



20 Music@Menlo  
CHAMBER MUSIC FESTIVAL AND INSTITUTE

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The Twentieth Season:  
*Haydn Connections*  
July 14–August 6, 2022  
David Finckel and Wu Han, Artistic Directors



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# Music@Menlo

## *Haydn Connections*

THE TWENTIETH SEASON

JULY 14–AUGUST 6, 2022

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

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# 2022 Season Dedication

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

Ann S. Bowers

Terri Bullock

The Jeffrey Dean and Heidi Hopper Family

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

The Martin Family Foundation

David Morandi

Laurose Richter

George and Camilla Smith

Marcia Wagner

Marilyn Wolper

Brenda and Wade Woodson

# A Message from the Artistic Directors



Dear Friends,

In the latter half of the eighteenth century, the works of Joseph Haydn were celebrated as the world's most important contemporary music. That's hard to imagine today, after so much music from so many eras and cultures following Haydn's lifetime that now constitutes our standard literature. Yet, it was Haydn who picked up the thread severed at Bach's death and spun it into a new vision of music itself: the Classical style. His fame and music spread like wildfire, and the astounding ingenuity and endless inspiration his music exhibits are the perfect subjects for a true Music@Menlo-style immersion.

Haydn's adversities may well have fueled and abetted his art. Banished from the church choir when his voice broke, he scrambled as a freelance musician in highly competitive Vienna. Finally employed in relative isolation for decades in southern Austria, he was forced to invent an almost constant stream of compositions solely out of his own imagination. And, saddled with a long and unhappy marriage, he combatted his melancholy by developing a personality of unremitting good cheer, his resilient humor finding its way into countless compositions, which continue to surprise and delight both listeners and players.

Our selection of programs this summer strives to do justice to the breadth and impact of Haydn's art. Concert Program I highlights Haydn's contributions to the cantata and concerto repertoire; the wide-ranging *Wind Variations* program is an ear-spinning round trip from the eighteenth century to the twentieth century and back; *The Thrill of the Hunt* connects motivic evocations of hunting horns from early Haydn all the way to the twenty-first century; our *Cellos and Fugues* program is a purposefully quirky reveal of Haydn's influence on the rising prominence of the cello while at the same time perpetuating Bach's fugal art; Concert Program VI, *A Little Fun*, will be completely self-explanatory; *From Haydn* shows how Haydn's development of the piano trio led to classics from later masters; and the final Concert Program of the festival celebrates Haydn's example of cross-cultural polination, a phenomenon that exists in virtually all music of today.

No letter of welcome from us would be complete without our traditional exhortation to partake of a broad spectrum of the festival's offerings. The Music@Menlo experience is not in the concerts alone, but in truth, it is to be found through connecting personally and intellectually with the extraordinary collection of individuals in residence for these three brief yet action-packed weeks.

We look forward to seeing you everywhere!

Best wishes,

A handwritten signature in dark ink, appearing to read "David Finckel and Wu Han". The signature is fluid and cursive, with a large initial "D" and "W".

David Finckel and Wu Han  
Artistic Directors  
Martin Family Artistic Directorship

# Music@Menlo

## Board

Ann S. Bowers  
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Jerome Guillen  
Amy Hsieh  
Eff W. Martin  
Betsy Morgenthaler  
William R. Silver, *ex officio*  
Camilla Smith  
Trine Sorensen  
Brenda Woodson  
David Finckel and Wu Han, Artistic Directors  
Edward P. Sweeney, Executive Director, *ex officio*

## Administration

David Finckel and Wu Han, Artistic Directors  
Edward P. Sweeney, Executive Director  
Alessandra Aquilanti, Development Director  
Claire Graham, Communications Director  
Will Lusk, Development Associate  
Adriana Ramírez Mirabal, Operations Manager  
Gabriel Rivera, Development Associate  
Libby Seidner, Artistic Administrator  
Daphne Wong, Director of Artistic Administration

## 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,

Welcome to Music@Menlo's 20th-Anniversary Season! We are so delighted to have reached this musical milestone. It would not have been possible without the dedication of a community that has embraced, nourished, and supported Music@Menlo's artistic endeavors.

Birthdays and anniversaries, particularly significant ones, are moments to relish in the accomplishments of the past and to reassess goals and aspirations for the future. This year, we have crafted our own set of "New Year's resolutions." We have spent much of the past year visualizing the steps needed to carry us through the next decade and make Music@Menlo a permanent home for aspiring young musicians, world-class artists, and engaged listeners.

Twenty years have provided perspective on the vast impact this festival has had on the world of classical music. We now have an impressive track record of launching young artists both as musicians and entrepreneurs in the field. The skills developed here at Music@Menlo extend to creating opportunities in music, starting new concert series or festivals, engaging audiences, and building communities through the art of chamber music.

We ask you to join us as we continue this vital work. We hope to launch several important initiatives in the coming years, ideas that will further enhance our ability to help attract the very best young musicians and give them the tools to launch their careers. You will hear more about these plans during the festival, and we hope you will consider supporting our 20th-Anniversary Campaign to help us accomplish them.

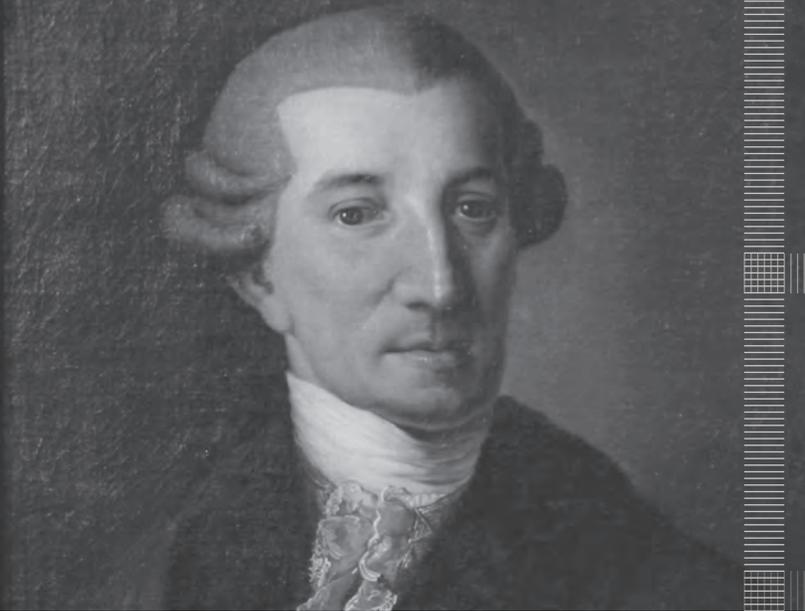
Thank you again for your help in bringing Music@Menlo through its first two decades. And now, on with the music!

Sincerely,

A handwritten signature in black ink that reads "Edward". The signature is fluid and cursive.

Edward P. Sweeney  
Executive Director





# HAYDN CONNECTIONS

*It is the melody which is the charm of music, and it is that which is most difficult to produce. The invention of a fine melody is a work of genius.*

—Joseph Haydn

## Program Overview

### CONCERT PROGRAMS

**Concert Program I: Concertos and Cantatas** (p. 12)

Sat., July 16, 7:30 p.m., Spieker Center for the Arts

**Concert Program II: Wind Variations** (p. 16)

Sun., July 17, 4:00 p.m., Spieker Center for the Arts

**Concert Program III: The Thrill of the Hunt** (p. 20)

Sat., July 23, 7:30 p.m., Spieker Center for the Arts

**Concert Program IV: Cellos and Fugues** (p. 24)

Sun., July 24, 4:00 p.m., Spieker Center for the Arts

**Concert Program V: Admiration** (p. 28)

Tue., July 26, 7:30 p.m., Spieker Center for the Arts

**Concert Program VI: A Little Fun** (p. 33)

Thu., July 28, 7:30 p.m., Spieker Center for the Arts

**Concert Program VII: From Haydn** (p. 37)

Fri., July 29, 7:30 p.m., Stent Family Hall

Sat., July 30, 7:30 p.m., Spieker Center for the Arts

**Concert Program VIII: Folk Spirit** (p. 41)

Sat., August 6, 6:00 p.m., Spieker Center for the Arts

### CARTE BLANCHE CONCERTS

**Carte Blanche Concert I: Gilbert Kalish** (p. 45)

Fri., July 15, 7:30 p.m., Stent Family Hall

**Carte Blanche Concert II: Michael Stephen Brown** (p. 48)

Sun., July 31, 4:00 p.m., Stent Family Hall

**Carte Blanche Concert III: Bella Hristova and Shai Wosner** (p. 52)

Thu., August 4, 7:30 p.m., Stent Family Hall

### ENCOUNTERS

**Encounter I: Haydn's Life and Times, led by Michael Parloff** (p. 10)

Thu., July 14, 7:30 p.m., Martin Family Hall

**Encounter II: Haydn's String Quartets, led by Aaron Boyd** (p. 11)

Fri., July 22, 7:30 p.m., Martin Family Hall

**Encounter III: Music@Menlo at 20, led by Ara Guzelimian** (p. 11)

Wed., August 3, 6:00 p.m., Spieker Center for the Arts

### OVERTURE CONCERTS

**Overture Concert I** (p. 59)

Tue., July 19, 7:30 p.m., Spieker Center for the Arts

**Overture Concert II** (p. 59)

Tue., August 2, 7:30 p.m., Spieker Center for the Arts

## Festival Artists

### Piano

Michael Stephen Brown

Gilbert Kalish†

Hyeyeon Park†

Mika Sasaki\*\*

Shai Wosner\*

Wu Han

### Violin

Aaron Boyd

Jennifer Frautschi

Bella Hristova

Kristin Lee†

Richard Lin\*

Daniel Phillips

Todd Phillips

Arnaud Sussmann†

James Thompson†

Tien-Hsin Cindy Wu

### Viola

Aaron Boyd

Matthew Lipman

Paul Neubauer

Tien-Hsin Cindy Wu

### Cello

Dmitri Atapine†

Nicholas Canellakis

Estelle Choi

David Finckel

Mihai Marica\*

Inbal Segev\*

### Bass

Scott Pingel

### Calidore String Quartet

Jeffrey Myers, *violin*†

Ryan Meehan, *violin*

Jeremy Berry, *viola*

Estelle Choi, *cello*

### Orion String Quartet

Daniel Phillips, *violin*

Todd Phillips, *violin*

Steven Tenenbom, *viola*

Timothy Eddy, *cello*

### Woodwinds

Amir Hoshang Farsi, *flute*\*

Sooyun Kim, *flute*

James Austin Smith, *oboe*

Stephen Taylor, *oboe*

Romie de Guise-Langlois, *clarinet*

Tommaso Lonquich, *clarinet*

Steven Dibner, *bassoon*\*

Peter Kolkay, *bassoon*

### Brass

Mark Almond, *horn*

Kevin Rivard, *horn*

### Voice

Meigui Zhang, *soprano*\*

Sasha Cooke, *mezzo-soprano*

Nicholas Phan, *tenor*\*

Matthew Worth, *baritone*\*

Fred Child, *narrator*

### Encounter Leaders

Aaron Boyd

Ara Guzelimian

Michael Parloff

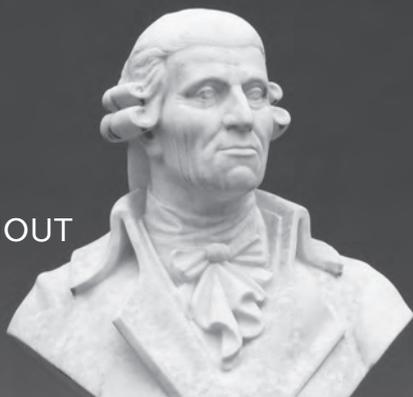
\*Music@Menlo debut

†CMI faculty

Christian Ludwig Seehas (1753–1802).  
Portrait of Joseph Haydn, 1785, oil on canvas.  
The Haydn Foundation, Eisenstadt, Germany.  
Photo credit: Walter Reicher

# Haydn!

BY TERRY TEACHOUT



## IN MEMORIAM

We would like to share with you the following article in memory of Terry Teachout (February 6, 1956–January 13, 2022). Terry was an American author, critic, biographer, playwright, stage director, and librettist. He was the drama critic of the *Wall Street Journal*, arts columnist for the *Washington Post*, and critic-at-large of *Commentary*. A prolific writer, his blog *About Last Night* attracted followers across the country. He also wrote about the arts for many other magazines and newspapers, including the *New York Times* and *National Review*. His books include *All in the Dances: A Brief Life of George Balanchine*, *Pops: A Life of Louis Armstrong*, and *The Skeptic: A Life of H.L. Mencken*.

This article by Terry is reprinted courtesy of the late author and was originally published in *Commentary* in January 2005.

In 1945, Arturo Toscanini told the music critic B.H. Haggin that he preferred Haydn to Mozart. "I will tell you frankly: sometimes I find Mozart boring," he said to his astonished interviewer. "Not G minor [the G minor Symphony, K. 550]: that is great tragedy; and not concerti; but other music. Is always beautiful—but is always the same."

Toscanini's offhand remark still has the power to startle, but in 1945 it must have come as nothing less than a bolt from the blue. Even now, few listeners would agree; six decades ago, such an opinion, especially when expressed by the world's most famous conductor, was counter-cultural to the point of heresy.

For while Joseph Haydn's greatness was universally *accepted* in 1945, his music was *popular* only in the broadest sense of the word. Whether in Europe or the U.S., few conductors programmed even his best-known symphonies with any regularity, and only a handful of his works for smaller forces were known outside of a tiny circle of connoisseurs. And while a reasonably large number of his greatest pieces were recorded in the pre-LP era, virtually none of those recordings were by world-class artists.<sup>1</sup>

This state of affairs is all the more surprising in light of the fact that Haydn's music was better-known and more popular at the end of the eighteenth century than that of any other European composer, Bach and Mozart included. Indeed, as the Haydn scholar H.C. Robbins Landon has suggested, he may well have been the most popular classical composer who has ever lived:

Haydn...achieved a total European popularity within his lifetime; by 1790 his music was adored even in the far corners of the continent such as Seville, St. Petersburg, Pest (now Budapest), and Stockholm...The music of Mozart, Beethoven, Schubert, Wagner, Bruckner, and Mahler was adored by a segment of their contemporary audiences, but it was not until after the deaths of those six composers that their works achieved the kind of popularity that Haydn enjoyed during his lifetime.

Haydn's fall from grace, as is so often the case in art, was as complete as his earlier acceptance, and to the extent that he was rehabilitated after World War II, it was less through live performances than through recordings. Starting in the 50s, a small but devoted group of performers began to record his major works in bulk, making it possible at last for lay listeners to study him in depth.<sup>2</sup>

Today, nearly all of Haydn's music is available on CD—but he remains a composer who is more admired than played, at least in the concert hall. No celebrated conductor or instrumentalist champions him; no stylishly written English-language narrative biography has yet been published.<sup>3</sup>

The absence of such a biography from the extensive Haydn literature helps to explain one reason for his comparative obscurity, which is that his life, though interesting, was not notably eventful. A child prodigy born into a large working-class family in 1732, he was taken into the Choir School of Vienna's St. Stephen's Cathedral at the age of eight, staying there until his voice changed. After that he made his living as a court musician, serving the Esterházy's, a family of Austro-Hungarian nobles, from 1761 to his death in 1809. He knew Mozart and taught Beethoven, became famous when he took a leave of absence in 1791 to compose and conduct in England, and left behind a body of correspondence that does much to suggest the attractive, non-sense personality recalled by his friends and colleagues.

That Haydn was not nearly so psychologically complex a figure as, say, Mozart or Beethoven does not by itself explain why nineteenth-century listeners failed to warm to his music, but it does run parallel to the main reason, which is that he eschewed the emotional extremes that appealed so strongly to the Romantics. Landon speaks of "Haydn's message of optimism, faith, and cheer," which is perhaps another way of saying that he was a *Kapellmeister* by temperament, a workaday craftsman rather than a febrile enthusiast. The Romantics turned their noses up at such folk—even when they happened to rank among the supreme geniuses of Western art.

What manner of music did this *Kapellmeister* of genius produce? The first thing one notices about Haydn's music is that there is so much of it: 106 symphonies; dozens of string quartets, piano trios, and piano sonatas; a substantial body of large-scale choral music; and a great many operas. None of the latter has held the stage, but the well-listened music lover is likely to be familiar with a surprisingly large percentage of Haydn's works in other genres, though one paradoxical impediment to understanding him is the fact that the greater part of his music is astonishingly consistent in both quality and inspiration. Especially if most of them are of good quality, it is by definition far more difficult to get to know 106 symphonies than 41 (Mozart)—or nine (Beethoven).

Another problem is that Haydn's extreme originality is not always obvious to listeners who come to his music without a clear understanding of its historical context. The reason for this is that Haydn played a very large role in defining what is "normal" in classical music. He essentially invented the string-quartet medium, and though he was not the first composer of symphonies, he was more responsible than anyone else for developing and codifying the four-movement form that prevails to this day; in addition, he established the instrumental parameters of the now-familiar "classical" symphony orchestra.

Modest as always, Haydn himself attributed his originality to the circumstances in which he worked as a court musician:

My prince was satisfied with all my works; I received approval; as head of an orchestra, I could undertake experiments, could observe that which enhanced an effect and that which weakened it, thus improving, adding to it, taking away from it, taking risks. I was cut off from the world; there was no one in my vicinity to make me unsure of myself or to persecute me; and so I had to become original.

Whatever the reason, the musical style that evolved over the course of Haydn's employment by the Esterházy family is noteworthy above all for its combination of unpredictability and equipoise: it is balanced without ever being dull. While one can hear this in everything he wrote, I find his last symphony, No. 104 in D major (popularly known as the "London" Symphony), to be a veritable locus classicus of what makes Haydn Haydn. It begins unexpectedly with a broad, spacious introduction in D minor, at once grand and pensive, that leads no less unexpectedly to a first movement full of the vigor and bustle one might almost expect to hear in the overture to a comic opera. This public utterance leads to a tenderly poised major-key slow movement, followed in turn by one of the droll, heavy-footed minuets in which Haydn specialized; a high-spirited finale wraps the proceedings up with the kind of life-enhancing brilliance that no other Classical composer has ever quite managed to equal.

For all the summary excellence of the "London" Symphony, it is important—essential, really—to keep in mind that one might just as well have chosen any of 30 or 40 other compositions to stand for the whole of Haydn's work. Other pieces emphasize other facets of his richly varied style. Some are wittier, some more emotionally penetrating, some more obviously "serious" in tone.<sup>4</sup> Yet none could be mistaken for the work of anyone else. Has there ever been an artist, regardless of genre, who was at the same time so prolific and so unfailingly excellent, so varied and so immediately recognizable?

Haydn's loss of popularity has long fascinated me, not merely as a historical phenomenon but because I love his music so much. Whatever his ultimate standing in the ranks of the immortals, he is one of the half-dozen composers who has meant the most to me personally, ever since I first heard Toscanini's 1953 recording of the "Surprise" Symphony more than three decades ago.

More often than not, such intimate identification with a creative artist is an act of self-definition: in deciding what we love best, we acquire a clearer sense of who we are and what we want to become. Why, then, do I find Haydn's music so deeply satisfying—and what does this satisfaction tell me?

One of the things I like best about Haydn is also one of the things the Romantics liked least: his sense of humor. This, however, goes far beyond the charmingly onomatopoeic "jokes" alluded to in the nicknames of the "Clock" and "Surprise" symphonies, or such touches of whimsy as the bass-baritone *blat* of the bassoons in the slow movement of the D major Symphony, Hob. I:93. Haydn was not merely a jokester but a full-fledged wit, one whose knack for frustrating our expectations makes the alert listener laugh out loud (in the process often arousing the wrath of concertgoers seated in the immediate vicinity). Time and again, for instance, he slips sideways into the "wrong" key, as in the first movement of the E-flat major Piano Sonata, Hob. XVI:52, which bristles with what might be called musical puns—that is, short musical phrases whose repetition in different keys at unexpected points in a given piece alters their meaning to humorous effect.

Such touches of wit are merely the most obvious manifestations of the "liveliness of mind" that B.H. Haggin thought to be the aspect of Haydn's music to which Toscanini responded most enthusiastically. Nor is this liveliness in any way superficial. It goes to the heart of Haydn's style. As the English musicologist Donald Tovey explained:

[T]he language of Haydn and Mozart is not only essentially dramatic, but mainly comedic, and in their art-forms greatness is always expressed in terms of

symmetry. Fortunately, Haydn habitually achieves his symmetry in a paradoxical way. From one moment to the next he is always unexpected, and it is only at the end that we discover how perfect are his proportions.

The most telling thing about this thoughtful explanation is Tovey's use of the word "comedic." Just as Haydn the man was deeply religious, so was Haydn the artist a Classicist of the highest seriousness—but one who did not assume his seriousness to be incompatible with humor. Like most (but not all!) of the greatest artists, he seems to have understood by instinct that "life is such an indissoluble mixture of heartbreak and absurdity that it might be more truly portrayed through the refracting lens of comedy."<sup>5</sup>

I originally wrote these words a few weeks after 9/11, at a moment when artists in New York City and elsewhere were turning their backs on comedy and succumbing to the temptation of portentousness. At such times we are at the mercy of those who confuse seriousness with solemnity—a mistake Haydn never made.

Rereading the diaries of Alec Guinness during a recent illness, I ran across this passage:

For me there are two salves to apply when I feel spiritually bruised: listening to a Haydn symphony or sonata (his clear common sense always penetrates) and seeking out something in Montaigne's essays.

I was struck not merely by the phrase "clear common sense" but by Guinness's linking of the music of Haydn with the essays of Michel de Montaigne, that quintessential spokesman for the Age of Reason. Though the comparison is an astute one, and in many ways convincing, I feel a greater kinship between Haydn and his near-contemporary, Samuel Johnson. To be sure, Haydn is perhaps more like what the sometimes morose Johnson would have *wished* to be. But their essential similarities seem to me revealing in the highest degree—above all, in the way they blended wit, Classical poise, and moral seriousness into an indissoluble whole.

I wonder if this combination of traits might give rise to the healing effect to which Guinness refers. Their "clear common sense," of course, is rooted in a clear-eyed acceptance of things as they are, the stern minor-key "realism" of a work like the near-gnomic D minor Quintet ("Fifths"), Hob. III:76 finding its responding echo in the bluntness of Johnson's pithiest utterances ("Human life is everywhere a state in which much is to be endured, and little enjoyed"). Yet this acceptance proves in the end liberating, for it allows both men to tell their truths with the extreme concentration that is the refining fire of wit, and not infrequently with the infusion of high spirits that turns penetrating wit into consoling humor.

It is no coincidence that Haydn and Johnson were both misunderstood and undervalued by the Romantics, among whom "common sense" was a synonym for the prosily bourgeois conception of life on which they had haughtily turned their backs. Instead of Haydn, a man of modest piety who embraced the world as it was and is, they preferred Beethoven, a woolly-minded, proto-Romantic pantheist who wanted everyone else to embrace the world as he longed for it to be. Not for them Johnson's bracingly tonic realism, much less Haydn's "optimism, faith, and cheer." Small wonder, too, they found Johnson's faith as unsatisfactory as Haydn's jokes, both being manifestations of a temperament from which the expansive, humorless idealism of a Shelley or a Wagner could hardly have been further removed.

Those, on the other hand, who judge nineteenth-century idealism in the light of its bitter twentieth-century fruits are more likely to have a greater appreciation of the virtues of Classicism, not to mention the comic vision of life, of which Haydn is one of Western culture's matchless exemplars. Just as Boswell's Johnson told his harsh truths with a leavening touch of wryness, so did Haydn acknowledge the natural law of tonality with a sly wink. In the absence of that overarching order, his musical "jokes" would have had no meaning, in much the same way that the concept of "dissonance" is meaningless to the musical atonalist who refuses to distinguish between dissonance and consonance. Instead, they remind us of the eternal verities—and so lift up our hearts.

Everyone who knows anything about Haydn knows how he told a biographer (possibly apocryphally) that "since God has given me a cheerful heart, it will be pardoned me that I serve Him with a cheerful spirit."<sup>6</sup> It is a lovely, deservedly oft-quoted remark, but I find that another reputed statement of his sums up the essence of Haydn even more completely:

Often when contending with obstacles of every sort that interfered with my work...a secret feeling within me whispered: "There are but few contented and happy men here below; grief and care prevail everywhere; perhaps your labors may one day be the source from which the weary and worn, or the man burdened with affairs, may derive a few moments' rest and refreshment." What a powerful motive for pressing onward!

What a blessing that he did.

---

<sup>1</sup> One of the few great Haydn recordings of the 78 era was Toscanini's own 1929 performance with the New York Philharmonic of the D major Symphony ("Clock"), Hob. I:101, available on an English CD that can be ordered directly from [www.amazon.co.uk](http://www.amazon.co.uk) (Naxos Historical 8.110841). In addition, the pianist Alfred Cortot, the violinist Jacques Thibaud, and the cellist Pablo Casals recorded the G major Trio ("Gypsy Rondo"), Hob. XV:25 in 1927 (Naxos Historical 8.110188, available in the U.S.), and Vladimir Horowitz, Toscanini's son-in-law, recorded the E-flat major Piano Sonata, Hob. XVI:52 in 1932, in a performance available as part of *HMV/Gramophone and RCA Victor Recordings, 1928–1947*, an anthology of Horowitz's early recordings that can be ordered directly from [www.andante.com](http://www.andante.com) (Andante Collection 2981/84, four CDs).

<sup>2</sup> Among the most musically satisfying are Sir Thomas Beecham's recordings with the Royal Philharmonic of the "London" Symphonies, Nos. 93–104, currently available on a pair of budget-priced two-CD sets (EMI Classics 85513-2 and 85770-2); the Beaux Arts Trio's recordings of the complete piano trios (Philips 454 098-2, nine CDs); and Alfred Brendel's recordings of 11 major piano sonatas (Philips 416 643-2, four CDs). A more recent venture along similar lines is *The Haydn Project*, an anthology by the Emerson String Quartet of seven representative quartets composed at various points in Haydn's long career (DGG 471 327-2, two CDs).

<sup>3</sup> The best single-volume book about Haydn is *Haydn: His Life and Music* (1988), a critical biography by H.C. Robbins Landon and David Wyn Jones that is largely accessible to non-musicians but contains too many extended excerpts from contemporary documents to make for easy reading.

<sup>4</sup> A very different side of Haydn, for instance, can be heard in the incisive, almost astringent-sounding B minor Piano Sonata, Hob. XVI:32 (recorded by Alfred Brendel).

<sup>5</sup> "The Importance of Being Less Earnest," collected in *A Terry Teachout Reader* (Yale).

<sup>6</sup> Of all the recordings of Haydn's oratorio *The Creation* (in connection with which this anecdote is most often repeated), it is Herbert von Karajan's 1966 performance with the Berlin Philharmonic that strikes the truest balance between good cheer and high seriousness (DGG 449 761-2, two CDs).

# The Isaac Stern Circle



**Your Vision.  
Your Legacy.  
Music@Menlo's Future.**

Help ensure the future of chamber music by including **Music@Menlo** in your estate plans. Membership does not involve annual dues or any major commitment of time, though Circle Members will receive special invitations to events. Notifying us of your plans allows us to thank you and recognize your kindness and generosity year after year.



For more information on membership or to join the Isaac Stern Circle, visit **[musicatmenlo.org](http://musicatmenlo.org)** or contact Alessandra Aquilanti, Development Director, at **[ale@musicatmenlo.org](mailto:ale@musicatmenlo.org)** or **650-330-2133**.

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## Michael Steinberg Encounter Series

Music@Menlo's Encounter series of full-evening lectures was inaugurated during the festival's first season. Designed for the musically and intellectually curious, the Encounters dive deeply into the themes of each festival. Music@Menlo's Encounter leaders offer both great expertise and accessible appeal, presenting evenings filled with fascinating facts, musical examples, and often surprising revelations. The series is dedicated to the memory of musicologist Michael Steinberg, who, as a regular Encounter leader during the festival's first decade, combined encyclopedic knowledge with enveloping warmth in a way that has set the standard ever since.

## ENCOUNTER I **Haydn's Life and Times** Led by Michael Parloff

Thursday, July 14, 7:30 p.m.  
Martin Family Hall

Michael Parloff returns to Music@Menlo to lead the season's first Encounter, a survey of Joseph Haydn's biography and creative journey. Tracing Haydn's beginnings through his unique professional circumstances, relationships with his contemporaries, artistic triumphs, and finally, his posthumous legacy, this deep dive into Haydn's life and times provides an essential framework for the 2022 festival's examination of this seminal composer of the Classical era.

### *SPECIAL THANKS*

*Music@Menlo dedicates this Encounter to Kathy & Frederick Baron and to Bank of America Private Bank with gratitude for their generous support.*



## ENCOUNTER II

### Haydn's String Quartets

Led by Aaron Boyd

Friday, July 22, 7:30 p.m.  
Martin Family Hall

Haydn's corpus of nearly 70 string quartets testifies to his standing as the genre's foundational figure. Without question, the quartets of Mozart, Beethoven, Schubert, and all who have followed over the subsequent two centuries descend from those of Haydn. At this summer's second Encounter, violinist Aaron Boyd gets under the hood of Haydn's string quartets, illuminating the composer's singular ingenuity in this form. This event features live musical illustrations performed by a quartet of festival artists.

#### Artists

Aaron Boyd, James Thompson, *violins*; Paul Neubauer, *viola*;  
David Finckel, *cello*

#### SPECIAL THANKS

*Music@Menlo dedicates this Encounter to Jim & Mical Brenzel and to David & Jane Hibbard with gratitude for their generous support.*



## ENCOUNTER III

### Music@Menlo at 20

Led by Ara Guzelimian

Wednesday, August 3, 6:00 p.m.  
Spieker Center for the Arts

In a unique twentieth-anniversary Encounter, Ara Guzelimian—an inspiring presence at Music@Menlo since its inaugural season—shines a revealing light on Music@Menlo's progress from an ambitious start-up to a renowned international festival. Ara's journey through 20 years of extraordinary chamber music will be a highlight of the summer. This lively celebration will focus on the exceptional musicians and thinkers who have defined the festival, as well as the eminent young artists who began their careers at Music@Menlo. Guzelimian promises an evening of surprise guests, special performances, a look back at musical milestones, and, as always, a look ahead at the young generation who will help define the future of chamber music.

#### SPECIAL THANKS

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

## FÊTE THE FESTIVAL

8:00 p.m., following the Encounter

Join the Artistic Directors, festival musicians, and friends to toast the twentieth-anniversary season at an outdoor catered dinner reception on the Menlo School campus.

*Tickets must be reserved in advance. Please call (650) 331-0202 for assistance.*

## CONCERT PROGRAM I

## Concertos and Cantatas

Saturday, July 16, 7:30 p.m.  
Spieker Center for the Arts



## PROGRAM OVERVIEW

The festival season's exploration of the music of Joseph Haydn begins on a celebratory note, connecting the father of the Classical style with the Baroque era's greatest master. Concert Program I culminates in Johann Sebastian Bach's beloved *Schweigst stille, plaudert nicht* (*Be Quiet, Chatter Not*)—popularly known as the *Coffee Cantata*—a lighthearted rumination on addiction to caffeine, and a forebear to Haydn's own secular cantatas. The program also features two sterling examples of the eighteenth-century concerto: the Cello Concerto in A major by Johann Sebastian's son Carl Philipp Emanuel Bach and Haydn's luminescent First Violin Concerto.

## SPECIAL THANKS

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

Angelica Kauffmann (1741–1807). *Ariadne Abandoned by Theseus*, 1774, oil on canvas, 71 x 89cm.  
Photo © Christie's Images/Bridgeman Images

**CARL PHILIPP EMANUEL BACH** (1714–1788)**Cello Concerto in A major, W. 172** (1753)

*Allegro*  
*Largo con sordini, mesto*  
*Allegro assai*

Inbal Segev, *solo cello*; Jennifer Frautschi, Aaron Boyd, *violins*;  
Tien-Hsin Cindy Wu, *viola*; Dmitri Atapine, *cello*; Scott Pingel, *bass*;  
Hyeyeon Park, *harpsichord*

**JOSEPH HAYDN** (1732–1809)**Arianna a Naxos, Cantata for Voice, String Quintet, and****Harpichord, Hob. XXVib:2** (1789–1790) (arr. Jaffe)

*Recitativo: Teseo mio ben, dove sei?*  
*Aria: Dove sei, mio bel tesoro?*  
*Recitativo: Ma, a chi parlo?*  
*Aria: Ah che morir vorrei in si fatal momento*

Sasha Cooke, *mezzo-soprano*; Aaron Boyd, James Thompson, *violins*;  
Tien-Hsin Cindy Wu, *viola*; David Finckel, *cello*; Scott Pingel, *bass*;  
Gilbert Kalish, *harpsichord*

## INTERMISSION

**JOSEPH HAYDN****Violin Concerto no. 1 in C major, Hob. VIIa:1** (ca. 1761–1765)

*Allegro moderato*  
*Adagio*  
*Finale: Presto*

Jennifer Frautschi, *solo violin*; Kristin Lee, Rebecca Benjamin,  
James Thompson, Njioma Chinyere Grevious, *violins*; Aaron Boyd,  
James Chanha Kang, *violins*; Inbal Segev, Brian Gadbow, *cellos*;  
Scott Pingel, *bass*; Wu Han, *harpsichord*

**JOHANN SEBASTIAN BACH** (1685–1750)**Schweigst stille, plaudert nicht, BWV 211, Coffee Cantata**

(ca. 1734)

*Recitativo: Schweigst stille, plaudert nicht*  
*Aria: Hat man nicht mit seinen Kindern*  
*Recitativo: Du böses Kind, du loses Mädchen*  
*Aria: Ei! Wie schmeckt der Kaffee süße*  
*Recitativo: Wenn du mir nicht den Kaffee läßt*  
*Aria: Mädchen, die von harten Sinnen*  
*Recitativo: Nun folge, was dein Vater spricht*  
*Aria: Heute noch, lieber Vater, tut es doch*  
*Recitativo: Nun geht und sucht der alte Schlendrian*  
*Trio: Die Katze läßt das Mäusen nicht*

Meigui Zhang, *soprano*; Nicholas Phan, *tenor*; Matthew Worth, *baritone*;  
Amir Hoshang Farsi, *flute*; Arnaud Sussmann, Jennifer Frautschi, *violins*;  
Tien-Hsin Cindy Wu, *viola*; Inbal Segev, *cello*; Scott Pingel, *bass*;  
Mika Sasaki, *harpsichord*

# Program Notes: Concertos and Cantatas

Notes on the program by Patrick Castillo

## CARL PHILIPP EMANUEL BACH

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

### Cello Concerto in A major, W. 172

**Composed:** 1753

**Published:** 1924

**Other works from this period:** Variations on *Ich schlief, da träumte mir*, W. 181 (1752); Six Keyboard Sonatas, W. 63 (1753), Concerto in B minor for Harpsichord, Strings, and Continuo, H. 440, W. 30 (1753)

**Approximate duration:** 18 minutes

The most prominent of J.S. Bach's musical progeny, Carl Philipp Emanuel Bach was moreover regarded in the latter half of the eighteenth century as arguably Germany's most essential musical voice. ("We have only one Bach," wrote the composer and critic Johann Friedrich Reichardt in 1774, "whose manner is entirely original and peculiar to him alone." Reichardt was not referring to Johann Sebastian.) While history has elevated Haydn and Mozart to greater acclaim, C.P.E. Bach nevertheless remains an important bridge from the **Baroque** style epitomized by his father to the **Classical** and **Romantic** periods. Moreover, not merely a transitional figure, C.P.E. Bach merits attention and celebration in his own right. Certainly, the influence of J.S. Bach's tutelage is clear, and so does the younger Bach's music foreshadow nineteenth-century *Sturm und Drang*—but in these crosshairs lies, indeed, an "entirely original and peculiar" voice.

During his three-decade tenure at the Berlin court of Frederick the Great (himself a skilled amateur composer and flutist, and a dedicated patron of the arts), Bach produced an extensive catalog of harpsichord **concerti** for his own use. He would enter three of these—concerti in A minor, B-flat major, and A major (W. 170–172)—in his *Nachlass-Verzeichnis* (thematic catalog) as concerti for "harpsichord, two violins, viola, and bass; also set for the cello and the flute."

It has been postulated that these might have been originally conceived for cello before being transcribed for keyboard, so idiomatically written are their solo cello parts. The Concerto in A major is the most virtuosic of the three, featuring wide leaps and acrobatic string crossings. In addition to an instrumental brilliance on par with the same **Opus 3** Concerti of Vivaldi that so ignited Johann Sebastian's imagination, the work demonstrates great originality and expressive vivacity. Its opening **Allegro** sets the soloist and orchestra as equals in conversation, marked by abrupt dynamic contrasts associated with Beethoven.

Bach achieves something truly remarkable in the Concerto's operatic middle **movement**, marked **Largo con sordini, mesto**: timbre and character are wedded together, muted strings creating a disconsolate fog. The cello sighs, unmuted, in its plaintive tenor **register**.

The slow movement's prevailing sadness vanishes in the boisterous **Allegro assai** finale, rife with sudden pauses and rhythmic high jinks. The listener might here detect J.S. Bach's sophistication, Haydn's wit, and Beethoven's defiant self-assuredness. Yet these points of reference remain ultimately insufficient. This final movement, almost bizarrely original, concludes an altogether thrilling concerto that could only have been imagined by its singularly inventive creator.

\***Bolded terms** are defined in the glossary, which begins on page 96.

## JOSEPH HAYDN

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

### *Arianna a Naxos*, Cantata for Voice, String Quintet, and Harpsichord, Hob. XXVIb:2 (arr. Jaffe)

**Composed:** 1789–1790; arr. Peter Jaffe, July 1984, Aspen, Colorado

**Published:** Version for soprano and harpsichord, 1790, Vienna

**Dedication:** Perhaps composed for Venetian singer Bianca Sacchetti

**First performance:** February 1791, London, by the soprano-castrato Gasparo Pacchierotti and Haydn on harpsichord

**Other works from this period:** Symphony no. 92 in G major, **Hob. I:92**, Oxford (1789); Keyboard Sonata in E-flat major, Hob. XVI:49 (1789–1790); String Quartet in D major, op. 64, no. 5, Hob. III:63, *The Lark* (1790); Symphony no. 94 in G major, Hob. I:94, *Surprise* (1791)

**Approximate duration:** 18 minutes

According to Greek mythology, the Cretan princess Ariadne oversaw the labyrinth that housed the Minotaur, to whom seven young men and seven young women from Athens were sacrificed every seven years. One year, one of the intended sacrifices was Theseus, son of King Aegeus, who endeavored to kill the Minotaur. Ariadne fell in love with Theseus and betrayed her post. Theseus vanquished the Minotaur and eloped with Ariadne, though, as Homer writes, "he had no joy of her." As Ariadne lay sleeping on the island of Naxos, Theseus abandoned her.

This tale has fueled the pens of numerous composers, from Monteverdi to, most famously, Strauss, in whose opera *Ariadne auf Naxos*, Ariadne is subsequently found and wedded by Dionysius. In other versions, including Haydn's **cantata** *Arianna a Naxos*, she instead meets a tragic end.

The genesis of Haydn's *Arianna* is unclear; it is thought to have been composed for the Venetian soprano Bianca Sacchetti. It quickly became one of Haydn's best-loved works and was especially popular in London, where he undertook two important residencies late in his career.

Haydn composed *Arianna* for soprano and keyboard. (He intended to prepare a version for orchestra but never completed it. This evening's performance features an arrangement by conductor Peter Jaffe.) In Haydn's time, the cantata would have been played on harpsichord or pianoforte; Haydn's dynamic and expressive markings strongly suggest he had the latter, more modern instrument in mind. Indeed, *Arianna's* dramatic impetus seems to have been especially important to Haydn. Following a March 1790 performance by the amateur singer Josepa von Genzinger, he wrote to Genzinger's mother (with whom he was close), "I am delighted that my favorite *Arianna* is well received at the Schottenhof, but I do recommend Fräulein Pepperl to articulate the words clearly."

An enchanting **piano** introduction raises the curtain on Ariadne, lovesick and disoriented, waking on Naxos. She sings, "*wie aus dem Schlaf erwachend*" (as if waking from sleep), "Theseus, my heart! Where are you?" Haydn's halting setting captures Ariadne's heartbreak upon discovering that she has been left behind, magically illustrating her passage from hope to despair.

The first of two **arias**, *Dove sei, mio bel tesoro?*, calls to mind Mozart's arias, the supreme specimens of the form. The clarity of

text and dramatic intensity provided by the instrumental accompaniment here are worthy of Mozart's finest operas, as Ariadne sings:

Where are you my dear treasure?  
Who stole you from this heart?  
If you do not come, I will die,  
I cannot bear my grief.

Piercing **chromatic** turns in the otherwise straightforward melodic line create psychological depth, while Ariadne nevertheless remains, for now, dignified in her despair.

The subsequent **recitative** begins with solo vocal fragments, punctuated by interjections in the accompaniment, illustrating Ariadne's sudden solitude: "But, to whom do I speak? Echo alone repeats the words. Theseus does not hear, he does not respond." Haydn's setting intensifies as the accompaniment grows restless, the vocal line increasingly agitated, capturing Ariadne's growing anger: "Perjurer! Trust-breaker! Have you the heart to leave me?" The recitative ends utterly defeated, as Ariadne declares, "I can stand no more, my knees tremble and in this bitter, wretched moment, my soul trembles."

The cantata's final aria stunningly depicts the denouement of Ariadne's scathing emotional journey. The first **stanza**—"Oh! I would die in this dreadful hour"—proceeds at a stately *Larghetto* in F major. The second stanza erupts in a raging F-minor **presto**: "Poor abandoned one, no one consoles me. My love flees, cruel and disloyal."

## JOSEPH HAYDN

**Violin Concerto no. 1 in C major, Hob. VIIa:1**

**Composed:** Ca. 1761–1765

**Published:** 1909 or before

**Dedication:** Luigi Tomasini

**Other works from this period:** Symphony no. 11 in E-flat major, Hob. I:11, *The Window* (1761); Horn Concerto no. 1 in D major, Hob. VIIId:3 (1762); String Quartet no. 5 in E-flat major, Hob. II:6 (1765); String Trio in B-flat major, Hob. V:18 (1765)

**Approximate duration:** 20 minutes

Though best known for his 45 piano trios; 68 string quartets; and, in the arena of orchestral music, masses, **oratorios** (*The Creation*, *The Seasons*, and others), and 104 symphonies, Haydn likewise produced a sizeable output of concerti. He composed no fewer (and possibly many more) than 40 such works for solo wind or string instruments. Many of these are lost, but those that survive corroborate the quartets' and symphonies' testament to Haydn's prodigious imagination. Two of his most important concerti date from early in his career, near the start of his 30-year tenure at the Esterházy court: his most famous, the Cello Concerto in C major (Hob. VIIb:1), and the equally appealing Violin Concerto no. 1 in C major (Hob. VIIa:1).

Haydn composed the Violin Concerto for Luigi Tomasini, concertmaster at Prince Nikolaus Esterházy's court. The work is scored for solo violin and string orchestra.

A musical document of the years between Bach's death and Mozart's first mature compositions, the Concerto moreover provides an audible bridge between the Baroque and Classical styles. The *Allegro moderato* first movement, elegant and ebullient in equal measure, illustrates the Baroque **concerto grosso** (e.g., Bach's *Brandenburg* Concerti, Vivaldi's *Four Seasons* and *L'estro armónico*) transitioning toward the modern **sonata form**

of Haydn's and Mozart's later works. In keeping with concerto grosso form, the Concerto opens with a **ritornello** (a **refrain**, played **tutti**—by the full ensemble); as in Bach's and Vivaldi's concerti, the soloist's entrance sets off a dialogue between virtuosic solo passages and tutti interjections, based on fragments of the opening ritornello. Yet Haydn largely eschews the explosive showmanship of Vivaldi's concerti in favor of a more Classically Apollonian demeanor. So do the Concerto's **developmental** and **harmonic** tendencies look ahead to the later Classical style: propelled by extensive reimagining of the ritornello material, the music **modulates** to the **dominant** key of G major for what feels like a pseudo-**development** section, and triumphantly returns to the home key of C major at the movement's denouement—all hallmarks of the Classical sonata form that comes into focus over the course of Haydn's oeuvre. The movement includes an orchestral **gran pausa** for the soloist's **cadenza**: a feature not found in the *Brandenburgs* but expected by the time of Mozart's and Beethoven's concerti.

The Concerto's **Adagio** is set in serene F major. It begins with a majestic introductory gesture: above a **crescendo** in the orchestral accompaniment's pulsing chords from *piano* to **forte**, the solo violin, above the fray, proclaims a simple ascending scale. As the orchestral strings recede to quiet **pizzicati**, the soloist sets forth on a florid, faux-improvisatory flight of fancy (and, indeed, per some performers' discretion, decorated by Baroque-style ornamentation). Here, too, Haydn gives the soloist the opportunity for a cadenza before the movement's conclusion.

The lively *Presto* finale returns to bright C major. After the preceding two movements' relative reserve, this movement, in rollicking 3/8 **time**, features the solo violin's most virtuosic passagework.

## JOHANN SEBASTIAN BACH

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

### **Schweigt stille, plaudert nicht, BWV 211, Coffee Cantata**

**Composed:** Ca. 1734

**Published:** 1837, Berlin, Vienna, and Leipzig

**First performance:** 1734 in Leipzig

**Other works from this period:** Sonata in G major for Violin and Continuo, BWV 1021 (1733); Concerto no. 2 in C major for Two Harpsichords, **BWV** 1061 (1733); *Ich habe genug*, BWV 82 (ca. 1735) (cantata); *Overture in the French Style*, BWV 831 (1735)

**Approximate duration:** 25 minutes

He never composed a proper opera, but Johann Sebastian Bach's secular cantata *Schweigt stille, plaudert nicht*—popularly known as the *Coffee Cantata*—is the closest he came. Using a text by Picander, Bach's most prolific **librettist**, the work is a playful admonishment of caffeine addiction. (Such addiction was evidently the vice du jour: in his comedy *The Good Wives' Trial*, Picander's Dame Nocaff declares, "If I must pass the day without coffee, you shall have a corpse on your hands by eventide.") Bach likely intended the *Coffee Cantata* to be heard, fittingly, at Zimmermann's Coffeehouse, a social hub of the Leipzig literati where the Collegium Musicum, which Bach directed, gave regular performances.

The cantata begins with a recitative, sung by the tenor narrator, introducing the work's two primary characters: Herr Schlendrian (sung by a bass) and his daughter Liesgen (soprano). "*Schweigt stille, plaudert nicht*," the narrator implores the audience—"Be quiet, chatter not." Schlendrian "rumbles like a honey bear; now listen what [Liesgen] has done to him!"

Schlendrian's aria laments the "hundred thousand woes" parents must suffer on account of their children. Quivering sixteenth-note figurations in the ensemble accompaniment illustrate the aggrieved father's irritability. In the subsequent recitative, Schlendrian reveals the cause for his malaise: "Thou naughty child...Ah, when will I achieve my goal? For me, off coffee lay!" Liesgen's piquant rejoinder: "Dear Father, do not be so strict! For if I may not thrice each day my little cup of coffee drink, I'll turn indeed from my distress into a dried-up goat for roasting."

Liesgen expands upon her affinity for stimulating drink in an urbane aria, fancifully accompanied by flute and **continuo**: "Ah! How sweet the coffee's taste is, sweeter than a thousand kisses, milder than sweet muscatel." Bach sets this aria in  $\frac{3}{8}$  time and paces Picander's prose in groupings of three bars, rather than symmetrical four-bar **phrases**, as if to illustrate Liesgen's overcaffeinated state.

The tension builds over the subsequent recitative, a dialogue between father and daughter, bargaining over privileges relinquished—"but heed my petition and grant that I my coffee keep!" Schlendrian's second aria, observing with dismay that "maidens who are steely-hearted are not easily persuaded," snakes with chromatic twists and turns, prefiguring the devilish **theme** of Bach's *Musikalisches Opfer*, composed over a decade later. "But," Schlendrian resolves, "just hit the proper spot, oh, ye'll have a happy lot."

