used to indicate a tempo slightly quicker than “andante.”)

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 (arpeggiated) – The sounding of individual notes of a chord in succession rather than all at once.

Bagatelle – (French, German) 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.

Brillante – Italian: sparkling, glittering.

Cadence – The conclusion or resolution of a musical phrase.

Cantabile – Italian: songlike, singable.

Capriccio (caprice) – Italian: whim, fancy. A term applied to a piece of music, vocal or instrumental, of a fantastical or capricious nature.

Chorale – A polyphonic passage typically comprising a

sequence of chords in rhythmic unison or near unison; the chorale originated as four-part congregational German Protestant hymns.

Chromatic – (From the Greek word for color) Chromatic notes fall outside the central tonality of a piece (i.e., in C major—C, D, E, F G, A, B—such notes as C-sharp and A-flat are chromatic).

Classical – Music composed roughly between 1750 and 1830 (i.e., after the Baroque period and before the Romantic era), when the classical symphony and concerto were developed. It implies music of an orderly nature, with qualities of clarity and balance and emphasizing formal beauty rather than emotional expression.

Coda – Italian: tail. New musical material added to the end of a standard musical structure.

Concertante – A term used to describe a concerto-like composition in which one voice is featured in a soloistic manner.

Concerto – Typically an instrumental work marked by the contrast between an instrumental soloist (or group of soloists) and an orchestral ensemble (plural: concerti).

Counterpoint (contrapuntal) – The musical texture produced by note-against-note movement between two or more instruments.

D. – Abbreviation for Deutsch, used to catalogue Schubert's works; after Otto Erich Deutsch (1883–1967).

Development – See Sonata form.

Dolce – Italian: sweet. “Dolcissimo,” the superlative version, means “very sweet.”

Dot (dotted rhythm) – When placed after a note, a dot

lengthens the rhythmic value by half.

Double-stop – The technique of bowing two strings of a stringed instrument at once (triple- and quadruple-stops are also employed).

Dumka – (From Czech *dumat*, Polish *dumać*: to ponder) A Slavonic folk ballad from Ukraine, with a lamenting quality. In the nineteenth century, the name was also given to a type of instrumental music, most notably by Dvořák, whose sympathies were more pan-Slavonic than narrowly Bohemian. (Plural: *dumky*.)

Episode – In compositions designed on one of the regular patterns, a section containing thematic material of secondary importance is sometimes called an episode. It can also contain new material.

Espressivo – Italian: expressive. Used as an emotive qualification of a tempo marking, as in “Andante espressivo.” (French: *expressif*.)

Fantasia (Fantasy, Fantasie) – A term used to describe a work whose form derives “solely from the fantasy and skill of an author who created it” (Luis de Milán, 1536).

Fermata (gran 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.

Forte – Italian: loud. (Fortissimo: very loud.)

Fortepiano – Loud and then immediately soft.

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.

Furiant – A fiery, rapid Bohemian dance in decided rhythm with frequently changing accents, literally describing “a proud, swaggering, conceited man.”

Harmony – The combination of notes producing chords and chord progressions and the subsequent determination of the mood or atmosphere of a piece of music.

Hocket (hocketing) – A technique that originated in medieval musical composition in which two or three voice parts are given notes or short phrases in rapid alternation, producing an erratic, hiccuping effect.

Incidental music – Music composed to accompany a dramatic production.

Intermezzo – Originally, a musical interlude such as an entr'acte in a dramatic work. Since the nineteenth century, “intermezzo” has been used as a designation for independent works or individual movements within multimovement works.

K. – Abbreviation for Köchel, used to catalogue Mozart's works; after Ludwig Ritter von Köchel (1800–1877).

Largo – Italian: broad. “Largo” indicates a slow tempo. (“Larghetto,” a diminutive of “largo,” is used to indicate a tempo slightly quicker than “largo”; “Largamente,” the adverb form of “largo,” is used to indicate a more stately manner of playing or a slower tempo.)

Legato – Italian: bound. A musical expression indicating that a succession of notes should be played smoothly and without separation. (Legatissimo: very smoothly.)

