



The Twenty-Third Season

Constellations: Ensemble Magic

July 18–August 9, 2025

Music@Menlo
Chamber Music Festival & Institute

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Piano

- Michael Stephen Brown
- Gloria Chien
- Sahun Sam Hong*
- Gilbert Kalish†
- Hyeyeon Park†
- Chelsea Wang†
- Shai Vosner
- Wu Han

Violin

- Benjamin Beilman
- Stella Chen
- Chad Hoopes
- Erin Keefe
- Jessica Lee†
- Kristin Lee†
- Richard Lin†
- Julian Rhee*
- Arnaud Sussmann†

Viola

- Aaron Boyd
- Paul Neubauer
- Masumi Rostad
- James Thompson

Cello

- Dmitri Atapine†
- Nicholas Canellakis
- David Finckel
- Clive Greensmith
- Jonathan Swensen*

Viano Quartet

- Lucy Wang, *violin*
- Hao Zhou, *violin*
- Aiden Kane, *viola*
- Tate Zawadiuk, *cello*

Woodwinds

- Tara Helen O'Connor, *flute*
- James Austin Smith, *oboe*
- Jose Franch-Ballester, *clarinet*
- Sebastian Manz, *clarinet**
- David Shifrin, *clarinet*
- Jake Thonis, *bassoon*

Brass

- Kevin Rivard, *horn*

Voice

- Tony Arnold, *soprano**
- Maire Therese Carmack, *mezzo-soprano**
- John Moore, *baritone**

Encounter Leaders

- Aaron Boyd
- Ara Guzelimian
- Nicholas Phan
- James Austin Smith

*Music@Menlo debut
†Chamber Music Institute faculty

Welcome to Music@Menlo's twenty-third season, *Constellations: Ensemble Magic.*



This summer, we explore the richness of chamber music through a unique and fascinating lens. Focusing on the art form's most celebrated instrumental combinations, seven programs offer a sonic array that captures the essence of chamber music, from the intimate

duo to the orchestral octet. Classics of the literature appear alongside appealing discoveries, with strings, pianos, winds, and voices exploring the magic of chamber music instrumentation from the eighteenth century to the present day.

The bountiful variety of timbres and dialogues penned by composers over centuries and across oceans fills a festival that rejoices in the splendor of chamber music and the joyful interaction of musicians.

With Best Wishes,



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

Cover image:
Mark Chen, *The Oligocene and Miocene formations at Natural Bridge, Death Valley with (right to left) M81, LH 95 and NGC 1097*
[Astronomical image credits: (right to left) M81: NASA, ESA, and The Hubble Heritage Team (STScI/AURA), LH 95: NASA/ESA, NGC 1097: European Southern Observatory/ERIS team]

Page 30 images, top to bottom:
Mark Chen, *Double Arches and NGC 3314*
[Galactic Image Credit: NASA, ESA, the Hubble Heritage (STScI/AURA)-ESA/Hubble Collaboration, and W. Keel (University of Alabama)]

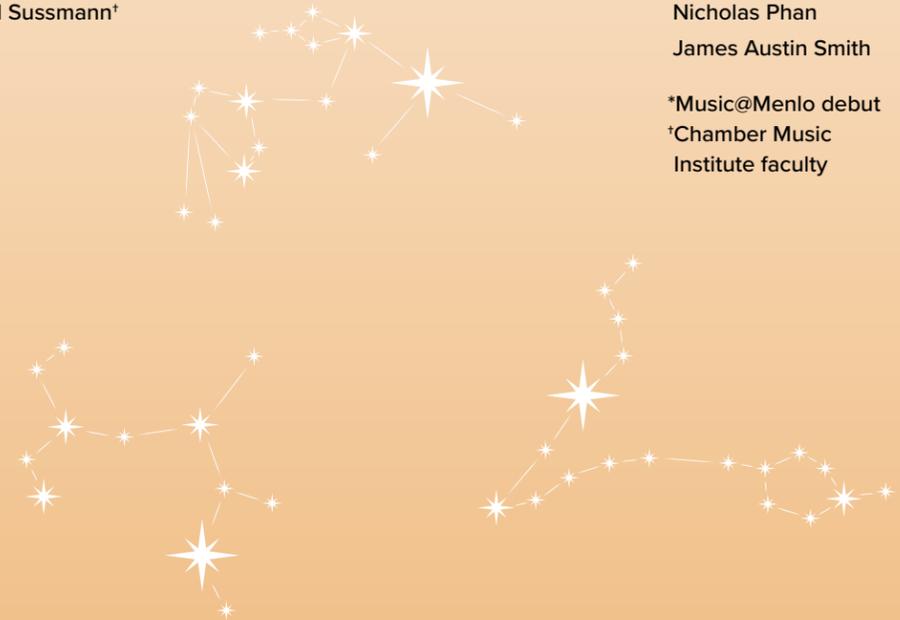
Mark Chen, *El Capitan and NGC 7098*
[Galactic Image Credit: ESO]

Mark Chen, *Chimney Rock Formation at Capitol Reef and NGC 1300*
[Galactic Image Credit: NASA, ESA, and The Hubble Heritage Team (STScI/AURA)]

Mark Chen, *NGC 1232 and K-Pg boundary at Big Bend*
[Galactic Image Credit: ESO]

Mark Chen, *James Webb's NGC 3324 and The South Rim of Grand Canyon*
[Nebula Image Credit: NASA, ESA, CSA, and STScI]

Back cover image:
Mark Chen, *Pillars of Creation on Alien Throne*
[Nebula Image Credit: NASA, ESA, CSA, STScI; Joseph DePasquale (STScI), Alyssa Pagan (STScI)]



Concert Program I

Duo Dialogues

Saturday, July 19 | 7:00 p.m. | Spieker Center

This program is available for livestream purchase

Beethoven
Horn Sonata
in F major, op. 17 (1800)

Mendelssohn
Cello Sonata no. 2
in D major, op. 58 (1843)

Poulenc
Clarinet Sonata (1962)

Saint-Saëns
Violin Sonata no. 1
in D minor, op. 75 (1885)

The duo is the backbone of chamber music. The intimacy of duo music-making has beguiled composers for centuries and challenged musicians to deliver soloistic yet collaborative performances.

In this opening program, four instruments showcase diverse duos alongside the most versatile of partners, the piano. Beethoven's early horn sonata, composed before the invention of valves, sets the stage, while Mendelssohn's second cello sonata, which pays tribute to Bach, bursts with joy. Poulenc brings his wit and French charm to a captivating twentieth-century clarinet piece. Saint-Saëns's violin sonata closes the evening, a work inspired by the phenomenal strides in nineteenth-century instrumental virtuosity, at once tender, fanciful, and dazzling.

David Shifrin, clarinet

Kevin Rivard, horn

Stella Chen, violin

Dmitri Atapine, cello

**Hyeyeon Park, Chelsea Wang,
Shai Vosner, Wu Han**, pianos



Stella Chen

Also on Saturday, July 19

Prelude Performance

(See Page 21)

Martin Family Hall | 5:00 p.m.

Untitled (Acrobat Super Grid #8), 2012
Credit: © Richard Misrach,
courtesy Fraenkel Gallery, San Francisco





Dvořák
Terzetto in C major
for Two Violins and
Viola, op. 74 (1887)

Brahms
Trio in A minor for
Piano, Clarinet, and
Cello, op. 114 (1891)

Suk
Elegy for Piano Trio,
op. 23 (1902)

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

Concert Program II

Trio Transformations

Sunday, July 20 | 4:00 p.m. | Spieker Center

This program is available for livestream purchase

Tuesday, July 22 | 7:00 p.m. | Stent Family Hall

Since the earliest days of the Baroque trio sonata, the combination of three instruments has produced multidimensional music-making laced with dialogue and drama. Trio performers move seamlessly between playing as one, accompanying each other, and shining as soloists, blending individual artistry with camaraderie.

This program showcases trio dynamics at their finest: Antonín Dvořák’s Terzetto, written for family friends, showcases his Bohemian spirit, while Johannes Brahms’s autumnal trio intertwines the rich timbres of the clarinet and cello. Josef Suk’s haunting elegy adds depth, while Bedřich Smetana’s moving piano trio, an early milestone of Czech chamber music, expresses the composer’s deepest emotions, from profound sorrow to ecstatic joy.

