



# Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

The Fourteenth Season:  
*Russian Reflections*

July 15–August 6, 2016

# WELCOME TO MUSIC@MENLO



Dear Friends,

With our 2016 season, we are thrilled to offer a festival that illuminates the cultural dialogue between Russia and the West, from which Russian classical music grew into one of the most powerful and beloved of all musical genres.

Seven Concert Programs connect Russian and Western music through universal concepts. The reverence for skill inspires our "Mastery" program, which pairs the technically astounding Piano Quintet by Sergei Taneyev with music by Vienna's most demanding compositional pedagogue, Johannes Brahms. The dignity of grief is movingly illustrated in our "Lamentations" program of Russian, French, and Jewish-inspired music, while the joy of fond remembrance brings the season to an ecstatic conclusion with our final program, "Souvenirs." Alongside Music@Menlo's thematic main-stage programs, four Carte Blanche Concerts devote themselves exclusively to Russian repertoire which displays that country's unsurpassed musical instinct for instrumental invention and flair. Three fascinating Encounter lectures explore Russian music from diverse perspectives, and our popular master class and Café Conversation series will further deepen the festival experience.

A quick glance at the Festival Artists page will reveal delights sure to convince many to make Music@Menlo 2016 a priority, among them the return of the exciting young Russian violinist Alexander Sitkovetsky, in the company of his phenomenal duo partner, pianist Wu Qian; the festival debuts of the stunning Calidore String Quartet and one of the world's great violinists, Kyoko Takezawa; the return of charismatic Tchaikovsky Competition gold medal winner violinist Elmar Oliveira, in the company of cellist Paul Watkins and debut pianist Alon Goldstein; the ascent to the main stage of four spectacular International Program alumni: violinist Katie Hyun, violist Matthew Lipman, cellist Nicholas Canellakis, and pianist Michael Brown; and lastly, but commanding very special attention, our beloved Schubert baritone, Nikolay Borchev, returns to give us Russian songs in his native language.

We hope that you choose to join us for this extraordinary musical and cultural journey through Russia. By its conclusion, we will know that faraway land in the deeply personal way that only music can inspire.

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





## Contents

### Welcome

- 2 Welcome from the Artistic Directors
- 4 Festival Introduction

### Concerts

- 6 Concert Programs
- 20 Carte Blanche Concerts
- 25 Prelude Performances and  
Koret Young Performers Concerts
- 26 Music@Menlo Winter Series 2016–2017
- 38 Festival Calendar

### Discovery and Engagement

- 22 Michael Steinberg Encounter Series
- 23 AudioNotes
- 23 Music@Menlo *LIVE*
- 23 Music@Menlo Travel
- 23 Recording and Broadcasting
- 24 Chamber Music Institute
- 25 Prelude Performances and  
Koret Young Performers Concerts
- 25 Café Conversations and Master Classes

### Artists

- 5 Artist Roster
- 27 Visual Artist
- 27 Artist Biographies

### Ticket and Patron Information

- 32 Join Music@Menlo
- 34 Reserving Your Summer Festival Tickets
- 34 Summer Festival Subscriber Information
- 36 The Festival Campus
- 37 Performance Venues, Map, and Parking
- 37 For Visitors to Our Area
- 38 Festival Calendar

# RUSSIAN REFLECTIONS





*“Inspiration is a guest that does not willingly visit the lazy.”*

—Pyotr Ilyich Tchaikovsky



The soul of Russian music is impossible to capture with words. It is utterly unique and a confoundingly glorious tradition. Russia's music is the *sui generis* expression of her people's experiences. Yet, at the same time, many of the elements that distinguish Russian music ultimately defy cultural boundaries: love and death, passion and pathos, struggle and triumph.

Music@Menlo's 2016 season, *Russian Reflections*, brings together Russian and Western composers to magnify the universal resonance of Russia's musical culture. We'll hear the Romantic poignancy of Rachmaninov and Shostakovich alongside Schumann, Fauré, and Dvořák; encounter the sophisticated elegance of Tchaikovsky next to music by Mozart and Mendelssohn; and marvel at the impeccable craftsmanship of Prokofiev, Taneyev, and Brahms. Over seven Concert Programs, these and other juxtapositions will cast Russia's musical identity in sharp relief, while also revealing an essential character that transcends any cultural divide.

## ARTISTS

### Piano

Alessio Bax  
Michael Brown\*  
Gloria Chien  
Lucille Chung  
Alon Goldstein\*  
Gilbert Kalish

### Hyeyeon Park

Wu Han  
Wu Qian\*

### Violin

Ivan Chan†  
Nicolas Dautricourt  
Paul Huang\*  
Katie Hyun\*  
Ani Kavafian  
Jessica Lee\*  
Sean Lee  
Elmar Oliveira  
Alexander Sitkovetsky  
Arnaud Sussmann  
Kyoko Takezawa\*

### Viola

Matthew Lipman\*  
Paul Neubauer

### Cello

Dmitri Atapine  
Nicholas Canellakis  
David Finckel  
Clive Greensmith  
Keith Robinson  
Paul Watkins

### Bass

Scott Pingel

### Calidore String Quartet\*

Jeffrey Myers, *violin*\*  
Ryan Meehan, *violin*\*  
Jeremy Berry, *viola*\*  
Estelle Choi, *cello*\*

### Woodwinds

Tara Helen O'Connor, *flute*

### Voice

Dina Kuznetsova, *soprano*  
Nikolay Borchev, *baritone*

### Encounter Leaders

Ara Guzelimian  
Stuart Isacoff  
Michael Parloff

\*Music@Menlo debut

†Guest artist-faculty

Concert Program I

# TOWARDS THE FLAME

Russia Transformed





*"If we wait for the moment when everything,  
absolutely everything, is ready, we shall never begin."*

—Ivan Turgenev



As Russia marched towards revolution, her music was likewise headed for radical change. The Romantic spirit of Tchaikovsky—nowhere in greater evidence than in his magnificent Serenade for Strings—found its torchbearer a generation later in Sergei Rachmaninov. Meanwhile, Rachmaninov's boyhood schoolmate Aleksandr Scriabin developed a bold new language of his own, as audacious as it was fiercely expressive. This summer's first Concert Program follows the course of Russian music at the turn of the twentieth century, from Romanticism *vers la flamme* (*towards the flame*). The evening culminates with *The Rite of Spring*, Stravinsky's sea-parting masterpiece that forever changed Western music.

**Sergei Rachmaninov (1873–1943)**

Suite no. 2 in c minor for Two Pianos,  
op. 17 (1900–1901)

**Pyotr Ilyich Tchaikovsky (1840–1893)**

Serenade in C Major for Strings, op. 48 (1880)

**Aleksandr Nikolayevich Scriabin (1871–1915)**

Preludes for Piano

*Andante* in B Major, op. 16, no. 1 (1894–1895)  
*Andante* in B-flat Major, op. 11, no. 21 (1896)

**Aleksandr Nikolayevich Scriabin**

*Vers la flamme, poème*, op. 72 (1914)

**Igor Stravinsky (1882–1971)**

*Le sacre du printemps* (*The Rite of Spring*) for  
Piano, Four Hands (1911–1913)

**Saturday, July 16**

6:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tickets: \$70/\$62 full price;  
\$30/\$20 under age thirty

**Prelude Performance\***

3:30 p.m., The Center for Performing Arts at Menlo-Atherton

\**Prelude Performances feature young artists from the Chamber Music Institute. Admission is free. For more information, see pp. 24–25.*

**Artists**

Gloria Chien, Lucille Chung,  
Gilbert Kalish, Wu Han, *pianos*;  
Nicolas Dautricourt, Paul Huang,  
Katie Hyun, Jessica Lee,  
Ryan Meehan, Jeffrey Myers, *violins*;  
Jeremy Berry, Matthew Lipman,  
Paul Neubauer, *violas*;  
Dmitri Atapine, Estelle Choi, *cellos*;  
Scott Pingel, *bass*

Members of the Ballets Russes de Diaghilev dance in the Paris production of *The Rite of Spring* by Igor Stravinsky (1882–1971). English photographer, 1913. Private collection/Roger-Viollet, Paris/Bridgeman Images

Concert Program II

# DARK PASSIONS

Shostakovich, Arensky || Mahler, Dohnányi



*“Countless as the sands of sea are human passions, and not all of them are alike, and all of them, base and noble alike, are at first obedient to man and only later on become his terrible masters.”*

—Nikolai Gogol

The compositional and emotional elements that distinguish Russian musical culture—its opulence, pathos, lyricism, and more—resonate far and wide. This summer’s second Concert Program delves into one of these characteristically Russian elements and reveals it to be truly universal. “Dark Passions” permeate the music of Dmitry Shostakovich and Anton Arensky, whose respective first piano trios bookend the program. Music by these composers’ Central European counterparts, Dohnányi and Mahler, echoes Shostakovich’s and Arensky’s turbulent strains.

**Dmitry Shostakovich** (1906–1975)

Piano Trio no. 1 in c minor, op. 8 (1923)

**Ernő Dohnányi** (1877–1960)

Piano Quintet no. 2 in e-flat minor, op. 26 (1914)

**Gustav Mahler** (1860–1911)

Piano Quartet in a minor (1876)

**Anton Stepanovich Arensky** (1861–1906)

Piano Trio no. 1 in d minor, op. 32 (1894)

**Tuesday, July 19**

8:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tickets: \$80 full price; \$35 under age thirty

**Prelude Performance\***

5:30 p.m., The Center for Performing Arts at Menlo-Atherton

\*Prelude Performances feature young artists from the Chamber Music Institute. Admission is free. For more information, see pp. 24–25.

**Wednesday, July 20**

8:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tickets: \$70/\$62 full price; \$30/\$20 under age thirty

**Artists**

Michael Brown, Gloria Chien,  
Gilbert Kalish, *pianos*; Nicolas Dautricourt,  
Paul Huang, Ani Kavafian, *violins*;  
Matthew Lipman, Paul Neubauer, *violas*;  
Dmitri Atapine, David Finckel,  
Clive Greensmith, *cellos*

Concert Program III

# ELEGANT EMOTION

Tchaikovsky, Glinka || Mozart, Mendelssohn





*“Music is a pastime, a relaxation from more serious occupations.”*

—Aleksandr Borodin



Concert Program III traces Tchaikovsky's deeply personal style back to Wolfgang Amadeus Mozart, whose Fifth String Quintet demonstrates the beauty and elegance that so entranced the Russian composer. The program also offers music by another of Mozart's spiritual descendants, Felix Mendelssohn, whose String Quartet in D Major, op. 44, no. 1, is a perennial favorite from the quartet literature. After the charming *Variations on a Theme of Mozart* by Mikhail Glinka, the acknowledged father of Russian classical music, the program concludes with Tchaikovsky's luminous First String Quartet.

**Wolfgang Amadeus Mozart (1756–1791)**

String Quintet in D Major, K. 593 (1790)

**Felix Mendelssohn (1809–1847)**

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

**Mikhail Ivanovich Glinka (1804–1857)**

*Variations on a Theme of Mozart* in E-flat  
Major for Solo Piano (1822)

**Piotr Ilyich Tchaikovsky (1840–1893)**

String Quartet no. 1 in D Major, op. 11 (1871)

**Friday, July 22**

8:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tickets: \$80 full price; \$35 under age thirty

**Prelude Performance\***

5:30 p.m., The Center for Performing Arts at Menlo-Atherton

\*Prelude Performances feature young artists from the Chamber Music Institute. Admission is free. For more information, see pp. 24–25.

**Saturday, July 23**

6:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tickets: \$70/\$62 full price;  
\$30/\$20 under age thirty

**Artists**

Michael Brown, *piano*; Paul Huang,  
Ani Kavafian, *violins*; Matthew Lipman,  
Paul Neubauer, *violas*; Clive Greensmith, *cello*;  
Calidore String Quartet: Jeffrey Myers, Ryan  
Meehan, *violins*; Jeremy Berry, *viola*;  
Estelle Choi, *cello*

Henrik Wigström (1862–1923). *Rose Trellis Egg*, 1907. House of Fabergé.  
From the Walters Art Museum

Concert Program IV

# ROMANCE

Shostakovich, Rachmaninov || Schumann, Dvořák, Fauré, Janáček





*"There are passions that it is not for man  
to choose."*

—Nikolai Gogol



The element of romance may well be the soul of Russian music, whether manifested in the lovelorn strains of Rachmaninov's songs for voice and piano or in the provocative verse of Aleksandr Blok, set powerfully to music by Dmitry Shostakovich. Concert Program IV places these composers alongside the mercurial German Romantic Robert Schumann, the urbane Frenchman Gabriel Fauré, and the ardent Czech nationalists Antonín Dvořák and Leoš Janáček—casting Russia's uniquely romantic music in sharp relief while revealing an essential character that transcends any cultural division.

