



The Twenty-Second Season:

## ***French Reflections***

July 19–August 10, 2024

**Music**  **Menlo**  
Chamber Music Festival & Institute

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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*

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

Concert Program I

# Baroque Tableau

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 (ca. 1730–40)

**Buxtehude** Trio Sonata in B-flat major, op. 1, no. 4, BuxWV 255 (1694)

**Bach** Concerto in C minor for Oboe and Violin, BWV 1060 (ca. 1736)

**Couperin** Trio Sonata *Le parnasse, ou L'apothéose de Corelli* (1726)

**Rameau** *Pièces de clavecin en concerts*, 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*  
Sunmi Chang, James Thompson, *violins/violas*  
Dmitri Atapine, David Finckel, *cellos*  
Nina Bernat, *bass*  
Kenneth Weiss, *harpsichord*

**Prelude Performance** (see p. 17)

Saturday, July 20 | 5:00 p.m. | Stent Family Hall



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 (1898)

**Françaix** *L'heure du berger* for Winds and Piano, op. 20 (1947)

**Ravel** Piano Trio in A minor (1914)

Sooyun Kim, *flute*

James Austin Smith, *oboe*

Jose Franch-Ballester,

Tommaso Lonquich, *clarinets*

Peter Kolkay, *bassoon*

David Byrd-Marrow, *horn*

Chad Hoopes, Kristin Lee, *violins*

David Finckel, David Requiro, *cellos*

Michael Stephen Brown, Gilbert Kalish,

Chelsea Wang, Wu Han, *pianos*

**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



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 Bass (1896)

**Ravel** *Introduction and Allegro* for Flute, Clarinet, Harp, and String Quartet (1905)

**Ravel** String Quartet in F major (1903)

Viano String Quartet:

Lucy Wang, Hao Zhou, *violins*

Aiden Kane, *viola*

Tate Zawadiuk, *cello*

Sooyun Kim, *flute*

Jose Franch-Ballester,

Tommaso Lonquich, *clarinets*

Bridget Kibbey, *harp*

Sunmi Chang, Chad Hoopes,

Lun Li, *violins*

Matthew Lipman, *viola*

Dmitri Atapine, David Requiro, *cellos*

Nina Bernat, *bass*

**Koret Young Performers Concert I** (see p. 17)

Saturday, July 27 | 12:30 p.m. | Spieker Center



Thursday, August 1 | 7:00 p.m. | Stent Family Hall // Friday, August 2 | 7:00 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 (1881)

**Saint-Saëns** Septet in E-flat major, op. 65 (1879–80)

Jose Franch-Ballester, *clarinet*

Peter Kolkay, *bassoon*

David Washburn, *trumpet*

Benjamin Beilman, 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

Saturday, August 3 | 7:00 p.m. | Spieker Center

Concert Program V

# Piano/Piano

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)

Jean-Efflam Bavouzet,  
Anna Geniushene,  
Hyeyeon Park,  
Chelsea Wang,  
Wu Han, *pianos*

[Koret Young Performers Concert II](#) (see p. 17)

Saturday, August 3 | 12:30 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.

**Rachmaninov** *Trio élégiaque* no. 1 in G minor (1892)

**Scriabin** Selected Preludes for Clarinet and Piano (1894–95)  
(arr. Elliot, 1986)

**Rubinstein** “Romance” from *Soirées à Saint-Petersbourg*  
for Piano Trio, op. 44, no. 1 (1860) (arr. Luzzatto)

**Liszt** “S’il est un charmant gazon”, S. 284 (1844)

**Liszt** “Enfant, si j’étais roi”, S. 283 (1844)

**Liszt** “Oh! quand je dors”, S. 282 (1842)

**Turina** *Tres poemas*, op. 81 (1933)

**Debussy** *Première rhapsodie* for Clarinet and Piano (1909–10)

**Boulanger** *Deux morceaux* for Violin and Piano (1911–14)

**Chausson** *Chanson perpétuelle*, op. 37 (1898)

**Milhaud** *La création du monde*, op. 81 (1922–23)

**Prelude Performance** (see p. 17)

Wednesday, August 7 | 5:00 p.m. | Martin Family Hall

Erika Baikoff, *soprano*

Jose Franch-Ballester, *clarinet*

Stella Chen, Francisco Fullana,

Paul Huang, Lun Lin, *violins*

Paul Neubauer, *viola*

Dmitri Atapine, David Finckel,

Sihao He, *cellos*

Jean-Efflam Bavouzet, Ken Noda,

Hyeyeon Park, Orli Shaham, *pianos*



Concert Program VII

## Renaissance

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.

**Bach** Contrapunctus XIV from  
*The Art of Fugue* for String Quartet,  
BWV 1080 (1742–50)

**Bach** *Wenn wir in höchsten Nöten sein*  
for String Quartet, BWV 641 (1714–15)

**Crumb** *Black Angels* (1970)

**Messiaen** *Quatuor pour la fin du temps*  
(1940–41)

Jose Franch-Ballester, *clarinet*  
Stella Chen, Francisco Fullana,  
Paul Huang, Kristin Lee, *violins*

Masumi Per Rostad, *viola*

Dmitri Atapine, David Finckel,

Sihao He, *cellos*

Orli Shaham, *piano*

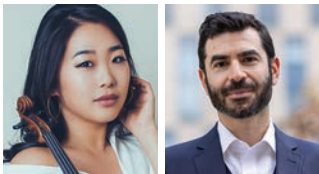
**Koret Young Performers Concert III** (see p. 17)

Saturday, August 10 | 12:30 p.m. | Spieker Center

The Carte Blanche Concerts feature artists in programs of their own design which complement or contrast the festival’s main-stage programming.