David Shifrin, clarinet
Stella Chen, Jessica Lee,
Richard Lin, Arnaud Sussmann,
violins
Aaron Boyd, viola
David Finckel,
Jonathan Swensen, cellos
Gilbert Kalish, Chelsea Wang,
Shai Wosner, pianos

Also on Sunday, July 20
Prelude Performance
(See Page 21)
Stent Family Hall | 2:00 p.m.



Richard Lin

The Beaux Arts Trio performs at the Concertgebouw, Amsterdam, 1978. Noord-Hollands Archief/Fotoburo de Boer





Beethoven
Quintet in E-flat major
for Piano and Winds,
op. 16 (1796)

Mendelssohn
Concert Piece no. 1
in F minor for Clarinet,
Bassoon, and Piano,
op. 113 (1832)

Loeffler
Rhapsody no. 1 for
Oboe, Viola, and Piano,
L'étang (1901)

Mozart
Arias for Woodwind
Quintet (1787–91)
(arr. Schottstädt and Manz)

Thuille
Sextet in B-flat major
for Piano and Winds,
op. 6 (1888)

Concert Program III

Winds of Change

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

This program is available for livestream purchase

This program highlights the wind quintet as a centerpiece of chamber music, akin to the string quartet in tonal balance, depth, and versatility. Enhanced by piano and string collaborations, these ensembles create a variety of rich, colorful soundscapes.

The concert opens with Ludwig van Beethoven’s popular quintet for piano and winds, a direct descendant of an earlier work for the same instrumentation by Wolfgang Amadeus Mozart. Felix Mendelssohn’s Concert Piece No. 1 for Clarinet, Bassoon, and Piano showcases the composer’s pianistic brilliance and expectation of his performers’ virtuosity. Works by German-American Charles Martin Loeffler and Ludwig Thuille, Richard Strauss’s contemporary, bring further charm, while clever arrangements by clarinetist Sebastian Manz blends Mozart’s opera music into delightful ensemble pieces that the composer himself would have adored.



Sebastian Manz

- Tara Helen O’Connor**, flute
- James Austin Smith**, oboe
- Sebastian Manz**, clarinet
- Jake Thonis**, bassoon
- Kevin Rivard**, horn
- Paul Neubauer**, viola
- Michael Stephen Brown, Hyeyeon Park, Sahun Sam Hong**, pianos

Also on Saturday, July 26
Koret Young Performers Concert
(See Page 21)
Spieker Center | 12:30 p.m.

Edward Hopper (1882–1967). Groundswell, oil on canvas. Corecoran Collection (Museum Purchase, William A. Clark Fund). Photo credit: National Gallery of Art





Mozart
String Quintet no. 1
in B-flat major, K. 174
(1773)

Weber
Clarinet Quintet
in B-flat major, op. 34
(1811–15)

Boccherini
String Quintet in
C major, op. 30,
no. 6, G. 324,
*Musica notturna delle
strade di Madrid* (ca. 1780)

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

Concert Program IV

Quintessential Quintets

Sunday, July 27 | 4:00 p.m. | Spieker Center

This program is available for livestream purchase

Tuesday, July 29 | 7:00 p.m. | Stent Family Hall

Adding a fifth instrument to a quartet brings electricity to the ensemble, liberating the members to explore new musical possibilities.

The early string quintets on this program represent the passions of their composers: W. A. Mozart, the avid violist wanting to join the ensemble, and Luigi Boccherini, the premier cello virtuoso of his day, always ready to astound. The works by these quintet pioneers are juxtaposed with Romantic nineteenth-century essays in the genre, once again featuring different varieties of the number five.



Sebastian Manz, clarinet
**Chad Hoopes, Kristin Lee,
Jessica Lee, Richard Lin,
Julian Rhee, Arnaud Sussmann**,
violins
Paul Neubauer, James Thompson,
violas
**Dmitri Atapine, Nicholas Canellakis,
David Finckel**, cellos
Wu Han, piano

Also on Tuesday, July 29
Prelude Performance
(See Page 21)
Spieker Center | 5:00 p.m.



Concert Program V

Quartet Collection

Friday, August 1 | 7:00 p.m. | Spieker Center

This program is available for livestream purchase

Haydn
String Quartet in
D major, op. 76, no. 5,
Hob. III:79 (1796–97)

Mendelssohn
String Quartet in
D major, op. 44, no. 1
(1838)

Webern
Langsamer Satz (1905)

Shostakovich
String Quartet no. 9
in E-flat major, op. 117
(1964)

Indisputably the most perfectly balanced of all chamber ensembles, the string quartet has inspired some of the greatest music ever composed. From Joseph Haydn’s earliest chamber works to the riveting creations of Dmitri Shostakovich, the string quartet has offered composers throughout history a vehicle for their most compelling and deeply personal musical statements.

The dynamic young Viano Quartet returns to Music@Menlo for a panorama of string quartet works. Haydn’s jovial late quartet presages the exuberance of Felix Mendelssohn’s op. 44, no. 1, composed at the height of his career. Anton Webern’s emotional *Langsamer Satz*, written at the twilight of the Romantic age, sets the stage for Shostakovich’s electrifying ninth quartet, which closes the concert in a triumphant blaze of defiance.

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



Viano Quartet



Weber
Selected *Scottish National Songs* for Baritone, Flute, Violin, Cello, and Piano (1825)

Brahms
Two Songs for Mezzo-Soprano, Viola, and Piano, op. 91 (1884)

Barber
Dover Beach for Baritone and String Quartet, op. 3 (1931)

Dean
String Quartet no. 2 for Soprano and Strings, *And Once I Played Ophelia* (2014)

Bernstein
Arias and Barcarolles for Mezzo-Soprano, Baritone, and Piano, Four Hands (1988)

Concert Program VI *Let's Add Voices!*

Sunday, August 3 | 4:00 p.m. | Spieker Center

This program is available for livestream purchase

The human voice, the most natural instrument, has inspired chamber music for centuries, bringing melodic beauty and the unique musicality of languages. Singers, like instruments, vary in range and timbre, making them ideal chamber collaborators.

This program features Carl Maria von Weber's lively arrangements of Scottish folk music for baritone and ensemble alongside celebrated works by Johannes Brahms and Samuel Barber. The prolific Australian composer Brett Dean offers a vivid portrayal of Shakespeare's tragic young Ophelia. Closing the program is Leonard Bernstein's personal song cycle, whimsically titled after a remark from President Eisenhower: "I like music with a theme, not all them arias and barcarolles."



Maire Therese Carmack

- Tony Arnold**, soprano
- Maire Therese Carmack**, mezzo-soprano
- John Moore**, baritone
- Tara Helen O'Connor**, flute
- Erin Keefe, Julian Rhee**, violins
- Paul Neubauer**, viola
- Nicholas Canellakis, David Finckel**, cellos
- Gloria Chien, Gilbert Kalish, Hyeyeon Park, Wu Han**, pianos
- Viano Quartet:**
- Lucy Wang, Hao Zhou**, violins
- Aiden Kane**, viola
- Tate Zawadiuk**, cello

Also on Sunday, August 3
Prelude Performance

(See Page 21)
Stent Family Hall | 2:00 p.m.

Leonard and Felicia Bernstein at Home
(Bettman)



Concert Program VII *Six to Eight*

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

Saturday, August 9 | 7:00 p.m. | Spieker Center

This program is available for livestream purchase

Brahms
String Sextet no. 1
in B-flat major, op. 18
(1859–60)

Widmann
180 beats per minute
(1993)

Mendelssohn
String Octet in E-flat
major, op. 20 (1825)

Offering one of the lushest textures of any instrumental combination, the string sextet has long been a favorite ensemble of both listeners and performers. Although Luigi Boccherini invented this grouping in the eighteenth century, classical music had to wait until 1860 for Johannes Brahms to revive this ensemble with his magisterial sextets.

One of the greatest musical milestones occurred only 35 years earlier, when a 16-year-old Felix Mendelssohn created his string octet, among the most miraculous works of all time. Complementing

the program is the lightning-fast *180 beats per minute* by the dynamic young German composer Jörg Widmann, which introduces yet another sextet variation: two violins, one viola, and three cellos.



Benjamin Beilman

**Benjamin Beilman, Erin Keefe,
Jessica Lee, Kristin Lee,
Richard Lin, Julian Rhee,
Arnaud Sussmann,** violins
Paul Neubauer, Masumi Rostad, violas
**Dmitri Atapine, Nicholas Canellakis,
David Finckel, Clive Greensmith,** cellos

Also on Saturday, August 9
Koret Young Performers Concert
(See Page 21)
Spieker Center | 12:30 p.m.

