

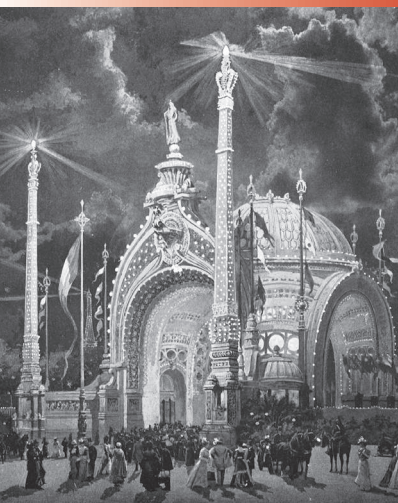
PLAN DE PARIS

Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

The Sixteenth Season: *Creative Capitals*

July 13–August 4, 2018



PRESS ANNOUNCEMENT

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Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

ANNOUNCING THE 2018 SUMMER FESTIVAL

CREATIVE CAPITALS

July 13–August 4, 2018



**Music@Menlo Takes a Musical and Historical Journey through Seven Cultural Centers,
Showcasing Works by Composers Who Dramatically Shaped
the Canon of Western Classical Music**

**Seven Main-Stage Concert Programs Feature Diverse Repertoire
Spanning Nearly Three Hundred Years**

**Music@Menlo Launches New Intergenerational Overture Concerts Featuring Main-Stage
Festival Artists in Collaboration with Rising Stars of the Chamber Music Institute's
International Program**

**Curated by the Festival Artists Themselves, Four-Concert Carte Blanche Series Features a Tour
of the 2018 Theme Presented by a Stellar Lineup of Soloists and Ensembles**

**Multimedia Encounter Lectures Are Led by Musicological and Historical Experts Michael
Parloff, Ara Guzelimian, and John R. Hale**

Café Conversations Offer In-Depth Musical Discussions with Festival Artists

A Stellar Lineup of Forty-Six Artists Includes Eight Music@Menlo Main-Stage Debuts

**Master Classes and Performances Spotlight over Three Dozen World-Class Young Artists from
the Festival's Chamber Music Institute**

Radio Broadcasts Return Via a Partnership with American Public Media

Atherton, CA, March 15, 2018 — David Finckel and Wu Han, founding Artistic Directors of the Music@Menlo Chamber Music Festival and Institute, today announced the 2018 festival theme: *Creative Capitals*.

Time and again, from fourteenth-century Florence to fin-de-siècle Paris and New York during the Harlem Renaissance, Western civilization's greatest artistic triumphs have emerged from thriving metropolises. Fueled by the exchange of ideas, leading artists and innovators have gathered, turning these cities into cultural epicenters. Music@Menlo's 2018 season celebrates seven of Western music's most flourishing creative capitals—London, Paris, St. Petersburg, Leipzig, Berlin, Budapest, and Vienna. Many of history's greatest composers have helped to define the spirit of these flagship cities through their music.

Running from **July 13 to August 4**, the festival presents over fifty events on Music@Menlo's three stages in Atherton and Menlo Park, California, including performances by many of the world's greatest artists and ensembles. Over the course of twenty-three days, the Bay Area festival presents wide-ranging musical and educational offerings that will chart the course of Western classical music through seven musical capitals and explore the environments and civilizations which produced music of lasting significance in the history of the art form, including:

- Seven main-stage **Concert Programs**, featuring compositions that offer audiences opportunities to explore, savor, and be immersed in the festival's theme
- Four artist-curated **Carte Blanche Concerts** that take audiences on an intimate tour of the festival's creative capitals
- The launch of the new **Overture Concerts** that feature world-renowned seasoned festival artists sharing their knowledge and traditions with the up-and-coming International Program musicians through intergenerational collaborations
- Three **Encounters**—the festival's signature series of multimedia symposia—offering audiences immersive visits to the cultural epicenters at the heart of the festival
- Eighteen performances by the gifted young artists of **Music@Menlo's Chamber Music Institute**
- **Café Conversations**—a forum for discussions on topics related to music and the arts—led by select festival artists and guests to showcase their wide-ranging expertise and imagination and to provide further insights into their remarkable careers and musical experiences
- A stellar lineup of **master classes** led by renowned festival artists, also free and open to the public

These programs, combined with world-class performances by today's most prominent chamber artists, underscore Music@Menlo's standing as a leader in innovation and excellence and as one of the world's preeminent music festivals of today.