He seems to touch the right spot by denying Liesgen his blessing to wed. Liesgen capitulates and proceeds to the cantata's most resplendent aria. Surrounded by orchestral string textures redolent of Corelli's noble concerti grossi, Liesgen sings, "Ah, a man! Truly, he would suit me fine!" But as the narrator reveals in an ironically plaintive recitative—ignore the text, and this could be the Evangelist in the *St. John* or *St. Matthew*

*Passion*—Liesgen has the last laugh: as "old Mr. Schlendrian now goes to seek how he for this his daughter Liesgen soon may a husband here procure; but Liesgen secretly makes known: no suitor come into my house unless he's made to me the promise... that I shall be allowed to brew, whenever I desire, my coffee."

The cantata ends with a **bourée**, set as a **rondo** with **variations**, as Schlendrian, Liesgen, and the narrator reach the work's lighthearted conclusion.

## CONCERT PROGRAM II

## Wind Variations

Sunday, July 17, 4:00 p.m.  
Spieker Center for the Arts



## PROGRAM OVERVIEW

Largely by Haydn's hand, the Classical era saw a newly innovative approach to instrumental writing emerge. In the chamber music of the eighteenth century, wind instruments and their distinct timbres took on new expressive significance. The divertimenti and serenades of Haydn, Mozart, and Beethoven would foreshadow the colorful audacity of later generations of composers. Taking Haydn's *Divertimento* as a point of departure, Concert Program II brings audiences into the twentieth century with Béla Bartók's *Contrasts*, composed in 1938 for the jazz clarinetist Benny Goodman.

## SPECIAL THANKS

*Music@Menlo* dedicates this performance to David Morandi and to Brenda & Wade Woodson with gratitude for their generous support.

Béla Bartók, Joseph Szigeti, and Benny Goodman playing *Contrasts* at Carnegie Hall in New York, 1940. Photo © A. Dagli Orti/De Agostini Picture Library/Bridgeman Images



## JOSEPH HAYDN (1732–1809)

**Divertimento in D major, Hob. II:D18** (ca. 1760–1761)

*Allegro*  
*Scherzo*  
*Menuet – Trio*  
*Adagio*  
*Menuet – Trio*  
*Finale: Allegro*

James Austin Smith, Stephen Taylor, oboes; Steven Dibner, Peter Kolkay, bassoons; Mark Almond, Kevin Rivard, horns

## LUDWIG VAN BEETHOVEN (1770–1827)

**Serenade in D major for Flute, Violin, and Viola, op. 25** (1801)

*Entrata: Allegro*  
*Tempo ordinario d'un menuetto*  
*Allegro molto*  
*Andante con variazioni*  
*Allegro scherzando e vivace*  
*Adagio – Allegro vivace e disinvolto*

Sooyun Kim, flute; James Thompson, violin; Paul Neubauer, viola

## INTERMISSION

## BÉLA BARTÓK (1881–1945)

**Contrasts for Clarinet, Violin, and Piano** (1938)

*Verbunkos (Recruiting Dance): Moderato, ben ritmato*  
*Pihenő (Relaxation): Lento*  
*Sebes (Fast Dance): Allegro vivace*

Tommaso Lonquich, clarinet; Kristin Lee, violin; Gilbert Kalish, piano

## CAMILLE SAINT-SAËNS (1835–1921)

**Tarantelle in A minor for Flute, Clarinet, and Piano, op. 6** (1857)

Sooyun Kim, flute; Romie de Guise-Langlois, clarinet; Hyeyeon Park, piano

## WOLFGANG AMADEUS MOZART (1756–1791)

**Serenade in E-flat major for Winds, K. 375** (1781)

*Allegro maestoso*  
*Menuetto – Trio*  
*Adagio*  
*Menuetto – Trio*  
*Finale: Allegro*

Stephen Taylor, James Austin Smith, oboes; Tommaso Lonquich, Romie de Guise-Langlois, clarinets; Peter Kolkay, Steven Dibner, bassoons; Kevin Rivard, Mark Almond, horns

# Program Notes: Wind Variations

Notes on the program by Patrick Castillo

## JOSEPH HAYDN

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

### Divertimento in D major, Hob. II:D18

**Composed:** Ca. 1760–1761

**Published:** 1959

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

**Approximate duration:** 11 minutes

Haydn's catalog of chamber music naturally centers on his 68 string quartets and 45 piano trios, which virtually defined the genre. Yet his complete chamber output is staggeringly broad and includes dozens of works almost never heard today. He wrote over 120 trios for the baryton (a now obsolete stringed instrument favored by Haydn's employer, Prince Nikolaus Esterházy), viola, and cello. He also composed, early in his career, numerous **divertimenti** (music intended for light entertainment) for varied ensembles: nonets for oboes, horns, and strings; a set of variations for flute, two English horns, bassoon, two horns, three violins, cello, and violone (a double bass viol); and more.

A group of six divertimenti for two oboes, two horns, and two bassoons dates from around 1760. Though relegated to historical obscurity, these works are as much a product of Haydn's inventiveness and originality as his better-known creations in more standard genres.

Throughout the Divertimento in D major, Hob. II:D18, Haydn's treatment of his instrumental forces is as insightful as we find in his string quartets and piano trios. He mixes the bright timbres of the double-reed instruments (oboes and bassoons) and the horns' proud resonance to create broad sonorities and a varied palette of colors. Oboes generally assume top-voice melodic duties, while bassoons are responsible for providing the bass.

The work comprises six compact movements. The jolly *Allegro* first movement is followed by a comically ephemeral **scherzo**. The third movement is a stately **minuet** featuring a darker-hued **trio** section. Haydn's most kaleidoscopic use of the instruments at hand comes in the *Adagio* fourth movement, as sustained *tutti* chords bloom into florid **polyphony**. The Divertimento's second minuet is sprightlier than the first; horns sit idle during the intimate trio section. Haydn's notorious humor is on display again at the movement's conclusion, as the work's grand closing gesture is even pithier than the scherzo, and the work ends in the blink of an eye.

## LUDWIG VAN BEETHOVEN

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

### Serenade in D major for Flute, Violin, and Viola, op. 25

**Composed:** 1801

**Published:** 1802, Vienna

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

**Approximate duration:** 24 minutes

History has lionized Beethoven as the composer of the seaparting Fifth Symphony and the transcendent Ninth, of 16 string

quartets and 32 piano **sonatas** that chart the heroic journey of an artist overcoming an existential affliction to, as he put it, "seize Fate by the throat." Of his *Razumovsky* Quartets, Beethoven told the violinist Felix Radicati, who found the works incomprehensible, "Oh, they are not for you, but for a later age!"

But Beethoven's complete body of work also offers much that aspires, not for cosmic profundity, but simply to gratify the musical culture of the day—music, Beethoven might have told his contemporaries, "that is for you," and that holds no less appeal two centuries hence. In particular, a number of chamber works featuring winds, dating from Beethoven's early years in Vienna, reflect the Biedermeier tastes of the day: the Trio in B-flat major for Clarinet, Cello, and Piano, op. 11 (1798); Quintet in E-flat major for Piano and Winds, op. 16 (1796 or 1797); Sonata in F major for Horn (or Cello) and Piano, op. 17 (1800), written, according to Ferdinand Ries, in one day; Septet in E-flat major for Winds and Strings, op. 20 (1799), which became one of Beethoven's most popular works in his lifetime; and the **Serenade** in D major for Flute, Violin, and Viola, op. 25 (1801); among others.

Beethoven dubs the Serenade's graceful *Allegro* first movement an **entrata**. The ensemble's instrumentation of three high voices, sans the gravitational pull of a cello or keyboard, has an angel cake lightness. Beethoven tailors the musical material accordingly, flute flittering gleefully above the staff, playfully egged on by the strings. All three voices take on both melodic and accompanimental roles. Violin and viola are frequently in concert with one another, fashioning a dialogue between flute and strings.

A similar texture, contrasting flute with strings, characterizes the second-movement minuet. Here, too, is unapologetically light fare, but nevertheless featuring finely crafted part-writing. The minuet contains two trio sections. The first is an eloquent discussion between violin and viola. The second trio sets playful filigree in the flute above repeated **double-stops** in the violin and pizzicati in the viola.

A fiery *Allegro molto* in D minor follows, fueled by the viola's turbulent sixteenth notes. The mood suddenly lightens for a contrasting middle section in D major, but just as swiftly returns to unsmiling D minor. The **coda** ends the movement with a *fortissimo* exclamation point.

The Serenade's fourth movement begins with a serene theme, given lush voice by violin and viola each playing double-stops before being joined by the flute. Three variations on this theme follow: the first, light and carefree; the second, retaining the lightness of spirit, now buoyed by **triplets** in the violin. The third variation sets the virtuosic melody in the viola's high register. The movement's coda cleverly brings together elements of each variation.

Fleet **dotted** rhythms give the fifth movement, marked *Allegro scherzando e vivace*, the feeling of children at play. The subsequent *Adagio* provides a relaxed interlude before proceeding without pause to the Serenade's effervescent finale.

\*Bolded terms are defined in the glossary, which begins on page 96.

## BÉLA BARTÓK

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

### **Contrasts for Clarinet, Violin, and Piano**

**Composed:** 1938

**Published:** 1942, London

**Dedication:** Benny Goodman and Joseph Szigeti

**First performance:** April 20, 1940, Carnegie Hall, New York, New York by clarinetist Benny Goodman, violinist Joseph Szigeti, and the composer at the piano

**Other works from this period:** Sonata for Two Pianos and Percussion (1937); Violin Concerto no. 2 (1937–1938); Divertimento for Strings (1939); String Quartet no. 6 (1939)

**Approximate duration:** 17 minutes

In 1938, Béla Bartók received a joint request from the Hungarian violinist Joseph Szigeti and the American clarinetist Benny Goodman for a classical chamber work that they could play together. The result, completed within one month of the request, was a two-movement work entitled *Rhapsody*, for clarinet and violin with piano accompaniment. Goodman, Szigeti, and the pianist Endre Preti premiered the work in New York. The following spring, Bartók traveled to New York to record the work himself with Goodman and Szigeti. During this trip, he composed an additional movement and changed the work's title to *Contrasts*.

The contrasts highlighted by the work are manifold. In addition to the dichotomy of idioms that distinguishes the classical virtuoso Szigeti and the jazz musician Goodman, Bartók's music moreover casts the characteristic timbres of their instruments in sharp relief.

The opening movement is a *Verbunkos*, a traditional Hungarian dance with a peculiar function: it is performed by military officers in full uniform as a form of army recruitment. The movement is fittingly proud and dignified in character, and features an acrobatic clarinet cadenza.

The delicate and mysterious textures of the second movement, *Pihenő (Relaxation)*, illustrate Bartók's "night-music" idiom, described by Bartók scholar David Schneider as characterized by "eerie dissonances providing a backdrop to sounds of nature and lonely melodies." The movement's slow contrapuntal introduction between the clarinet and violin recalls the tonality of an Indonesian gamelan orchestra.

The work's finale is entitled *Sebes*, a lively Hungarian dance. The literal contrasts employed here include those between a *scordatura* violin at the movement's opening and a properly tuned instrument moments later and those between the standard B-flat clarinet and the sweeter tone of the clarinet in A for the lyrical middle section, which features a 13-beat **meter** taken from Bulgarian folk music. As if responding to the clarinet's show of virtuosity in the first movement, the violinist plays a fiery cadenza before the movement's end.

## CAMILLE SAINT-SAËNS

(Born October 9, 1835, Paris, France; died December 16, 1921, Algiers, Algeria)

### **Tarantelle in A minor for Flute, Clarinet, and Piano, op. 6**

**Composed:** 1857

**Published:** 1857

**Dedication:** Louis Dorus and Adolphe-Marthe Leroy

**First performance:** April 28, 1857, Salle Pleyel, Paris, by flutist Louis Dorus, clarinetist Adolphe Leroy, and the composer at the piano

**Other works from this period:** Piano Quintet in A minor, op. 14 (1855); Symphony in F major, *Urbs Roma* (1856); *Tantum ergo* for Chorus and Organ, op. 5 (1856); *Fantaisie* in E-flat major for Organ (1857); Piano Concerto no. 1 in D major, op. 17 (1858)

**Approximate duration:** 7 minutes

No composer was as widely acclaimed in the early nineteenth century, nor had accrued as much personal wealth, as Gioachino Rossini. In 1830, the composer of 39 operas, including *The Barber of Seville* and *William Tell*, made the confounding decision to retire at age 37. Rossini lived out his remaining four decades as a socialite and luminary to the musical community. The soirées he hosted at his Paris apartment attracted celebrities and leading cultural figures, as well as young composers seeking Rossini's advice and advocacy.

One of these was the young French composer and pianist Camille Saint-Saëns, who had attracted considerable attention as a child prodigy and, by his mid-twenties, already drew comparisons to Mozart. Rossini first received Saint-Saëns in 1858 with indifference, but soon came to recognize his elite skill. He invited Saint-Saëns to perform his *Tarantelle* for Flute, Clarinet, and Piano at his home—Saint-Saëns was joined by the flutist Louis Dorus and clarinetist Adolphe Leroy, with whom he had premiered the work the previous year. Rossini presented the work to his guests as one of his own. Following the performance, with listeners tripping over themselves to offer their hearty bravos, Rossini replied, "I agree completely. But I didn't write it—this gentleman here is the composer." The ruse quickly elevated Saint-Saëns's standing in Parisian musical circles and solidified an invaluable friendship between the two composers.

The *Tarantelle* (which Saint-Saëns composed for solo flute and clarinet to be accompanied optionally by piano or string orchestra) nods to the traditional southern Italian folk dance, whose wild frenzy was supposedly meant to shake out the venom of a spider bite. A quietly sinister piano introduction sets the stage for the flute and clarinet's entrance. Both soloists' lithe, *leggiero* melodies steadily escalate into virtuosic runs. The work is effortlessly enchanting throughout, marked by frisky exchanges between the wind soloists. The mood brightens in a middle section in A major, but the deadly minor key returns for the *Tarantelle*'s quick-fire conclusion.

## WOLFGANG AMADEUS MOZART

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

### Serenade in E-flat major for Winds, K. 375

**Composed:** October 1781

**Published:** 1792

**First performance:** October 15, 1781

**Other works from this period:** Symphony no. 34 in C major, K. 338 (1780); *Idomeneo*, K. 366 (1781); Violin Sonata no. 25 in F major, K. 377 (1781); String Quartet no. 14 in G major, K. 387, *Spring* (1782)

**Approximate duration:** 25 minutes

In 1781, Mozart broke with his overbearing employer in Salzburg, the Archbishop Hieronymus Colloredo, and set out to find his way independently in Vienna. Newly installed in the capital of the Western musical world, the 25-year-old composer shrewdly sought to make a direct impression on (and perhaps win a court appointment from) Emperor Joseph II. The emperor had a penchant for wind music and had recently assembled a court *harmonie*, an ensemble typically comprising pairs of oboes, clarinets, horns, and bassoons. Sensing a professional opportunity, Mozart composed his Serenade in E-flat major (K. 375) in short order, the first of three eventual masterpieces for wind ensemble (followed by the Serenades in B-flat major, K. 361, and C minor, K. 388). The E-flat Serenade was originally scored for two clarinets, two horns, and two bassoons. The following summer, Mozart updated the Serenade with the addition of oboes.

The Serenade was first performed on October 15, 1781, at the home of the court painter, Joseph Hickel II. Mozart wrote to his father, "I wrote it for St. Theresa's Day for Frau von Hickel's sister [Theresa], or rather the sister-in-law of Herr von Hickel"—ostensibly as a present to Hickel's sister-in-law on her name day—"But the chief reason why I composed it was in order to let Herr von Strack, who goes there every day, hear something of my composition, so I wrote it rather carefully." Strack, Joseph II's valet, was also a musical connoisseur and known to have influence on the emperor's musical tastes. Mozart continues, "It has won great applause too and on St. Theresa's Night it was performed in three different places: for as soon as they finished playing it in one place, they were taken off somewhere else and paid to play it." Two weeks later, on Mozart's own name day, the same six musicians who played at Hickel's home ("poor beggars," Mozart called them, "who, however, play quite well together, particularly the first clarinet and the two horns") serenaded the composer. "These musicians asked that the street door might be opened and, placing themselves in the center of the courtyard, surprised me, just as I was about to undress, in the most pleasant fashion imaginable with the first chord in E-flat."

That most pleasant E-flat major chord raises the curtain on the *Allegro maestoso* first movement, a grand opening statement followed by a dulcet descending melody in the first clarinet. The music becomes suddenly animated, then just as abruptly arrives at a pregnant silence, before a new theme appears: a suspicious tune, strangely in B-flat minor, presented again by the first clarinet. That brief but weighty interjection hovers over the close of the **exposition**, as the music returns to the **gemütlichkeit** of the opening theme, but colored by a rumor of distant trouble. Mozart forgoes an exposition repeat, but the development section comprises nothing more than a restatement (now in the more closely related key of C minor) of the clarinet's earlier suspicious utterance. Nor does Mozart proceed with a straight **recapitulation**. The music returns to E-flat major and the clarinet reprises the opening theme, but a brand-new

theme follows, a clarion melody proclaimed by the first horn. The full ensemble exchanges breezy sixteenth-note flourishes en route to the movement's delightful close.

The work follows the five-movement plan (fast-minuet-slow-minuet-fast) conventional at that time for serenades and divertimenti. The first minuet is a straightforward affair, displaying the ensemble's full array of instrumental timbres. The central trio section contrasts the extroverted dance with a more lyrical air.

Above softly pulsing chords in the second clarinet, horns, and bassoons, the first clarinet begins the lovely *Adagio* with a guileless fragment of a melody, completed with effortless grace by the first oboe. First horn issues a variant of the melody, opening the floor for each voice to have its say: oboes in turn, then clarinets and bassoons. Like a master painter, Mozart turns the forces at hand into a vast palette of instrumental color. The resulting canvas is a utopian vision, diverse voices in harmonious concert to create a thing of sublime beauty.

The fourth movement gently rouses the listener from the heavenly reverie of the *Adagio*, closer in character to a rustic **ländler** than to an aristocratic minuet. The Serenade concludes with a rollicking *Allegro* finale, as brilliantly colorful as the sum of the preceding movements.

## CONCERT PROGRAM III

## The Thrill of the Hunt

Saturday, July 23, 7:30 p.m.  
Spieker Center for the Arts



## PROGRAM OVERVIEW

The thrill of the hunt has prompted composers throughout Western music history to create some of their most rousing works. Breathless, galloping tempi and proud melodies evocative of horn calls appear in works ranging from Haydn's First String Quartet and Wolfgang Amadeus Mozart's Quartet in B-flat major, K. 458 (one of the six dedicated to Haydn), to Johannes Brahms's Third String Quartet, a work that reveals the composer at the height of his powers. Concert Program III follows the hunt into the twenty-first century with Jörg Widmann's delightfully macabre *Jagdquartett*.

## SPECIAL THANKS

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

**JOSEPH HAYDN** (1732–1809)

**String Quartet in B-flat major, op. 1, no. 1,**  
**Hob. III:1, *La chasse*** (ca. 1757–1762)

*Presto*  
*Menuetto – Trio*  
*Adagio*  
*Menuetto – Trio*  
*Finale: Presto*

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

**String Quartet in B-flat major, K. 458, *Hunt*** (1784)

*Allegro vivace assai*  
*Menuetto: Moderato – Trio*  
*Adagio*  
*Allegro assai*

**JÖRG WIDMANN** (Born 1973)

**String Quartet no. 3, *Jagdquartett (Hunt Quartet)*** (2003)

## INTERMISSION

**JOHANNES BRAHMS** (1833–1897)

**String Quartet no. 3 in B-flat major, op. 67** (1875)

*Vivace*  
*Andante*  
*Agitato (Allegretto non troppo)*  
*Poco allegretto con variazioni*

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

# Program Notes: The Thrill of the Hunt

Notes on the program by Patrick Castillo

## JOSEPH HAYDN

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

**String Quartet in B-flat major, op. 1, no. 1, Hob. III:1, *La chasse***

**Composed:** Ca. 1757–1762

**Published:** 1764–1766

**Dedication:** Baron Carl Joseph Fürnberg

**Other works from this period:** Keyboard Concerto no. 1 in C major, Hob. XVIII:1 (1756); Symphony no. 1 in D major, Hob. I:1 (1759); Piano Trio no. 12 in E-flat major, Hob. XV:36 (ca. 1760); Horn Concerto no. 1 in D major, Hob. VIIId:3 (1762)

**Approximate duration:** 16 minutes

Haydn's friend and biographer Georg August Griesinger records the "purely coincidental circumstance [that] led [Haydn] to try his hand at the composition of quartets." In the 1750s, Haydn was employed as a music teacher to the children of the Baron Carl Joseph Fürnberg, a wealthy Viennese arts patron. "Baron Fürnberg had an estate in Weinzierl," Griesinger writes, "several stages from Vienna; from time to time he invited his parish priest, his estate manager, and Albrechtsberger (a brother of the well-known contrapuntist) in order to have a little music. Fürnberg asked Haydn to compose something that could be played by these four friends of the art. Haydn, who was then 18 [sic], accepted the proposal, and so originated his first quartet, which, immediately upon its appearance, received such uncommon applause as to encourage him to continue in this genre."

The rest, as they say, is history. Beginning with a set of 10 quartets composed for Fürnberg (almost certainly dating from the composer's late twenties, and published in the mid-1760s as his Opuses 1 and 2), Haydn would go on to produce a corpus of 68 string quartets, earning his standing as the father of the medium. And while, truthfully, it is the quartets from the mid-1770s onwards that primarily fuel his legacy (beginning with his Opus 20, composed in 1772 and known in their time as *Die Großen Quartette*—"the great quartets"), so do his earliest essays in the form contain finely crafted and inventive music. They are innocuous works, conceived as divertimenti—music for light entertainment—yet "even on this small scale," writes Haydn scholar James Webster, "high and subtle art abounds."

The quartets composed for Fürnberg follow a five-movement plan: fast-minuet-slow-minuet-fast. The Quartet in B-flat, op. 1, no. 1, nicknamed *La Chasse* (*The Hunt*), begins with a lively *Presto* in 6/8 time. All four instruments present the initial musical idea in **octaves**, a spirited ascending B-flat **arpeggio**. Throughout even this first movement of Haydn's first quartet, the music exhibits a rhythmic verve and dynamic interplay between individual voices that, as the composer's technique grew increasingly assured, would become hallmarks of his quartets.

The first of the work's two minuets stays in the key of B-flat major. A steady pulse of repeated notes in the lower strings buoys the first violin's stately melody. The central trio section sets viola and cello in whispered dialogue with the pair of violins. In stark contrast to the preceding movements' lightness of character, the central *Adagio*, in E-flat major, is a thing of Elysian loveliness. The first violin issues a rhapsodic **arioso** melody over shimmering chords. The fourth movement is the livelier of the Quartet's two minuets, a fitting runway to the vivacious *Presto* finale.

\**Bolded terms are defined in the glossary, which begins on page 96.*

## WOLFGANG AMADEUS MOZART

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

**String Quartet in B-flat major, K. 458, *Hunt***

**Composed:** Completed November 9, 1784

**Dedication:** Joseph Haydn

**First performance:** February 12, 1785 (detailed in the notes below)

**Other works from this period:** Quintet for Winds and Piano, K. 452 (1784); Violin Sonata no. 32 in B-flat major, K. 454 (1784); Piano Quartet no. 1 in G minor, K. 478 (1785); *Le Nozze di Figaro*, K. 492 (1786)

**Approximate duration:** 27 minutes

Mozart enjoyed, according to musicologist Alfred Einstein, "one of the profoundest [experiences] in his artistic life" in 1781, when he first encountered the six Opus 33 Quartets of Joseph Haydn: seminal works by the acknowledged father of the string-quartet genre, which helped to install the medium at the center of the chamber music repertoire for generations to come. Mozart, enthralled by the approach to form and thematic development, instrumental writing, and ensemble texture demonstrated in these works, set forth to produce an equivalent set of six—not in imitation of Haydn's, but "extending their implications," writes biographer Maynard Solomon.

Mozart composed the first three of what became known as his *Haydn* Quartets, after their dedicatee, between December 1782 and July 1783; the latter three were completed between November 1784 and January 1785. Each set of three was first heard at Mozart's Vienna apartment, featuring the composer as violist, and with Haydn in attendance. At the second of these readings, Haydn famously remarked to Leopold Mozart, Wolfgang's father: "Before God, and as an honest man, I tell you that your son is the greatest composer known to me, either in person or by name. He has taste and, what is more, the most profound knowledge of composition." (Such praise was never given to Beethoven, his own pupil.)

Mozart subsequently sent his six quartets to Haydn on September 1, 1785, accompanied by the following dedication:

To my dear friend, Haydn,

A father who had decided to send out his sons into the great world, thought it is his duty to entrust them to the protection and guidance of a man who was very celebrated at the time and who, moreover, happened to be his best friend.

In like manner I send my six sons to you, most celebrated and very dear friend. They are, indeed, the fruit of a long and arduous labor; but the hope that many friends have given me that this toil will be in some degree rewarded, encourages me and flatters me with the thought that these children may one day be a source of consolation to me.

During your last stay in this capital you yourself, my dear friend, expressed to me your approval of these compositions. Your good opinion encourages me to offer them to you and leads me to hope that you will not consider them wholly unworthy of your favor. Please, then, receive them kindly and be to them a father, guide, and friend! From this moment I surrender to you all my rights over them. I entreat you, however,

to be indulgent to those faults that may have escaped a father's partial eye, and, in spite of them, to continue in your generous friendship toward one who so highly appreciates it. Meanwhile, I remain with all my heart, dearest friend, your most sincere friend.

—W.A. Mozart

The fourth of the *Haydn* Quartets, the Quartet in B-flat major, K. 458, has become known as the *Jagdquartett* (*Hunt Quartet*), on account of its opening theme, evocative of hunting horns. (Note that the Quartet shares the key of B-flat with Haydn's first quartet, known as *La Chasse*.) The sobriquet was given not by the composer, but by a publisher *ex post facto*.

The Quartet's first movement, marked *Allegro vivace assai*, places the miracle of Mozart's art on full display. Here is music rich with sheer melodic beauty, its principal themes expressions of an irrepressible optimism. While the melodic ideas presented at the outset do more to complement than to contrast one another, the brief development section begins with a new idea: a vision of serenity, in response to the exuberance of the exposition, set in F major, a key traditionally associated with pastoral images. Throughout, Mozart's brilliant instrumental writing and imaginative utilization of the ensemble demonstrate indeed "the most profound knowledge of composition." Likewise in the second movement, a minuet of aching loveliness. The nimble trio section balances the minuet's sentimental lyricism, keeping the movement on the tasteful side of saccharine. A satisfying repeat of the minuet closes the movement.

The *Adagio* accomplishes a similar delicate balance. The slowest movement among Mozart's *Haydn* Quartets, it sets poignant *arioso* melody—in the first violin to start, subsequently in dialogue with the cello—against a gently thrumming chordal accompaniment. At its most impassioned, this slow movement's expressive intimacy seems fragile, ready to give way to operatic grandeur. Yet delicate **cadences**, heart-stopping silences, keep the movement's intense ardor in check.

Following the breathtaking subtlety of the slow movement, the Quartet concludes with an extroverted *Allegro assai*. Cast, like the first movement, in sonata form, the finale features an equally ephemeral development section, though this one contains passing moments of anxiety absent from the opening *Allegro*. The recapitulation restores the music's carefree air.

## JÖRG WIDMANN

(Born June 19, 1973, Munich, Germany)

**String Quartet no. 3, *Jagdquartett* (*Hunt Quartet*)**

**Composed:** 2003

**Published:** 2003

**First performance:** November 12, 2003, Badenweiler, Germany, by the Arditti Quartet

**Other works from this period:** *Ad absurdum* for Trumpet and Small Orchestra (2002); *Lied* for Orchestra (2003); *Hall Study* for Piano (2003); *Skeleton* for Percussion (2004)

**Approximate duration:** 12 minutes

German composer, clarinetist, and conductor Jörg Widmann began parallel studies in composition and clarinet at a young age. Born in Munich, he studied composition under Kay Westermann, Wilfried Hiller, and Wolfgang Rihm. He studied clarinet with Gerhard Stark at the University for Music and Theater in Munich, and with Charles Neidich at the Juilliard School, and furthered his studies at the University for Music in Karlsruhe. Widmann's com-

positions have garnered international recognition and awards, including the Chamber Music Society of Lincoln Center's Stoeger Prize, the Paul Hindemith Prize, the Arnold Schoenberg Prize, and the Composition Award of the Berlin Philharmonic Academy, among others. In 2017, Widmann was appointed Principal Conductor and Artistic Partner of the Irish Chamber Orchestra. He has held positions teaching clarinet and composition at the University of Music Freiburg. Widmann held the post of Richard and Barbara Debs Composer Chair for Carnegie Hall's 2019–2020 season and currently serves as the Edward Said Chair and Professor of Composition at the Barenboim–Said Academy in Berlin.

Of his String Quartet no. 3, *Jagdquartett* (*Hunt Quartet*), Widmann has written:

This quartet is the development of a "healthy" hunting theme in dotted rhythm (borrowed from Schumann's *Papillons*) which culminates in the fragmentation and final skeletonization of an initially positive hunting figure.

Simultaneously, the situation of the four musicians changes: the bragging hunters are successively transformed into those pursued and hunted. The additional (fatal) change in perspective in which the three upper strings gang up on the cellist and pin the blame on [them] is an analogy of social behavioral patterns.

The consistently playful-overexcited inflection only barely masks the earnestness which has forced itself into this work.

## JOHANNES BRAHMS

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

**String Quartet no. 3 in B-flat major, op. 67**

**Composed:** 1875

**Published:** 1876

**Dedication:** Theodor Wilhelm Engelmann

**First performance:** October 30, 1876, Berlin

**Other works from this period:** *Kleine Hochzeits-Kantate*, WoO 16 (1874); *Liebeslieder-Walzer* for Piano, Four Hands, op. 52a (1874); Piano Quartet no. 3 in C minor, op. 60, *Werther* (1875); Symphony no. 2 in D major, op. 73 (1877)

**Approximate duration:** 35 minutes

Unnerved by the long shadow cast by Beethoven, Brahms famously delayed composing a symphony until his mid-forties. When pressed, he insisted, "You have no idea how it feels to hear behind you the footsteps of a giant like Beethoven." Brahms exercised similar caution entering another signature Beethovenian arena, destroying some 20 string quartets before allowing the Two String Quartets, op. 51, to be published in 1873.

Emboldened, perhaps, by the accomplishment of producing his Opus 51, Brahms set to work on his Third String Quartet two years later, while summering in idyllic Ziegelhausen, near Heidelberg. "My rooms and my daily life are most agreeable," he wrote. "In short, life is only too gay." And following the Opus 51 Quartets, set in C minor and A minor, the Third Quartet seems to bespeak a less anguished gestation, bounding forth in genial B-flat major. Brahms dedicated the Opus 67 Quartet to Theodor Wilhelm Engelmann, a physician and husband to the pianist Emma Brandes. "I am publishing a string quartet and may need a doctor for it (as with the first ones)," he wrote to Engelmann. "This quartet rather resembles your wife—very dainty, but bril-

liant!...It's no longer a question of forceps delivery; but of simply standing by."

But the Quartet's ostensibly brighter mood conceals a deeper underlying anxiety: Brahms was simultaneously laboring over his Symphony no. 1 and admitted to working on the Quartet "to avoid facing the serious countenance of a symphony." Upon its completion, the composer initially dismissed the B-flat Quartet as a "useless trifle," though he later came to regard it as his favorite among the three.

The Quartet's major-key geniality is itself a ruse, a Trojan horse for music of considerable psychological complexity. Its opening contains an echo of the hunting-horn calls of Mozart's *Hunt* Quartet: both works are in B-flat major, both begin with a galloping theme in 6/8 time. But the peaceful Mozartian air in Brahms's Quartet soon yields to a circumspect second theme. Reinforcing the change in character, the pulse changes from the jaunty triple meter to deliberate 2/4 time. The end of the exposition juxtaposes these contrasting characters, layering 6/8 atop 2/4. In the development section, a **motive** comprising **homophonic legato** chords, **sotto voce**, suggests something still deeper beneath the music's bucolic charm. The music's disposition remains generally positive, but wary of what trouble may lie ahead. Following a *Sturm und Drang* outburst in D minor, then a return to the *sotto voce* motive, the music abruptly arrives at a carefree recapitulation—feeling somehow as though certain tensions have been left unresolved, even as the *Vivace* proceeds insistently toward its blithe final cadence.

The deeply felt **Andante** second movement follows. Above gently rocking chords in the inner strings and a steadfast bass in the cello, first violin presents an earnest **cantabile** lullaby. The almost prayer-like solemnity that suffuses these opening measures is punctured by sudden *forte* outbursts, featuring triple-stopped chords across the full ensemble. The storm passes and the movement finishes **dolce e grazioso**.

The *Andante* notwithstanding, it is the **Agitato** third movement that Brahms considered "the tenderest and most impassioned movement I have ever written." To Engelmann, the Quartet's dedicatee and an avid amateur cellist, Brahms half-joked, "There's no cello solo in it, but such a tender viola solo that you may want to change your instrument for its sake!" That tender viola solo begins the third movement, accompanied by muted violins and cello. Thereafter, the movement weaves together a striking variety of musical ideas and instrumental colors. If its character is ultimately enigmatic, its emotive power is nevertheless undeniable.

Violinist Joseph Joachim wrote to Brahms of the B-flat Quartet's latter two movements, "Even you have scarcely written any more beautiful chamber music than in the D minor movement and the finale—the former full of magical romanticism, the latter full of warmth and charm in an artistic form." (Taking pains to be impartial, Joachim added, "But the original first movement and the concise, sweet-sounding *Andante* should not be overlooked either!") Warmth and charm indeed, but so does the finale's sylvan theme, set plainly in B-flat major, carry an unexpected sting. The end of its first phrase slyly hints at D minor; there is duplicity as well in the theme's asymmetrical design, as this opening four-bar phrase is followed by an off-kilter six-bar response.

A set of variations on this theme follows, offering as much variety of texture as melodic transformation. The viola again figures prominently in the first two variations. *Pianissimo* octaves between first violin and cello launch the guarded fourth variation, accented by **staccato** triplet figures passed throughout the ensemble. The cello continues this triplet figure—a subtle allusion, perhaps, to Beethoven's Fifth Symphony—into the fifth variation. Following the sixth variation, marked *molto dolce* and

set in the rare key of G-flat major, Brahms reprises the first movement: a remarkable sleight of compositional craft, foreshadowing the ploy used so poignantly in the Clarinet Quintet nearly two decades later. Effortlessly integrated into the sequence of variations, this remembrance of the Quartet's opening musical idea joins with the finale's central theme for the work's magical close.

## CONCERT PROGRAM IV

## Cellos and Fugues

Sunday, July 24, 4:00 p.m.  
Spieker Center for the Arts



## PROGRAM OVERVIEW

As the viola da gamba gave way to the cello, composers explored the modern instrument's powerful sonority in myriad ways, including Haydn's deployment of the instrument as an equal partner in ensemble dialogue. From its opening measures, Haydn's Quartet in C major, op. 20, no. 2, emphatically declares a new style, with first violin sitting quietly as the cello issues a soaring melody. The cello's full range of expressive possibilities would inspire composers centuries hence, from Haydn's contemporary Luigi Boccherini to Alexandre Tansman, Michael Finckel, and others in the twentieth century. Equally novel was Haydn's use of the fugue, a quintessential Baroque convention, in the service of *au courant* musical expression. Haydn's elevation of cellos and fugues lights the way for Alexander Glazunov's majestic String Quintet.

## SPECIAL THANKS

*Music@Menlo* dedicates this performances to Michael Jacobson & Trine Sorensen with gratitude for their generous support.

**JOSEPH HAYDN** (1732–1809)**String Quartet in C major, op. 20, no. 2, Hob. III:32, Sun** (1772)

*Moderato*  
*Capriccio: Adagio cantabile*  
*Menuet: Allegretto – Trio*  
*Fuga a quattro soggetti: Allegro*

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

**LUIGI BOCCHERINI** (1743–1805)**String Quintet in E major, op. 11, no. 5, G. 275** (1771)

*Amaroso*  
*Allegro con spirito*  
*Minuetto*  
*Rondeau*

Jennifer Frautschi, Aaron Boyd, violins; Paul Neubauer, viola; Inbal Segev,  
Nicholas Canellakis, cellos

## INTERMISSION

**ALEXANDRE TANSMAN** (1897–1986)**Deux mouvements pour quatuor de violoncelles** (1935)

*Adagio cantabile*  
*Allegro molto risoluto*

David Finckel, Nicholas Canellakis, Inbal Segev, Estelle Choi, cellos

**MICHAEL FINCKEL** (Born 1945)**The Red Cow Is Dead for Four Cellos and Narrator** (1964)

Fred Child, narrator; Dmitri Atapine, Estelle Choi, Nicholas Canellakis,  
David Finckel, cellos

**ALEXANDER GLAZUNOV** (1865–1936)**String Quintet in A major, op. 39** (1892)

*Allegro*  
*Scherzo: Allegro moderato*  
*Andante sostenuto*  
*Finale: Allegro moderato*

Aaron Boyd, Jennifer Frautschi, violins; Paul Neubauer, viola;  
Nicholas Canellakis, Inbal Segev, cellos

# Program Notes: Cellos and Fugues

## JOSEPH HAYDN

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

**String Quartet in C major, op. 20, no. 2, Hob. III:32, Sun**

**Composed:** 1772

**Published:** 1774, Paris

**Dedication:** Prince Nikolaus Zmeskall von Domanovec

**Other works from this period:** Symphony no. 45 in F-sharp minor, Hob. I:45, *Farewell* (1772); Cello Concerto no. 4 in D major, Hob. VIIIb:4 (1772); *Nicolaimesse* in G major, Hob. XXII:6 (1772)

**Approximate duration:** 22 minutes

The set of six string quartets published as Joseph Haydn's Opus 20 represents an important milestone in the creative evolution of the composer recognized as the father of the string quartet. In their thematic ideas, ensemble writing, and overall strength of character, they demonstrate a level of sophistication that laid the groundwork not only for Haydn's later quartets, but likewise for those of Mozart, Beethoven, and the generations of composers that followed. A specifically notable device in Haydn's newly "learned" quartet writing was the elevation of the cello from its traditional supporting role to a voice equal to the upper strings in its expressive capacity.

The Opus 20 Quartets, published in 1774, reflect the influence of the *Sturm und Drang* movement emergent at that time, and which would become a defining aesthetic of Romanticism. This movement, emblemized by Goethe and others, favored deep and subjective expressive power over the well-mannered **Rococo galant** style that characterized music of the early Classical period. With his Opus 20 Quartets, Haydn showed a greater interest in composing in what became known as "the learned style"—serious and intellectually stimulating music, characterized by sophisticated technique and part-writing that asserted the individuality of all four voices—rather than the *galant* style, which was less serious entertainment music, generally featuring a light, attractive melody above simple harmonies and homophonic textures.

A specifically notable device in Haydn's newly "learned" quartet-writing was the elevation of the cello from its traditional supporting role to a voice equal to the upper strings in its expressive capacity. On this front, the Quartet in C major, op. 20, no. 2, wastes no time in stating the composer's intentions: as the opening *Moderato* begins, the first violin—the usual star, given the honors of announcing the first theme—sits silent, as the cello presents the opening melody, *dolce*, in its burnished tenor register. As the violins take up the theme, it is the cellist who lays down the bow, as though proudly surveying what they've set in motion. The ensuing exposition features glorious polyphony, all voices contributing as equals. The brilliance of each individual part is equal to the luminous elegance of the resulting overall texture.

As if to reinforce Haydn's modern approach to quartet writing, the ferocious start to the central development section pits the first violin and cello in an angry call-and-response, followed by a viola statement of the theme in gloomy D minor. Further development and a full recapitulation point the movement to an understated, *pianissimo* finish.

The full quartet states the angular theme to the C-minor *Adagio* in forceful octaves. The cello follows with a plaintive *arioso* melody,

\**Bolded terms are defined in the glossary, which begins on page 96.*

paced by pulsing repeated sixteenth-note chords in the upper strings. First violin likewise issues such declamatory utterances, in expressive exchange with *tutti* interjections. The dramatic tension throughout is palpable. A contrasting section in E-flat major offsets the ominous air with amorous *cantabile*; first violin assumes the bulk of melodic responsibility, continuing in similar rhetorical fashion. Elements of both the C-minor and E-flat-major sections come together for the movement's moving final section. Though history has largely ignored Haydn's considerable operatic output in favor of his instrumental music, such works as this *Adagio* nevertheless reveal a keen dramatic instinct on par with Mozart and Rossini.

The *Adagio* segues without pause into the graceful *Menuet*. Much of the melodic material floats atop pastoral **drones** throughout, punctuated by rustic staccato cadences. The central C-minor trio section is a more energetic but ephemeral affair; the minuet's gentle idyll prevails.

The work concludes with perhaps its most remarkable feat. Doubling down on the democratization of the quartet's four voices, Haydn creates a fleet quadruple **fugue**. Showing his mastery of Bach's playbook, Haydn utilizes the Baroque master's full arsenal of contrapuntal devices—**stretto** (overlapping entrances), **retrograde** (stating the **subject** in reverse), and so on. Yet despite its cerebral architecture, this finale demonstrates a light touch: each instrument plays *sotto voce*, and the music adopts a fleet *scherzando* character—this until the movement's denouement, when the delicate *sotto voce* texture breaks out into a lusty *forte*. In the autograph, Haydn provided punning commentary: "*Laus omnip: Deo / Sic fugit amicus amicum*" (Praise to Almighty God. Thus one friend flees another).

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## LUIGI BOCCHERINI

(Born February 19, 1743, Lucca, Italy; died May 28, 1805, Madrid, Spain)

**String Quintet in E major, op. 11, no. 5, G. 275**

**Composed:** 1771

**Published:** 1775, Paris

**Other works from this period:** Six String Quartets, op. 9 (1770); Six String Quintets, op. 10 (1771); Six Symphonies, op. 12 (1771); Concerto no. 1 in C major for Two Horns and Strings (1771); Six Cello Sonatas (1772)

**Approximate duration:** 22 minutes

Luigi Boccherini was a player's composer. He once wrote to a friend that after performances of his music, "while it is pleasing to hear people say, 'What a beautiful work this is!' it seems to me even more so to hear them add, 'Oh, how angelically they have executed it!'" Boccherini was a brilliant cellist himself, and so it is no surprise that he held in high regard the contributions that musicians and live performance make to the identity of a musical work. He was aware of the dedication and effort it took for players to "come together, rehearse, investigate," and ultimately bring the music to life.

For the second half of his career, Boccherini was fortunate to have access to first-rate musicians. In 1770, he secured a full-time post as a composer and "chamber virtuoso" at the court of Infante Don Luis de Borbón, brother to the king of Spain. Shortly after, de Borbón hired the Font family: Francisco, a violist, and his three sons who filled out a string quartet. Boccherini wrote many works

for the Fonts and he regularly joined them to form a quintet. This novel instrument combination proved fruitful: with two cellos, one player could provide grounding bass lines for the group while the other could sing up in the tenor and soprano registers of the instrument, a capacity that the composer had been exploring and developing as both a soloist and as a writer of cello music.

Boccherini wrote the Quintet in E major (G. 275) in 1771 and published it as part of a set of six in 1775. It is doubtful that he could have anticipated the wild commercial success the short minuet from this quintet would have 200 years later. It has appeared in numerous films and TV shows to signal (often ironically) that the action has a certain *galant* fanciness to it. An arrangement of the first section is one of the more popular tunes in the Suzuki Violin Method and will be recognizable to those who have studied, or those whose children have studied, through Book 2. In its original form, the plucking cellos and viola become a band of guitars, the second violin a droning accordion, all while the violin sings out the familiar tune. The minuet playfully balances the elements Boccherini was hearing in Spanish music with the witty formulas of Italian *galant* music, a combination that he would refine into a distinctive compositional style in the following years.

The first *Amoroso* movement is likewise a stylistic balancing act. The tenderness of the opening, with its undulating triplet figures and long melodic lines, points to the “loving” quality the music’s heading suggests. What, then, can we make of the wild ascent that the cellos engage in at the end of the movement, chasing one another higher and higher to some piercing chirps at the top of the instrument’s range? The march that follows is a characteristic *galant* creation: short phrases, lots of cadences, and a playful mixture of rhythmic characters. Musical patterns of this period were usually defined by **counterpoint** relationships between the top voice and the bass rather than large harmonic trajectories, and in this second movement Boccherini uses his doubled violin and cello voices to establish contrapuntal teams that vie for the attention of our ears. After the texturally creative minuet, the final rondo allows the violins to shine at last with soaring string-crossing passages reminiscent of the Baroque violin concertos of composers like Antonio Vivaldi and Pietro Locatelli.

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## ALEXANDRE TANSMAN

(Born June 12, 1897, Lodz, Poland; died November 15, 1986, Paris, France)

### *Deux mouvements pour quatuor de violoncelles*

**Composed:** 1935

**Published:** 1938, Paris

**Dedication:** Albert Verley

**Other works from this period:** *Rapsodie hébraïque* for Orchestra (1933); *Fantasy for Cello and Orchestra* (1934); *Concerto for Viola and Orchestra* (1936–1937); *La toison d’or* (*The Golden Fleece*) (1938)

**Approximate duration:** 8 minutes

“It is obvious that I owe much to France,” the composer Alexandre Tansman once wrote, “but anyone who has ever heard my compositions cannot have doubt that I have been, am, and forever will be a Polish composer.” Tansman was born and raised in Lodz and studied at the University of Warsaw. In 1919, he received three prizes at the Polish National Music Competition; yet despite these accolades, his reception in his native land was lukewarm and Tansman resettled in Paris the following year. In that Western cosmopolis, Tansman became acquainted with Stravinsky,

Ravel, and other leading musical figures, and his music subsequently turned toward the **neoclassical** style *à la mode*. Yet Tansman still retained his Polish heritage in his music, composing **polonaises**, **mazurkas**, and other national forms (associated, significantly, with his compatriot Chopin).

Alongside these stylistic traits, Tansman’s later music also took on an experimental, at times nearly **atonal**, harmonic character that may call to mind Scriabin, Schoenberg, and other leading modernists of the time. His *Deux mouvements* for four cellos, composed in 1935, offers a striking example of his mature style. The first movement is a moody *Adagio cantabile*, its lush chromaticism perhaps redolent of Schoenberg’s *Verklärte Nacht*. Though scored for four cellos, the work nevertheless creates a widely spaced polyphony approaching that of a conventional string quartet, with the first cello taking flight in its soprano register. After a sweeping climax, the movement comes to a languid close, *pianissimo* chords dying away, as if drifting off to a satisfied slumber.

The second movement, marked *Allegro molto* **risoluto**, begins with menacing low C’s—the lowest note on the instrument—in the fourth cello, underpinning spiky pizzicato utterances and **syncopated** chords in the upper voices. This quickly builds to a *forte* outburst: Tansman first marks the music **deciso**, then **con forza**, as the texture grows increasingly muscular. Yet for all its take-no-prisoners energy, this music turns out to be only a **prelude** to the movement’s main event: a demonic fugue, launched by the third cello (*molto deciso*) and set in the ensemble’s baritone and bass registers (the subject’s fourth entrance, in the fourth cello, begins *fortissimo* on the same low C that began the movement). A brief *legato* passage, colored by glittering **harmonics**, suddenly evokes Hollywood’s Golden Age (Note that Tansman later moved to Los Angeles and worked in cinema, earning an Academy Award nomination for his score to *Paris Underground*), but the underlying ferocity soon enough reemerges, powering the work to its noirish conclusion.

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## MICHAEL FINCKEL

(Born 1945, Bennington, Vermont)

### *The Red Cow Is Dead for Four Cellos and Narrator*

**Composed:** 1964

**Dedication:** Written for the Finckel Cello Quartet

**Approximate duration:** 5 minutes

Cousin of Music@Menlo Artistic Director David Finckel, cellist and composer Michael Finckel comes from a distinguished family of musicians (and, specifically, of cellists). Michael’s father George was a cellist; likewise, his brother Chris serves as cellist of the New York New Music Ensemble and Manhattan String Quartet, among numerous distinguished ensembles, and is founding Artistic Director of the Sarajevo Chamber Music Festival. Michael Finckel has held positions with various orchestras, including Principal Cello of the Bethlehem Bach Festival Orchestra and Vermont State Symphony; with the latter orchestra, he has toured as soloist in the Dvořák Cello Concerto and as conductor in his own Cello Concerto, featuring Chris Finckel as soloist. He serves on the faculty of the Mannes School of Music (New York) and Hoff-Barthelsson Music School (Scarsdale) and has been Music Director of the Sage City Symphony (Bennington, Vermont) since 1992. His uncle was Edwin Finckel, father of David, a celebrated composer, teacher, and performer of both classical music and jazz.