*Mendelssohn Octet recording session,
Emerson String Quartet, 2005.*
Photographer: Da-Hong Seetoo; Staging: David Finckel



Carte Blanche Concerts

Inaugurated in Music@Menlo's second season, Carte Blanche Concerts offer festival artists opportunities to program and perform highly personal and ambitious concerts of their own design. Past Carte Blanche Concerts have included the complete piano music of Ravel, the six solo cello suites of Bach, the six string quartets of Bartók, eight violin and piano sonatas by Mozart, and Artistic Directors David Finckel and Wu Han in recital. The Carte Blanche series takes place in the elegant Spieker Ballroom in Stent Family Hall, offering an intimate recital atmosphere.

Carte Blanche Concert I

Kristin Lee, violin, and Michael Stephen Brown, piano

Friday, July 25 | 7:00 p.m. | Stent Family Hall



The rich diversity of American society has fostered a vibrant tapestry of musical voices, each shaped by their own distinct backgrounds. Michael

and I curated this program to celebrate that spirit of innovation and cultural exchange, highlighting works composed during the twentieth century. Fritz Kreisler's *Praeludium and Allegro* is a lush reimagining of Baroque melody, while Charles Ives's Violin Sonata no. 4 blends hymns, folk tunes, and bold harmonies in an eclectic soundscape of American life. Ernest Bloch's Violin Sonata no. 2, *Poème mystique*, shifts to a more introspective tone, offering profound emotional depth rooted in his Jewish heritage. The second half opens with John Adams's *Road Movies*, a rhythmic portrayal of modern life, and continues with the Romance for Violin and Piano by Amy Beach, one of America's pioneering female composers. We conclude with Gershwin's *Porgy and Bess* Suite, a brilliant fusion of classical and jazz traditions. — **Kristin Lee**

Kreisler *Praeludium and Allegro (in the Style of Pugnani)* for Violin and Piano (1905)

Ives Violin Sonata no. 4, op. 63, *Children's Day at the Camp Meeting* (ca. 1914–16)

Bloch Violin Sonata no. 2, *Poème mystique* (1924)

Adams *Road Movies* for Violin and Piano (1995)

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

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

Also on Friday, July 25

Prelude Performance (see Page 21) | Martin Family Hall | 5:00 p.m.

Carte Blanche Concert II

Benjamin Beilman, violin, and Gloria Chien, piano

Saturday, August 2 | 7:00 p.m. | Stent Family Hall



This program delves into the myths and legends of violin lore through a conversation between violin, violinist, and composer. We begin this journey with a solo violin sonata composed by the namesake of the violin I now play, the Belgian virtuoso Eugène Ysaÿe. The *Devil's Trill* Sonata is the virtuosic consequence of a Faustian pact between Giuseppe Tartini and his violin teacher—the devil himself. Franz Schubert exclaimed “I have heard an angel sing” after attending a sold-out performance in Vienna by Niccolò Paganini on his famed “Cannone” Guarneri del Gesù. The second half of the concert features more earthly pursuits in the form of two wedding gifts: César Franck dedicated his famed sonata to his longtime collaborator and friend Ysaÿe on his wedding day (you can't miss the church bells in the finale). For my own nuptials last summer, my groomsman and musical best friend, composer Chris Rogerson, presented me with this *Arietta*. — **Benjamin Beilman**

— **Benjamin Beilman**

Ysaÿe Sonata in D minor for Solo Violin, op. 27, no. 3, *Ballade* (1923)

Tartini Violin Sonata in G minor, *Devil's Trill* (ca. 1714)

Paganini Cantabile in D major for Violin and Piano, op. 17 (ca. 1824)

Schubert *Rondo brillant* in B minor for Violin and Piano, D. 895, op. 70 (1826)

Rogerson *Arietta* for Violin and Piano (2024)

Franck Violin Sonata in A major (1886)

Also on Saturday, August 2

Koret Young Performers Concert (see Page 21)
Spieker Center | 12:30 p.m.

Carte Blanche Concert III

Gilbert Kalish at 90

Wednesday, August 6 | 7:00 p.m. | Stent Family Hall



As a young man I participated in an ensemble called the Gramercy Chamber Ensemble. It was a rather unwieldy group of strings, winds, brass, percussion, singers, and a pianist. We chose repertoire by consensus. When one of the

members mentioned a work called *Pierrot lunaire*, there were puzzled faces all around. When he described an orchestration consisting of flute-piccorno, violin-violin, clarinet-bass clarinet (each pair of these instruments played by one person), cello, piano, and a singer who performed a hybrid of singing and speaking on pitch, we were really perplexed. After 50 rehearsals we were transfixed. It turns out that *Pierrot lunaire*—a work consisting of 21 short, grotesque, dreamlike poems set to witty and fiendishly difficult music—became one of the most influential works of the twentieth century. Plunge yourself into this world of fantasy and marvel at how original and enchanting it remains to this day. — **Gilbert Kalish**

Bach Partita no. 6 in E minor for Keyboard, BWV 830 (1731)

Webern Two Early Pieces for Cello and Piano (1899)

Webern Four Pieces for Violin and Piano, op. 7 (1910)

Schoenberg *Pierrot lunaire*, op. 21 (1912)

Tony Arnold, soprano

Tara Helen O'Connor, flute and piccolo

Jose Franch-Ballester, clarinet and bass clarinet

Erin Keefe, violin and viola

Nicholas Canellakis, cello

Gilbert Kalish, piano

Also on Wednesday, August 6

Prelude Performance (see Page 21) | Martin Family Hall | 5:00 p.m.

FESTIVAL CALENDAR

FRI JULY 18	SAT JULY 19	SUN JUL 20	MON JUL 21	TUE JUL 22	WED JUL 23	THU JUL 24	FRI JUL 25	SAT JUL 26	SUN JUL 27	MON JUL 28	TUE JUL 29
<p>5:00 p.m. Prelude Performance Spieker Center See Page 21</p> <p>7:00 p.m. Encounter I: <i>Chamber Music: The Greatest Story Never Told</i>, led by Aaron Boyd Martin Family Hall See Page 18</p>	<p>5:00 p.m. Prelude Performance Martin Family Hall See Page 21</p> <p>7:00 p.m. Concert Program I: <i>Duo Dialogues</i> Spieker Center See Page 2</p>	<p>2:00 p.m. Prelude Performance Stent Family Hall See Page 21</p> <p>4:00 p.m. Concert Program II: <i>Trio Transformations</i> Spieker Center See Page 4</p>	<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p>	<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p> <p>7:00 p.m. Concert Program II: <i>Trio Transformations</i> Stent Family Hall See Page 4</p>	<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p> <p>5:00 p.m. Prelude Performance Spieker Center See Page 21</p>	<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p> <p>5:00 p.m. Prelude Performance Stent Family Hall See Page 21</p> <p>7:00 p.m. Encounter II: <i>The World According to Winds</i>, led by James Austin Smith Martin Family Hall See Page 19</p>	<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p> <p>5:00 p.m. Prelude Performance Martin Family Hall See Page 21</p> <p>7:00 p.m. Carte Blanche Concert I: Kristin Lee and Michael Stephen Brown Stent Family Hall See Page 14</p>	<p>12:30 p.m. Koret Young Performers Concert Spieker Center See Page 21</p> <p>7:00 p.m. Concert Program III: <i>Winds of Change</i> Spieker Center See Page 6</p>	<p>4:00 p.m. Concert Program IV: <i>Quintessential Quintets</i> Spieker Center See Page 8</p>	<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p>	<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p> <p>5:00 p.m. Prelude Performance Spieker Center See Page 21</p> <p>7:00 p.m. Concert Program IV: <i>Quintessential Quintets</i> Stent Family Hall See Page 8</p>
WED JUL 30	THU JUL 31	FRI AUG 1	SAT AUG 2	SUN AUG 3	MON AUG 4	TUE AUG 5	WED AUG 6	THU AUG 7	FRI AUG 8	SAT AUG 9	
<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p> <p>5:00 p.m. Prelude Performance Martin Family Hall See Page 21</p>	<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p> <p>5:00 p.m. Prelude Performance Stent Family Hall See Page 21</p> <p>7:00 p.m. Encounter III: <i>Chamber Music Voices</i>, led by Nicholas Phan Martin Family Hall See Page 19</p>	<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p> <p>7:00 p.m. Concert Program V: <i>Quartet Collection</i> Spieker Center See Page 9</p>	<p>12:30 p.m. Koret Young Performers Concert Spieker Center See Page 21</p> <p>7:00 p.m. Carte Blanche Concert II: Benjamin Beilman and Gloria Chien Stent Family Hall See Page 15</p>	<p>2:00 p.m. Prelude Performance Stent Family Hall See Page 21</p> <p>4:00 p.m. Concert Program VI: <i>Let's Add Voices!</i> Spieker Center See Page 10</p>	<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p>	<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p> <p>5:00 p.m. Prelude Performance Spieker Center See Page 21</p> <p>7:00 p.m. Encounter IV: <i>Moonstruck: The Amazing Story of Schoenberg's Pierrot lunaire</i>, led by Ara Guzelimian Martin Family Hall See Page 19</p>	<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p> <p>5:00 p.m. Prelude Performance Martin Family Hall See Page 21</p> <p>7:00 p.m. Carte Blanche Concert III: Gilbert Kalish at 90 Stent Family Hall See Page 15</p>	<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p> <p>7:00 p.m. Concert Program VII: <i>Six to Eight</i> Stent Family Hall See Page 12</p>	<p>11:00 a.m. Mornings@Menlo Martin Family Hall See Page 22</p> <p>5:00 p.m. Prelude Performance Spieker Center See Page 21</p>	<p>12:30 p.m. Koret Young Performers Concert Spieker Center See Page 21</p> <p>7:00 p.m. Concert Program VII: <i>Six to Eight</i> Spieker Center See Page 12</p>	

