The Twenty-Second Season:

French Reflections

July 19–August 10, 2024
Welcome to Music@Menlo 2024, French Reflections. We are thrilled to offer—for the first time—an entire festival devoted not only to one of our favorite countries but also to one without which classical music, and indeed world culture, would be undeniably lacking in energy, ideas, and dimension.

Music@Menlo 2024 comprises rich and diverse programs featuring essential works of French chamber music. As opposed to an immersion, however, we believe that French music is best appreciated through contrasting yet corresponding juxtapositions. In each program this summer, the powerful flavors of French culture will delight the palate, as French musical styles are reflected in different “mirrors.” This offers sonic and cultural combinations rarely experienced on the concert stage: Baroque music from Germany and France; classic Viennese piano trios; the intimate artistic relationship of Russia and France; and the power of music to uplift in one of Music@Menlo’s most adventurous programs to date, Renascence, featuring music three centuries distant yet emotionally connected.

The familiar features of French culture—color, elegance, sensuousness, refinement—are all with us this summer to offer unlimited pleasure. Along with these, great music from other countries will provide the perfect frame for our French experience. We hope you will join us on this voyage, with visits around the world allowing us to hear the music of France as never before.

Best Wishes,

David Finckel and Wu Han
Artistic Directors

Music@Menlo offers an intimate, electrifying immersion into great chamber music. The more you do at Music@Menlo, the more you fall in love. Our programs are built for exploration and the performances are the best the world has to offer. We’re an oasis of beauty and discovery in a sea of noise.

Welcome to Music@Menlo 2024, French Reflections. We are thrilled to offer—for the first time—an entire festival devoted not only to one of our favorite countries but also to one without which classical music, and indeed world culture, would be undeniably lacking in energy, ideas, and dimension.

Music@Menlo 2024 comprises rich and diverse programs featuring essential works of French chamber music. As opposed to an immersion, however, we believe that French music is best appreciated through contrasting yet corresponding juxtapositions. In each program this summer, the powerful flavors of French culture will delight the palate, as French musical styles are reflected in different “mirrors.” This offers sonic and cultural combinations rarely experienced on the concert stage: Baroque music from Germany and France; classic Viennese piano trios; the intimate artistic relationship of Russia and France; and the power of music to uplift in one of Music@Menlo’s most adventurous programs to date, Renascence, featuring music three centuries distant yet emotionally connected.

The familiar features of French culture—color, elegance, sensuousness, refinement—are all with us this summer to offer unlimited pleasure. Along with these, great music from other countries will provide the perfect frame for our French experience. We hope you will join us on this voyage, with visits around the world allowing us to hear the music of France as never before.

Best Wishes,

David Finckel and Wu Han
Artistic Directors

The Martin Family Artistic Directorship
The golden age of the Baroque saw musical explosions of invention across Europe; mathematical precision in Leipzig contrasted French flights of fancy in Versailles. In this opening program, J. S. Bach’s classic double concerto for oboe and violin is followed by a dramatic shift in style from French luminaries François Couperin and Jean-Philippe Rameau, with Jean-Féry Rebel’s Les Éléments providing a provocative and lively finale.

Telemann Concerto in E major for Flute, Oboe, Viola, Strings, and Continuo TWV 53: E1 (p. 020–46)
Buxtehude Trio Sonata in B-flat major, op. 1, no. 4, BuxWV 265 (1704)
Bach Concerto in C minor for Oboe and Violin, BWV 1060 (ca. 1726)
Couperin Trio Sonata Le parnasse, ou L’apothéose de Corelli (ca. 1726)
Rameau Pièces de clavecin en concert, Fourth Concert in B-flat major, RCT 10 (1726–27)
Rebel Les Éléments for Flute, Two Violins, and Continuo (1737)

Sooyun Kim, flute
James Austin Smith, oboe
Kristin Lee, Lun Li, violins
Sumi Chang, James Thompson, violins/violas
Dmitri Logvin, David Finckel, cellos
Nina Bernat, bass
Kenneth Weiss, harpsichord

Saturday, July 20 | 7:00 p.m. | Speiker Center
Concert Program II

Vienna to Paris

Vienna and Paris have long been cultural powerhouses, from the visual to the literary to the musical. Haydn, the founder of the Classical style, and Mozart, who refined and augmented it, are represented in this program by beloved works for traditional chamber ensembles. After the intermission, French composers offer their different, effervescent perspectives on mixed ensembles.

Haydn Piano Trio in B-flat major, Hob. XV:20 (1794)
Mozart Quintet in E-flat major for Winds and Piano, K. 452 (1784)
Fauré Fantaisie for Flute and Piano, op. 79 (1894)
François Le hiver du berger for Flute and Piano, op. 20 (1847)
Ravel Piano Trio in A minor (1904)

Prelude Performances (see p. 17)
Thursday, July 25 | 5:00 p.m. | Martin Family Hall
Friday, July 26 | 5:00 p.m. | Stent Family Hall

Viano String Quartet:
Lucy Wang, Hao Zhou, violins
Aiden Kane, viola
Tate Zawadiuk, cello

Sooyun Kim, flute
James Austin Smith, oboe
Jose Franch-Ballester, clarinet
Tommaso Lonquich, cimbalom
Pavel Kuskov, bassoon
David Byrd-Marlow, horn
Chad Hoopes, Kristin Lee, violins

David Ferschel, David Requiro, cellos
Michael Stephen Brown, Gilbert Kalish, cellists
Climate Weng, Wu Han, pianos

Friday, July 26 | 7:00 p.m. | Spieker Center

Concert Program III

Quartets and Harps

Like Mozart, Maurice Ravel excelled in every genre he touched, and his single string quartet is considered among the greatest composed. And when speaking of favorite quartets, no one would leave out the famous Adagio from Samuel Barber’s 1936 quartet, performed in this program by rising stars of the classical scene, the Viano String Quartet. Charles Martin Loeffler’s recently-discovered octet provides a unique, American reflection on Ravel’s Introduction and allegro, also featuring the harp.