2018 Festival Overview: *Creative Capitals*

The Artists

Music@Menlo will present a stellar roster of forty-six artists this season, eight of whom will be making their Music@Menlo debuts. Joining the festival lineup this summer will be pianists **Michael Brown**, **Gloria Chien****, **Gilbert Kalish*****, **Hyeyeon Park****, **Jon Kimura Parker**, **Gilles Vonsattel**, and **Wu Han**;

violinists **Aaron Boyd**, **Ivan Chan†**, **Bella Hristova**, **Paul Huang**, **Alexi Kenney***, **Kristin Lee**, **Amy Schwartz Moretti***, **Arnaud Sussmann*****, **Wu Jie****, and **Angelo Xiang Yu***; violists **Matthew Lipman**, **Paul Neubauer**, **Richard O'Neill**, and **Jenni Seo***; cellists **Dmitri Atapine****, **Efe Baltacigil***, **Nicholas Canellakis**, **David Finckel**, **David Requiro***, and **Keith Robinson**; bassist **Scott Pingel**; the **Calidore String Quartet** (violinists **Jeffrey Myers** and **Ryan Meehan**, violist **Jeremy Berry**, and cellist **Estelle Choi**); flutists **Stephanie McNab*** and **Demarre McGill**; oboist **Stephen Taylor**; clarinetists **Jose Franch-Ballester** and **Anthony McGill**; bassoonist **Peter Kolkay**; horn player **Kevin Rivard**; and vocalists **Lyubov Petrova*** (soprano), **Sara Couden** (contralto), and **Kang Wang*** (tenor).

* Music@Menlo debut

**Young Performers Program faculty

*** International Program faculty

† Guest Artist-Faculty

New Overture Concerts

The 2018 Music@Menlo festival is proud to launch a new series that will bring together seasoned main-stage festival artists with the remarkably talented musicians from its Institute's International Program. These main-stage concerts will take place in the historic Stent Family Hall on the Menlo School campus and will serve as "overtures" to the future of chamber music. The Overture Concerts will share the fruits of intergenerational collaboration, bridging the gap between the traditions of the past, the musical leaders of today, and the vitality of the art form in the future.

The new series will begin on **Tuesday, July 24**, when the festival's Artistic Codirector pianist **Wu Han**, joined by violinist **Arnaud Sussmann**, collaborates with musicians from the Chamber Music Institute's International Program in a concert that features Haydn's Piano Trio in C Major, Hob. XV: 27, and Dvořák's Piano Quintet in A Major, op. 81, B. 155.

On **Wednesday, August 1**, Mozart's Piano Quartet in g minor, K. 278, and Mendelssohn's String Octet in E-flat Major, op. 20, take center stage as musicians from the Chamber Music Institute's International Program play alongside violist **Matthew Lipman** and the **Calidore String Quartet**.



Festival Concert Programs

Music@Menlo's seven main-stage **Concert Programs**—performed by an outstanding lineup of eminent chamber musicians—offer audience members a unique and immersive dive into the music that has emanated from the season's seven cultural centers: London, Paris, St. Petersburg, Leipzig, Berlin, Budapest, and Vienna.

For a comprehensive list of performers and programs, see the full schedule of events online.

Concert Program I: London (Saturday, July 14), Music@Menlo 2018's opening program, celebrates London's cosmopolitan musical energy, juxtaposing expatriate masters—Handel, Mendelssohn, and Grieg—with two fresh voices of English music's early twentieth-century renaissance, Benjamin Britten and Ralph Vaughan Williams. The concert features Handel's *Concerto Grosso in D Major*, op. 6, no. 5; Mendelssohn's *Fugue in E-flat Major for String Quartet*; Vaughan Williams's *Songs of Travel*; Britten's *Suite for Violin and Piano*; and Grieg's *Holberg Suite for Strings*.