A beloved tradition at Music@Menlo since the first season, **Encounters** are full-length lectures led by a selection of eminent musicologists, educators, and musicians, delving deeply into aspects of each summer's theme. Audiences come away with deepened historical and musical knowledge, and a richer understanding of the festival's composers and their works. This summer's four wide-ranging **Encounters** offer not only a comprehensive overview of chamber music as an art form, but also investigations of both vocal and wind chamber music, as well as a revealing exploration of one of the twentieth century's most influential works, Arnold Schoenberg's *Pierrot lunaire*. The Jim and Mical Brenzel Encounter Series honors 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



**Chamber Music:
The Greatest Story Never Told,
Led by Aaron Boyd**

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

Aaron Boyd—violinist, lecturer, scholar, and educator—returns to the Encounters series to present a bird's-eye view of the art of chamber music, from the sixteenth century to the present. Boyd will offer a range of vivid musical examples, along with visual aids, to illustrate the complex and colorful evolution of the art form. From the first time two people played music together, through chamber music's greatest eras, to the pandemic-age phenomenon of collaborative Zoom performances, Boyd will cover it all.

Also on Friday, July 18

Prelude Performance (see Page 21)
Spieker Center | 5:00 p.m.

Encounter II



***The World According to Winds*,
Led by James Austin Smith**

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

Oboist extraordinaire James Austin Smith leads Music@Menlo audiences on a journey through musical history from a wind player's perspective. For the first time at the festival, the evolution of wind instruments is explored, from their beginnings some 40,000 years ago to their coming of age during the Renaissance. From the physics of producing sound, to the evolution of wind technology, to the great players who inspired composers and immortal compositions—this is sure to be one of Music@Menlo's most memorable Encounters.

Also on Thursday, July 24

Prelude Performance (see Page 21)
Stent Family Hall | 5:00 p.m.

Encounter III



***Chamber Music Voices*,
Led by Nicholas Phan**

Thursday, July 31 | 7:00 p.m.
Martin Family Hall

Brilliant American lyric tenor Nicholas Phan returns to Music@Menlo to lead this season's third Encounter. Phan will explore the story of how the human voice joined with strings, pianos, and winds to create an essential chamber music genre. With a look back to the great vocal composers of the Baroque era such as Handel and Bach, visits to the worlds of Mozart and Schubert, and a rich sampling of the Romantic vocal literature, Phan will provide an enticing introduction to Music@Menlo's August 3 Concert Program, *Let's Add Voices!*

Also on Thursday, July 31

Prelude Performance (see Page 21)
Stent Family Hall | 5:00 p.m.

Encounter IV



***Moonstruck: The Amazing Story of
Schoenberg's Pierrot lunaire*,
Led by Ara Guzelimian**

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

Arnold Schoenberg's chamber melodrama *Pierrot lunaire* experienced a tumultuous premiere on its way to becoming a twentieth-century classic. Ara Guzelimian returns to recount the origins of seventeenth-century *commedia dell'arte* and its famous character *Pierrot*, the sad clown. From there, he tells the story of the legendary first performance of Schoenberg's work as well as the highly charged reaction of the Berlin audience. With festival musicians demonstrating some of the work's highlights, he will explore the expressive power of Schoenberg's music in performance.

Also on Tuesday, August 5

Prelude Performance (see Page 21)
Spieker Center | 5:00 p.m.

Gilbert Kalish, Kristin Lee, and Arnaud Sussmann
International Program Directors

Dmitri Atapine and Hyeyeon Park
Smith Family Young Performers Program Directors

A preeminent summer program for young string players and pianists from around the world, Music@Menlo's Chamber Music Institute is committed to passing the art of chamber music to the next generation. Each year, the Institute brings together exceptionally talented young musicians with a world-class roster of musical mentors

and artists for an intensive three-week training program. The Institute's dual programs, the International Program (for preprofessional artists ages 20 to 30) and the Smith Family Young Performers Program (for pre- and early-conservatory-level students ages 12 to 19), help aspiring musicians develop not only as performers but also as proactive thinkers and activists on behalf of chamber music.

During the festival, three Koret Young Performers Concerts showcase the festival's youngest musicians, while *Prelude Performances* present the International Program artists in over a dozen concerts.



Prelude Performances

Featuring the Institute's International Program artists



Friday, July 18	5:00 p.m.	Spieker Center
Saturday, July 19	5:00 p.m.	Martin Family Hall
Sunday, July 20	2:00 p.m.	Stent Family Hall
Wednesday, July 23	5:00 p.m.	Spieker Center
Thursday, July 24	5:00 p.m.	Stent Family Hall
Friday, July 25	5:00 p.m.	Martin Family Hall
Tuesday, July 29	5:00 p.m.	Spieker Center
Wednesday, July 30	5:00 p.m.	Martin Family Hall
Thursday, July 31	5:00 p.m.	Stent Family Hall
Sunday, August 3	2:00 p.m.	Stent Family Hall
Tuesday, August 5	5:00 p.m.	Spieker Center
Wednesday, August 6	5:00 p.m.	Martin Family Hall
Friday, August 8	5:00 p.m.	Spieker Center

Koret Young Performers Concerts

Featuring the Institute's Smith Family Young Performers



Saturday, July 26	12:30 p.m.	Spieker Center
Saturday, August 2	12:30 p.m.	Spieker Center
Saturday, August 9	12:30 p.m.	Spieker Center

Preludes and Koret Young Performers Concerts are free to attend, but tickets are required and may be reserved starting at 9 a.m. on the day of each concert. Programming will be announced just prior to the festival's opening.

Mornings@Menlo

Gathering to learn, weekdays at 11:00 a.m.

Mornings@Menlo convene the entire festival community for hour-long master classes and Café Conversations, led by Music@Menlo faculty and artists. Mornings@Menlo are free and open to the public in Martin Family Hall; reservations are not required. All sessions are livestreamed on Music@Menlo's website.

Open Coachings

Watch the work happen, weekday mornings and afternoons

Music@Menlo's Smith Family Young Performers and International Program artists are coached by festival artists and faculty in Menlo School classrooms. Most sessions are open to the public, and festival attendees can observe chamber music teaching at its most detailed and demanding.



AudioNotes

Our signature listening guides for main-stage concerts

Each festival season, ticket holders are invited to listen to Music@Menlo's AudioNotes. In a podcast-like format, these episodes present in-depth information about the composers, their works, and the artists on each program. They also include illustrative musical examples that guide listeners through the festival repertoire. That is the festival's aim: a listener totally ready to absorb the concert experience and enjoy it on the highest level.

Music@Menlo LIVE

Our exclusive recording label

In 1997, festival founders David Finckel and Wu Han created ArtistLed, classical music's first artist-directed recording label, drawing international attention and acclaim. In 2003, they brought the model to Music@Menlo, creating a recording label of the highest quality devoted to chamber music. Music@Menlo LIVE

continues to set the industry's most rigorous standards, both in terms of artistic interpretation and audio quality. 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. Music@Menlo LIVE recordings are available digitally through Amazon, Apple Music, Classical Archives, Spotify, and more.