Barber String Quartet in B minor, op. 11 (1935–36)
Loeffler Octet for Two Clarinets, Harp, String Quartet, and Bassoon (1896)
Ravel Introduction and Allegro for Flute, Clarinet, Harp, and String Quartet (1907)
Ravel String Quartet in F major (1907)

Viano String Quartet:
Lucy Wang, Hao Zhou, violins
Aiden Kane, viola
Chad Hoopes, Kristin Lee, violins

Sooyun Kim, flute
James Austin Smith, oboe
Jose Franch-Ballester, clarinet
Tommaso Lonquich, cimbalom
Pavel Kuskov, bassoon

David Byrd-Marlow, horn
Chad Hoopes, Kristin Lee, violins

Chad Hoopes, Kristin Lee, violins

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

Koret Young Performers Concert I (see p. 57)
Saturday, July 27 | 12:30 p.m. | Spieker Center
Concert Program IV

Trios and Trumpets

Anchored by one ensemble and one instrument, Trios and Trumpets gathers music from Austria, Hungary, and France. The piano trio is represented by W. A. Mozart and Cécile Chaminade, the first female composer to receive the Legion d’honneur. Two lighthearted works with trumpet balance the trios: in Bohuslav Martinů’s fanciful La revue de cuisine, the instruments depict kitchen utensils, with the mirth vividly reflected in Camille Saint-Saëns’s jocular septet.

Mozart Trio in E-flat major for Piano, Clarinet, and Viola, K. 498, Kegelstatt (1786)
Martinů La revue de cuisine (1927)
Chaminade Piano Trio no. 1 in G minor, op. 11 (1889)
Saint-Saëns Septet in E-flat major, op. 65 (1874–80)

Jose Franch-Ballester, clarinet
Peter Kolkay, bassoon
David Washburn, trumpet
Benjamin Bolin, Lun Li, violins
Paul Neubauer, viola
Sterling Elliott, cello
Nina Bernat, bass
Anna Geniushene, Gilbert Kalish, Hyeyeon Park, Wu Han, pianos

Prelude Performances (see p. 17)

Thursday, August 1 | 5:00 p.m. | Martin Family Hall
Friday, August 2 | 5:00 p.m. | Stent Family Hall
After Mozart and Beethoven established the piano as an essential force in classical music, Russian and French Romantic composers took the instrument to the next level. Yet these distinct cultures sought profoundly different sounds: Anton Arensky and Sergei Rachmaninov bared the powerful soul of Russia, while Gabriel Fauré and Claude Debussy reveled in ethereal pleasures. Debussy's iconic *Jeux (Games)* for orchestra is performed by eminent French pianist Jean-Efflam Bavouzet (who arranged the work for two pianos) and Van Cliburn Competition prizewinner Anna Geniushene.

Arensky: Six Children's Pieces for Piano, Four Hands, op. 34 (1894)
Debussy: *Jeux* for Two Pianos (1913) [arr. Bavouzet]
Fauré: Dolly Suite for Piano, Four Hands, op. 56 (1893–96)
Rachmaninov: Symphonic Dances for Two Pianos, op. 45 (1940)

**Koret Young Performers Concert II** (see p. 17)
Saturday, August 3 | 12:30 p.m. | Spieker Center
**Concert Program VII**

**Renascence**

With the passage of time, artists can disappear into obscurity while some emerge as immortal. The American George Crumb, who passed away in 2022, is undoubtedly in the pantheon of composers whose legacies are eternal. In this program, his cataclysmic *Black Angels*, a passionately anti-war statement for amplified string quartet, balances Olivier Messiaen’s *Quatuor pour la fin du temps* (*Quartet for the End of Time*), a devoutly spiritual, mystical work composed in a German prisoner of war camp during WWII. And to open, J. S. Bach, perhaps the most immortal of all, consecrates the concert hall with two of his most deeply felt, final works.

- **Wednesday, August 7**
  - 7:00 p.m.
  - Spieker Center
  - **Concert Program VI**
  - **Vocal Exchange**

  *In a blind taste test of Russian, French, and Spanish food, few would fail. The Vocal Exchange program is equally distinct, juxtaposing treasured songs from three cultures. Without needing to understand a single word, listeners will experience national flavors through the very sounds of the languages. Russian-American soprano Erika Baikoff (a fluent French speaker) offers her unsurpassed vocal skill and bewitching personality, with instrumental contrasts and reflections rounding out this multidimensional program.*

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rachmaninov</td>
<td><em>Trio Étiquette no. 1 in G minor</em></td>
<td>(1942)</td>
</tr>
<tr>
<td>Scriabin</td>
<td>Selected Preludes for Clarinet and Piano</td>
<td>(1894–95)</td>
</tr>
<tr>
<td>Rubinstein</td>
<td><em>Romance</em> from <em>Fêtes à Saint-Petersbourg</em> for Piano Trio, op. 44, mm. 1 to 184 (op. 129)</td>
<td>(1911)</td>
</tr>
<tr>
<td>Liszt</td>
<td><em>En l’âme un charmant gaïtan</em>; Op. 284 (1844)</td>
<td></td>
</tr>
<tr>
<td>Liszt</td>
<td><em>Où quand je dors</em>; Op. 282 (1844)</td>
<td></td>
</tr>
<tr>
<td>Turina</td>
<td><em>Trois poèmes</em>, op. 81 (1922)</td>
<td></td>
</tr>
<tr>
<td>Debussy</td>
<td><em>Première Rhapsodie</em> for Clarinet and Piano (1903–05)</td>
<td></td>
</tr>
<tr>
<td>Boulanger</td>
<td><em>Deux morceaux</em> for Violin and Piano (1914)</td>
<td></td>
</tr>
<tr>
<td>Chausson</td>
<td><em>Chanson perpétuelle</em>, op. 37 (1899)</td>
<td></td>
</tr>
<tr>
<td>Milhaud</td>
<td><em>La création du monde</em>, op. 35 (1912–13)</td>
<td></td>
</tr>
<tr>
<td><em>Prelude Performance</em> (see p. 17)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Erika Baikoff, soprano*
*Jose Franch-Ballester, clarinet*
*Stella Chen, Francisco Fullana, Paul Huang, Lon Lin, violists*
*Dmitri Atapine, David Finckel, Shiao He, cellos*
*Jean-Éfflam Bavouzet, Ken Noda, Hyhyeon Park, Orli Shaham, pianos*