Finckel composed *The Red Cow Is Dead* for the Finckel Cello Quartet (George, Michael, Chris, and David Finckel). The work calls for a narrator to join the ensemble of four cellos,

dramatically reciting E.B. White's poem lamenting the demise of "Sir Hanson's cow...bitten on the udder by an adder." "The text is to be spoken," the score demands, "with exaggerated sadness and sense of loss." The ensemble provides a perfectly deadpan backdrop to White's woebegone text. Reflecting his intimate knowledge of the instrument, Finckel's setting calls for various coloristic effects from the cellos: harmonic pizzicati, ricochet bowing *sul ponticello* (near the bridge), expressive *glissandi* (to be played "like a cow's moo"), and the like.

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## ALEXANDER GLAZUNOV

(Born August 10, 1865, St. Petersburg, Russia; died March 21, 1936, Paris, France)

### String Quintet in A major, op. 39

**Composed:** 1892

**Publication:** 1893, Leipzig

**Dedication:** Society of Chamber Music in St. Petersburg

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

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

**Approximate duration:** 30 minutes

The generation of Russian composers led by Shostakovich and Prokofiev took little interest in Alexander Glazunov, whom they regarded as old-fashioned, and he has subsequently remained underappreciated. Yet Glazunov was one of the most accomplished Russian composers of his era; his music moreover brings together the nationalist drive of Balakirev and the **Mighty Handful** with the Western-influenced craft of Tchaikovsky and Taneyev, thus reconciling the dueling aesthetic codes of previous generations. He was musically precocious from a young age: he began piano studies only at nine, but within two years had begun composing. At 14, Glazunov met Balakirev, who recommended him for private instruction with Rimsky-Korsakov; Glazunov studied with him for only two years, as Rimsky-Korsakov found himself unable to keep up with his student's rapid progress, "not from day to day but from hour to hour." (In addition to his extraordinary natural talent, Glazunov was blessed with an infallible ear and musical memory. After Borodin's death, Glazunov participated in the preservation of that composer's oeuvre; he was able to write down the lost **overture** to the opera *Prince Igor*, which he had once heard Borodin play at the piano.)

In 1882, not yet 20 years old, Glazunov saw both his First String Quartet and First Symphony (conducted by Balakirev) premiered. Around this time, he was taken under the wing of Mitrofan Belyayev, a wealthy lumber merchant and prominent arts patron (as well as a keen amateur violist) who produced concerts, oversaw a music publishing company, and assembled a semi-private chamber music society, informally known as the "Belyayev Circle," for weekly Friday night musicales at his home. Glazunov and Rimsky-Korsakov were among its members.

By 1890, Glazunov had achieved international celebrity. With it came a brief creative crisis, but from which he emerged with newfound artistic confidence. Between 1891 and 1892, he composed his String Quintet in A major, op. 39, one of his finest chamber works. The coming decade also saw the completion of his String Quartets nos. 4 and 5; Symphonies nos. 4, 5, and 6; and the ballet *Raymonda*.

The Quintet represents a gem of the chamber repertoire, especially dating from a period in which Russian composers largely eschewed chamber music for orchestral music and opera. These were approached as more suitable vehicles for the consolidation of a Russian musical identity, while chamber music was regarded

as emblematic of the Germanic tradition. Glazunov, a skilled cellist and avid chamber musician, was a notable exception, producing seven string quartets in addition to the Opus 39 Quintet and numerous other chamber works.

The Quintet especially stands out on account of its unusual instrumentation: after Schubert's magnificent Quintet in C major, Glazunov's represents the most prominent work in the canon for this ensemble, adding a cello to the standard string quartet. The resulting sonority is grand and lustrous, utterly distinct from the string quartet and even from the more conventional quintet with two violas. The quintets of Mozart, Mendelssohn, Brahms, and Dvořák are so scored, and capitalize on the additional tenor voice to create rich harmonic textures; the quintets of Schubert and Glazunov, in addition to this advantage, moreover liberate the cello to indulge in soaring melody in its brilliant high register without sacrificing the ensemble's sonic foundation.

Likely in tribute to Belyayev (at whose St. Petersburg home the Quintet was first heard), the work's *Allegro* first movement begins with a viola solo. This sets an affable introduction in motion, as sonically rich as it is amiable in demeanor. Augmented by the presence of the second cello, not only is each voice free to take the melody without compromising harmonic or textural considerations—frequent double-stopped chords throughout the ensemble further create a pseudo-orchestral mass of sound. With the table primly set by this inviting introduction, first violin intones the first theme. The movement modulates to unexpected C major for the second theme, *poco più tranquillo*. Supported by second cello at the bottom of its range, first cello croons the melody, *dolce, cantabile*, in its high register.

Forgoing an exposition repeat, a subsequent *Animato* section brings the movement to its peripatetic development. Thematic materials wend their way through various keys and tempi. While Glazunov never forsakes the movement's pleasant bearing, the music nevertheless undergoes significant change—as if, rather than present contrasting moods, it three-dimensionalizes the sentiment of the opening measures. The movement's sunny attitude culminates in an ecstatic coda.

Nor is the work's positive outlook challenged in the scherzo. Puckish pizzicati might bring to mind Mendelssohn's *Midsummer Night's Dream* scherzo style, but where that music is impishly playful, Glazunov's scherzo is debonair. In the contrasting trio section, *poco meno mosso*, plucked chords in the cellos support introspective *cantabile* melody. The movement ends with an extended, steadily accelerating coda.

The *Andante sostenuto* offers a portrait of Romantic sentiment. Second cello begins with a longing melody in its tenor range, met with the sympathy of the upper strings. First violin thereafter assumes a heartfelt melody, *piano, dolce ed espressivo*. The mood lightens in the middle *Allegretto* section. As in the first movement, each voice takes on both melodic and accompanimental duties. Perhaps as a further nod to Belyayev, Glazunov places the viola in especially flattering light, assigning it moments of soaring lyricism in its high register. Ethereal harmonics in the first cello color the movement's serene ending.

On the heels of the ardent slow movement, the Quintet's strapping finale bursts forth with the barreling energy of a folk dance. Alongside this music's direct expressive immediacy, a brief fugato section, marked *energico*, likewise demonstrates Glazunov's craft. This and other varied *episodes*—a cheerful *più tranquillo* section in D major, an outgoing scherzando passage, the Quintet's *prestissimo* finish—make for a thrilling journey through various musical terrain, providing a satisfying conclusion to this expertly crafted and underappreciated jewel of the chamber literature.

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## CONCERT PROGRAM V

## Admiration

Tuesday, July 26, 7:30 p.m.  
Spieker Center for the Arts



## PROGRAM OVERVIEW

"Before God, and as an honest man," Haydn remarked in 1785 to Leopold Mozart, "I tell you that your son is the greatest composer known to me, either in person or by name. He has taste and, what is more, the most profound knowledge of composition." Haydn's admiration was reciprocated, as evidenced by Mozart's six quartets dedicated to his esteemed colleague, including the famous *Dissonance* Quartet. Their mutual regard would be echoed a century later in the competitive respect between Claude Debussy and Maurice Ravel. The tradition of venerating the father of the Classical style in musical terms has endured, as composers Charles-Marie Widor, Vincent d'Indy, Paul Dukas, and Reynaldo Hahn have made melodic ciphers of Haydn's name.

## SPECIAL THANKS

*Music@Menlo* dedicates this performance to Alan & Corinne Barkin and to Abe & Marian Sofaer with gratitude for their generous support.

W.A. Mozart, Joseph Haydn, and Konstanze/Constanze/Constance Mozart making music. Drawing from the nineteenth century. Photo © Lebrecht Music Arts/Bridgeman Images



**JOSEPH HAYDN** (1732–1809)  
**String Quartet in C major, op. 33, no. 3,**  
**Hob. III:39, *The Bird*** (1781)  
*Allegro moderato*  
*Scherzo: Allegretto*  
*Adagio ma non troppo*  
*Rondo: Presto*

**WOLFGANG AMADEUS MOZART** (1756–1791)  
**String Quartet in C major, K. 465, *Dissonance*** (1785)  
*Adagio – Allegro*  
*Andante cantabile*  
*Menuetto: Allegro*  
*Allegro molto*

Orion String Quartet: Daniel Phillips, Todd Phillips, *violins*;  
Steven Tenenbom, *viola*; Timothy Eddy, *cello*

## INTERMISSION

**REYNALDO HAHN** (1874–1947)  
***Thème varié sur le nom de Haydn*** (1909)

**PAUL DUKAS** (1865–1935)  
***Prélude élégiaque sur le nom de Haydn*** (1909)

**VINCENT D'INDY** (1851–1931)  
***Menuet sur le nom d'Haydn, op. 65*** (1909)

**CHARLES-MARIE WIDOR** (1844–1937)  
***Fugue sur le nom d'Haydn*** (1909)

Hyeyeon Park, *piano*

**CLAUDE DEBUSSY** (1862–1918)  
***Violin Sonata*** (1916–1917)  
*Allegro vivo*  
*Intermède: Fantasque et léger*  
*Finale: Très animé*

Arnaud Sussmann, *violin*; Mika Sasaki, *piano*

**MAURICE RAVEL** (1875–1937)  
***La valse for Piano, Four Hands*** (1920)

Wu Han, Michael Stephen Brown, *piano*

# Program Notes: Admiration

Notes on the program by Patrick Castillo

## JOSEPH HAYDN

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

**String Quartet in C major, op. 33, no. 3, Hob. III:39, *The Bird***

**Composed:** 1781

**Publication:** 1782, Vienna

**Dedication:** Grand Duke Paul of Russia

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

**Other works from this period:** *L'isola disabitata*, Hob. XXVIII:9 (1779; rev. 1802); Sextet in E-flat major for Oboe, Bassoon, Horn, Violin, Viola, and Bass, Hob. II:40 (1781); Symphony no. 73 in D major, Hob. I:73, *La Chasse* (1781–1782); Cello Concerto no. 2 in D major, Hob. VIIb:2 (1783); *Armida*, Hob. XXVIII:12 (1783)

**Approximate duration:** 19 minutes

Following his earliest quartets, composed in the mid- to late 1750s for Baron Fürnberg (see p. 21), and the group of quartets dating from the early 1770s, headlined by the groundbreaking Opus 20 Quartets (p. 25), Haydn's next essays in the string quartet medium came in the form of six quartets completed between the summer and autumn of 1781. Dedicated to Grand Duke Paul of Russia (the future Tsar Paul I) and premiered on Christmas Day at the Grand Duchess Maria Feodorovna's Vienna apartment, the set has become known as Haydn's *Russian Quartets*.

Haydn took pleasure in these quartets, announcing to patrons that they were "written in a new and special way." (It is, notably, specifically the *Russian Quartets* that cast their spell on Mozart, inspiring his own set of six dedicated to Haydn.) The *Russian Quartets* follow the path set by the Opus 20 Quartets in their sophisticated part-writing, heightened ensemble dialogue between distinct voices, and espousal of *der gelehrte* style (the learned style). Yet so do the Opus 33 Quartets integrate the melodic clarity of the *galant* style with their "learned"-ness. These quartets are subtle and intimate, while sacrificing none of the craft of Opus 20. They moreover show Haydn indulging his legendary wit, as in the finale of the Quartet in E-flat, op. 33, no. 2 (*The Joke Quartet*), and, to a less obviously comedic effect, the third quartet of the set, in C major, popularly known as *The Bird*.

It is unclear whether the Quartet's nickname derives from its opening, twittering strains or from the warbling **trills** of the second movement's trio section. Whatever the case, the work's evocation of nature is but one feature of a work of boundless ingenuity. Witness the aforementioned opening melody: four repeated high G's, decorated by grace notes, in the first violin, above chirruping staccato eighth notes in the inner strings, followed by a playful two-octave tumble. A simple enough opening statement—but it immediately repeats, a bit perplexingly, in D minor. A third iteration of those staccato eighth notes then blooms into a properly eloquent thematic statement. Indeed, the whole of the *Allegro moderato* first movement—secondary thematic material, a harmonically adventurous development section, its free-spirited closing section—seems to spring forth organically and inevitably from the kernel of those opening measures.

One of the "new and special" features of the *Russian Quartets* is that they mark Haydn's first use in his chamber music of scherzi in place of the traditional minuet. Yet the *Bird Quartet's* scherzo (save for its briefly chirping trio section) remains understated, its principal theme, played *sotto voce*, proceeding at a

\***Bolded terms** are defined in the glossary, which begins on page 96.

graceful gait. Though innocuous in tone, the melody's asymmetrical 10-bar arc places the unwitting listener off-kilter.

One can safely surmise that Mozart had this C major Quartet's luxurious *Adagio* in his ear when conceiving of the slow movement of his own Quartet in C major (*Dissonance*). The two share in common the key of F major and, more important, their warm string textures and rhapsodic expressive character. *The Bird* concludes with a joyful *Presto* finale in rondo form, based on a Slavonic folk melody, betraying the composer's affinity for central European folk music.

## WOLFGANG AMADEUS MOZART

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

**String Quartet in C major, K. 465, *Dissonance***

**Composed:** Completed January 14, 1785

**Published:** 1785, Vienna, as op. 10, no. 6

**Dedication:** Joseph Haydn

**Other works from this period:** Violin Sonata in B-flat major, K. 454 (1784); Trio for Clarinet, Viola, and Piano in E-flat major, K. 498, *Kegelstatt* (1786); Serenade no. 13 for String Quartet and Bass in G major, K. 525, *Eine kleine Nachtmusik* (1787); *Don Giovanni*, K. 527 (1787)

**Approximate duration:** 25 minutes

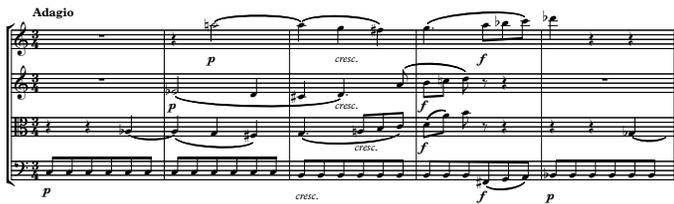
The Quartet in C major, K. 465, is the most famous of Mozart's six quartets dedicated to Haydn (see pp. 21–22), and probably the most notorious among his entire quartet output. The first theme of the Quartet's *Allegro* first movement is vintage Mozart through and through: a bright, inviting melody issued by first violin above a limpid accompaniment of inner strings—

—which repeats at a robust *forte*, now grounded by cello—

—and thereafter blossoms into a melodic idea of generous breadth. This provides the foundation for a stylish dialogue between the four instruments that famously revealed to Haydn "the greatest composer known to me," endowed with "taste and, what is more, the most profound knowledge of composition."

But that urbane *Allegro* proper is not the first thing we hear. The Quartet begins with a nebulous *Adagio* introduction, characterized by the "dissonance" for which the work is best known. Though the score's title page announces C major, the Quartet's

harmonically vague beginning does not definitively establish any key. Cello begins with ominous repeated C's, atop which the viola enters on A-flat—a note foreign to C major. Second violin enters (counterpoint students, avert your eyes) up a fourth on E-flat; first violin enters on a high A-natural, just as viola descends from A-flat to G, narrowly avoiding a car crash.



The strange, mercurial character of this opening breath pervades the Quartet's first twenty-two measures—and in the wake of this anxious beginning, we inevitably hear the sunny *Allegro* section differently. Remember that, for his excellence across genres, Mozart's greatest love was opera; his dramatic instinct in such music as this cannot be denied. The juxtaposition of this thorny chromatic introduction with the innocently C-major *Allegro* (no black keys) suggests an emotional duplicity, challenging us to question everything we hear. (Opera lovers will note that *Die Zauberflöte* first presents the villainous Queen of the Night as a sympathetic character, and the benevolent Sarastro as a tyrant.)

The marvelous *Andante cantabile* illustrates another elusive quality of Mozart's music. As pianist Arthur Schnabel observed, "Mozart is too easy for children and too difficult for adults." Here is music of ineffable quality, utterly without airs, yet able to penetrate the senses with keen exactitude. The variety of ensemble textures—rich chords at the outset, a tender dialogue between violin and cello, the cello's *pianissimo* murmur beneath halting staccato eighth notes in the upper strings—seem to wrap the listener in a warm embrace.

The *Menuetto* follows sublime ecstasy with earthly delight. Vigorous *forte* octaves interject amidst elegant counterpoint, adding a touch of whimsy to the otherwise refined proceedings. The trio section introduces the faintest hint of *Sturm und Drang*, but the minuet's buoyant humor prevails. So does the Quartet's *Allegro molto* finale, a parade of happy-go-lucky melodic ideas, keep the listener in good spirits. By the work's triumphant conclusion, the *Dissonance* Quartet's murky overture is—perhaps—a distant memory.

## REYNALDO HAHN

(Born August 9, 1874, Caracas, Venezuela; died January 28, 1947, Paris, France)

### *Thème varié sur le nom de Haydn*

**Composed:** 1909

**Published:** 1913

**Dedication:** Lady Lewis

**Other works from this period:** *Romanesque* for Flute, Viola, and Piano (1910); *La fête chez Thérèse* (1910); *Méduse* (1911); *Two Improvisations on Irish Airs* for Cello and Piano (1911)

**Approximate duration:** 2 minutes

## PAUL DUKAS

(Born October 1, 1865, Paris, France; died May 17, 1935, Paris, France)

### *Prélude élégiaque sur le nom de Haydn*

**Composed:** 1909

**Published:** 1910

**Other works from this period:** *Villanelle* for Horn and Piano (1906); *Ariane e Barbe-bleue* (1907); *Vocalise-étude* for Voice and Piano, *Alla Gitana* (1909); *La Péri* (1911)

**Approximate duration:** 4 minutes

## VINCENT D'INDY

(Born March 27, 1851, Paris, France; died December 2, 1931, Paris, France)

### *Menuet sur le nom d'Haydn, op. 65*

**Composed:** 1909

**Published:** 1910

**Other works from this period:** *Souvenirs* Poem for Orchestra, op. 62 (1906); Piano Sonata in E major, op. 63 (1907); *O gai soleil* for Two Voices (1909); *Rondino* for Four Trumpets (1911)

**Approximate duration:** 3 minutes

## CHARLES-MARIE WIDOR

(Born February 21, 1844, Lyons, France; died March 12, 1937, Paris, France)

### *Fugue sur le nom d'Haydn*

**Composed:** 1909

**Published:** 1910

**Other works from this period:** Sonata no. 2 for Violin and Piano, op. 79 (1907); *Fileuse* for Piano (1909); Three Pieces for Oboe and Piano (1909); Symphony *Antique* for Chorus, Organ, and Orchestra, op. 83 (1911)

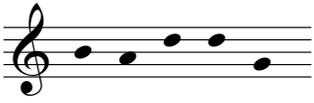
**Approximate duration:** 2 minutes

In 1909, to commemorate the centenary of Haydn's death, the *Revue musicale mensuelle de la Société Internationale de Musique* commissioned six leading French composers to create short pieces for solo piano in homage to the eighteenth-century master. Each of the resulting six works uses as its principal theme a musical motto based on the spelling of Haydn's name. Per German notation, "H" represents B-natural (while "B" represents B-flat); the letters "A" and "D," of course, have their notational equivalents. And by cycling through the **diatonic** scale to assign pitches to the rest of the alphabet—



A B C D E F G H I J K L M N O P etc.

—the notes D and G correspond to "Y" and "N."



## HAYDN

The six composers who contributed miniatures to the *Revue musicale* were Paul Dukas, Claude Debussy (*Hommage à Haydn*), Reynaldo Hahn, Vincent d'Indy, Maurice Ravel (*Menuet sur le nom d'Haydn*), and Charles-Marie Widor.

Hahn's *Thème varié sur le nom de Haydn* is a set of variations on the Haydn motto, masquerading as a product of Classical Vienna—the listener might easily mistake it for a work of Mozart or of Haydn himself. Others fashioned a more modish tribute to Haydn. D'Indy's *Menuet* is a *bonne bouche* of French Romanticism, while Dukas's sultry *Prélude élégiaque* places Haydn anachronistically in the dark back corner of a smoky Parisian café. Widor pays the most scholarly homage to Haydn, using his name as the subject of a compact fugue.

## CLAUDE DEBUSSY

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

### Violin Sonata

**Composed:** 1916–1917

**Published:** 1917, Paris

**Dedication:** Emma Debussy

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

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

**Approximate duration:** 13 minutes

Claude Debussy is universally recognized as one of the most influential musical voices of the twentieth century. To the ears of many music lovers, his landmark work of 1894, *Prélude à l'après-midi d'un faune* (*Prelude to the Afternoon of a Faun*), represents the beginning of a new era in music. The composer and conductor Pierre Boulez wrote that, with this work, "The art of music began to beat with a new pulse." In 1971, the 88-year-old Igor Stravinsky surmised, "Debussy is in all senses the century's first musician."

Debussy's unique approach to harmony, rhythm, and orchestration was driven as much by a conscious resistance to the prevailing German musical language of composer Richard Wagner as it was by the instinctive desire to express himself in an original way. This approach yielded a distinctly French musical voice, as distinguishable by its color and inflection from the German idiom as the spoken languages are different. This musical language, cultivated by Debussy, became known as **Impressionism**, a term borrowed from the visual arts and, specifically, the work of Claude Monet. As applied to the music of Debussy, the term describes a rich palette of harmonic colors and instrumental timbres, often treated in ways contrary to the dictates of Classical tradition. The composer once said, "Generally speaking, I feel more and more that music, by its very essence, is not something that can flow inside a rigorous, traditional form. It consists of colors and of rhythmicized time."

Debussy's Violin Sonata, completed in March 1917, represents the composer's last completed work. It was one of a projected set of six sonatas for various instruments, only three of which Debussy saw to fruition before succumbing to the cancer that had afflicted him for several years. In addition to this work, Debussy completed the Cello Sonata in 1915 and the Sonata for Flute, Viola, and Harp in 1916. Also an able pianist, Debussy made his final concert appearance in September of 1917, six months before his death, when he performed the Violin Sonata with violinist Gaston Poulet.

The Sonata comprises three movements. The piano juxtaposes minor and major triads to open the first movement *Allegro vivo*, establishing a rarefied, dream-like quality. From this chimerical beginning, the violin extrapolates the first of a series of delicate, *cantabile* melodies. The *intermède*, which the composer marks *Fantastique et léger* (Whimsical and light), offsets the first movement's hypnotic character: Debussy colors the movement's impish thematic material with pizzicati, jazzy glissandi, and quasi-improvisatory cadenzas in the violin, accompanied by the piano with insistent staccato figures. The *Très animé*—the movement which Debussy apparently struggled to complete—evokes the first movement's opening theme before soaring sixteenth-note figures in the violin launch the finale proper. Debussy sustains this spirited *joie de vivre* throughout the movement; even the less rhythmically animated episodes remain—particularly for a composer suffering through his final year—refreshingly optimistic.

## MAURICE RAVEL

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

### *La valse* for Piano, Four Hands

**Composed:** 1920

**Published:** 1920

**Dedication:** Misia Sert

**First performance:** December 12, 1920, Paris

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

**Approximate duration:** 12 minutes

The years surrounding the end of the First World War found Maurice Ravel in severe emotional distress. He was grappling with the dual stresses of his mother's death in January 1917 and the war's psychological toll. (Ravel, eager to serve, enlisted as a lorry driver at the age of 40 after multiple failed attempts on account of his slight build and a minor heart ailment. Stravinsky admired Ravel's courage, noting that "at his age and with his name he could have had an easier place, or done nothing.") In 1917, Ravel completed the piano suite *Le tombeau de Couperin*, ostensibly modeled after the Baroque dance suites of its François Couperin, but whose individual movements each bore a dedication to a friend who had fallen during the war.

*Le tombeau* would be one of few projects that Ravel saw to completion during this time. Another was a **symphonic poem**—or, as Ravel regarded it, *un poème choréographique pour orchestre* (which he later arranged for two pianos). In his "horrible despair," Ravel might have abandoned this work too, were it not for a commission from Sergei Diaghilev, the Russian ballet impresario and founder of the mighty Ballets Russes, who possessed ample cultural cachet. Ultimately, Diaghilev, who had previously made waves by presenting Debussy's *Prélude à l'après-midi d'un faune* and Stravinsky's *Le sacre du printemps*—revolutionary works that challenged foundational preconceptions of the balletic form—declared that Ravel's *poème choréographique* was unsuitable for ballet and never staged it. "It's a masterpiece," Diaghilev conceded, "but it's not ballet. It's the portrait of a ballet."

Whatever Diaghilev's reservations, Ravel's *La valse* is certainly a groundbreaking work, and, despite (or, perhaps, owing to) its allusion to old-world traditions, a quintessential product of its era. It is a compact, single-movement work that portrays not so much a **waltz** but a psychedelic fever dream of one. (One of his era's most gifted orchestrators as well as a supremely imaginative pianist, Ravel translates the orchestral version's blinding kaleidoscope of instrumental color to the stricter palette of two

pianists with extraordinary effectiveness. Also, in its four-hands version, *La valse* is a thrillingly virtuosic work and an invaluable contribution to the piano literature.)

Listeners have long heard in *La valse* a depiction of the dissolution of Western European culture. Ravel resisted this interpretation: "While some discover an attempt at parody, indeed caricature, others categorically see a tragic allusion in it—the end of the Second Empire, the situation in Vienna after the war, etc....This dance may seem tragic, like any other emotion... pushed to the extreme. But one should only see in it what the music expresses: an ascending progression of sonority, to which the stage comes along to add light and movement." (Note that Ravel originally entitled the work *Viennese*, then the German *Wien*, before finally renaming it *La valse*.) The composer George Benjamin has written, "Whether or not it was intended as a metaphor for the predicament of European civilization in the aftermath of the Great War, its one-movement design plots the birth, decay, and destruction of a musical genre: the waltz."

If we allow that Ravel did not set out to write a **programmatic** or political score, *La valse's* treatment of such an instantly recognizable cultural emblem as the waltz, in combination with the composer's known frame of mind at the time of its composition, nevertheless invites extramusical interpretation. In any event, the work's dramatic power is undeniable.

Ravel provided the following as preface to the published score: "Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees...an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth...Set in an imperial court, about 1855." The work begins with the innocuous tempo marking *mouvement de Valse viennoise*—murky trembling in the bass register immediately puts the listener on notice of something sinister afoot. A truer semblance of a waltz gradually emerges from this primordial beginning, until a patrician waltz finally announces itself. Even with the dance having successfully fled the swamp for the salon, *La valse* never settles into complacency.

A series of increasingly frenzied episodes unfolds, depicting what Ravel viewed as "a sort of apotheosis of the Viennese waltz, mingled with, in my mind, the impression of a fantastic, fatal whirling." Amidst its most conventionally elegant music, one still has the feeling of rioting in the streets below. Maniacal *fortississimo* glissandi propel the work's climax; as "the light of the chandeliers bursts forth," a sense of anxiety lingers. It is as if, though stubbornly sticking to old rituals, the aristocracy feels the ground shifting beneath its feet.

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CONCERT PROGRAM VI

# A Little Fun

Thursday, July 28, 7:30 p.m.  
Spieker Center for the Arts



## PROGRAM OVERVIEW

"Papa" Haydn's legendary sense of humor can be heard throughout his oeuvre, from the playful *Surprise* Symphony to the mischievous conclusion of *The Joke* Quartet. The crafty use of comedy as a means of expressive depth has continued to animate Western music throughout the ages. Charles Ives, notorious for his music's joyfully irreverent spirit, subtitled his Piano Trio's riotous scherzo *TSIAJ—This scherzo is a joke*. No less wicked are Dmitry Shostakovich's Polka for String Quartet and *Moz-Art*, Alfred Schnittke's impish homage to the past master.

### SPECIAL THANKS

*Music@Menlo* dedicates this performance to the memory of Laurance (Laurie) Hoagland and to George & Camilla Smith with gratitude for their generous support.



**JOSEPH HAYDN** (1732–1809)  
**String Quartet in E-flat major, op. 33, no. 2,**  
**Hob. III:38, *The Joke*** (1781)  
*Allegro moderato*  
*Scherzo: Allegro – Trio*  
*Largo sostenuto*  
*Finale: Presto*

Orion String Quartet: Todd Phillips, Daniel Phillips, violins;  
Steven Tenenbom, viola; Timothy Eddy, cello

**CHARLES IVES** (1874–1954)  
**Piano Trio, S. 86** (ca. 1909–1910, rev. ca. 1914–1915)  
*Moderato*  
*TSIAJ (This Scherzo Is a Joke): Presto*  
*Moderato con moto*

Gilbert Kalish, piano; Kristin Lee, violin; Dmitri Atapine, cello

## INTERMISSION

**ALFRED SCHNITTKÉ** (1934–1998)  
***Moz-Art for Two Violins, after Mozart K. 416d*** (1976)  
James Thompson, Arnaud Sussmann, violins

**DMITRY SHOSTAKOVICH** (1906–1975)  
**Polka for String Quartet** (1931)  
Orion String Quartet: Daniel Phillips, Todd Phillips, violins;  
Steven Tenenbom, viola; Timothy Eddy, cello

**JOSEPH HAYDN**  
**Symphony no. 94 in G major,**  
**Hob. I:94, *Surprise*** (1791) (arr. Salomon)  
*Adagio cantabile – Vivace assai*  
*Andante*  
*Menuetto: Allegro molto*  
*Finale: Allegro di molto*  
Sooyun Kim, flute; Daniel Phillips, Todd Phillips, violins; Matthew Lipman,  
viola; Nicholas Canellakis, cello; Michael Stephen Brown, piano

# Program Notes: A Little Fun

Notes on the program by Patrick Castillo

## JOSEPH HAYDN

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

**String Quartet in E-flat major, op. 33, no. 2, Hob. III:38, *The Joke***

**Composed:** 1781

**Published:** 1782, Vienna

**Dedication:** Grand Duke Paul of Russia

**First performance:** December 25, 1781, Vienna, at the apartment of the Grand Duchess Maria Feodorovna

**Other works from this period:** *L'isola disabitata*, Hob. XXVIII:9 (1779; rev. 1802); Sextet in E-flat major for Oboe, Bassoon, Horn, Violin, Viola, and Bass, Hob. II:40 (1781); Symphony no. 73 in D major, Hob. I:73, *La Chasse* (1781–1782); Cello Concerto no. 2 in D major, Hob. VIIb:2 (1783); *Armida*, Hob. XXVIII:12 (1783)

**Approximate duration:** 17 minutes

The nicknames given to Haydn's compositions frequently touch on just one superficial feature, and rarely even the work's most interesting one. See, for instance, the *Clock* and *Military Symphonies*, troves of musical invention beyond the few measures that evoke ticking clocks or marching soldiers. Not so with the Quartet in E-flat major, op. 33, no. 2, subtitled *The Joke*. Yes, the work derives its nickname from just one among many delightful moments. But the punchline is well worth the setup.

Moreover, Haydn's well-known sense of humor animates the whole of the Quartet and is likewise an essential quality of the entire set of *Russian Quartets* (see p. 29). These were the first of Haydn's quartets to feature scherzo (literally meaning "joke" in Italian) movements in place of the traditional minuet. In their day, the Opus 33 Quartets were also popularly known as *Gli Scherzi* (*The Jokes*). In addition to their sheer expert composition (they are, after all, "written in a new and special way," saith the composer himself), the quartets are characterized by an irrepressibly winsome charm, and none more than the second quartet of the set.

The E-flat Quartet begins with a jovial *Allegro moderato*. An affable theme in the first violin begins the proceedings above bouncy staccato eighth notes in the lower strings, which soon enough match the top voice in eloquence. As the movement continues, the texture grows increasingly *gelehrt* (see p. 29), but remains untroubled to the last measure. The salty scherzo does nothing to dispel the *Allegro's joie de vivre*. The central trio section contrasts the scherzo's unpretentious spirit with a sophisticated air.

A separate contrast between earthy and sublime colors the tender *Largo*. The movement begins with viola and cello presenting the warm *dolce* theme. Violins respond, as if weightless, but for the grounding of a *pianissimo* murmur in the cello. This music rises to *forte* chords, exclaimed by the full ensemble, but far from any expression of *Sturm und Drang*, the movement rather stays within its Edenic bliss.

The Quartet ends with a rondo in 6/8 time. The recurring subject is a merry pied piper of a tune, and the intervening episodes laugh along. The final episode arrives at a sly silence, leaving *The Joke's* punchline for the work's closing measures.

\**Bolded terms are defined in the glossary, which begins on page 96.*

## CHARLES IVES

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

**Piano Trio, S. 86**

**Composed:** Ca. 1909–1910; third movement rev. ca. 1914–1915

**Published:** 1955

**First performance:** May 24, 1948, Berea, Ohio

**Other works from this period:** *The Unanswered Question* (1908, rev. 1935); Piano Sonata no. 1 (1909); *Orchestral Set no. 1, Three Places in New England* (1912–1916, rev. 1929)

**Approximate duration:** 25 minutes

Bandleader George Ives's musical instruction of his son, Charles, was unorthodox. Anecdotal images persevere, as if to prophesy innovations later realized, of the young Charles Ives singing songs in their original key while his father transposed the piano accompaniment and of father and son sitting on the roof of their house to listen as two marching bands approached each other from opposite sides of town.

An ear for disparate **tonalities**, rhythms, and sonorities would inform Ives's singular compositional style. His scores notoriously superimpose multiple planes of music, distinguished by rhythmic, harmonic, and textural content. Moreover, whether in the boisterous bringing together of diverse elements or in the solemn evocation of a Protestant hymn, Ives's music emblemizes Americana more fully than that of any other early-twentieth-century composer.

Ives's singular musical language is on resounding display in the Piano Trio, composed around 1909–1910 (Ives revised the third movement several years later). Its opening *Moderato* comprises three sections, beginning with a brooding duet between cello and piano. Ives instructs both instruments to be played **mezzo-piano ma deciso**; the music is melodically angular, heavily chromatic, and marked by stern three-against-four **polyrhythms**. A duet of violin and piano follows (likewise *deciso*), similar in musical quality and expressive tenor. The movement's final section combines the materials of the preceding two, resulting in something quite other than the sum of its parts: while the first two sections are self-assured in character, together, their temperament is near inscrutable.

Ives, a Yale alumnus, wrote of this work, "The Trio was, in a general way, a kind of reflection or impression of college days on the campus. The first movement recalled a short, but rather serious talk, to those on the Yale fence, by an old professor of philosophy. The second—the games and antics by the students on the campus, on a holiday afternoon." Drolly titled *TSIAJ* (*This Scherzo Is a Joke*), the Trio's second movement takes the juxtaposition of various materials to a wholly different level. At Yale, Ives was a member of the Delta Kappa Epsilon fraternity and of Wolf's Head, an elite secret society. *TSIAJ* quotes fraternity songs as well as various American patriotic songs and folk tunes, bringing them together in a riotous cacophony.

The Trio's final movement is its most substantial, longer than the previous two movements combined, and it conjures a thoroughly different atmosphere from the scherzo. "The last movement," the composer offered, "was partly a remembrance of a Sunday service on the campus." It begins with a confident fanfare, fit for the trumpet stop of a large pipe organ. Music of suddenly tender lyricism follows, then of quietly anxious energy (**con moto**), and later of meditative stillness. The work ends by quoting the eighteenth-century hymn "Rock of Ages."

## ALFRED SCHNITTKE

(Born November 24, 1934, Engels, Russia; died August 3, 1998, Hamburg, Germany)

### **Moz-Art for Two Violins, after Mozart K. 416d**

**Composed:** 1976

**Published:** 1978, Hamburg

**First performance:** February 1976, Vienna, by Gidon Kremer and Tatyana Gritenko

**Other works from this period:** *Prelude in Memoriam Dmitry Shostakovich* for Two Violins (1975); *Cantus Perpetuus* for Keyboard Instrument and Percussion (1975); Concerto Grosso no. 1 (1977); Concerto no. 3 for Violin and Chamber Orchestra (1978); Cello Sonata no. 1 (1978)

**Approximate duration:** 7 minutes

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"The goal of my life is to unify serious music and light music," Alfred Schnittke once wrote, "even if I break my neck in doing so." This personal mission statement encapsulates the essence of Schnittke's *sui generis* "polystylist" language, which juxtaposes old and modern musical aesthetics, oftentimes in unexpected—even jarring—ways. Consider the Concerto Grosso no. 1 (1977), which, Schnittke explained, incorporated "formulae and forms of Baroque music; free chromaticism and micro-intervals; and banal popular music which enters as it were from the outside with a disruptive effect." Or the playful *Moz-Art* for Two Violins (1976), a **fantasy** on passages from surviving parts of Mozart's pantomime music (musical quotation is a vital tool in Schnittke's arsenal). More than simply pastiche, Schnittke's unique language constitutes a compelling vehicle for thoughtful musical commentary, whether as witty homage or caustic sarcasm. The English composer Ivan Moody has moreover observed Schnittke's polystylism to be "an efficient generator of that kind of alienation, expressed through irony, which Schnittke inherited from Shostakovich, whose natural successor he has often been considered to be."

*Moz-Art* draws on surviving fragments of one of Mozart's lost works. As part of the 1783 carnival season, Mozart; his wife, Constanze; and members of Constanze's family staged a pantomime using characters from the *commedia dell'arte*: Mozart played Harlequin, the comic servant and *objet d'amour* of Columbine (played by Constanze's sister, Aloysia). Mozart composed about 15 movements of **incidental music** for this pantomime, which was performed in Vienna's Hofburg on March 3 of that year.

It is doubtful that Mozart—the composer who, as legend has it, wrote his masterful *Kegelstatt* Trio between turns during a game of skittles—would have regarded this music as anything more than a simple diversion, tossed off quickly for one day of mindless entertainment. Having not held any significance to Mozart himself, much of the music was subsequently lost. Yet even considering such ephemera, Alfred Einstein laments this "eternal loss to art that this masterpiece of the *commedia dell'arte* survives only in sketches and fragments." Those fragments that do survive have been posthumously cataloged as Mozart's K. 416d.

*Moz-Art*, based on passages taken from the surviving first-violin parts of Mozart's pantomime music, offers us a delightful example of Schnittke's polystylist language. It begins with the violins in **canon**, conjuring Mozart's irresistible wit. Within just seconds, Schnittke injects these Mozartian proceedings with decidedly modern sounds, instructing the second violin to play *sul ponticello* while the first violin plays artificial harmonics. The first violinist complements these sounds with whistling. As the music progresses, the distinction between Classical Vienna

and the twentieth-century avant-garde becomes increasingly nebulous.

Midway through the work, the second violinist detunes the violin below the instrument's lowest note. The resultant lower pitch colors the latter half of the work, which Schnittke marks *Adagio lamentoso*, with a darker hue.

Musical worlds continue to collide, but always with a respectful—and often humorous—reverence for Mozart. After further reverie and a quotation from Mozart's Fortieth Symphony, the first violin settles on a sustained D, while the second violin ambles its way down to a dissonant D-flat.

## DMITRY SHOSTAKOVICH

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

### **Polka for String Quartet**

**Composed:** 1929–1930 for ballet *Zolotoy vek*, arr. 1931 for string quartet

**Dedication:** Jean Villaume Quartet

**First performance:** As part of *Zolotoy vek* on October 27, 1930, Leningrad

**Other works from this period:** Symphony no. 3 in E-flat major, op. 20, *The First of May* (1929); Suite from *The Bolt* for Orchestra, op. 27a (1931); Suite from *Hamlet* for Orchestra, op. 32a (1932); 24 Preludes, op. 34 (1932–1933); Piano Concerto no. 1 in C minor, op. 35 (1933)

**Approximate duration:** 3 minutes

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Shostakovich composed two short pieces for string quartet in a single night in 1931, both adapted from previous works. These miniatures are rarely heard, existing as they do in the shadow of Shostakovich's monumental cycle of 15 string quartets. Nevertheless, they represent vital contributions to the canon from one of the genre's undisputed masters.

The first is an **elegy**, transcribed from Katerina's aria from the ballet *Lady Macbeth of the Mtsensk District*. The second, a stark comedic foil to the plaintive elegy, is a **polka**, transcribed from Shostakovich's ballet *Zolotoy vek* (*The Golden Age*). This short, irreverent dance, rife with "wrong notes," would become one of the ballet's most popular numbers. In addition to this arrangement for string quartet, Shostakovich also prepared a version for solo piano.

## JOSEPH HAYDN

Symphony no. 94 in G major, Hob. I:94, *Surprise*

(arr. Salomon)

**Composed:** 1791

**Published:** 1795

**First performance:** March 23, 1792, London

**Other works from this period:** *Arianna a Naxos*, Cantata for Voice, String Quintet, and Harpsichord, Hob. XXVIb:2 (1789–1790); String Quartet in D major, op. 64, no. 5, Hob. III:63, *The Lark* (1790); 12 German Dances, Hob. IX:12 (1792); *Apponyi* Quartets, op. 71 (1793)

**Approximate duration:** 25 minutes

Haydn's marvelous Symphony no. 94 is the second of the composer's valedictory set of 12 *London* Symphonies, composed between 1791 and 1795, on commission from the concert impresario Johann Peter Salomon. Hearing of the death of Haydn's employer, Nikolaus Esterházy, Salomon pounced in 1790, engaging Haydn—by this time, Europe's most celebrated musical figure—for his upcoming London season. ("I am Salomon of London and have come to fetch you. Tomorrow we will arrange an *accord*.") This, the first of two tours to England for Haydn, was a resounding success. Charles Burney, present at Haydn's London debut, reports that "the sight of that renowned composer so electrified the audience, as to excite an attention and a pleasure superior to any that had ever, to my knowledge, been caused by instrumental music in England."

With Haydn's approval, Salomon subsequently produced chamber arrangements of each of the 12 *London* Symphonies. In an era when access to orchestral performances was beyond many listeners' reach, such chamber versions as these proliferated to great success.

The *Surprise* Symphony derives its nickname from its second movement's famous jack-in-the-box-like theme: a melody as simple as a nursery rhyme, whispered softly by the strings, then more softly still, fading away before punctuated by a *fortissimo* orchestra hit. (Haydn predicted, "This will make the ladies jump.")

But the *Surprise* Symphony's nickname—assigning, as it does, the entire work's notoriety to one gesture—might ultimately represent an injustice, as if to suggest that all of the work's brilliance is contained in those 16 measures. On the contrary, a startling freshness permeates the entire Symphony from beginning to end. (That *fortissimo* chord, absent from Haydn's first draft, moreover appears to have been an afterthought.)

A modern approach to orchestration is evident immediately from the first movement's slow introduction, casting the winds and strings in resplendent dialogue. (Salomon offered orchestral forces far beyond what Haydn had at his disposal in Eszterháza, both in size and virtuosity; the composer's giddiness is audible.) The subsequent *Vivace assai* is marked by spirited melodic invention.

Nor is the famed *fortissimo* even the second movement's most remarkable feature. Here, Haydn offers a set of variations somewhat unconventional in their conception, for the theme remains intact in each. Rather than melodically reimagine the theme, Haydn transfigures it by means of harmony, texture, and pulse. The movement's climax prefigures Beethoven, conjuring majesty from such modest materials, before ending (surprisingly) in a delicate *pianissimo*. A *Menuetto* of unusual splendor precedes a finale as winsome as it is diabolically clever, like the beguiling street performer who makes off with your watch.



CONCERT PROGRAM VII

# From Haydn

Friday, July 29, 7:30 p.m.  
Stent Family Hall

Saturday, July 30, 7:30 p.m.  
Spieker Center for the Arts



## PROGRAM OVERVIEW

As with the symphony and string quartet, Haydn elevated the piano-trio genre to one of Western music's vital expressive mediums. His catalog of more than 40 trios captures the essence of the Classical era and provided an archetype for subsequent generations of composers. Not least among these was his protégé Ludwig van Beethoven, who transformed the form into a vehicle for the fiercest and most deeply felt musical expression. Concert Program VII juxtaposes two of Haydn's most sophisticated piano trios with Beethoven's Trio in C minor, op. 1, no. 3—composed contemporaneously with Haydn's late trios—and the colossal *Ghost* Trio.

### SPECIAL THANKS

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

July 29: Dan & Kathleen Brenzel and Iris & Paul Brest

July 30: The Martin Family Foundation

Palace of the princes Esterházy in Eszterháza, now Fertőd, Hungary.  
Photo © Erich Lessing/Art Resource, NY

### JOSEPH HAYDN (1732–1809)

**Piano Trio in A major, op. 36, no. 1, Hob. XV:18 (1794)**

*Allegro moderato*  
*Andante*  
*Allegro*

### LUDWIG VAN BEETHOVEN (1770–1827)

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

*Allegro con brio*  
*Andante cantabile con variazioni*  
*Menuetto: Quasi allegro*  
*Finale: Prestissimo*

### INTERMISSION

### JOSEPH HAYDN

**Piano Trio in E major, op. 86, no. 2, Hob. XV:28 (1797)**

*Allegro moderato*  
*Allegretto*  
*Finale: Allegro*

### LUDWIG VAN BEETHOVEN

**Piano Trio in D major, op. 70, no. 1, *Ghost* (1808)**

*Allegro vivace e con brio*  
*Largo assai et espressivo*  
*Presto*

Wu Han, *piano*; Arnaud Sussmann, *violin*; David Finckel, *cello*

# Program Notes: From Haydn

Notes on the program by Patrick Castillo

## JOSEPH HAYDN

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

### Piano Trio in A major, op. 36, no. 1, Hob. XV:18

**Composed:** By November 15, 1794

**Published:** 1794

**Dedication:** Maria Therese Esterházy

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

**Approximate duration:** 16 minutes

Rightfully considered the “father of the Classical style,” so is Haydn recognized as the seminal composer of the Classical era’s signature instrumental forms: the symphony, the string quartet, and the piano trio. His role in this latter genre’s rise to prominence is especially important: at the time of his first trios for piano, violin, and cello, the medium had not yet been established as a standard chamber ensemble. As late as 1774, Carl Philipp Emanuel Bach published a set of such works as “Sonatas for Piano, which may equally well be played solo, or accompanied by violin and violoncello.” Haydn’s piano trios are the first to reflect a heightened awareness, characteristic of the Classical idiom, of the nuances of writing for particular instruments. Over the course of his 45 piano trios, Haydn developed the form into a sophisticated dialogue between three voices. Consequently, the medium’s popularity grew rapidly, with piano-trio music becoming an essential part of any amateur musician’s library by the end of the eighteenth century.

The Trio in A major, Hob. XV:18, dates from the mid-1790s, the late years of Haydn’s career, during which time he was feted as Europe’s greatest composer. The music of this period, across genres—from the *London* Symphonies to the final string quartets (Opp. 64, 74, 76, 77)—shows him at the height of his creative powers. The Trio in A major likewise reveals Haydn’s supreme facility with the form at the apex of his career.

The Trio begins with a humorous opening gesture, illustrating Haydn’s signature prankishness: three full-throated chords, played *forte* by the full ensemble, as might provide the work’s conclusion. So emphatic are these first two measures, the musicians might well stand and immediately take their bow. Instead, the pianist presents the movement’s first theme, a *legato* melody, issued *piano*, *cantabile*. More than simply a comedic wink, the boisterous opening chords serve as a cunning foil to the piano theme’s Apollonian air. The theme fills a tidy eight bars, followed immediately by a variation on the same tune: piano and strings repeat the melody, now ornamented and elaborated into a ten-bar phrase.

Generations of music students have come to expect (indeed, thanks in large part to Haydn) sonata-form first movements to modulate from the home key to the dominant—in this case, from A major to E major—for the presentation of a new musical idea. Instead, restlessly inventive in the autumn of his career, Haydn keeps the second theme in A major; and, upon effecting a modulation to E major, unexpectedly reprises the first theme. By now thoroughly familiar, the theme guides the listener through quite muddled harmonic terrain in the development section, before slyly returning to A major, as if quietly sneaking into the recapitulation through the back door. An attentive ear might find one last Easter egg at the movement’s close: the same exclamatory

chords that strangely began the piece reappear, now properly heralding the *Allegro*’s final measures.