YourClassical

Our exclusive broadcast partner

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.



Sabrina Lo, 2024 Audiovisual Intern

Digital Library

Our state-of-the-art livestreams

Since 2010, Music@Menlo has created state-of-the-art digital livestreams. In 2020, Music@Menlo presented an entirely virtual festival, attracting new devotees from across the country. Our digital library is free and available to all. It includes professional video recordings of Prelude Performances, Koret Young Performers Concerts, Café

Conversations, and master classes from the past 15 years. Music@Menlo aspires to provide students, music lovers, and artists with world-class content that supports and enriches their journeys of musical discovery.



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 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, they are the longest-serving artistic directors in that organization's history.

Born in Taiwan, Wu Han came as a graduate student to the United States, 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 the Palm Beach's Society of the Four Arts and as Artistic Director of La Musica in Sarasota, Florida. 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, 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. Finckel is a professor at both the Juilliard School and Stony Brook University.

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.



Hailed by the *New York Times* as "a bold, powerful interpreter," soprano **Tony Arnold** has premiered hundreds of works by established and emerging composers. She was a

recipient of the 2015 Brandeis Creative Arts Award, which is given in appreciation of "excellence in the arts and the lives and works of distinguished, active American artists." As the soprano of the intrepid International Contemporary Ensemble (ICE), Arnold is a catalyst for dozens of groundbreaking projects. She has toured the United States extensively as a member of the George Crumb Ensemble, and has become the voice most associated with Crumb's music since the beloved Jan DeGaetani. Arnold is a noted guest artist at international festivals on four continents and regularly appears with leading ensembles.



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.



Benjamin Beilman has won international praise for his passionate performances and deep, rich tone, which the *New York Times* described as "muscular with a glint of

violence," and the *Strad* described as "pure poetry." Beilman's 2024–25 season includes returns to the Chicago, Cincinnati, and Antwerp Symphonies. He makes his debut with the Belgian National Orchestra in a performance of Stravinsky's concerto, and with the Tokyo Metropolitan Symphony performing Korngold. Beilman studied at the Curtis Institute of Music with Ida Kavafian and Pamela Frank, and with Christian Petzloff at the Kronberg Academy. He performs with the "ex-Balaković" F.X. Tourte bow (ca. 1820), and plays the "Ysaÿe" Guarneri del Gesù violin from 1740, generously on loan from the Nippon Music Foundation.



Aaron Boyd has established an international career as soloist, chamber musician, orchestral leader, recording artist, lecturer, and educator. He has appeared at the most prestigious venues

throughout the United States, Europe, Russia, and Asia. Boyd has appeared at the Marlboro, La Jolla, Rockport, Aspen, and Music@Menlo festivals and is an Artist of the Chamber Music Society of Lincoln Center. As a member of the Escher String Quartet for five seasons, Boyd was a recipient of the Avery Fisher Career Grant and the Martin E. Segal Prize from Lincoln Center. Boyd now serves as Director of Chamber Music and Chair of Strings at the Meadows School of the Arts at Southern Methodist University. Boyd performs on the "ex Thruston Johnson" Matteo Goffriller violin, crafted in Venice, 1700.



Winner of an Emerging Artist Award from Lincoln Center and an Avery Fisher Career Grant, pianist-composer **Michael Stephen Brown** performs worldwide and

receives commissions from leading orchestras, performers, and festivals. As a composer, Brown was recently in residence at the Yaddo artist colony and performed his Piano Concerto with orchestras across the United States and Poland. The Orpheus Chamber Orchestra commissioned and premiered his new orchestration of Brahms's *Variations and Fugue on a Theme by Handel* in Carnegie Hall. *Connection*, an album of original works featuring a large cast of performers, along with *Mendelssohn+*, are set for release in 2025. Brown is an alum of Chamber Music Society of Lincoln Center Bowers Program and resides in New York City with his two nineteenth-century Steinway D pianos, Octavia and Daria. Michael Stephen Brown holds the Kathleen G. Henschel Piano Chair in honor of Wu Han for 2025.



Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation, praised as a "superb young soloist" (*New Yorker*) and for being

"impassioned ... the audience seduced by Mr. Canellakis's rich, alluring tone" (*New York Times*). Recent concert highlights include concerto appearances with the Virginia, Albany, Delaware, Stamford, Richardson, Lansing, and Bangor Symphonies, the Erie Philharmonic, the Orchestra Now, the New Haven Symphony, and the American Symphony Orchestra in Carnegie Hall. Canellakis was recently appointed to the cello faculty of the Curtis Institute of Music in Philadelphia, his alma mater. Canellakis is

an Artist of the Chamber Music Society of Lincoln Center. He is also a regular guest artist at many of the world's leading music festivals. Canellakis plays on a Jean-Baptiste Vuillaume cello from 1840. Nicholas Canellakis holds the Kathleen G. Henschel Cello Chair in honor of David Finckel for 2025.



American mezzo-soprano **Maire Therese Carmack**, third-prize winner at the 2022 Operalia World Opera Competition, has been praised by *Opera News* for her "deep mezzo

and vibrant metallic timbre" and for "taking focus by her very presence." Carmack's 2024–25 season includes house debuts with the Lyric Opera of Chicago in *Rigoletto* and Houston Grand Opera in Missy Mazzoli's *Breaking the Waves*. In concert, Carmack makes debuts with the Santa Fe Symphony as Marguerite in Berlioz's *La damnation de Faust*, the Oregon Bach Festival, the San Antonio Philharmonic as the alto soloist in Beethoven's Ninth Symphony, the Boston Youth Symphony Orchestras as Princess Eboli in Verdi's *Don Carlo*, and the University of Florida Symphony Orchestra as alto soloist in Mahler's *Resurrection* Symphony.



American violinist **Stella Chen** garnered worldwide attention with her first-prize win at the 2019 Queen Elisabeth International Violin Competition, followed by the 2020

Avery Fisher Career Grant and 2020 Lincoln Center Emerging Artist Award. For her all-Schubert debut album, Chen was named the 2023 Young Artist of the Year at the Gramophone Awards. Chen has appeared across North America, Europe, and Asia in concerto, recital, and chamber music performances. In recital,

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recent appearances include Lincoln Center, Carnegie Hall, the Phillips Collection, the Rockport Music Festival, and the Nume Festival in Italy. She has appeared frequently with the Chamber Music Society of Lincoln Center. Chen plays the “General Kyd” 1720 Stradivarius, on generous loan from Dr. Ryuji Ueno and Rare Violins in Consortium, Artists and Benefactors Collaborative.



Taiwanese-born pianist **Gloria Chien** made her orchestral debut at the age of sixteen with Thomas Dausgaard and the Boston Symphony Orchestra. She has performed as a

recitalist and chamber musician at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. In 2009, she launched String Theory, a chamber music series in Chattanooga, Tennessee. The following year she was appointed Director of the Chamber Music Institute at Music@Menlo, a position she held for the next decade. In 2017, she joined her husband, violinist Soovin Kim, as Artistic Director of the Lake Champlain Chamber Music Festival. The duo became Artistic Directors at Chamber Music Northwest in 2020. Chien is Artist-in-Residence at Lee University in Cleveland, Tennessee, and is a Steinway Artist. Gloria Chien holds the Alan and Corinne Barkin Piano Chair for 2025.



Jose Franch-Ballester is a clarinetist 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 Young Concert Artists Festival in Japan. As a soloist, he has appeared with the Orchestra of St. Luke’s, the BBC Concert Orchestra, the Santa Barbara Orchestra, and numerous Spanish orchestras. He recorded Bartók’s *Contrasts* on the Deutsche Grammophon label with the Chamber Music Society of Lincoln Center. 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 the Chamber Music Society of Lincoln Center Bowers Program.



From 1999 until its final season in 2013, cellist **Clive Greensmith** was a member of the world-renowned Tokyo String Quartet, giving over 100 performances each year in the world’s most prestigious venues. As a soloist, Greensmith has performed with the London Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic, and RAI Orchestra of Rome, among others. He is also a regular guest of the Chamber Music Society of Lincoln Center. In 2019, he succeeded Günther Pichler as Director of String Chamber Music at the Accademia Chigiana International Festival and Summer Academy in Siena, Italy, and became the Artistic Director of the Nevada Chamber Music Festival. Greensmith is currently a professor of cello at the Colburn School. Greensmith proudly uses Pirastro strings.