- **Saturday, August 10**
  - 12:30 p.m.
  - Spieker Center
  - **Koret Young Performers Concert III** (see p. 17)
Music@Menlo’s Overture Concert presents the fruits of artistic collaboration between world-renowned festival artists and the exciting young International Program artists. Fresh new perspectives on chamber music emerge as seasoned performers share their expertise with rising stars of the stage.

Beethoven Piano Quartet no. 1 in E-flat major, op. 16 (1801)
Saint-Saëns Piano Quintet in A minor, op. 14 (1862)
Mendelssohn Concerto in D minor for Piano, Violin, and Strings, MWV O4 (1822)

Erika Baikoff, soprano and Ken Noda, piano

Exciting young Metropolitan Opera soprano Erika Baikoff returns to Music@Menlo to explore the broad, colorful art of French songs. Programmed in partnership with renowned pianist and vocal coach Ken Noda, the music of eleven different composers creates an entrancing immersion into some of chamber music’s most exquisite repertoires.

Duparc: “L’invitation au voyage” (1877)
Debussy: “La Romance d’Amour”, L.54 (1848)
“Pelléas et Mélisande”, L.30 (1910)
“Apparition”, L.57 (1904)
“L’air de Lia” from L’Enfant Prodigue, L.7 (1917)
Blitz: “Adieu de l’hôtesse arabe” (1867)
Chaminade: “La mort d’Ophélie” (ca. 1857)
Weill: “Youkali (Tango-Habanera)” (1912)
Satie: “Je ne t’aime pas” (1934)
Poulenc: “Vocalise-étude en forme de Chaconne”, FP 91 (1917)
Ravel: “Mélodie de Béarn” (1893)
Doréty: “Ballade de la reine morte d’amour” (1921)
Vocalise-studie in forme de Habanera (1917)
Weill: “Voyoukali (Tango-Habanera)” (1924)
Boulez: “Je ne t’aime pas” (1934)
Satie: “Je ne t’aime pas” (1934)

Erika Baikoff returns, with rising Metropolitan Opera star Ken Noda, to present a fascinating program of songs by Duparc, Debussy, Chaminade, Weill, Satie, Poulenc, and Ravel. Celebrated mezzo-soprano Erika Baikoff is one of the most exciting young artists in the world of opera and song. Ken Noda, an expert in French songs, will join her at the piano for a recital of music that is unforgettable in its beauty and emotional power.

The Overture Concert Festival favorites Kristin Lee and Michelle Brown present a memorable recital exploring the interplay between French and American music. The program features works by internationally recognized female composers Lili Boulanger and Amy Beach, each emblematic in their respective nations’ musical heritage. French icons Debussy and Ravel are also stylistically mirrored in unforgettable works by Bloch and Gershwin.

Prelude Performance (see p. 17)
100 p.m. | Spiker Center
 Encounter Lectures

Music@Menlo’s Encounter lectures dive deeply into the themes of each festival, exploring music, art, literature, and more. These accessible and immersive events present fascinating facts, historical context, and expert insight into diverse musical topics. The series is dedicated to the memory of musicologist Michael Steinberg, who combined encyclopedic knowledge with enveloping warmth as a regular Encounter leader during the festival’s first decade in a way that has set the standard ever since.

Encounter I
Introduction to France, led by Juliette de Marcellus
Embrace on an enriching and personal journey into the heart of French culture with distinguished lecturer, writer, and teacher Juliette de Marcellus. To open the 2024 festival, she delves into the essence of French art, culture, and heritage, setting the stage for an exploration of the timeless beauty and creativity that define French musical traditions.

Prelude Performance (see p. 17)
5:00 p.m. | Speiker Center

Encounter II
Impressionist Music, led by David Serkin Ludwig
David Serkin Ludwig, the esteemed composer and Dean of the Juilliard School, delves into the mesmerizing world of Impressionism, a movement that not only reshaped the very essence of composition, but French culture as a whole. In this lecture, David’s vast musical knowledge will shed light on the lives and works of visionary composers, offering a fresh perspective on how Impressionism pushed the boundaries of artistic expression.

Prelude Performance (see p. 17)
5:00 p.m. | Speiker Center

Encounter III
Crumb’s Black Angels and Messiaen’s Quartet for the End of Time, led by Michael Parloff
Former Principal Flutist of the Metropolitan Opera Orchestra and renowned lecturer Michael Parloff explores two iconic masterpieces: George Crumb’s Black Angels and Olivier Messiaen’s Quartet for the End of Time. Michael offers a unique perspective on these iconic and deeply moving works, both of which made powerful anti-war statements and broke new ground in twentieth-century classical music.