Leggiero – Italian: light. (Leggierissimo: very light; leggiero: lightly.)



Lento – Italian: slow.

Lied – German: song. (Plural: lieder.)

Meter – The rhythmic organization of a piece of music (e.g., 4/4 meter: ONE-two-three-four, ONE-two-three-four).

Mezzo – Italian: half. Used in the dynamic markings mezzo forte (half loud) and mezzo piano (half soft).

Modulation – The harmonic shift in tonal music from one key to another.

Molto – Italian: very. Used as a qualification of a tempo marking, as in “Molto allegro.”

Motif – A short musical gesture.

Movement – A self-contained section of a larger composition. Movements of a piece of music are analogous to chapters in a book: although they can stand on their own to some degree, they more

significantly combine with and relate to each other in ways that produce a cohesive whole.

Non troppo, non tanto – Italian: not too much (as in “Allegro ma non tanto,” “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 – Latin: work. The most common method of cataloging a composer’s work, although opus numbers are often unreliable in establishing the chronology of composition. (Abbreviation: op.)

Overture – A piece of music either introducing a dramatic work or intended for concert

performance as a standalone composition. (French: *ouverture*.)

Phrase – A musical gesture. Melodies, as complete ideas, typically comprise a series of interdependent phrases.

Piano – Italian: soft. (Pianissimo: very soft.)

Pizzicato – Played by plucking the strings of a stringed instrument.

Poco – Italian: a little, rather, as in “poco lento” (rather slow).

Polyphony (polyphonic) – A musical texture with two or more relatively independent parts.

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.)

Recapitulation – See Sonata form.

Register – A portion of the entire range of an instrument or voice.

Rhapsody – An instrumental composition free in form and inspiration, typically emotional or exuberant in character.

Romance – A short instrumental piece of songlike character and gentle quality. (German: *romanze*.)

Romanticism – A literary, artistic, and philosophical movement during the late eighteenth and early nineteenth centuries that emphasized imagination and emotions over form and order.

Rondo (rondeau) – A musical structure, commonly used throughout the Classical and Romantic eras, in which a main passage, called the refrain, alternates with episodes, which depart from the movement’s central musical material.



Scherzo – Italian: joke. A fast movement that came to replace the minuet around the turn of the nineteenth century. (Scherzando/scherzoso: playfully.)

Serenade – A musical composition often intended for outdoor celebrations. In the late eighteenth century, serenades referred to instrumental works that were written quickly and regarded as ephemera, rarely with an expectation of future performance.

Sforzando – Italian: forcing, compelling. An articulation marking in written music indicating a strong accent.

Sonata – A composition for one or more instruments, usually comprising several movements. While the term has been used to describe works quite different from each other formally and stylistically depending on the period of composition, a sonata almost

always describes a work for solo instrument with or without piano accompaniment. (French: sonatine.)

Sonata form – 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. (Also sonata-allegro form.)

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.

Stretta – A concluding passage played at a faster tempo.

Sturm und Drang – German: storm and stress. An artistic movement that valued impulse and emotion over more Classical virtues such as balance and form. The Sturm und Drang movement had a profound influence on the entire Romantic generation.

Subject – The central musical idea of a fugue, which is stated in succession by each instrument to begin the fugue.

Theme – A central musical idea which serves as substantive material in a piece of music.

Time signature – The printed indication of the meter of a piece of music (such as 4/4).

Tremolando (tremolandi) – With a tremolo effect; trembling.

Trio – The contrasting middle section of a minuet or scherzo.

Trio sonata – A term applied to Baroque sonatas for two or three melody instruments and continuo.

Triplet – A group of three notes performed in the time of two of the same kind.

Variations (theme and variations) – A standard musical form in which a main theme is followed by a succession of variations on that theme. (Italian: tema con variazioni.)

Vivace – Italian: lively. “Vivace” designates a fast tempo, in between “allegro” and “presto.”

Waltz – A dance in 3/4 time. (French: valse.)