Ara Guzelimian is Artistic and Executive Director of the Ojai Festival in California. In addition, he is Artistic Consultant to the Marlboro Festival in Vermont. Guzelimian is currently Special Advisor to the Juilliard

School, having served as Provost and Dean at Juilliard from 2007 to 2020. Prior to the Juilliard appointment, he was Senior Director and Artistic Advisor of Carnegie Hall from 1998 to 2006. He is editor of *Parallels and Paradoxes: Explorations in Music and Society* (Pantheon Books), a collection of dialogues between Daniel Barenboim and Edward Said. In September 2003, Guzelimian was awarded the title *Chevalier des Arts et des Lettres* by the French government for his contributions to French music and culture.



Praised as an “artist of enormous prowess” (*Verbier Festival Newsletter*) with “lots of clarity, confidence, and wisdom” (*New York Concert Review*), pianist **Sahun Sam Hong** brings his colorful style and riveting energy to the solo, chamber, and concerto stage. On the roster of Young Steinway Artists since 2010, Hong has been featured as a guest soloist with orchestras including the ORF-Vienna, Milwaukee, Indianapolis, Camerata New York, Fort Worth, Richardson, Racine, Waco, Galveston, and Brazos Valley Symphonies. He is also an Artist at the Chamber Music Society of Lincoln Center. At the age of 16, Hong graduated magna cum laude from Texas Christian University, studying with John Owings. He also studied with Leon Fleisher and Yong Hi Moon at the Peabody Institute. Hong currently serves on the faculty of CUNY Queens College.



Acclaimed by critics worldwide for his exceptional talent and magnificent tone, American violinist **Chad Hoopes** has remained a consistent and versatile performer. He has performed with leading orchestras

including the San Francisco, Pittsburgh, Houston, and National Symphonies, as well as the Minnesota Orchestra, Frankfurt Radio Symphony Orchestra, and National Arts Centre Orchestra. Hoopes frequently performs with the Chamber Music Society of Lincoln Center. Hoopes is a 2017 recipient of Lincoln Center’s Avery Fisher Career Grant and was featured on the November 2021 cover of the *Strad*. He is on the faculty of Southern Methodist University and is a sought-after master class teacher. He plays the 1991 Samuel Zygmuntowicz “ex Isaac Stern” violin and a 1766 G.B. Guadagnini.



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 30 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.



American violinist **Erin Keefe** is the Concertmaster of the Minnesota Orchestra and on the violin faculty of the Curtis Institute of Music. Winner of an Avery Fisher Career Grant, as well as numerous international competitions, she has appeared as soloist in recent seasons with the Minnesota, New York City Ballet, and Korean Symphony

Orchestras, the Iceland Symphony, the Lahti Symphony, the Sendai Philharmonic, and the Göttingen Symphony, and she has given recitals throughout the United States, Europe, Japan, and Korea. Keefe has been performing with the Chamber Music Society of Lincoln Center since 2005. She has made festival appearances across the United States. As a guest concertmaster, Keefe has appeared with the New York Philharmonic, Pittsburgh Symphony, Seoul Philharmonic, and São Paulo Symphony Orchestra.



Violinist **Jessica Lee**, the grand prize winner of the 2005 Concert Artists Guild International Competition, was featured in the *Strad* as the magazine’s “pick of up-and-coming musicians.” Describing her recital on the Ravinia Rising Stars series, the *Chicago Tribune* said, “Lee’s breathtaking dexterity should enchant anyone within hearing distance.” Lee made her debut recital at Carnegie Hall’s Stern Auditorium in 2007 and was a member of the Chamber Music Society of Lincoln Center Bowers Program. Lee is currently the Head of the Violin Department at the Cleveland Institute of Music. She graduated with a bachelor’s degree under the tutelage of Robert Mann and Ida Kavafian. She completed her studies with Robert Mann for a master of music degree at the Juilliard School.



Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, chamber musician, educator, and artistic director. As a soloist, Lee has appeared with leading orchestras and has performed on the world’s finest concert stages. An accomplished chamber musician, Lee became a member of the Chamber Music Society of Lincoln Center

after winning the Bowers Program audition and completing the program’s three-year residency. Lee is on the faculty of the University of Cincinnati College-Conservatory of Music as an Assistant Professor of Violin. Lee is also the founding Artistic Director of Emerald City Music (ECM) in Washington State. Lee’s violin was crafted in Naples, Italy, in 1759 by Gennaro Gagliano and is generously loaned to her by Paul and Linda Gridley. Kristin Lee holds the Larry and Gladys Marks Violin Chair for 2025.



Violinist **Richard Lin** continues to gain international prominence since his gold medal prize at the 2018 International Violin Competition of Indianapolis. Following his June 2022 Carnegie Hall recital debut, *New York Concert Review* asserted, “Richard Lin. Remember the name. For he has everything required to take the world by storm.” Lin’s 2024–25 season includes appearances as soloist with the National Taiwan Symphony, Evergreen Symphony, One Song Orchestra, National Chinese Orchestra Taiwan, Sichuan Symphony, Yamagata Symphony, Phoenix Symphony, and Indianapolis Symphony Orchestra. He will also appear in recitals in Poland and throughout the United States, including performances with the Chamber Music Society of Lincoln Center. Lin is on the faculty of the National Taipei University of Education. He plays on a 2022 Samuel Zygmuntowicz violin made especially for him.



Sebastian Manz, international soloist, chamber musician, and Principal Clarinetist of the SWR Symphony Orchestra, had a breakthrough in 2008 when he won first prize in the clarinet category of the

ARD International Music Competition in Munich. Manz subsequently received the Echo Klassik prize three times for outstanding CD recordings, as well as the sought-after Lincoln Center Emerging Artist Award. In addition to solo engagements throughout Europe, including with the Robert-Schumann-Philharmonie and the Sinfonierorchester Liechtenstein, he will be a guest of the Chamber Music Society of Lincoln Center during the 2024–25 season. Manz’s enthusiasm for arranging and composing is reflected in his concert programs and in his discography, which have won numerous awards.



A regular performer in both Europe and the United States, **John Moore** is garnering praise for his energetic performances and burnished baritone in both operatic and concert repertoire. He is a graduate of the Metropolitan Opera’s Lindemann Young Artist Program. In future and upcoming performances, Moore makes his Lyric Opera of Chicago debut as Dillon in Mazzoli and Vavrek’s *The Listeners*, and returns to Opera Philadelphia for performances of the same role. He also debuts with Washington National Opera as Steve Jobs in *The (R)evolution of Steve Jobs*, a role he has sung across the United States to great acclaim. He joins the Saint Paul Chamber Orchestra twice this season for concerts of Handel’s *Messiah* followed by performances of Poulenc’s *Le bal masqué*.



Paul Neubauer was Principal Violist of the New York Philharmonic at age 21 and has appeared with the New York and Los Angeles Philharmonics; San Francisco, 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 the *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.



Tara Helen O’Connor is an Avery Fisher Career Grant recipient, a two-time Grammy Award nominee, and, as a member of the New Millennium Ensemble, a recipient of the Walter W. Naumburg Chamber Music Award. A Wm.S. Haynes artist, she was the first flutist selected to participate in the Chamber Music Society of Lincoln Center Bowers Program. She is currently an Artist of the Chamber Music Society of Lincoln Center and a member of the Windscape woodwind quintet. O’Connor serves as Visiting Associate Professor, Adjunct, of Flute at the Yale School of Music, and is Artistic Director of the Music from Angel Fire Festival. She also serves on the faculty at the Bard College Conservatory of Music and the Contemporary Performance Program at Manhattan School of Music.



Hyecheon Park has appeared on major concert stages around the world, performing with orchestras such as the Seoul Philharmonic, KNUA Symphony Orchestra, Incheon Philharmonic, Gangnam Symphony, and Seoul Festival Orchestra. A Seoul Arts Center “Artist of the Year”

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in 2012, she is also a prizewinner of numerous international competitions, including Oberlin, Ettlingen, Hugo Kauder, Prix Amadè, Corpus Christi, Vittorio Gui, and Plowman. She holds a doctorate degree from the Peabody Institute of the Johns Hopkins University, and degrees from the Yale School of Music and Korea National University of Arts. Park is Artistic Co-director of Apex Concerts (Nevada), Co-director of the Smith Family Young Performers Program at Music@Menlo, Artistic Co-director of the Friends of Chamber Music Kansas City, and Piano Professor at the University of Nevada, Reno.