**Robert Schumann (1810–1856)**

Piano Trio no. 2 in F Major, op. 80 (1847)

**Gabriel Fauré (1845–1924)**

Romance in B-flat Major for Violin and Piano,  
op. 28 (1877)

**Antonín Dvořák (1841–1904)**

*Písň milostné (Love Songs), op. 83 (1888)*

**Sergei Rachmaninov (1873–1943)**

*Ne poy, krasavitsa, pri mne (Sing Not to Me,  
Beautiful Maiden), op. 4, no. 4 (1892–1893)*

**Leoš Janáček (1854–1928)**

*Pohádka (Fairy Tale) for Cello and Piano (1910)*

**Dmitry Shostakovich (1906–1975)**

*Seven Romances on Poems of Aleksandr Blok for  
Soprano, Piano, Violin, and Cello, op. 127 (1967)*

**Artists**

Dina Kuznetsova, soprano; Michael Brown,  
Gilbert Kalish, Hyeyeon Park, Wu Han, pianos;  
Elmar Oliveira, Arnaud Sussmann, violins;  
Paul Neubauer, viola; Dmitri Atapine,  
David Finckel, Paul Watkins, cellos

**Wednesday, July 27**

8:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tickets: \$70/\$62 full price;  
\$30/\$20 under age thirty

**Prelude Performance\***

5:30 p.m., The Center for Performing Arts at Menlo-Atherton

\*Prelude Performances feature young artists from the Chamber Music Institute. Admission is free. For more information, see pp. 24–25.

Concert Program V

# LAMENTATIONS

Mussorgsky, Rachmaninov || Fauré, Bloch





*"It was a time when only the dead smiled, happy in their peace."*

—Anna Akhmatova



Composed in the same year as Tchaikovsky's death and dedicated "to the memory of a great artist," Sergei Rachmaninov's *Trio élégiaque* captures an essential component of Russian musical identity. From Glinka to Shostakovich and beyond, Russia's composers have depicted melancholia with both a dignified nobility and a devastating dolor. Yet through these composers' empathy and perseverance, Russia's musical lamentations likewise extol the indomitability of the human spirit, ultimately uplifting the listener from even the darkest despair. Evident in Mussorgsky's chilling *Songs and Dances of Death*, these qualities likewise emerge in the music of Fauré and the Swiss-American composer Ernest Bloch.

**Gabriel Fauré** (1845–1924)

*Élégie* for Cello and Piano, op. 24 (1880)

**Ernest Bloch** (1880–1959)

*Nigun (Improvisation) from Baal Shem: Three Pictures of Hassidic Life* for Violin and Piano (1923)

**Modest Petrovich Mussorgsky** (1839–1881)

*Pesni i plyaski smerti (Songs and Dances of Death)* for Voice and Piano (1875, 1877)

**Sergei Rachmaninov** (1873–1943)

*Trio élégiaque* in d minor for Piano, Violin, and Cello, op. 9 (1893, rev. 1907, 1917)

#### Artists

Nikolay Borchev, *baritone*; Alon Goldstein, Gilbert Kalish, Hyeyeon Park, *pianos*; Elmar Oliveira, *violin*; Dmitri Atapine, Paul Watkins, *cellos*

#### Friday, July 29

8:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tickets: \$80 full price; \$35 under age thirty

#### Prelude Performance\*

5:30 p.m., The Center for Performing Arts at Menlo-Atherton

\*Prelude Performances feature young artists from the Chamber Music Institute. Admission is free. For more information, see pp. 24–25.

#### Saturday, July 30

6:00 p.m., The Center for Performing Arts at Menlo-Atherton

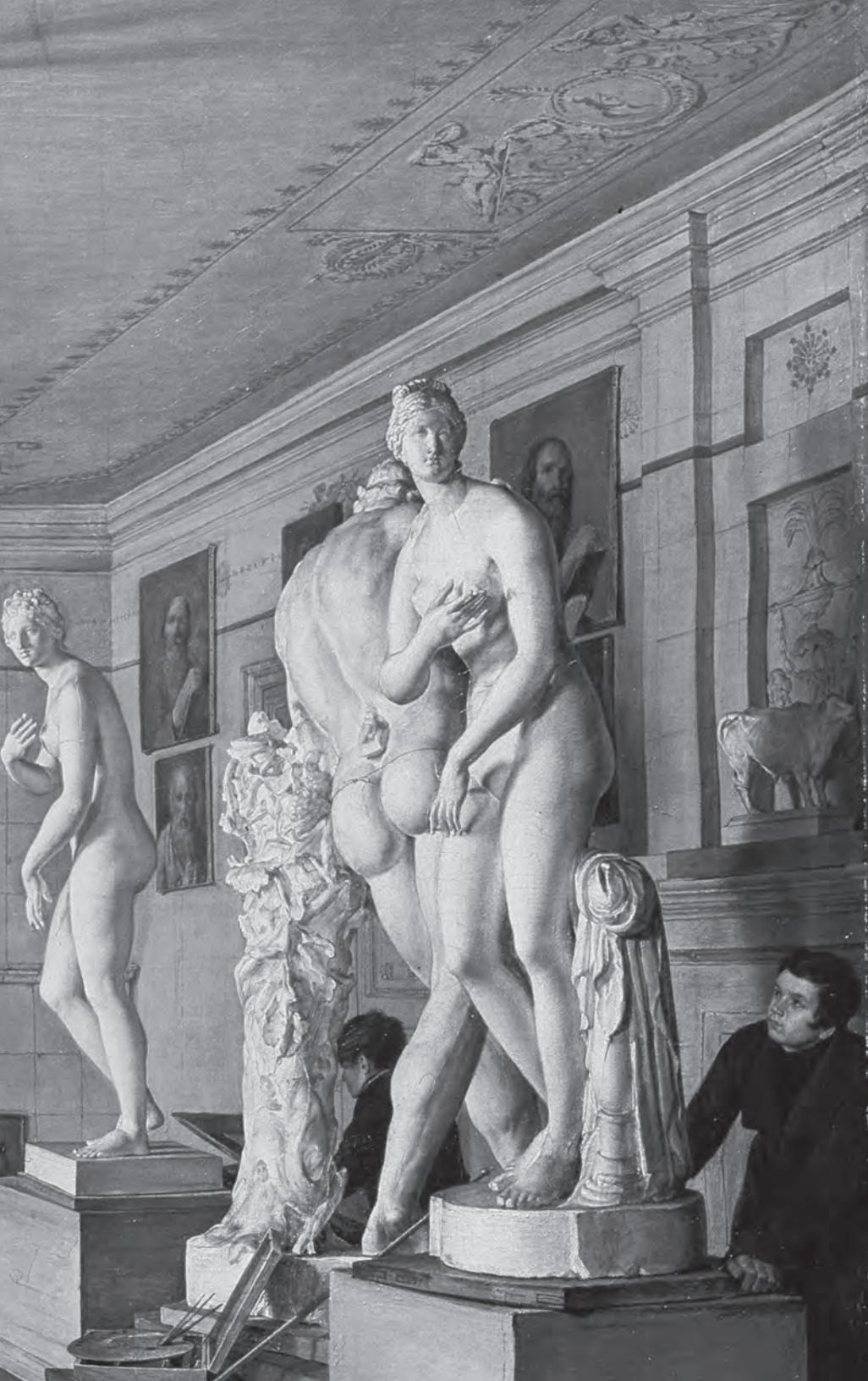
Tickets: \$70/\$62 full price; \$30/\$20 under age thirty

Concert Program VI

# MASTERY

Prokofiev, Taneyev || Brahms





*"Without craftsmanship, inspiration is a mere weed shaken in the wind."*

—Johannes Brahms



From the nationalist-minded autodidacticism of its beginnings, the modern tradition of Russian classical music bore the unmistakable stamp of its cultural heritage: Glinka and "the Five"—Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov—eschewed Western classicism in order to find their own, distinctly Russian, path. But nearing the turn of the twentieth century, as this tradition developed, a new generation of composers embraced the rigorous technical standards of Brahms and others of their Western counterparts, creating a powerful new repertoire: music as impeccably crafted as the most masterly German scores, yet with its Russian soul blazing more brightly than ever. Concert Program VI celebrates the "Mastery" of Russian music in the generation following Tchaikovsky, juxtaposing music by Prokofiev and Taneyev with the Opus 88 Quintet of Johannes Brahms, whose craftsmanship remains unsurpassed over a century later.

#### **Johannes Brahms (1833–1897)**

String Quintet no. 1 in F Major, op. 88 (1882)

#### **Sergei Prokofiev (1891–1953)**

Sonata in D Major for Flute and Piano,  
op. 94 (1943)

#### **Sergei Ivanovich Taneyev (1856–1915)**

Piano Quintet in g minor, op. 30 (1910–1911)

#### **Artists**

Tara Helen O'Connor, *flute*; Wu Han, Wu Qian, *pianos*; Sean Lee, Arnaud Sussmann, *violins*; Matthew Lipman, Paul Neubauer, *violas*; Nicholas Canellakis, David Finckel, *cellos*

#### **Tuesday, August 2**

8:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tickets: \$80 full price; \$35 under age thirty

#### **Prelude Performance\***

5:30 p.m., The Center for Performing Arts at Menlo-Atherton, Menlo School

#### **Wednesday, August 3**

8:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tickets: \$70/\$62 full price;  
\$30/\$20 under age thirty

#### **Prelude Performance\***

5:30 p.m., The Center for Performing Arts at Menlo-Atherton

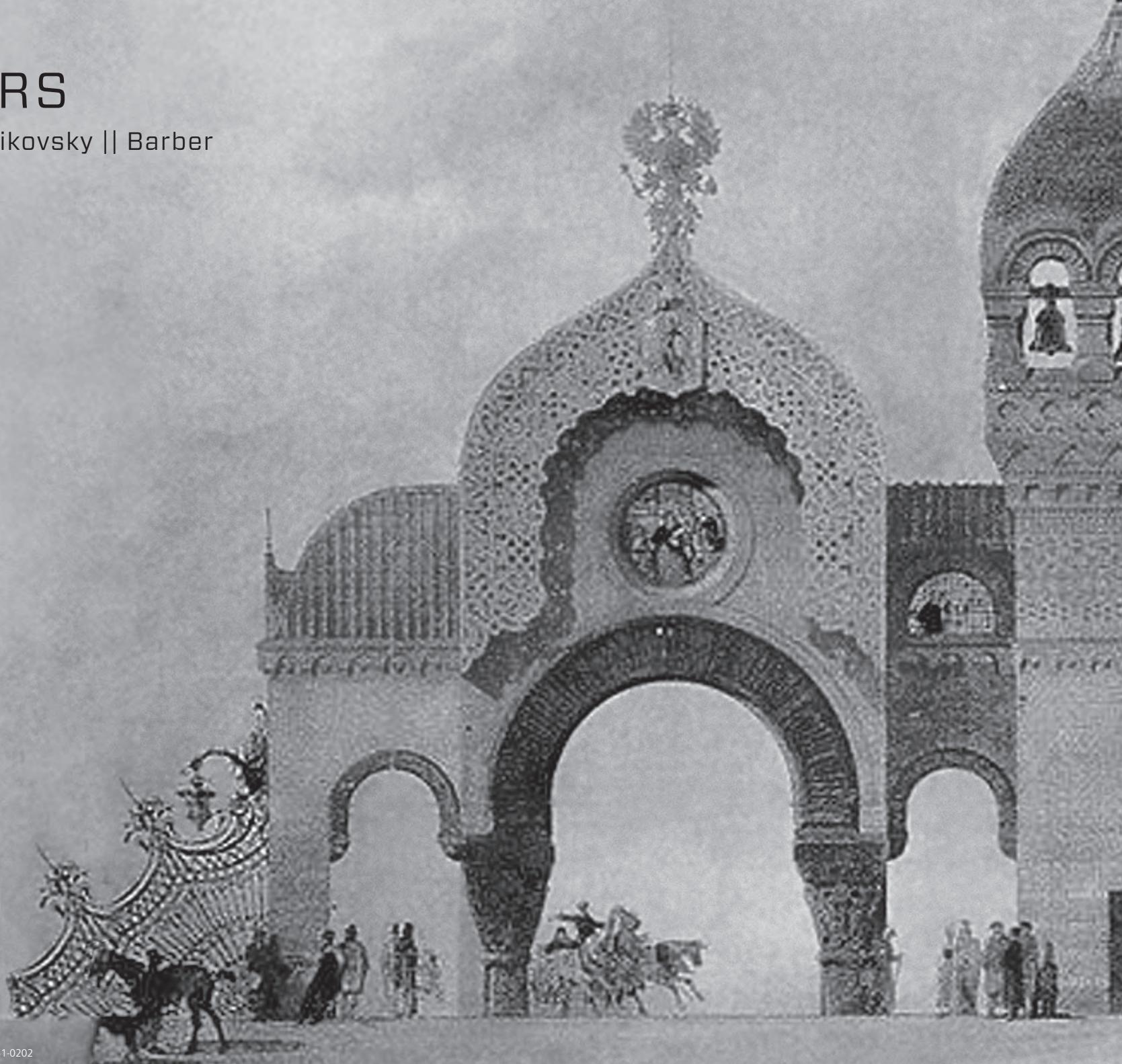
\*Prelude Performances feature young artists from the Chamber Music Institute. Admission is free. For more information, see pp. 24–25.