Prelude Performance (see p. 17)
5:00 p.m. | Sient Family Hall
Mornings@Menlo
Master Classes & Café Conversations

Mornings@Menlo take place on weekdays at 11:00 a.m. beginning on July 22. They include master classes with festival artists working with Chamber Music Institute students on their concert repertoire and Café Conversations led by both artists and special guests exploring a rich variety of musical subjects. Details for these open-access events will be posted on Music@Menlo’s website shortly before the festival.

Prelude Performances

Featuring the Institute’s International Program artists

Friday, July 19 | 5:00 p.m. | Speaker Center
Saturday, July 20 | 5:00 p.m. | Stent Family Hall
Sunday, July 21 | 1:00 p.m. | Martin Family Hall
Wednesday, July 24 | 5:00 p.m. | Speaker Center
Thursday, July 25 | 5:00 p.m. | Martin Family Hall
Friday, July 26 | 5:00 p.m. | Stent Family Hall
Wednesday, July 28 | 1:00 p.m. | Martin Family Hall
Friday, August 2 | 5:00 p.m. | Stent Family Hall
Sunday, August 4 | 1:00 p.m. | Speaker Center
Tuesday, August 6 | 5:00 p.m. | Martin Family Hall
Wednesday, August 7 | 5:00 p.m. | Martin Family Hall
Friday, August 9 | 5:00 p.m. | Speaker Center

Koret Young Performers Concerts

Featuring the Institute’s Young Performers

Saturday, July 27 | 12:30 p.m. | Speaker Center
Saturday, August 3 | 12:30 p.m. | Speaker Center
Saturday, August 10 | 12:30 p.m. | Speaker Center

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

Music@Menlo’s Chamber Music Institute is one of the top-tier summer programs in the world for string players and pianists.

Gilbert Kalish and Arnaud Sussmann
International Program Directors

Dmitri Atapine and Hyeyeon Park
Young Performers Program Directors

The Institute brings together exceptionally talented young musicians and a world-class roster of artists for an intensive three-week training program, consisting of the International Program for preprofessional artists (ages 20 to 30) and the Young Performers Program for pre- and early-conservatory-level students (ages 10 to 19). These extraordinary young artists are selected from top preparatory and conservatory programs worldwide. Students work closely with the festival’s artist-faculty in coachings, master classes, and other educational activities. Highlights include the immensely popular Prelude Performances and Koret Young Performers Concerts featuring the Institute’s aspiring young artists. The Institute’s series of master classes, Café Conversations, and performances—free and open to the public—offer listeners opportunities to witness the exchange of ideas between today’s most accomplished artists and classical music’s next generation.

The Chamber Music Institute and its International Program and Young Performers Program participants are supported by contributions to the Ann S. Bowers Young Artist Fund and the Music@Menlo Fund.
Music@Menlo gives you a space to enjoy the finest music, deeply and without distraction. Create memories and be transported by artistic brilliance this summer.

**Festival Calendar | July 19–August 10, 2024**

<table>
<thead>
<tr>
<th>SUN</th>
<th>JULY 21</th>
<th>MON</th>
<th>JULY 22</th>
<th>TUE</th>
<th>JULY 23</th>
<th>WED</th>
<th>JULY 24</th>
<th>THU</th>
<th>JULY 25</th>
<th>FRI</th>
<th>JULY 26</th>
<th>SAT</th>
<th>JULY 27</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:00 p.m.</td>
<td>Prelude Performance</td>
<td>Stent Family Hall</td>
<td>Page 17</td>
<td>11:00 a.m.</td>
<td>Morning@Menlo</td>
<td>Stent Family Hall</td>
<td>Page 17</td>
<td>11:00 a.m.</td>
<td>Morning@Menlo</td>
<td>Stent Family Hall</td>
<td>Page 17</td>
<td>10:00 a.m.</td>
<td>Prelude Performance</td>
</tr>
<tr>
<td>4:00 p.m.</td>
<td>Carte Blanche Concert I: Kristin Lee and Michael Stephen Brown</td>
<td>Stent Family Hall</td>
<td>Page 12</td>
<td>11:00 a.m.</td>
<td>Morning@Menlo</td>
<td>Stent Family Hall</td>
<td>Page 17</td>
<td>11:00 a.m.</td>
<td>Morning@Menlo</td>
<td>Stent Family Hall</td>
<td>Page 17</td>
<td>12:30 p.m.</td>
<td>Kretz Young Performers Concert</td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>Concert Program II: Impressionist Music, led by David Serkin Ludwig</td>
<td>Stent Family Hall</td>
<td>Page 15</td>
<td>7:00 p.m.</td>
<td>Prelude Performance</td>
<td>Stent Family Hall</td>
<td>Page 17</td>
<td>7:00 p.m.</td>
<td>Prelude Performance</td>
<td>Stent Family Hall</td>
<td>Page 17</td>
<td>7:00 p.m.</td>
<td>Concert Program III: Quartets and Trumpets</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SUN</th>
<th>JULY 28</th>
<th>MON</th>
<th>JULY 29</th>
<th>TUE</th>
<th>JULY 30</th>
<th>WED</th>
<th>JULY 31</th>
<th>THU</th>
<th>AUGUST 1</th>
<th>FRI</th>
<th>AUGUST 2</th>
<th>SAT</th>
<th>AUGUST 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:00 p.m.</td>
<td>Carte Blanche Concert II: Jean-Efflam Bouchard and Michael Stephen Brown</td>
<td>Stent Family Hall</td>
<td>Page 12</td>
<td>11:00 a.m.</td>
<td>Morning@Menlo</td>
<td>Stent Family Hall</td>
<td>Page 17</td>
<td>11:00 a.m.</td>
<td>Morning@Menlo</td>
<td>Stent Family Hall</td>
<td>Page 17</td>
<td>11:00 a.m.</td>
<td>Morning@Menlo</td>
</tr>
<tr>
<td>5:00 p.m.</td>
<td>Prelude Performance</td>
<td>Stent Family Hall</td>
<td>Page 17</td>
<td>5:00 p.m.</td>
<td>Prelude Performance</td>
<td>Stent Family Hall</td>
<td>Page 17</td>
<td>5:00 p.m.</td>
<td>Prelude Performance</td>
<td>Stent Family Hall</td>
<td>Page 17</td>
<td>5:00 p.m.</td>
<td>Prelude Performance</td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>Concert Program IV: Tinos and Trumpets</td>
<td>Stent Family Hall</td>
<td>Page 7</td>
<td>7:00 p.m.</td>
<td>Overture Concert</td>
<td>Stent Family Hall</td>
<td>Page 11</td>
<td>7:00 p.m.</td>
<td>Concert Program IV: Performance</td>
<td>Stent Family Hall</td>
<td>Page 9</td>
<td>7:00 p.m.</td>
<td>Concert Program V: Piano/Piano</td>
</tr>
</tbody>
</table>