Concert Program II: Paris (Tuesday, July 17) explores the dramatic impact *La Ville Lumière* has had on the Western world and those composers who dominated French musical life for decades. The program includes works by Camille Saint-Saëns (*Piano Trio no. 1 in F Major*) and César Franck (*Piano Quintet in f minor*) and looks at their influences on some of the twentieth century's most refreshing musical voices, exemplified by Jean Françaix's *String Trio* and Poulenc's *Sextet for Wind Quintet and Piano*.

Concert Program III: St. Petersburg (Saturday, July 21) pays homage to a city built in 1703 by Peter the Great to be a sophisticated, Western-style metropolis, which emerged over subsequent decades as the center of Russian musical culture. This powerhouse program features Glinka's *Trio pathétique* in d minor for Clarinet, Bassoon, and Piano; Arensky's *Quartet no. 2 in a minor* for Violin, Viola, and Two Cellos; Balakirev's *Octet for Winds, Strings, and Piano*; and Shostakovich's *From Jewish Folk Poetry*.

Concert Program IV: Leipzig (Wednesday, July 25, and Thursday, July 26) showcases a city that is the birthplace of some of the greatest music ever written. The program begins with the *Keyboard Concerto in d minor, BWV 1052*, of Johann Sebastian Bach, who held the post of Leipzig Music Director and Cantor. A century later, two of the Romantic era's most revered composers would likewise call Leipzig home: Felix Mendelssohn, who served as Director of the Leipzig Gewandhaus Orchestra, and Robert Schumann, whose mighty *Piano Quintet* concludes the program.

Concert Program V: Berlin (Saturday, July 28, and Sunday, July 29) delves into a city that through the eighteenth and nineteenth centuries emerged and then secured its status as one of Europe's most vital cultural centers. It will feature works by J. S. Bach (an arrangement of his timeless *Musical Offering* for string quartet and flute), Mozart (*String Quartet in D Major, K. 575, Prussian*, which was written in honor of the King of Prussia, an amateur cellist), Beethoven (*Cello Sonata in F Major*), and Mendelssohn (*Piano Trio no. 2*).

Concert Program VI: Budapest (Tuesday, July 31) highlights a city that had a profound influence on the Western Classical tradition. Composers such as Haydn, Mozart, and Brahms were irresistibly drawn to the folk music of Central Europe. With Hungarian music's own nationalist movement in the early twentieth century, Hungary—and especially its capital, Budapest—assumed even greater importance in the Western classical tradition. Kodály's *Duo for Violin and Cello* and Dohnányi's *Sextet in C Major for Winds, Strings, and Piano* bookend a program that also features Bartók's *String Quartet no. 5* and Ligeti's *Ballad and Dance for Two Violins*.

Concert Program VII: Vienna (Thursday, August 2, and Saturday, August 4) brings Music@Menlo's 2018 concert series to a close with a program that celebrates this cultural center with works that continue to define Vienna as the indisputable capital of the Western musical world. Spanning from the Classical era into the twentieth century, the concert begins with Mozart's *Andante and Variations* in G Major for Piano, Four Hands, and ends with Schoenberg's *Verklärte Nacht* (*Transfigured Night*) for String Sextet. Brahms's Piano Quintet in f minor and Schubert's *Allegro* in a minor for Piano, Four Hands, are also on the program.

Carte Blanche Concerts

For 2018, the festival's renowned Carte Blanche Concert series—featuring programs curated by the world-class artists performing at Music@Menlo—returns, celebrating the seven great cities that serve as the festival's musical stages.

Carte Blanche Concert I: Paul Huang, *violin*; Wu Han, *piano* (Sunday, July 15)

The brilliant young violinist Paul Huang returns to Music@Menlo, joining Artistic Codirector Wu Han in a program of Romantic violin sonatas. The program begins with Beethoven's Sonata in G Major, and the exquisite d minor Sonata of Johannes Brahms follows. Alongside the works of these guardians of the Viennese tradition, the program offers Bartók's signature Hungarian Folk Tunes and concludes with Saint-Saëns's First Violin Sonata.