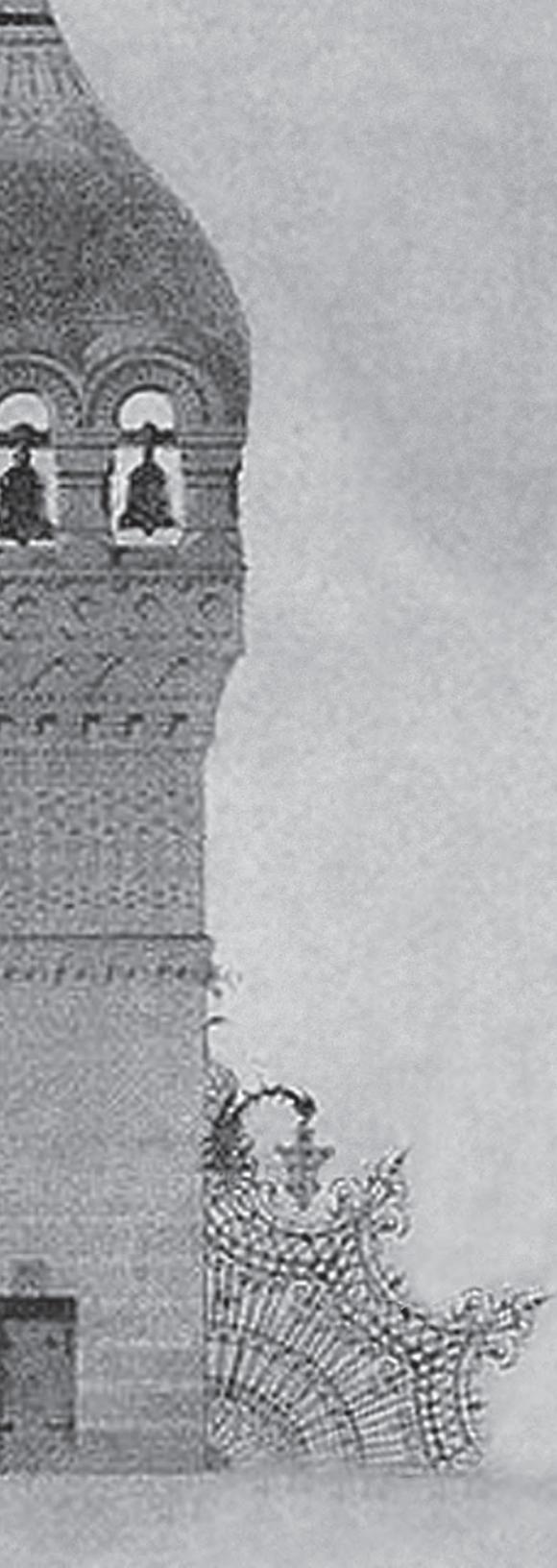
Alexander Alexeyev (1780–1847). *Atelier of the Artist Alexei Venetsianov in St. Petersburg, 1827*, oil on canvas.  
Photo credit: HIP/Art Resource, NY

Concert Program VII

# SOUVENIRS

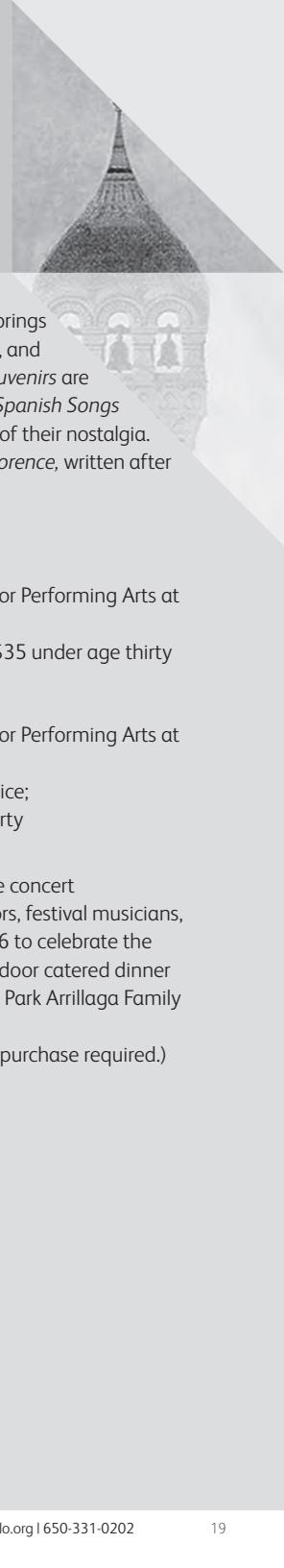
Shostakovich, Tchaikovsky || Barber





*"It is better to have dreamed a thousand dreams than never were than never to have dreamed at all."*

—Aleksandr Pushkin



Music@Menlo's 2016 season concludes on a poignant note: Concert Program VII brings together a collection of souvenirs—musical remembrances of things past, faraway, and dear—all essential characteristics of the Russian musical spirit. Samuel Barber's *Souvenirs* are delectable reminiscences of early twentieth-century New York City. Shostakovich's *Spanish Songs* take listeners half a world away but cast an equally heartfelt gaze upon the object of their nostalgia. The festival comes to a thrilling close with Tchaikovsky's exhilarating *Souvenir de Florence*, written after the composer spent three months in the birthplace of the Renaissance.

**Samuel Barber** (1910–1981)

Selections from *Souvenirs* for Piano, Four Hands, op. 28 (1951–1952)

**Pyotr Ilyich Tchaikovsky** (1840–1893)

*Souvenir d'un lieu cher* for Violin and Piano, op. 42 (1878)

**Dmitry Shostakovich** (1906–1975)

*Ispanskiye pesni* (*Spanish Songs*) for Voice and Piano, op. 100 (1956)

**Pyotr Ilyich Tchaikovsky**

*Souvenir de Florence* for String Sextet, op. 70 (1890; rev. 1891–1892)

**Artists**

Nikolay Borchev, *baritone*; Hyeyeon Park, Wu Han, Wu Qian, *pianos*; Alexander Sitkovetsky, Kyoko Takezawa, *violins*; Matthew Lipman, Paul Neubauer, *violas*; Nicholas Canellakis, Keith Robinson, *cellos*

**Thursday, August 4**

8:00 p.m., The Center for Performing Arts at Menlo-Atherton  
Tickets: \$80 full price; \$35 under age thirty

**Saturday, August 6**

6:00 p.m., The Center for Performing Arts at Menlo-Atherton  
Tickets: \$70/\$62 full price;  
\$30/\$20 under age thirty

**Fête the Festival**

8:30 p.m., following the concert  
Join the Artistic Directors, festival musicians, and friends on August 6 to celebrate the season finale at an outdoor catered dinner reception at the Menlo Park Arrillaga Family Recreation Center.  
(Tickets: \$65. Advance purchase required.)

# CARTE BLANCHE CONCERTS

Music@Menlo's 2016 Carte Blanche series explores the potential of four instrumental genres in the hands of Russian composers, through concerts curated by the artists themselves.



## Carte Blanche Concert I:

### The Russian Piano

Alessio Bax, piano, with Lucille Chung, piano

Sunday, July 17, 6:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Tickets: \$70/\$62 full price; \$30/\$20 under age thirty

Celebrated pianist Alessio Bax performs a tour-de-force program of Russian piano repertoire, exploring European Romanticism viewed through the Russian musical tradition. The first half of the program is given over to the impressionistic atmosphere of Scriabin's Piano Sonata no. 3 in f-sharp minor, *États d'âme*, Mussorgsky's charmingly rustic *Hopak*, and Rachmaninov's arrangements of two salon pieces evoking Viennese high style by celebrated violinist and composer Fritz Kreisler. Stravinsky's epic *Pétrouchka*, featuring guest pianist Lucille Chung in the composer's own arrangement for piano, four hands, concludes the program.

**Aleksandr Nikolayevich Scriabin (1871–1915)**

Piano Sonata no. 3 in f-sharp minor, op. 23, *États d'âme* (1897)

**Modest Petrovich Mussorgsky (1839–1881)**

*Hopak* from the opera *Sorochintsî Fair* (arr. Rachmaninov) (1924)

**Fritz Kreisler (1875–1962)**

*Liebesleid* (arr. Rachmaninov) (1921)

*Liebesfreud* (arr. Rachmaninov) (1925)

**Igor Stravinsky (1882–1971)**

*Pétrouchka*, Ballet in Four Scenes for Piano, Four Hands (1912, 1948)

Prelude Performance\*

3:30 p.m., The Center for Performing Arts at Menlo-Atherton

\*Prelude Performances feature young artists from the Chamber Music Institute. Admission is free. For more information, see pp. 24–25.



## Carte Blanche Concert II:

### The Russian Violin

Alexander Sitkovetsky, violin; Wu Qian, piano

Sunday, July 24, 6:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Tickets: \$80 full price; \$35 under age thirty

Russian violinist Alexander Sitkovetsky returns to Music@Menlo, joined by pianist Wu Qian in her festival debut, for a lavish program exploring the stylistic and emotional range of Russian works for violin and piano. The beguiling Romanticism of Cui's Sonata for Violin and Piano is an exquisite preface to Stravinsky's Baroque-inflected *Suite italienne*. The second half of the program is devoted to works written during World War II and following the fall of the Soviet Union, ushering in a decidedly darker mood. Desyatnikov's powerful *Wie der alte Leiermann* is an icy reimagining of Schubert's final song from *Winterreise*, and the rich textures of Prokofiev's Sonata no. 1 in f minor, op. 80, one of the most gripping works of the modern violin repertoire, close the program.

**César Cui (1835–1918)**

Sonata in D Major for Violin and Piano, op. 84 (1860–1870)

**Igor Stravinsky (1882–1971)**

*Suite italienne* for Violin and Piano (arr. from *Pulcinella*) (1932)

**Leonid Arkad'yevich Desyatnikov (Born 1955)**

*Wie der alte Leiermann* for Violin and Piano (1997)

**Sergei Prokofiev (1891–1953)**

Sonata no. 1 in f minor for Violin and Piano, op. 80 (1938–1946)

Prelude Performance\*

3:30 p.m., The Center for Performing Arts at Menlo-Atherton

\*Prelude Performances feature young artists from the Chamber Music Institute. Admission is free. For more information, see pp. 24–25.



Carte Blanche Concert III:  
**The Russian Quartet**

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

Tuesday, July 26, 8:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Tickets: \$80 full price; \$35 under age thirty

The Calidore String Quartet's ambitious Menlo debut illuminates the powerful force of the Russian string quartet tradition in a program of late-nineteenth-century to mid-twentieth-century masterworks. Rachmaninov's wistfully rhapsodic Two Movements for String Quartet opens the program, followed by three works that recalibrate regional folk music to fit into classical and nationalistic compositional styles. Prokofiev's formal, classically structured String Quartet no. 2 in F Major, op. 92, *Kabardinian*, was inspired by the music he heard during a summer spent in the foothills of the Caucasus mountains. The second half of the program juxtaposes Stravinsky's enigmatic Three Pieces for String Quartet with Shostakovich's Quartet no. 2 in A Major, op. 68, a strikingly defiant work written during the throes of World War II.

**Sergei Rachmaninov** (1873–1943)

Two Movements for String Quartet (1889?)

**Sergei Prokofiev** (1891–1953)

String Quartet no. 2 in F Major, op. 92, *Kabardinian* (1941)

**Igor Stravinsky** (1882–1971)

Three Pieces for String Quartet (1914)

**Dmitry Shostakovich** (1906–1975)

String Quartet no. 2 in A Major, op. 68 (1944)



Carte Blanche Concert IV:  
**The Russian Cello**

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

Sunday, July 31, 6:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Tickets: \$70/\$62 full price; \$30/\$20 under age thirty

David Finckel and Wu Han offer a program that tells the story of Russian cello music from the twilight of the age of the tsars through the twenty-first century. The program begins with Shostakovich's groundbreaking Sonata in d minor, op. 40, followed by Lera Auerbach's haunting Sonata for Cello and Piano, composed for David Finckel and Wu Han by this spirited musical descendant of Shostakovich. Glazunov's sublime *Chant du ménestrel* (*Minstrel's Song*) opens the second half of the program, followed by Rachmaninov's Sonata in g minor, op. 19, one of the grandest Romantic cello sonatas, which dates from the same years as the composer's iconic Second Piano Concerto.

**Dmitry Shostakovich** (1906–1975)

Sonata in d minor for Cello and Piano, op. 40 (1934)

**Lera Auerbach** (Born 1973)

Sonata for Cello and Piano, op. 69 (2002)

**Aleksandr Konstantinovich Glazunov** (1865–1936)

*Chant du ménestrel* (*Minstrel's Song*) for Cello and Piano, op. 71 (1900)

**Sergei Rachmaninov** (1873–1943)

Sonata in g minor for Cello and Piano, op. 19 (1901)

Prelude Performance\*

3:30 p.m., The Center for Performing Arts at Menlo-Atherton

\*Prelude Performances feature young artists from the Chamber Music Institute. Admission is free. For more information, see pp. 24–25.

# MICHAEL STEINBERG ENCOUNTER SERIES

The Encounter series, Music@Menlo's signature multimedia symposia led by classical music's most renowned authorities, embodies the festival's context-rich approach to musical discovery and adds dimension and depth to the Music@Menlo experience. The 2016 festival season's three Encounters explore diverse facets of Russia's extraordinary musical evolution, providing audiences with context for the season's seven Concert Programs and four Carte Blanche Concerts. They are an essential component of the festival experience for longtime music lovers and new listeners alike. The Encounter series is named in memory of Michael Steinberg, the eminent musicologist and Music@Menlo guiding light.



## Encounter I: Searching for the Musical Soul of Russia Led by Michael Parloff

Friday, July 15, 7:30 p.m.