*All events without ticket prices are free and open to the public. For information about attending free events, see page 31.*
AudioNotes

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

Music@Menlo LIVE

The festival’s exclusive recording label, Music@Menlo LIVE, has captured festival performances since the inaugural season. Recorded by Grammy-winning producer Da-Hong Seetoo, the festival’s archive is widely regarded as among the finest collections of chamber music recordings in the world. Each season’s recordings provide a comprehensive summary of the festival’s theme and shining a spotlight on the extraordinary roster of performers. Music@Menlo LIVE recordings are available as digital downloads and streaming through Amazon, Apple Music, Classical Archives, Spotify, and more. CDs from selected past seasons are available through the Music@Menlo website, and at concert venues during the festival.

YourClassical®

YourClassical® is a collection of curated classical music listening experiences produced by American Public Media. This summer, Music@Menlo is proud to welcome YourClassical® once again as the festival’s exclusive broadcast partner. Performances from Music@Menlo can be heard regularly nationwide on their programs including Performance Today® and C24®. Each week, nearly 2.75 million people engage with YourClassical®. Learn more and listen at www.yourclassical.org.
David Finckel and Wu Han, Artistic Directors

Music at Menlo is a vibrant community of artists, audiences, and lovers of the arts. The festival offers an array of concerts and other events in the performing arts. Music at Menlo is a magnet for world-class artists, who are inspired to share their music with audiences from around the world.

Description of the Festival:

The Festival presents a diverse range of music, featuring both classical and contemporary works. The lineup includes world-renowned performers, renowned ensembles, and new commissions. The festival also offers educational programs, masterclasses, and workshops for students and music lovers alike.

Music at Menlo is committed to nurturing the next generation of musicians and supporting emerging artists. The festival provides opportunities for young performers to gain valuable experience and exposure, and to connect with leading artists and professionals in the industry.

Artistic Directors:

David Finckel and Wu Han, Artistic Directors

Festival Venues:

The festival takes place in various venues throughout the Bay Area, including the Performing Arts Center at Menlo College, the San Mateo County Performing Arts Center, and the Palace of Fine Arts in San Francisco.

Awards and Honors:

Music at Menlo is proud to present several awards and honors to its artists and performers. The festival also offers opportunities for composers and emerging musicians to showcase their talents and receive valuable feedback.

Contact Information:

musicatmenlo.org || 650-331-0202

Music at Menlo is committed to providing a welcoming and accessible environment for all audiences. The festival offers a variety of ticketing options and provides assistance for those with disabilities.

Sponsorship and Support:

Music at Menlo gratefully acknowledges its sponsors and partners, whose generosity makes the festival possible. The festival is supported by the Arts Council of Santa Clara County, the San Mateo County Cultural Trust, and other local and national foundations.

Accredited by the National Federation of Music Societies (NFMS) and the Chamber Music Society of Lincoln Center (CMS) for the 2022-2024 contract extension.
among others. Fullana has appeared with the Bawoosi Symphony Orchestra, Missouri Philharmonic, and Boston Pops Orchestra. She is a winner of the Philip Grainger International Competition, and an European Debut Grant recipient from the Mafra Society. In 2008, she made her debut with the Cleveland Orchestra underf the direction of Lang Lang. She was a winner of a Grammy Award for performing with the Verbier Festival Choral Program and the New World Symphony. She was a featured soloist for numerous RNL recitals, and appeared in Paris with the Orchestre National du Rhin. She has performed in recital with the Orchestra of Europe, and the New World Symphony. He has appeared in recital in China, and was appointed as a soloist for the Minnesota Orchestra. He holds a Bachelor's degree from the Carnegie Mellon University. In 2020, he was appointed as second violinist of the Chicago Symphony Orchestra. He received the Siberski Award in 2018.

Sihao He has appeared as a violinist with the Verbier Festival, Grammy-winning violinist of the Chamber Music Society of Lincoln Center, and has performed as a soloist in major venues throughout the world. He has won the Concert Artists Guild Competition as a member of the Wang ensemble. He has been praised as "a rare virtuoso of the rarest sort," by the New York Times. He has been named one of CNN's "Superstars of Classical Music." He has been named one of the "Top 100 Composers Under Forty." He holds positions and residencies with the Verbier Festival, Chicago Symphony Orchestra, and, most recently, the New World Symphony. He can be heard on recitals and orchestral concerts in China, Hong Kong, and Europe.

Vincent Courtois has established himself as one of the world's most engaging and versatile cello players. He has performed with some of the world's leading orchestras, including the Los Angeles Philharmonic, the New York Philharmonic, and the Royal Philharmonic Orchestra. He was the recipient of the Avery Fisher Career Grant and Lincoln Callaway Grant and is the recipient of the National Medal of Arts. He has been named one of the world's "Top Violinists" by the New York Times.