The second movement presents a foil to the cheerful *Allegro*: an *Andante* in sad A minor, its gently arching theme played *mezza voce*. The sun peeks through the clouds in the movement’s A-major middle section. The gloomy minor key returns, now decorated with florid thirty-second-note filigree in the piano. The movement arrives on an expectant dominant chord, from which the Trio launches into its ebullient *Allegro* finale.

The Trio in A major is the first of a set of three (Hob. XV:18–20) dedicated to Maria Therese Esterházy, the widow of Prince Anton, whose father, Nikolaus, was Haydn’s patron.

## LUDWIG VAN BEETHOVEN

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

### Piano Trio in C minor, op. 1, no. 3

**Composed:** 1794–1795

**Published:** 1795, Vienna

**Dedication:** Prince Carl von Lichnowsky

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

**Other works from this period:** Piano Concerto no. 1 in C major, op. 15 (1795); Six German Dances for Violin and Piano, WoO 42 (1796); Two Cello Sonatas, op. 5 (1796)

**Approximate duration:** 30 minutes

For his first published works, completed within three years of traveling from his native Bonn to Vienna, the musical capital of the Western world, Beethoven chose a set of three piano trios: two genial, major-key works and the blustery Trio no. 3 in C minor, a key which would become one of the composer’s calling cards. With some dozen or more chamber works already under his belt, composed in Bonn and during his early days in Vienna, the publication of these Trios as his Opus 1 represented a bold and deliberate decision. Beethoven’s teacher, Joseph Haydn, had played a pathbreaking role in the elevation of the piano-trio genre from light salon music (little more than a keyboard sonata with violin doubling the melody and cello doubling the left hand) to chamber music of the highest sophistication. In choosing Haydn’s signature medium to announce himself to Viennese audiences, the notoriously headstrong Beethoven—whom, moreover, Haydn hardly nurtured with the kind of paternal warmth that, for instance, Mozart had shown to his students—put the public on notice that an important new musical voice was here to be reckoned with.

Beethoven dedicated the Trios—significantly, not to Haydn—to Prince Carl von Lichnowsky, the patron in whose home the works were first performed. Beethoven was joined for the occasion by violinist Ignaz Schuppanzigh and cellist Anton Kraft, two of Vienna’s most prominent chamber musicians. (Before his debut as a composer, Beethoven had already made his mark as a virtuoso pianist. His take-no-prisoners energy at the keyboard became the stuff of legend. Simply put, Vienna had never before heard a pianist like Beethoven. Contemporary accounts noted the “tremendous power, character, unheard-of bravura and facility” of Beethoven’s playing. Images have endured of the ferocious virtuoso requiring an assistant to pull broken strings out of the instrument as he played.) Vienna’s musical elite, including

\**Bolded terms are defined in the glossary, which begins on page 96.*

## JOSEPH HAYDN

### Piano Trio in E major, op. 86, no. 2, Hob. XV:28

**Composed:** By April 20, 1797

**Published:** 1797

**Dedication:** Theresa Bartolozzi (née Jansen)

**Other works from this period:** Symphony no. 104 in D major, Hob. I:104, *London* (1795); String Quartet no. 62 in C major, Hob. III:77, *Emperor* (1796–1797); *Kaiserlied* in G major for Voice and Keyboard, Hob. XXVIa:43 (1797); *Missa in Angustiis* in D minor, Hob. XXII:11, *Nelson Mass* (1798)

**Approximate duration:** 15 minutes

Haydn, turned up for the performance. As Beethoven subsequently prepared the Trios for publication, Haydn advised that he withhold the Trio in C minor, feeling it out of step with Viennese tastes; when that Trio proved the most popular of the set, Beethoven suspected Haydn of jealousy and professional sabotage. It is also telling that he forewent the custom of appending “pupil of Haydn” to his name in the published score.

The Trio in C minor remains to this day the most popular and frequently performed of the Opus 1 set. Of the three Trios, it is the most immediately characteristic of Beethoven—or, at least, of that dimension of Beethoven most widely known and cherished by lay listeners and aficionados alike: the emotionally volatile, *Sturm-und-Drang* Beethoven. It is moreover in a key that would evolve special associations for Beethoven, the *Pathétique* Sonata, Third Piano Concerto, Fifth Symphony (in which Fate famously knocks at the door), and other works of similar gravitas likewise occupying the dark and stormy realm of C minor.

The Trio in C minor foreshadows the searing, no-holds-barred expressive power that defines those later works. The first movement opens with a terse gesture, stated by piano and strings in pallid octaves. A staccato descending melodic figure in the piano follows, quickly launching the music into the turbulent air-space that dominates much of the remainder of the movement. Though the exposition ends in seemingly friendly E-flat major, the tempestuous development section that follows—shifting immediately to E-flat minor, then winding capriciously through a gauntlet of other keys—reveals sinister motives lurking behind that major-key smile.

The *Andante cantabile* offers the listener a reprieve from the angst of the first movement, analogous to the slow movements of the *Pathétique* and *Moonlight* Sonatas, the latter called by Liszt a “flower between two chasms.” Indeed, this theme and set of five variations constitute the Trio’s only moment of respite throughout the entire work. The first three variations become increasingly florid. The fourth variation submerges the listener in somber E-flat minor, but the clouds part in the elegant fifth, whose staccato triplet-note figures are fondly recalled in the movement’s idyllic coda.

The third movement, a minuet, parlays the graceful manner of that traditional dance form into understated menace. A bright-eyed, if somehow peculiar, trio section offsets the ominous temper of the minuet, which, however, has the last word.

The Trio concludes with a gruff *Prestissimo*, whose opening measures present two “Mannheim rockets” (swiftly rising passagework, a device made popular by composers active at the Mannheim electoral court in the mid-eighteenth century), separated by three chords. The quivering theme that follows is all nervous agitation. A gentler second theme, in E-flat major, provides a foil to the first, but nevertheless retains its caffeinated energy. Beethoven’s deft treatment of each of these themes makes for a volatile development section, propelling the Trio inexorably toward its final measures. The work unexpectedly settles into a *pianissimo* C major in its last breath—sweet relief, perhaps, or an enigmatic psychological ploy on Beethoven’s part.

Haydn’s Piano Trio in E major, Hob. XV:28, is the second of a set of three dedicated to Theresa Bartolozzi (née Jansen), a virtuoso pianist and close friend of the composer. (Haydn was a witness at Jansen’s wedding to the Italian engraver Gaetano Bartolozzi.) In addition to the Trios nos. 27–29, Haydn dedicated his Trio no. 31 and Piano Sonatas nos. 50 and 52 to Jansen. She was also the dedicatee of works by Muzio Clementi and Jan Ladislav Dussek.

The dexterity required by Haydn’s keyboard writing in the Trio in E major testifies to Theresa Bartolozzi’s skills. Equally so, the Trio’s deftly wrought musical content—built from simple ideas, but utterly inspired in their development—reveals a composer of effortless imagination. The *Allegro moderato* first movement presents its mild-mannered opening theme in the old style of “Sonatas for Piano, which may equally well be played solo, or accompanied by violin and violoncello”—soft pizzicati in the violin and cello merely double right and left hand of the piano. After a restatement of this theme, newly ornamented by the piano (sans strings), Haydn immediately recalibrates the ensemble dynamic, weighting keyboard against strings. From here, the ensemble texture grows ever richer, with each instrument subtly asserting its individual voice. After a pregnant *fermata*, another reprise of the opening melody, now in the dominant key of B major, serves as a transitional idea to a new theme. As the movement proceeds, Haydn’s harmonic and textural palette broaden to ravishing effect; using only modest musical ideas, Haydn’s fecund imagination yields a veritable garden of musical delights.

The second movement, an ominous *Allegretto* in E minor, begins with the principal theme stated in pallid octaves by the full ensemble. An extended piano soliloquy, underpinned by a walking bass line, follows. Strings return with the opening material, now in warm G major. The cello briefly comes to the fore to present the melody before the movement’s dramatic final cadence.

Any dolefulness quickly dissipates as the Trio proceeds to its light-footed *Allegro* rondo finale. The movement features a turbulent E-minor episode, but the storm passes quickly, and brilliant E major ultimately prevails.

## LUDWIG VAN BEETHOVEN

### Piano Trio in D major, op. 70, no. 1, *Ghost*

**Composed:** 1808

**Published:** 1809, Leipzig

**Dedication:** Countess Maria von Erdödy

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

**Other works from this period:** Symphony no. 5 in C minor, op. 67 (1807–1808); Symphony no. 6 in F major, op. 68, *Pastoral* (1807–1808); **Bagatelle** no. 25 in A minor, WoO 59, *Für Elise* (1808–1810); Piano Concerto no. 5 in E-flat major, op. 73, *Emperor* (1809)

**Approximate duration:** 27 minutes

Beethoven's student Carl Czerny offers the following anecdote in his memoirs: "Around the year 1803 Beethoven said to his friend Krumpholz: 'I am not satisfied with what I have composed up to now. From now on I intend to embark on a new path.'"

At the beginning of the nineteenth century, Beethoven unquestionably entered into a new stage of artistic maturity. The music composed during what history has dubbed Beethoven's "heroic" period consists largely of bold, epic works. With the two Opus 70 Piano Trios, Beethoven raised the technical and artistic standards of the genre to new heights; nowhere is the unprecedented emotional breadth of the composer's "new path" more strongly present than in the second movement of the *Ghost* Trio, which serves as that work's expressive centerpiece.

Beethoven composed the pair of Opus 70 Piano Trios in late 1808 while residing at the Vienna apartment of the Hungarian noblewoman and amateur pianist Countess Maria von Erdödy. Both Trios were dedicated to Erdödy and received their premiere at her salon. The details of the nature of Beethoven's relationship with the countess remain speculative, with many scholars believing that Beethoven was in love with her.

The German Romantic author, composer, and cultural commentator E.T.A. Hoffman offered his rapturous praise to the composer upon discovering the works, writing, "How deeply, O! exalted Master! have your noble piano compositions penetrated into my soul; how hollow and meaningless in comparison all music seems which does not emanate from you, or from the contemplative Mozart, or that powerful genius, Sebastian Bach... [I]t has been such a pleasure to me this evening that now, like one who wanders through the sinuous mazes of a fantastic park, among all kinds of rare trees, plants, and wonderful flowers, always tempted to wander further, I am unable to tear myself away from the marvelous variety and interweaving figures of your trios. The pure siren voices of your gaily varied and beautiful themes always tempt me on further and further." Hoffman later surmised about the Opus 70 Trios: "Beethoven carries the romantic spirit of music deep into his soul and with what high geniality, with what deep sense of self-possession he enlivens each work."

The exposition of the *Ghost* Trio's first movement begins with a lively, affirmative rhythmic idea, stated in **unison** between the violin, cello, and piano. Following an abrupt halt, the theme continues with a sweet, lyrical melody, started by the cello and then shared by the full ensemble. After extending this musical idea, Beethoven introduces the second theme in the piano. As in the opening measures, the defining trait of this theme is its distinctive rhythm. Beethoven's elaboration of this theme takes the exposition to its close. The development section opens with a variation of this idea: while the exposition opens with an assertive shout, here, Beethoven turns the same rhythmic idea into a quiet, reflective utterance, then uses rhythmic fragments of it to enter an utterly different world.

The second movement of the *Ghost* Trio serves as the work's expressive centerpiece. Czerny once wrote that its macabre character evoked for him the first appearance of the ghost in *Hamlet*, thus bestowing upon the entire work the nickname by which it has been known ever since. Coincidentally, Beethoven's sketches for the movement relate directly to another of Shakespeare's plays: the musical ideas were first considered for the opening witches' chorus in *Macbeth*. Tempering the morose slow movement, the finale remains sunny and exuberant from its opening theme to its final measures.

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CONCERT PROGRAM VIII

# Folk Spirit

Saturday, August 6, 6:00 p.m.  
Spieker Center for the Arts



## PROGRAM OVERVIEW

Music@Menlo's 2022 festival concludes with an irresistible program of works influenced by folk traditions. Haydn's fascination with gypsy music, audible in the *Rondo alla Zingarese* of his Piano Trio in G major, was shared a century later by Brahms, who debuted in Vienna with a *Gypsy Rondo* of his own. The program also features Erwin Schulhoff's Duo for Violin and Cello and the Spanish violinist, composer, and consummate entertainer Pablo de Sarasate's ravishing *Zigeunerweisen*.

### SPECIAL THANKS

Music@Menlo dedicates this performances to Jerome Guillen and Jeremy Gallaher and to Marilyn Wolper with gratitude for their generous support.

### JOSEPH HAYDN (1732–1809)

**Piano Trio in G major, op. 82, no. 2, Hob. XV:25, *Gypsy*** (1795)

*Andante*  
*Poco adagio*  
*Rondo alla Zingarese: Presto*

Gilbert Kalish, *piano*; Richard Lin, *violin*; David Finckel, *cello*

### ERWIN SCHULHOFF (1894–1942)

**Duo for Violin and Cello** (1925)

*Moderato*  
*Zingaresca: Allegro giocoso*  
*Andantino*  
*Moderato*

Arnaud Sussmann, *violin*; Mihai Marica, *cello*

### PABLO DE SARASATE (1844–1908)

***Zigeunerweisen (Gypsy Airs) for Violin and Piano, op. 20*** (1878)

Kristin Lee, *violin*; Hyecheon Park, *piano*

### INTERMISSION

### JOHANNES BRAHMS (1833–1897)

**Piano Quartet no. 1 in G minor, op. 25** (1861)

*Allegro*  
*Intermezzo: Allegro, ma non troppo*  
*Andante con moto*  
*Ronda alla Zingarese: Presto*

Wu Han, *piano*; Richard Lin, *violin*; Matthew Lipman, *viola*;  
Mihai Marica, *cello*

# Program Notes: Folk Spirit

Notes on the program by Patrick Castillo

## JOSEPH HAYDN

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

### Piano Trio in G major, op. 82, no. 2, Hob. XV:25, *Gypsy*

**Composed:** By October 9, 1795

**Published:** 1795, London

**Dedication:** Rebecca Schroeter

**Other works from this period:** Keyboard Sonata in E-flat major, Hob. XVI:42 (1794); Symphony no. 104 in D major, Hob. I:104, *London* (1795); String Quartet no. 62 in C major, Hob. III:77, *Emperor* (1796–1797)

**Approximate duration:** 15 minutes

During the winter of 1791–1792, while on the first of his two celebrated London residencies, Haydn began a passionate love affair with Rebecca Schroeter, “an English widow in London, who loved me...a beautiful and charming woman and I would have married her very easily if I had been free.” Haydn’s copies of Schroeter’s letters survive as documents of their relationship. Schroeter wrote to Haydn in March 1792:

My D[ear]: I was extremely sorry to part with you so suddenly last Night...I had a thousand affectionate things to say to you, my heart was and is full of TENDERNESS for you, you are DEARER to me every day of my life... I am truly sensible of your goodness, and I assure you my D[ear], if anything had happened to trouble me, I would have opened my heart, and told you with the most perfect confidence. Oh how earnestly [I] wish to see you. I hope you will come to me tomorrow. I shall be happy to see you both in the Morning and the Evening.

The romance seems not to have survived Haydn’s return to the continent, but the composer in any case remained sufficiently fond of Schroeter to dedicate to her the set of three Piano Trios, Hob. XV:24–26—the last of which, the Trio in F-sharp minor, Haydn biographer H.C. Robbins Landon surmises may have constituted a bittersweet parting letter.

But it is the second of the three, the Trio in G major, which has enjoyed the greatest popularity among audiences over subsequent centuries, and this especially on account of its last movement, the famous *Gypsy Rondo*. Yet the Trio’s first two movements likewise merit modern audiences’ attention, as here we encounter Haydn’s mature keyboard trio style—the masterful touch that installed the genre as an essential chamber music medium. Without compromising the clarity and expressive immediacy of the “accompanied sonata” of yore (i.e., keyboard sonata with cello doubling left hand and violin doubling the melody), each instrument participates in thoughtful communal dialogue, couching melodic ideas in rich ensemble textures.

The work begins with a charming *Andante*, whose affable demeanor belies its formal strangeness: the movement is not cast in (what would become known as) sonata form, which by this time, Haydn had essentially standardized to begin multi-movement works—but rather, with a kind of hybrid of rondo and variations. The opening subject recurs in alternation with contrasting episodes, and in more florid form on each reappearance. The *Poco adagio* second movement sets affecting *cantabile*

\**Bolded terms are defined in the glossary, which begins on page 96.*

melody, first in the piano, then in the violin, against a gently rocking triplet accompaniment.

The *Andante* and *Poco adagio* provide a generous runway to the zesty *Presto* finale. Here, Haydn betrays his lifelong fascination with gypsy folk music, likely rooted in his years of service at the Esterházy court in rural Hungary. Certainly, this is gypsy music viewed through a Western, urban lens, though the G-minor episode preceding the final refrain prefigures the more authentic *zingarese* style of Romantic-era Central European composers. In any event, whether on account of its folk simplicity or its salon charm, this is music that never fails to please.

## ERWIN SCHULHOFF

(Born June 8, 1894, Prague, Bohemia, Austria-Hungary [now Czech Republic]; died August 18, 1942, Wülzburg, Germany)

### Duo for Violin and Cello

**Composed:** 1925

**Published:** 1926

**Dedication:** Leoš Janáček

**First performance:** 1925, Venice

**Other works from this period:** Five Pieces for String Quartet (1923); Piano Sonata no. 1 (1924); *Concertino* for Flute, Viola, and Bass (1925); String Quartet no. 2 (1925); *Divertissement* for Oboe, Clarinet, and Bassoon (1927); *Esquisses de Jazz* (1927)

**Approximate duration:** 17 minutes

The Czech composer and pianist Erwin Schulhoff showed prodigious musical talent as a child; from age seven, when he was encouraged by Dvořák to pursue music seriously, his vocation was never in question. After three years of private instruction, Schulhoff enrolled in the Prague Conservatory as a piano student, then continued his training in Vienna, Leipzig (where he studied with the composer Max Reger), and Cologne; his compositional pedigree also included lessons with Claude Debussy.

After serving in World War I, Schulhoff returned home to Prague, where he was active as a composer, teacher, and pianist in both classical and jazz venues. In 1919, he relocated once again to Germany, where he worked as an advocate for contemporary music, organizing concerts of music by the **Second Viennese** composers and other strands of the avant-garde; his steady interaction with a broad range of new musical styles during this time is audible in his own far-reaching musical language.

In the 1930s, living again in Prague, Schulhoff joined the Communist Party as a reaction to the rise of Nazism. When the Nazis occupied Czechoslovakia in 1939, he attempted, unsuccessfully, to flee to the Soviet Union. Schulhoff’s communist affiliations, coupled with his Jewish heritage, led to his internment in a concentration camp in Bavaria, where he died of tuberculosis in 1942.

Schulhoff cultivated an eclectic musical language betraying diverse influences, including neoclassicism, Impressionism, **serialism**, and other modernist idioms. But he found his most distinctly personal voice in the 1920s: his music during this period combines a strident harmonic language with the propulsive rhythmic vigor of jazz.

The Duo for Violin and Cello, completed in 1925, dates from this mature period of Schulhoff’s artistic trajectory. The work comprises four movements and creates a broad palette of

instrumental colors, deployed expertly in the service of a diverse range of expressive characters—all despite the Duo's modest instrumental forces.

The *Moderato* first movement demonstrates a keen instinct from melody and counterpoint, evident immediately from its *dolce* opening statement. As the music enters a more animated *Allegretto* section, Schulhoff steadily expands the work's arsenal of timbres: left-hand pizzicati, darting glissandi, and more. These, along with a vast spectrum of expressive characters—*fortissimo*, *pesante*; *tranquillo*; *agitato*—chart a wide-ranging emotional journey within the movement's compact frame. After a harried climax (*fortississimo*, *martellato*), the movement ends *molto tranquillo*, with mutes placed on both instruments.

Schulhoff subtitles the second movement *Zingaresca*. Its rustic melody, rhythmic verve, and energetic strummed chords joyfully evoke gypsy folk music. Further coloristic effects abound: harmonics, *col legno* (using the wood, rather than the hair, of the bow), and virtuosic shifts between rapid bow strokes and left-hand pizzicati, presenting ample technical challenges for both performers.

Even the slightest color change, affected by simply placing the mutes, renders such simple material as begins the *Andantino* third movement utterly magical. The violin croons a sincere melody, *piano*, *semplice*, above a plucked accompaniment in the cello. As this enchanting slow movement unfolds, each instrument assumes melodic duties, then becomes the accompanimental voice, in turn.

The mood remains reserved at the start of the finale, but soon enough erupts in a *fortissimo* outburst, marked *Allegro deciso*. A central *Moderato* section cools tempers momentarily, before a series of strident chords sends the Duo to its wild conclusion, marked *Presto fanatico*.

## PABLO DE SARASATE

(Born March 10, 1844, Pamplona, Spain; died September 20, 1908, Biarritz, France)

### *Zigeunerweisen (Gypsy Aires) for Violin and Piano, op. 20*

**Composed:** 1878

**First performance:** Version for Violin and Orchestra, 1878, Leipzig

**Other works from this period:** *Faust* (1874); *Der Freischütz* (1874); *Martha* (1876); *Spanische Tänze*, op. 21 (1878); *Caprice basque*, op. 24 (1881)

**Approximate duration:** 8 minutes

The Spanish violinist and composer Pablo de Sarasate was, writes violinist and musicologist Boris Schwarz, "the ideal embodiment of the salon virtuoso." His instrumental gifts were widely admired by audiences and fellow artists alike: he was the dedicatee of concerti by Bruch, Saint-Saëns, Lalo, and Wieniawski, among others. Contemporary accounts and nine surviving recordings attest to Sarasate's pure, intimate sound; his playing was not muscular, and Beethoven proved not his forte. (As a chamber musician, he was partial to Brahms's string quartets but avoided his steroidal Violin Concerto.) But if he lacked the aptitude to conquer the German Classical-Romantic literature, in the arena of sheer instrumental facility, Sarasate was without peer. Carl Flesch praised his "aesthetic moderation, euphony, and technical perfection," further noting, "he represented a completely new type of violinist."

Naturally, Sarasate especially excelled in his own compositions—tailored, after all, to his own instrumental strengths. His

oeuvre of nearly 60 works almost exclusively comprises music for violin and piano (some existing also in versions for violin and orchestra). The most famous of these is his *Zigeunerweisen*, op. 20. A single-movement work based on gypsy themes, *Zigeunerweisen* has endured as Sarasate's most beloved work. In addition to its irresistible melodic flair, the work is rife with virtuosic showmanship, utilizing rapid *spiccato* and ricochet bowing, double-stops, harmonics, left-hand pizzicati, and dazzling runs up and down the fingerboard throughout.

## JOHANNES BRAHMS

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

### *Piano Quartet no. 1 in G minor, op. 25*

**Composed:** 1861

**Published:** 1863, Bonn

**Dedication:** Baron Reinhard von Dalwigk

**First performance:** November 16, 1861, Hamburg, with Clara Schumann at the piano

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

**Approximate duration:** 40 minutes

In 1862, the 29-year-old composer and pianist Johannes Brahms settled in Vienna, the capital of the Western musical world. He introduced himself to that city's musical elite with his Piano Quartet in G minor, the first of his eventual three. Members of the Hellmesberger Quartet, one of Vienna's leading chamber ensembles, read the work with the composer at the piano; at its conclusion, the violinist Joseph Hellmesberger leapt from his chair, enthusiastically proclaiming, "This is the heir of Beethoven!"

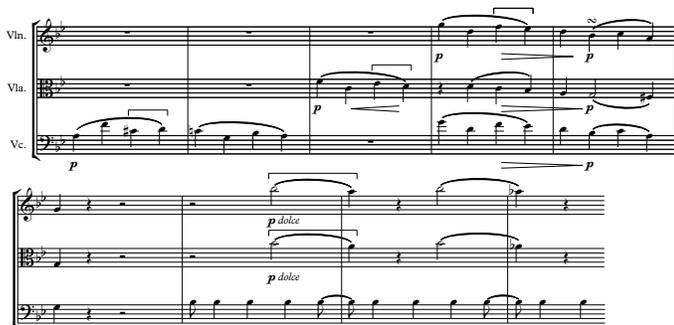
The Quartet documents Brahms's early maturity, in which, nearing his thirtieth birthday, the composer was able to fully assimilate the influences of Bach, Beethoven, and Schubert into a fully formed compositional voice. This period featured a generous trove of outstanding chamber works: two String Sextets, opp. 18 and 36; the Opus 34 Piano Quintet; the Opus 38 Cello Sonata; the Opus 40 Horn Trio; and the first two Piano Quartets, opp. 25 and 26. (Indeed, Brahms would not produce his First Symphony until 1876, explaining, when pressed, "You have no idea how it feels to hear behind you the footsteps of a giant like Beethoven!")

Opus 25 is best known for its rousing finale, the famous *Rondo alla Zingarese (Gypsy Rondo)*. The movement's irresistible refrain, reflective of Brahms's lifelong fascination with Hungarian folk music, moreover reveals the hand of a master tunesmith, able to dash off a hit with ease.

Yet from its opening breath, the Quartet demonstrates extraordinary craft—worthy, indeed, of the mantle of Beethoven, the composer who built his terrifying Fifth Symphony from four innocuous notes. The G-minor Piano Quartet begins with a four-note fragment, presented by the piano in skeletal octaves—followed by a similar four notes, inverted (upside-down); then the inverted fragment again, transposed down a fourth; then a final time, but with the second and third notes voiced as a chord.



In Beethovenian fashion, the sighing **half-step** gesture that closes each of these successive fragments serves as a generative cell as the movement takes shape.



Indeed, a close listen to each of the Quartet's four movements implicates this half step throughout the whole of the work. It defines the melodic contour of the *Intermezzo's* opening melody: a statement of quiet strength, voiced in muted strings, *piano, dolce ed espressivo*.



The theme that begins the ravishing *Andante con moto*, like a Baroque ornament in slow motion, wreathes around an ascending half-step.



On arriving at the *Rondo alla Zingarese*, the astute ear will detect not only the seminal half step, but also the longer four-note gesture that began the Quartet.



So does Brahms's most viscerally seductive music prove to likewise be the fruit of his most cerebral scheme. This *tour de force* of a final movement, rich with ear candy (including a piano cadenza, evocative of the **cimbalom**), charts no less an emotional journey than the Quartet at large—announcing, truly, Beethoven's heir, but also a unique and powerful musical voice in its own right.

CONCERT PROGRAMS

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CARTE BLANCHE CONCERT I

# Gilbert Kalish, *piano*

Friday, July 15, 7:30 p.m.  
Stent Family Hall

## PROGRAM OVERVIEW

Though rightfully regarded as the father of the piano trio, string quartet, and symphony, Joseph Haydn remains underrecognized for his contribution to the solo keyboard literature. Yet Haydn also excelled in this arena, producing over four dozen sonatas among other solo keyboard works. The 2022 festival season's Carte Blanche Concert series begins with a recital program by Music@Menlo luminary and longtime Haydn specialist Gilbert Kalish, who offers four of Haydn's finest sonatas that span three decades of the composer's life.

### SPECIAL THANKS

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

### JOSEPH HAYDN (1732–1809)

**Keyboard Sonata in A-flat major, Hob. XVI:46** (ca. 1767–1770)

*Allegro moderato*  
*Adagio*  
*Finale: Presto*

### JOSEPH HAYDN

**Keyboard Sonata in G minor, Hob. XVI:44** (ca. 1771–1773)

*Moderato*  
*Allegretto*

### INTERMISSION

### JOSEPH HAYDN

**Keyboard Sonata in E minor, Hob. XVI:34** (ca. 1778)

*Presto*  
*Adagio*  
*Finale: Vivace molto*

### JOSEPH HAYDN

**Keyboard Sonata in E-flat major, Hob. XVI:52** (1794)

*Allegro moderato*  
*Adagio*  
*Finale: Presto*

Gilbert Kalish, *piano*

# Program Notes: Gilbert Kalish, *piano*

## JOSEPH HAYDN

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

### Keyboard Sonata in A-flat major, Hob. XVI:46

**Composed:** Ca. 1767–1770

**Published:** 1788

**Other works from this period:** *Stabat mater*, Hob. XXbis (1767); Divertimento in E-flat major, Hob. IV:5 (1767); Symphony no. 49 in F minor, Hob. I:49, *La Passione* (1768); *Missa sunt bona mixta malis* in D minor, Hob. XXII:2 (1768); *Le pescatrici*, Hob. XXVIII:4 (1769)

**Approximate duration:** 20 minutes

In 1766, Joseph Haydn got a major promotion. He had been working as Vice-**Kapellmeister** in the Esterházy court since 1761, composing, conducting, performing, and administering for the household's musical needs. He was stretched thin by all these responsibilities and the longstanding *Kapellmeister* Gregor Werner took notice, complaining in 1765 to the higher-ups and getting Haydn formally reprimanded. In the ensuing year, Haydn received relief for some of these courtly musical obligations, and after Werner's death in 1766, the younger composer took over as full *Kapellmeister*. The new position gave him the confidence and flexibility to embark on a long period of musical experimentation, as well as a continuous stream of outlets for performance of new works.

He was called on to play as a solo keyboardist throughout his tenure as director of music for the Esterházy, and as such he built up a substantial repertoire of short pieces and longer sonatas. His Sonata in A-flat major (Hob. XVI:46), written in the late 1760s, already shows some of Haydn's sparkling wit and his creative use of traditional structures. The easygoing start to the opening *Allegro moderato* provides cover for the sharp contrasts he will use later in the movement. Emotionally implicative fermatas lead to surprising modulations; there is a constant tension between flowing triplets that run across the keyboard and elegant, courtly dotted figures; and the movement contains a furious sequence-driven development section.

Haydn begins the slow movement of this sonata by exposing a rolling, arpeggiated supporting gesture. A trill-filled aria appears above the figure shortly after, and those trills soon come to dominate the texture. Each half of the movement closes with touching syncopated gestures, and toward the end of the second half, long after the music seems to have returned to a stable place, these syncopations wander off into a powerful series of brand-new harmonies. The scampering finale is lighter fare than the previous movements, where Haydn's inventiveness can be heard in a recurring, section-closing gambit. He gives us a variety of crunchy, chromatic options for the figures we have heard through the movement, swinging in and out of dissonance to exaggerate the release of final cadences.

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## JOSEPH HAYDN

### Keyboard Sonata in G minor, Hob. XVI:44

**Composed:** Ca. 1771–1773

**Published:** 1788

**Other works from this period:** String Quartets, op. 17, nos. 17–22, Hob. III:25–30 (1771); 20 Variations in G major for Keyboard, Hob. XVII:2 (1771); Symphony no. 45 in F-sharp minor, Hob. I:45, *Farewell* (1772); Cello Concerto no. 4 in D major, Hob. VIIb:4 (1772)

**Approximate duration:** 14 minutes

Haydn once said of himself that he was “not a bad piano player,” but, though he was not a virtuoso on the instrument of the stature of his friend Wolfgang Amadeus Mozart, he was a competent and busy keyboard performer and composer throughout his career. Haydn began playing the clavier as a child, and he studied the clavichord, harpsichord, and organ with fine teachers at the Imperial Choir School in Vienna. After leaving the school in 1749, he taught both clavichord and harpsichord, served as organist in a couple of minor Viennese posts, and mastered the art of accompaniment. He was nearly penniless in those early days, living in an attic in an undesirable quarter of the city, and he resorted to his clavier as a source of comfort, as he later told his biographer Albert Dies: “The severe loneliness of the place, the lack of anything to divert the idle spirit, and my quite needy situation led me to contemplations which were often so grave that I found it necessary to take refuge at my worm-eaten clavier...to play away my melancholy.”

His appointment in 1758 as *Kapellmeister* for Count Morzin (he gave the countess clavier lessons) and two years later to the musical staff of the Esterházy family ameliorated his situation and greatly expanded the possibilities for his keyboard activities. He participated almost daily in chamber or solo performances at the Esterházy palaces and occasionally acted as soloist in concertos, as well as serving as keyboardist for vocal concerts and such special occasions as the visit of the Empress Maria Theresa in 1773. After he was appointed director of the Esterházy musical establishment in 1766, he also participated as organist in many sacred and ceremonial events. With the completion of the family's opera house in 1776, Haydn's chief function as a keyboardist was as continuo player and conductor from the clavier, a function he also fulfilled in the performances of his symphonies. Even as late as his London visits in 1791 and 1794, Haydn still “presided at the pianoforte” for the presentations of his rapturously received symphonies, according to the eminent eighteenth-century British music scholar Charles Burney.

Haydn largely gave up playing during the years of retirement that followed his English tours, but he derived pleasure from having guests perform for him. He sold his harpsichord in 1808, a year before he died, but kept a clavichord, the species of keyboard instrument on which he had learned to play as a child, and he regularly entertained himself with *Gott erhalte Franz den Kaiser*, the Austrian anthem he had written and included in his Quartet in C major, op. 76, no. 3 (*Emperor*), until just five days before his death.

From his earliest clavichord divertimentos to his last set of three piano sonatas written in London, Haydn composed more than 60 solo keyboard works, mostly for students and friends, though some were intended for performing virtuosos. His earliest keyboard compositions to be titled “sonata” rather than the

\*Bolted terms are defined in the glossary, which begins on page 96.

less-elevated “divertimento” were the Sonatas in C minor (Hob. XVI:20, dated 1731 on the manuscript) and G minor (Hob. XVI:44, composed at an uncertain time before 1774). The C-minor Sonata was published in 1780, the G-minor not until 1788. Both sonatas are imbued with the turbulent, proto-Romantic expression of the *Empfindsamer Stil*, the “sensitive style” intended to stir deep, even unsettled, emotions, which Haydn had learned from his study of the keyboard works of C.P.E. Bach. It is unknown for whom or what purpose Haydn composed the G-minor Sonata. Its technical challenges would daunt many home music-makers and its sullen character would sit uncomfortably in the family parlor, but neither is it sufficiently showy for the virtuoso. It is his first such keyboard work to bear the ambitious title of “sonata” and his first of that type in a minor key, so it may have been written as much to try out such new expressive territory as for sale.

The characteristic techniques of *Empfindsamkeit* (*sensitiveness*)—here realized through minor keys, harmonic piquancies, surprising melodic events, and sudden rhythmic changes—are evident in the first of the Sonata’s two movements. Its sonata form is based on a restrained main theme with a few distinctive motives and a brighter subsidiary subject begun with a dramatic downward sweep. Both of these ideas figure in the development section, but they are not subjected to the intricate **motivic** manipulations Haydn would devise during the following decade. The closing *Allegretto* is in a three-part form (A-B-A) with coda. The entire movement is based on the same elaborately decorated melody, given in the Sonata’s nominal minor key in the A sections and in a major-key variant at the center and the end.

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## JOSEPH HAYDN

### Keyboard Sonata in E minor, Hob. XVI:34

**Composed:** Ca. 1778

**Published:** 1783, London

**Other works from this period:** String Trio in A major, Hob. V:7 (1776); *La vera costanza*, Hob. XXVIII:8 (1777–1778); Symphony no. 70 in D major, Hob. I:70 (1778–1779); Cello Concerto no. 3 in D major, Hob. VIIb:3 (ca. 1780)

**Approximate duration:** 15 minutes

Haydn’s E-minor Sonata, Hob. XVI:34, was apparently composed around 1778; it was first published by Beardmore & Birchall in London in November 1783. The opening movement, more wistful than dramatic, takes as its main theme a rising arpeggio in the bass answered by short, close-harmony phrases in the right hand. The music becomes more active to lead to the second theme, largely built from the earlier close-harmony phrases in a brighter tonality. The development section elaborates both components of the main theme before a full recapitulation and a spirited coda with a dying close round out the movement. The *Adagio*, despite its elaborate melodic figurations, is meditative and almost austere. The finale is a bounding rondo that alternates minor-key and major-key episodes.

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## JOSEPH HAYDN

### Keyboard Sonata in E-flat major, Hob. XVI:52

**Composed:** 1794

**Published:** 1799, London

**Dedication:** Theresa Bartolozzi (née Jansen)

**Other works from this period:** Piano Trio in A major, Hob. XV:18 (1794); The *London* Trios, nos. 1–4, Hob. IV:1–4 (1794); Symphony no. 104 in D major, Hob. I:104, *London* (1795); *The Creation*, Hob. XXI:2 (1796–1798)

**Approximate duration:** 20 minutes

Haydn’s final set of three keyboard sonatas (Hob. XVI:50–52) was written in London in 1794 for the gifted pianist Theresa Bartolozzi (née Jansen), a native of Aachen, Germany, who had settled in London to study with Muzio Clementi. She became one of the city’s most sought-after performers and piano teachers, and both Clementi and Dussek dedicated important sonatas to her. Haydn met Theresa early in his second London sojourn, and he became friendly enough with her to serve as a witness at her wedding on May 16, 1795 to Gaetano Bartolozzi, son of the well-known engraver Francesco Bartolozzi. Haydn later also wrote for her three piano trios (Hob. XV:27–29). The E-flat Sonata (Hob. XVI:52), the last work that Haydn composed in the form and one of his most admired and frequently performed, has a breadth of gesture and expressive weight from which Beethoven, a student of Haydn during those years, learned much. In his study of Haydn’s keyboard music, A. Peter Brown noted that this is “a big sonata in every sense—it requires power, dexterity, and expression. Each movement has its own personality: the first is extroverted, the second supersensitive, and the third witty.”

The two elements of the opening movement’s main theme, a noble strain whose dotted rhythms recall the old French overture (which also served Haydn as the model for the majestic introductions to many of his late symphonies) and a descending figure in snapping rhythms, exploit the loud-soft dynamic contrasts characteristic of the pianoforte, the keyboard instrument which had largely supplanted the harpsichord by the end of the eighteenth century. The second theme, with its high, quick, dancing motives and fluttering figurations, provides a delicate contrast. The noble main theme returns to close the exposition. The development section is tightly woven from the second subject and the main theme’s descending figure. The movement is rounded out by a full recapitulation and a brief coda. The *Adagio*, in the surprisingly daring tonality of E major (in terms of musical theory, the most distant key from the home E-flat major—since every one of the available seven notes of the scale must be altered to get there), combines variation and three-part forms into a tender, fantasia-like movement. “Here,” writes A. Peter Brown, “there is nothing mechanical or superficial, for the impression is one of a spontaneous but extremely skilled and expressive improvisation.” The brilliant sonata-form finale, both playful and profound, is marked by a chuckling wit, a propulsive rhythmic energy, and an unerring mastery of motivic development.

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CARTE BLANCHE CONCERT II

# Michael Stephen Brown, *piano*

Sunday, July 31, 4:00 p.m.  
Stent Family Hall

## PROGRAM OVERVIEW

This is a program of works that kept me company during the lockdown and carried me through the most difficult times. They explore the gamut of emotions and speak to the most vulnerable places of the human spirit. There are many threads uniting the music—the celebration of Haydn, the experience of injury and heartbreak, the influence of nature, and the evocation of dance. This program is a window into my inner world, presenting composers that I love while illuminating connections between music and life.

—Michael Stephen Brown

### SPECIAL THANKS

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

**JOSEPH HAYDN** (1732–1809)  
*Fantasia in C major, Hob. XVII:4, Capriccio* (1789)

**CLAUDE DEBUSSY** (1862–1918)  
*Hommage à Haydn* (1909)

**MAURICE RAVEL** (1875–1937)  
*Menuet sur le nom d'Haydn* (1909)

**MICHAEL STEPHEN BROWN** (Born 1987)  
*Etude-Fantasy on the name of Haydn* (2020)  
(*Music@Menlo* Commission, West Coast Premiere)

**MAURICE RAVEL**  
*Miroirs (Mirrors)* (1904–1905)  
*Noctuelles*  
*Oiseaux tristes*  
*Une barque sur l'océan*  
*Alborada del gracioso*  
*La vallée des cloches*

### INTERMISSION

**DELPHINE VON SCHAUROTH** (1814–1887)  
*Lieder ohne Worte (Songs Without Words) in E major, op. 18, no. 1* (ca. 1830)

**FELIX MENDELSSOHN** (1809–1847)  
*Rondo Capriccioso in E major, op. 14* (1830)

**MICHAEL STEPHEN BROWN**  
*Breakup Etude for Right Hand Alone* (2020)  
(West Coast Premiere)

**ALEKSANDR SCRIBAN** (1871–1915)  
*Nocturne for Left Hand Alone, op. 9* (1894)

**ADOLF SCHULZ-EVLER** (1852–1905)  
*Concert Arabesques on Themes from Johann Strauss's The Beautiful Blue Danube, op. 12* (ca. 1904)

Michael Stephen Brown, *piano*

# Program Notes: Michael Stephen Brown, *piano*

## JOSEPH HAYDN

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

### **Fantasia in C major, Hob. XVII:4, *Capriccio***

**Composed:** 1789

**Published:** 1789

**Other works from this period:** Keyboard Sonata in E-flat major, Hob. XVI:49 (1789–1790); *Arianna a Naxos*, Cantata for Voice, String Quintet, and Harpsichord, Hob. XXVIb:2 (1789–1790); String Quartet in D major, op. 64, no. 5, Hob. III:63, *The Lark* (1790); Symphony no. 94 in G major, Hob. I:94, *Surprise* (1791)

**Approximate duration:** 6 minutes

The works on the program share common inspirations of folklore, nature, and the mythological world. Haydn's humorous Fantasia in C Major, **Capriccio**, is based on the Austrian folk song "Do Bäuren hat d'Katz valor'n," (The Farmer's Wife Has Lost Her Cat.) Haydn wrote his publisher that "in a moment of great good [humor] I have completed a new *Capriccio* for fortepiano, whose taste, singularity, and special construction cannot fail to receive approval from connoisseurs and amateurs alike. In a single movement, rather long, but not particularly difficult."

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## CLAUDE DEBUSSY

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

### **Hommage à Haydn**

**Composed:** 1909

**Published:** 1910

**First performance:** March 11, 1911, Paris, Salle Pleyel, Société Nationale de Musique, by pianist Ennemond Trillat

**Other works from this period:** *Preludes*, Book 1 (1909–1910); First Rhapsody for Clarinet and Piano (1909–1910); *Children's Corner* for Orchestra (1910); *La plus que lent* for Piano (1910); *Jeux* (1912)

**Approximate duration:** 2 minutes

## MAURICE RAVEL

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

### **Menuet sur le nom d'Haydn**

**Composed:** 1909

**Published:** 1910

**First performance:** March 11, 1911, Paris, Salle Pleyel, Société nationale de musique, by pianist Ennemond Trillat

**Other works from this period:** *Daphnis et Chloé* (1909–1912); *Pavane pour une infante défunte* for Orchestra (1910); *Ma Mère l'Oye* for Orchestra (1911)

**Approximate duration:** 2 minutes

\***Bolded terms are defined in the glossary, which begins on page 96.**

## MICHAEL STEPHEN BROWN

(Born 1987, Oceanside, New York)

### ***Etude-Fantasy on the name of Haydn***

**Composed:** 2020

**Commissioned:** 2020, Music@Menlo Chamber Music Festival and Institute

**Other works from this period:** *Relationship* for Clarinet and Violin (2019); Concerto for Piano and Strings (2019–2020); *Twelve Blocks* for Piano, Four Hands (2020–2021); *Merging Pods* for Orchestra (2021); *American Diaries* for Orchestra (2021)

**Approximate duration:** 3 minutes

Maurice Ravel and Claude Debussy were commissioned in 1909 (along with four others) to write short homages to commemorate the centenary of Haydn's death. Alongside their tributes, I include the world premiere of my own *Etude-Fantasy on the name of Haydn*, featuring the same pitches used by Debussy and Ravel to musically spell out H-A-Y-D-N. In contrast to their works, my work is fast and virtuosic, and I tried, in my own voice, to combine elements from Haydn's witty keyboard writing (often cross-handed with ornamentation) with Debussy's and Ravel's inventive piano sonorities.

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## MAURICE RAVEL

### ***Miroirs (Mirrors)***

**Composed:** 1904–1905

**Published:** 1906, Paris

**Dedication:** (1) Léon-Paul Fargue, (2) Ricardo Viñes, (3) Paul Sordes, (4) Michel-Dmitri Calvocoressi, (5) Maurice Delage

**First performance:** January 6, 1906, Paris, Salle Erard, Société Nationale de Musique, by pianist Ricardo Viñes

**Other works from this period:** *Menuet in C-sharp minor*, M. 42 (1904); *L'Aurore* (1905); *Noël des jouets* (1905); *Introduction and Allegro* for Harp, Flute, Clarinet, and String Quartet (1905); *Rapsodie espagnole* for Orchestra (1907)

**Approximate duration:** 28 minutes

The eye sees not itself,  
But by reflection, by some other things.

—William Shakespeare, *Julius Caesar*

Ravel claimed that his *Miroirs* was inspired by this line from Shakespeare's *Julius Caesar*. The five pieces that comprise *Miroirs* are variously dedicated to a poet, a pianist, a painter, a music critic, and a composer, all members of a circle of Parisian artists known as "Les Apaches." According to Ravel, *Miroirs* marked "a considerable change in my harmonic evolution, one that disconcerted even those musicians who had been most familiar with my compositional style up to then." With its evocative titles and pianistic innovations, these pieces remain among the most pictorially vivid in the repertoire. *Miroirs* was premiered in Paris by Spanish pianist Ricardo Viñes on January 6, 1906. The wildly virtuosic *Alborada del gracioso* was encores.

A line from Fargue's poetry recited at one of the Apache meetings earned him the dedication of the first piece in *Miroirs*. The shimmering figurations of *Noctuelles (Night Moths)* flutter

restlessly up and down the keyboard unpredictably, rapidly, and almost annoyingly realistically. In *Oiseaux tristes* (*Sad Birds*), a recurring **motif** of hushed repeated notes is interspersed with wistful **arabesques**. Ravel described the piece as “birds lost in the torpor of a very dark forest during the hottest hours of summer.” *Une barque sur l’océan* (*A Boat on the Ocean*) paints the image of a boat floating and rocking on the ocean. Surging arpeggiation inspired by Lisztian bravura creates a unique sonic landscape. The unrelentingly difficult *Alborada del gracioso* (*The Jester’s Aubade*) is a Spanish-inspired dance, complete with rapid repeated notes evoking the strumming of a guitar. *Alborada del gracioso* is a satirical portrait of a character from Spanish theater, the mischievous and clownish “gracioso.” In the final piece, *La vallée des cloches* (*The Valley of the Bells*), lingering bell tones create a sonic haze of **overtones** hovering in the air.

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## DELPHINE VON SCHAUROTH

(Born March 13, 1814, Magdeburg, Germany; died 1887, Munich, Germany)

**Lieder ohne Worte (Songs Without Words) in E major, op. 18, no. 1**

**Composed:** Ca. 1830

**Other works from this period:** *Sonata brillante* in C minor for Solo Piano (1834); *Capriccio* for Solo Piano (ca. 1836)

**Approximate duration:** 3 minutes

## FELIX MENDELSSOHN

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

**Rondo Capriccioso in E major, op. 14**

**Composed:** 1830

**Published:** 1830, London

**Dedicated:** Delphine von Schauroth

**Other works from this period:** Piano Quartet no. 3 in B minor, op. 3 (1825); String Octet in E-flat major, op. 20 (1825); String Quartet no. 1 in E-flat major, op. 12 (1829); Piano Concerto no. 1 in G minor, op. 25 (1831); Symphony no. 4 in A major, op. 90, *Italian* (1833)

**Approximate duration:** 7 minutes

The melodic leaps in the right hand at the start of Delphine von Schauroth’s E-major *Song Without Words* (op. 18), supported by a yearning chromatic descent, ask a question. The body of the piece, occupied by a smooth and soaring Romantic tune, provides a near-certain answer. But at the very end, that searching passage returns, leading us to crave further resolution.

On this program, that resolution is provided by Felix Mendelssohn’s *Rondo Capriccioso* (op. 14), a work in the same key that opens with an *Andante* in the same wandering, wondering mood. When the *Presto* refrain begins, we hop to the minor key and the left and right hand impishly chase one another around. Intervening episodes feature a swaggering tenor aria that convince us the piece will end with major-key triumph. Not so; the rondo proves its capriciousness with a stormy closing flourish in octaves and a melodramatic sequence of E-minor cadences.