American tenor **Nicholas Phan** performs regularly with the world's leading orchestras and opera companies. Phan co-founded Collaborative Arts Institute of Chicago

(CAIC), an organization devoted to promoting art song and vocal chamber music. Phan's albums *Stranger: Works for Tenor by Nico Muhly, Clairières*, and *Gods and Monsters* were nominated for Grammy Award for Best Classical Solo Vocal Album. He is the first singer of Asian descent to be nominated in the history of the category. Phan is the host and creator of BACH 52. He has created programs for broadcast on WFMT and WQXR and has also served as guest curator for projects with the Philadelphia Chamber Music Society, Bravo! Vail Music Festival, San Francisco Opera Center, and San Francisco Performances, where he served as the Vocal Artist-in-Residence from 2014–2018.



Winner of the 2024 Avery Fisher Career Grant, Korean-American violinist **Julian Rhee** came to international prominence following his prizewinning performances at the 2024

Queen Elisabeth International Violin Competition and his silver medal finish at the 11th Quadrennial International Violin Competition of Indianapolis. Since his Milwaukee Symphony Orchestra debut at age eight, Rhee has gone on to perform with orchestras all across the world. Rhee is the newest member of the Chamber Music Society of Lincoln Center Bowers Program. Rhee is the recipient of the 1699 "Lady Tennant" Antonio Stradivari violin and a Jean Pierre Marie Persoit bow on extended loan through the generosity of the Mary B. Galvin Foundation and the efforts of the Stradivari Society, a division of Bein & Fushi, Inc.



Known for his "delicious quality of tone," Juilliard graduate **Kevin Rivard** is currently Principal Horn of the San Francisco Ballet Orchestra and Co-principal Horn of the San Francisco

Opera Orchestra. As a soloist and chamber musician, he has performed with the New Century Chamber Orchestra, Orpheus Chamber Orchestra, and Chamber Music Society of Lincoln Center. Rivard has served as guest principal horn with the Los Angeles Philharmonic, performed with the Philadelphia Orchestra and Metropolitan Opera Orchestra, and was a featured soloist with the Houston Symphony. Previous positions have included the Colorado Symphony Orchestra and the Florida Orchestra. Rivard has performed with the Santa Fe Opera, Sarasota Music Festival, Norfolk Chamber Music Festival, and Verbier Festival. He is a horn professor at California State University, East Bay.



Grammy Award—winning Japanese-Norwegian violinist **Masumi Rostad** is an in-demand soloist, chamber musician, and teacher. Rostad currently serves on the faculty of the

Eastman School of Music and as Co-chair of the University of Rochester Faculty Senate. Rostad is a former member of the Pacifica Quartet, named *Musical America's* 2009 Ensemble of the Year, and recipient of the Cleveland Quartet Award, Avery Fisher Career Grant, and Chamber Music Society of Lincoln Center Bowers Program residency at Lincoln Center. Rostad is a contributing writer to such publications as the *Huffington Post*, the *Guardian*, *Strings*, and *Gramophone* and actively maintains a YouTube channel about music and musicians. He studied with legendary violinist and pedagogue Karen Tuttle at the Juilliard School. Rostad is a D'Addario Artist. His Brothers Amati viola was crafted in Cremona, Italy, in 1619.



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.



David Shifrin is in constant demand as an orchestral soloist, recitalist, and chamber music collaborator. An Artist of the Chamber Music Society of Lincoln

Center since 1989, Shifrin served as its Artistic Director from 1992 to 2004. He also served as Artistic Director of Portland's Chamber Music Northwest from 1981 through 2020, and is currently Artistic Director of the Phoenix Chamber Music Festival. Shifrin joined the faculty at the Yale School of Music in 1987 and was appointed Artistic Director of the Chamber Music Society of Yale and Yale's annual concert series at Carnegie Hall in September 2008. Shifrin has been instrumental in broadening the repertoire for clarinet by commissioning and championing the works of twentieth- and twenty-first-century American composers. Shifrin performs on a "Lumière" clarinet made by Morrie Backun and Légère premium synthetic reeds.



Praised for his "virtuosic," "dazzling," and "brilliant" performances (*New York Times*), 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, an Artist of the International Contemporary Ensemble, Artistic and Executive Director of Tertulia Chamber Music, and Artistic Advisor to Coast Live Music. Smith is a professor of oboe and chamber music at Stony Brook University and a regular guest at London's Guildhall School of Music and Drama. Smith holds a master's degree from the Yale School of Music and bachelor's degrees in political science and music from Northwestern University. He spent a year as a Fulbright Scholar at the Felix

Mendelssohn-Bartholdy Conservatory in Leipzig, Germany, and is an alum of Carnegie Hall's Ensemble Connect.



An Avery Fisher Career Grant recipient, violinist **Arnaud Sussmann** has recently appeared as a soloist with the Mariinsky Orchestra, Vancouver

Symphony, and New World Symphony. A dedicated chamber musician, he has performed at the Tel Aviv Museum, London's Wigmore Hall, Lincoln Center's Alice Tully Hall, the White Nights Festival in Saint Petersburg, the Dresden Music Festival, and the Phillips Collection in Washington, D.C. An alum of the Chamber Music Society of Lincoln Center Bowers Program, Sussmann is the Founding Artistic Director of the Boscobel Chamber Music Festival, Artistic Director of the Chamber Music Society of Palm Beach, and Co-director of Music@Menlo's International Program. He teaches at Stony Brook University.



Rising star **Jonathan Swensen** is the recipient of the 2022 Avery Fisher Career Grant and was featured as *Musical America's* "New Artist of the Month" and as "One to Watch" in *Gramophone*

magazine. Swensen's debut recording, *Fantasia*, on Champs Hill Records, received rave reviews from *Gramophone*, *BBC Music*, and the *Strad*, which printed, "An exciting young talent emerges. I would gladly buy a ticket to see Swensen on the strength of this appealing calling card." He has performed with orchestras in Europe, the United Kingdom, and the United States, and has made several critically acclaimed debuts. Swensen joined the Bowers Program of the Chamber Music Society of Lincoln Center in 2024. Swensen is Artist-in-Residence

at the Queen Elisabeth Music Chapelle in Belgium, working with Gary Hoffman.



James Thompson enjoys a multifaceted career as a chamber musician, soloist, educator, and lecturer. Thompson performs with chamber music

organizations across the country including the Chamber Music Society of Lincoln Center, ChamberFest Cleveland, Music@Menlo, the Society of the Four Arts, Parlance Chamber Concerts, the Perlman Music Program, and the Taos School of Music. Solo engagements include appearances with the Cleveland Orchestra, the Cleveland Institute of Music, the Cleveland Pops, and the Blue Water Chamber orchestras. He was invited to perform in Budapest as part of the First Bartók World Competition and in Sendai for the Seventh Sendai International Violin Competition. As Artistic Director of Music@Menlo's Winter Residency, he curates diverse student and community programs in the Bay Area.



Jake Thonis is the acting Principal Bassoon of the Florida Orchestra for the 2024–25 season. Thonis made his solo debut with the Boston Symphony in 2013 as the winner of its

concerto competition, and has gone on to perform as guest Principal Bassoon with the Charleston, Chicago, and Houston Symphonies. Thonis was an artist-participant at the Marlboro Music Festival from 2020 to 2022. He made debuts last summer at Music@Menlo and the Tippet Rise Art Center. Thonis makes his Chamber Music Society of Lincoln Center debut in 2025. Thonis began his studies with Janet Underhill in his hometown of Wellesley,

Massachusetts, going on to study with Richard Beene, Benjamin Kamins, and Daniel Matsukawa at the Colburn School, Rice University, and the Curtis Institute of Music, respectively.



Praised for its "virtuosity, visceral expression, and rare unity of intention" (*Boston Globe*), the **Viano Quartet** is one of the most sought-after young performing ensembles today and currently in-residence at the Chamber Music Society of Lincoln Center Bowers Program. Since soaring to international acclaim as the first-prize winner at the 13th Banff International String Quartet Competition, the quartet has traveled to nearly every major city across the globe. 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 throughout North America

and has performed extensively in Europe and Asia. Wang is a graduate of the Curtis Institute of Music in Philadelphia, where she studied with Meng-Chieh Liu and Ignat Solzhenitsyn and was awarded the prestigious Sergei Rachmaninoff Award. She received her master of music degree

and graduate performance diploma at the Peabody Conservatory and is currently pursuing a doctor of musical arts degree at Northwestern University's Bienn School of Music. Wang is a member of the prestigious New York—based Ensemble Connect, a two-year fellowship program under the joint auspices of Carnegie Hall's Weill Music Institute and the Juilliard School.