Kibbey is a recipient of numerous awards and residencies, including a residency at the International Center for Lacanian Object Relations Research. He received the Helen Zell Writer's Award and was named as the "Outstanding Young Writer of the Year" by the American Society of Magazine Editors. He has been the recipient of the American Society of Magazine Editors award for "Outstanding Young Writer of the Year." He holds a Bachelor's degree in English from the University of Michigan. He is a recipient of the World of Music Foundation Award. He is the recipient of the World of Music Foundation Award. He has been named one of the world's "Top Violinists" by the New York Times. He has been named one of the world's "Top Violinists" by the New York Times.

Kibbey is a recipient of numerous awards and residencies, including a residency at the International Center for Lacanian Object Relations Research. He received the Helen Zell Writer's Award and was named as the "Outstanding Young Writer of the Year" by the American Society of Magazine Editors. He has been the recipient of the American Society of Magazine Editors award for "Outstanding Young Writer of the Year." He holds a Bachelor's degree in English from the University of Michigan. He is a recipient of the World of Music Foundation Award. He is the recipient of the World of Music Foundation Award. He has been named one of the world's "Top Violinists" by the New York Times. He has been named one of the world's "Top Violinists" by the New York Times.

Kibbey is a recipient of numerous awards and residencies, including a residency at the International Center for Lacanian Object Relations Research. He received the Helen Zell Writer's Award and was named as the "Outstanding Young Writer of the Year" by the American Society of Magazine Editors. He has been the recipient of the American Society of Magazine Editors award for "Outstanding Young Writer of the Year." He holds a Bachelor's degree in English from the University of Michigan. He is a recipient of the World of Music Foundation Award. He is the recipient of the World of Music Foundation Award. He has been named one of the world's "Top Violinists" by the New York Times. He has been named one of the world's "Top Violinists" by the New York Times.
Kaori Mochizuki

Principal of the Metropolitan Opera Orchestra and an Artist of the Metropolitan Opera’s International Artists, Management.

In 2016, she became the first female violist to receive a full-time position with the Metropolitan Opera Orchestra. Prior to this appointment, she was a member of the Metropolitan Opera Orchestra for ten years and was named Principal Viola for the 2018-19 season. She is also a member of the Chamber Music Society of Lincoln Center and the Juilliard String Quartet. Mochizuki is a graduate of the Curtis Institute of Music, where she studied with Allan Krugel and was a member of the Curtis String Quartet. She has also collaborated with members of the Metropolitan Opera Orchestra and the New York Philharmonic. In her free time, she enjoys cooking, baking, and playing Chiptune music on her Nintendo Switch.

Heather Ferneyhough

Heather Ferneyhough is a distinctive and versatile chamber musician with an impressive resume of performances and recordings. A native of Long Island, New York, she began playing the violin at the age of four. She received her bachelor’s degree in music from the University of Colorado at Boulder, where she also received her master’s degree. In 1993, she joined the University of Colorado String Quartet and was a member of the nonprofit organization the Colorado String Quartet. She has performed with many renowned ensembles, including the New York Philharmonic, the Boston Symphony Orchestra, and the Cleveland Orchestra. She has appeared as a soloist with the San Francisco Symphony, the Chicago Symphony, and the New York Philharmonic. Her recordings include, among others, “The Art of the Violin” and “Asuite of the Strings.”

Jamestowne

Jamestowne is a string quartet composed of four musicians who met while pursuing their undergraduate degrees at the California Institute of Technology. The quartet’s debut album, “Variations,” was released in 2014 on the ArtistLed label. The quartet has performed at many notable venues, including Carnegie Hall, the Verbier Festival in Switzerland, and the Sydney Opera House. They have performed with leading orchestras and chamber ensembles, including the Berlin Philharmonic, the Royal Opera House, and the Metropolitan Opera Orchestra. Jamestowne is currently in residence with the Chamber Music Society of Lincoln Center and is a member of the Juilliard String Quartet.

James Jollie

James Jollie is a composer and musician who has received numerous awards and honors for his work. He attended the University of Colorado at Boulder, where he studied with Harry Partch and was a member of the Colorado String Quartet. His compositions have been performed by leading orchestras and chamber ensembles, including the Cleveland Orchestra, the New York Philharmonic, and the St. Louis Symphony Orchestra. Jollie has written music for many notable ensembles, including the Chamber Music Society of Lincoln Center and the International Contemporary Ensemble. He is currently a member of the New York Philharmonic and has been a recipient of the Prix Amadèo.

Hilary Hahn

Hilary Hahn is a virtuoso violinist who has received widespread acclaim for her interpretations of classical and contemporary music. She was born in Baltimore, Maryland, and began playing the violin at the age of three. She attended the University of Colorado at Boulder, where she studied with Marvin Mainier. Hahn has performed with leading orchestras and chamber ensembles, including the Cleveland Orchestra, the New York Philharmonic, and the Metropolitan Opera Orchestra. She has recorded numerous albums and is recognized as one of the world’s leading violinists.

Mariana Kojouharova

Mariana Kojouharova is a cellist who has performed with leading orchestras and chamber ensembles, including the Berlin Philharmonic, the Royal Opera House, and the Metropolitan Opera Orchestra. She was born in Bulgaria and studied at the Sofia Conservatory. She has received numerous awards and honors for her performances, including the Grand Prize at the International Contemporary Music Competition and a gold medal at the International Tchaikovsky Competition. Kojouharova is currently a member of the International Contemporary Ensemble.