By the summer of 1830, the 16-year-old von Schauroth had already toured much of Europe as a concert pianist. She received a considerable amount of attention for her skill; when Mendelssohn visited the clarinetist Heinrich Bärmann in Munich, he met her

and described her as “an artist, and very cultured, whom everyone adores.” The two pianists spent many an afternoon playing duets together at von Schauroth’s home, an activity reported on euphemistically and enthusiastically in letters between Mendelssohn and his friends. He asked von Schauroth’s mother to sanction a marriage between them but the wedding was delayed indefinitely, and Mendelssohn soon travelled to Italy on tour. By the time he made it back to Munich the following year, they had lost interest in one another. Still, they remained friendly, and at a meeting in 1831, she composed an unidentified passage of his G-minor Piano Concerto (op. 25).

These miniatures date from that initial period of romantic interest. The titles of some of von Schauroth’s *Songs Without Words* allude to Mendelssohn’s stay in Venice, suggesting the whole collection related to their time together. In turn, Mendelssohn wrote the *Andante* introduction to his Op. 14 in the same key as her E-major *Lied* and combined that opening with a virtuosic revision of a rondo he had written earlier. “She has commanded me, under pain of one disgrace or another,” he told his sister, “to edit the... *rondo Capriccioso* in E minor. So, I have tastily cooked it up with a stirring introductory *Adagio*, some new melodies and passages, and I have been successful.” He later described this recomposition process more humbly as “adding sauce and mushrooms.” The witty connection between these two pieces is palpable: a musical exchange that sounds almost like an act of artistic co-creation.

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## MICHAEL STEPHEN BROWN

**Breakup Etude for the Right Hand Alone**

**Composed:** 2020

**Approximate duration:** 7 minutes

## ALEKSANDR SCRIBIN

(Born December 25, 1871, Moscow, Russia; died April 14, 1915, Moscow, Russia)

**Nocturne for Left Hand Alone, op. 9**

**Composed:** 1894

**Published:** 1895

**Other works from this period:** Piano Sonata no. 1 in F minor, op. 6 (1892); Two **Impromptus** for Solo Piano, op. 10 (1894); Preludes for Solo Piano, opp. 13 and 16 (1895); Piano Concerto in F-sharp minor, op. 20 (1896)

**Approximate duration:** 6 minutes

Musicians don’t like to talk about their injuries, even temporary ones. They can lead to a loss of income and incur judgment from others, and they are generally a source of vulnerability and shame. But the bodily tolls of repetitive stress are extraordinarily common in performers, an almost inevitable consequence of the hours of physical work it can take to learn and polish music for concerts. It’s always meaningful when artists are willing to open up about injuries and their consequences or—as is possible for many pianist-composers—when they write music that speaks to and works around those injuries.

In 1891, Aleksandr Scriabin had a common conservatory experience: he became competitive with his classmate, the pianist Josef Lhévinne, so he spent a lot of time in a practice room learning challenging, impressive pieces by Franz Liszt and Milly Balakirev. That summer, he hurt himself, penning a letter to his friend of just “a few lines with my left hand, since the right hand is bandaged.” With patience and work, Scriabin did recover from this injury. By 1894, his condition had improved, but he was still

writing music for left hand alone, such as his **Nocturne** in D-flat (op. 9), to avoid taxing his right. In this short piece, this constraint did not prevent him from building a full, Chopin-like texture. Indeed, the limits of one-handed playing necessitate lilting, leaning syncopations in both melody and accompaniment that contribute greatly to the affective richness of the composition.

In this program, Michael Stephen Brown provides technical and physical balance by complementing Scriabin's creation with his own etude for the other hand. He writes how "a minor finger injury in the summer of 2020 temporarily caused my two hands to 'breakup' from each other. In looking around for repertoire to play, I discovered that there was very little written for the right hand alone—left-hand pieces are far more common. Therefore, I decided to write myself a virtuosic vehicle I can manage for my one available hand. The work features five fingers scampering up and down the keyboard incessantly, with lyrical and poignant music interspersed throughout. *Breakup Etude* for the Right Hand Alone is dedicated to myself and reflects my inner feelings, from loss and nostalgia to personal growth and discovery."

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## ADOLF SCHULZ-EVLER

(Born December 12, 1852, Radom, Poland; died May 15, 1905, Warsaw, Poland)

### Concert Arabesques on Themes from Johann Strauss's *The Beautiful Blue Danube*, op. 12

**Composed:** Ca. 1904

**Published:** Ca. 1904

**Approximate duration:** 12 minutes

Johann Strauss was not particularly pleased with the 1867 premiere of a concert waltz titled *The Beautiful Blue Danube*. Its iconic opening melody floats up and away, atop a bed of perfect Viennese oom-pah-pahs, conjuring the proud image of that wide, majestic river. But he had written hundreds of waltzes and expressed the feeling that "the devil could take" this one—though he admitted to being rather fond of its coda.

The piece has taken on numerous associative meanings in the twentieth century: mischief and delight when it has appeared in countless cartoons, awe at the miracle of space travel in 2001: *A Space Odyssey*, and a definite sense of menace where it crops up in the survival drama series *Squid Game*. But the success of this waltz is not a recent phenomenon; it proved to be an almost immediate hit. Johannes Brahms obliged a request for an autograph from Strauss's stepdaughter by scrawling the melody of *The Beautiful Blue Danube* on her fan. Numerous pianists, conductors, and composers soon created arrangements of the piece for concert performance. One such player, who leveraged the familiarity of this music to showcase his own voice as a composer and performer, was Adolf Schulz-Evler.

Schulz-Evler, born in 1852 in present-day Poland, studied at the Warsaw Conservatory and then in Berlin. He wrote over 50 pieces, including this virtuosic set of *Arabesques* on Themes from *The Beautiful Blue Danube*. In art and architecture, "arabesque" is a term that describes pieces with complex curved figures and patterns that evoke intertwining plants. In music, the title refers to a piece that revels in variation and elaboration, a work that decorates themes not to show some latent potential in that theme, but as a means of exploring the phenomenon of decoration itself. In these *Concert Arabesques*, Schulz-Evler colors each waltz in sequence with brilliant, shimmering scales and arpeggios, finding a technical or expressive challenge to meet the distinct character of every dance. When the opening

music returns, he pushes it into a fast and furious finale, not the tender-hearted and nostalgic coda that Strauss was fond of, but a show-stopping **accelerando**.

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CARTE BLANCHE CONCERT III

# Bella Hristova, *violin* Shai Wosner, *piano*

Thursday, August 4, 7:30 p.m.  
Stent Family Hall

## PROGRAM OVERVIEW

Violinist Bella Hristova and pianist Shai Wosner present a recital program anchored by two violin sonatas by Wolfgang Amadeus Mozart, whom Haydn proclaimed to be “much my superior.” The program also features two fantasies that highlight the celestial quality of these sonatas: Mozart’s Fantasy in C minor, completed by Robert Levin, and David Serkin Ludwig’s haunting *Swan Song*, the latter an homage to the fantasies of Franz Schubert.

### SPECIAL THANKS

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

### WOLFGANG AMADEUS MOZART (1756–1791)

**Violin Sonata in F major, K. 377** (1781)

*Allegro*  
*Tema con variazioni: Andante*  
*Tempo di menuetto*

### DAVID SERKIN LUDWIG (Born 1972)

**Swan Song for Violin and Piano** (2013)

### INTERMISSION

### WOLFGANG AMADEUS MOZART

**Fantasy in C minor, K. 396** (1782, completed by Levin 2014)

### WOLFGANG AMADEUS MOZART

**Violin Sonata in B-flat major, K. 454** (1784)

*Largo – Allegro*  
*Andante*  
*Allegretto*

Bella Hristova, *violin*; Shai Wosner, *piano*

# Program Notes: Bella Hristova, *violin*; Shai Wosner, *piano*

Notes on the program by Dr. Richard E. Rodda

## WOLFGANG AMADEUS MOZART

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

### Violin Sonata in F major, K. 377

**Composed:** 1781

**Published:** 1781, Vienna

**Dedication:** Josepha Auernhammer

**Other works from this period:** Symphony no. 34 in C major, K. 338 (1780); *Idomeneo*, K. 366 (1781); Rondo in C major for Violin and Orchestra, K. 373 (1781); Serenade in E-flat major for Winds, K. 375 (1781)

**Approximate duration:** 18 minutes

The F-major Sonata, K. 377, was composed exactly at the turning point of Mozart's life. For years, he had been dissatisfied with what he perceived to be the provincialism of Salzburg and the demeaning treatment he received there from his employer, Archbishop Hieronymus Colloredo; he referred rather injudiciously to his position as his "Salzburg captivity." Early in 1781, Mozart delayed returning from a leave of absence during which he had produced *Idomeneo* in Munich with good success. Word came in no uncertain terms that he was to meet the archiepiscopal entourage immediately in Vienna, and he grudgingly arrived there on the morning of March 16. He was instructed to present a concert of his music on April 8 at the town palace of the Archbishop's father, Prince Rudolf Colloredo, and wrote for it three new works: Rondo K. 373, Sonata for Violin and Piano, K. 379 (performed by himself at the keyboard and the archbishop's concertmaster, Antonio Brunetti), and a recitative and air, K. 374 (*A questo seno...Or che il cielo*), sung by the castrato Francesco Ceccarelli.

For his efforts at that event, he received not a single *pfennig* above his paltry regular salary. Mozart was infuriated over that omission, since the concert had caused him to miss a soirée at the home of Countess Marie Thun, attended by the emperor himself, at which he could have earned half his annual pay in a single day. He bluntly asked his father Leopold, who had been attached to the archiepiscopal establishment for all of his adult life, why he should continue in the Archbishop's service when he had handsome prospects in Vienna, including a proposal from Gottlieb Stephanie to write a *singspiel* on an Oriental subject about harems, pashas, and abductions. Leopold tried to discourage his son, but Wolfgang confronted Colloredo in Vienna on May 9 and quit. The resignation was not accepted, however, and Mozart fumed for another month while Leopold, Colloredo, and the archbishop's chief steward, Karl Count Arco, tried to sort out the mess. It did not work. Mozart, obstreperous and self-righteous, taunted Colloredo and Arco until he was finally kicked, quite literally by the chief steward, out the door. Mozart was on his own.

Mozart's first concern after settling in Vienna in June 1781 was to confirm his reputation as a composer with the town's music lovers and to find a publisher for his compositions. To that end, he gathered together three of his recent violin and piano sonatas (K. 296, composed at Mannheim in 1778; K. 378, Salzburg, 1779; and K. 379), added to them three new ones (K. 376, K. 377, and K. 380), and sold them to the Viennese publisher Artaria, who released them in November as "op. 2." (Such numbering

\**Bolded terms are defined in the glossary, which begins on page 96.*

was arbitrary in those precopyright days—this volume was the third "op. 2" that Mozart had issued.) It was Mozart's first publication in Vienna. The set was dedicated to his keyboard student Josepha Auernhammer, whose father, economic councillor Johann Michael Auernhammer, sponsored a concert of Mozart's music at his home on November 23, 1781. An advertisement for the publication appeared in the *Wiener Zeitung* of December 8, 1781, noting that the music was written "by the sufficiently well-known and celebrated Herr Wolfgang Amadée Mozart." These sonatas, sterling examples of one of the day's most popular genres for home entertainment, retained their popularity during their composer's lifetime, and were reissued by Boyer of Paris in 1785 and by Artaria in 1787.

Whereas Mozart's youthful sonatas follow the Rococo convention of providing the violin with an almost dispensable line (the violin was considered the "accompanying" instrument to the keyboard in those early Classical-era days), such later works as the F-major Sonata, K. 377, show a greater equality and independence of the instrumental parts. This stylistic characteristic was recognized in a review of the 1781 sonatas printed in the April 4, 1783, edition of Cramer's *Magazin der Musik*: "[They] are unique of their kind. Rich in new ideas with traces of their author's great musical genius. Very brilliant, and suited to the keyboard. At the same time the violin accompaniment is so ingeniously combined with the clavier part that both instruments are constantly kept in equal prominence, so that these sonatas call for as skilled a violinist as a clavier player."

The K. 377 Sonata opens with an agitated triplet figuration in the violin, which courses ceaselessly throughout the movement to lend the music an element of drama that perfectly balances the lucidity of its sonata form and the suavity of its thematic material. The *Andante*, a set of figural variations in the surprising tonality of D minor, is one of Mozart's most tragic and touching utterances. As a foil to the melancholy middle movement, the finale is an elegant minuet in the form of a rondo.

## DAVID SERKIN LUDWIG

(Born December 1, 1972, Doylestown, Pennsylvania)

### Swan Song for Violin and Piano

**Composed:** 2013

**Dedication:** Commissioned by Carnegie Hall for Benjamin Beilman and Yekwon Sunwoo

**First performance:** November 14, 2013, Carnegie Hall, New York, by violinist Benjamin Beilman and pianist Yekwon Sunwoo

**Other works from this period:** *Pictures from the Floating World* (2013); *Virtuosity: Five Micro-Concertos for String Orchestra* (2013); *Aria Fantasy* for Piano Quartet (2013); *Kantigas* for Arabic Violin, Guitar, and Arabic Percussion (2013)

**Approximate duration:** 18 minutes

David Serkin Ludwig, born in 1972 in Doylestown in Bucks County, Pennsylvania, is the descendant of a distinguished musical family—pianists Rudolf Serkin and Peter Serkin were his grandfather and uncle, and his great-grandfather was the renowned violinist Adolf Busch. Ludwig studied at Oberlin College (BM) and the Manhattan School of Music (MM), and continued his postgraduate work at the Curtis Institute of Music and Juilliard School before earning a doctorate from the University

of Pennsylvania; his teachers include Richard Hoffmann, Richard Danielpour, Jennifer Higdon, Ned Rorem, and John Corigliano. Ludwig served on the composition faculty of the Curtis Institute of Music for nearly two decades, and was recently appointed Dean and Director of the Juilliard School music division. He was Young-Composer-in-Residence at the Marlboro Music Festival from 1997 to 1999, and has also held residencies across the country and overseas. Ludwig's honors include the First Music Award, Independence Foundation Fellowship, Theodore Presser Foundation Career Grant, Fleischer Orchestra Award, and Stoeger Prize of the Chamber Music Society of Lincoln Center. In 2009, he was honored as a City Cultural Leader by the Choral Arts Society of Philadelphia, and in 2011, NPR Music selected him as one of the "Top 100 Composers Under 40 in the World."

Ludwig composed *Swan Song* in 2013 on a commission from Carnegie Hall; it was premiered at that hallowed New York institution on November 14, 2013, by violinist Benjamin Beilman and pianist Yekwon Sunwoo. The composer writes:

I composed *Swan Song* as the third piece in a triptych of pieces that are inspired by other works from the repertoire that have a personal meaning to me. Perhaps "inspired" isn't a strong enough word because these pieces draw directly from the materials of that music from the past. (I have in mind the image of making my own sculpture out of the same bucket of clay.) What compels me is the idea of reworking those materials as part of a deeper connection to the tradition. But for *Swan Song* in particular, I felt more like I was writing an imaginary "play" with many characters who are having separate conversations about the same piece of music: Schubert's Fantasy for Violin and Piano in C major, D. 934, a work from his extraordinary late period. (Perhaps "late" isn't the right word, either, when that period describes the work of a composer barely 30 years old.)

The term "swan song" in music is most closely associated with Schubert, whose last songs were collected and titled (posthumously) *Schwanengesang*, regarding them as Schubert's last beautiful utterances. Perhaps of all composers, his music speaks the most of inner sadness, even at its most *gemütlich*. In writing a new work for violin and piano, I thought immediately of late Schubert's Fantasy.

*Swan Song* models Schubert, weaving in and out of music that is not a series of miniature movements or variations so much as a chain of related passages linked together to form a Fantasy. The opening passage appears several times throughout the piece, each time a little different (but always sparkling!), as if transformed by all of the music preceding it. In between are fast passages with quick exchanges between violinist and pianist, music in the extremes of volume and register, and many little games and conversations with Schubert.

Like the imaginary "play" mentioned above, the sections have many characters, with their exits and their entrances, each making a statement and then stepping back so that the next can take center stage. At one point, Schubert himself makes a brief appearance in *Swan Song*, but he is a phantom who emerges into the light and returns to the background as quickly as he appeared. Finally, after increasingly fast music that seems to plow headlong into a brusque ending, hope appears, rising toward a resolution of the quiet questions asked in the first twinkling sonorities of the piece.

—David Serkin Ludwig

## WOLFGANG AMADEUS MOZART

### Fantasy in C minor, K. 396

**Composed:** 1782, completed by Levin in 2014

**Other works from this period:** Symphony no. 35 in D major, K. 385, *Haffner* (1782); String Quartet no. 14 in G major, K. 387, *Spring* (1782); Serenade for Winds in C minor, K. 388 (1782); March no. 1 in C major, K. 408 (1782)

**Approximate duration:** 13 minutes

In 1782, one year after he had bolted from Salzburg to take up life as a freelance composer and pianist in Vienna, Mozart developed a new, gleaming admiration for the music of Bach, Handel, and other masters of the early eighteenth century. He had been exposed to the works of such Italian Baroque composers as Leo, Caldara, Durante, and Alessandro Scarlatti in Salzburg, where their scores were used for performance and for study, but his interest in Bach grew from his association in Vienna with Baron Gottfried van Swieten, the Habsburg Court Librarian and musical amateur who had developed a taste for the contrapuntal glories of German music while serving as ambassador to the Prussian court at Berlin. Van Swieten, who is also remembered as the librettist for Haydn's two late oratorios, *The Creation* and *The Seasons*, produced a weekly series orchestra of concerts in Vienna devoted to "ancient music," and hired the best available musicians, including Mozart, to perform and arrange the compositions for these events. (Among other projects for Van Swieten, Mozart scored Handel's *Messiah* for Classical-era orchestra.) Mozart, one of history's greatest adepts at absorbing musical styles, learned much about the fine workings of Baroque music from his close involvement with the compositions of Bach and Handel.

The Fantasy in C minor (K. 396), one of the pieces from Mozart's early Vienna years in which he tried out his newly learned Baroque mannerisms, was started in August or September 1782 as the first movement of a sonata for violin and piano. He completed the exposition and added a sketchy violin line in a half-dozen measures but then abandoned the piece. After Mozart's death, the Abbé Maximilian Stadler, a noted composer and historian of Austrian music who helped to organize Mozart's musical legacy, finished the Fantasy as a solo piano piece by filling out the development and recapitulation, using as a guide not only Mozart's manuscript but also his style of keyboard improvisation.

In 2014, pianist and Harvard University professor Robert Levin completed the expansive, somber, sonata-form movement as Mozart had originally projected, by composing the second half around the original thematic materials and newly creating the entire violin line from the few hints in the original manuscript. "Revisiting these [fragmentary] pieces I think is interesting," said Levin. "The idea of course is not to suggest to people that you're going to write something which is as audacious, as inspired, as pleasurable to listen to as what Mozart would surely have done, but it gives you an idea. It's like an artist's conception of an idea before the building is actually constructed...And of course there is this combustible attitude of improvisation in which one realizes that no text that Mozart wrote was really sacrosanct. He did not write pieces down so that people would play exactly what he wrote and nothing else. This was not the way music was done in the eighteenth century, and in the early nineteenth century it wasn't done that way either. That is, just the way every performance invited improvisation so, in a sense, the score was a blueprint."

## WOLFGANG AMADEUS MOZART

### Violin Sonata in B-flat major, K. 454

**Composed:** 1784

**Published:** 1784, Vienna

**First performance:** April 29, 1784; detailed in the notes below

**Other works from this period:** Quintet in E-flat major for Piano and Winds, K. 452 (1784); String Quartet in B-flat major, K. 458, *Hunt* (1784); Piano Quartet no. 1 in G minor, K. 478 (1785); *Le Nozze di Figaro*, K. 492 (1786)

**Approximate duration:** 21 minutes

One of the most astonishing aspects of Mozart's profligate genius was his method of composition—with only a few exceptions, such as the richly contrapuntal *Haydn* Quartets, he would compose a work complete to the last detail in his head and only then commit it to paper, without revision or correction, like some sort of divine dictation. There are reports of his accomplishing this clerical task during a game of billiards or while imbibing a flask of *Heurigen* up in Grinzing. This phenomenal ability to produce fully formed works with a single creative stroke is demonstrated nowhere better than in the genesis of the B-flat Violin Sonata of 1784.

On April 24, 1784, Mozart reported from Vienna to Papa Leopold in Salzburg: "We now have here the famous Strinasacchi from Mantua, a very good violinist. She has a great deal of taste and feeling in her playing. I am composing a Sonata which we are going to play together at her concert in the [court] theater." Regina Strinasacchi, a brilliant violinist and guitarist (Nicolò Paganini was also a dual virtuoso on those same instruments), had just turned 20, and she was busily touring Europe after completing her education at the school where Antonio Vivaldi spent

his teaching career, the Ospedale della Pietà in Venice. Mozart, aware that Emperor Joseph himself would be at Strinasacchi's concert, arranged to perform with her, and offered a new composition as the subject of their collaboration. Because of the press of his activities, or perhaps for some other reason (Denis Stevens suggested that it was to keep the royal eye from resting too fixedly upon the young lady from Mantua while he was ignored), Mozart finished the Sonata only to the extent of writing out the violin part and providing himself with a few hasty scribbles to serve as the piano score. This situation gave the appearance that Mozart was improvising the piano part on the spot. Joseph sent an emissary to the stage after the performance to inquire if this was so, and Mozart displayed the nearly empty piano page to the amazed emperor, not bothering to tell him that the piece existed in a completed state in his mind, and that his finished scores were simply to record his music for others and to be sold to publishers. The story is confirmed by the manuscript, into which the piano part was squeezed to fit the existing violin line.

Alfred Einstein wrote that the B-flat Sonata's opening *Largo* is like "a proud triumphal arch" through which the listener approaches the principal part of the movement. The equality of violin and piano as well as the work's generating elements of counterpoise and dialogue are apparent right from these opening measures. The *Allegro*, in sonata form, uses a unison scalar figure as its main theme, a rocketing fanfare motive from the violin as its complementary melody, and a perky, dotted rhythm tune of *opera buffa* jocularly as its closing subject. Of the *Andante*, a lyrical but richly decorated song, Einstein said that he "[could not] imagine any slow movement in which feeling and *concertante* brilliance could be more completely fused." The finale is a quicksilver rondo built on a playfully sinuous theme.



## 2022–23 Chamber Series



### DANISH STRING QUARTET

October 26

Works by MOZART, BRITTEN, and  
SCHUMANN



### CHIAROSCURO QUARTET

April 1

Works by SCHUBERT, BEETHOVEN,  
and MENDELSSOHN



### MODIGLIANI QUARTET

April 5

Works by PUCCINI, BEETHOVEN,  
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### EMERSON STRING QUARTET

April 14

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# 20 Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

*20<sup>th</sup> Anniversary Campaign*



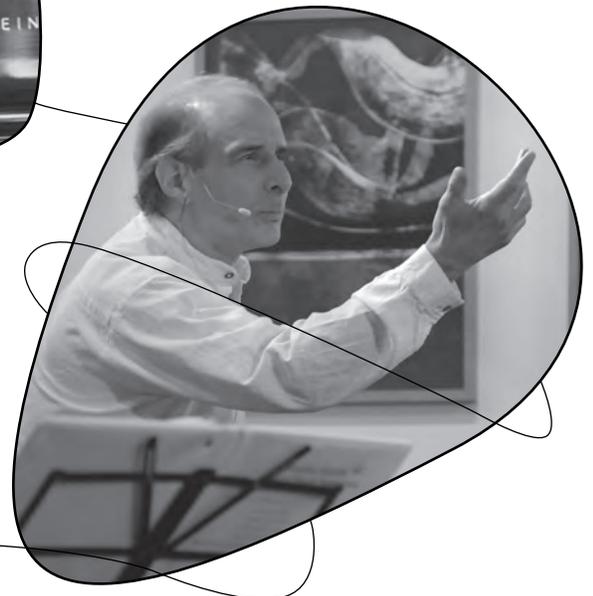
Since its inception, Music@Menlo has guided the next generation of musicians and trained tomorrow's leaders in the arts, all while fostering a community of ardent chamber music lovers. As we celebrate twenty years of joyful music-making, we look toward the future to ensure that our mission to nurture great artists and educate young talent is safeguarded for years to come.

Our 20th-Anniversary Campaign seeks to realize the full potential of our mission, focusing on new artistic initiatives, bolstering our education programs, and expanding the Music@Menlo community.



## ARTISTIC INITIATIVES

Support for the 20th-Anniversary Campaign will help create expanded performance opportunities for our Chamber Music Institute alumni, commission new works to further enrich the chamber music repertoire, and enhance fees for artists so that Music@Menlo can attract the world's top chamber music talent.





## EDUCATION

The Chamber Music Institute and Internship Program provide world-class training for tomorrow's artists and arts leaders. The 20th-Anniversary Campaign will help remove financial barriers for deserving young talents through a newly tuition-free Young Performer's Program and never-before-offered housing assistance for summer interns.



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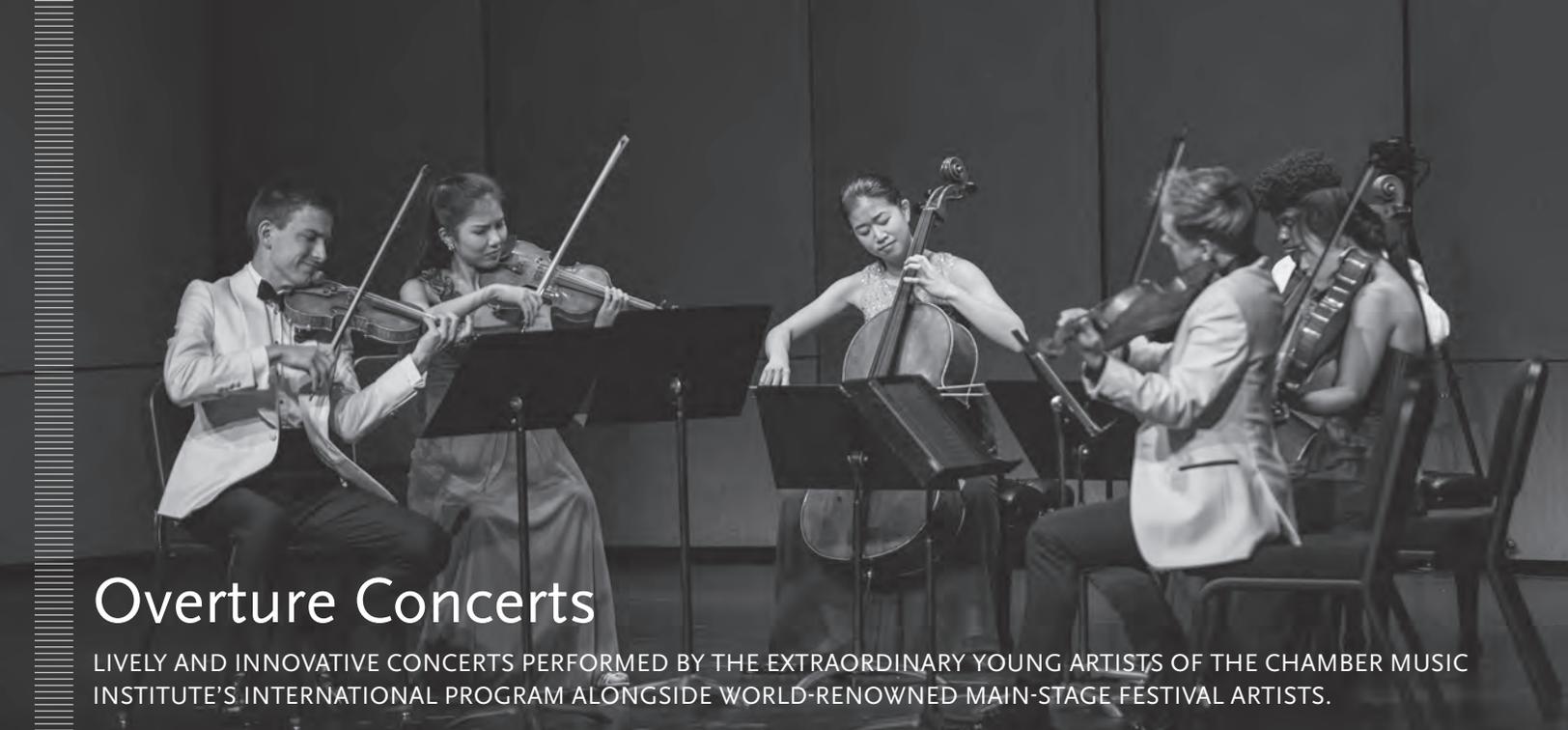
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# Overture Concerts

LIVELY AND INNOVATIVE CONCERTS PERFORMED BY THE EXTRAORDINARY YOUNG ARTISTS OF THE CHAMBER MUSIC INSTITUTE'S INTERNATIONAL PROGRAM ALONGSIDE WORLD-RENOWNED MAIN-STAGE FESTIVAL ARTISTS.

## PROGRAM OVERVIEW

The Overture Concerts feature International Program performers in collaboration with festival main-stage artists, providing a unique experience for audience members and musicians alike. This season, all thirteen spectacular International Program performers will be joined by violinists Bella Hristova, James Thompson, and Tien-Hsin Cindy Wu; violists Matthew Lipman and Paul Neubauer; cellist Mihai Marica; pianist Shai Wosner; and clarinetist Tommaso Lonquich.

This concert series functions as an “overture” to the future of chamber music: world-renowned festival artists share their knowledge, experience, and expertise with the burgeoning International Program musicians as they perform side by side. The artists collectively bridge the gap between the traditions of the past, the master performers of today, and the exciting musical possibilities of tomorrow. Please join us to experience the fruits of their collaboration and to witness a glimpse of the bright future of chamber music.

## OVERTURE CONCERT I

Tuesday, July 19, 7:30 p.m.  
Spieker Center for the Arts

**ANTON REICHA** (1770–1836)

**Clarinet Quintet in B-flat major, op. 89** (ca. 1809)

*Allegro*  
*Andante*  
*Menuetto: Allegro*  
*Finale: Allegretto*

Tommaso Lonquich, *clarinet*; Oliver Neubauer, Tien-Hsin Cindy Wu, *violins*; Sarah Sung, *viola*; Joshua Halpern, *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*

Risa Hokamura, James Thompson, *violins*; Chih-Ta Chen, Paul Neubauer, *violins*; Rachel Siu, *cello*

### SPECIAL THANKS

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

## OVERTURE CONCERT II

Tuesday, August 2, 7:30 p.m.  
Spieker Center for the Arts

**FRANZ SCHUBERT** (1797–1828)

**Sonatina for Violin and Piano in A minor, op. 137, no. 2, D. 385** (1816)

*Allegro moderato*  
*Andante*  
*Menuetto: Allegro*  
*Allegro*

Bella Hristova, *violin*; Yun Janice Lu, *piano*

**JOSEF SUK** (1874–1935)

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

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

Sahun Sam Hong, *piano*; Katherine Woo, *violin*; Matthew Lipman, *viola*; Mihai Marica, *cello*

### INTERMISSION

**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*

Shai Wosner, *piano*; Abeo Quartet: Njioma Chinyere Greivous, Rebecca Benjamin, *violins*; James Chanha Kang, *viola*; Brian Gadbow, *cello*

### SPECIAL THANKS

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



# Chamber Music Institute

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

DMITRI ATAPINE AND HYEYEON PARK, CHAMBER MUSIC INSTITUTE CO-DIRECTORS

GILBERT KALISH AND ARNAUD SUSSMANN, INTERNATIONAL PROGRAM CO-DIRECTORS

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

Music@Menlo's 2022 Chamber Music Institute welcomes thirty-nine exceptional young musicians, selected from an international pool of applicants, to work closely with an elite artist-faculty throughout the festival season. Festival audiences can witness the timeless art of musical interpretation being passed from today's leading artists to the next generation of chamber musicians in various settings, including the festival's master classes (see p. 72), Café Conversations (see p. 73), Prelude Performances, and Koret Young Performers Concerts, all of which are free and open to the public.

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

## International Program

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

Rebecca Benjamin, *violin\**  
Chih-Ta Chen, *viola*  
Brian Gadbrow, *cello\**  
Njioma Chinyere Grevious, *violin\**  
Joshua Halpern, *cello*  
Risa Hokamura, *violin*  
Sahun Sam Hong, *piano*

James Chanha Kang, *viola\**  
Yun Janice Lu, *piano*  
Oliver Neubauer, *violin*  
Rachel Siu, *cello*  
Sarah Sung, *viola*  
Katherine Woo, *violin*

\*Abeo Quartet

The students of the International Program work daily with Music@Menlo's esteemed artist-faculty and are featured in the festival's Prelude Performances (see p. 63), which precede selected evening concerts. Prelude Performances expand on the festival's Concert Programs and offer audiences the opportunity to experience masterworks of the chamber music repertoire free of cost. International Program artists are also featured alongside main-stage artists in two Overture Concerts (see p. 59).

## Young Performers Program

The Young Performers Program is a training program for gifted young musicians ages ten to nineteen. These extraordinary students work with a diverse faculty comprising festival artists and International Program alumni. Each week during the festival, student ensembles share their work with audiences through the Koret Young Performers Concerts (see p. 69), in which they introduce and perform great works of the chamber music literature for listeners of all ages.

Riko Ando, *piano*  
Lucas Chen, *cello*  
Munan Cheng, *piano*  
Ariel Chien, *piano*  
Yuli Choi, *violin*  
Sara Flexer, *cello*  
Audrey Goodner, *violin*  
Matan Gur Nelson, *piano*  
Andrew Hwang, *viola*  
Hope Hyink, *viola*  
Jennifer Kang, *viola*  
Joel Kim, *cello*  
Jasper Lee, *cello*

Katherine Lee, *cello*  
Harvey Lin, *piano*  
Anna Linder, *violin*  
Eleanor Markey, *violin*  
Cedar-Rose Newman, *violin*  
Eunseo Oh, *violin*  
Katina Pantazopoulos, *cello*  
Jacob Rockower, *piano*  
Sarah Son, *violin*  
Rebekah Sung, *viola*  
Ryan Wang, *piano*  
Sara Yamada, *violin*  
Hiro Yoshimura, *violin*



2019 Chamber Music Institute participants and faculty

## The Ann S. Bowers Young Artist Fund

Through the support of the Ann S. Bowers Young Artist Fund, all thirteen artists from Music@Menlo's esteemed International Program are able to participate in the program with fully sponsored fellowships. And, this season, through the generosity of the many contributors to the Young Artist Fund, all Young Performers Program participants who applied for financial aid received partial or full assistance.

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

Please consider becoming a vital part of this community by making a gift to the Ann S. Bowers Young Artist Fund. Become a Sponsor of the International Program with a gift of \$17,500 or the Young Performers Program with a gift of \$7,500. All contributors to the Ann S. Bowers Young Artist Fund receive benefits at the corresponding membership levels. The greatest reward of supporting these young artists is knowing that you are making a transformative difference in their lives. Thank you!

We gratefully acknowledge the following individuals and organizations that have generously contributed to the Ann S. Bowers Young Artist Fund in 2022:

### SPONSORS

Ann Bowers	The Meta Lilienthal
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Jeff Dean & Heidi Hopper	Melanie & Ron Wilensky
Mary Lorey	

### CONTRIBUTORS

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*Contributors to this fund play a crucial role in supporting Music@Menlo's educational mission. To learn more about sponsoring a young artist in the Chamber Music Institute, please contact Alessandra Aquilanti, Development Director, at 650-330-2133 or [ale@musicatmenlo.org](mailto:ale@musicatmenlo.org).*



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# Prelude Performances

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

*Free and open to the public. Tickets are required and may be reserved in advance on the day of the concert.*

Thursday, July 14, 5:00 p.m.  
Spieker Center for the Arts

**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*

Katherine Woo, *violin*; Sarah Sung, *viola*; Rachel Siu, *cello*

**LUDWIG VAN BEETHOVEN**  
**Piano Quartet in E-flat major, op. 16** (1796–1797)  
*Grave – Allegro ma non troppo*  
*Andante cantabile*  
*Rondo: Allegro ma non troppo*

Yun Janice Lu, *piano*; Risa Hokamura, *violin*; Chih-Ta Chen, *viola*;  
Joshua Halpern, *cello*

**SPECIAL THANKS**

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

Friday, July 15, 5:00 p.m.  
Martin Family Hall

**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*

Katherine Woo, *violin*; Sarah Sung, *viola*; Rachel Siu, *cello*

**EDVARD GRIEG** (1843–1907)  
**Violin Sonata no. 3 in C minor, op. 45** (1886)  
*Allegro molto ed appassionato*  
*Allegretto espressivo alla Romanza*  
*Allegro animato*

Oliver Neubauer, *violin*; Sahun Sam Hong, *piano*

**SPECIAL THANKS**

*Music@Menlo dedicates this performance to Darlene & Charles Whitney with gratitude for their generous support.*



Saturday, July 16, 5:00 p.m.  
Stent Family Hall

**LUDWIG VAN BEETHOVEN** (1770–1827)  
**Piano Quartet in E-flat major, op. 16** (1796–1797)  
*Grave – Allegro ma non troppo*  
*Andante cantabile*  
*Rondo: Allegro ma non troppo*

Yun Janice Lu, *piano*; Risa Hokamura, *violin*; Chih-Ta Chen, *viola*;  
Joshua Halpern, *cello*

**EDVARD GRIEG** (1843–1907)  
**Violin Sonata no. 3 in C minor, op. 45** (1886)  
*Allegro molto ed appassionato*  
*Allegretto espressivo alla Romanza*  
*Allegro animato*

Oliver Neubauer, *violin*; Sahun Sam Hong, *piano*

**SPECIAL THANKS**

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

Sunday, July 17, 1:00 p.m.  
Martin Family Hall

**FRANZ SCHUBERT** (1797–1828)  
**Quartettsatz in C minor, D. 703** (1820)

**BILLY CHILDS** (Born 1957)  
**String Quartet no. 2, Awakening** (2012)  
*Wake-Up Call*  
*The White Room*  
*Song of Healing*

**INTERMISSION**

**JOSEPH HAYDN** (1732–1809)  
**String Quartet in D minor, op. 76, no. 2, Hob. III:76, Fifts** (1797)  
*Allegro*  
*Andante o più tosto allegretto*  
*Menuetto: Allegro ma non troppo*  
*Finale: Vivace assai*

Abeo Quartet: Rebecca Benjamin, Njioma Chinyere Grevious, *violins*;  
James Chanha Kang, *viola*; Brian Gadbow, *cello*

**SPECIAL THANKS**

*Music@Menlo dedicates this performance to Terri Bullock with gratitude for her generous support.*

PRELUDE PERFORMANCES



Wednesday, July 20, 5:00 p.m.  
Spieker Center for the Arts

**JOSEPH HAYDN** (1732–1809)

**String Quartet in F minor, op. 20, no. 5, Hob. III:35, Sun** (1772)

*Allegro moderato*  
*Menuetto*  
*Adagio*  
*Finale: Fuga a due soggetti*

Katherine Woo, Oliver Neubauer, *violins*; Chih-Ta Chen, *viola*;  
Rachel Siu, *cello*

**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*

Sahun Sam Hong, *piano*; Risa Hokamura, *violin*; Joshua Halpern, *cello*

**INTERMISSION**

**FELIX MENDELSSOHN**

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

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

Abeo Quartet: Njioma Chinyere Grevious, Rebecca Benjamin, *violins*;  
James Chanha Kang, *viola*; Brian Gadbow, *cello*

**SPECIAL THANKS**

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

Thursday, July 21, 5:00 p.m.  
Martin Family Hall

**JOSEPH HAYDN** (1732–1809)

**String Quartet in F minor, op. 20, no. 5, Hob. III:35, Sun** (1772)

*Allegro moderato*  
*Menuetto*  
*Adagio*  
*Finale: Fuga a due soggetti*

Katherine Woo, Oliver Neubauer, *violins*; Chih-Ta Chen, *viola*;  
Rachel Siu, *cello*

**JOHANNES BRAHMS** (1833–1897)

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

*Allegro amabile*  
*Allegro appassionato*  
*Andante con moto – Allegro*

Sarah Sung, *viola*; Yun Janice Lu, *piano*

**INTERMISSION**

**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*

Sahun Sam Hong, *piano*; Risa Hokamura, *violin*; Joshua Halpern, *cello*

**SPECIAL THANKS**

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



Friday, July 22, 5:00 p.m.  
Stent Family Hall

**JOHANNES BRAHMS** (1833–1897)  
**Viola Sonata in E-flat major, op. 120, no. 2** (1894)  
*Allegro amabile*  
*Allegro appassionato*  
*Andante con moto – Allegro*

Sarah Sung, *viola*; Yun Janice Lu, *piano*

**FELIX MENDELSSOHN** (1809–1847)  
**String Quartet no. 2 in A minor, op. 13** (1827)  
*Adagio – Allegro vivace*  
*Adagio non lento*  
*Intermezzo: Allegretto con moto*  
*Presto*

Abeo Quartet: Njioma Chinyere Grevious, Rebecca Benjamin, *violins*;  
James Chanha Kang, *viola*; Brian Gadbow, *cello*

**SPECIAL THANKS**

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

Tuesday, July 26, 5:00 p.m.  
Stent Family Hall

**ZOLTÁN KODÁLY** (1882–1967)  
**Serenade for Two Violins and Viola, op. 12** (1919–1920)  
*Allegramente – Sostenuto, ma non troppo*  
*Lento, ma non troppo*  
*Vivo*

Katherine Woo, Risa Hokamura, *violins*; Chih-Ta Chen, *viola*

**DMITRY SHOSTAKOVICH** (1906–1975)  
**Cello Sonata in D minor, op. 40** (1934)  
*Allegro non troppo*  
*Allegro*  
*Largo*  
*Allegro*

Joshua Halpern, *cello*; Sahun Sam Hong, *piano*

**SPECIAL THANKS**

Music@Menlo dedicates this performance to Susan Carey with  
gratitude for her generous support.



Wednesday, July 27, 5:00 p.m.  
Spieker Center for the Arts

**LUDWIG VAN BEETHOVEN** (1770–1827)  
**String Quartet in A major, op. 18, no. 5** (1799–1800)  
*Allegro*  
*Menuetto*  
*Andante cantabile*  
*Allegro*

**JONATHAN BAILEY HOLLAND** (Born 1974)  
**String Quartet no. 2, Forged Sanctuaries** (2015)  
*Glacial Formation*  
*The Hypnosis of the Tides*

INTERMISSION

**LUDWIG VAN BEETHOVEN**  
**String Quartet in E minor, op. 59, no. 2, Razumovsky** (1806)  
*Allegro*  
*Molto adagio*  
*Allegretto*  
*Finale: Presto*

Abeo Quartet: Rebecca Benjamin, Njioma Chinyere Grevious, violins;  
James Chanha Kang, viola; Brian Gadbow, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to William Reller with  
gratitude for his generous support.

Thursday, July 28, 5:00 p.m.  
Stent Family Hall

**ZOLTÁN KODÁLY** (1882–1967)  
**Serenade for Two Violins and Viola, op. 12** (1919–1920)  
*Allegramente – Sostenuto, ma non troppo*  
*Lento, ma non troppo*  
*Vivo*

Katherine Woo, Risa Hokamura, violins; Chih-Ta Chen, viola

**GABRIEL FAURÉ** (1845–1924)  
**Piano Quartet no. 1 in C minor, op. 15** (1876–1879)  
*Allegro molto moderato*  
*Scherzo: Allegro vivo*  
*Adagio*  
*Allegro molto*

Yun Janice Lu, piano; Oliver Neubauer, violin; Sarah Sung, viola;  
Rachel Siu, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to the Shrader-  
Suriyapa Family with gratitude for their generous support.

Friday, July 29, 5:00 p.m.  
Spieker Center for the Arts

**DMITRY SHOSTAKOVICH** (1906–1975)

**Cello Sonata in D minor, op. 40** (1934)

*Allegro non troppo*  
*Allegro*  
*Largo*  
*Allegro*

Joshua Halpern, *cello*; Sahun Sam Hong, *piano*

**GABRIEL FAURÉ** (1845–1924)

**Piano Quartet no. 1 in C minor, op. 15** (1876–1879)

*Allegro molto moderato*  
*Scherzo: Allegro vivo*  
*Adagio*  
*Allegro molto*

Yun Janice Lu, *piano*; Oliver Neubauer, *violin*; Sarah Sung, *viola*;  
Rachel Siu, *cello*

**SPECIAL THANKS**

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

Friday, August 5, 5:00 p.m.  
Spieker Center for the Arts

**ANTONÍN DVOŘÁK** (1841–1904)

**Piano Quartet no. 2 in E-flat major, op. 87, no. 2** (1889)

*Allegro con fuoco*  
*Lento*  
*Allegro moderato, grazioso*  
*Finale: Allegro ma non troppo*

Sahun Sam Hong, *piano*; Risa Hokamura, *violin*; Sarah Sung, *viola*;  
Joshua Halpern, *cello*

**DMITRY SHOSTAKOVICH** (1906–1975)

**String Quartet no. 3 in F major, op. 73** (1946)

*Allegretto*  
*Moderato con moto*  
*Allegro non troppo*  
*Adagio – Moderato*

Abeo Quartet: Rebecca Benjamin, Njioma Chinyere Grevious, *violins*;  
James Chanha Kang, *viola*; Brian Gadbow, *cello*

**INTERMISSION**

**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*

Yun Janice Lu, *piano*; Oliver Neubauer, Katherine Woo, *violins*;  
Chih-Ta Chen, *viola*; Rachel Siu, *cello*

**SPECIAL THANKS**

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



# Koret Young Performers Concerts

EXTRAORDINARY CONCERTS PERFORMED BY THE YOUNG PERFORMERS PROGRAM ARTISTS OF THE CHAMBER MUSIC INSTITUTE

*Free and open to the public. Tickets are required and may be reserved in advance on the day of the concert.*

Saturday, July 23, 12:30 p.m.  
Spieker Center for the Arts

Repertoire is not listed in program order and is subject to change.