Carte Blanche Concert I

**Kristin Lee, *violin* and Michael Stephen Brown, *piano***



Festival favorites Kristin Lee and Michael Stephen Brown present a mesmerizing recital exploring the interplay between French and American music. The program features works by pioneering 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.

**Debussy** Violin Sonata in G minor, L. 140 (1917)

**Boulanger** Two Pieces for Violin and Piano (1911–14)

**Ravel** Violin Sonata no. 2 in G major, op. 45 (1923–27)

**Bloch** Violin Sonata no. 2, B. 58, “Poème Mystique” (1924)

**Beach** Romance for Violin and Piano, op. 23 (1893)

**Gershwin** *Fantasy on Themes from Porgy and Bess*, op. 19 (1937) (arr. Frolov)

**Prelude Performance** (see p. 17)

1:00 p.m. | Martin Family Hall

Carte Blanche Concert II

**Jean-Efflam Bavouzet, *piano***



Sustaining Music@Menlo’s tradition of one-of-a-kind concerts, the dynamic French virtuoso Jean-Efflam Bavouzet makes

his festival debut with Maurice Ravel’s complete works for solo piano. An unrivaled artistic feat, this Carte Blanche program includes the composer’s most famous blockbusters and delightful miniatures beloved by both pianists and listeners.

**Ravel** *Sérénade grotesque* (1893)

*Menuet antique* (1895)

*Pavane pour une infante défunte* (1899)

*Jeux d’eau* (1901)

*Sonatine* (1903–05)

*Miroirs* (1904–05)

*Gaspard de la nuit* (1908)

*Menuet sur le nom d’Haydn* (1909)

*Valses nobles et sentimentales* (1911)

*À la manière de Chabrier* (1912–13)

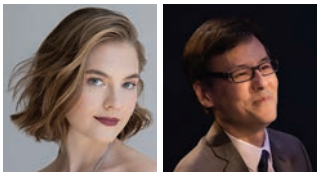
*À la manière de Borodine* (1912–13)

*Prélude* in A minor (1913)

*Le tombeau de Couperin* (1914–17)

Carte Blanche Concert III

**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 repertoire.

**Duparc** “L’invitation au voyage” (1870)

**Debussy** “La Romance d’Ariel”, L.54 (1884)

“Pierrot”, L. 30 (1882)

“Apparition”, L.57 (1884)

“L’Air de Lia” from *L’Enfant Prodigue*, L. 57 (1884)

**Bizet** “Adieux de l’hôtesse arabe” (1867)

**Saint-Saëns** “La mort d’Ophélie” (ca. 1857)

**Berlioz** “La mort d’Ophélie” (1842)

**Chaminade** “Attente: Au pays de Provence (Je ne sais à quoi je rêve)” (1914)

“Je voudrais être une fleur” (1912)

“L’été (Ah, chantez, chantez)” (1894)

**Poulenc** *Trois poèmes de Louise de Vilmorin*, FP 91 (1937)

**Ravel** “Manteau de fleurs” (1903)

“Ballade de la reine morte d’aimer” (1893)

*Vocalise-étude en forme de Habanera* (1907)

**Weill** “Youkali (Tango-Habanera)” (1934)

“Je ne t’aime pas” (1934)

**Satie** “Je te veux” (1903)

“La diva de l’empire” (1904)

**Prelude Performance** (see p. 17)

1:00 p.m. | Spieker Center

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 (1785)

**Saint-Saëns** Piano Quintet in A minor, op. 14 (1855)

**Mendelssohn** Concerto in D minor for Piano, Violin, and Strings, MWV O4 (1823)

Kristin Lee, Sunmi Chang, *violins*  
Matthew Lipman, *viola*  
Nina Bernat, *bass*  
Gilbert Kalish, *piano*  
and artists of the International Program





Retour sur Soi by Antony Squizzato

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.

Friday, July 19 | 7:00 p.m.  
Martin Family Hall

Encounter I

**Introduction to France,  
led by Juliette de Marcellus**



Embark 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. | Spieker Center

Wednesday, July 24 | 7:00 p.m.  
Martin Family Hall

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. | Spieker Center

Tuesday, August 6 | 7:00 p.m.  
Martin Family Hall

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. | Stent Family Hall

Chamber Music Institute

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.



Prelude Performances | Koret Young Performers Concerts

Integral components of the festival, the Prelude Performances and Koret Young Performers Concerts showcase the Chamber Music Institute students’ extraordinary musicianship and intense preparation.

**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.

Prelude Performances

*Featuring the Institute’s International Program artists*

Friday, July 19 | 5:00 p.m. | Spieker 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. | Spieker Center  
Thursday, July 25 | 5:00 p.m. | Martin Family Hall  
Friday, July 26 | 5:00 p.m. | Stent Family Hall  
Wednesday, July 31 | 5:00 p.m. | Spieker Center  
Thursday, August 1 | 5:00 p.m. | Martin Family Hall  
Friday, August 2 | 5:00 p.m. | Stent Family Hall  
Sunday, August 4 | 1:00 p.m. | Spieker Center  
Tuesday, August 6 | 5:00 p.m. | Stent Family Hall  
Wednesday, August 7 | 5:00 p.m. | Martin Family Hall  
Friday, August 9 | 5:00 p.m. | Spieker Center

Koret Young Performers Concerts

*Featuring the Institute’s Young Performers*

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

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.



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.