Carte Blanche Concert II: Calidore String Quartet (Thursday, July 19)

No genre more powerfully emblemizes Vienna's hallowed chamber music tradition than the string quartet. The Calidore String Quartet presents a performance bookended by Haydn's String Quartet in G Major, op. 54, and Beethoven's String Quartet in C Major, op. 59, no. 3, *Razumovsky*. At the center of the program are two works by Anton Webern, the Expressionist genius of the Second Viennese School: his *Fünf Sätze*, op. 5, and *Langsamer Satz* for String Quartet.

Carte Blanche Concert III: Dmitri Atapine, *cello*; Hyeyeon Park, *piano* (Sunday, July 22)

The husband-and-wife duo of Music@Menlo audience favorites Dmitri Atapine and Hyeyeon Park complements the season's itinerary with a three-part recital program of some of Western music's most prolifically peripatetic composers. Alongside pieces by such iconic figures as Beethoven and Boccherini, the program offers lesser-known works by Karl Davidoff, John Field, and others. The concert concludes with Chopin's dazzling *Introduction and Polonaise brillante*.

Carte Blanche Concert IV: Paul Neubauer, *viola*; Michael Brown, *piano* (Sunday, July 29)

Preeminent violist Paul Neubauer and the young pianist Michael Brown join forces for the season's final Carte Blanche Concert. The program brings together masterworks of the twentieth-century repertoire for viola and piano, from Dmitry Shostakovich's powerful Viola Sonata—the Russian master's final composition, completed weeks before his death—to the Romance of the English composer Benjamin Dale. The concert concludes with a sampling of the delectable salon music of Georges Boulanger.

Michael Steinberg Encounter Series

Music@Menlo's signature multimedia lecture series, led by renowned experts in their fields, provides audiences even deeper insights into the season's thematic programming. This season's three Encounters, led by musicological and historical authorities, offer immersive visits to the cultural centers at the heart of the festival, giving audiences context for the Concert Programs and Carte Blanche Concerts. The Encounter series is named in memory of Michael Steinberg, the eminent musicologist and Music@Menlo guiding light.

Encounter I: London, Paris, and St. Petersburg

While London, Paris, and St. Petersburg have historically shared numerous cross-cultural connections, each city has nurtured a distinct musical identity. Returning Encounter Leader **Michael Parloff** opens the 2018 season by guiding audiences through a tour of these vibrant and distinct metropolises (**Friday, July 13**).

Encounter II: Leipzig and Berlin

Leipzig catalyzed arguably the greatest corpus in Western music history, as J. S. Bach's music directorship in that city produced works that remain vital to the repertoire. Bach's greatest champion, Felix Mendelssohn, added to Leipzig's proud musical tradition. Meanwhile, one hundred miles to the north, a succession of Prussian monarchs received the likes of Bach, Mozart, and Beethoven, fueling Berlin's rise to equal cultural significance. **Ara Guzelimian** charts the ascendancy of Germany's twin musical epicenters in the season's second Encounter (**Friday, July 20**).

Encounter III: Budapest and Vienna

Despite their close proximity and cultural kinship, Vienna and Budapest and their musical histories offer a tale of two cities, separated by tradition and aesthetic. Scholar **John R. Hale** makes his Music@Menlo debut as he leads the season's final Encounter (**Friday, July 27**).

Café Conversations

Beginning on July 16, 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 and imagination of the festival's artists and provide further insight into their remarkable careers and musical experiences. This summer's lineup will be announced in June.

The Chamber Music Institute

Music@Menlo's Chamber Music Institute is one of the most well-regarded and highly selective summer programs in the United States for string players and pianists. The Institute brings together approximately three dozen talented young musicians and a world-class roster of artists for an intensive three-week training program, consisting of the **International Program** for preprofessional artists (ages 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 and work closely with the festival's artist-faculty in coachings, master classes, and other educational activities throughout the festival. Highlights of the Chamber Music Institute include the immensely popular Prelude Performances and

Koret Young Performers Concerts, showcasing the aspiring young artists' work. The Institute's series of master classes and performances—which are free and open to the public—offers listeners an opportunity to witness the exchange of ideas between today's most accomplished artists and classical music's next generation.