Martin Family Hall, Menlo School

Tickets: \$46 full price; \$20 under age thirty

Returning Encounter Leader Michael Parloff inaugurates the summer's Russian music journey, providing an overview of that country's rich musical tapestry from the time of Mikhail Glinka to that of Dmitry Shostakovich. Clashing political and cultural passions provided the backdrop against which the drama of Russian music unfolded.

The journey will include a side trip to Paris—the early twentieth century's artistic crucible—where Sergei Diaghilev's Ballets Russes served as the catalyst for music of the most audacious imagination, including Stravinsky's *Firebird*, *Pétrouchka*, and *Le sacre du printemps*. This summer's first Encounter will explore the impact that this unique fusion of Russian nationalism and European modernism had on Western culture and Russia's complicated musical identity.

## Encounter II: Dmitry Shostakovich: An Artist's Chronicle of a Russian Century Led by Ara Guzelimian

Thursday, July 21, 7:30 p.m.

Martin Family Hall, Menlo School

Tickets: \$46 full price; \$20 under age thirty

Over the past two centuries, Russia has produced a veritable pantheon of musical giants—arguably none greater in the gravity of his artistic voice than Dmitry Shostakovich. Shostakovich was kept under Stalin's thumb for much of his career. Alternately lauded and condemned by the state, he bore an immense psychological oppression that would have silenced a lesser artist. Shostakovich persevered, chronicling his life's experiences in some of the most searing music ever composed.

This summer's second Encounter focuses on the life and music of Shostakovich. Led by Ara Guzelimian and featuring selections of the composer's chamber music, "Dmitry Shostakovich: An Artist's Chronicle of a Russian Century" will illuminate one of music history's most compelling figures, whose art powerfully expresses the indomitability of the human spirit.

### Prelude Performance\*

5:00 p.m., Martin Family Hall, Menlo School

*\*Prelude Performances feature young artists from the Chamber Music Institute. Admission is free. For more information, see pp. 24–25.*

Mikhail Abramovich Ozersky (1898–1968).  
Portrait of the composer Dmitry Shostakovich.  
HIP/Art Resource, NY

## Encounter III: American Sputnik: Van Cliburn's Victory in Cold-War Moscow Led by Stuart Isacoff

Thursday, July 28, 7:30 p.m.

Martin Family Hall, Menlo School

Tickets: \$46 full price; \$20 under age thirty

In April of 1958, at the height of the Cold War, a tall, lanky Texan named Van Cliburn showed up at the first-ever Tchaikovsky Piano Competition in Moscow and captured First Prize. The press christened him the "American Sputnik." His recording with Soviet conductor Kirill Kondrashin became the first classical album to sell one million copies, and with it a new era of cultural exchange between the nations took root. On the surface, it seemed that musical beauty had, for a time, changed the world.

But behind the scenes, complex forces were at work—in the larger political realm and in the tragic personal lives of the participants. This summer's third Encounter, led by award-winning author Stuart Isacoff, will reveal some of those hidden aspects, using video clips to help illustrate that dramatic moment in history.

### Prelude Performance\*

5:00 p.m., Martin Family Hall, Menlo School

*\*Prelude Performances feature young artists from the Chamber Music Institute. Admission is free. For more information, see pp. 24–25.*

Van Cliburn playing to children on a visit to Israel, 1962.  
Israel National Photo Collection



## MUSIC@MENLO TRAVEL

Music@Menlo invites you to join festival artists and patrons on specially curated musical journeys around the world. With local experts, festival artists, and distinguished lecturers, Music@Menlo's travel programs offer patrons incomparable insider access to some of the most significant historical and cultural landmarks while they enjoy a musical listening experience like no other. This fall, Music@Menlo travels to St. Petersburg for a once-in-a-lifetime

musical exploration featuring Music@Menlo Artistic Directors Wu Han and David Finckel and other favorite festival artists.

If you are interested in learning more about Music@Menlo's travel programs, please contact Elizabeth Hansen at (650) 330-2141 or [elizabeth@musicatmenlo.org](mailto:elizabeth@musicatmenlo.org).

Photo by Victor Grigas

## AUDIONOTES

AudioNotes are Music@Menlo's innovative series of preconcert listener guides intended to provide greater insight into the music as well as the performers' perspectives prior to the concert experience. AudioNotes—provided free of charge—offer cultural and historical context highlighted by musical examples and interviews with festival artists. Each AudioNotes recording enhances the concert experience by giving listeners an informed perspective in advance of the performance and provides the foundation for a rich and rewarding musical journey.

AudioNotes are available on CD or as downloadable MP3s. See order form for details.

## MUSIC@MENLO LIVE

Music@Menlo *LIVE*, the festival's exclusive recording label, has been praised as "the most ambitious recording project of any classical music festival in the world" (*San Jose Mercury News*) and its recordings have been hailed as "without question the best CDs I have ever heard" (*Positive Feedback Online*). Produced by Grammy Award-winning engineer Da-Hong Seetoo using state-of-the-art recording technology, Music@Menlo *LIVE* releases feature select concert recordings representing Music@Menlo's signature thematic programming.

Music@Menlo *LIVE* recordings are available for sale throughout the season at festival concert venues and online at [www.musicatmenlo.org](http://www.musicatmenlo.org). They are also available for digital download through iTunes, Amazon.com, and Classical Archives.

## RECORDING AND BROADCASTING

### Recording Producer



Six-time Grammy Award-winning recording producer **Da-Hong Seetoo** returns to Music@Menlo for a fourteenth consecutive season to record the festival concerts for release on the Music@Menlo *LIVE* label. A Curtis Institute- and Juilliard School-trained violinist, Da-Hong Seetoo has emerged as one of a handful of elite audio

engineers, using his own custom-designed microphones, monitor speakers, and computer software.

His recent clients include the Borromeo, Escher, Emerson, Miró, and Tokyo String Quartets; the Beaux Arts Trio; pianists Daniel Barenboim, Yefim Bronfman, Derek Han, and Christopher O'Riley; violinist Gil Shaham; cellist Truls Mørk; the Chamber Music Society of Lincoln Center; the Chicago Symphony Orchestra under David Zinman; the Evergreen Symphony (Taipei, Taiwan); the New York Philharmonic under Lorin Maazel; the ProMusica Chamber Orchestra (Columbus, Ohio); the Royal Philharmonic Orchestra under Carlos Miguel Prieto; the Singapore Symphony Orchestra; and David Finckel and Wu Han for the ArtistLed label. His recording with the Emerson String Quartet for Deutsche Grammophon, *Intimate Letters*, garnered the 2010 Grammy Award for Best Chamber Music Performance.

## American Public Media



American Public Media is the leading producer of classical music programming for public radio. This summer, Music@Menlo is proud to welcome American Public Media once again as the festival's exclusive broadcast partner. Performances from the festival will air nationwide on

American Public Media's *Performance Today*®, the largest daily classical music program in the United States, which airs on 260 stations and reaches more than 1.3 million people each week, and via Classical 24®, a live classical music service broadcast on 250 stations and distributed by Public Radio International. Hosts and producers from American Public Media often participate in the festival as event moderators and educators. Go online to [www.americanpublicmedia.org](http://www.americanpublicmedia.org) for archived performances, photos, and interviews.

# CHAMBER MUSIC INSTITUTE



*David Finckel and Wu Han, Artistic Directors  
Gloria Chien, Institute Director  
Gilbert Kalish, International Program Director*



**Music@Menlo's Chamber Music Institute** has become one of the top-tier summer programs in the United States for string players and pianists. The Institute brings together talented young musicians and a world-class roster of performing artists for an intensive three-week training program, consisting of the International Program for preprofessional artists (ages eighteen to twenty-nine) and the Young Performers Program for pre- and early-conservatory-level students (ages nine to eighteen). These exceptional young artists are selected from top preparatory and conservatory programs across the United States and abroad. Students work closely with the festival's artist-faculty in coachings, master classes, and various other educational activities. Highlights include

the immensely popular Prelude Performances and Koret Young Performers Concerts featuring the Institute's aspiring young artists. The Chamber Music Institute's series of master classes and performances—always free and open to the public—offers listeners an opportunity to witness the fostering of great traditions and 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. The coaching faculty is generously supported by Paul and Marcia Ginsburg through their gift to the Tenth Anniversary Campaign.*

## 2016 Young Performers Program Faculty

Dmitri Atapine  
Gloria Chien  
Katie Hyun  
Jessica Lee  
Hyeyeon Park

# PRELUDER PERFORMANCES AND KORET YOUNG PERFORMERS CONCERTS

The festival's preconcert and afternoon **Prelude Performances** and **Koret Young Performers Concerts** showcase the extraordinary young artists of the Chamber Music Institute and are an integral part of Music@Menlo's educational mission. These inspiring concerts have become some of the season's most anticipated events. Experience

## Prelude Performance Schedule

*Featuring the Institute's International Program artists.*

Saturday, July 16, 3:30 p.m., Menlo-Atherton\*  
Sunday, July 17, 3:30 p.m., Menlo-Atherton\*  
Tuesday, July 19, 5:30 p.m., Menlo-Atherton\*  
Thursday, July 21, 5:00 p.m., Martin Family Hall  
Friday, July 22, 5:30 p.m., Menlo-Atherton\*  
Sunday, July 24, 3:30 p.m., Menlo-Atherton\*  
Wednesday, July 27, 5:30 p.m., Menlo-Atherton\*  
Thursday, July 28, 5:00 p.m., Martin Family Hall  
Friday, July 29, 5:30 p.m., Menlo-Atherton\*I  
Sunday, July 31, 3:30 p.m., Menlo-Atherton\*  
Tuesday, August 2, 5:30 p.m., Menlo-Atherton\*  
Wednesday, August 3, 5:30 p.m., Menlo-Atherton\*  
Friday, August 5, 5:30 p.m., Menlo-Atherton\*

## Koret Young Performers Concert Schedule

*Featuring the students of the Young Performers Program.*

Saturday, July 23, 1:00 p.m., Menlo-Atherton\*  
Saturday, July 30, 1:00 p.m., Menlo-Atherton\*  
Saturday, August 6, 1:00 p.m., Menlo-Atherton\*

*In response to the popularity of these events, a ticket is required for all Prelude Performances and Koret Young Performers Concerts. Free tickets can be requested at will call beginning one hour prior to the start of each concert or reserved in advance online at [www.musicatmenlo.org](http://www.musicatmenlo.org) starting at 9:00 a.m. on the day of the event. Seating is by general admission. Members of the Bach Circle (\$1,000) and above enjoy advance reservations for one Prelude Performance or Koret Young Performers Concert of their choice. Members of the Beethoven Circle (\$10,000) and above enjoy advance reservations for all Prelude Performances and Koret Young Performers Concerts. For reserved seating opportunities, please see Premium Seating information on p. 32.*

\*The Center for Performing Arts at Menlo-Atherton

these young artists performing great music from the chamber music repertoire.

For both series, free tickets are required and may be reserved in advance on the day of the concert.

*Prelude Performances feature the Institute's International Program artists and are generously supported by Chandler B. and Oliver A. Evans through their gift to the Tenth Anniversary Campaign.*



## CAFÉ CONVERSATIONS AND MASTER CLASSES

Beginning on July 18, each weekday throughout the festival, Music@Menlo offers midday events including the popular Café Conversations and master classes. **Café Conversations** feature select festival artists discussing a variety of topics related to music and the arts. These forums showcase the wide-ranging expertise, generosity, and imagination of our artists and provide further insight into their remarkable careers and musical experiences.

**Master classes** offer an opportunity to witness the artist-faculty members imparting their knowledge, art, and expertise to the next generation of performers. In master classes, Chamber Music Institute participants are coached in preparation for their Prelude Performances and Koret Young Performers Concerts. The insight gained from observing the nuanced process of preparing a piece of music for performance deepens audiences' appreciation of the concert experience.

*Each weekday of the festival season features a Café Conversation or master class at 11:45 a.m. on the Menlo School campus. Reservations are not necessary or available for these midday events, which are free and open to the public. During the festival season, please consult your festival program book or visit our website at [www.musicatmenlo.org](http://www.musicatmenlo.org) for a detailed schedule of master classes and Café Conversation topics.*

## OPEN COACHINGS

Monday through Friday from July 18 through August 5, Music@Menlo invites you to experience the Chamber Music Institute by observing coachings or watching a master class or Café Conversation. You are welcome to have lunch on campus (\$12 suggested donation for the hot buffet) and end the day with a free Prelude Performance. Check the Prelude Performance schedule for details; performances and venues vary by day.

# MUSIC@MENLO WINTER SERIES 2016–2017

Music@Menlo's Winter Series offers listeners the opportunity to experience the festival's signature chamber music programming throughout the year.



## Konstantin Lifschitz, piano J. S. Bach: *Six Partitas for Keyboard (Clavier-Übung I)*, BWV 825–830

Thursday, December 8, 2016, 7:30 p.m.

Schultz Cultural Arts Hall, Oshman Family JCC, Palo Alto

Tickets: \$52/\$47 full price; \$25/\$20 under age thirty

Music@Menlo's 2016–2017 Winter Series opens with a boldly immersive journey through J. S. Bach's *Six Partitas for Keyboard (Clavier-Übung I)*, performed in their entirety by the charismatic Russian pianist Konstantin Lifschitz, an artist known for performing extraordinary feats of musical endurance. Composed while he served as Cantor at the St. Thomas Church in Leipzig, Bach's *Six Partitas* were the first of ultimately four installments written to explore the artful study of keyboard instruments. They are as renowned for their dazzling virtuosity as for their ingenious craftsmanship.