**WOLFGANG AMADEUS MOZART** (1756–1791)  
**Sonata in C major for Piano, Four Hands, K. 521** (1787)  
I. *Allegro*  
II. *Andante*

Munan Cheng, Jacob Rockower, *piano*

**LUDWIG VAN BEETHOVEN** (1770–1827)  
**String Quartet no. 11 in F minor, op. 95, *Serioso*** (1811)  
I. *Allegro con brio*  
II. *Allegretto ma non troppo*

Audrey Goodner, Sarah Son, *violins*; Rebekah Sung, *viola*;  
Katina Pantazopoulos, *cello*

**ANTONÍN DVOŘÁK** (1841–1904)  
**Piano Quintet no. 2 in A major, op. 81, B. 155** (1887)  
I. *Allegro ma non tanto*  
II. *Dumka: Andante con moto*

Ariel Chien, *piano*; Anna Linder, Yuli Choi, *violins*; Hope Hyink, *viola*;  
Katherine Lee, *cello*

**ANTONÍN DVOŘÁK**  
**Piano Quintet no. 2 in A major, op. 81, B. 155** (1887)  
III. *Scherzo (Furiant): Molto vivace*  
IV. *Finale: Allegro*

Matan Gur Nelson, *piano*; Sara Yamada, Hiro Yoshimura, *violins*;  
Jennifer Kang, *viola*; Jasper Lee, *cello*

**JOHANNES BRAHMS** (1833–1897)  
**Piano Quartet no. 3 in C minor, op. 60** (1855–1875)  
I. *Allegro non troppo*  
II. *Scherzo: Allegro*

Ryan Wang, *piano*; Cedar-Rose Newman, *violin*; Andrew Hwang, *viola*;  
Joel Kim, *cello*

**JOSEPH HAYDN** (1732–1809)  
**Piano Trio in C major, op. 86, no. 1, Hob. XV:27** (1797)  
I. *Allegro*  
II. *Andante*  
III. *Finale: Presto*

Riko Ando, *piano*; Eleanor Markey, *violin*; Sara Flexer, *cello*

**MAURICE RAVEL** (1875–1937)  
**Piano Trio in A minor** (1914)  
I. *Modéré*  
II. *Pantoum: Assez vif*

Harvey Lin, *piano*; Eunseo Oh, *violin*; Lucas Chen, *cello*

## SPECIAL THANKS

*Music@Menlo dedicates this performance to Koret Foundation Funds with gratitude for their generous support.*

**KORET**  
FOUNDATION

Saturday, July 30, 12:30 p.m.  
Spieker Center for the Arts

*Repertoire is not listed in program order and is subject to change.*

**FELIX MENDELSSOHN** (1809–1847)

***Andante and Allegro brillant for Piano, Four Hands, op. 92***  
(1841)

Riko Ando, Ariel Chien, *piano*

**CLAUDE DEBUSSY** (1862–1918)

***String Quartet in G minor, op. 10*** (1893)  
I. *Animé et très décidé*  
II. *Assez vif et bien rythmé*

Cedar-Rose Newman, Sarah Son, *violins*; Hope Hyink, *viola*;  
Katherine Lee, *cello*

**DMITRY SHOSTAKOVICH** (1906–1975)

***Piano Quintet in G minor, op. 57*** (1940)  
I. *Prelude*  
II. *Fugue*  
III. *Scherzo*

Munan Cheng, *piano*; Eunseo Oh, Hiro Yoshimura, *violins*;  
Andrew Hwang, *viola*; Katina Pantazopoulos, *cello*

**ERICH WOLFGANG KORNGOLD** (1897–1957)

***Suite for Piano Left Hand, Two Violins, and Cello, op. 23*** (1930)  
IV. *Lied*  
V. *Rondo: Finale*

Harvey Lin, *piano*; Audrey Goodner, Eleanor Markey, *violins*;  
Joel Kim, *cello*

**FELIX MENDELSSOHN**

***Piano Quartet no. 1 in C minor, op. 1*** (1822)  
I. *Allegro vivace*  
II. *Adagio*

Jacob Rockower, *piano*; Anna Linder, *violin*; Jennifer Kang, *viola*;  
Sara Flexer, *cello*

**ROBERT SCHUMANN** (1810–1856)

***Piano Quartet in E-flat major, op. 47*** (1842)  
I. *Sostenuto assai – Allegro ma non troppo*  
III. *Andante cantabile*

Ryan Wang, *piano*; Yuli Choi, *violin*; Rebekah Sung, *viola*;  
Lucas Chen, *cello*

**CAMILLE SAINT-SAËNS** (1835–1921)

***Piano Trio no. 1 in F major, op. 18*** (1864)  
I. *Allegro vivace*  
II. *Andante*

Matan Gur Nelson, *piano*; Sara Yamada, *violin*; Jasper Lee, *cello*

**SPECIAL THANKS**

*Music@Menlo dedicates this performance to Laurose Richter with gratitude for her generous support.*



Saturday, August 6, 12:30 p.m.  
Spieker Center for the Arts

Repertoire is not listed in program order and is subject to change.

**ALFRED SCHNITTKÉ** (1934–1998)  
*Hommage á Stravinsky, Prokofiev, et Shostakovich*  
for Piano, Six Hands (1979)

**JOSEPH HAYDN** (1732–1809)  
Finale from *Symphony no. 88 in G major*  
for Piano, Six Hands (1787; arr. Vilbac, 1874)

Matan Gur Nelson, Harvey Lin, Ryan Wang, *piano*

**FELIX MENDELSSOHN** (1809–1847)  
*String Octet in E-flat major, op. 20* (1825)  
III. *Scherzo: Allegro leggierissimo*  
IV. *Presto*

Eunseo Oh, Eleanor Markey, Anna Linder, Audrey Goodner, *violins*;  
Andrew Hwang, Jennifer Kang, *violas*; Jasper Lee, Joel Kim, *cellos*

**AMY BEACH** (1867–1944)  
*Piano Quintet in F-sharp minor, op. 67* (1907)  
I. *Adagio – Allegro moderato*  
II. *Adagio espressivo*

Munan Cheng, *piano*; Cedar-Rose Newman, Yuli Choi, *violins*;  
Rebekah Sung, *viola*; Katherine Lee, *cello*

**JOSEF SUK** (1874–1935)  
*Piano Quartet in A minor, op. 1* (1891)  
I. *Allegro appassionato*  
III. *Allegro con fuoco*

Ariel Chien, *piano*; Sara Yamada, *violin*; Hope Hyink, *viola*;  
Lucas Chen, *cello*

**ANTONÍN DVOŘÁK** (1841–1904)  
*Piano Trio in E minor, op. 90, B. 166, Dumky* (1890–1891)  
I. *Lento maestoso – Allegro vivace*  
II. *Poco adagio – Vivace non troppo*  
VI. *Lento maestoso – Vivace*

Jacob Rockower, *piano*; Hiro Yoshimura, *violin*; Sara Flexer, *cello*

**ANTON ARENSKY** (1861–1906)  
*Piano Trio no. 1 in D minor, op. 32* (1894)  
I. *Allegro moderato*  
II. *Scherzo: Allegro molto*

Riko Ando, *piano*; Sarah Son, *violin*; Katina Pantazopoulos, *cello*

**SPECIAL THANKS**

*Music@Menlo dedicates this performance to David Finckel & Wu Han with gratitude for their generous support.*



# Mornings@Menlo

All Mornings@Menlo events are held at 11:00 a.m. in Martin Family Hall and are free and open to the public. They include master classes with festival artists, as well as Café Conversations, which are led by both artists and special guests and explore a rich variety of subjects.

## Master Classes

Music@Menlo's master classes unite the next generation of exceptional musicians with a renowned faculty of today's most esteemed artists and educators. Join the young artists and faculty of the Chamber Music Institute for a rare opportunity to observe as they exchange ideas, discuss interpretive approaches, and prepare masterworks of the chamber music literature for the concert stage.

Tuesday, July 19

Tommaso Lonquich, *clarinetist*

Wednesday, July 20

Calidore String Quartet

Thursday, July 21

Aaron Boyd, *violinist*

Friday, July 22

Jennifer Frautschi, *violinist*

Tuesday, July 26

Gilbert Kalish, *pianist*

Wednesday, July 27

Timothy Eddy, *cellist*, & Todd Phillips, *violinist*

Thursday, July 28

Daniel Phillips, *violinist*, &  
Steven Tenenbom, *violinist*

Friday, July 29

Kristin Lee, *violinist*

Tuesday, August 2

Bella Hristova, *violinist*

Thursday, August 4

Shai Wosner, *pianist*

Friday, August 5

Wu Han, *pianist*

Master class schedule is subject to change. Please visit [www.musicatmenlo.org](http://www.musicatmenlo.org) during the festival for the latest information.



## Café Conversations

Since its inception, Music@Menlo's Café Conversation series has surveyed a multitude of topics from the unique perspectives of the festival's artistic community. This distinctive series of free and informal discussion events led by festival artists and distinguished guests offers audiences an engaging forum to explore music, art, and culture.

**Monday, July 18**

### Meeting Mozart

With **Michael Parloff**, lecturer, founding Artistic Director of Parlance Chamber Concerts, and former Principal Flute of the Metropolitan Opera Orchestra

**Monday, July 25**

### Eclecticism in Bach's Cello Suites

With **Inbal Segev**, cellist, recording artist, and host of "Musings with Inbal Segev"

**Monday, August 1**

### The Art of Simon Bull

With **Simon Bull**, Music@Menlo's 2022 Visual Artist, and **Cathy Kimball**, Curator, *De.Coded: A Human Atlas of Silicon Valley*

**Wednesday, August 3**

### Haydn on Location: From the Court at Esterházy to London

With **Ara Guzelimian**, lecturer, Artistic and Executive Director of the Ojai Music Festival, and Special Advisor to the Juilliard School

*Café Conversation topics and speakers are subject to change. Please visit [www.musicatmenlo.org](http://www.musicatmenlo.org) during the festival for the latest information.*

# 2022 Visual Artist: Simon Bull

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.

**SIMON BULL** (born March 6, 1958) is an English-born artist living in Carmel, California. His brightly colorful artworks are inspired by nature, infused with joy, and embrace a wide range of innovative printmaking techniques. California's central coast is a source of limitless inspiration, with its vast array of landscape, flora, and fauna.

Soon after graduating with honors from Leeds Polytechnic, he won the distinguished British Fine Art Trade Guild's Artist Print Award in 2000. In 2002, Bull was selected, along with fellow artists Thomas Kinkade and Howard Behrens, to commemorate the Salt Lake City Winter Olympics.

After Moving to the United States with his wife and family in 2003, he became the first British artist to win the National Association of Limited Edition Dealers Award not just once, but twice along with a NALED Medal of Honor. In 2007, Bull was invited to paint a series of portraits for Muhammad Ali. Many of these works, signed by both artist and boxing legend, are in the collection of the Muhammad Ali Center in Louisville, Kentucky.

In 2017, Simon Bull opened his MEUSE Gallery in Carmel-by-the-Sea along with a second MEUSE Gallery location in



St. Helena, California, in 2019. In this same year, Bull was honored as the Official Artist of the National Cherry Blossom Festival in Washington, D.C.

Bull's unique and vibrant perspectives of the natural world have stirred the souls of collectors and fans on every continent. He is honored to be the 2022 featured artist for the Menlo Music Festival. Please feel free to explore more of his repertoire on [www.meusegallery.com](http://www.meusegallery.com).



Simon Bull, *Bird Study*, 2020, acrylic on paper.

# Music@Menlo *LIVE*

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

—*Stringendo* magazine



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

## Available in Digital Format

Music@Menlo *LIVE*'s entire critically acclaimed catalog, which features extraordinary recordings of some of classical music's most beloved works as well as numerous rarely recorded masterpieces, is available online in digital format from a variety of online digital music retailers, including Amazon, Apple Music, and Spotify.

## Latest Release: *Gather* (2021)

Available both online and in a seven-CD box set, the compilation celebrates the joy of coming together around a shared love of live music after an immensely challenging period for the arts. Each of the discs explores pinnacles of chamber music, including both masterworks and new discoveries. This collection also celebrates the first season in the Spieker Center for the Arts, Music@Menlo's new home on the Menlo School campus.

## Available Now and Coming Soon

Music@Menlo *LIVE* 2022 recordings will be released this winter. You can purchase complete box sets and individual CDs from every Music@Menlo season on our website, along with special editions of collected recordings from festival artists. You can also listen to and download Music@Menlo *LIVE* recordings on Amazon, Apple Music, and Spotify.

## Recording Producer: Da-Hong Seetoo



Six-time Grammy Award-winning recording producer **DA-HONG SEETOO** returns to Music@Menlo for a nineteenth season to record the festival concerts for release on the Music@Menlo *LIVE* label. A violinist trained at the Curtis Institute of Music 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 Orchestra (Taipei, Taiwan); the New York Philharmonic under Lorin Maazel; the ProMusica Chamber Orchestra (Columbus, Ohio); the Royal Philharmonic Orchestra under Carlos Miguel Prieto; the Singapore Symphony Orchestra; and David Finckel and Wu Han for the ArtistLed label. His recording with the Emerson String Quartet for Deutsche Grammophon, *Intimate Letters*, garnered the 2010 Grammy Award for Best Chamber Music Performance.

## Broadcast Partner: American Public Media®

American Public Media® is the leading producer of classical music programming for public radio. This summer, Music@Menlo is proud to welcome American Public Media® once again as the festival's exclusive broadcast partner. Performances from the festival will air nationwide on the American Public Media® radio program *Performance Today*®, the largest daily classical music program in the United States, which airs on 260 stations and reaches more than one million people each week, and via Classical 24®, a live classical music service broadcast on 250 stations and distributed by Public Radio International. Hosts and producers from American Public Media® often participate in the festival as event moderators and educators. Go online to [www.yourclassical.org](http://www.yourclassical.org) for archived performances, photos, and interviews.

Music@Menlo:

## FOCUS

Music@Menlo's Focus Residencies take audiences on a captivating artistic journey, delving deep into a specific musical topic. Inspired by the summer festival's immersive thematic programming and learning opportunities, each Residency features an intimate "Behind the Music" discussion and a concert showcasing the works explored. This season's Focus Residency guest curators are pianist Gilles Vonsattel and flutist Tara Helen O'Connor. Tickets will go on sale during the summer festival.

## The End/so beautiful and free with Gilles Vonsattel

### BEHIND THE MUSIC

Friday, December 2, 2022, 7:30 p.m.  
Spieker Center for the Arts

### CONCERT PROGRAM

Saturday, December 3, 2022, 4:00 p.m.  
Spieker Center for the Arts

This program is built upon Ludwig van Beethoven's Opus 111, his extraordinary final piano sonata. Beethoven's last works are deeply impacted by his renewed examinations of J.S. Bach's music. To prepare the way for Opus 111, we will begin with selections of Bach's final work, *The Art of Fugue*, and proceed to the music of two great admirers and proponents of Bach: Dmitry Shostakovich and Felix Mendelssohn. Tonal relationships serve to tie every piece and movement of this program together, leading to the liberating C-major conclusion of Opus 111.

**JOHANN SEBASTIAN BACH** (1685–1750)  
Selections from *Die Kunst der Fuge (The Art of Fugue)*,  
BWV 1080 (ca. 1742–1750)

**DMITRY SHOSTAKOVICH** (1906–1975)  
Selections from *24 Preludes and Fugues, op. 87* (1950–1951)

**FELIX MENDELSSOHN** (1809–1847)  
*Variations sérieuses* in D minor, op. 54 (1841)

**JOHANN SEBASTIAN BACH**  
Prelude in C major from *The Well-Tempered Clavier*,  
*Book I* (1722)

Prelude in C minor from *The Well-Tempered Clavier*,  
*Book II* (1740)

**LUDWIG VAN BEETHOVEN** (1770–1827)  
Piano Sonata no. 32 in C minor, op. 111 (1822)

Gilles Vonsattel, *piano*



## Winter Journey in Concert with Tara Helen O'Connor

### BEHIND THE MUSIC

Saturday, March 25, 2023, 1:00 p.m.  
Spieker Center for the Arts

### CONCERT PROGRAM

Sunday, March 26, 2023, 4:00 p.m.  
Spieker Center for the Arts

This Focus Residency takes its inspiration from writer Martin Goldsmith's book *The Inextinguishable Symphony*, in which he shares the remarkable true story of his parents, Gunther Goldschmidt and Rosemarie Gumpert Goldschmidt. During the Nazi regime, they were members of the all-Jewish orchestra, the *Jüdischer Kulturbund*, a group maintained as a propaganda tool by the Nazi Minister of Propaganda, Joseph Goebbels. The Goldschmidts' participation in this group ultimately helped save their lives in Nazi Germany, and Goldsmith's book inspired the making of a film, *Winter Journey*, which will be screened preceding a Q&A with the author. The following day's concert program features works for winds and piano, including works by composers who were silenced as victims of the Holocaust, as well as works performed by the *Jüdischer Kulturbund*.

### LEO SMIT (1900–1943)

*Sextet for Piano and Wind Quintet* (1933)

### PAVEL HAAS (1899–1944)

*Suite for Oboe and Piano, op. 17* (1939)

### ERWIN SCHULHOFF (1894–1942)

*Divertissement for Oboe, Clarinet, and Bassoon* (1927)

### GIDEON KLEIN (1919–1944)

*Wiegenlied (Lullaby) for Flute and Piano* (1943)

### LUDWIG THUILLE (1861–1907)

*Sextet in B-flat major for Piano and Wind Quintet, op. 6* (1888)

Shai Vosner, *piano*; Tara Helen O'Connor, *flute*;  
James Austin Smith, *oboe*; Alan R. Kay, *clarinet*;  
Marc Goldberg, *bassoon*; David Byrd-Marrow, *horn*;  
Martin Goldsmith, *writer*

# 2022 Artist and Faculty Biographies

## Artistic Directors

### The Martin Family Artistic Directorship



Pianist **WU HAN** and cellist **DAVID FINCKEL** are the founding Artistic Directors of Music@Menlo, which they began in 2003. They brought to the project all their experiences at other summer festivals, including artists, repertoire, and educational programs. Perhaps the most unique element of their artistic approach is the same philosophy behind their recording company, ArtistLed, which they founded in 1997: that everything must be generated solely by artistic vision, with excellence as the standard, and that great music should be accessible to all.

David and Wu Han came to Music@Menlo having already established multifaceted careers, both as individuals and as a duo, encompassing virtually all the roles classical musicians can hold as concerto soloists, recitalists, chamber artists, and teachers. Their concert career and additional initiatives in recording and presenting eventually garnered them *Musical America's* Musicians of the Year Award, and David and Wu Han are the only duo ever to have received the distinguished organization's highest honor. In 2004, only one year after Music@Menlo's inaugural season, the festival's luster caught the eye of New York's Chamber Music Society of Lincoln Center (CMS), which engaged them as Artistic Directors. Following their recent contract extension with CMS, David and Wu Han have become the longest-serving Artistic Directors in the Society's history.

Born in Taiwan, Wu Han came to the United States to attend graduate school where she was mentored by some of the world's greatest pianists, including Menahem Pressler and Rudolf Serkin. She thrived at the Marlboro and Aspen music festivals and subsequently won the prestigious Andrew Wolf Award. Wu Han currently serves as Artistic Advisor for both Wolf Trap's Chamber Music at the Barns series and for Palm Beach's Society of the Four Arts. As a New Jersey teenager, David won the Philadelphia Orchestra's Junior and Senior concerto competitions and became the first American student of cellist Mstislav Rostropovich. He subsequently joined the Emerson String Quartet, which garnered nine Grammy Awards and the Avery Fisher Prize during David's thirty-four-season tenure. David is a professor at both the Juilliard School and Stony Brook University.

David and Wu Han married in 1985 and divide their time between touring and their residences in New York City and

Westchester County. Their daughter Lilian lives and works in Brooklyn as an artist.

Visit [www.davidfinckelandwuhan.com](http://www.davidfinckelandwuhan.com) for more information.

*David Finckel will perform in Concert Program I (July 16), Concert Program IV (July 24), Concert Program VII (July 29 and 30), and Concert Program VIII (August 6).*

*Wu Han will perform in Concert Program I (July 16), Concert Program V (July 26), Concert Program VII (July 29 and 30), and Concert Program VIII (August 6).*



**MARK ALMOND** joined the San Francisco Symphony as Associate Principal Horn in the 2020–21 season and the San Francisco Opera Orchestra as Co-Principal Horn in 2016. While studying medicine at Cambridge and Oxford universities, he became Principal Horn of the European Union Youth Orchestra, performed in the finals of the BBC Young Musician of the Year Competition, won the Silver Medal of the Shell London Symphony Orchestra Scholarship, performed with the London Symphony Orchestra, and was appointed Third Horn with the Philharmonia Orchestra of London. He has since played Guest Principal with numerous ensembles, including the Los Angeles Philharmonic, Philharmonia Orchestra, City of Birmingham Symphony Orchestra, and Royal Philharmonic Orchestra, among others. He is an experienced pulmonologist and hospital physician with a Ph.D. in Immunology and Virology from Imperial College, London. He is currently researching COVID-19 as a postdoctoral Research Scholar at UCSF.

*Mark Almond will perform in Concert Program II (July 17).*



**DMITRI ATAPINE** has been described as a cellist with "brilliant technical chops" (*Gramophone*), whose playing is "highly impressive throughout" (*Strad*). As a soloist and recitalist, he has appeared on some of the world's foremost stages, including Alice Tully Hall at Lincoln Center, Zankel and Weill halls at Carnegie Hall, Chicago Cultural Center, and the National Auditorium of Spain. An avid chamber musician, Atapine frequently performs with the Chamber Music Society of Lincoln Center and is an alum of the Bowers Program. His festival appearances have included Music@Menlo, Chamber Music Northwest, La Musica, Pacific Music Festival, Aldeburgh Festival, and Aix-en-Provence Festival, among many others, with performances broadcast on radio and television in Spain, Italy, the United States, Canada, Mexico, and South Korea. His multiple awards include top prizes at the Carlos Prieto International, Florian Ocampo, and the Llanes cello competitions, as well as the Plowman, New England, and the Premio Vittorio Gui chamber music competitions. Atapine's recordings, among them a world-premiere recording of Lowell Liebermann's complete works for cello and piano, can be found on the Naxos, Albany, Urtext Digital, Blue Griffin, and Bridge record labels. Atapine holds a doctoral degree from Yale School of Music, where he was a student of Aldo Parisot. Born into a family of musicians, he also studied with Alexander Fedorchenko and Suren Bagratuni. Appointed in 2022 as the Artistic Co-director of Friends of Chamber Music Kansas City, he also directs Apex Concerts (Nevada) and the Ribadesella Festival (Spain). Atapine is the Co-director of the Young Performers Program at Music@Menlo and Professor of Cello at the University of Nevada, Reno.

*Dmitri Atapine is Co-director of the Chamber Music Institute Young Performers Program. He will perform in Concert Program I (July 16) Concert Program IV (July 24), and Concert Program VI (July 28).*



Violinist **AARON BOYD** holds many titles: soloist and chamber musician, orchestral leader, recording artist, lecturer, and teacher. Since making his New York recital debut in 1998, Boyd has appeared at the most prestigious venues throughout the United States, Europe, Russia, and Asia. A participant in the Marlboro, Music@Menlo, Tippet Rise, La Jolla, and Aspen festivals, he is also an Artist of the Chamber Music Society of Lincoln Center. As a member of the Escher String Quartet for five seasons, Boyd was a recipient of the Avery Fisher Career Grant and the Martin E. Segal Award from Lincoln Center. A prizewinner in the Ecoles d'art Américaines de Fontainebleau, Tuesday Musical Association, and Pittsburgh Concert Society competitions, he was awarded a proclamation by the City of Pittsburgh for his musical accomplishments. As a passionate advocate for new music, Boyd has been involved in numerous commissions and premieres and has worked directly with legendary composers such as Milton Babbitt, Elliott Carter, and Charles Wuorinen. As a recording artist, he can be heard on the BIS, Music@Menlo LIVE, Naxos, Tzadik, North/South, and Innova labels. Boyd has been broadcast in concert by PBS, NPR, WQXR, and WQED and was profiled by Arizona Public Television. Formerly on the violin faculties of Columbia University and the University of Arizona, he now serves as Head of Strings, Director of Chamber Music, and Professor of Violin at the Meadows School of the Arts at Southern Methodist University, and he makes his home in Plano, Texas, with his wife, Yuko; daughter, Ayu; and son, Yuki. Boyd performs on violins by Matteo Goffriller (Venice, 1700) and Samuel Zygmuntowicz (Brooklyn, 2018).

*Aaron Boyd will perform in Concert Program I (July 16), Concert Program IV (July 24) and lead Encounter Lecture II, Haydn's String Quartets (July 22).*



**MICHAEL STEPHEN BROWN** has been described as "one of the leading figures in the current renaissance of performer-composers" (*New York Times*). Winner of a 2018 Emerging Artist Award from Lincoln Center and a 2015 Avery Fisher Career Grant, he is an Artist of the Chamber Music Society of Lincoln Center and an alum of the Bowers Program (formerly CMS Two). Brown makes regular appearances with orchestras such as the National Philharmonic and the Seattle, Grand Rapids, North Carolina, and Albany symphonies, and was selected by pianist Andrés Schiff to perform an international solo recital tour, making debuts in Zurich, Brussels, Milan, Florence, and Berlin. He has appeared at the Tanglewood, Mostly Mozart, Marlboro, Ravinia, Music@Menlo, Tippet Rise, Gilmore, Bridgehampton, and Bard music festivals and performs regularly with his longtime duo partner, cellist Nicholas Canellakis. A prolific composer, his Piano Concerto was premiered by the Kalamazoo Symphony Orchestra and by the NFM Leopoldinum Orchestra in Poland. Brown was the Composer- and Artist-in-Residence at the New Haven Symphony Orchestra, a Copland House Residency Award winner, and the First-Prize winner of the Concert Artists Guild Competition. He studied piano and composition at the Juilliard School with pianists Jerome Lowenthal and Robert McDonald and composer Samuel Adler. A native New Yorker, Brown lives there with his two nineteenth-century Steinway D pianos, Octavia and Daria, and in his spare time studies Italian and the complete piano music by Felix Mendelssohn. For more information, please visit [www.michaelbrownmusic.com](http://www.michaelbrownmusic.com).

**Michael Stephen Brown holds the Kathleen G. Henschel Piano Chair in honor of Wu Han for 2022.**

*Michael Stephen Brown will perform in Concert Program V (July 26), Concert Program VI (July 28), and Carte Blanche Concert II (July 31).*



The **CALIDORE STRING QUARTET** has been praised by the *New York Times* for its "deep reserves of virtuosity and irrepressible dramatic instinct." The *Los Angeles Times* described the quartet as "astonishing," their playing "shockingly deep" and approaching "the kind of sublimity other quartets spend a lifetime searching for," and praised its balance of "intellect and expression." Recipient of a 2018 Avery Fisher Career Grant and a 2017 Lincoln Center Emerging Artist Award, the Calidore Quartet first made international headlines as winner of the 2016 M-Prize International Chamber Music Competition. The quartet was the first North American ensemble to win the Borletti-Buitoni Trust Fellowship, was a BBC Radio 3 New Generation Artist, and is currently in residence with the Chamber Music Society of Lincoln Center. The Calidore Quartet was founded at the Colburn School in Los Angeles in 2010. Within two years, they won grand prizes in virtually all the major chamber music competitions in the United States, including the Fischhoff, Coleman, and Chesapeake competitions. Highlights of the 2021–22 season include returns to Wigmore Hall in London and Alice Tully Hall in New York, domestic debuts at the Library of Congress and Harvard University, and international debuts in the Hague and Antwerp. They will premiere new works by composers Huw Watkins and Hanna Lash. Recent seasons' performances have taken the Calidore throughout North America, Europe, and Asia to venues such as Carnegie Hall, Wigmore Hall, Kennedy Center, Konzerthaus Berlin, Seoul's Kumho Art Hall, and to significant festivals including the BBC Proms, Verbier, Ravinia, Mostly Mozart, Music@Menlo, Rheingau, East Neuk, and Festspiele Mecklenburg-Vorpommern festivals. The Calidore String Quartet's latest album on Signum Records, *BABEL*, features works by Schumann, Shostakovich, and Caroline Shaw. The *Strad* selected the album as the "Editor's Choice" and praised it as "breathtaking...a universally impressive disc."

*The Calidore String Quartet will perform in Concert Program III (July 23) and Concert Program IV (July 24).*



Hailed by the *New Yorker* as a "superb young soloist," **NICHOLAS CANELLAKIS** has become one of the most sought-after and innovative cellists of his generation. The *New York Times* praised his playing as "impassioned...the audience seduced by Canellakis's rich, alluring tone." Canellakis's recent highlights include concerto appearances with the Albany, Delaware, Lansing, and Bangor symphony orchestras and the Erie Philharmonic, the Orchestra Now, and the New Haven Symphony Orchestra as Artist-in-Residence; Europe and Asia tours with the Chamber Music Society of Lincoln Center, including appearances in London's Wigmore Hall, the Louvre in Paris, the Seoul Arts Center, and the Shanghai and Taipei National concert halls; and recitals throughout the United States with his long-time duo collaborator, pianist-composer Michael Stephen Brown. He made his Carnegie Hall concerto debut with the American Symphony Orchestra in 2015. Canellakis is an Artist of the Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour, and is a former member of the Bowers Program. He is also a regular guest artist at many of the world's leading music festivals, including the Santa Fe, Ravinia, Music@Menlo, Bard, Bridgehampton, La Jolla SummerFest, Hong Kong, Moab, Music

in the Vineyards, and Saratoga Springs festivals. He was recently named Artistic Director of Chamber Music Sedona in Arizona. Canellakis is a graduate of the Curtis Institute of Music and New England Conservatory. Filmmaking and acting are special interests of his, and he has produced, directed, and starred in several short films and music videos, many of which can be found on his website at [www.nicholascanellakis.com](http://www.nicholascanellakis.com).

*Nicholas Canellakis will perform in Concert Program IV (July 24) and Concert Program VI (July 28).*



**FRED CHILD** is the host of American Public Media's *Performance Today*, the most listened-to classical music radio show in the United States. He is also the commentator and announcer for *Live from Lincoln Center* on PBS, the only live performing arts series on television. He was cohost of *Carnegie Live*, a three-year series of national broadcasts from the United States' premier concert venue. Child has hosted numerous live national broadcasts, including significant events from New York, Los Angeles, London, Boston, and the Aspen Music Festival. He also hosted NPR's *Creators at Carnegie*, a program of wide-ranging performers in concert, including Brian Wilson, David Byrne, Dawn Upshaw, and many others. Before going to NPR, Child was Music Director and Director of Cultural Programming at WNYC in New York, host of a live daily performance and interview program on WNYC, and for 10 years, a host at Oregon Public Broadcasting. He has reviewed music for NPR's *All Things Considered* and has reported on the music scene for NPR's *Morning Edition* and *Weekend Edition*. He has been a contributor to *Billboard* magazine and a commentator and co-presenter for BBC Radio 3. Child made his acting debut in a performance and video collaboration with composer Philip Glass and violinist Tim Fain in 2011 and has performed as an actor and narrator for the Aspen Music Festival, the Virginia Arts Festival, the U.S. Marine Band, and on a best-selling 2016 recording of Stravinsky's *The Soldier's Tale*. While growing up in Portland, Oregon, Child studied classical piano. He also dabbles in guitar, percussion, and the bagpipes. His percussion band opened for the Grateful Dead at the Oakland Coliseum, and his rare musical performances include percussion with guitarist Sharon Isbin and four-hand piano duets with André-Michel Schub. He loves baseball (throws right, bats left); is an avid hiker, climber, skier, and cyclist; and is a licensed private pilot and certified scuba diver.

*Fred Child will perform in Concert Program IV (July 24).*



Born and raised in Calgary, Alberta, cellist **ESTELLE CHOI** began her music studies at the age of five. She garnered top prizes as a soloist and as a chamber musician in the Canadian Music Competition, the Alberta Music Festival, and the Calgary Concerto Competition. Choi has gained international recognition as a founding member of the Calidore String Quartet, an ensemble that celebrated its tenth anniversary in 2020. Praised by the *New York Times* for its "deep reserves of virtuosity and irrepressible dramatic instinct" and by the *Los Angeles Times* for its balance of "intellect and expression," the Calidore made international headlines when they won the Grand Prize of the 2016 M-Prize International Chamber Music Competition. As a member of the Calidore, Choi is an Avery Fisher Career Grant winner, BBC 3 New Generation Artist, recipient of the Lincoln Center Emerging Artist Award, and a Borletti-Buitoni Trust recipient. The Calidore recently completed their third year as members of the Chamber Music Society of Lincoln Center's Bowers Program. Internation-

ally, Choi was a prizewinner in the ARD International Music Competition in Munich as well as the International Chamber Music Competition in Hamburg. She studied with John Kadz for thirteen years and went on to work with Aldo Parisot at the Yale School of Music and Ronald Leonard at the Colburn Conservatory. Choi holds a bachelor's degree and Artist Diploma from the Colburn Conservatory and a master's degree from the Yale School of Music. She teaches and performs at the University of Delaware and University of Toronto.

*Estelle Choi will perform in Concert Program III (July 23) and Concert Program IV (July 24).*



Grammy Award-winning mezzo-soprano **SASHA COOKE** has been called a "luminous standout" (*New York Times*) and "equal parts poise, radiance, and elegant directness" (*Opera News*). This season, Cooke returns to the Metropolitan Opera for her role debut as Cherubino in *Le Nozze di Figaro* and as Eduige in *Rodelinda*. Concert highlights include performances with the Minnesota Orchestra of Mahler's *Lieder eines fahrenden Gesellen* and Symphony no. 8, the latter conducted by Osmo Vänskä, and with the Los Angeles Philharmonic of Michael Tilson Thomas's *Meditations on Rilke*, conducted by the composer. Cooke also gives a solo recital at the Tucson Desert Song Festival, where she premieres a new work by Jennifer Higdon. January 2022 marks the release of Cooke's new CD, entitled *how do I find you*, on the Pentatone label. The recording, featuring songs by Caroline Shaw, Nico Muhly, and others, serves as a tribute to both the struggles and hopes of artists that have been wrought by the pandemic. Cooke performs the world premiere as part of the San Francisco Symphony's Great Performers Series before giving subsequent recitals at the Shriver Hall Concert Series and elsewhere. Cooke has sung at the Metropolitan Opera, English National Opera, and Gran Teatre del Liceu, among others, and with more than 70 symphony orchestras worldwide. Recent recordings can be found on the Hyperion, BIS, and Chandos labels. Cooke studied at Rice University, the Juilliard School, and the Metropolitan Opera's Lindemann Young Artist Development Program.

*Sasha Cooke will perform in Concert Program I (July 16).*



Praised as "extraordinary" and "a formidable clarinetist" by the *New York Times*, **ROMIE DE GUISE-LANGLAIS** has appeared as soloist and chamber musician on major concert stages throughout the U.S., Canada, Europe, and Asia. She has performed as soloist with the Houston Symphony, Burlington Chamber Orchestra, Guanajuato Symphony Orchestra, Ensemble ACJW, and at Festival Mozaic, Sarasota Music Festival, Music@Menlo, and the Banff Centre for the Arts. De Guise-Langlois is a winner of the Astral Artists' National Auditions and a recipient of the Canadian Broadcasting Corporation Award. She was also awarded First Prize in the Ima Hogg Competition, the Woolsey Hall Concerto Competition at Yale University, the McGill University Classical Concerto Competition, and the Canadian Music Competition. An avid chamber musician, she has toured with Musicians from Marlboro and has appeared on numerous chamber music series, including the Chamber Music Society of Lincoln Center, the Philadelphia and Boston chamber music societies, 92nd Street Y, the Kennedy Center, and Chamber Music Northwest. She has performed as Principal Clarinet for the Orpheus and Saint Paul chamber orchestras, the Orchestra of St. Luke's, the New Haven and Stamford symphony orchestras, NOVUS NY, and the Knights. A native of Montreal, de

Guise-Langlois earned degrees from McGill University and the Yale School of Music, where she studied under David Shifrin. She is an alumna of Ensemble Connect and the Bowers Program. Now Assistant Professor of Clarinet at University of Massachusetts, Amherst, she previously served on the faculty of Montclair State University.

*Romie de Guise-Langlois will perform in Concert Program II (July 17).*



**STEVEN DIBNER** has been the Associate Principal Bassoon of the San Francisco Symphony since 1983. Dibner studied bassoon with Leonard Sharrow at Indiana University, where he also studied acting and singing. He received his master's degree from the Juilliard School, where he studied with Stephen Maxym. Upon graduation, he was appointed Principal Bassoon of the New Jersey Symphony, concurrently developing a freelance career that spanned from the Metropolitan Opera to Broadway shows. He has performed as a soloist with the San Francisco Symphony under conductors Yehudi Menuhin and Herbert Blomstedt and with the Philippine Philharmonic Orchestra, Santa Fe Chamber Music Festival, Aspen Music Festival, Colorado Music Festival, and San Diego's Mainly Mozart Festival. Dibner toured the world and recorded as a member of the Orpheus Chamber Orchestra and is featured on their recording of Mozart's Sinfonia Concertante for Four Winds. He has also appeared in performance with the Chamber Music Society of Lincoln Center, Orchestra of St. Luke's, Mostly Mozart Festival, Symphony Parnassus, and New York Chamber Soloists. Dibner has performed at the Aspen and Marlboro summer festivals for three decades. He has premiered works written for him by George Perle, Lee Hyla, Dan Welcher, Bill Douglas, and Francis Thorne. Dibner coaches chamber music at the San Francisco Conservatory of Music and teaches a class called Bel Canto for Wind Instruments. Always active as a volunteer, he helps first graders and plays weekly for those living with dementia and Alzheimer's. Dibner's primary hobbies are cooking, baking, and gardening in the Dahlia Dell in Golden Gate Park.

*Steven Dibner will perform in Concert Program II (July 17).*



Persian- and Pakistani-American flutist **AMIR HOSHANG FARSI** was born and raised in the San Francisco Bay Area and is currently a fellow with Carnegie Hall's Ensemble Connect. He was formerly the Second Flute of the Washington Chamber Orchestra and the Principal Flute of Occasional Symphony, and he has performed with the New Haven Symphony Orchestra, as well. Farsi has also performed under prolific conductors such as Marin Alsop, David Robertson, Peter Oundjian, Jean-Marie Zeitouni, Leon Fleisher, and Ignat Solzhenitsyn. He has performed alongside notable chamber musicians such as William Purvis and Stephen Taylor. Farsi performs regularly with the UN Chamber Music Society and is very excited to be joining the Music@Menlo artist roster this summer. Farsi has made appearances at notable music festivals, including Lake George, Norfolk, Bang on a Can, Marrowstone, and the St. Lawrence String Quartet Chamber Music Seminar, and has performed in prestigious venues such as the Banff Centre, Carnegie Hall, New World Center, Lincoln Center, and at the United Nations. Farsi received his Bachelor of Music and Master of Music degrees from the Peabody Conservatory and the Yale School of Music, where he studied with Marina Piccinini and Ransom Wilson.

*Amir Hoshang Farsi will perform in Concert Program I (July 16).*



Violinist **JENNIFER FRAUTSCHI** is a two-time Grammy Award nominee and Avery Fisher Career Grant recipient who has appeared as soloist with innumerable orchestras, including the Cincinnati Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, Milwaukee Symphony Orchestra, Minnesota Orchestra, and Saint Paul Chamber Orchestra. As a chamber musician, she has performed with the Boston Chamber Music Society and Chamber Music Society of Lincoln Center and has appeared at the Chamber Music Northwest, La Jolla SummerFest, Music@Menlo, Tippet Rise Art Center, Toronto Summer Music, Bridgehampton, Charlottesville, Lake Champlain, Moab, Ojai, Santa Fe, Salt Bay, Seattle, and Spoleto music festivals. Her extensive discography includes several discs for Naxos: the Stravinsky Violin Concerto with the Philharmonia Orchestra, conducted by Robert Craft, and two Grammy-nominated recordings with the Fred Sherry Quartet of the Schoenberg Concerto for String Quartet and Orchestra and the Schoenberg Third String Quartet. Her most recent releases are with pianist John Blacklow on Albany Records, and she has also recorded three widely praised CDs for Artek. Other recent recordings include Romantic horn trios with hornist Eric Ruske and pianist Stephen Prutsman as well as the Stravinsky Duo Concertante with pianist Jeremy Denk. Born in Pasadena, California, Frautschi attended the Colburn School, Harvard University, the New England Conservatory, and the Juilliard School. She performs on a 1722 Antonio Stradivarius violin known as the "ex-Cadiz," on generous loan from a private American foundation with support from Rare Violins in Consortium. She currently teaches in the graduate program at Stony Brook University.

*Jennifer Frautschi will perform in Concert Program I (July 16) and Concert Program IV (July 24).*



**ARA GUZELIMIAN** is the Artistic Director of the Ojai Music Festival. He served as Provost and Dean of the Juilliard School from 2007 until 2020, and he continues at Juilliard as Special Advisor, Office of the President, and as a member of the faculty. Prior to Juilliard, he was Senior Director and Artistic Advisor of Carnegie Hall (1998–2006). He previously held the positions of Artistic Administrator of the Aspen Music Festival and School in Colorado (1993–1998) and Artistic Administrator of the Los Angeles Philharmonic (1986–1993). He currently serves on the Music Visiting Committee of the Morgan Library and Museum in New York City and as Artistic Consultant for the Marlboro Music Festival and School in Vermont. Guzelimian has lectured at the Metropolitan Opera, the Salzburg Festival, Lincoln Center, Carnegie Hall, the Banff Centre for the Arts, and the Jerusalem Music Center, where he was on the faculty of the 2000 International Chamber Music Encounter led by Isaac Stern. He is editor of *Parallels and Paradoxes: Explorations in Music and Society*, a collection of dialogues between Daniel Barenboim and Edward Said. Guzelimian holds the title Chevalier des Arts et des Lettres, awarded by the French government for his contributions to French music and culture.

*Ara Guzelimian will lead Encounter Lecture III, Music@Menlo at 20 (August 3).*



**BELLA HRISTOVA** is an internationally-acclaimed violinist known for her passionate and powerful performances, beautiful sound, and compelling command of her instrument. Her numerous prizes include a 2013 Avery Fisher Career Grant, First Prize in the Young Concert Artists International Audi-

tions, and First Prize in the Michael Hill International Violin Competition. She has performed extensively as a soloist with orchestras including the Orchestra of St. Luke's, the New York String Orchestra, and the Forth Worth, Kansas City, and Milwaukee symphony orchestras. She has performed recitals at Carnegie Hall; Merkin Concert Hall; and the Kennedy Center in Washington, D.C., and she regularly appears with the Chamber Music Society of Lincoln Center. In 2017, she and renowned pianist Michael Houstoun toured New Zealand performing and recording the complete Beethoven sonatas for violin and piano on the Rattle label. A committed proponent of new music, she has commissioned composers Joan Tower and Nokuthula Ngwenyama to write unaccompanied violin pieces, which she premiered and performs in recitals throughout the United States and abroad. She further collaborated with her husband David Serkin Ludwig on a violin concerto written for her through a consortium of eight major orchestras across the country. Hristova began violin studies at the age of six in her native Bulgaria, studied with Ida Kavafian at the Curtis Institute of Music, and received her Artist Diploma under the tutelage of Jaime Laredo at Indiana University. Hristova lives in Philadelphia with her husband and their four cats. She performs on a 1655 Nicolò Amati violin.

*Bella Hristova will perform in Overture Concert II (August 2) and Carte Blanche Concert III (August 4)*



Pianist **GILBERT KALISH** leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator and pianist has established him as a major figure in American music making. He was the pianist of the Boston Symphony Chamber Players for 30 years and was a founding member of the Contemporary Chamber Ensemble, a group devoted to new music that flourished during the 1960s and 1970s. He is a frequent guest artist with many of the world's most distinguished chamber ensembles and is an Artist of the Chamber Music Society of Lincoln Center. His 30-year partnership with the great mezzo-soprano Jan DeGaetani was universally recognized as one of the most remarkable artistic collaborations of our time. He maintains long-standing duos with cellists Timothy Eddy and Joel Krosnick, and he appears frequently with soprano Dawn Upshaw. As an educator, Kalish is Distinguished Professor and Head of Performance Activities at Stony Brook University. From 1969 to 1997, he was a faculty member at the Tanglewood Music Center, serving as Chair of the Faculty from 1985 to 1997. In 1995, he was presented with the Paul Fromm Award by the University of Chicago Department of Music for distinguished service to the music of our time. In January 2002, he was the recipient of Chamber Music America's Service Award for his exceptional contributions in the field of chamber music, and in 2006, he was awarded the George Peabody Medal for outstanding contributions to music in the United States. In 2017, he was awarded the title Champion of New Music by the American Composers Forum.

*Gilbert Kalish is Co-director of the Chamber Music Institute's International Program. He will perform in Carte Blanche Concert I (July 15), Concert Program I (July 16), Concert Program II (July 17), Concert Program VI (July 28), and Concert Program VIII (August 6).*



Praised as "a rare virtuoso of the flute" by *Libération*, **SOOYUN KIM** has established herself as one of the rare flute soloists in the classical music scene. Since her concerto debut with the Seoul Philharmonic Orchestra at age 10, she has enjoyed a flourishing career performing with orchestras including the Bavarian Radio Symphony, Munich Philharmonic, Munich Chamber, and Boston

Pops orchestras. She has been presented in recital series in Budapest's Liszt Hall, Millennium Stage at the Kennedy Center, Sibelius Academy in Helsinki, and Kobe's Bunka Hall. Her European debut recital at the Louvre was streamed live on medici.tv. A winner of the Georg Solti Foundation Career Grant, she has received numerous international awards and prizes, including the Third Prize at the ARD International Flute Competition. Kim's summer appearances include the Music@Menlo, Spoleto USA, Yellow Barn, Rockport, Olympic, and Tanglewood festivals. Her special interest in interdisciplinary art led her to collaborate with many artists, dancers, and museums around the world, such as Sol Lewitt and Glasmuseet Ebeltoft in Denmark. She has also choreographed and performed in dance works for Chamber Music Northwest and the Tivoli Dance Troupe. This season, she collaborates with the New York Theatre Ballet in conjunction with the Isabella Stewart Gardner Museum. An alum of the Bowers Program (formerly CMS Two), she studied at the New England Conservatory under the tutelage of Paula Robison. In addition to her musical training, she studied Baroque dance with Melinda Sullivan. Kim plays on a rare 18-carat gold flute specially made for her by Verne Q. Powell Flutes.

*Sooyun Kim will perform in Concert Program II (July 17), and Concert Program VI (July 28).*



Called "superb" by the *Washington Post* and "stunningly virtuosic" by the *New York Times*, **PETER KOLKAY** is the only bassoonist to receive an Avery Fisher Career Grant and to win First Prize at the Concert Artists Guild International Competition. A regular performer with the Chamber Music Society of Lincoln Center, Kolkay's summer 2022 season includes return engagements at Music@Menlo and the Bridgehampton Chamber Music Festival, as well as his first appearance at the Sarasota Music Festival. Recent performance highlights include the recording of an album of contemporary music for bassoon and strings with the Calidore String Quartet and a performance and recording of the Bassoon Concerto by Christopher Rouse with the Albany Symphony. Kolkay actively engages with composers in the creation of new works and has world-premiered pieces by Joan Tower, Mark-Anthony Turnage, Elliott Carter, and Tania León; he will premiere a new work by Reinaldo Moya in July 2022. As an orchestral performer, he is a member of the Iris Orchestra and has appeared several times as Guest Principal Bassoon with the Saint Paul Chamber Orchestra. A dedicated teacher, Kolkay is Associate Professor at the Blair School of Music at Vanderbilt University and has given master classes throughout the United States and Mexico. Kolkay holds a bachelor's degree from Lawrence University in Appleton, Wisconsin; a master's degree from the Eastman School of Music; and a doctorate from Yale University. A native of Naperville, Illinois, he now resides in the Melrose neighborhood of Nashville.

*Peter Kolkay will perform in Concert Program II (July 17).*



A recipient of the 2015 Avery Fisher Career Grant as well as a top-prize winner of the 2012 International Naumburg Violin Competition and the Astral Artists' 2010 National Auditions, violinist **KRISTIN LEE** enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator. The *Strad* reports, "she seems entirely comfortable with stylistic diversity, which is one criterion that separates the run-of-the-mill instrumentalists from true artists." Lee has appeared as soloist with the Philadelphia Orchestra, St. Louis Symphony, Saint Paul Chamber Orchestra, New Jersey Symphony, Hong Kong Philharmonic, Ural Philharmonic of Russia,

Korean Broadcasting Symphony, Guiyang Symphony Orchestra of China, Orquesta Sinfónica Nacional of Dominican Republic, and many other orchestras. She has performed at Carnegie Hall; Avery Fisher Hall; the Kennedy Center; Philadelphia's Kimmel Center; the Metropolitan Museum of Art; the Ravinia Festival; the Louvre Museum in Paris; Phillips Collection in Washington, D.C.; and Korea's Kumho Art Gallery. An accomplished chamber musician, Lee is an Artist of the Chamber Music Society of Lincoln Center, with which she performs at Lincoln Center in New York and on tour throughout each season. 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. She is on the faculty of University of Cincinnati College-Conservatory of Music as Assistant Professor of Violin and is the co-founder and Artistic Director of Emerald City Music in Seattle. For more information, please visit [www.violinistkristinlee.com](http://www.violinistkristinlee.com).

*Kristin Lee is on the faculty of the Chamber Music Institute. She will perform in Concert Program I (July 16), Concert Program II (July 17), Concert Program VI (July 28), and Concert Program VIII (August 6).*



Taiwanese-American violinist **RICHARD LIN** is the Gold Medalist of the Tenth Quadrennial International Violin Competition of Indianapolis, which took place in 2018. Highlights of his 2021–22 season include concerts with the National Symphony Orchestra in Taiwan and a tour of Japan with the National Taiwan Symphony Orchestra. In the United States, he appears with the Baton Rouge Symphony and the Indianapolis Chamber Orchestra. A series of recitals in Taiwan, Texas, California, and Pennsylvania culminates in a Carnegie Hall Stern Auditorium recital debut in June 2022. A passionate chamber musician, he performs concerts in the United States as a member of the Chamber Music Society of Lincoln Center's Bowers Program as well as at Music@Menlo. He has collaborated with numerous orchestras and performed at celebrated concert venues throughout Asia, Europe, and the United States. He is a laureate of the Sendai, Joseph Joachim, Singapore, and Michael Hill international violin competitions and has just joined the faculty of the National Taipei University of Education. Born in Phoenix, Arizona and raised in Taiwan, Lin graduated from the Curtis Institute of Music and the Juilliard School, where he studied with Aaron Rosand and Lewis Kaplan, respectively. As part of his prize for winning the International Violin Competition of Indianapolis, he performs on the 1683 "ex-Gingold" Stradivarius and 2017 Samuel Zygmuntowicz violins, which are on loan to him for four years.