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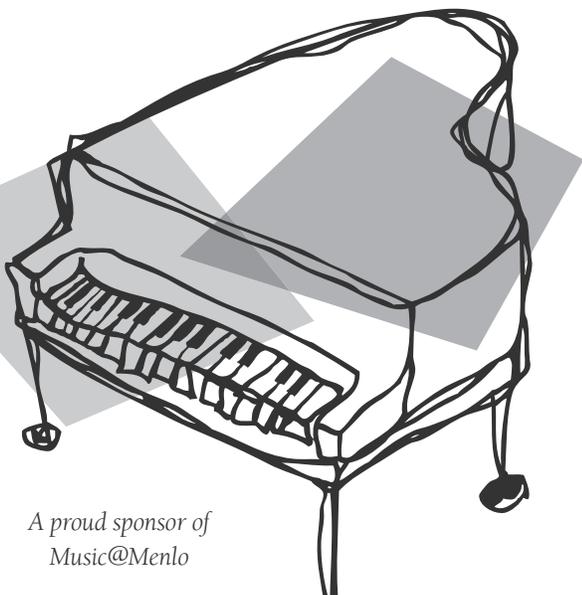
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The Marin Community Foundation
Schwab Charitable Fund
The Silicon Valley Community Foundation

*In memoriam

Fill your summer with music!

California

CABRILLO FESTIVAL of
CONTEMPORARY MUSIC
cabrillomusic.org
Santa Cruz, CA

CARMEL BACH FESTIVAL
bachfestival.org
Carmel, CA

LA JOLLA
MUSIC SOCIETY
SUMMERFEST
ljms.org
La Jolla, CA

MAINLY MOZART
FESTIVAL
mainlymozart.org
San Diego, CA

MUSIC@MENLO
musicatmenlo.org
Atherton, CA

Idaho

SUN VALLEY
MUSIC FESTIVAL
svmusicfestival.org
Ketchum, ID

Colorado

ASPEN MUSIC FESTIVAL
and SCHOOL
aspenmusicfestival.com
Aspen, CO

BRAVO! VAIL
bravovail.org
Vail, CO

COLORADO
MUSIC FESTIVAL
coloradomusicfestival.org
Boulder, CO

STRINGS MUSIC FESTIVAL
stringsmusicfestival.com
Steamboat Springs, CO

New Mexico

SANTA FE CHAMBER
MUSIC FESTIVAL
santafechambermusic.com
Santa Fe, NM

Oregon

CHAMBER MUSIC
NORTHWEST
SUMMER FESTIVAL
cmnw.org
Portland, OR

Washington

SEATTLE CHAMBER
MUSIC SOCIETY
SUMMER FESTIVAL
seattlechambermusic.org
Seattle, WA

Wyoming

GRAND TETON
MUSIC FESTIVAL
gtmf.org
Jackson Hole, WY

Enjoy concerts this summer both
in-person and online from these allied
festivals of the Western United States.

CLASSICAL MUSIC FESTIVALS OF THE WEST 2021

Ticket and Performance Information

Health and Safety/COVID-19 protocols

- Face masks are required at all times during both indoor and outdoor events.
- Attendees for indoor performances must present proof of a COVID-19 vaccination completed at least two weeks prior to the event. Attendees for outdoor performances must present either proof of vaccination or a negative COVID-19 test taken within seventy-two hours of the start of the event. Proof of vaccination and negative test results can be submitted at any time prior to an event by emailing a picture or scan to covidsafety@musicatmenlo.org or by faxing 650-330-2016.
- All venues will feature reduced audience capacity and socially distanced seating.
- All concerts will run for approximately one hour with no intermission.
- Please do not attend concerts if you have been exposed to COVID-19 within fourteen days of the event or are not feeling well. In that case, tickets may be refunded or exchanged for a future performance.

Ticket Services

Tickets must be reserved in advance for all concerts, including Prelude Performances. Check-in for each performance will begin thirty minutes prior to any ticketed event. If you have not submitted proof of vaccination or negative COVID-19 test results (from within the past three days) by the time of the event, you will need to present this when you arrive at the concert. Proof of vaccination and negative test results can be submitted at any time by emailing a scan to covidsafety@musicatmenlo.org or faxing 650-330-2016. Ticketing phone lines (650-331-0202) are open from 9:00 a.m. to 4:00 p.m. every day throughout the festival, July 16 through August 1.