"To say that Mr. Lifschitz made his playing look easy would not be quite accurate. What he offered was a performance of such poetry that the question of whether executing it was difficult hardly came to mind."

—Anne Midgette, *New York Times*

### Johann Sebastian Bach (1685–1750)

*Six Partitas for Keyboard (Clavier-Übung I)* (1725–1731)

Partita no. 1 in B-flat Major, BWV 825

Partita no. 2 in c minor, BWV 826

Partita no. 3 in a minor, BWV 827

Partita no. 4 in D Major, BWV 828

Partita no. 5 in G Major, BWV 829

Partita no. 6 in e minor, BWV 830

### Artist

Konstantin Lifschitz, piano



## Pacifica Quartet Beethoven, Shostakovich, and Ravel

Wednesday, January 11, 2017, 7:30 p.m.

The Center for Performing Arts at Menlo-Atherton

Tickets: \$52/\$47 full price; \$25/\$20 under age thirty

Recognized for its virtuosity, exuberant performance style, and daring repertoire choices, the Pacifica Quartet has gained international stature over the past two decades as one of the finest chamber ensembles performing today. For the second concert of Music@Menlo's Winter Series, the Pacifica presents an entrancing program of German, French, and Russian masterworks. Beethoven's energetic String Quartet in B-flat Major, op. 18, no. 6, gives way to Shostakovich's contemplative Third Quartet, written in 1946, immediately after the conclusion of World War II. The program closes with Ravel's innovative, richly textured String Quartet in F Major, a chamber music masterpiece of the Impressionist era.

### Ludwig van Beethoven (1770–1827)

String Quartet in B-flat Major, op. 18, no. 6 (1800)

### Dmitry Shostakovich (1906–1975)

String Quartet no. 3 in F Major, op. 73 (1946)

### Maurice Ravel (1875–1937)

String Quartet in F Major (1902–1903)

### Artists

Simin Ganatra, Sibbi Bernhardsson, violins; Masumi Per Rostad, viola; Brandon Vamos, cello



## Quartet for the End of Time

Andy Akiho (Music@Menlo commission, World premiere) and Messiaen

Sunday, May 21, 2017, 4:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Tickets: \$52/\$47 full price; \$25/\$20 under age thirty

Clarinetist David Shifrin joins violinist Alexander Sitkovetsky and pianist Wu Qian in a program featuring the world premiere of a Music@Menlo commission by composer Andy Akiho, winner of the 2014–2015 Luciano Berio Rome Prize. This new work has been deliberately paired with a work of the same instrumentation, Olivier Messiaen's iconic *Quatuor pour la fin du temps* (*Quartet for the End of Time*), the transcendent 1941 chamber music classic that received its extraordinary premiere in a prisoner-of-war camp.

### Opening Work to Be Announced

### Andy Akiho (Born 1979)

Music@Menlo commission (World premiere)

### Olivier Messiaen (1908–1992)

*Quatuor pour la fin du temps* (*Quartet for the End of Time*)  
(1940–1941)

### Artists

David Shifrin, clarinet; Wu Qian, piano; Alexander Sitkovetsky, violin; cellist to be announced



Order your Winter Series tickets when you place your order for summer festival tickets.

Become a Winter Series Subscriber and save \$10 on the three-concert series, plus get a 10 percent discount on Music@Menlo merchandise. Winter Series tickets will be mailed in late August, after the festival.



## VISUAL ARTIST: ANDREI PETROV



Of Russian heritage, **Andrei Petrov** was born in Washington, D.C., and grew up in New York City, where he continues to live and work. He attended LaGuardia High School of Music and Art and furthered his education at SUNY Purchase and SUNY New Paltz. His paintings can be found in collections worldwide, including at the Four Seasons Washington, D.C., Pantone Inc., the Fairmont Chicago, and Golden Books, and his works have also appeared in numerous film and television productions and on CDs for composers Ben Allison and Matthew Shipp. Petrov exhibits regularly at Morton Fine Art in Washington, D.C., and Anderson Contemporary in New York City, among others.

*Music@Menlo's Visual Artist is generously supported by Libby and Craig Heimark.*

*Join us on Wednesday, July 27, for a special Café Conversation with Andrei Petrov (11:45 a.m., Martin Family Hall). Andrei Petrov's work will be displayed on campus throughout the festival.*

Front cover: *Jump into the Fire*, 2012, 51 x 48 in., oil on canvas  
Back cover: *Take Me to the Mardi Gras*, 2015, 12 x 24 in., oil on canvas  
Upper left: *Crossroads*, 2014, 51 x 48 in., oil on canvas

## ARTISTIC DIRECTORS: DAVID FINCKEL AND WU HAN THE MARTIN FAMILY ARTISTIC DIRECTORSHIP

Music@Menlo founding Artistic Directors cellist **David Finckel** and pianist **Wu Han** rank among the most esteemed and influential classical musicians in the world today. *Musical America's* 2012 Musicians of the Year, they bring unmatched talent, energy, imagination, and dedication to their multifaceted endeavors as concert performers, recording artists, educators, artistic administrators, and cultural entrepreneurs. In high demand as individuals and as a duo, they appear each season at a host of the most prestigious venues and concert series across the United States and around the world.

Since 2004, David Finckel and Wu Han have together held the prestigious position of Artistic Director of the Chamber Music Society of Lincoln Center, the world's largest presenter and producer of chamber music, programming and performing

under its auspices worldwide. Their wide-ranging musical innovations include the launch of ArtistLed ([www.artistled.com](http://www.artistled.com)), classical music's first musician-directed and Internet-based recording company, whose catalogue of eighteen albums has won widespread critical acclaim. In 2011, David Finckel and Wu Han were named Artistic Directors of Chamber Music Today, an annual festival held in Korea, and in 2013 they inaugurated an intensive annual chamber music workshop at the Aspen Music Festival. In these capacities, as well as through a multitude of other education initiatives, they have achieved universal renown for their passionate commitment to nurturing the careers of countless young artists. David Finckel and Wu Han reside in New York. For more information, please visit [www.davidfinckelandwuhan.com](http://www.davidfinckelandwuhan.com).



# FESTIVAL ARTIST BIOGRAPHIES



Acclaimed as a “splendid, elegant cellist,” **Dmitri Atapine** has appeared on some of the world’s foremost stages and is a frequent guest at festivals around the globe. A member of the Chamber Music Society of Lincoln Center’s CMS Two, he has also garnered top prizes at the Carlos Prieto, Plowman, and Premio Vittorio Gui competitions. Atapine is the Artistic Director of the Argenta Concert Series and is a professor at the University of Nevada, Reno. He holds a doctorate from the Yale School of Music, where he studied with Aldo Parisot.



Distinguished by his lyrical and insightful interpretations, pianist **Alessio Bax** is a star on the rise. Since taking First Prize at the Leeds International Piano Competition, he has appeared with more than one hundred orchestras, including the London, Royal, and St. Petersburg Philharmonics and the Dallas, NHK, and City of Birmingham Symphonies, under Simon Rattle, Yuri Temirkanov, Jaap van Zweden, and other leading conductors. His burgeoning and critically acclaimed discography features works by Bach, Beethoven, Brahms, Mozart, Mussorgsky, Rachmaninov, Scriabin, and Stravinsky.



Baritone **Nikolay Borchev** started his career as a Principal of the Bavarian State Opera, followed by two seasons at the Vienna State Opera. After a highly acclaimed “Artist’s Portrait” at the 2014 Festspiele Mecklenburg-Vorpommern, he appeared with the Bavarian State Opera, the Cologne Opera, and the Staatsoper Berlin. In the 2014 season, he made his debuts at Carnegie Hall, the Vienna Musikverein, and the Glyndebourne Festival and in a new production at the Frankfurt Opera. Borchev has performed with the Hamburger Symphoniker and the Munich Bach-Chor, and recent highlights include his return to London’s Covent Garden and new roles such as Onegin in *Eugene Onegin*.



Michael Brown holds the Karen and Rick DeGolia Piano Chair for 2016.

Winner of a 2015 Avery Fisher Career Grant, pianist **Michael Brown** has been described by the *New York Times* as a “young piano visionary” and “one of the leading figures in the current renaissance of performer-composers.” His recent schedule includes debuts with the Seattle and Maryland Symphony Orchestras; a Carnegie Hall Stern Auditorium debut with the New York Youth Symphony; and recitals at Wigmore Hall, the Louvre, and Alice Tully Hall. He is the First Prize winner of the 2010 Concert Artists Guild Competition and was recently appointed Adjunct Assistant Professor of Piano at Brooklyn College. He is a Steinway Artist and a member of the Chamber Music Society of Lincoln Center’s CMS Two.



The musicians of the **Calidore String Quartet** are currently Artists-in-Residence and visiting faculty members at Stony Brook University (SUNY) and were recently appointed to the prestigious Chamber Music Society of Lincoln Center’s CMS Two. The CSQ won grand prizes in the Fischoff, Coleman, Chesapeake, and Yellow Springs competitions and captured top prizes at the ARD Munich International String Quartet and Hamburg International Chamber Music Competitions. The quartet has debuted in such esteemed venues as Carnegie Hall, Wigmore Hall, Lincoln Center, and Seoul’s Kumho Arts Hall and at festivals including Verbier, Ravinia, Mostly Mozart, Rheingau, and Festspiele Mecklenburg-Vorpommern.



Hailed as a “superb young soloist” (*New Yorker*), **Nicholas Canellakis** has become one of the most sought-after and innovative cellists of his generation. Canellakis recently made his Carnegie Hall concerto debut with the American Symphony Orchestra, and he is an Artist of the Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour throughout the United States and abroad. He has participated in many of the world’s leading music festivals, including Santa Fe, La Jolla, Music@Menlo, Ravinia, Verbier, Mecklenburg, Bridgehampton, Moab, Sarasota, and Aspen. He is a graduate of the Curtis Institute of Music and New England Conservatory and is on faculty at the Brooklyn College Conservatory of Music.



The *Cleveland Plain Dealer* asserted that violinist **Ivan Chan**’s “...tonal sweetness is matched by impeccable taste, purposeful energy, and an unerring sense of phrasing.” A member of the Miami String Quartet from 1995 to 2010, Chan is currently Senior Lecturer in String Chamber Music at the Hong Kong Academy for Performing Arts. As a Visiting Artist, he has taught at the Curtis Institute of Music, New England Conservatory, the Cleveland Institute of Music, the Hartt School, and the Beijing Central Conservatory. In 2016, Chan will be on faculty at Ravinia’s Steans Institute, Music@Menlo, the Kent/Blossom Music Festival, and the Heartland Music Festival.



Deemed one of the Superior Pianists of the Year (*Boston Globe*), **Gloria Chien** is founding Artistic Director of String Theory, a chamber music series in Chattanooga, Tennessee, and was appointed Director of the Chamber Music Institute at Music@Menlo in 2010. A Steinway Artist, she has recorded for Chandos Records, and released a CD with clarinetist Anthony McGill. Gloria Chien is an Artist-in-Residence at Lee University in Tennessee and is an Artist of the Chamber Music Society of Lincoln Center.



Since her debut at age ten with the Montreal Symphony Orchestra under Charles Dutoit, pianist **Lucille Chung** has performed with over sixty-five leading orchestras including the Philadelphia Orchestra, Moscow Virtuosi, BBC National Orchestra of Wales, and Dallas Symphony, with conductors such as Penderecki, Spivakov, and Nézet-Séguin. Chung has given solo recitals in over thirty countries at venues including the Concertgebouw and Wigmore Hall, and her festival appearances include Verbier and Santander. Her recordings of the complete works of Ligeti as well as Scriabin piano works on the Dynamic label garnered rave reviews worldwide. She recently released a duo album with her husband, pianist Alessio Bax.



Voted ADAMI Classical Discovery of the Year at Midem in Cannes and awarded the SACEM Georges Enesco Prize, violinist **Nicolas Dautricourt** appears with prestigious orchestras such as the Detroit Symphony, Orchestre National de France, Quebec Symphony, Mexico Philharmonic, and NHK Tokyo Chamber Orchestra, under conductors Leonard Slatkin, Paavo Järvi, Tugan Sokhiev, Dennis Russell Davies, Yuri Bashmet, François-Xavier Roth, Kazuki Yamada, and Fayçal Karoui. An Artist of the Chamber Music Society of Lincoln Center and an award recipient in the Wieniawski, Lipizer, and Belgrade international violin competitions, he currently plays on the Antonio Stradivarius "Château Fombrage" (Cremona 1713), on loan from Bernard Magrez.



Alon Goldstein holds the Kathleen G. Henshel Piano Chair in honor of Wu Han for 2016.

Pianist **Alon Goldstein** is one of the most original and sensitive artists of his generation, admired for his musical intelligence and dynamic personality. Goldstein has performed with orchestras throughout the world including the Philadelphia, Chicago, San Francisco, and St. Louis Symphonies, as well as the Los Angeles, London, and Israel Philharmonics. His 2015–2016 season began with performances at New York's International Keyboard Festival and Ravinia Festival, a concert tour in China, and the Naxos release of his recording of Mozart piano concerti with the Fine Arts Quartet. He is a passionate advocate of music education, and his recent teaching engagements have included the Steans Institute at Ravinia.