SUN   JULY 21	MON   JULY 22	TUE   JULY 23	WED   JULY 24	THU   JULY 25	FRI   JULY 26	SAT   JULY 27
<b>1:00 p.m.</b> <b>Prelude Performance*</b> Martin Family Hall Page 17	<b>11:00 a.m.</b> <b>Mornings@Menlo*</b> Martin Family Hall Page 17	<b>11:00 a.m.</b> <b>Mornings@Menlo*</b> Martin Family Hall Page 17	<b>11:00 a.m.</b> <b>Mornings@Menlo*</b> Martin Family Hall Page 17	<b>11:00 a.m.</b> <b>Mornings@Menlo*</b> Martin Family Hall Page 17	<b>11:00 a.m.</b> <b>Mornings@Menlo*</b> Martin Family Hall Page 17	<b>12:30 p.m.</b> <b>Koret Young Performers Concert*</b> Spieker Center Page 17
<b>4:00 p.m.</b> <b>Carte Blanche</b> <b>Concert I: Kristin Lee and Michael Stephen Brown</b> Stent Family Hall Page 12			<b>5:00 p.m.</b> <b>Prelude Performance*</b> Spieker Center Page 17	<b>5:00 p.m.</b> <b>Prelude Performance*</b> Martin Family Hall Page 17	<b>5:00 p.m.</b> <b>Prelude Performance*</b> Stent Family Hall Page 17	<b>7:00 p.m.</b> <b>Concert Program III: Quartets and Harps</b> Spieker Center Page 5
			<b>7:00 p.m.</b> <b>Encounter II: Impressionist Music, led by David Serkin Ludwig</b> Martin Family Hall Page 15	<b>7:00 p.m.</b> <b>Concert Program II: Vienna to Paris</b> Stent Family Hall Page 4	<b>7:00 p.m.</b> <b>Concert Program II: Vienna to Paris</b> Spieker Center Page 4	

FRI   JULY 19	SAT   JULY 20
<b>5:00 p.m.</b> <b>Prelude Performance*</b> Spieker Center Page 17	<b>5:00 p.m.</b> <b>Prelude Performance*</b> Stent Family Hall Page 17
<b>7:00 p.m.</b> <b>Encounter I: Introduction to France, led by Juliette de Marcellus</b> Martin Family Hall Page 15	<b>7:00 p.m.</b> <b>Concert Program I: Baroque Tableau</b> Spieker Center Page 2

SUN   JULY 28	MON   JULY 29	TUE   JULY 30	WED   JULY 31	THU   AUGUST 1	FRI   AUGUST 2	SAT   AUGUST 3
<b>4:00 p.m.</b> <b>Carte Blanche</b> <b>Concert II: Jean-Efflam Bavouzet</b> Stent Family Hall Page 12	<b>11:00 a.m.</b> <b>Mornings@Menlo*</b> Martin Family Hall Page 17	<b>7:00 p.m.</b> <b>Overture Concert</b> Spieker Center Page 13	<b>11:00 a.m.</b> <b>Mornings@Menlo*</b> Martin Family Hall Page 17	<b>11:00 a.m.</b> <b>Mornings@Menlo*</b> Martin Family Hall Page 17	<b>11:00 a.m.</b> <b>Mornings@Menlo*</b> Martin Family Hall Page 17	<b>12:30 p.m.</b> <b>Koret Young Performers Concert*</b> Spieker Center Page 17
			<b>5:00 p.m.</b> <b>Prelude Performance*</b> Spieker Center Page 17	<b>5:00 p.m.</b> <b>Prelude Performance*</b> Martin Family Hall Page 17	<b>5:00 p.m.</b> <b>Prelude Performance*</b> Stent Family Hall Page 17	<b>7:00 p.m.</b> <b>Concert Program V: Piano/Piano</b> Spieker Center Page 8
				<b>7:00 p.m.</b> <b>Concert Program IV: Trios and Trumpets</b> Stent Family Hall Page 7	<b>7:00 p.m.</b> <b>Concert Program IV: Trios and Trumpets</b> Spieker Center Page 7	
SUN   AUGUST 4	MON   AUGUST 5	TUE   AUGUST 6	WED   AUGUST 7	THU   AUGUST 8	FRI   AUGUST 9	SAT   AUGUST 10
<b>1:00 p.m.</b> <b>Prelude Performance*</b> Spieker Center Page 17	<b>11:00 a.m.</b> <b>Mornings@Menlo*</b> Martin Family Hall Page 17	<b>11:00 a.m.</b> <b>Mornings@Menlo*</b> Martin Family Hall Page 17	<b>11:00 a.m.</b> <b>Mornings@Menlo*</b> Martin Family Hall Page 17	<b>11:00 a.m.</b> <b>Mornings@Menlo*</b> Martin Family Hall Page 17	<b>11:00 a.m.</b> <b>Mornings@Menlo*</b> Martin Family Hall Page 17	<b>12:30 p.m.</b> <b>Koret Young Performers Concert*</b> Spieker Center Page 17
<b>4:00 p.m.</b> <b>Carte Blanche</b> <b>Concert III: Erika Baikoff and Ken Noda</b> Stent Family Hall Page 13		<b>5:00 p.m.</b> <b>Prelude Performance*</b> Stent Family Hall Page 17	<b>5:00 p.m.</b> <b>Prelude Performance*</b> Martin Family Hall Page 17	<b>7:00 p.m.</b> <b>Concert Program VII: Renascence</b> Stent Family Hall Page 11	<b>5:00 p.m.</b> <b>Prelude Performance*</b> Spieker Center Page 17	<b>7:00 p.m.</b> <b>Concert Program VII: Renascence</b> Spieker Center Page 11
		<b>7:00 p.m.</b> <b>Encounter III: Crumb’s <i>Black Angels</i> and Messiaen’s <i>Quartet for the End of Time</i>, led by Michael Parloff</b> Martin Family Hall Page 15	<b>7:00 p.m.</b> <b>Concert Program VI: Vocal Exchange</b> Spieker Center Page 10			

\* 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](http://www.yourclassical.org).