All programs and artists are subject to change without notice. Tickets may be refunded in the case of illness. 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 by the end of the 2022 season—credits not used by the end of the 2022 season will become a tax-deductible donation to Music@Menlo), an immediate exchange, or a tax-deductible donation. Ticket exchanges are complimentary for 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 thirty minutes before the start time of each event.
- Seating for all concerts, including Preludes, is reserved.
- Tickets for those under age thirty are available at a reduced rate. Patrons using these discounted tickets must be prepared to present a valid ID/proof of age at the door.
- All performance venues are wheelchair accessible, and wheelchair seating is available in all venues in designated locations. 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 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 each event.



- Since we are livestreaming indoor performances, please make a conscious effort to keep noise to a minimum. We appreciate your consideration, as will the musicians, your fellow listeners, and our videography crew.
- Children need to be at least seven years of age and able to sit quietly throughout a full performance to attend all events.
- Unauthorized recording or photographing of any kind is strictly prohibited.
- Food and beverages, aside from bottled water, are not allowed inside the performance venues. Concessions will not be available for purchase due to the short duration of the programs and COVID-19 safety protocols.

Prelude Performances

This year, all reservations for Prelude Performances must be made in advance. Prelude Performances 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. To make your reservation, visit Music@Menlo's website at musicatmenlo.org and click the red Tickets button in the upper-right corner of the home page or call 650-331-0202.

Locations and Parking

All events take place on the campus of Menlo School, located at 50 Valparaiso Avenue in Atherton, between El Camino Real and Alameda de las Pulgas at the Menlo Park border. Parking is free.

Restrooms

Restrooms at Menlo School are located adjacent to the Middle School Courtyard and in the lobby of the Spieker Center for the Performing Arts.

Lost and Found

Any personal items found at festival venues will be held at the Music@Menlo offices located in the Spieker Center for the Performing Arts. Call 650-331-0202 to report a lost item. The festival assumes no responsibility for personal property.

Help Us Achieve a Greener Festival Experience

Please join our efforts in being a more eco-friendly organization and reuse your program book by bringing it to each event.

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Map and Directions



Directions and Parking

The Spieker Center for the Arts and Middle School Courtyard 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.

Photo Credits

Cover Artwork: Donald Sultan, *Wallflowers* 2008. Screen print. **Artist Portraits:** David Finckel and Wu Han (pp. 3, 34): Lisa-Marie Mazzucco. Dmitri Atapine (p. 34): Do Hyung Kim. Audrey Chen (p. 34): Jeffrey Hornstein. Sterling Elliott (p. 34): Will Hawkins. Gilbert Kalish (p. 35): Lilian Finckel. Ji Na Kim (p. 35): Calvin Hu. Kristin Lee (p. 35): Lauren Desberg. Matthew Lipman (p. 35): Jiyang Chen. Paul Neubauer (p. 35): Bernard Mindich. Hyeyeon Park (p. 35): Do Hyung Kim. Scott Pingel (p. 35): Brandon Patoc. Yeri Roh (p. 36): Estro Studio. Arnaud Sussmann (p. 36): Matt Dine. James Thompson (p. 36): Carlin Ma. Wynona (Yinuo) Wang (p. 36): Yujun Ma. Angela Wee (p. 36): Sang Park (Zoene Studio). Tien-Hsin Cindy Wu (p. 36): Cindy Lin. **Music@Menlo Remembers:** Yehonatan Berick (p. 37): Mark Rash. Derek Han (p. 37): Tristan Cook. Kenneth Cooper (p. 37): Hiroyuki Ito. Jack Phillips (p. 37): Da-Hong Seetoo. **Visual Artist:** Donald Sultan (p. 32): Phyllis Rose. **Music@Menlo LIVE:** Da-Hong Seetoo (p. 33): Christian Steiner. **Music@Menlo Photographs:** Edward Sweeney (p. 4): Tristan Cook. Chamber Music Institute: (pp. 11, 29, 31): Anna Kariel and Carlin Ma. Festival performances and patrons (pp. 4, 33, 39, 40, 41, 42, 43, 49, 51): Anna Kariel and Carlin Ma. **Spieker Center for the Arts:** Craig Cozart