Cellist **Clive Greensmith** joined the Tokyo String Quartet in 1999, performing with it at the most prestigious venues across the globe. As a soloist, he has appeared with the London Symphony Orchestra and the Seoul Philharmonic and has won several prizes, including second place in the inaugural Premio Stradivari Competition. An avid chamber musician, he has appeared at festivals including Marlboro, the Pacific Music Festival, the Edinburgh Festival, and La Jolla SummerFest. His recording of clarinet trios with Jon Nakamatsu and Jon Manasse was released by Harmonia Mundi USA in 2014. Greensmith is Codirector of Chamber Music and a professor of cello at the Colburn Conservatory of Music.



**Ara Guzelimian** is Provost and Dean of the Juilliard School, where he oversees the faculty, curriculum, and artistic planning of the distinguished performing arts conservatory in all three of its divisions: dance, drama, and music. He previously served as Senior Director and Artistic Advisor of Carnegie Hall from 1998 to 2006. In the past he has served as Artistic Administrator of the Los Angeles Philharmonic and the Aspen Music Festival and School and as Artistic Director of the Ojai Festival. In September 2003, Ara Guzelimian was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French music and culture.



Recipient of the 2015 Avery Fisher Career Grant, violinist **Paul Huang** debuts this season with the Louisiana Philharmonic, Brevard Symphony, and Seoul Philharmonic and has return engagements with the Detroit Symphony, Bilbao Symphony, and National Symphony Orchestra of Mexico and Taiwan. In addition to his sold-out recital on Lincoln Center's Great Performers series, he has performed at the Phillips Collection, Seoul Arts Center, and the Louvre in Paris. A graduate of the Juilliard School, Paul Huang won the 2011 Young Concert Artists International Auditions. He plays the Guarneri del Gesù 1742 "ex-Wieniawski," on loan through the Stradivari Society, and is a member of the Chamber Music Society of Lincoln Center's CMS Two.



Praised for her "sensitivity and top-shelf artistry" (*Cleveland.com*), violinist **Katie Hyun** has performed as a soloist with the Houston Symphony, the Dallas Chamber Orchestra, the Philadelphia Orchestra, and, most recently, the Busan Sinfonietta and the Incheon Philharmonic in South Korea. Hyun was a founding member of the Amphion String Quartet, which won the 2011 Concert Artists Guild Competition, and she joined the Chamber Music Society of Lincoln Center's CMS Two roster for 2013–2016. She is also the founder and Artistic Director of the Quodlibet Ensemble, a chamber orchestra built to highlight the talents of exceptional artists who specialize in different fields.



**Stuart Isacoff** is a writer, pianist, composer, and lecturer. He has given presentations and recitals in the United States and abroad, including at New York's Metropolitan Museum of Art and Lincoln Center, and at festivals around the world. He is a regular contributor on music and art to the *Wall Street Journal* and is the author of *A Natural History of the Piano* (Knopf) and the highly acclaimed *Temperament: How Music Became a Battleground for the Great Minds of Western Civilization* (Knopf/Vintage). Isacoff is a winner of the prestigious ASCAP Foundation Deems Taylor Award for excellence in writing about music.



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.



Violinist **Ani Kavafian** has been an Artist of the Chamber Music Society of Lincoln Center for thirty-five seasons. She tours internationally with various ensembles including the Kavafian/Schub/Shifrin Trio. She is Concertmaster of and a frequent soloist with the New Haven Symphony. Her distinguished solo career has included appearances with the New York Philharmonic and the Cleveland Orchestra, and her recordings include the Bach sonatas with Kenneth Cooper. She appears at festivals throughout the country and, with Carter Brey, is Artistic Director of the Mostly Music chamber music series. Kavafian is President of the Young Concert Artists Alumni Association and a full professor at Yale University. She plays a 1736 Stradivarius violin.

# FESTIVAL ARTIST BIOGRAPHIES



Soprano **Dina Kuznetsova** is an alumna of the Lyric Opera of Chicago's Young Artists Program and has sung at some of the world's most prestigious opera houses. Recent role debuts have included *Katya Kabanová* for Teatro Municipal de Santiago de Chile and Staatsoper Hamburg, *Rusalka* for the Glyndebourne Festival under Sir Andrew Davis and in Montpellier, Desdemona (*Otello*) with the Gulbenkian Orchestra under Lawrence Foster, and Lisa (*Pique Dame*) with the Sydney Symphony Orchestra under Vladimir Ashkenazy. This season features a return to the role of Rodelinda for the Bolshoi Theatre in Richard Jones's production under Christopher Moulds and her role debut as *Jenůfa*.



Violinist **Jessica Lee**, Grand Prize winner of the 2005 Concert Artists Guild International Competition, has performed around the world as soloist with the Pilsen Philharmonic, Gangnam Symphony, and Malaysia Festival Orchestra and in recital at the Rudolfinum in Prague. An active chamber musician, Lee has toured with the Guarneri Quartet in its farewell season as a member of the Johannes Quartet and with Musicians from Marlboro. She regularly performs with the ensemble ECCO and has appeared at the Bridgehampton, Santa Fe, and Olympic festivals. A former member of the Chamber Music Society of Lincoln Center's CMS Two, she currently serves on the faculty at Rutgers University and Vassar College.



With performances described by the *New York Times* as "breathtakingly beautiful," violinist **Sean Lee** is quickly gaining recognition as one of today's most talented rising artists. Lee's debut album, featuring the Strauss Violin Sonata, reached the top twenty of the iTunes Top Classical Albums list, and he has performed in recent years with the Jerusalem Symphony and Utah Symphony. An Artist of the Chamber Music Society of Lincoln Center, he also teaches in the Pre-College Division of the Juilliard School and the Perlman Music Program. Sean Lee performs on a violin originally made for Ruggiero Ricci in 1999, by David Bague.



Recipient of the prestigious Avery Fisher Career Grant in 2015, American violist **Matthew Lipman** has been hailed by the *New York Times* for his "rich tone and elegant phrasing." He recently released his debut recording of Mozart's *Sinfonia concertante* to critical acclaim and will debut as soloist with the Minnesota Orchestra next season. Lipman is regularly heard in recitals across the country and has performed in New York and on tour with the Chamber Music Society of Lincoln Center's CMS Two program. A top-prize winner of the Primrose and Tertis International Competitions, he completed his studies at the Juilliard School as a Kovner Fellow and performs on a 1700 Goffriller viola, on loan from the RBP Foundation.



An Avery Fisher Career Grant recipient and a two-time Grammy nominee, flutist **Tara Helen O'Connor** is an Artist of the Chamber Music Society of Lincoln Center. A William S. Haynes Flute Artist, O'Connor is a regular participant at the Santa Fe, Spoleto USA, Chamber Music Northwest, Music from Angel Fire, Banff Centre, and Bravo! Vail festivals. She has recorded for Deutsche Grammophon, EMI Classics, and Bridge Records. O'Connor is Associate Professor of Flute and Coordinator of Classical Music Studies at Purchase College School of the Arts Conservatory of Music and teaches at Bard College Conservatory and the Contemporary Music Program at Manhattan School of Music.



This past season violist **Paul Neubauer** recorded the Aaron Jay Kernis Viola Concerto with the Royal Northern Sinfonia, a work he premiered with the St. Paul and Los Angeles Chamber Orchestras, the Chautauqua Symphony, and the Idyllwild Arts Orchestra in 2014. Appointed Principal Violist of the New York Philharmonic at age twenty-one, he has appeared as soloist with over one hundred orchestras, from the New York, Los Angeles, and Helsinki Philharmonics to the San Francisco Symphony and the Beethoven-halle Orchestra. He performs in a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott. A two-time Grammy nominee, he has recorded on Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical.



**Elmar Oliveira** is an American violinist of Portuguese origin and the first and only American ever to win First Prize at the legendary Tchaikovsky Violin Competition. His distinguished career spans several decades, with numerous highly acclaimed recordings and concerts with the world's celebrated orchestras in the most famous international concert halls. Oliveira's hugely diverse repertoire, played with his unique, elegant style, makes him one of the most interesting artists of our time. Passionate about expanding the role and repertoire of the violin, he is a devoted teacher and promoter of young artists. He is a Distinguished Artist-in-Residence at the Lynn University Conservatory of Music in Boca Raton, Florida.



Described as a pianist "with power, precision, and tremendous glee" by *Gramophone* magazine, **Hyeyeon Park** was selected as a 2012 Artist of the Year by the Seoul Arts Center. She has appeared as a soloist and chamber musician worldwide and is a prizewinner of numerous international competitions, including Oberlin, Ettingen, Hugo Kauder, Maria Canals, Prix Amadéo, and Corpus Christi. Park is an Assistant Professor of Piano at the University of Nevada, Reno, and can be heard on the Blue Griffin, Urtext Digital, HM, and Naxos labels.



**Michael Parloff** was Principal Flutist of the Metropolitan Opera Orchestra from 1977 until his retirement in 2008 and has been heard regularly as recitalist, chamber musician, and concerto soloist throughout North America, Europe, and Japan. Highly respected as a lecturer and teacher, he gives regular presentations at the Chamber Music Society of Lincoln Center and Music@Menlo and master classes at major conservatories and university music schools in the United States and abroad. A faculty member at Manhattan School of Music since 1985, Michael Parloff is also the founder and Artistic Director of Parlance Chamber Concerts in Northern New Jersey.



**Scott Pingel**'s career has included serving as the San Francisco Symphony's Principal Bass for twelve years, as well as positions such as Principal Bass of the Charleston Symphony Orchestra and Guest Principal with the National Arts Centre Orchestra in Canada, among others. As a chamber musician, he can be heard in venues around the country and on radio programs including NPR's *Performance Today*. Formerly active as a jazz musician, Pingel performed in clubs from New York to Stockholm. He was previously a faculty member of the San Francisco Conservatory of Music and is currently Associate Professor of Music at the University of Michigan in Ann Arbor.



Celloist **Keith Robinson** is a founding member of the Miami String Quartet and has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. His most recent recording, released on Blue Griffin Records with pianist Donna Lee, features Mendelssohn's complete works for cello and piano. As a member of the Miami String Quartet, he has recorded for the BMG, CRI, Musical Heritage Society, and Pyramid labels, was a member of the Chamber Music Society of Lincoln Center's CMS Two, and won the Concert Artists Guild, London String Quartet, and Fischoff Chamber Music competitions. He plays a Carlo Tononi cello made in Venice and dated 1725.



Alexander Sitkovetsky holds the Leslie Hsu and Rick Lenon Violin Chair for 2016.

Violinist **Alexander Sitkovetsky** has performed with the Netherlands Philharmonic, Tokyo Symphony, Konzerthausorchester Berlin, and Academy of St. Martin in the Fields, among others. This season's highlights include appearances with the Norwegian Chamber and London Philharmonic Orchestras, in addition to debuts in Poland and Bolivia and tours with the Brussels Philharmonic and St. Petersburg Symphony. His recording for the CPO label of Andrzej Panufnik's Violin Concerto won the 2015 ICMA Special Achievement Award. As a chamber musician, he received First Prize at the 2011 Trio di Trieste Duo Competition with pianist Wu Qian and is a former member of the Chamber Music Society of Lincoln Center's CMS Two.



Arnaud Sussmann holds the Marilyn and Boris Wolper Violin Chair in honor of Philip Setzer for 2016.

Winner of an Avery Fisher Career Grant in 2009, violinist **Arnaud Sussmann** has distinguished himself with his unique sound, bravura, and profound musicianship. His orchestral appearances have included the New York Philharmonic and the Jerusalem Symphony, and after winning the Andrea Postacchini and Vatelot/Rampal Competitions, he studied under Itzhak Perlman. Sussmann is an Artist of the Chamber Music Society of Lincoln Center and appears regularly at festivals nationwide. He has recorded for the Deutsche Grammophon, Naxos, and Albany Records labels. His 2014 recording with pianist Orion Weiss was released on the Telos Music label.



Since winning the gold medal at the Second Quadrennial International Violin Competition in 1986, violinist **Kyoko Takezawa** has performed with major orchestras worldwide, including the New York Philharmonic, Cleveland Orchestra, and Royal Concertgebouw Orchestra, and has collaborated with such conductors as Seiji Ozawa, Sir Colin Davis, and Michael Tilson Thomas. She has given recitals at major venues internationally and participated at the Aspen, Ravinia, BBC Proms, and Lucerne festivals. Sony recently released her recording of the complete Brahms violin sonatas with pianist Itamar Golan. She plays on the Antonio Stradivarius "Viotti" (1704), on loan from the Yellow Angel organization.



Paul Watkins holds the Kathleen G. Henschel Cello Chair in honor of David Finckel for 2016.

**Paul Watkins** enjoys a distinguished career as both cellist and conductor. In 2009, he became the first-ever Music Director of the English Chamber Orchestra. As solo cellist, he has given recitals worldwide and performs regularly with all the major British orchestras as well as ensembles from the Netherlands Philharmonic to the Konzerthausorchester Berlin. Recent highlights include his Carnegie Hall debut performing Brahms's Double Concerto with Daniel Hope. He was a member of the Nash Ensemble from 1997 to 2013, joined the Emerson String Quartet in 2013, and is under exclusive contract with Chandos Records. Watkins's cello was made by Domenico Montagnana and Matteo Goffriller in Venice, ca. 1730.