Pianist **Shai Vosner** has attracted international recognition for his exceptional artistry, musical integrity, and creative insight. This season, performance

highlights include a recital program with baritone Benjamin Appl presented by the Peoples' Symphony Concerts, where Vosner is Artist-in-Residence; a performance with the JACK Quartet; and performances with the Chamber Music Society of Lincoln Center. Additionally, he tours Europe with violinist Joshua Bell and continues to perform as part of the Zukerman Trio. Vosner studied piano with Opher Brayer and Emanuel Krasovsky, and composition, theory, and improvisation with André Hajdu. He later studied with Emanuel Ax at the Juilliard School, where he is now on the piano faculty. Vosner is a recipient of Lincoln Center's Martin E. Segal Award, an Avery Fisher Career Grant, and a Borletti-Buitoni Trust Award.

Festival Artists



Mark Chen centers his practice on photography, expanding it through creative writing and collaborations with musicians and other artists as he explores the intersection of art and science. He invents and repurposes tools as he pushes media boundaries, devising new processes that make the execution of his concepts possible. For his latest series, *Pilgrimage of Light*, which explores the mysterious coexistence of the universe, Earth, and people, Chen travels to hard-to-reach wilderness areas to project galactic images, altering landscapes while photographing them. The production of this series was supported by his residencies at Grand Canyon National Park in 2023 and 2024. This and his other series have been shown at events and venues such as Fotofest, the Texas Biennial, the Griffin Museum of Photography, and the Houston Center for Photography. Future exhibitions are planned by the Mid-America Art Alliance.

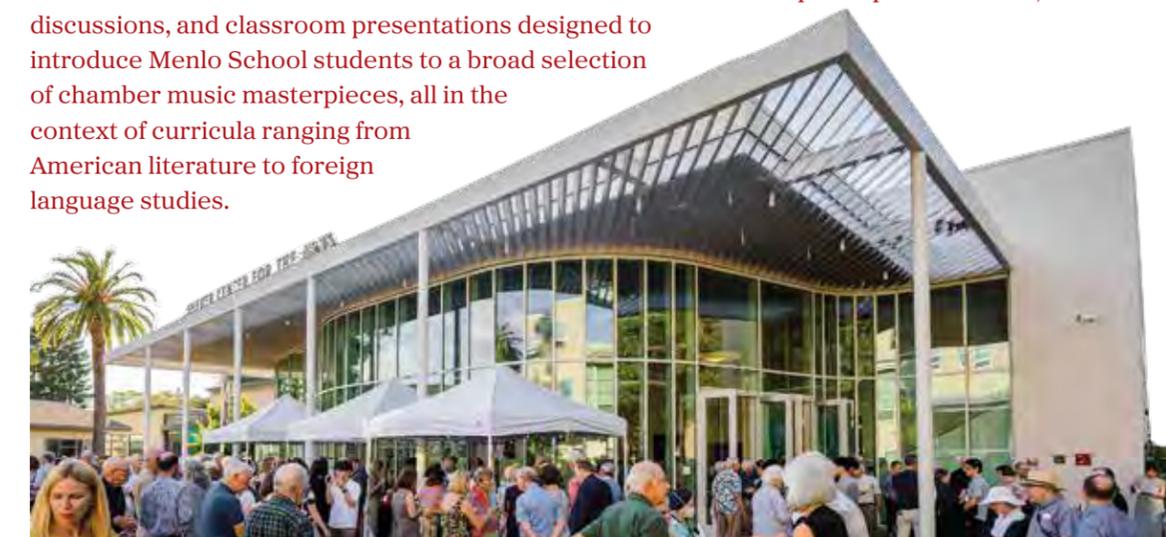
Teaching is an integral part of Chen's art practice. He has contributed innovative pedagogical methods to institutions such as the University of Houston and the Houston Center for Photography, as well as through his published work. Chen is the author of eight books. The latest, *Photography: A 21st Century Practice* (Rutledge, 2020), is a new standard for the photography classroom.



Menlo School is one of the nation's leading independent college preparatory schools and has been the home of Music@Menlo since its inaugural season in 2003. The Menlo School campus is host to all of the festival concerts and Music@Menlo's Chamber Music Institute. The school's classrooms offer an ideal setting for rehearsals and coachings, while **Martin Family Hall** and the Spieker Ballroom in **Stent Family Hall** 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, 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 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.



Your Partnership Helps Secure the Future of Chamber Music

Music@Menlo is possible only with the help of our community of music lovers. Please become a member today!

Support the Annual Fund

Sustain the critical year-round 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

By providing scholarship support, you help ensure that talent and determination are the only requirements for participating in the Chamber Music Institute.



Special Thanks

Music@Menlo is made possible by Koret Foundation Funds, Bank of America Private Bank, Technology Credit Union, and the many individuals and organizations that share the festival's vision.

Planned Giving: Join the Isaac Stern Circle

Create a lasting legacy of music by including Music@Menlo in your estate plans.

Music@Menlo supporters enjoy exclusive members-only benefits, including:

- Opportunities to engage with artists and the Artistic Directors at intimate 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

You can see the full list of donor benefits associated with each membership level at musicatmenlo.org.

Ways to Give

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

Gifts of securities: A gift of appreciated stock may offer valuable tax benefits. Please contact us for information about making your gift.

Pledges: Gifts may be pledged and paid in increments that work 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: Create a lasting legacy with 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, tax ID: 94-3204137.

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



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

Priority ticketing: Fill your order before nonsubscribers for the best seats and access to concerts that sell out quickly—order starting February 24 for Subscriber priority ticketing.

Special savings: Receive discounts on your order and all additional festival ticket purchases.

Free ticket exchanges: Easily exchange your tickets during the festival free of charge.

Choose Your Subscription Level
Festival Mini Subscription
(4-5 Events)

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

Festival Full Subscription
(6+ Events)

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

VIP Ticketing for Donors
Beethoven members (\$10,000) and above enjoy priority access to tickets starting January 27. Bach members (\$1,000) and above enjoy early access to tickets starting February 10.

Subscriptions
Subscribers to four or more events enjoy early access to tickets starting February 24.

Single Tickets

Single-ticket orders are filled starting March 10 in the order received, after the VIP and Subscriber ticketing windows have closed. 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. Seating is by general admission for all free events. You may return your ticket up to twenty-four hours prior to a performance for a credit or exchange or to make a tax-deductible donation. We cannot refund tickets, except in the case of a canceled event.

Discounted Tickets: Bring the Family!

Music@Menlo is committed to making tickets available at a greatly reduced rate for audience members under the age of thirty.

Receiving Your Tickets

Festival tickets will be mailed in late June. All orders after that will be either 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:

Tickets are available only on the day of the event starting at 9:00 a.m. Reserve online at musicatmenlo.org or by calling 650-331-0202. Remaining tickets can be requested in person at will-call beginning one hour prior to the start of each concert. Advance reservation before the day of the event is available for Bach (\$1,000) members and above.

Livestream Events

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

Accessibility

Accessible seating is available at each venue and can be ordered online, by phone, or by mail. If ordering online or by mail, please indicate that you require accessible seating. If you have any questions, please email tickets@musicatmenlo.org or call 650-331-0202.

Ways to Order

By Mail:

Music@Menlo
50 Valparaiso Avenue
Atherton, CA 94027

By Phone: 650-331-0202

Through July 11:

Mon–Fri, 10:00 a.m.–4:00 p.m.

July 14–August 9:

Daily, 9:00 a.m.–4:00 p.m.

Online: musicatmenlo.org

Ticket Prices

Concert Programs

Tickets start at \$65; \$25 under age thirty

Carte Blanche Concerts

Tickets start at \$90; \$25 under age thirty

Encounter Lectures

Tickets start at \$50; \$25 under age thirty

Livestream Access

\$25 per Concert Program; \$150 for complete subscription to all seven Concert Programs.

Music@Menlo does not charge handling fees for ticket purchases.

Questions

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

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Chamber Music Festival & Institute

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