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

<p>Special Thanks</p> <p>Music@Menlo is made possible by Koret Foundation Funds and the many individuals and organizations that share the festival's vision.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>KORET FOUNDATION</p> </div> <div style="text-align: center;">  <p>AMERICAN PUBLIC MEDIA</p> </div> <div style="text-align: center;">  <p>STEINWAY & SONS LOS ANGELES</p> </div> <div style="text-align: center;">  <p>CROWNLINE PLAZA AN IHG HOTEL PALO ALTO</p> </div> </div> <div style="display: flex; justify-content: space-around; align-items: center; margin-top: 20px;"> <div style="text-align: center;">  <p>SILVER OAK TWOMEY</p> </div> <div style="text-align: center;">  <p>RIDGE VINEYARDS</p> </div> <div style="text-align: center;">  <p>BIG MUSIC</p> </div> <div style="text-align: center;">  <p>Zoele</p> </div> </div>		<p>FRIDAY, JULY 16</p> <p>8:30 a.m. SCHUBERT'S DELIGHTS LED BY PATRICK CASTILLO <i>livestreamed</i> PAGE 28</p> <p>4:00 p.m. CONCERT PROGRAM I <i>Indoors, livestreamed</i> The Spieker Center for the Arts, Menlo School (\$55/\$35) PAGE 6</p> <p>6:00 p.m. CONCERT PROGRAM I <i>Outdoors</i> Middle School Courtyard, Menlo School (\$45/\$30) PAGE 6</p>	<p>SATURDAY, JULY 17</p> <p>8:30 a.m. TOWARD THE EAST LED BY DMITRI ATAPINE <i>livestreamed</i> PAGE 28</p> <p>4:00 p.m. CONCERT PROGRAM II <i>Indoors, livestreamed</i> The Spieker Center for the Arts, Menlo School (\$55/\$35) PAGE 7</p> <p>6:00 p.m. CONCERT PROGRAM II <i>Outdoors</i> Middle School Courtyard, Menlo School (\$45/\$30) PAGE 7</p>			
<p>SUNDAY, JULY 18</p> <p>4:00 p.m. CONCERT PROGRAM III <i>Indoors, livestreamed</i> The Spieker Center for the Arts, Menlo School (\$55/\$35) PAGE 7</p> <p>6:00 p.m. CONCERT PROGRAM III <i>Outdoors</i> Middle School Courtyard, Menlo School (\$45/\$30) PAGE 7</p>	<p>MONDAY, JULY 19</p>	<p>TUESDAY, JULY 20</p> <p>8:30 a.m. HEART IMPRINTS I (INSPIRATIONAL RECORDINGS) LED BY AARON BOYD <i>livestreamed</i> PAGE 28</p>	<p>WEDNESDAY, JULY 21</p> <p>8:30 a.m. MEET THE ARTIST: GILBERT KALISH MODERATED BY DMITRI ATAPINE <i>livestreamed</i> PAGE 28</p> <p>5:00 p.m. PRELUDE PERFORMANCE I <i>Indoors, livestreamed</i> The Spieker Center for the Arts, Menlo School PAGE 31</p>	<p>THURSDAY, JULY 22</p>	<p>FRIDAY, JULY 23</p> <p>8:30 a.m. STRINGS ATTACHED LED BY PATRICK CASTILLO <i>livestreamed</i> PAGE 28</p> <p>4:00 p.m. CONCERT PROGRAM IV <i>Indoors, livestreamed</i> The Spieker Center for the Arts, Menlo School (\$55/\$35) PAGE 14</p> <p>6:00 p.m. CONCERT PROGRAM IV <i>Outdoors</i> Middle School Courtyard, Menlo School (\$45/\$30) PAGE 14</p>	<p>SATURDAY, JULY 24</p> <p>8:30 a.m. THE MAGIC OF THE PIANO QUARTET LED BY HYEYEON PARK <i>livestreamed</i> PAGE 28</p> <p>4:00 p.m. CONCERT PROGRAM V <i>Indoors, livestreamed</i> The Spieker Center for the Arts, Menlo School (\$55/\$35) PAGE 15</p> <p>6:00 p.m. CONCERT PROGRAM V <i>Outdoors</i> Middle School Courtyard, Menlo School (\$45/\$30) PAGE 15</p>

Note: All events without ticket prices listed are free and open to the public. For information about attending free events, see p. 49.