## David Finckel and Wu Han, Artistic Directors

### The Martin Family Artistic Directorship

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



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

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

## Festival Artists



Described as a cellist whose "playing is highly impressive throughout" (*Strad*), **Dmitri Atapine** has appeared at leading venues worldwide.

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



Russian American soprano, **Erika Baikoff**, is a graduate of the Metropolitan Opera Lindemann Young Artist Development

Program during which time she performed mainstage roles such as Xenia *Boris Godunov* and Barbarina *Le nozze di Figaro*. Her 2023–24 season includes debuts with the Houston Grand Opera, Palm Beach Opera, London Symphony Orchestra, Detroit Symphony and Ciclo de Lied. Baikoff is the first prize winner of the Concours International de Chant-Piano Nadia et Lili Boulanger, Helmet Deutsch Liedwettbewerb, and Mondavi Young Artist Competitions. Baikoff is an alumnus of the Atelier Lyrique at the Verbier Festival and the Académie Vocal Residency of the Festival d'Aix-en-Provence. She holds a bachelor of arts in French studies from Princeton University and a master of music from The Guildhall School of Music and Drama.



Award-winning pianist **Jean-Efflam Bavouzet** enjoys a prolific recording and international concert career. He regularly works with orchestras

such as the Cleveland Orchestra, San Francisco Symphony, London Philharmonic, and BBC Symphony orchestras. He has appeared at the Philharmonie de Paris, BBC Proms, and Carnegie Hall. Bavouzet records exclusively for Chandos; his recording of Grieg's Piano Concerto was nominated for the Concerto category of the 2018 Gramophone Awards. With Yan Pascal Tortelier, Bavouzet's recording of the Ravel piano concertos with the BBC Symphony Orchestra won both a *Gramophone* and *BBC Magazine* award. Bavouzet holds the International Chair in Piano at the Royal Northern College of Music in Manchester, England. Jean-Efflam Bavouzet holds the Kathleen G. Henschel Piano Chair in honor of Wu Han for 2024.



Violinist **Benjamin Beilman** has been lauded by the *New York Times* for his "handsome technique, burnished sound, and quiet

confidence," with the *Strad* describing his playing as "pure poetry." Beilman's 2023–24 season includes performances with the St. Louis, Oregon, and Pacific symphonies as well as performances in Europe. In April 2022, Beilman became one of the youngest artists to be appointed to the faculty of the Curtis Institute of Music. He is the recipient of a Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant, and a London Music Masters Award. Beilman performs on the "Ysaÿe" Guarneri del Gesù, generously on loan from the Nippon Music Foundation.



Double bassist **Nina Bernat**, acclaimed for her interpretive maturity, expressive depth, and technical clarity, emerges onto the

world stage with awards and accolades, thrilling audiences everywhere. In 2023, Bernat was honored as a recipient of the Avery Fisher Career Grant and winner of the Concert Artists Guild Elmaleh Competition. Recent first prizes include the Barbash J.S. Bach String Competition, Minnesota Orchestra Young Artist Competition, Juilliard Double Bass Competition, and 2019 International Society of Bassists Solo Competition. She joins the Chamber Music Society of Lincoln Center as a member of the Bowers Program in 2024. Bernat's 2023–24 season includes a concerto debut with the Minnesota Orchestra and performances as Guest Principal of the Oslo Philharmonic. She is currently completing her graduate degree at the Juilliard School.



Pianist **Michael Stephen Brown** has been hailed by the *New York Times* as "one of the leading figures in the current renaissance of

performer-composers." Winner of the 2018 Emerging Artist Award from Lincoln Center and a 2015 Avery Fisher Career Grant, Brown has appeared as a soloist with numerous orchestras worldwide. He is an Artist of the Chamber Music Society of Lincoln Center, having previously been a member of the Bowers Program. As a composer, Brown's Concerto for Piano and Strings was premiered by the Kalamazoo Symphony and by the NFM Leopoldinum Orchestra in Poland. For more information, visit michaelbrownmusic.com.



Hailed as "stunning and assured" by the *New York Times*, **David Byrd-Marrow** is the solo hornist of the International Contemporary

Ensemble, as well as a member of The Knights. He has premiered works by Anna Webber, Arthur Kampela, Tyshawyn Sorey, Anna Thorvaldsdottir, Chick Corea, and others. Formerly a member of Carnegie Hall's Ensemble Connect, he has made appearances with the New York Philharmonic; Cleveland Orchestra; the Atlanta, Seattle, and Tokyo symphony orchestras; Orpheus Chamber Orchestra; Washington National Opera; Metropolitan Opera; and the Chamber Music Society of Lincoln Center. He has recorded on many labels including EMI, Deutsche Grammophon, and Naxos. Byrd-Marrow is the Assistant Professor of Horn at the Lamont School of Music of the University of Denver.



Violinist **Sunmi Chang** has performed to wide acclaim throughout North America and Europe as a soloist and chamber musician. She studied

at the Yehudi Menuhin School in England and at the Hanns Eisler Musikhochschule in Berlin with Prof. Eberhard Feltz. Chang won first prize at the Plowman Chamber Music Competition, and was invited to take part in the Rising Stars Series at Caramoor, Music@Menlo and Chamber Music Northwest. She completed her studies with Peter Oundjian and Ani Kavafian in 2009 at Yale University. She performed as a tenured violinist with the St. Paul Chamber Orchestra from 2009 to 2015. She is the founder and artistic director of Summit Chamber Music Series and is the violin professor at the University of Oregon.



American violinist **Stella Chen** garnered worldwide attention with her first-prize win at the 2019 Queen Elizabeth International Violin Competition.