Named classical music's "bright young star" in 2007 by the *Independent*, pianist **Wu Qian** has appeared as a soloist in many international venues, including the UK's Wigmore and Royal Festival Halls, City Hall in Hong Kong, Amsterdam's Concertgebouw, and the Kennedy Center in Washington, D.C. As an orchestral performer, she has appeared with the Konzerthausorchester Berlin, I Virtuosi Italiani, and the Munich Symphoniker, among others, and has won numerous awards, including First Prize in the Trio di Trieste Duo Competition and the Commerzbank Piano Trio Competition. Her debut recording of Schumann, Liszt, and Prior was met with universal critical acclaim, and an all-Schumann recording is forthcoming in 2016.

# MUSIC@MENLO MEMBERSHIP

## BECOME A MEMBER BY MAKING A CONTRIBUTION TO MUSIC@MENLO'S ANNUAL FUND.



*In addition to the benefits at your membership level, you will enjoy the benefits associated with all previous levels.*

### **Performers Circle (\$100-\$999)**

*Welcome to the Music@Menlo community!*

#### **Paganini (\$100-\$249) Members enjoy:**

- receiving the festival brochure and reserving your festival tickets in advance of the general public
- acknowledgment in the festival program book

#### **Joachim (\$250-\$499) Members enjoy:**

- a 10 percent discount on Music@Menlo merchandise

#### **Caruso (\$500-\$999) Members enjoy:**

- the Caruso Coffee – *Join the Chamber Music Institute faculty and staff for the annual Caruso Coffee, a late-morning breakfast reception and behind-the-scenes look at aspects of the festival.*

### **Composers Circle (\$1,000-\$24,999)**

*Enjoy advance reservations for Chamber Music Institute performances, VIP ticketing, and special events with festival artists and Institute students and faculty.*

#### **Bach (\$1,000-\$2,499) Members enjoy:**

- priority ticket fulfillment and VIP ticket services<sup>1</sup>
- advance reservations for one Prelude Performance or Koret Young Performers Concert of your choice<sup>2</sup>
- the Festival Season Preview – *Learn about the season to come from festival artistic staff and enjoy musical previews and the company of festival friends at this private spring performance and reception.*
- the Bach BBQ – *Celebrate the festival season at the annual Bach BBQ. Join the Artistic Directors, artists, and Chamber Music Institute faculty and students at a casual barbecue among friends.*

#### **Haydn (\$2,500-\$4,999) Members enjoy:**

- a total of two Premium Seating reservations<sup>3</sup>
- the Chamber Music Institute Private Recital and Reception – *Enjoy a private performance featuring Chamber Music Institute students and a reception with the performers in a private home.*
- the Haydn Circle Post-Concert Dinner with Festival Friends – *Mingle with the Artistic Directors, festival musicians, and festival friends at a post-concert dinner party during the festival.*

### **Mozart (\$5,000-\$9,999) Members enjoy:**

- a total of four Premium Seating reservations<sup>3</sup>
- a concert dedication acknowledging your support in the festival program book
- the Garden Party – *Join us for the annual Garden Party, hosted by a fellow patron. Festival friends and musicians enjoy the outdoors, each other's company, and a light reception on a relaxing afternoon during the festival.*
- a Mozart Circle Dinner Party<sup>4</sup> – *Join us for one post-concert dinner party, hosted by a fellow patron, with the Artistic Directors, artists, and festival friends.*

### **Beethoven (\$10,000-\$24,999) Members enjoy:**

- a total of eight Premium Seating reservations<sup>3</sup>
- advance ticket reservations for **all** free concerts<sup>2</sup>
- acknowledgment on season dedication concert-hall signage and the program book dedication page
- the Beethoven Circle Dinner Party – *Join the Artistic Directors, festival musicians, and Institute faculty and staff for an inner-circle post-concert dinner party.*

### **Patrons Circle (\$25,000 and up)**

*In addition to all Composers Circle and Patrons Circle benefits, Members enjoy customized recognition, intimate dinners, and the annual Patrons Circle Season Announcement.*

For more information, please contact Donor Services at 650-330-2141 or [donor@musicatmenlo.org](mailto:donor@musicatmenlo.org).

#### **Please note:**

<sup>1</sup> VIP ticket orders are filled before those of Subscribers and the general public according to level of giving. VIP ticket services also include no-fee ticket exchanges and dedicated staff assistance.

<sup>2</sup> Advance reservations provide tickets for general-admission seating at a Chamber Music Institute concert and may be used for up to four people. Contact VIP ticket services to reserve your unassigned free ticket at least twenty-four hours in advance. See Premium Seating reservations (Haydn Circle and above) for assigned seating opportunities.

<sup>3</sup> Premium Seating reservations provide an assigned seat for paid or free concerts of your choice (a paid ticket is required for each performance you wish to reserve). Specific seating requests cannot be guaranteed.

<sup>4</sup> Please choose one of the Mozart Circle Dinner Parties offered during the summer. Space is limited and based on availability at the time of your RSVP.



## Supporting Music@Menlo

### Gifts to the Annual Fund

Gifts to the Annual Fund support the critical daily operations of the festival and are acknowledged through membership benefits.

### Sponsor a Student with a Gift to the

#### Ann S. Bowers Young Artist Fund

Sponsorships provide essential support for the talented young musicians who participate in Music@Menlo's Chamber Music Institute. Sponsors nourish the future of classical music by enabling students to come to Music@Menlo to experience an inspiring and rigorous learning environment with a world-class roster of artist-faculty members and an exceptional student-faculty ratio. Sponsors also play a critical role in the lives of these extraordinary young artists by helping them realize their lifelong personal and professional ambitions. Sponsorships are available for International Program participants (\$15,000)

and Young Performers (\$7,500), and partial sponsorships are also welcome. Sponsors enjoy the same benefits as contributors to the Annual Fund as well as special opportunities to get to know their student. Please contact us to learn how to become a Sponsor.

### Gifts to the Music@Menlo Fund

Initially funded by the Tenth-Anniversary Campaign, the Music@Menlo Fund holds board-designated funds to support Music@Menlo's long-term financial health and for special projects. Please contact us to learn more about making a special gift or pledge to the Music@Menlo Fund and to learn about special recognition opportunities.

### Ways to Give

**Gifts of Cash:** Gifts may be made online at [www.musicatmenlo.org](http://www.musicatmenlo.org) or by phone at 650-330-2030 or may be mailed to Music@Menlo at 50 Valparaiso Avenue, Atherton, CA 94027.

**Pledges:** Gifts may be pledged and paid in increments comfortable for you. Please contact us for more information.

**Employer Matching Gifts:** Many companies match donations by their employees and retirees. Contact your employer's human resources department to find out more. Music@Menlo is an eligible 501(c)3 educational institution.

**Planned Gifts:** Planned commitments and charitable trusts and annuities help champion the future of chamber music. Please speak with us about your specific interests and talk with your estate planning advisor to learn more.

**Gifts of Securities:** A gift of appreciated stock may offer valuable tax benefits. Please contact your financial advisor for more information.

*To learn more, please call Donor Services at 650-330-2141 or email [donor@musicatmenlo.org](mailto:donor@musicatmenlo.org).*

# RESERVING YOUR SUMMER FESTIVAL TICKETS



## Ways to Order

**Mail:** Music@Menlo Tickets  
50 Valparaiso Avenue  
Atherton, CA 94027

**Phone:** 650-331-0202

**Fax:** 650-330-2016

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

## Get the Best Seats!

### Support

**Members of the Bach Circle** (\$1,000) and above receive advance reservations for one Prelude Performance or Koret Young Performers Concert of your choice and VIP priority ticketing—VIP ticket orders are filled first, ensuring ticket availability for the most popular concerts and securing priority seats, based on giving level. **Members of the Haydn Circle** (\$2,500) and above also receive Premium Seating reservations for the best seats in the hall. Order by **April 19** for priority ticketing.

### Subscribe

Summer Festival Subscribers receive Subscriber priority ticketing. Subscriber orders are filled immediately after VIP priority orders and before single-ticket orders. Order by **May 3** for Subscriber priority ticketing. (To learn more, see the description on this page.)

### Music@Menlo box office hours:

#### Before July 11:

Monday–Friday, 10:00 a.m.–4:00 p.m.

#### July 11–August 6:

Daily, 9:00 a.m.–4:00 p.m.

### Order Early

Single-ticket orders are filled in the order they are received, after Bach Circle and above Member and Subscriber priority ticketing windows have closed. Order early to get the best seats in our reserved-seating venues and to get tickets to concerts that sell out quickly!

## 2016 Summer Festival Subscription Offerings

Become a Music@Menlo Summer Festival Subscriber and enjoy exclusive benefits, personalized services, and special savings throughout the entire festival.

Your Subscriber discount extends to all additional ticket purchases you make throughout the 2016 summer season! Subscribers also enjoy free ticket exchanges for the 2016 summer season. Subscriber benefits include the following:

- **Special savings:** Receive a 5 percent or a 10 percent discount on all your ticket purchases throughout the festival.
- **Priority ticketing:** Get your order filled before non-Subscribers for improved seats and access to concerts that sell out quickly.
- **Free ticket exchanges:** Easily exchange your tickets within the same season free of charge.

### Choose-Your-Own Summer Festival

#### Mini Subscription

**Save 5 percent** on your summer festival ticket order and subsequent ticket purchases throughout the summer festival when you purchase any combination of four or five ticketed festival concerts or Encounters, and receive the above benefits.

### Choose-Your-Own Summer Festival

#### Full Subscription

**Save 10 percent** on your summer festival ticket order and subsequent ticket purchases throughout the summer festival when you purchase any combination of six or more ticketed festival concerts or Encounters, and receive the above benefits.

### Summer Festival Immersion Subscription

Immerse yourself in the music for the complete Music@Menlo experience! Purchase tickets to all summer festival Concert Programs and Encounters and receive the above benefits, a **10 percent discount** on your tickets throughout the summer, a **10 percent discount** on Music@Menlo merchandise, and a **complimentary boxed set** of the 2016 Music@Menlo LIVE CDs when they are released later in the year.

# RESERVING YOUR SUMMER FESTIVAL TICKETS



## Priority Ticketing, Ticket Discounts, and Handling Fees

### Members of the Bach Circle and Above

(contributors of \$1,000 or more to the 2016 Annual Fund)

Your priority ticket order (placed by **April 19**) will be filled before all other ticket orders (based on giving level; see p. 32 for more information). For your first summer festival ticket order, pay festival Subscriber or non-Subscriber handling fees, as noted below. Then, enjoy waived handling fees for all additional ticket purchases or exchanges throughout the 2016 summer festival.

### Summer Festival Subscribers

(purchasing tickets to four or more ticketed summer festival concerts or Encounters)

Receive a 5 percent (Summer Festival Mini Subscribers) or a 10 percent (Summer Festival Full Subscribers/Immersion Subscribers) discount on **all** ticket purchases throughout the 2016 summer festival and have your advance order (placed by **May 3**) filled before non-Subscriber orders (see p. 34 for more information). A \$10-per-order handling fee applies to each original order. Subscribers pay no handling fees on ticket exchanges throughout the 2016 summer festival. Subsequent new ticket purchases (not exchanges) will incur the standard \$6-per-order handling fee.

### Summer Festival Non-Subscribers/

### Single-Ticket Orders

A \$6 handling fee applies to an order of three or fewer concerts or Encounters (including the Winter Series, see p. 26). A \$3-per-ticket handling fee applies to exchanges.

### Discounted Tickets for Those under Age Thirty

Music@Menlo is committed to making tickets available at a greatly reduced rate for audience members under the age of thirty. Prices vary by event and venue and are listed on the order form. Proof of age is required.

### Seating for Paid Events

Seating is reserved for all Concert Programs and Carte Blanche Concerts in the Center for Performing Arts at Menlo-Atherton. Seating is by general admission for all Encounters and all free events, including Prelude Performances, Koret Young Performers Concerts, Café Conversations, and master classes. For reserved-seating events, seats are assigned on a best-available basis at the time the order is filled. Priority orders placed by **April 19** for Bach Circle and above Members and by **May 3** for Subscribers are filled according to giving level and Subscriber status. See p. 32 for information about Premium Seating for Haydn Circle (\$2,500) and above Members.

### Receiving Your Summer Festival Tickets

Tickets will be mailed beginning in mid-June. For ticket orders placed after that, tickets will be mailed within approximately five business days. For ticket orders placed fewer than seven days prior to a performance, tickets will be held at will call. (For Winter Series tickets, see p. 26.)

### Ticket Returns, Exchanges, and Donations

We welcome ticket returns for a credit, exchange, or donation. You may return your ticket up to twenty-four hours prior to a performance for a ticket credit (to be used within the same season), an immediate exchange, or a tax-deductible donation. Ticket exchanges are complimentary for Summer Festival Subscribers and Members of the Bach Circle (\$1,000) and above. All other exchanges are subject to a

\$3-per-ticket fee. There is never a fee to donate your ticket. Proof of the return must be provided by returning the original tickets or tearing them in half and sending an image of the torn tickets by fax, scan, or digital photograph. We cannot refund tickets, except in the case of a canceled event. All programs and artists are subject to change without notice.