SUNDAY, JULY 25	MONDAY, JULY 26	TUESDAY, JULY 27	WEDNESDAY, JULY 28	THURSDAY, JULY 29	FRIDAY, JULY 30	SATURDAY, JULY 31
<p>4:00 p.m. CONCERT PROGRAM VI <i>Indoors, livestreamed</i> The Spieker Center for the Arts, Menlo School (\$55/\$35) PAGE 15</p> <p>6:00 p.m. CONCERT PROGRAM VI Outdoors Middle School Courtyard, Menlo School (\$45/\$30) PAGE 15</p>		<p>8:30 a.m. HEART IMPRINTS II (INSPIRATIONAL RECORDINGS) LED BY AARON BOYD <i>livestreamed</i> PAGE 28</p>	<p>8:30 a.m. MEET THE ARTIST: ARNOLD STEINHARDT MODERATED BY DAVID FINCKEL <i>livestreamed</i> PAGE 28</p> <p>5:00 p.m. PRELUDE PERFORMANCE II <i>Indoors, livestreamed</i> The Spieker Center for the Arts, Menlo School PAGE 31</p>		<p>8:30 a.m. TWO'S COMPANY BUT THREE'S (NOT NECESSARILY) A CROWD LED BY PATRICK CASTILLO <i>livestreamed</i> PAGE 28</p> <p>4:00 p.m. CONCERT PROGRAM VII <i>Indoors, livestreamed</i> The Spieker Center for the Arts, Menlo School (\$55/\$35) PAGE 22</p> <p>6:00 p.m. CONCERT PROGRAM VII Outdoors Middle School Courtyard, Menlo School (\$45/\$30) PAGE 22</p>	<p>8:30 a.m. ON A SYMPHONIC SCALE: PIANO QUINTETS LED BY PATRICK CASTILLO <i>livestreamed</i> PAGE 28</p> <p>4:00 p.m. CONCERT PROGRAM VIII <i>Indoors, livestreamed</i> The Spieker Center for the Arts, Menlo School (\$55/\$35) PAGE 23</p> <p>6:00 p.m. CONCERT PROGRAM VIII Outdoors Middle School Courtyard, Menlo School (\$45/\$30) PAGE 23</p>
<p>SUNDAY, AUGUST 1</p> <p>4:00 p.m. CONCERT PROGRAM IX <i>Indoors, livestreamed</i> The Spieker Center for the Arts, Menlo School (\$55/\$35) PAGE 23</p> <p>6:00 p.m. CONCERT PROGRAM IX Outdoors Middle School Courtyard, Menlo School (\$45/\$30) PAGE 23</p>						

Note: All events without ticket prices listed are free and open to the public. For information about attending free events, see p. 49.

2021 Season Dedication



Music@Menlo's nineteenth season is dedicated to the following individuals and organizations, whose generous support have carried us through the last year, continuing to make the realization of Music@Menlo's mission possible.

Ann S. Bowers

Jim and Mical Brenzel

Terri Bullock

Crowne Plaza Palo Alto

The Jeffrey Dean and
Heidi Hopper Family

Chandler B. and Oliver A. Evans

Paul and Marcia Ginsburg

The David B. and Edward C.
Goodstein Foundation

Jerome Guillen and
Jeremy Gallaher

Leslie Hsu and Rick Lenon

Michael Jacobson and
Trine Sorensen

Koret Foundation Funds

The Martin Family Foundation

Laurose Richter

George and Camilla Smith

Marcia Wagner

Marilyn Wolper

Brenda and Wade Woodson