Since then, Chen has performed with orchestras such as the New York Philharmonic, Chicago Symphony, Minnesota Orchestra, Israel Philharmonic, and Chamber Orchestra of Europe and in venues such as Carnegie Hall, Vienna Musikverein, and Berlin Philharmonie. She appears frequently with the Chamber Music Society of Lincoln Center. Chen plays the 1720 General Kyd Stradivarius, on generous loan from Ryuji Ueno and the Artists and Benefactors Collaborative of Rare Violins in Consortium. She was named Gramophone's 2023 Young Artist of the Year for her debut album, *Stella x Schubert*.



Acclaimed for his stellar stage presence and joyous musicianship, cellist **Sterling Elliott** is a 2021 Avery Fisher Career Grant recipient and the winner of

the Senior Division of the 2019 National Sphinx Competition. Already in his young career, he has appeared with major orchestras such as the Philadelphia and Cleveland orchestras; New York Philharmonic; Boston, Detroit, and Dallas symphonies; and Los Angeles Philharmonic. In April 2023, he was selected by the Chamber Music Society of Lincoln Center for its Bowers Program, a three-year residency. Elliott recently completed an artist diploma at the Juilliard School under the tutelage of Joel Krosnick and Clara Kim. He performs on a 1741 Gennaro Gagliano cello on loan through the Robert F. Smith Fine String Patron Program, in partnership with the Sphinx Organization. Sterling Elliott holds the Kathleen G. Henschel Cello Chair in honor of David Finckel for 2024.



Clarinetist **Jose Franch-Ballester** is a performer of “poetic eloquence” (*New York Sun*) and “technical wizardry” (*New York Times*). He

plays regularly at the Bridgehampton and Saratoga Chamber Music festivals, Chamber Music Northwest, and Music from Angel Fire. He has also appeared at the Verbier Festival, Cartagena Festival Internacional de Música, and the Young Concert Artists Festival in Japan. As a soloist, he has appeared with the Orchestra of St. Luke’s, BBC Concert Orchestra, Santa Barbara Orchestra, and numerous Spanish orchestras. With the Chamber Music Society of Lincoln Center, he has recorded Bartók’s *Contrasts* on the Deutsche Grammophon label. Franch-Ballester graduated from the Joaquín Rodrigo Music Conservatory, earned a bachelor’s degree from the Curtis Institute of Music, and is a former member of CMS’s Bowers Program.



Spanish violinist **Francisco Fullana** is making a name for himself as an international soloist and performer. A 2018 Avery Fisher Career

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



Born in Moscow, pianist **Anna Geniushene** made her recital debut seven years later in the hall of the Berlin Philharmonic. She

has since performed in major venues throughout North and South America, Europe, and Asia, and appeared with famed conductors, including Marin Alsop, Edward Gardner, and Nicholas McGegan. She is a laureate of major international piano contests including the Leeds, Tchaikovsky, Cliburn, and Busoni competitions. Geniushene graduated from the Moscow Tchaikovsky Conservatory and completed her master’s and advanced diploma at the Royal Academy of Music. Also an enthusiastic teacher, she served as Assistant Professor at the Moscow Conservatory until 2022. Anna Geniushene holds the Alan and Corinne Barkin Piano Chair for 2024.



Cellist Lynn Harrell praised **Sihao He**, saying, “He has impressed me with originality of musical thought and a wonderful command

of the cello. His vision is inspiring.” He came into international prominence as the winner of the International Antonio Janigro Cello Competition in 2008. He is a grand prize winner of the Cassadó International Cello Competition, a third prize winner of the ARD International Music Competition, and a laureate of the Queen Elizabeth International Cello Competition. He won the Concert Artists Guild Competition as a member of the Galvin Cello Quartet and is a member of the Chamber Music Society of Lincoln Center’s Bowers Program. A native of Shanghai, He attends Northwestern University as a doctoral candidate.



American violinist **Chad Hoopes** is a consistent and versatile performer with the world’s leading orchestras, including the

Philadelphia Orchestra, Orchestre de Paris, l’Orchestre National du Capitole de Toulouse, and the Konzerthausorchester Berlin. Hoopes performs regularly with the Chamber Music Society of Lincoln Center and as a guest of the Moritzburg, Rheingau, and Aspen Music festivals. He has been featured on recordings released by Sony Classical, including the recent Dvořák album, and on the Naïve label with the MDR Leipzig Radio Symphony Orchestra and conductor Kristján Järvi performing the Mendelssohn Violin Concerto. He plays the 1991 Samuel Zygmuntowicz, ex-Isaac Stern violin.



Avery Fisher Career Grant and Lincoln Center Award for Emerging Artists recipient, violinist **Paul Huang** has recently appeared

with the Detroit Symphony, Mariinsky Orchestra, Baltimore Symphony, and Houston Symphony, as well as made recital debuts at the Lucerne and Aspen Music festivals. In the 2022–23 season, he opened the National Symphony Orchestra of Taiwan’s season, performed at the Kennedy Center and Lincoln Center, and appeared with the Hiroshima Symphony, Rotterdam Philharmonic, Dallas Symphony Orchestra, and Residentie Orkest. He plays on the legendary 1742 ex-Wieniawski Guarneri del Gesù violin on loan through the Stradivari Society of Chicago.



Pianist **Gilbert Kalish’s** profound influence on the musical community as a performer, educator, and recording artist has established him as

a major figure in American music making. He was pianist of the Boston Symphony Chamber Players for thirty years, was a founding member of the Contemporary Chamber Ensemble, and is an Artist of the Chamber Music Society of Lincoln Center. Kalish is Distinguished Professor and Head of Performance Activities at Stony Brook University. He was previously a faculty member and Chair of the Faculty at the Tanglewood Music Center. Kalish received the American Composers Forum’s Champion of New Music Award in 2017.