*Richard Lin will perform in Concert Program VIII (August 6).*



American violist **MATTHEW LIPMAN** has been praised by the *New York Times* for his "rich tone and elegant phrasing." He has appeared with the Chicago Symphony Orchestra, Chamber Orchestra of Europe, Minnesota Orchestra, BBC Philharmonic, and the Academy of St Martin in the Fields, and has been a featured soloist at the Zürich Tonhalle, Aspen Music Festival, Carnegie Hall, New World Symphony, Wigmore Hall, and Walt Disney Concert Hall. The *Strad* praised his "most impressive" 2019 Cedille Records debut album *Ascent*, which included world-premiere recordings of Shostakovich and Clarice Assad, and his recording of Mozart's *Sinfonia concertante* with violinist Rachel Barton Pine and Sir Neville Marriner on the Avie label topped the *Billboard* Classical Charts. A former Artist-in-Residence for the American Viola Society, he was featured on WFMT Chicago's list "30 Under 30" of the

world's top classical musicians. Additionally, he has appeared on PBS, *Now Hear This*, and *Live from Lincoln Center*. An alum of the Bowers Program, Lipman holds the Susan S. And Kenneth L. Wallach Chair at the Chamber Music Society of Lincoln Center. He was the recipient of an Avery Fisher Career Grant and a major-prize winner in the Primrose, Tertis, Washington, Johansen, and Stulberg international competitions, and he studied at the Juilliard School with Heidi Castleman and at the Kronberg Academy with Tabea Zimmermann. Lipman is on faculty at Stony Brook University and performs on two spectacular violas: a rare 1700 Matteo Goffriller (Venice), on generous loan from the Rachel Barton Pine Foundation, and a 2022 Samuel Zygmuntowicz (Brooklyn).

*Matthew Lipman will perform in Concert Program VI (July 28), Overture Concert II (August 2), and Concert Program VIII (August 6).*



Acclaimed by reviewers as a "formidable clarinetist" and praised for his "passion, sumptuous tone, magical finesse, and dazzling virtuosity," **TOMMASO LONQUICH** is solo clarinetist with Ensemble MidtVest, the international chamber ensemble based in Denmark. He is also an Artist of the Chamber Music Society of Lincoln Center in New York, with which he performs in the United States and on worldwide tours. He has appeared on the most renowned stages of four continents, partnering among others with Christian Tetzlaff, David Finckel, Wu Han, Pekka Kuusisto, Carolin Widmann, Anneleen Lenaerts, Yura Lee, Gilles Vonsattel, Juho Pohjonen, and the Danish, Zaïde, and Vertavo string quartets. As an invited Guest Principal Clarinet in several orchestras, he has collaborated with conductors such as Zubin Mehta, Vladimir Ashkenazy, Fabio Luisi, and Leonard Slatkin. In Denmark, Lonquich is co-founder and Co-Artistic Director of Schackenborg Musikfest, one of Scandinavia's most prestigious festivals. In Italy, he is co-founder and Co-Artistic Director of KantorAtelier, a vibrant cultural space based in Florence and dedicated to the exploration of music, theater, art, and psychoanalysis. A devoted mentor, Lonquich is Head of Chamber Music at the Dædalus Advanced Studies Program in Florence, an institution which he co-founded. He has given master classes at the Juilliard School, Manhattan School of Music, and Royal Danish Academy of Music, among others. Alongside his artistic career, he is training in clinical Lacanian psychoanalysis in Ljubljana and Madrid and has studied economics at the University of Maryland.

*Tommaso Lonquich will perform in Concert Program II (July 17) and Overture Concert I (July 19).*



Romanian-born cellist **MIHAI MARICA** is a First-Prize winner of the "Dr. Luis Sigall" International Competition in Viña del Mar, Chile and the Irving M. Klein International Competition, and he is also a recipient of Charlotte White's Salon de Virtuosi Fellowship Grant. He has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony Orchestra in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra, and the Santa Cruz Symphony in the United States. He has also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States, and Canada. A dedicated chamber musician, Marica has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals, where he has collaborated with such artists as Ani Kavafian, Ida Kavafian, David Shifrin, André Watts, and Edgar Meyer. He is

also a founding member of the award-winning Amphion String Quartet. A recent collaboration with dancer Lil Buck brought forth new pieces for solo cello written by Yevgeniy Sharlat and Patrick Castillo. Recently, he joined the acclaimed Apollo Trio. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music, where he was awarded master's and Artist Diploma degrees. He is an alum of the Bowers Program (formerly CMS Two).

*Mihai Marica will perform in Overture Concert II (August 2) and Concert Program VIII (August 6).*



**JEFFREY MYERS**, first violinist of the Calidore String Quartet, makes his home in New York City. His chamber music career with the award-winning Calidore String Quartet has established an international reputation for its informed, polished, and passionate performances. The quartet won the \$100,000 Grand Prize at the inaugural 2016 M-Prize International Chamber Music Competition along with grand prizes in the Fischhoff, Coleman, Chesapeake, and Yellow Springs competitions and captured top prizes at the 2012 ARD Munich International String Quartet Competition, and Hamburg International Chamber Music Competition. The Calidore String Quartet is a recipient of a 2018 Avery Fisher Career Grant and a 2017 Lincoln Center Emerging Artist Award. The quartet was the first North American ensemble to win the Borletti-Buitoni Trust Fellowship, was a BBC Radio 3 New Generation Artist, and is currently in residence with the Chamber Music Society of Lincoln Center's Bowers Program. Born in Columbus, Ohio to music educators, Myers began playing the violin at the age of five. As a graduate of the Colburn Conservatory of Music, he studied with renowned pedagogue Robert Lipsett. His other teachers and mentors include Paul Kantor, Michelle Kim, Arnold Steinhart, and Mary Irwin. Committed to sharing his passion for music, Myers is currently an associate professor of music at the University of Delaware. Myers plays on a rare Italian violin made by Francesco Rugeri in Cremona c1680, owned by a private benefactor and on loan through the Leonhard Fellowship with strings kindly sponsored by Thomastik-Infeld, Vienna.

*Jeffrey Myers is on the faculty of the Chamber Music Institute and will perform in Concert Program III (July 23) and Concert Program IV (July 24).*



Violist **PAUL NEUBAUER**'s exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." He recently made his Chicago Symphony Orchestra subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev. He also gave the U.S. premiere

of the newly discovered *Impromptu* for Viola and Piano by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia was released on Signum Records and his recording of the complete viola and piano music by Ernest Bloch with pianist Margo Garrett was released on Delos. Appointed Principal Viola of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower, and he has been

featured on CBS's *Sunday Morning*, *A Prairie Home Companion*, and in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical and is a member of SPA, a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott. Neubauer is the Artistic Director of the Mostly Music series in New Jersey and is on the faculty of the Juilliard School and Mannes School of Music.

*Paul Neubauer will perform in Concert Program II (July 17), Overture Concert I (July 19), and Concert Program IV (July 24).*



The **ORION STRING QUARTET** is one of the leading chamber music ensembles on the classical music scene today. Admired for its diverse nature of programming that juxtaposes masterworks of quartet literature with key works of the twentieth and twenty-first centuries, the Orion provides singularly rich dimension to its music making. The members of the Orion String Quartet—violinists Daniel Phillips and Todd Phillips, brothers who share the first violin chair equally; violist Steven Tenenbom; and cellist Timothy Eddy—have worked closely with illustrious musicians such as Pablo Casals, Sir Andrés Schiff, Rudolf Serkin, Isaac Stern, Pinchas Zukerman, Peter Serkin, members of the ensemble Tashi, and the Beaux Arts Trio, as well as the Budapest, Végh, Galimir, and Guarneri string quartets. The Orion String Quartet are Artist Members of the Chamber Music Society of Lincoln Center. In the summer of 2021, the Orion String Quartet returned to live performance at the Santa Fe Chamber Music Festival, with which it has enjoyed a long association, to perform three programs that included music by Dvořák, Haydn, and Bartók. In the 2021–22 season, they appear in the Chamber Music Society of Lincoln Center's Winter Festival in March, performing selections from Marsalis's *At the Octoroon Balls* and Milhaud's *La Création du Monde*. The quartet's concerts this season also include appearances with the Phoenix and Philadelphia chamber music societies, Music@Menlo, and Linton Chamber Music in Cincinnati. Heard frequently on NPR's *Performance Today*, the Orion has also appeared on PBS's *Live from Lincoln Center*, A&E's *Breakfast with the Arts*, and on ABC television's *Good Morning America*. The Orion String Quartet was established in 1987 and takes its name from the Orion constellation as a metaphor for the personality each musician brings to the group in its collective pursuit of the highest musical ideals.

*The Orion String Quartet will perform in Concert Program V (July 26) and Concert Program VI (July 28).*



Described as "a pianist with power, precision, and tremendous glee" (*Gramophone*) and "very sensitive" (*Washington Post*), **HYEYEON PARK** has appeared as a soloist and chamber musician on major concert stages around the world, performing with orchestras such as the Seoul Philharmonic Orchestra, KNUA Symphony Orchestra, Incheon Philharmonic Orchestra, Gangnam Symphony Orchestra, and Seoul Festival Orchestra, among others. A Seoul Arts Center Artist of the Year in 2012, she is also a prizewinner of numerous international competitions, including the Oberlin, Ettlingen, Hugo Kauder, Prix Amadèò, Corpus Christi, Vittorio Gui, and Plowman competitions. Park has appeared on such stages as the Phillips Collection, Zankel Hall, Merkin Concert Hall, the Kennedy Center, and Seoul Arts Center. An active chamber musician, Park has performed at multiple festivals including Music@Menlo, Chamber Music Northwest, Yellow Barn, and Santander (Spain). She has released, among others, a

critically acclaimed world-premiere recording of Lowell Liebermann's works for cello and piano and her solo CD, *Klavier 1853*, was released in 2017. She holds a doctoral degree from the Peabody Institute of the Johns Hopkins University and degrees from the Yale School of Music and Korea National University of Arts. She counts among her teachers Peter Frankl, Claude Frank, Yong Hi Moon, and Daejin Kim. Park is Artistic Co-director of Apex Concerts (Nevada), Co-director of the Young Performers Program at Music@Menlo, and Professor of Piano at the University of Nevada, Reno.

*Hyeyeon Park is Co-director of the Chamber Music Institute's Young Performers Program. She will perform in Concert Program I (July 16), Concert Program II (July 17), Concert Program V (July 26), and Concert Program VIII (August 6).*



Principal Flutist of the Metropolitan Opera Orchestra from 1977 until his retirement in 2008, **MICHAEL PARLOFF** has been heard regularly as a recitalist, chamber musician, and concerto soloist throughout North America, Europe, and Japan. He has collaborated with such noted artists as Jessye Norman, James Galway, Peter Serkin, Dawn Upshaw, Thomas Hampson, Jaime Laredo, James Levine, and the Emerson String Quartet and has performed on numerous occasions at the Chamber Music Society of Lincoln Center. As a lecturer, conductor, and teacher, Parloff has appeared at major conservatories, university music schools, and festivals in the United States and abroad. These venues include the Juilliard School, Yale University, the Chamber Music Society of Lincoln Center, Music@Menlo, Tanglewood, and the National Orchestral Institute at the University of Maryland. He is also a regular lecturer and concert organizer for Ponant Cruises. Parloff is the founder and Artistic Director of Parlance Chamber Concerts in Ridgewood, New Jersey. The mission of Parlance Chamber Concerts is to promote the appreciation and understanding of classical music in Northern New Jersey by presenting the world's finest singers and instrumentalists in affordable, innovatively programmed public concerts and educational events. In recent seasons, Parlance Chamber Concerts has presented such renowned artists as the Emerson, Jerusalem, and Danish string quartets; pianists Richard Goode, Emanuel Ax, and Garrick Ohlsson; Metropolitan Opera singers Stephanie Blythe, Thomas Hampson, Matthew Polenzani, Isabel Leonard, and Nathan Gunn; flutist James Galway; and clarinetist Richard Stoltzman. Parloff has been a faculty member at the Manhattan School of Music since 1985.

*Michael Parloff will lead Encounter Lecture I, Haydn's Life and Times (July 14).*



Described by the *Boston Globe* as "one of the world's most remarkable singers," American tenor **NICHOLAS PHAN** is increasingly recognized as an artist of distinction. An artist with an incredibly diverse repertoire that spans nearly 500 years of music, he performs regularly with the world's leading orchestras and opera companies. Phan is also an avid recitalist and a passionate advocate for art song and vocal chamber music; in 2010, Phan co-founded the Collaborative Arts Institute of Chicago (CAIC), an organization devoted to promoting this underserved repertoire. A celebrated recording artist, Phan's most recent album *Clairières*, a recording of songs by Lili and Nadia Boulanger, was nominated for the 2020 Grammy Award for Best Classical Solo Vocal Album. His album *Gods and Monsters* was nominated for the same award in 2017. He remains the first and only singer of Asian

descent to be nominated in the history of the category, which has been awarded by the Recording Academy since 1959. Phan's growing discography also includes a Grammy-nominated recording of Stravinsky's *Pulcinella* with Pierre Boulez and the Chicago Symphony Orchestra, as well as the world-premiere recording of Elliott Carter's *A Sunbeam's Architecture*. Sought after as a curator and programmer in addition to his work as Artistic Director of CAIC, Phan has also created programs for broadcast on WFMT and WQXR and served as guest curator for projects with the Philadelphia Chamber Music Society, Merola Opera Program, and San Francisco Performances, where he served as the Vocal-Artist-in-Residence from 2014–2018. Phan's programs often examine themes of identity, highlight unfairly underrepresented voices from history, and strive to underline the relevance of music from all periods to the currents of the present day.

*Nicholas Phan will perform in Concert Program I (July 16).*



Violinist **DANIEL PHILLIPS** enjoys a versatile career as a chamber musician, solo artist, and teacher. A graduate of the Juilliard School, his major teachers were his father Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sándor Végh, and George Neikrug. He is a founding member of the Orion String Quartet, which performs regularly at the Chamber Music Society of Lincoln Center and has recorded, among other works, the complete quartets of Beethoven and Leon Kirchner. Phillips won the 1976 Young Concert Artists Competition and appears regularly at the Santa Fe Chamber Music Festival, Chesapeake Music Festival, and Music from Angel Fire, where he is Co-Artistic Director with his wife, flutist Tara Helen O'Connor. He has participated in the International Musicians Seminar in Cornwall, U.K. since its inception, and recently returned to the Marlboro Music Festival. He serves on the faculty of the Heifetz International Music Institute and the St. Lawrence String Quartet Chamber Music Seminar at Stanford. Phillips was a member of the renowned Bach Aria Group and has toured and recorded in a string quartet for Sony with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. In the summer of 2022, he is a judge in the Leipzig International Bach Competition, where he won the violin Bronze Medal in 1976. He is a professor at the Aaron Copland School of Music at Queens College and is on the faculties of Bard College Conservatory of Music and the Juilliard School. He lives with his wife and their two famously adorable dachshunds on Manhattan's Upper West Side.

*Daniel Phillips will perform in Concert Program VI (July 28).*



Violinist **TODD PHILLIPS** has performed as a guest soloist with leading orchestras throughout North America, Europe, and Japan including the Pittsburgh Symphony Orchestra, New York String Orchestra, and the Orpheus Chamber Orchestra, with which he also performs frequently as concertmaster. His leadership experience with that group has led to guest appearances as conductor/concertmaster with such groups as the New World Symphony, Tapiola Sinfonietta of Finland, and Camerata Nordica of Sweden. He has appeared at the Mostly Mozart, Ravinia, Santa Fe, Marlboro, and Spoleto festivals and with Chamber Music at the 92nd Street Y. Phillips has recently embarked on an exciting project to perform and video-record the complete cycle of Beethoven violin sonatas with pianist Rachel Yunkyung Choo, the first few installments of which can be viewed on YouTube. He is one of the violinists of the Orion String Quartet, which is cur-

rently celebrating its thirty-fifth season. The Orions perform regularly at the Chamber Music Society of Lincoln Center and the Santa Fe Chamber Music Festival. He has recorded for the Arabesque, Delos, Deutsche Grammophon, Finlandia, Koch International, Marlboro Recording Society, New York Philomusica, RCA Red Seal, and Sony Classical labels. Phillips serves as Professor of Violin at the Mason Gross School of the Arts at Rutgers University, Mannes College of Music, Manhattan School of Music, and Bard College Conservatory of Music. He is also Visiting Chamber Music Faculty at the Cleveland Institute of Music.

*Todd Phillips will perform in Concert Program VI (July 28).*



**SCOTT PINGEL** has been serving as the Principal Bass of the San Francisco Symphony since 2004, after having worked with the Charleston Symphony Orchestra, the Metropolitan Opera, and the National Arts Centre Orchestra in Canada. He has also served as Principal Bass of the Mainly Mozart, Arizona Musicfest, and Bellingham festival orchestras. An active chamber musician, Pingel has collaborated with luminaries including Yo-Yo Ma, Wu Han, and members of the Emerson, Miró, Pacifica, St. Lawrence, Danish, and Takács string quartets; has toured throughout the U.S. with the Chamber Music Society of Lincoln Center; and regularly performs in the Music@Menlo and Music in the Vineyards festivals. His solo performances and recitals, frequently featuring his own arrangements and compositions, have received high critical acclaim. Versatile in a variety of styles of music, Pingel has performed in jazz clubs from New York to Stockholm, and his solo performances with the legendary heavy metal rock band Metallica have been hailed as “show stopping” and “jaw dropping” by *Rolling Stone* and *Variety* magazines. Passionate about teaching, he has taught master classes throughout North America, Asia, and Europe; served as a tenured Associate Professor of Music at the University of Michigan; and is currently a faculty member of the San Francisco Conservatory of Music. He lives with his wife, Iris, and their two daughters, Hannah and Sophia, in Mill Valley, California.

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



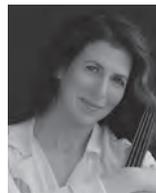
**KEVIN RIVARD** is the Co-Principal Horn of the San Francisco Opera Orchestra and Principal Horn of the San Francisco Ballet Orchestra. As a soloist and chamber musician, he has performed with the New Century Chamber Orchestra, Music@Menlo, Orpheus Chamber Orchestra, Chamber Music Society of Lincoln Center, and the Los Angeles Chamber Orchestra. Winner of numerous solo competitions, he was awarded Grand Prize at the 2008 Concours International d'Interprétation Musicale in Paris, the 2007 International Horn Competition of America, and the 2003 Farkas Solo Horn Competition, and in 2001, he was a U.S. Presidential Scholar in the Arts. Rivard has served as Guest Principal Horn with both the Los Angeles Philharmonic and the Philadelphia Orchestra and was a featured soloist with the Houston Symphony. Previously, he performed with the Colorado Symphony and Florida Orchestra. A Juilliard graduate, Rivard spends his summers performing and teaching at the Aspen Music Festival and School and Music@Menlo. As one of the horn professors at the San Francisco Conservatory of Music, he loves teaching and inspiring the next generation of horn players. Every year he volunteers at local schools performing for youth, hoping to give as many children as possible the opportunity to enjoy live music.

*Kevin Rivard will perform in Concert Program II (July 17).*



Pianist **MIKA SASAKI** is an imaginative and versatile soloist, chamber musician, and educator whose performances and teaching have taken her to the U.K., Italy, Japan, Switzerland, and throughout the U.S. Her debut album *Obsidian: Mika Sasaki Plays Clara Schumann*, released on Yarlung Records in 2016, was highly acclaimed by the *Online Merker* as “illuminat[ing] the artistic inspiration and creative exchange between [the] three Romantic souls” of Clara Schumann, Robert Schumann, and Johannes Brahms. Her playing has been broadcast on WQXR, WFMT, KQAC, and Radio Sweden, and she has performed concertos with the Sinfonia of Cambridge (U.K.), New Jersey Symphony, 92Y Orchestra, and most recently with the InterSchool Symphony Orchestra of New York. Sasaki’s festival appearances include Music@Menlo, Tanglewood, Chigiana, pianoSonoma, Taos, Yellow Barn, Aspen, Focus, Icicle Creek, Rushmore, Caramoor, Shandeele, Weekend of Chamber Music, and Summer Performing Arts with Juilliard in Geneva, Switzerland. She is the pianist of Ensemble Mélange and frequently concertizes with the Chameleon Arts Ensemble of Boston, Manhattan Chamber Players, Carnegie Hall’s Ensemble Connect, and with her duo partners. She is an alum of the Peabody Conservatory (B.M., M.M.), Ensemble Connect, and the Juilliard School (D.M.A.), where she was a recipient of the Juilliard Career Advancement Fellowship as a graduate who demonstrated outstanding artistry and achievement in leadership, entrepreneurship, and breadth of engagement. Based in New York City, Dr. Sasaki is a faculty member at Juilliard, where she teaches piano and chamber music courses in the Extension Division and keyboard studies for pianists in the College Division. For more information, please visit [www.mikasasaki.com](http://www.mikasasaki.com).

*Mika Sasaki is on the faculty of the Chamber Music Institute. She will perform in Concert Program I (July 16) and Concert Program V (July 26).*



**INBAL SEGEV** is “a cellist with something to say” (*Gramophone*). Combining rich tone and technical mastery with rare dedication and intelligence, she has appeared with orchestras including the Berlin Philharmonic, London Philharmonic, Israel Philharmonic, Baltimore Symphony, St. Louis Symphony, and Pittsburgh Symphony, collaborating with such prominent conductors as Marin Alsop, Stéphane Denève, Lorin Maazel, Cristian Măcelaru, and Zubin Mehta. Committed to reinvigorating the cello repertoire, she has commissioned new works from Timo Andres, Avner Dorman, City Razaz, Dan Visconti, and Anna Clyne. Recorded with Alsop and the London Philharmonic Orchestra for Avie Records, Segev’s 2020 premiere recording of Clyne’s new cello concerto *DANCE* was an instant success, topping the Amazon Classical Concertos chart; its opening movement was chosen as one of NPR Music’s “Favorite Songs of 2020,” receiving more than 6.5 million listens on Spotify, and Segev has continued to tour extensively with the piece. At the start of the pandemic, Segev launched “20 for 2020,” a commissioning, recording, and video project featuring 20 cutting-edge composers, including Vijay Iyer (who is also writing a concerto of which Segev will give the world premiere next season), Viet Cuong, and John Luther Adams. Her discography includes acclaimed recordings of the Elgar Cello Concerto, Romantic cello works and Bach’s cello suites, while her popular YouTube master class series *Musings with Inbal Segev* has thousands of international subscribers and almost two million views to date. A native of Israel, at 16 Segev was invited by Isaac Stern to continue her cello studies in the U.S., where she earned degrees from Yale School of Music

and the Juilliard School, before co-founding the Amerigo Trio with former New York Philharmonic Concertmaster Glenn Dicterow and violist Karen Dreyfus. Segev's cello was made by Francesco Ruggieri in 1673.

*Inbal Segev will perform in Concert Program I (July 16) and Concert Program IV (July 24).*

**Inbal Segev holds the Kathleen G. Henschel Cello Chair in honor of David Finckel for 2022.**



Oboist **JAMES AUSTIN SMITH** has been praised for his “virtuosic,” “dazzling,” and “brilliant” performances (*New York Times*) and his “bold, keen sound” (*New Yorker*). Smith is an Artist of the Chamber Music Society of Lincoln Center and a member of the International Contemporary Ensemble (ICE) and Decoda, as well as Co-Principal Oboe of the Orpheus Chamber Orchestra and Artistic and Executive Director of Tertulia, a chamber music series that takes place in restaurants in New York and San Francisco. He is a member of the oboe and chamber music faculties of Stony Brook University and the Manhattan School of Music. Smith's festival appearances include Marlboro, Lucerne, Music@Menlo, Spoleto USA, Bowdoin, Bay Chamber Concerts, Mecklenburg-Vorpommern, and Orlando. He has performed with the St. Lawrence, Parker, Rolston, and Orion string quartets and has recorded for the Nonesuch, Bridge, Mode, and Kairos labels. Smith received his Master of Music degree in 2008 from the Yale School of Music and graduated in 2005 with Bachelor of Arts (Political Science) and Bachelor of Music degrees from Northwestern University. He spent a year as a Fulbright Scholar in Leipzig, Germany at the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” and is an alumnus of Ensemble Connect, a collaboration of Carnegie Hall, the Juilliard School, the Weill Music Institute, and the New York City Department of Education. Smith's principal teachers are Stephen Taylor, Christian Wetzel, Humbert Lucarelli, and Ray Still.

*James Austin Smith will perform in Concert Program II (July 17).*



Winner of a 2009 Avery Fisher Career Grant, violinist **ARNAUD SUSSMANN** has distinguished himself with his unique sound, bravura, and profound musicianship. Minnesota's *Pioneer Press* writes, “Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener.” A thrilling musician capturing the attention of classical critics and audiences around the world, he has recently appeared as a soloist with the Mariinsky Orchestra under Valery Gergiev, the Vancouver Symphony Orchestra, and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum in Israel, London's Wigmore Hall, Lincoln Center's Alice Tully Hall, the White Nights Festival in St. Petersburg, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, D.C. He has been presented in recital in Omaha on the Tuesday Musical Club series, in New Orleans by the Friends of Music, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and the Moab music festivals. Sussmann has performed with many of today's leading artists, including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, and Jan Vogler.

*Arnaud Sussmann is Co-director of the Chamber Music Institute's International Program. He will perform in Con-*

*cert Program I (July 16), Concert Program V (July 26), Concert Program VI (July 28), Concert Program VII (July 29 and 30), and Concert Program VIII (August 6).*



**STEPHEN TAYLOR** is one of the most sought-after oboists in the country. He holds the Mrs. John D. Rockefeller III Solo Oboe Chair with Chamber Music Society of Lincoln Center and the Lockwood/Bury Principal Oboe Chair with the Orchestra of St. Luke's. He is solo oboist with the New York Woodwind Quintet, Orchestra of St. Luke's, St. Luke's Chamber Ensemble, American Composers Orchestra, and the New England Bach Festival Orchestra, and is Co-Principal Oboe of the Orpheus Chamber Orchestra. His regular festival appearances have included Spoleto, Aldeburgh, Caramoor, Bravo! Vail, Music@Menlo, Music from Angel Fire, Norfolk, Santa Fe, Aspen, and Chamber Music Northwest. Among his more than 300 recordings are Bach arias with Kathleen Battle and Itzhak Perlman as well as Elliott Carter's Oboe Quartet, for which he received a Grammy nomination. He has performed many of Carter's works, giving the world premieres of Carter's *A Mirror on Which to Dwell*, *Syringa*, and *Tempo e Tempi* and the U.S. premieres of *Trilogy* for Oboe and Harp, the Oboe Quartet, and *A 6 Letter Letter*. He has been awarded a performer's grant from the Fromm Music Foundation at Harvard University. Taylor has collaborated with the Vermeer, Shanghai, Orion, American, and Artis string quartets, among others. Trained at the Juilliard School, he is a member of its faculty as well as of the Yale and Manhattan schools of music. Taylor plays rare Caldwell model Lorée oboes and, being obsessed with buoyancy, spends as much time as possible on his old wooden boats in Maine.

*Stephen Taylor will perform in Concert Program II (July 17).*



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 joined the Chamber Music Society of Lincoln Center's Bowers Program in 2021. In 2014, Thompson made his solo debut with the Cleveland Orchestra at Severance Hall. He has appeared as a soloist with numerous local orchestras including the Cleveland Institute of Music Orchestra, the BlueWater Chamber Orchestra, the Cleveland Pops Orchestra, and the Cleveland Philharmonic Orchestra. Thompson was invited to perform in Budapest as part of the First Bartok World Competition and in Sendai for the Seventh Sendai International Violin Competition. Thompson has performed for top-tier chamber music festivals around the country, including Music@Menlo, the Perlman Music Program, and the Taos School of Music. He has collaborated in concert with a multitude of 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. An advocate for new music, Thompson has worked alongside composers Keith Fitch, Gabriela Lena Frank, Stephen Hartke, Libby Larsen, and David Rakowski, among others, on performances of their works. In 2020, Thompson graduated with an Artist Diploma degree from the Cleveland Institute of Music where he studied under Jaime Laredo, having previously worked with William Preucil and Paul Kantor.

*James Thompson is on the faculty of the Chamber Music Institute. He will perform in Concert Program I (July 16), Concert Program II (July 17), Overture Concert I (July 19), and Concert Program VI (July 28).*



Baritone **MATTHEW WORTH** is a Grammy Award winner and Professor of Voice at the San Francisco Conservatory of Music. Performing highlights from recent seasons include the title role in the world premiere of *JFK* with the Fort Worth Opera, the title role in *Il barbiere di Siviglia* with the Boston Lyric Opera, the Narrator in the world premiere and recording of Richard Danielpour's *The Passion of Yeshua*, the world premiere of *The Manchurian Candidate* with the Minnesota Opera, and *Moby Dick* at the Washington National Opera. He has performed principal roles at Santa Fe Opera, Lyric Opera of Chicago, Opéra de Montréal, Tanglewood Music Festival, Cincinnati Opera, and Opera Theatre of Saint Louis, under luminary conductors James Levine, Lorin Maazel, and Sir Andrew Davis. Worth has degrees from the University of Richmond, Manhattan School of Music, and the Juilliard School.

*Matthew Worth will perform in Concert Program I (July 16).*



Pianist **SHAI WOSNER** has attracted international recognition for his exceptional artistry, musical integrity, and creative insight. His performances of a broad range of repertoire communicate his imaginative programming and intellectual curiosity. Celebrated as one of today's leading Schubertians, his recording of four of the composer's late sonatas was released in 2020 by Onyx Classics. Vosner has appeared with the major North American symphony orchestras of Atlanta, Baltimore, Berkeley, Chicago, Cleveland, Dallas, Indianapolis, Los Angeles, Milwaukee, Philadelphia, Pittsburgh, Ottawa, San Francisco, and Toronto, among others. He has performed abroad with the BBC orchestras, Aurora Orchestra, Barcelona Symphony Orchestra and National Orchestra of Catalonia, Bournemouth Symphony Orchestra, Frankfurt Radio Symphony, Gothenburg Symphony Orchestra, the London Symphony Orchestra at St. Luke's, Nieuw Sinfonietta Amsterdam, Orchestre National de Belgique, Staatskapelle Berlin, and the Vienna Philharmonic, among others. Vosner is a recipient of Lincoln Center's Martin E. Segal Award, an Avery Fisher Career Grant, and a Borletti-Buitoni Trust Award. He was in residence with the BBC as a New Generation Artist, during which time he appeared frequently with the BBC orchestras. Vosner is a past member of Lincoln Center's Bowers Program and performs regularly at chamber music festivals, including Chamber Music Northwest, Jerusalem Chamber Music Festival, Oregon Bach Festival, Piano aux Jacobins, and Santa Fe Chamber Music Festival. Born in Israel, Vosner enjoyed a broad musical education from a very early age, studying piano with Opher Brayer and Emanuel Krasovsky as well as composition, theory, and improvisation with André Hajdu. He later studied at the Juilliard School with Emanuel Ax. For more information, please visit [www.shaiwosner.com](http://www.shaiwosner.com).

*Shai Vosner will perform in Overture Concert II (August 2) and Carte Blanche Concert III (August 4).*

**Shai Vosner holds the Alan and Corinne Barkin Piano Chair for 2022.**



Praised by the *Seattle Times* as "simply marvelous" and by Taiwan's *Liberty Times* for "astonishingly capturing the spirit of the music," violinist/violist **TIEN-HSIN CINDY WU** enjoys a versatile career as a soloist, chamber musician, and educator throughout North America, Europe and Asia. Wu has collaborated in concerts with renowned artists such as Yefim Bronfman, James

Ehnes, Lynn Harrell, Leila Josefowicz, Kim Kashkashian, Cho-Liang Lin, Midori, Thomas Quasthoff, Yuja Wang, and members of the Alban Berg, Cleveland, Emerson, Guarneri, Miró, and Tokyo string quartets. She has performed at prominent venues such as the Kennedy Center, Library of Congress, Carnegie Hall, Lincoln Center, and festivals such as Bridgehampton Chamber Music Festival, Great Lakes Chamber Music Festival, La Jolla SummerFest, Marlboro Music Festival, Music@Menlo, and Santa Fe Chamber Music Festival. She has also collaborated as a guest violist with the Dover, Orion, and Shanghai string quartets. Wu is a recipient of many awards, including the Milka Violin Artist Prize from the Curtis Institute of Music and Third Prize at the International Violin Competition of David Oistrakh. She has taught at institutions such as the University of Southern California's Thornton School of Music and the Encore School for Strings, and she is currently on faculty at the Curtis Institute of Music's Summer Program. Passionate about programming, she is the Music Director of the New Asia Chamber Music Society, Director of Chamber Music at the Hidden Valley Music Seminars, and the program creator of Sunkiss'd Mozart, and has curated programs for the Da Camera Society in Los Angeles as Artistic Partner. Cindy plays on a 1734 Domenico Montagnana violin, 1918 Stefano Scarampella violin, 2021 Samuel Zygmuntowicz violin, and a 2015 Stanley Kiernoziak viola.

*Tien-Hsin Cindy Wu will perform in Concert Program I (July 16) and Overture Concert I (July 19).*



Soprano **MEIGUI ZHANG** from Chengdu, China made her Metropolitan Opera debut in the role of Bloody Child in *Macbeth* and Barbarina in *Le Nozze di Figaro* during the 2019–20 season while attending the Metropolitan Opera Lindemann Young Artist Development Program. She made her European debut as Pamina in *Die Zauberflöte* at the Verbier Festival in Switzerland in the summer of 2019. Zhang made her San Francisco debut as Anne Trulove in *The Rake's Progress* with the San Francisco Opera's Merola Opera Program in the summer of 2018 after graduating from Mannes School of Music in New York City. She sang the role of Zerlina in *Don Giovanni* with National Opera of Bordeaux in Guangzhou and the role of Pamina in *Die Zauberflöte* at the Chautauqua Institution. Zhang made her Asian premier in the role of Lucia in *The Rape of Lucretia* with the Tianjin Grand Opera in China. Her other roles include Despina in *Così fan tutte*, Susanna in *Le Nozze di Figaro*, and Ilia in *Idomeneo*. Her upcoming season engagements include *L'enfant et les Sortilèges* with the Philadelphia Orchestra and Gilda in *Rigoletto* at the National Centre for the Performing Arts in Beijing. She is the recipient of the 2017 George and Elizabeth Gregory Award, finalist of the 2019 Queen Sonja International Music Competition, Second-Place winner of the 2019 Opera Index Vocal Competition, and Audience-Prize winner of the 2020 Glyndebourne Opera Cup. Zhang earned her master's degree from the Mannes School of Music and completed her bachelor's degree at Shanghai Conservatory of Music and Sichuan Conservatory of Music in China.

*Meigui Zhang will perform in Concert Program I (July 16).*

## Chamber Music Institute International Program Artists



The **ABEO QUARTET**, formed at the Juilliard School in 2018, comprises violinists Njioma Chinyere Grevious and Rebecca Benjamin, violist James Chanha Kang, and cellist Brian Gadbow. The Abeo Quartet was the Silver-Medal winner of the 2022 Chesapeake

International Chamber Music Competition, finalists in the 2022 Yellow Springs Annual Competition for Emerging Professional Ensembles and the 2021 Young Concert Artists International Auditions, as well as the Silver-Medal winner of the 2019 Fischhoff National Chamber Music Competition. The Abeo is honored to be the inaugural Graduate-String-Quartet-in-Residence at the University of Delaware under the mentorship of the Calidore String Quartet. The quartet has been featured at Alice Tully Hall, the Kennedy Center's REACH Opening Festival with pianist Joseph Kalichstein, Chamber Music Society of Lincoln Center's master class series with the Danish String Quartet, and on WQXR's *Midday Masterpieces*. The Abeo was also featured in Norway's Vertavo Festival, performing seven Haydn string quartets, and was in residence at the Glenstone Museum. The quartet participated in the 2019 McGill International String Quartet Academy, studying with members of Quatuor Ébène and the Alban Berg, Takács, and Artemis string quartets. At Juilliard, the Abeo studied in the Honors Chamber Music Program with the Juilliard String Quartet. In 2021, the Abeo Quartet attended the Norfolk Chamber Music Festival, where they were coached by the Brentano, Emerson, and Miró string quartets. The Abeo made their New York Schneider Series debut in April 2022. The quartet chose the name Abeo (ah-bey-oh)—an expression of joy in a Nigerian dialect—to reflect their love for playing chamber music and sharing it with others.



**CHIH-TA CHEN**, from Kaohsiung, Taiwan, is currently studying viola with Roberto Diaz, Hsin-Yun Huang, Ed Gazouleas, and Misha Amory at the Curtis Institute of Music, where he holds the Jean J. Sterne Fellowship. Chen is the winner of the 2022 Chimei Arts Award and was a winner of the Borromeo String Quartet Guest Artist Award in 2018, leading to a performance with the quartet at New England Conservatory's Jordan Hall. Additionally, he and his string quartet, the Nico Quartet, were selected as a New England Conservatory Honors Ensemble in 2018–19. Previously, Chen has been invited to the Kneisel Hall Chamber Music Festival, Four Seasons Chamber Music Festival, and the Taos Chamber Music Festival. Before coming to Curtis, Chen attended the New England Conservatory and Tainan National University of the Arts. He previously studied with Mai Motobuchi, Yong-Zhan Chen, and I-Chen Wang.

performance with the quartet at New England Conservatory's Jordan Hall. Additionally, he and his string quartet, the Nico Quartet, were selected as a New England Conservatory Honors Ensemble in 2018–19. Previously, Chen has been invited to the Kneisel Hall Chamber Music Festival, Four Seasons Chamber Music Festival, and the Taos Chamber Music Festival. Before coming to Curtis, Chen attended the New England Conservatory and Tainan National University of the Arts. He previously studied with Mai Motobuchi, Yong-Zhan Chen, and I-Chen Wang.



**JOSHUA HALPERN** has appeared on stages around the world as a soloist, chamber musician, and orchestral principal cellist. As a chamber musician, he has collaborated with artists including Jonathan Biss, Anthony Roth Costanzo, Viviane Hagner, Gary Hoffman, Kim Kashkashian, Anthony McGill, and Itzhak Perlman, and he has appeared at music festivals

including the Ravinia Steans Music Institute, Perlman Music Pro-

gram Chamber Music Workshop, New York String Orchestra Seminar, Taos School of Music, and La Jolla SummerFest. During the 2019 season, he served as Guest Principal Cello of the Rotterdam Philharmonic Orchestra, including tours to Germany, Taiwan, and China. Halpern completed his Artist Diploma at the Curtis Institute of Music in Philadelphia, performing throughout the United States, Europe, and Latin America and serving as Principal Cello of the Curtis Symphony Orchestra during the 2016–17 season. At Curtis, he studied with Carter Brey and Peter Wiley. As an undergraduate student at the Shepherd School of Music at Rice University, he studied with Desmond Hoebig and won the school's concerto competition. He is currently a member of the Karajan Academy of the Berlin Philharmonic, in which he performs as a member of the Berlin Philharmonic and is mentored by Ludwig Quandt. As a teacher, Halpern has presented master classes throughout the United States and South America and is on faculty at the Brooklyn School of Music. He lives in Berlin.



**RISA HOKAMURA** is currently pursuing a Bachelor of Music degree in Violin Performance at Manhattan School of Music as a full-scholarship student under the tutelage of Koichiro Harada and Lucie Robert. She also studies in the Artist Diploma Program at Tokyo College of Music as the Honorary-Scholarship student under the tutelage of Koichiro Harada, Mayuko Kamio, and Machie Oguri. At the age of seventeen, Hokamura won Second Prize at the 2018 International Violin Competition of Indianapolis. Later that year, she won First Prize at the 2018 Young Concert Artists International Auditions along with special prizes, including career management and recital debuts in New York; Washington, D.C.; and Boston. Hokamura has performed with notable orchestras including the Indianapolis, Muncie, Greensboro, Tokyo, and Sapporo symphony orchestras; the East Coast Chamber Orchestra; and the Kanagawa, New Japan, Tokyo, and Kansai philharmonic orchestras. A native of Japan, Hokamura began her violin studies at the age of three and began studying with Kenji Kobayashi at the age of seven. She began to win top prizes in competitions in Japan at the age of ten. Hokamura studied at the Tokyo College of Music High School as the Honorary-Scholarship student under the tutelage of Koichiro Harada, Mayuko Kamio, and Machie Oguri.

Praised as an "artist of enormous prowess" (*Verbier Festival Newsletter*) with "lots of clarity, confidence, and wisdom" (*New York Concert Review*), pianist **SAHUN SAM HONG** brings his colorful style and riveting energy to solo, chamber, and concerto performances alike. Hong was the winner of the 2017 Vendome Prize at the Verbier Festival and received Second Prize at the 2017 International Beethoven Piano Competition Vienna. He was also a recipient of a 2021 American Pianists Award as well as a finalist in the 2018 International German Piano Award and 2017 American Pianists Awards. On the roster of Young Steinway Artists since 2010, Hong has been featured as a guest soloist with orchestras including Camerata New York and the ORF Vienna Radio, Milwaukee, Indianapolis, Fort Worth, Richardson, Racine, Waco, Galveston, and Brazos Valley symphony orchestras. He has performed in prestigious venues such as Carnegie Hall's Weill Recital Hall, Lincoln Center's Alice Tully Hall, the Vienna Musikverein, Église de Verbier, Merkin Hall, and the Kennedy Center. In addition to performing, Hong is a prolific arranger



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of chamber music and orchestral works. His creative transcriptions are performed all over the world and have been described by renowned musicians as “superb” (Yong Hi Moon, pianist) and “fresh, witty, and intelligent” (Herbert Greenberg, violinist). The chamber music collective ensemble132 presents Hong’s virtuosic chamber music arrangements on annual tours throughout the United States. At the age of sixteen, Hong graduated magna cum laude from Texas Christian University with a Bachelor of Music degree in Piano Performance, where he studied with John Owings. He also studied for six years with Leon Fleisher at the Peabody Institute of the Johns Hopkins University. Hong currently studies with Yong Hi Moon at Peabody.



Taiwanese pianist **YUN JANICE LU** was a semi-finalist at the prestigious 2018 Geneva International Music Competition in Switzerland in addition to winning a 2020 Chimei Arts Award, the top prize in the Senior Division at the 2015 Music Teachers National Association Competition, and the 2013 Yamaha National Piano Competition in Taiwan. Her victory at

the PianoTexas Young Artists Concerto Competition resulted in a performance with the Fort Worth Symphony Orchestra under the baton of Lio Kuokman that garnered rave reviews from critics praising how “she captured Liszt’s style” and “took full advantage of the fireworks.” In 2017, she was honored to be prominently featured in *MusikOnline* magazine in Taiwan and the *Orange County Register* in California. As an active soloist, she regularly appears in recitals throughout the United States, Europe, and Asia. After her orchestral debut at age fourteen with the Taiwan Youth Orchestra, she has been frequently invited to perform at renowned music festivals and concert series, including Walnut Hill Music Festival, Académie Internationale d’Été de Nice, Piano-Texas International Festival (formerly known as the Cliburn Institute), Pianofest, Music Academy of the West, Four Seasons Chamber Music Festival, Taos, Chamber Music Evergreen, and Yellow Barn. Lu has had the honor of working with prominent musicians such as the Brentano, Borromeo, and Shanghai string quartets; members of the Tokyo String Quartet; Robert McDonald; Peter Frankl; Wu Han; Arie Vardi; and Peter Serkin; among many others. She earned her Bachelor of Music degree at California State University Fullerton School of Music and earned her Master of Musical Arts degree at Yale School of Music, where she received the Elizabeth Parisot Prize. Lu is currently continuing her studies at the highly selective Doctor of Musical Arts program at the New England Conservatory.



Violinist **OLIVER NEUBAUER** attends the Juilliard School where he is a proud recipient of the Kovner Fellowship and a student of Itzhak Perlman and Li Lin. Prior to his studies at Juilliard, Neubauer attended the Perlman Music Program, the Juilliard Pre-College Division, and the Dalton School in New York. Neubauer has performed as soloist with

numerous orchestras, including the National Repertory Orchestra, the Sound Symphony Orchestra, and the Symphony of Westchester. Neubauer was the First-Prize winner of the 2020 Adelphi Orchestra Young Artists Competition, recipient of the Gold Award at the 2018 National YoungArts Competition, winner of the 2017 Young Musicians Competition at the Chamber Music Society of Lincoln Center, and winner of the Artist in You Competition sponsored by the Doublestop Foundation. He has participated in master classes with Ana Chumachenko (at the 2019 Kronberg Academy Violin Master Classes), Mihaela Martin,

Augustin Dumay, Ani Kavafian, and others. He has performed with artists including Itzhak Perlman, Carter Brey, Fred Sherry, Ani Kavafian, Shai Wosner, Jason Vieaux, and the Dover Quartet. Neubauer’s festival appearances have included the Four Seasons Winter Workshop, Bravo! Vail, La Jolla SummerFest, Music@Menlo, Lake Champlain Chamber Music Festival, Chamber Music Northwest, Music in the Vineyards, Music from Angel Fire, and the Verbier Festival Academy. Highlights of this past season included appearances at Parlance Chamber Concerts, Jupiter Symphony Chamber Players, Apex Concerts, and as Concertmaster of the Juilliard Orchestra. Neubauer plays on a 1780 J.B. Guadagnini violin, generously on loan from the Juilliard String Instrument Collection.



Australian cellist **RACHEL SIU** received both her Bachelor and Master of Music degrees at the Juilliard School under the tutelage of Joel Krosnick. Her previous teachers include Peter Rejto and Susan Blake. Since her solo debut at the age of seven at the Sydney Town Hall, Siu has been invited to perform worldwide as both a soloist and chamber musician and has

appeared as a soloist with numerous orchestras, including the Guangzhou Symphony Orchestra, the Juilliard Orchestra, and LGT Young Soloists, under the baton of conductors such as Thomas Adès and Long Yu. She has performed in venues such as Carnegie Hall, the Sydney Opera House, Alice Tully Hall, Xinghai Concert Hall, Royal Albert Hall, Elbphilharmonie, and the Vienna Musikverein. Siu is also a recipient of many awards, including the Gold-Medal prize at the Eighth David Popper International Cello Competition in Hungary and the top prize of the Juilliard School’s concerto competition in 2017. Siu currently teaches at the Sydney Conservatorium of Music and the University of Sydney and is a member of LGT Young Soloists. She was awarded the William Schuman Prize for outstanding leadership and achievement during her time at the Juilliard School, where she was also the recipient of a Kovner Fellowship.



Australian-Korean violist **SARAH SUNG** takes music beyond the stages of Carnegie Hall and the Sydney Opera House, traveling globally to diverse and marginalized communities since the age of eight. Together with Timothy Chooi and Drake Driscoll, Sung is a co-founder of VISION Collective, an initiative that builds

meaningful relationships with and among refugees by sharing and exchanging music between diverse communities. In recognition of their work, the VISION Collective was the recipient of the \$20,000 McGraw Family Robert Sherman Award for Music Education and Community Outreach in 2020. Sung’s passion for chamber music has led her to perform with the Jupiter Symphony Chamber Players and attend prestigious festivals, including Yellow Barn, the Perlman Music Program Chamber Music Workshop, Kneisel Hall, and Prussia Cove Open Chamber Music. She has performed with artists such as Itzhak Perlman, Catherine Cho, Roger Tapping, Natasha Brofsky, and Vivian Weilerstein. Under the tutelage of Paul Neubauer and Cynthia Phelps, Sung received her Bachelor of Music degree from the Juilliard School, where she is currently completing her master’s degree. At Juilliard, she served as a Gluck Community Service Fellow and as Principal Viola of the Juilliard Orchestra in venues such as David Geffen Hall and Alice Tully Hall. Sung will begin her Doctor of Musical Arts studies at Northwestern University this fall.