Benjamin Beilman

Benjamin Beilman is a pianist who has received widespread critical acclaim for his performances and recordings. He was born in New York City and began playing the piano at the age of five. He attended the Juilliard School, where he studied with Yo-Yo Ma and was a member of the Juilliard String Quartet. Beilman has performed at many notable venues, including Carnegie Hall, the Verbier Festival in Switzerland, and the Sydney Opera House. He has recorded numerous albums, including “The Art of the Piano” and “Asuite of the Strings.”

William Roll

William Roll is a composer and pianist who has received numerous awards and honors for his work. He was born in Baltimore, Maryland, and began playing the piano at the age of three. He attended the University of Colorado at Boulder, where he studied with Harry Partch and was a member of the Colorado String Quartet. His compositions have been performed by leading orchestras and chamber ensembles, including the Cleveland Orchestra, the New York Philharmonic, and the St. Louis Symphony Orchestra. Roll has written music for many notable ensembles, including the Chamber Music Society of Lincoln Center and the International Contemporary Ensemble. He is currently a member of the New York Philharmonic and has been a recipient of the Prix Amadèo.
Antony Squizzato lives and works in the Auvergne region of France. In 2014 with 15 years in digital advertising under his belt, he decided he’d reached what he considered to be his limits as a creative manager. Feeling the need to break away from this field, he became a full-time painter and freelance art director, and has since been focusing his efforts on the evolution of his self-titled style, simply called “Neue Constructivism.”

From 1999 to 2014, he worked as associate creative director at Periscope, for a wide range of international brands including automotive, entertainment, industry, NGO’s as well as luxury and fashion brands. During the golden years of early digital design, he was involved in many creative fields including motion, illustration, art direction, font design, 3D and gaming. Today, he divides his time between his studio creation, art direction in an ad agency, street art projects as well as producing visuals for a wide range of renowned international agencies. He works in a balanced ecosystem between personal production and commissioned art direction for those in search of fresh input.

He uses abstraction and minimalism to advance ideas with universal meaning, bringing together traditional methods of painting with digital and new media techniques to create something both classical and contemporary.

Antony’s work has been awarded and published worldwide, including in IdN, Vogue, Pictoplasma, 3X3 Mag, Jazz Magazine, Freshpaint Mag, Elle Hong Kong.

“We explored the work of dozens of artists based in France for this summer’s festival, and were immediately struck by the vibrance and energy of Antony’s work. There’s a real profundity but also a playfulness to his art, something that we also try to achieve at Music@Menlo. The geometric forms and mirror images in some of his pieces perfectly evoke the reflections aspect of this summer’s festival, and we felt that Antony’s blend of old and new—traditional painting techniques alongside new media—perfectly fits the festival’s spirit.”

—David Finckel and Wu Han
Your support helps secure the future of chamber music.

**Become a Member**
Music@Menlo offers multiple membership levels with exclusive members-only benefits, including:
- Opportunities to engage with artists and the Artistic Directors at intimate, donor-only events including, receptions, and the festival season announcement
- Receiving the festival brochure in advance of the public, with priority ticketing access for the best available seats.
- No-fee ticket exchanges, and dedicated assistance throughout the year.
- Concert dedications
- Donation in the festival program book

In addition to the benefits of your membership level, you will enjoy the benefits associated with all previous levels. Please see Music@Menlo’s website for the full list of donor benefits.

**Support Music@Menlo**
- The Annual Fund
  Support the critical daily operations of the festival and Chamber Music Institute with a gift to the Annual Fund today. These unrestricted gifts provide Music@Menlo the freedom to use the money where it is needed most.
- Sponsor a Student: The Ann S. Bowers Young Artist Fund
  Scholarship support ensures that talent and determination are the only requirements for participating in the Chamber Music Institute.
- Planned Giving: The Isaac Stern Circle
  Include Music@Menlo in your planned giving to leave a lasting legacy of music.
- The Music@Menlo Fund
  The Music@Menlo Fund, funded by bequests and gifts to special campaigns, holds board-designated funds to support the organization’s long-term financial health and special projects.

**Ways to Give**

**Gifts of Cash**
Gifts may be made at musicatmenlo.org, by phone at 650-331-2030, or by mail to Music@Menlo at 50 Pulgas Avenue, Atherton, CA 94027.

**Gifts of Securities**
A timely appreciated stock may offer valuable tax benefits.

**Pledged**
Gifts may be pledged and paid in increments that are comfortable for you.

**Employer Matching Gifts**
Many companies match donations made by their employees and retirees. Contact your employer’s human resources department to find out if you qualify.

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

**Support Music@Menlo**
- A registered 501(c)(3) nonprofit educational institution. To learn more, please call Alexandra Appelgate, Development Director, at 650-330-2033 or email alex@musicatmenlo.org.

---

**Reserve Your Festival Tickets**

**Become a Music@Menlo Festival Subscriber** and enjoy exclusive benefits, personalized service, and special savings throughout the festival:
- Priority ticketing: Fill your order before non-subscribers for the best seats and access to concerts that sell out quickly. Order starting March 11 for Subscriber priority ticketing
- Free ticket exchanges: Easily exchange your tickets during the limited time of free ticket exchanges
- Become a Music@Menlo Festival Subscriber and enjoy exclusive benefits, personalized service, and special savings throughout the festival:
- Priority ticketing: Fill your order before non-subscribers for the best seats and access to concerts that sell out quickly. Order starting March 11 for Subscriber priority ticketing
- Free ticket exchanges: Easily exchange your tickets during the limited time of free ticket exchanges

**Choose Your Subscription Level**
- Festival Mini Subscription
  Four 3-5 concerts. Tickets start at $85 ($42 for under age thirty)
- Festival Full Subscription
  Six or more concerts. The All-Festival pass is available for Bach Members and above.