Harpist **Bridget Kibbey**, called “the Yo-Yo Ma of the harp (*Vogue Magazine*),” is in demand for her virtuosic and soulful performances that

transcend her instrument. Kibbey is a winner of a prestigious Avery Fisher Career Grant, Premiere Prix at the Journées de les Harpes Compétition, and is the only harpist to win a place in the Chamber Music Society of Lincoln Center’s Bowers Program. In 2023–24, Kibbey makes solo debuts at Dumbarton Oaks, Caramoor, Music@Menlo, Rockport Music, Napa Valley, and VIVO festivals, Saratoga Performing Arts Center, and in Alice Tully Hall with Artists of the Chamber Music Society of Lincoln Center.



**Sooyun Kim** has been praised as “a rare virtuoso of the flute” by *Libération*. Since her concerto debut with the Seoul Philharmonic

Orchestra at age ten, she has appeared with the Bavarian Radio Symphony Orchestra, Munich Philharmonic, and Boston Pops Orchestra. She is a winner of a Solti Foundation Career Assistance Grant and the ARD International Music Competition, and her European debut recital at the Louvre was streamed live on medici.tv. An alum of the Bowers Program, she continues to perform with the Chamber Music Society of Lincoln Center. Kim is on the faculty of the Longy School of Music at Bard College and Orford Musique.



Called “superb” by the *Washington Post* and “stunningly virtuosic” by the *New York Times*, **Peter Kolkay** is the only bassoonist

to receive an Avery Fisher Career Grant. In addition to performing with the Chamber Music Society of Lincoln Center, Kolkay is dedicated to broadening the bassoon repertoire and has premiered works by Joan Tower, Mark-Anthony Turnage, and Tania León, among many others. His new recording of contemporary works performed with the Calidore String Quartet was released in 2023. A dedicated teacher, Kolkay is Associate Professor of Bassoon at the Blair School of Music at Vanderbilt University in Nashville.



An Avery Fisher Career Grant recipient and a top prize winner of the Walter W. Naumburg Competition, **Kristin Lee** is a

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



A native of Shanghai, China, violinist **Lun Li** won first prize in the 2021 Young Concert Artists (YCA) Susan Wadsworth International

Auditions, Paul A. Fish Memorial Prize, Buffalo Chamber Music Society Prize, and was named John French Violin Chair at YCA. Li made his New York City recital debut at Merkin Concert Hall and his Washington, DC recital debut at the Kennedy Center’s Terrace Theater. Beginning in 2024, he will join the Chamber Music Society of Lincoln Center’s Bowers Program. During the 2023–24 season, Li will appear as a concerto soloist with the Brevard Philharmonic, Aiken Symphony, and the University of South Carolina Symphony Orchestra. He holds degrees from Curtis Institute of Music and the Juilliard School, and plays on the Stradivarius “Samazeuilh” 1735 violin, on generous loan from the Nippon Music Foundation.



Violist **Matthew Lipman**, recognized by the *New York Times* for his “rich tone and elegant phrasing,” has appeared as a soloist

with the Chicago Symphony Orchestra, Minnesota Orchestra, American Symphony Orchestra, Chamber Orchestra of Europe, and Academy of St. Martin in the Fields and in recital at Carnegie Hall, the Zürich Tonhalle, and the New World Symphony. He has recorded critically acclaimed albums on the Sony, Cedille, and Avie labels. Lipman is featured regularly on PBS, NPR, medici.tv, and MagentaTV. Recipient of many coveted prizes, including the Avery Fisher Career Grant, Lipman performs on violas by Matteo Goffriller and Samuel Zygmuntowicz.



Praised by reviewers for his “passion, sumptuous tone, magical finesse, and dazzling virtuosity,” Italian-born **Tommaso Lonquich**

is Solo Clarinetist with Ensemble MidtVest in Denmark and an Artist of the Chamber Music Society of Lincoln Center. He has appeared on the world’s most prestigious stages, partnering with Christian Tetzlaff, Ani and Ida Kavafian, Gilles Vonsattel, Gilbert Kalish, Wu Han, David Finckel, Yura Lee, Charles Neidich, David Shifrin, and the Danish String Quartet. Lonquich is Artistic Co-director of KantorAtelier in Italy and of Schackenberg Musikfest in Denmark. He has given master classes at the Juilliard School and the Manhattan School of Music, among others. He is a practicing Psychoanalyst at the International Center for Lacanian Psychoanalysis, which he co-founded in Slovenia.



**David Serkin** **Ludwig’s** choral work “The New Colossus” opened the prayer service for President Barack Obama’s second

inauguration, in the year NPR Music named him one of the world’s “Top 100 Composers Under Forty.” Ludwig holds positions and residencies with nearly two-dozen orchestras and music festivals in the United States and abroad. A recipient of numerous awards and honors, he received the prestigious 2018 Pew Center for the Arts and Heritage Fellowship. In 2021 Ludwig was appointed Dean and Director of the Juilliard School music division. He lives in New York City with his wife, acclaimed violinist Bella Hristova.



**Juliette de Marcellus**, pianist, writer, teacher and lecturer, is a prize-winning music critic who served as feature writer and arts critic for the Cox

Newspapers in Florida over a period of twenty years. She is also the author of a number of colorful travel articles for which she took the photographs as well as writing the texts. She has also been a contributor to *Opera News*, with reviews of Florida performances published by the magazine. She has written music and travel articles for the magazine *ARTS*, produced by the Palm Beach County Council of the Arts, and other magazines. Currently, de Marcellus lectures twice weekly at the prestigious Society of the Four Arts in Palm Beach Florida on two subjects: How to Listen to Classical Music and The Legacy of French Culture. She has also given courses in English and American literature for the Society of the Four Arts.



**Paul Neubauer** was Principal Violist of the New York Philharmonic at age twenty-one and has appeared with the New York

and Los Angeles philharmonics; San Francisco Symphony; Chicago, National, St. Louis, Detroit, and Dallas symphony orchestras; and Mariinsky, Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók, Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS's *Sunday Morning*, on *A Prairie Home Companion*, and in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on the Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical labels.