### Ticket Reservations for Prelude Performances and Koret Young Performers Concerts

Online ticket reservations are available for Prelude Performances and Koret Young Performers Concerts and can be made at [www.musicatmenlo.org](http://www.musicatmenlo.org) on the day of the event starting at 9:00 a.m. Free tickets can also be requested in person at will call beginning one hour prior to the start of each concert. Members of the Bach Circle (\$1,000) and above enjoy advance reservations for one Prelude Performance or Koret Young Performers Concert of their choice. Members of the Beethoven Circle (\$10,000) and above enjoy advance reservations for all Prelude Performances and Koret Young Performers Concerts. Ticket reservations are general admission. For reserved seats, Members of the Haydn Circle (\$2,500) and above may use their Premium Seating reservations (see p. 32 for donor benefit information).

### Will Call and Ticket Services at the Venue

Will call and on-site ticket services at each venue open one hour before the start of any ticketed event. Tickets for all Music@Menlo paid events may be ordered at on-site ticket services.

### Questions

For questions about tickets or your order, please call ticket services at 650-331-0202, email [tickets@musicatmenlo.org](mailto:tickets@musicatmenlo.org), or visit [www.musicatmenlo.org](http://www.musicatmenlo.org).



# THE FESTIVAL CAMPUS AND PERFORMANCE VENUES

## Music@Menlo's Home: Menlo School

Having celebrated its centennial last year, Menlo School is one of the nation's leading independent college-preparatory schools and has been the home of Music@Menlo since its inaugural season in 2003. The Menlo School campus is host to many of the festival concerts, the Encounter series, and Music@Menlo's Chamber Music Institute. The school's classrooms offer an ideal setting for rehearsals and coachings. Martin Family Hall provides intimate settings for music as well as for Café Conversations, master classes, and other Institute activities.

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

festival audiences, Menlo School students, and the next generation of chamber musicians.

During the school year, Music@Menlo supports Menlo School's commitment to instilling creative-thinking skills in all 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.

## Festival Welcome Center

Music@Menlo's Welcome Center is open daily throughout the festival. The Welcome Center serves as a place for artists, students, audiences, and festival guests to connect during the festival. Visitors to the Welcome Center can purchase concert tickets and get information about the festival's many offerings and events.



## Performance Venues

In 2016, Music@Menlo offers audiences a chance to hear great chamber music in three unique concert spaces:

**Martin Family Hall**, Menlo School's versatile 220-seat multimedia facility, offers up-close enjoyment from every seat for Encounters (see p. 22), select Prelude Performances (see pp. 24–25), master classes, and Café Conversations (see p. 25).

**The Center for Performing Arts at Menlo-Atherton**, open since 2009, is the Peninsula's first state-of-the-art concert hall, acoustically ideal for chamber music. With an architectural design inspired by the neighboring oak tree grove and an intimate interior, the 492-seat hall is located in close proximity to downtown Menlo Park on the campus of Menlo-Atherton High School.

**Reserved Seating**—Seating for paid concerts at the Center for Performing Arts at Menlo-Atherton is reserved. Seating in Martin Family Hall and for all free events, including Prelude Performances and Koret Young Performers Concerts, is by general admission. Venue seating maps and more information on reserved seating can be found on the order form, and directions to the venues appear on this page.



## For Visitors to Our Area

**Location:** Atherton and Menlo Park are situated adjacent to each other on the San Francisco Peninsula, midway between San Francisco and San Jose.

**Getting here:** The San Francisco Bay Area is served by three international airports: San Francisco, San Jose, and Oakland. Atherton and Menlo Park are within forty-five minutes of each. Caltrain services Menlo Park and nearby Palo Alto for a direct link to San Francisco.

**Weather:** In July and August, it almost never rains on the Peninsula. Days are dry and warm, frequently in the low eighties, and evenings can be cool, sometimes in the high fifties.

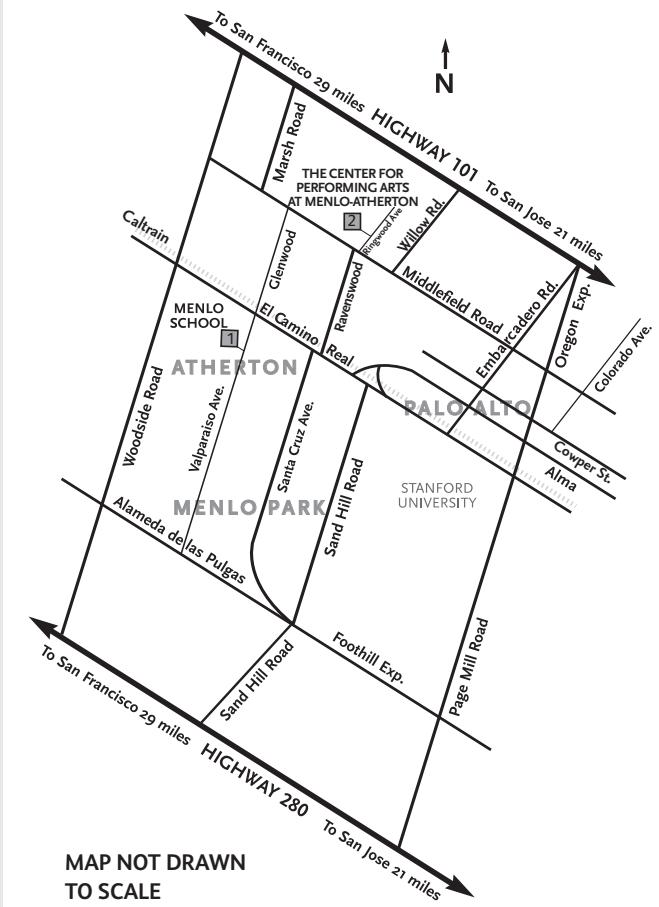
**Shopping and eating:** The towns of Menlo Park and Palo Alto offer tree-lined streets featuring distinctive boutiques, shops, and outstanding eateries serving cuisine to suit any taste. Also nearby, the Stanford Shopping Center in Palo Alto is an upscale open-air mall.

**Accommodations:** Comfortable and welcoming hotels are available in a variety of price ranges in Menlo Park and Palo Alto. Visit [www.musicatmenlo.org](http://www.musicatmenlo.org) for more information and useful links to area websites.

## Directions and Parking

**Menlo School Martin Family Hall** all are located at 50 Valparaiso Avenue in Atherton, between El Camino Real and Alameda de las Pulgas, at the Atherton/Menlo Park border. Parking is plentiful and free on the school's campus.

**The Center for Performing Arts at Menlo-Atherton** is located on the campus of Menlo-Atherton High School at 555 Middlefield Road in Atherton, near the intersection of Middlefield Road and Ravenswood Avenue. Parking is free.



1. Menlo School: 50 Valparaiso Ave., Atherton
2. The Center for Performing Arts at Menlo-Atherton: 555 Middlefield Road, Atherton

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Art direction and design: Nick Stone, [www.nickstonedesign.com](http://www.nickstonedesign.com)

# Music@Menlo Calendar

July 15–August 6, 2016

Date	Free Events		Paid Events	
<b>Friday, July 15</b>			<b>7:30 p.m.</b>	Encounter I: Searching for the Musical Soul of Russia, led by Michael Parloff Martin Family Hall (\$46)
<b>Saturday, July 16</b>	<b>3:30 p.m.</b>	Prelude Performance The Center for Performing Arts at Menlo-Atherton	<b>6:00 p.m.</b>	Concert Program I: Towards the Flame The Center for Performing Arts at Menlo-Atherton (\$70/\$62)
<b>Sunday, July 17</b>	<b>3:30 p.m.</b>	Prelude Performance The Center for Performing Arts at Menlo-Atherton	<b>6:00 p.m.</b>	Carte Blanche Concert I: The Russian Piano The Center for Performing Arts at Menlo-Atherton (\$70/\$62)
<b>Monday, July 18</b>	<b>11:45 a.m.</b>	Master Class/Café Conversation* Martin Family Hall		
<b>Tuesday, July 19</b>	<b>11:45 a.m.</b>	Master Class/Café Conversation* Martin Family Hall	<b>8:00 p.m.</b>	Concert Program II: Dark Passions The Center for Performing Arts at Menlo-Atherton (\$80)
	<b>5:30 p.m.</b>	Prelude Performance The Center for Performing Arts at Menlo-Atherton		
<b>Wednesday, July 20</b>	<b>11:45 a.m.</b>	Master Class/Café Conversation* Martin Family Hall	<b>8:00 p.m.</b>	Concert Program II: Dark Passions The Center for Performing Arts at Menlo-Atherton (\$70/\$62)
<b>Thursday, July 21</b>	<b>11:45 a.m.</b>	Master Class/Café Conversation* Martin Family Hall	<b>7:30 p.m.</b>	Encounter II: Dmitry Shostakovich: An Artist's Chronicle of a Russian Century, led by Ara Guzelimian Martin Family Hall (\$46)
	<b>5:00 p.m.</b>	Prelude Performance Martin Family Hall		
<b>Friday, July 22</b>	<b>11:45 a.m.</b>	Master Class/Café Conversation* Martin Family Hall	<b>8:00 p.m.</b>	Concert Program III: Elegant Emotion The Center for Performing Arts at Menlo-Atherton (\$80)
	<b>5:30 p.m.</b>	Prelude Performance The Center for Performing Arts at Menlo-Atherton		
<b>Saturday, July 23</b>	<b>1:00 p.m.</b>	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	<b>6:00 p.m.</b>	Concert Program III: Elegant Emotion The Center for Performing Arts at Menlo-Atherton (\$70/\$62)
<b>Sunday, July 24</b>	<b>3:30 p.m.</b>	Prelude Performance The Center for Performing Arts at Menlo-Atherton	<b>6:00 p.m.</b>	Carte Blanche Concert II: The Russian Violin The Center for Performing Arts at Menlo-Atherton (\$80)
<b>Monday, July 25</b>	<b>11:45 a.m.</b>	Master Class/Café Conversation* Martin Family Hall		
<b>Tuesday, July 26</b>	<b>11:45 a.m.</b>	Master Class/Café Conversation* Martin Family Hall	<b>8:00 p.m.</b>	Carte Blanche Concert III: The Russian Quartet The Center for Performing Arts at Menlo-Atherton (\$80)
<b>Wednesday, July 27</b>	<b>11:45 a.m.</b>	Café Conversation with Visual Artist Andrei Petrov Martin Family Hall	<b>8:00 p.m.</b>	Concert Program IV: Romance The Center for Performing Arts at Menlo-Atherton (\$70/\$62)
	<b>5:30 p.m.</b>	Prelude Performance The Center for Performing Arts at Menlo-Atherton		
<b>Thursday, July 28</b>	<b>11:45 a.m.</b>	Master Class/Café Conversation* Martin Family Hall	<b>7:30 p.m.</b>	Encounter III: American Sputnik: Van Cliburn's Victory in Cold-War Moscow, led by Stuart Isacoff Martin Family Hall (\$46)
	<b>5:00 p.m.</b>	Prelude Performance Martin Family Hall		

Date	Free Events		Paid Events	
Friday, July 29	11:45 a.m. 5:30 p.m.	Master Class/Café Conversation* Martin Family Hall Prelude Performance The Center for Performing Arts at Menlo-Atherton	8:00 p.m.	Concert Program V: Lamentations The Center for Performing Arts at Menlo-Atherton (\$80)
Saturday, July 30	1:00 p.m.	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	6:00 p.m.	Concert Program V: Lamentations The Center for Performing Arts at Menlo-Atherton (\$70/\$62)
Sunday, July 31	3:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton	6:00 p.m.	Carte Blanche Concert IV: The Russian Cello The Center for Performing Arts at Menlo-Atherton (\$70/\$62)
Monday, August 1	11:45 a.m.	Master Class/Café Conversation* Martin Family Hall		
Tuesday, August 2	11:45 a.m. 5:30 p.m.	Master Class/Café Conversation* Martin Family Hall Prelude Performance The Center for Performing Arts at Menlo-Atherton	8:00 p.m.	Concert Program VI: Mastery The Center for Performing Arts at Menlo-Atherton (\$80)
Wednesday, August 3	11:45 a.m. 5:30 p.m.	Master Class/Café Conversation* The Center for Performing Arts at Menlo-Atherton Prelude Performance The Center for Performing Arts at Menlo-Atherton	8:00 p.m.	Concert Program VI: Mastery The Center for Performing Arts at Menlo-Atherton (\$70/\$62)
Thursday, August 4	11:45 a.m.	Master Class/Café Conversation* Martin Family Hall	8:00 p.m.	Concert Program VII: Souvenirs The Center for Performing Arts at Menlo-Atherton (\$80)
Friday, August 5	11:45 a.m. 5:30 p.m.	Master Class/Café Conversation* Martin Family Hall Final Prelude Performance The Center for Performing Arts at Menlo-Atherton		
Saturday, August 6	1:00 p.m.	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	6:00 p.m. 8:30 p.m.	Concert Program VII: Souvenirs The Center for Performing Arts at Menlo-Atherton (\$70/\$62) Fête the Festival Menlo Park Arriaga Family Recreation Center (\$65)

\*Each weekday of the festival, beginning on July 18, features either a master class with the Chamber Music Institute's young artists or a Café Conversation. Master classes and Café Conversations are offered at 11:45 a.m. on the campus of Menlo School. These events are free and open to the public. Please consult your festival program book or visit [www.musicatmenlo.org](http://www.musicatmenlo.org) during the festival season for a detailed schedule of master classes and Café Conversation topics (reservations are not necessary or available).

#### Special Thanks

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