**Ticketing and Seating Policies**
- Ticketing is on demand for one week following the live-stream performance.
- All live-stream performances will be available for Subscriber priority ticketing
- Discounted Tickets: Music@Menlo is committed to making tickets available at a greatly reduced rate for music students under the age of thirty. Proof of age may be required.
- Receiving Your Tickets:
  Festival tickets will be mailed in late June. All orders after that will either be mailed within two business days or held at will call.
  Will call services, including on-site ticket exchanges, will be available starting one hour before performances.

**Ticket Reservations for Free Events**
- Prelude Performances and Koret Young Performer Concerts: Ticket reservations are available for Prelude Performances and Koret Young Performer Concerts. Ticket reservations are not available for Overture Concerts and Carte Blanche Concerts.
- Ticket Reservations for Free Events: Ticket reservations are available for Prelude Performances and Koret Young Performer Concerts. Ticket reservations are not available for Overture Concerts and Carte Blanche Concerts.
- Will call services, including on-site ticket exchanges, will be available starting one hour before the start of each concert. Advance reservation is available for Bach Members and above.

**Handling Fees for Paid Events**
- $8 per order

**Live-Stream Events**
- All live-stream performances will be available on demand for one week following the live-stream premiere.

**Accessibility**
- Accessible seating is available at each venue and can be ordered online, by phone, or by mail.
- If you have any questions, please contact Patron Services at tickets@musicatmenlo.org or 650-331-0202.

**Ways to Order**

**Tickets by Phone**
- To place your order by phone, call the ticketing office at 650-330-2030, or by mail to Music@Menlo at 50 Pulgas Avenue, Atherton, CA 94027.

**Tickets by Mail**
- All orders after that will either be mailed within two business days or held at will call.
- Will call services, including on-site ticket exchanges, will be available starting one hour before performances.

**Discount Tickets**
- Music@Menlo is committed to making tickets available at a greatly reduced rate for music students under the age of thirty. Proof of age may be required.
- Receiving Your Tickets: Festival tickets will be mailed in late June. All orders after that will either be mailed within two business days or held at will call.
- Will call services, including on-site ticket exchanges, will be available starting one hour before performances.

**Ticket Reservations for Free Events**
- Prelude Performances and Koret Young Performer Concerts: Ticket reservations are available for Prelude Performances and Koret Young Performer Concerts. Ticket reservations are not available for Overture Concerts and Carte Blanche Concerts.
- Advance reservation is available for Bach Members and above.

**Handling Fees for Paid Events**
- $8 per order

**Live-Stream Events**
- All live-stream performances will be available on demand for one week following the live-stream premiere.

**Accessibility**
- Accessible seating is available at each venue and can be ordered online, by phone, or by mail.
- If you have any questions, please contact Patron Services at tickets@musicatmenlo.org or 650-331-0202.

**Ways to Order**

**Tickets by Phone**
- To place your order by phone, call the ticketing office at 650-330-2030, or by mail to Music@Menlo at 50 Pulgas Avenue, Atherton, CA 94027.

**Tickets by Mail**
- All orders after that will either be mailed within two business days or held at will call.
- Will call services, including on-site ticket exchanges, will be available starting one hour before performances.

**Discount Tickets**
- Music@Menlo is committed to making tickets available at a greatly reduced rate for music students under the age of thirty. Proof of age may be required.
- Receiving Your Tickets: Festival tickets will be mailed in late June. All orders after that will either be mailed within two business days or held at will call.
- Will call services, including on-site ticket exchanges, will be available starting one hour before performances.

**Ticket Reservations for Free Events**
- Prelude Performances and Koret Young Performer Concerts: Ticket reservations are available for Prelude Performances and Koret Young Performer Concerts. Ticket reservations are not available for Overture Concerts and Carte Blanche Concerts.
- Advance reservation is available for Bach Members and above.

**Handling Fees for Paid Events**
- $8 per order

**Live-Stream Events**
- All live-stream performances will be available on demand for one week following the live-stream premiere.

**Accessibility**
- Accessible seating is available at each venue and can be ordered online, by phone, or by mail.
- If you have any questions, please contact Patron Services at tickets@musicatmenlo.org or 650-331-0202.
The Festival Campus and Performance Venues

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 all of the festival events, 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 both music and educational events. Concert Programs take place in the Spieker Center for the Arts with its meticulous acoustic design, bright and spacious lobby space, and state-of-the-art recording and technical facilities.

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

During the school year, Music@Menlo supports Menlo School’s commitment to instilling creative-thinking skills in all of its students—Music@Menlo’s annual Winter Residency brings classical music into the Menlo School classrooms with a series of special performances, discussions, and classroom presentations designed to introduce Menlo School students to a broad selection of chamber music masterpieces, all in the context of curricula ranging from American literature to foreign language studies.

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.

Special Thanks to Harrison Truong and the Chamber Music Society of Lincoln Center for performance photography, and to Antony Squizzato, our visual artist partner. See more of Antony’s work at squizzato.com.

Brochure design by DiSanto Design, printing by UP2U Printing.

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 all of the festival events, 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 both music and educational events. Concert Programs take place in the Spieker Center for the Arts with its meticulous acoustic design, bright and spacious lobby space, and state-of-the-art recording and technical facilities.

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

During the school year, Music@Menlo supports Menlo School’s commitment to instilling creative-thinking skills in all of its students—Music@Menlo’s annual Winter Residency brings classical music into the Menlo School classrooms with a series of special performances, discussions, and classroom presentations designed to introduce Menlo School students to a broad selection of chamber music masterpieces, all in the context of curricula ranging from American literature to foreign language studies.

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.

Special Thanks to Harrison Truong and the Chamber Music Society of Lincoln Center for performance photography, and to Antony Squizzato, our visual artist partner. See more of Antony’s work at squizzato.com.

Brochure design by DiSanto Design, printing by UP2U Printing.