**Ken Noda** is Musical Advisor for the Lindemann Young Artist Development Program at the Metropolitan Opera. He is a regular guest

coach at the Weill Music Institute at Carnegie Hall, the Verbier Festival in Switzerland, and the Marlboro Music Festival. Since 2020, he has coached a three-year cycle of Mozart's da Ponte operas in Salzburg conducted by András Schiff. He studied piano with Daniel Barenboim, and in his career as a piano soloist, he has played with leading orchestras including the Berlin, Vienna, New York, Israel, and Los Angeles philharmonics; the London, Boston, San Francisco, and Chicago symphonies. He has collaborated in chamber music with Itzhak Perlman, Pinchas Zukerman, Nigel Kennedy, Cho-Liang Lin, and the Emerson String Quartet, and as vocal accompanist to Kathleen Battle, Maria Ewing, Kurt Moll, Jessye Norman, and others.



Described as “a pianist with power, precision, and tremendous glee” by *Gramophone*, pianist **Hyeyeon Park** was selected as an Artist

of the Year by the Seoul Arts Center and is a prizewinner of numerous international competitions, including Oberlin, Ettlingen, Hugo Kauder, Maria Canals, Prix Amadèò, and Corpus Christi. She is Artistic Co-director of the Friends of Chamber Music Kansas City and Apex Concerts (Nevada) and is Associate Professor of Piano at the University of Nevada, Reno. Her first solo CD recording, *Klavier 1853*, was released on the Blue Griffin label.



Principal Flutist of the Metropolitan Opera Orchestra from 1977 until his retirement in 2008, **Michael Parloff** is the founder and Artistic

Director of Parlance Chamber Concerts in Ridgewood, New Jersey. As a lecturer, conductor, and teacher, he has appeared at major concert venues, festivals, and conservatories in the United States and abroad, including the Chamber Music Society of Lincoln Center, Music@Menlo, the Juilliard School, Yale University, and Tanglewood. He is also a frequent lecturer for the French cruise line Ponant. Parloff has been a faculty member at Manhattan School of Music since 1985.



Praised for his “burnished sound” (*New York Times*) and described as an “electrifying, poetic, and sensitive musician,” the Grammy

Award-winning, Japanese-Norwegian violist **Masumi Per Rostad** hails from New York City. As a member of the Pacifica Quartet for almost two decades, Per Rostad regularly performed in the world's greatest halls. Per Rostad regularly tours internationally and has performed at many of the most prominent festivals, including Marlboro, Spoleto USA, Music@Menlo, Caramoor, Bowdoin, and Aspen Music Festival. He currently serves on the faculty of the Eastman School of Music in Rochester, New York. Per Rostad holds bachelor's and master's degrees from the Juilliard School.



First prize winner of the 2008 Naumburg International Violoncello Competition, **David Requiro**

(pronounced re-KEER-oh) is recognized as one of today's finest cellists. Requiro has appeared as a soloist with the Tokyo Philharmonic, National Symphony Orchestra, Seattle Symphony, and numerous orchestras across North America. He has performed with the Chamber Music Society of Lincoln Center, Seattle Chamber Music Society, and Jupiter Symphony Chamber Players and is a founding member of the Baumer String Quartet. The Chamber Music Society of Lincoln Center appointed him to its prestigious Bowers Program (formerly CMS Two) beginning in the 2018–19 season. Requiro has been Assistant Professor of Cello at the University of Colorado Boulder since 2015.



Six-time Grammy Award-winning recording producer **Da-Hong Seetoo** returns to Music@Menlo to record the festival

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



Hailed as “a first-rate Mozartean” by the *Chicago Tribune*, **Orli Shaham** has established an international reputation as one of today's most

gifted pianists. Shaham has performed with many of the major orchestras around the world and has appeared in recital from Carnegie Hall to the Sydney Opera House. She is Artistic Director of Pacific Symphony's chamber series and of the interactive children's concert series *Orli Shaham's Bach Yard*. Shaham is a cohost of the national radio program *From the Top* and is on faculty at the Juilliard School.



Praised for his “virtuosic,” “dazzling,” and “brilliant” performances (*New York Times*) and his “bold, keen sound” (*New Yorker*), oboist

**James Austin Smith** appears regularly at the Chamber Music Society of Lincoln Center and at leading national and international chamber music festivals. He is Co-principal Oboist of the Orpheus Chamber Orchestra and an Artist of the International Contemporary Ensemble. As Artistic and Executive Director of Tertulia Chamber Music, he creates evenings of food, drink, and music in New York and San Francisco. He is Professor of Oboe and Chamber Music at Stony Brook University and the Manhattan School of Music and is a regular guest at London's Guildhall School of Music and Drama.

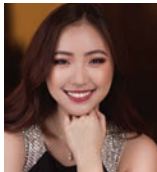


Violinist **James Thompson** is forging a promising career as a versatile chamber musician, soloist, and music educator. A native of Cleveland,

Ohio, he is a former faculty member at Music@Menlo and a member of the Chamber Music Society of Lincoln Center's Bowers Program. In 2014, Thompson made his solo debut with the Cleveland Orchestra at Severance Hall. He was recently invited to perform in Budapest as part of the first Bartók World Competition and in Sendai for the seventh Sendai International Violin Competition. Thompson holds an artist diploma as well as bachelor's and master's degrees from the Cleveland Institute of Music, where he studied with Jaime Laredo, William Preucil, and Paul Kantor.