Violinist **KATHERINE WOO** made her Kennedy Center solo performance debut at the age of eleven, and a few years later, made her Carnegie Hall solo debut at the age of fourteen. Recently, Woo was invited to compete as a quarter-finalist in the 2021 Shanghai Isaac Stern International Violin Competition and was awarded Third Prize at the 2019 Gisborne

International Music Competition in New Zealand. Woo has performed alongside distinguished artists such as violinist Sarah Chang, Grammy Award winners Andra Day and Leslie Odom Jr., Hugh Wolff, John Morris Russell, Christopher O'Riley from NPR's *From the Top*, and composer Behzad Ranjbaran. She has performed in venues such as the Concertgebouw and NedPhO in Amsterdam, Tivolis Koncertsal, Smetana Hall in Prague, National Kaohsiung Center for the Arts, National Taichung Theater Playhouse, Benedict Music Tent in Colorado, Weill Recital Hall and Stern Auditorium at Carnegie Hall, Terrace Theater at the Kennedy Center, Merkin Concert Hall, and Lincoln Center. After spending two years in the Columbia-Juilliard Exchange Program as a Neuroscience and Behavior major, Woo graduated from the Juilliard School as a recipient of the Jerome L. Greene Fellowship and a student of Sylvia Rosenberg and Masao Kawasaki. She is currently pursuing her Master of Music degree at Juilliard.



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## Chamber Music Institute Young Performers Program Artists



**Riko Ando, piano**

Hometown: San Jose, CA  
Instructor: Hang Li  
Age: 14



**Hope Hyink, viola**

Hometown: Carbondale, IL  
Instructor: Beth Guterman-Chu  
Age: 17



**Lucas Chen, cello**

Hometown: Cupertino, CA  
Instructor: Jonathan Koh  
Age: 17



**Jennifer Kang, viola**

Hometown: Mountain View, CA  
Instructor: Dmitri Murrath  
Age: 13



**Munan Cheng, piano**

Hometown: San Jose, CA  
Instructor: Sharon Mann  
Age: 15



**Joel Kim, cello**

Hometown: Saratoga, CA  
Instructor: Jonathan Koh  
Age: 16



**Ariel Chien, piano**

Hometown: Menlo Park, CA  
Instructor: Sandra Wright Shen  
Age: 15



**Jasper Lee, cello**

Hometown: Cupertino, CA  
Instructor: Vicky Wang  
Age: 16



**Yuli Choi, violin**

Hometown: Cupertino, CA  
Instructor: Elbert Tsai  
Age: 16



**Katherine Lee, cello**

Hometown: Sunnyvale, CA  
Instructor: Jonathan Koh  
Age: 17



**Sara Flexer, cello**

Hometown: Palo Alto, CA  
Instructor: Jonathan Koh  
Age: 14



**Harvey Lin, piano**

Hometown: Bracknell, England  
Instructor: Edita Stankeviciute  
Age: 19



**Audrey Goodner, violin**

Hometown: Reston, VA  
Instructor: Ryan Meehan  
Age: 16



**Anna Linder, violin**

Hometown: Westerville, OH  
Instructor: Ryan Meehan  
Age: 18



**Matan Gur Nelson, piano**

Hometown: Ramat Hasharon, Israel  
Instructor: Adela (Ada) Umansky  
Age: 15



**Eleanor Markey, violin**

Hometown: Wayland, MA  
Instructor: Robyn Bollinger  
Age: 17



**Andrew Hwang, viola**

Hometown: Palo Alto, CA  
Instructor: Minji Kim  
Age: 14



**Cedar-Rose Newman, violin**

Hometown: Wombarra, Australia  
Instructor: Lucie Robert  
Age: 18

## Chamber Music Institute Young Performers Program Artists (cont.)



**Eunseo Oh, violin**  
 Hometown: San Jose, CA  
 Instructor: Zhao Wei  
 Age: 17



**Rebekah Sung, viola**  
 Hometown: Fremont, CA  
 Instructor: Minji Kim  
 Age: 14



**Katina Pantazopoulos, cello**  
 Hometown: Dresher, PA  
 Instructor: Amy Sue Barston  
 Age: 15



**Ryan Wang, piano**  
 Hometown: Mountain View, CA  
 Instructor: Hans Boepple  
 Age: 16



**Jacob Rockower, piano**  
 Hometown: Palo Alto, CA  
 Instructor: Hans Boepple  
 Age: 13



**Sara Yamada, violin**  
 Hometown: Villanova, PA  
 Instructor: Lucie Robert  
 Age: 18



**Sarah Son, violin**  
 Hometown: Davis, CA  
 Instructor: Elbert Tsai  
 Age: 15



**Hiro Yoshimura, violin**  
 Hometown: Cupertino, CA  
 Instructor: Chen Zhao  
 Age: 16

# 20 Music@Menlo

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# Music@Menlo Arts Management Internship Program

*Music@Menlo's internship program provides college students and recent college graduates with the opportunity to learn what goes on behind the scenes at an internationally acclaimed music festival.*

Each summer, Music@Menlo hires a group of interns to work within all areas of the organization. Through project-based, hands-on work, the summer experience allows interns to learn skills in project management, customer service, organization, communication, and planning.

*"I would not be where I am if it wasn't for my Music@Menlo internship. I am forever thankful for the learning experience and for the lifelong friends I made."*

—Former Music@Menlo Intern

Hired through a rigorous interview and selection process, Music@Menlo interns are integral to the success of the festival. Working side by side with the festival's staff, the interns are

highly visible members of the Music@Menlo team. In keeping with Music@Menlo's mission, a unique component of the internship program is a series of educational seminars on various topics including marketing in the arts, strategic planning for nonprofit organizations, fundraising, and career planning and development. While these sessions are primarily focused on the arts, their main themes apply across many disciplines. Since 2003, Music@Menlo has provided more than 300 students and recent graduates with internships in the arts.

Many former interns have launched careers in the field of arts management, working at institutions such as Carnegie Hall, the San Francisco Symphony, the New York Philharmonic, the Metropolitan Opera, and the Chamber Music Society of Lincoln Center, as well as in other fields in the for-profit and nonprofit sectors. Students have traveled from over 135 colleges and universities across the United States and internationally to take part in Music@Menlo's internship program.

## Music@Menlo Arts Management Interns



**Dana Abbo**  
Stage Manager Intern  
Lawrence University  
Hometown: Woodside, CA



**Skylar Cheng**  
Patron and Donor Stewardship Intern  
McGill University  
Hometown: Westchester, NY



**Susanna Bobbs**  
Student Liaison Intern  
Northwestern University  
Hometown: Washington Township, NJ



**Ellen Choi**  
Merchandising Intern  
Emory University  
Hometown: San Jose, CA



**Josephine Chan**  
Merchandising Intern  
Yale University  
Hometown: San Francisco, CA



**Rohan Halloran**  
Operations Intern  
Furman University  
Hometown: Richmond, VA

Music@Menlo Arts Management Interns (cont.)



**Andrea Kim**  
Development Intern  
Manhattan School of Music  
Hometown: New York, NY



**Christy Kim**  
Student Liaison Intern  
Carnegie Mellon University  
Hometown: San Jose, CA



**Kirk Love**  
Development Intern  
NYU Tisch School of the Arts  
Hometown: San Francisco, CA



**William Lum**  
Patron and Donor Stewardship Intern  
University of Puget Sound  
Hometown: Sunnyvale, CA



**Jordynn Pinckney**  
Development Intern  
College of Charleston  
Hometown: Greenwood, SC



**Megan Schmitz**  
Events and Hospitality Intern  
University of Wisconsin-Eau Claire  
Hometown: Waterville, MN



**Kali Shih**  
Stage Manager Intern  
San Mateo High School  
Hometown: Foster City, CA



**Kami Teruya**  
Marketing and Communications Intern  
Hofstra University  
Hometown: Livermore, CA

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INTERNSHIP PROGRAM

# Musical Glossary

**Accelerando** – Italian: hastening, quickening. A musical direction to increase in speed over a lengthy passage.

**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.”)

**Animato** – Italian: lively, enlivened. In a lively manner. (French: animé.)

**Arabesque** – An ornamented or embellished composition.

**Aria** – Italian: air. A lyrical work for voice (though the term has been used in instrumental works, as well) that is typically part of a larger work, such as an opera or cantata.

**Arioso** – Italian: melodious; like an aria.

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

**Assai** – Italian: very (as in “Allegro assai,” “Assai vivace”).

**Atonal** – Music that is not centered on a key or scale.

**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.

**Bourrée** – A French folk dance, court dance, and instrumental form, which flourished from the mid-seventeenth century until the mid-eighteenth century.

**Buffa (Opera buffa)** – Italian: comic opera. In the style of an Italian comic opera.

**BWV** – *Bach-Werke-Verzeichnis* (German): Bach works catalog. The BWV index is used to catalog the works of Johann Sebastian Bach.

**Cadence** – The conclusion or resolution of a musical phrase.

**Cadenza** – A virtuosic passage at the end of a concerto or aria that is either improvised by the performer or written out by the composer.

**Canon** – A musical passage in which several instruments or voices state the same melody in succession.

**Cantabile** – Italian: songlike, singable.

**Cantata** – A sacred or secular vocal form consisting of solos, ensembles, and choruses accompanied by orchestra, piano, or other combinations of instruments.

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

**Chromatic** – (From the Greek word for color) Chromatic notes fall outside the central tonality of a piece (e.g., in C

major—C, D, E, F G, A, B—such notes as C-sharp and A-flat are chromatic).

**Cimbalom** – A Hungarian dulcimer.

**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.

**Col legno** – Italian: with the wood. A musical direction for string players to use the stick of the bow to hit the strings, rather than drawing the bow across the strings with the hair.

**Con espressione** – Italian: with expression.

**Con forza** – Italian: with force, with strength. Strongly accented.

**Con moto** – Italian: with motion.

**Con sordino** – Italian: with mute.

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

**Concertino** – A work for solo instrument, or instruments, less ambitious in scale than a concerto, often with few movements or cast in one movement with changes of speed and character; also an instrumental section in a Baroque concerto grosso. (See Concerto grosso.)

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

**Concerto grosso** – An early form of the concerto. In the seventeenth and eighteenth centuries, the term generally referred to a style of concerto where the musical material is passed between a larger group (known as the “ripieno” or “concerto grosso”) and a smaller group (the “concertino”).

**Continuo (basso continuo)** – Italian: continuous bass. Usually played by a keyboard and bass instrument (e.g., cello), it is used to accompany soloists or an ensemble.

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

**Crescendo** – An increase in volume.

**Deciso** – Italian: with decisiveness.

**Development** – See Sonata form.

**Diatonic** – A scale based on the division of an octave into five tones and two semitones.

**Divertimento** – Italian: diversion, recreation, enjoyment. A musical genre most prominent in the Classical period characterized by light, amusing instrumental music (plural: divertimenti).

**Divertissement** – (French) A term used since the seventeenth century partly as an equivalent of the Italian divertimento but also in a wider sense for music, usually with spectacle, intended

- for entertainment or diversion.
- Dolce** – Italian: sweet. “Dolcissimo,” the superlative version, means “very sweet.”
- Dominant** – The fifth note of a diatonic scale.
- 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).
- Drone** – A sustained, deep sound maintained throughout a piece or section of music.
- Elegy** – A song of lament for the dead or for some melancholy event or an instrumental composition with that suggestion, such as Elgar’s *Elegy for Strings* and Fauré’s *Élégie*. (French: *élégie*; Italian: *elegia*.)
- Empfindsamer Stil** – German: sensitive style.
- Energico** – Italian: energetic.
- Entrata** – Italian: entrance or beginning. An introduction or prelude.
- 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*.)
- Étude** – French: study. Used to describe short pieces designed to explore and develop a certain performance technique.
- Exposition** – See Sonata form.
- Fanatico** – Italian: fanatic.
- Fantasia (Fantasy, Fantasia)** – 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.)
- 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.
- G.** – Abbreviation used to index the catalog of Boccherini’s works prepared by Yves Gérard in 1969.
- Galant** – A term widely used during the eighteenth century to denote music with lightly accompanied, periodic melodies, and the appropriate manner of performing the same.
- Gelehrt** – German: learned or scholarly.
- Gemütlich (gemütlichkeit)** – German: pleasant and cheerful.
- Glissando** – A sliding movement from one note to another.
- Gran pausa** – See Fermata.
- Grazioso** – Italian: graceful.
- H.** – Abbreviation for Helm, used to catalog C.P.E. Bach’s works; after E. Eugene Helm (born 1928), who published a catalog of C.P.E. Bach’s compositions in 1989.
- Half-step** – See Semitone.
- Harmonics** – On a stringed instrument, high, ringing notes produced by lightly placing the finger at nodal points along the string.
- Harmony** – The combination of notes producing chords and chord progressions and the subsequent determination of the mood or atmosphere of a piece of music.
- Hob.** – Abbreviation for Hoboken, used to catalog Haydn’s works; after Anthony van Hoboken (1887–1983), who spent 30 years compiling the extensive catalog. A Roman numeral indicates the genre (e.g., XV for piano trio), followed by an Arabic number, which places the work chronologically within that genre, as in the Piano Trio in G major, Hob. XV:25.
- Homophonic** – A musical texture with one melody and accompanying harmony moving in the same rhythmic pattern.
- Impressionism** – An aesthetic term borrowed from French painting in the late nineteenth and early twentieth centuries. The term comes from Claude Monet’s 1872 painting *Impression, Sunrise*. In music, Impressionism primarily refers to the vivid works of Claude Debussy and Maurice Ravel.
- Impromptu** – A work for solo instrument, usually piano, the nature of which occasionally suggests improvisation. The most famous are those of Schubert and Chopin.
- 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. (French: *intermède*.)
- Interval** – The distance between two pitches.
- K.** – Abbreviation for Köchel, used to catalog Mozart’s works; after Ludwig Ritter von Köchel (1800–1877).
- Kapellmeister** – German: choirmaster.
- Lamentoso** – Italian: plaintively, sadly.
- Ländler** – A Germanic folk-dance in 3/4 time of varying speed: generally fast in the west (Switzerland and the Tyrol) and slow in the east (Styria, Upper and Lower Austria).
- Largo** – Italian: broad. “Largo” indicates a slow tempo. (“Larghetto,” a diminutive of “largo,” is used to indicate a tempo slightly quicker than “largo”; “Largamente,” the adverb form of “largo,” is used to indicate a more stately manner of playing or a slower tempo.)
- Legato** – Italian: bound. A musical expression indicating that a succession of notes should be played smoothly and without separation. (Legatissimo: very smoothly.)
- Leggiero** – Italian: light. (Leggierissimo: very light; leggiero: lightly.)
- Librettist** – The author of the literary text of an opera or oratorio.
- Lied** – German: song (plural: *lieder*).
- Maestoso** – Italian: majestic.
- Martellato** – Italian: hammered. A strongly accented note.

**Mazurka** – A traditional Polish country dance.

**Mesto** – Italian: mournful, sad, melancholic.

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

**Mezza voce** – Italian: half voice. A direction in both vocal and instrumental music to produce a quiet, restrained tone.

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

**Mighty Handful** – The name given to the five Russian composers who developed their own nationalistic style of writing. Also known as the “The Five” or “Kutchka,” the group includes composers Mily Balakirev, Alexander Borodin, César Cui, Modest Mussorgsky, and Nikolai Rimsky-Korsakov.

**Minuet** – An aristocratic French dance, played in a moderate triple tempo, which became a standard movement in works of the Classical period. It came to be replaced toward the end of the eighteenth century by the scherzo. (French: menuet; Italian: minuetto.)

**Moderato** – Italian: moderate. A directive to perform the music at a moderate tempo.

**Modulation (modulate)** – 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 (motive, motivic)** – A short musical gesture.

**Movement** – A self-contained section of a larger com-

position. 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.

**Neoclassical** – An aesthetic style found in music, visual art, and architecture that draws inspiration from “classical” art, culture, and forms.

**Nocturne** – A Romantic work for solo piano characterized by a lyrical melody played by the right hand above an arpeggiated accompaniment played by the left. (Italian: notturno.)

**Octave** – The interval between two notes that are seven diatonic scale degrees apart.

**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.)

**Oratorio** – A large-scale musical setting of sacred texts (e.g., Bach’s *St. Matthew Passion* and Mendelssohn’s *St. Paul and Elijah*).

**Overtone** – A natural component of a complex tone, having a frequency that is an integral multiple of the fundamental frequency. Each pitch that is played contains a series of additional pitches within it that are termed “overtones” or “harmonics.” The relative strength or weakness of these overtones determines the tone color or timbre of the pitch.

**Overture** – A piece of music either introducing a dramatic work or intended for concert performance as a standalone composition. (French: ouverture.)

**Pesante** – Italian: heavy, weighty.

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

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

**Più** – Italian: more. An adverb used in music particularly for tempo adjustments, as in “più mosso” (faster), “più animato” (more animated), etc.

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

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

**Polka** – A term used to describe both a style of dance and a complex of related styles of music. Originally it referred to a couple’s dance in 2/4 time that originated in central Europe in the 1830s.

**Polonaise** – A dignified Polish dance and musical form in triple meter of a stately, processional character.

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

**Polyrhythm** – The superposition of different rhythms or meters.

**Prelude** – A piece preceding other music; its function is to introduce the mode or key.

**Presto** – Italian: ready, prompt. “Presto” designates a fast tempo. (Prestissimo: very fast.)

**Programmatic music** – In contrast with “absolute music,” instrumental music that carries some extramusical meaning, some “program” of a literary idea, legend, scenic description, or personal drama.

**Recapitulation** – See Sonata form.

**Recitative** – A style of writing, typically employed in opera and other vocal music, designed to imitate dramatic speech.

**Refrain** – A phrase or theme that recurs at intervals, especially at the end of a verse or section of music. An integral component of Rondo form (see Rondo).

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

**Retrograde** – A compositional technique in which a series of notes is repeated but written backwards.

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

**Risoluto** – Italian: dissolved, faded away, or resolved, decided. As early as 1800, the term was used as a tempo designation, though Beethoven used it as a qualifying mark and later composers used it as an expression mark.

**Ritornello** – Italian: return. A recurrent musical section that alternates with different episodes of contrasting material.

**Rococo** – (French) A post-Baroque style of ornamentation and light expression.

**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.)
- Scordatura** – Tuning the strings of a stringed instrument differently than the standard tuning.
- Second Viennese School** – Refers collectively to a twentieth-century group of composers, Schoenberg, Berg, and Webern, who explored twelve-tone and atonal composition.
- Semitone** – The smallest interval of the Western tone system (e.g., C-natural to C-sharp); 1/12 of an octave.
- Semplice** – Italian: simple.
- 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.
- Serialism** – A method of composition in which a fixed permutation, or series, of elements is referential (i.e., the handling of those elements in the composition is governed, to some extent and in some manner, by the series). Most commonly the elements arranged in the series are the twelve notes of the equal-tempered scale.
- 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.)
- Sostenuto** – Italian: sustained.
- Sotto voce** – Italian: below the voice. In an undertone or barely audible (as in an aside). Applied to vocal and instrumental performance.
- Spiccato** – Italian: detached, separated. A style of bowing a stringed instrument in which the bow bounces on the string to produce rapid staccato notes.
- Staccato** – Italian: detached. A musical expression indicating that notes should be played with separation.
- Stanza** – A line of music.
- Stretto** – Italian: narrow, tight, close. A compositional technique used in a fugue when the subject and answer overlap, or when two subjects enter in close succession.
- 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.
- Sul ponticello** – Italian: at the bridge. The technique of playing near the bridge of a stringed instrument, impeding the vibration of the string to produce an unsettling sound.
- Symphonic poem (tone poem)** – An orchestral work that includes a program to provide an illustrative narrative to the music.
- Syncopation (syncopated)** – The technique of shifting the rhythmic accent from a strong beat to a weak beat.
- Tarantella** – A Southern Italian folk dance in which one couple, surrounded by others in a circle, performs a courtship dance to castanets and tambourines. Usually in 3/8 or 6/8, it gradually increases in speed as the work progresses. (French: tarantelle.)
- Theme** – A central musical idea that serves as substantive material in a piece of music.
- Time signature** – The printed indication of the meter of a piece of music (e.g., 4/4).
- Tonality** – The organization of music around a scale, key, or tonal center.
- Tranquillo** – Italian: quiet. Occasionally a tempo designation but more frequently used as an indication of mood in music of the later nineteenth century.
- Trill** – A rapid alternation between the main note and a semitone above or below it; an embellishment.
- Trio** – The contrasting middle section of a minuet or scherzo.
- Triplet** – A group of three notes performed in the time of two of the same kind.
- Tutti** – Italian: all, together. The term refers to all instruments playing together in a ritornello (a recurring passage in Baroque concerto form).
- Unison** – Performance of the same melody or note by various instruments or voices at the same time. (Italian: unisono.)
- Variations (theme and variations)** – A standard musical form in which a main theme is followed by a succession of variations on that theme. (Italian: tema con variazioni.)
- Vivace** – Italian: lively. "Vivace" designates a fast tempo, in between "allegro" and "presto."
- Vivo** – Italian: lively, brisk.
- W.** – Abbreviation for Wotquenne, used to catalog C.P.E. Bach's works; after Alfred Wotquenne (1867–1939), whose catalog of C.P.E. Bach's compositions was the standard for most of the twentieth century.
- WoO** – Acronym for the German *Werk ohne Opuszahl*, meaning work without opus number. This is typically applied to a work that has been published after a composer's death.
- Waltz** – A dance in 3/4 time. (French: valse.)
- Zingarese** – Italian: in the style of gypsy music.



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- The Festival Season Preview – Learn about the season to come from festival artistic staff and enjoy musical previews at this private performance and reception
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*Honoring the legendary musician, educator, arts advocate, and humanitarian, the Isaac Stern Circle recognizes those who wish to leave a lasting legacy of music by including Music@Menlo in their estate plans:*

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Music@Menlo would like to extend special thanks to Head of School Than Healy, the Board of Trustees, faculty, staff, students, and the entire Menlo School community for their continuing enthusiasm and support.

### Hotel Partners

Music@Menlo is grateful for the support of the Crowne Plaza Palo Alto Hotel.

### Restaurant Partners

Music@Menlo is proud to partner with Left Bank Brasserie for the 2022 season.

\*In memoriam

# Acknowledgments

*Music@Menlo thanks the following individuals and organizations for their dedication and commitment.*

## Seasonal Staff and Service Professionals

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*Music@Menlo is grateful to the following individuals, who gave generously of their time and expertise as members of Music@Menlo's board:*

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Hugh Martin

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Established in 2008, the Music@Menlo Fund provides long-term financial health for the organization and supports special board-designated projects and artistic opportunities. Music@Menlo is grateful to the following individuals and organizations for their gifts to the Music@Menlo Fund through bequests and planned gifts, the Tenth-Anniversary Campaign, and other designated contributions. For more information about the Music@Menlo Fund, please contact Alessandra Aquilanti at [ale@musicatmenlo.org](mailto:ale@musicatmenlo.org) or 650-330-2133.

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cabrillomusic.org  
Santa Cruz, CA  
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bachfestival.org  
Carmel, CA  
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LA JOLLA  
MUSIC SOCIETY  
SUMMERFEST  
ljms.org  
La Jolla, CA  
JULY 29-AUG 26

MAINLY MOZART  
FESTIVAL  
mainlymozart.org  
San Diego, CA  
JUNE 10-18

MUSIC@MENLO  
musicatmenlo.org  
Atherton, CA  
JULY 14-AUG 6

## Idaho

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MUSIC FESTIVAL  
svmusicfestival.org  
Sun Valley, ID  
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ASPEN MUSIC FESTIVAL  
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aspenmusicfestival.com  
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BRAVO! VAIL  
bravovail.org  
Vail, CO  
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MUSIC FESTIVAL  
coloradomusicfestival.org  
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stringsmusicfestival.com  
Steamboat Springs, CO  
JUNE 24-AUG 27

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MUSIC FESTIVAL  
santafechambermusic.com  
Santa Fe, NM  
JULY 17-AUG 22

## Oregon

CHAMBER MUSIC  
NORTHWEST  
SUMMER FESTIVAL  
cmnw.org  
Portland, OR  
JUNE 25-JULY 31

## Washington

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MUSIC SOCIETY  
SUMMER FESTIVAL  
seattlechambermusic.org  
Seattle, WA  
JULY 5-31

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gtmf.org  
Jackson Hole, WY  
JULY 3-AUG 27

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

# Ticket and Performance Information

## Ticket Services

Patron Services is located in the Welcome Center on the bottom floor of Stent Family Hall. The Patron Services desk and ticketing phone lines are open from 9:00 a.m. to 4:00 p.m. every day throughout the festival, July 14 through August 6. The will-call and ticketing desk opens one hour before every event.

**All programs and artists are subject to change without notice. All tickets are nonrefundable**, except in cases of canceled events. We welcome ticket returns for a credit, exchange, or donation. You may return your ticket up to twenty-four hours prior to a performance for a ticket credit (to be used within the same season; credits not used within the same season will become a tax-deductible donation to Music@Menlo), an immediate exchange, or a tax-deductible donation. Ticket exchanges are complimentary for Summer Festival Subscribers and Members of the Bach Circle (\$1,000) and above. All other exchanges are subject to a \$3-per-ticket exchange fee.

## Seating Policies

- Doors open approximately twenty-five minutes before the start time of each event.
- Seating for all paid concerts (with the exception of Stage Seating) is reserved. Seating for all free events is by general admission.
  - **Tickets for those under age thirty** are available at a greatly reduced rate. Patrons using these discounted tickets to enter a performance must be prepared to present a valid ID/proof of age at the door.
  - **Latecomers** will be seated at the discretion of the House Manager at an appropriate interval in the performance.
  - All performance venues are wheelchair accessible, and **wheelchair seating** is available in all venues in the designated wheelchair locations only. One companion seat is reserved next to each wheelchair location. Please let our patron services staff know of any special seating needs at the time you place your order.

## Concert and Event Policies

- As a courtesy to the artists and to your fellow audience members, **please silence** cell phones, pagers, watch alarms, personal organizers, hearing aids, and all sound-emitting devices prior to the start of all events.
- Please make a conscious effort to keep **noises**, such as coughing and conversation, to a minimum as they can be quite distracting. Unwrap any lozenges or other products before the performance starts. We appreciate your consideration, as will the musicians, your fellow listeners, and our recording engineer.
- **Children** need to be at least seven years of age and able to sit quietly throughout a full performance to attend paid concerts and Encounters. Please see pages 59–73 for events designed for younger audiences.
- **Unauthorized recording or photographing** of any kind is strictly prohibited.
- **Food and beverages** are not allowed inside the performance venues. Concessions are generally available for purchase outside the concert halls. Water fountains are available at all venues.



## Prelude Performances and Koret Young Performers Concerts

Prelude Performances and Koret Young Performers Concerts are free and open to the public. **Tickets can be reserved online or by phone on the day of the performance from 9:00 a.m. until ninety minutes prior to the concert start time. A limited number of tickets will also be available for walk-ups starting one hour before the event.** To make your reservation, visit Music@Menlo's website at [www.musicatmenlo.org](http://www.musicatmenlo.org) and click the red "Tickets" button in the upper-right corner of the home page and select the desired performance from the drop-down menu or visit the online festival calendar. **Note: All reservations must be claimed no later than fifteen minutes prior to the performance start time, at which time they will be released to walk-up audience members. Seating is by general admission.**

## Locations and Parking

The Menlo School Campus, including Stent Family Hall, Martin Family Hall, and the Spieker Center for the Arts, is located at 50 Valparaiso in Atherton, between El Camino Real and Alameda de las Pulgas. Parking on the campus is free.

## Restrooms and Exits

Restrooms at Menlo School are located in the building behind Martin Family Hall, in Stent Family Hall, and in the Spieker Center for the Arts. Fire exits are clearly marked in all performance venues.

## Lost and Found

Any personal items found at festival venues will be held at the festival Welcome Center at Menlo School. Inquire at the Welcome Center or call 650-330-2030. The festival assumes no responsibility for personal property.

## Help Us Achieve a Greener Festival Experience

As Music@Menlo works to enhance the community through music, we also strive to practice environmental responsibility. Please join our efforts in being a more eco-friendly organization. Reuse your program book throughout the festival and dispose of recyclable and compostable waste in the bins provided on campus.



# The Festival Campus and Performance Venues

## Music@Menlo's Home: Menlo School

Menlo School is one of the nation's leading independent college-preparatory schools and has been the home of Music@Menlo since its inaugural season in 2003. The Menlo School campus is host to many of the festival concerts, the Encounter series, and Music@Menlo's Chamber Music Institute. The school's classrooms offer an ideal setting for rehearsals and coachings, while Martin Family Hall and Stent Family Hall's Spieker Ballroom provide intimate settings for music as well as for Café Conversations, master classes, and other Institute activities.

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

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

## Performance Venues

In 2022, Music@Menlo offers audiences the chance to hear great chamber music in three unique concert spaces:

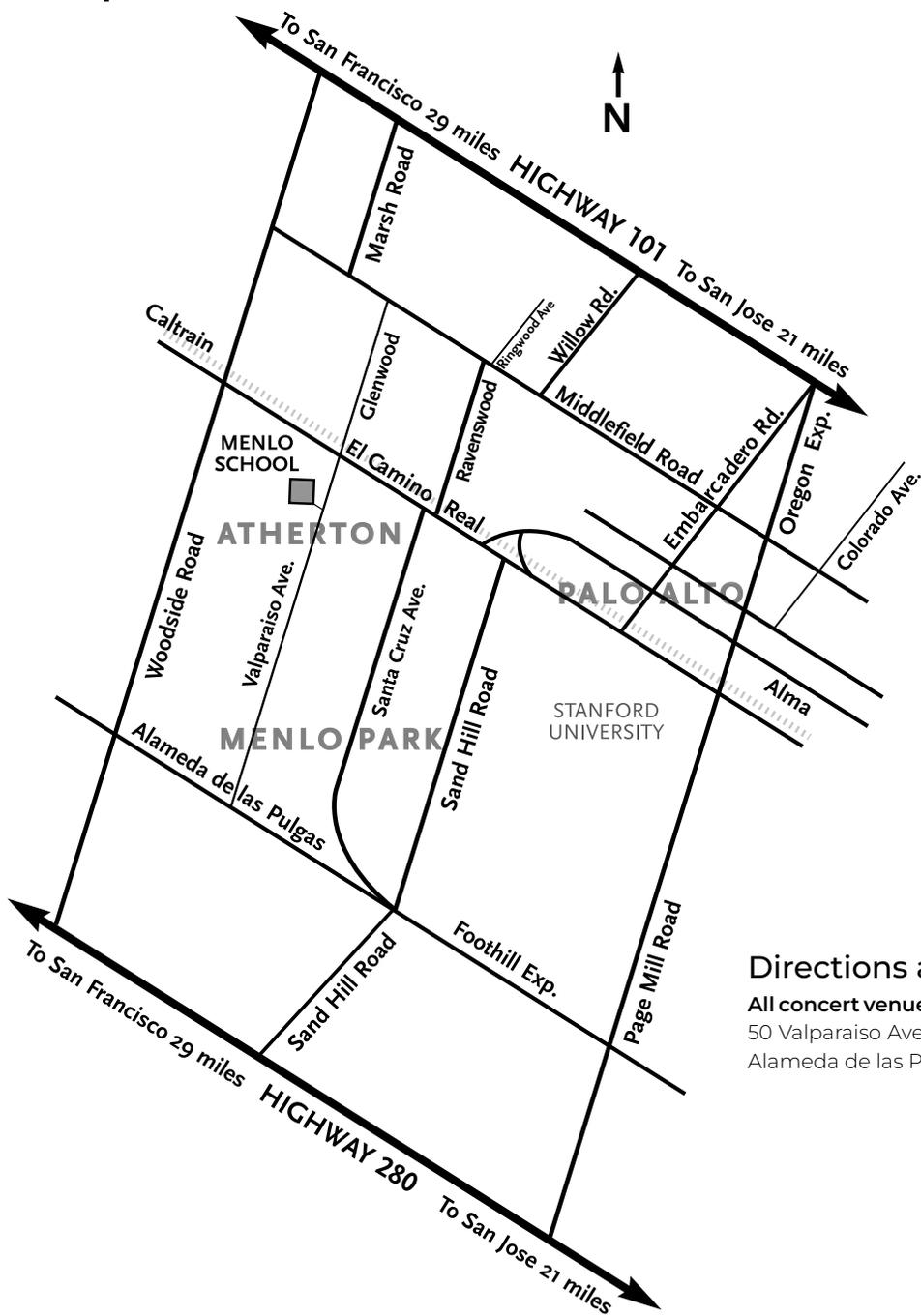
**The Spieker Center for the Arts**, opened in 2021, is situated at the heart of the Menlo School campus. The hall has 384 seats, all with clear sightlines and close acoustic proximity to the stage. It also features meticulous acoustic design to meet the most rigorous industry standards, bright and spacious lobby space, and state-of-the-art recording and technical facilities.

**Stent Family Hall**, on the Menlo School campus, is, in the words of one festival artist, "one of the world's most exquisite chamber music spaces." The hall's elegant Spieker Ballroom, with seating for 148 guests, provides a listening experience in the intimate setting for which chamber music was intended.

**Martin Family Hall**, Menlo School's versatile 220-seat multimedia facility, offers up-close enjoyment from every seat for Encounters (see pp. 10–11), select Prelude Performances (see p. 63–68), and master classes and Café Conversations (see p. 73).

**Reserved Seating**—Seating for paid events at the Spieker Center for the Performing Arts, Stent Family Hall, and Martin Family Hall is reserved. Seating for all free events, including Prelude Performances and Koret Young Performers Concerts, is by general admission. Venue seating maps and more information on reserved seating can be found on the order form and on the Music@Menlo website.

# Map and Directions



## Directions and Parking

All concert venues are located on the campus of Menlo School at 50 Valparaiso Avenue in Atherton, between El Camino Real and Alameda de las Pulgas.

## Photo Credits

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# Music@Menlo Calendar

July 14–August 6, 2022

## Special Thanks

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



THURSDAY, JULY 14	FRIDAY, JULY 15	SATURDAY, JULY 16
<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Spieker Center PAGE 63	<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Martin Family Hall PAGE 63	<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Stent Family Hall PAGE 64
<b>7:30 p.m.</b> ENCOUNTER I: HAYDN'S LIFE AND TIMES, LED BY MICHAEL PARLOFF Martin Family Hall (\$45/\$25) PAGE 10	<b>7:30 p.m.</b> CARTE BLANCHE CONCERT I: GILBERT KALISH Martin Family Hall (\$84/\$30) PAGE 45	<b>7:30 p.m.</b> CONCERT PROGRAM I: CONCERTOS AND CANTATAS Spieker Center (\$80/\$70/\$30/\$20) PAGE 12
THURSDAY, JULY 21	FRIDAY, JULY 22	SATURDAY, JULY 23
<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH AARON BOYD, VIOLINIST Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH JENNIFER FRAUTSCHI, VIOLINIST Martin Family Hall PAGE 72	<b>12:30 p.m.</b> KORET YOUNG PERFORMERS CONCERT† Spieker Center PAGE 69
<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Martin Family Hall PAGE 65	<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Martin Family Hall PAGE 66	<b>7:30 p.m.</b> CONCERT PROGRAM III: THE THRILL OF THE HUNT Spieker Center (\$80/\$70/\$30/\$20) PAGE 20
WEDNESDAY, JULY 20	TUESDAY, JULY 19	MONDAY, JULY 18
<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH CALIDORE STRING QUARTET Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH TOMMASO LONQUICH, CLARINETIST Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† CAFE CONVERSATION: MEETING MOZART, WITH MICHAEL PARLOFF Martin Family Hall PAGE 73
<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Spieker Center PAGE 65	<b>7:30 p.m.</b> <b>OVERTURE CONCERT I</b> Spieker Center (\$45/\$35/\$25/\$20) PAGE 59	<b>4:00 p.m.</b> CONCERT PROGRAM II: WIND VARIATIONS Spieker Center (\$80/\$70/\$30/\$20) PAGE 16
WEDNESDAY, JULY 27	TUESDAY, JULY 26	MONDAY, JULY 25
<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH CALIDORE STRING QUARTET Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH TOMMASO LONQUICH, CLARINETIST Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† CAFE CONVERSATION: MEETING MOZART, WITH MICHAEL PARLOFF Martin Family Hall PAGE 73
<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Spieker Center PAGE 65	<b>7:30 p.m.</b> <b>OVERTURE CONCERT I</b> Spieker Center (\$45/\$35/\$25/\$20) PAGE 59	<b>4:00 p.m.</b> CONCERT PROGRAM II: WIND VARIATIONS Spieker Center (\$80/\$70/\$30/\$20) PAGE 16
WEDNESDAY, JULY 28	TUESDAY, JULY 27	MONDAY, JULY 26
<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH CALIDORE STRING QUARTET Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH TOMMASO LONQUICH, CLARINETIST Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† CAFE CONVERSATION: MEETING MOZART, WITH MICHAEL PARLOFF Martin Family Hall PAGE 73
<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Spieker Center PAGE 65	<b>7:30 p.m.</b> <b>OVERTURE CONCERT I</b> Spieker Center (\$45/\$35/\$25/\$20) PAGE 59	<b>4:00 p.m.</b> CONCERT PROGRAM II: WIND VARIATIONS Spieker Center (\$80/\$70/\$30/\$20) PAGE 16
WEDNESDAY, JULY 29	TUESDAY, JULY 28	MONDAY, JULY 27
<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH CALIDORE STRING QUARTET Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH TOMMASO LONQUICH, CLARINETIST Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† CAFE CONVERSATION: MEETING MOZART, WITH MICHAEL PARLOFF Martin Family Hall PAGE 73
<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Spieker Center PAGE 65	<b>7:30 p.m.</b> <b>OVERTURE CONCERT I</b> Spieker Center (\$45/\$35/\$25/\$20) PAGE 59	<b>4:00 p.m.</b> CONCERT PROGRAM II: WIND VARIATIONS Spieker Center (\$80/\$70/\$30/\$20) PAGE 16
WEDNESDAY, JULY 30	TUESDAY, JULY 29	MONDAY, JULY 28
<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH CALIDORE STRING QUARTET Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH TOMMASO LONQUICH, CLARINETIST Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† CAFE CONVERSATION: MEETING MOZART, WITH MICHAEL PARLOFF Martin Family Hall PAGE 73
<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Spieker Center PAGE 65	<b>7:30 p.m.</b> <b>OVERTURE CONCERT I</b> Spieker Center (\$45/\$35/\$25/\$20) PAGE 59	<b>4:00 p.m.</b> CONCERT PROGRAM II: WIND VARIATIONS Spieker Center (\$80/\$70/\$30/\$20) PAGE 16
WEDNESDAY, JULY 31	TUESDAY, JULY 30	MONDAY, JULY 29
<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH CALIDORE STRING QUARTET Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH TOMMASO LONQUICH, CLARINETIST Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† CAFE CONVERSATION: MEETING MOZART, WITH MICHAEL PARLOFF Martin Family Hall PAGE 73
<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Spieker Center PAGE 65	<b>7:30 p.m.</b> <b>OVERTURE CONCERT I</b> Spieker Center (\$45/\$35/\$25/\$20) PAGE 59	<b>4:00 p.m.</b> CONCERT PROGRAM II: WIND VARIATIONS Spieker Center (\$80/\$70/\$30/\$20) PAGE 16
THURSDAY, JULY 3	WEDNESDAY, JULY 2	TUESDAY, JULY 1
<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH AARON BOYD, VIOLINIST Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH CALIDORE STRING QUARTET Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH TOMMASO LONQUICH, CLARINETIST Martin Family Hall PAGE 72
<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Martin Family Hall PAGE 65	<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Spieker Center PAGE 65	<b>7:30 p.m.</b> <b>OVERTURE CONCERT I</b> Spieker Center (\$45/\$35/\$25/\$20) PAGE 59
THURSDAY, JULY 4	WEDNESDAY, JULY 3	TUESDAY, JULY 2
<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH AARON BOYD, VIOLINIST Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH CALIDORE STRING QUARTET Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH TOMMASO LONQUICH, CLARINETIST Martin Family Hall PAGE 72
<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Martin Family Hall PAGE 65	<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Spieker Center PAGE 65	<b>7:30 p.m.</b> <b>OVERTURE CONCERT I</b> Spieker Center (\$45/\$35/\$25/\$20) PAGE 59
THURSDAY, JULY 5	WEDNESDAY, JULY 4	TUESDAY, JULY 3
<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH AARON BOYD, VIOLINIST Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH CALIDORE STRING QUARTET Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH TOMMASO LONQUICH, CLARINETIST Martin Family Hall PAGE 72
<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Martin Family Hall PAGE 65	<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Spieker Center PAGE 65	<b>7:30 p.m.</b> <b>OVERTURE CONCERT I</b> Spieker Center (\$45/\$35/\$25/\$20) PAGE 59
THURSDAY, JULY 6	WEDNESDAY, JULY 5	TUESDAY, JULY 4
<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH AARON BOYD, VIOLINIST Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH CALIDORE STRING QUARTET Martin Family Hall PAGE 72	<b>11:00 a.m.</b> MORNINGS@MENLO*† MASTER CLASS WITH TOMMASO LONQUICH, CLARINETIST Martin Family Hall PAGE 72
<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Martin Family Hall PAGE 65	<b>5:00 p.m.</b> <b>PRELUDE PERFORMANCE†</b> Spieker Center PAGE 65	<b>7:30 p.m.</b> <b>OVERTURE CONCERT I</b> Spieker Center (\$45/\$35/\$25/\$20) PAGE 59

\*Mornings@Menlo occur on weekdays at 11:00 a.m., beginning on July 18, offering master classes featuring festival artists working with Chamber Music Institute students on their concert repertoire, and Café Conversations led by festival artists and guests exploring a rich variety of subjects related to music. Programming details for these open-access events will appear on the Music@Menlo website shortly before the festival begins. Reservations are not required.

†All events without ticket prices listed are free and open to the public. For information about attending free events, see p. 107.

SUNDAY, JULY 24	MONDAY, JULY 25	TUESDAY, JULY 26	WEDNESDAY, JULY 27	THURSDAY, JULY 28	FRIDAY, JULY 29	SATURDAY, JULY 30
<p><b>4:00 p.m.</b> CONCERT PROGRAM IV: CELLOS AND FUGUES Spieker Center (\$80/\$70/\$30/\$20) PAGE 24</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* CAFÉ CONVERSATION: ECLECTICISM IN BACH'S CELLO SUITES, WITH INBAL SEGEV Martin Family Hall PAGE 73</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* MASTER CLASS WITH GILBERT KALISH, PIANIST Martin Family Hall PAGE 72</p> <p><b>5:00 p.m.</b> PRELUDE PERFORMANCE† Stent Family Hall PAGE 66</p> <p><b>7:30 p.m.</b> CONCERT PROGRAM V: ADMIRATION Spieker Center (\$80/\$70/\$30/\$20) PAGE 28</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* MASTER CLASS WITH TIMOTHY EDDY, CELLIST &amp; TODD PHILLIPS, VIOLINIST Martin Family Hall PAGE 72</p> <p><b>5:00 p.m.</b> PRELUDE PERFORMANCE† Spieker Center PAGE 67</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* MASTER CLASS WITH DANIEL PHILLIPS, VIOLINIST &amp; STEVEN TENENBOM, VIOLIST Martin Family Hall PAGE 72</p> <p><b>5:00 p.m.</b> PRELUDE PERFORMANCE† Stent Family Hall PAGE 67</p> <p><b>7:30 p.m.</b> CONCERT PROGRAM VI: A LITTLE FUN Spieker Center (\$80/\$70/\$30/\$20) PAGE 33</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* MASTER CLASS WITH KRISTIN LEE, VIOLINIST Martin Family Hall PAGE 72</p> <p><b>5:00 p.m.</b> PRELUDE PERFORMANCE† Spieker Center PAGE 68</p> <p><b>7:30 p.m.</b> CONCERT PROGRAM VII: FROM HAYDN Stent Family Hall (\$84/\$30) PAGE 37</p>	<p><b>12:30 p.m.</b> KORET YOUNG PERFORMERS CONCERT† Spieker Center PAGE 70</p> <p><b>7:30 p.m.</b> CONCERT PROGRAM VII: FROM HAYDN Spieker Center (\$80/\$70/\$30/\$20) PAGE 37</p>
<p><b>4:00 p.m.</b> CARTE BLANCHE CONCERT II: MICHAEL STEPHEN BROWN Stent Family Hall (\$84/\$30) PAGE 48</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* CAFÉ CONVERSATION: THE ART OF SIMON BULL, WITH SIMON BULL &amp; CATHY KIMBALL Martin Family Hall PAGE 73</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* MASTER CLASS WITH BELLA HRISTOVA, VIOLINIST Martin Family Hall PAGE 72</p> <p><b>7:30 p.m.</b> OVERTURE CONCERT II Spieker Center (\$45/\$35/\$25/\$20) PAGE 59</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* CAFÉ CONVERSATION: HAYDN ON LOCATION, WITH ARA GUZELIMIAN Martin Family Hall PAGE 72</p> <p><b>6:00 p.m.</b> ENCOUNTER III: MUSIC@MENLO AT 20, LED BY ARA GUZELIMIAN Spieker Center (\$45/\$35/\$25/\$20) PAGE 11</p> <p><b>8:00 p.m.</b> FÊTE THE FESTIVAL Menlo School Campus (\$85) PAGE 11</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* MASTER CLASS WITH SHAI WOSNER, PIANIST Martin Family Hall PAGE 72</p> <p><b>7:30 p.m.</b> CARTE BLANCHE CONCERT III: BELLA HRISTOVA &amp; SHAI WOSNER Stent Family Hall (\$84/\$30) PAGE 52</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* MASTER CLASS WITH WU HAN, PIANIST Martin Family Hall PAGE 72</p> <p><b>5:00 p.m.</b> PRELUDE PERFORMANCE† Spieker Center PAGE 68</p>	<p><b>12:30 p.m.</b> KORET YOUNG PERFORMERS CONCERT† Spieker Center PAGE 71</p> <p><b>6:00 p.m.</b> CONCERT PROGRAM VIII: FOLK SPIRIT Spieker Center (\$80/\$70/\$30/\$20) PAGE 41</p>
<p><b>4:00 p.m.</b> CONCERT PROGRAM IV: CELLOS AND FUGUES Spieker Center (\$80/\$70/\$30/\$20) PAGE 24</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* CAFÉ CONVERSATION: ECLECTICISM IN BACH'S CELLO SUITES, WITH INBAL SEGEV Martin Family Hall PAGE 73</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* MASTER CLASS WITH GILBERT KALISH, PIANIST Martin Family Hall PAGE 72</p> <p><b>5:00 p.m.</b> PRELUDE PERFORMANCE† Stent Family Hall PAGE 66</p> <p><b>7:30 p.m.</b> CONCERT PROGRAM V: ADMIRATION Spieker Center (\$80/\$70/\$30/\$20) PAGE 28</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* MASTER CLASS WITH TIMOTHY EDDY, CELLIST &amp; TODD PHILLIPS, VIOLINIST Martin Family Hall PAGE 72</p> <p><b>5:00 p.m.</b> PRELUDE PERFORMANCE† Spieker Center PAGE 67</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* MASTER CLASS WITH DANIEL PHILLIPS, VIOLINIST &amp; STEVEN TENENBOM, VIOLIST Martin Family Hall PAGE 72</p> <p><b>5:00 p.m.</b> PRELUDE PERFORMANCE† Stent Family Hall PAGE 67</p> <p><b>7:30 p.m.</b> CONCERT PROGRAM VI: A LITTLE FUN Spieker Center (\$80/\$70/\$30/\$20) PAGE 33</p>	<p><b>11:00 a.m.</b> MORNINGS@MENLO* MASTER CLASS WITH KRISTIN LEE, VIOLINIST Martin Family Hall PAGE 72</p> <p><b>5:00 p.m.</b> PRELUDE PERFORMANCE† Spieker Center PAGE 68</p> <p><b>7:30 p.m.</b> CONCERT PROGRAM VII: FROM HAYDN Stent Family Hall (\$84/\$30) PAGE 37</p>	<p><b>12:30 p.m.</b> KORET YOUNG PERFORMERS CONCERT† Spieker Center PAGE 70</p> <p><b>7:30 p.m.</b> CONCERT PROGRAM VII: FROM HAYDN Spieker Center (\$80/\$70/\$30/\$20) PAGE 37</p>
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