Praised for its “virtuosity, visceral expression, and rare unity of intention” (*Boston Globe*), the **Viano Quartet** is one of the most sought-after young ensembles today and currently in-residence at the Chamber Music Society of Lincoln Center's Bowers Program from 2024–27. The group achieved incredible success in its formative years, with an unbroken streak of top prizes at major competitions. The quartet was named the inaugural June Goldsmith Quartet-in-Residence for the Music in the Morning series in Vancouver until 2025. The quartet has collaborated with world-class musicians such as pianists Emanuel Ax, Marc-André Hamelin, Inon Barnatan and Elisso Virsaladze, violists Paul Coletti and Paul Neubauer, violinist Noah Bendix-Balgley, vocalist Hila Plitmann, and clarinetist David Shifrin. The name “Viano” was created to describe the four individual instruments in a string quartet interacting as one. Each of the four instruments begins with the letter “v,” and like a piano, all four string instruments together play both harmony and melody, creating a unified instrument called the “Viano.”



Praised by the *New York Times* as an “excellent young pianist,” **Chelsea Wang** has appeared as a soloist and chamber

musician in many notable venues including Kennedy Center, Merkin Hall, Konzerthaus Berlin, Chamber Hall of Warsaw Philharmonic, and Seoul Arts Center. She is a prizewinner of many national and international piano competitions and has performed with the Fort Worth Symphony Orchestra, Des Moines Symphony, and musicians from the Metropolitan Opera Orchestra. Wang is a graduate of the Curtis Institute of Music and Peabody Conservatory, where she worked with Meng-Chieh Liu, Ignat Solzhenitsyn, Leon Fleisher, and Yong-Hi Moon. She is currently pursuing a doctor of musical arts degree at Northwestern University's Bienen School of Music. Additionally, Wang is currently a member of Ensemble Connect, a highly selective two-year fellowship program under the joint auspices of Carnegie Hall, the Weill Institute, and the Juilliard School.



**David Washburn** is a Yamaha Performing Artist, Principal Trumpet of the Los Angeles Chamber Orchestra and Los Angeles Master

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



Harpsichordist **Kenneth Weiss** has performed at prestigious venues worldwide including Wigmore Hall, Tokyo's Bunkakaikan Hall,

Théâtre de la Ville in Paris, Library of Congress, Carnegie Hall, Lincoln Center, and the Amsterdam Concertgebouw. He is a frequent guest of the Chamber Music Society of Lincoln Center, Bridgehampton Chamber Music Festival, and New York City's Music Before 1800. His recordings for Satirino Records have been widely acclaimed. They include Bach's *Goldberg Variations*, partitas, and *Well-Tempered Clavier*, and a recording of Rameau operas and ballets transcriptions. A native New Yorker, he attended the High School of Performing Arts and later studied at the Oberlin and Amsterdam conservatories. He is Professor of Chamber Music at the Paris Conservatory.

## Visual Artist Partner: Antony Squizzato

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



A Bird in Hand



Vent Nouveau



A Flower Bird



Carrot Juice



A Kiss in Rio



Macrochips 1

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 dinners, 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
- Acknowledgment 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 estate plans 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 650-330-2030, or by mail to Music@Menlo at 50 Valparaiso Avenue, Atherton, CA 94027.

Gifts of Securities

A gift of appreciated stock may offer valuable tax benefits.

Pledges

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

Employer Matching Gifts

Many companies match donations made by their employees and retirees. Contact your employer’s human resources department to find out more.

Planned Giving

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

Music@Menlo is a program of Menlo School, a registered 501(c)(3) nonprofit educational institution. To learn more, please call Alessandra Aquilanti, Development Director, at 650-330-2133 or email ale@musicatmenlo.org.

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 festival free of charge

Choose Your Subscription Level

- Festival Mini Subscription** (4–5 Events)
  - Save 5 percent on your initial ticket order
- Festival Full Subscription** (6+ Events)
  - Save 10 percent on your initial ticket order

VIP Ticketing for Donors

Patrons Circle donors enjoy early access to tickets starting on February 12, and Composers Circle donors enjoy early access to tickets starting on February 26.

Single Tickets

Single ticket orders are filled starting March 25 in the order received. Order early to get the best seats and tickets to concerts that sell out quickly!

Ticketing and Seating Policies

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

Discounted Tickets

Music@Menlo is committed to making tickets available at a greatly reduced rate for audience members 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 five business days or held at will call. Will call services, including on-site ticket purchases, will be available starting one hour before performances.

Ticket Reservations for Free Events

**Prelude Performances and Koret Young Performers Concerts:** Ticket reservations are available for Prelude Performances and Koret Young Performers Concerts, and can be made at musicatmenlo.org or by calling the ticketing line at 650-331-0202 on the day of the event starting at 9:00 a.m. You can also request free tickets at will call beginning one hour prior to 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

EMAIL	tickets@musicatmenlo.org
MAIL	Music@Menlo 50 Valparaiso Avenue Atherton, CA 94027
PHONE	650-331-0202
	<b>THROUGH JULY 12:</b> Monday–Friday, 10:00 a.m.–4:00 p.m.
	<b>JULY 15–AUGUST 10:</b> Daily, 9:00 a.m.–4:00 p.m.
ONLINE	musicatmenlo.org

Ticket Prices

Concert Programs

Tickets start at \$60 (\$25 for under age thirty)

Carte Blanche Concerts

Tickets start at \$85 (\$25 for under age thirty)

Encounter Lectures

Tickets start at \$48 (\$25 for under age thirty)

Overture Concert

Tickets start at \$35 (\$15 for under age thirty)

Livestream Access

\$25 per Concert Program; \$150 for complete seven Concert Program subscription

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.



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**Music@Menlo**  
Chamber Music Festival & Institute

Menlo School, 50 Valparaiso Avenue  
Atherton, CA 94027

[www.musicatmenlo.org](http://www.musicatmenlo.org)

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