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

Master Classes

The Chamber Music Institute's master class series opens a further window onto the transfer of knowledge and experience between generations of gifted musicians and gives insight into the pedagogy of musicianship. Master classes are free and open to the public to observe on a first-come, first-served basis. The schedule of master classes will be announced later in the spring.

Festival Recording Label

Six-time Grammy Award-winning recording producer Da-Hong Seetoo returns for his sixteenth consecutive season to capture Music@Menlo's concerts for broadcast and release. The festival's exclusive recording label, Music@Menlo LIVE, 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 received rave reviews on both sides of the Atlantic. Capturing the live concert experience on disc and in digital format, the CDs feature performances from each season and are available for purchase at www.musicatmenlo.org and at Music@Menlo's venues throughout the festival.

The unique collection of recordings featuring live performances from the festival's fifteenth-anniversary season, *The Glorious Violin*, was released in February. The recordings examine the unfolding of music through the lens of an instrument whose makers, players, and composers shaped the very evolution of music—the violin. This collection celebrates the synergies between the immortal composers and violinists, from the innovative composer-performers of the Baroque period, through the giants of Romanticism, to the pioneers of the twentieth century.

Music@Menlo LIVE recordings are also available for digital download and streaming through platforms such as iTunes, Amazon.com, Classical Archives, and Spotify.

AudioNotes

AudioNotes, Music@Menlo's innovative series of downloadable preconcert listener guides, offer audiences engaging and entertaining introductions to each festival Concert Program and Carte Blanche Concert. AudioNotes enrich the concert experience by offering cultural and historical context highlighted by musical examples and interviews with festival artists. Listeners are given expert insight on the life, works, and stories behind each of the season's composers, so they can arrive prepared for a rewarding musical journey.

American Public Media Partnership

This summer, Music@Menlo is proud to once again welcome American Public Media as the festival's exclusive broadcast partner. Performances from the festival will be broadcast 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 one million people each week, and via Classical 24, a live classical music service broadcast on 250 stations also reaching more than one million weekly listeners and distributed by Public Radio International. Visit www.yourclassical.org for archived performances, photos, and interviews. American Public Media is the leading producer of classical music programming for public radio.

Visual Arts at the Festival

Each season, Music@Menlo invites a distinguished **visual artist** to exhibit a selection of their work throughout the festival and showcases their work in the festival's publications. The festival's Visual Artist this summer is **Gonzalo Fonseca** (1922–1997). Fonseca understood sculpture as a microcosmic way to engage civilization and weave together past and future. Integrating the forms that he encountered in his extensive travel, Fonseca resisted the narrower tracks of mid-twentieth-century Modernist sculpture and instead dedicated himself to expanding its landscape. He carved his stones himself, without the aid of assistants, and often worked with found stone. Uruguayan-born, he divided the majority of his life between Manhattan and a hilltop studio among the quarries and stone-working communities in Northern Tuscany. Gonzalo Fonseca produced hundreds of paintings and drawings and executed a number of monumental public works. A documentary focused on Fonseca, titled *Membra Disjecta: Gonzalo Fonseca and the Heart of Stone*, comes out in 2018. For further information, visit www.gonzalofonseca.com.



About Music@Menlo

Music@Menlo, now in its sixteenth season, is an internationally acclaimed summer festival and institute under the artistic direction of founders David Finckel and Wu Han. It is renowned for offering world-class chamber music performances, extensive audience engagement with artists, and intensive training for preprofessional musicians and for its efforts to enhance and widen the chamber music community of the San Francisco Bay Area.

About the Artistic Directors

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. Recipients of *Musical America's* Musicians of the Year award, 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), classical music's first musician-directed and Internet-based recording company, whose catalogue of nineteen 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 Seoul, South Korea, and since 2013 they have led the Finckel-Wu Han Chamber Music Studio at the Aspen Music Festival and School. 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 City. For more information, please visit www.davidfinckelandwuhan.com.

Venues

Music@Menlo is based at Menlo School in Atherton, California, and presents at select concert venues throughout the Atherton and Menlo Park communities including:

- Stent Family Hall (capacity: 148), Menlo School, 50 Valparaiso Avenue, Atherton, CA
- Martin Family Hall (capacity: 220), Menlo School, 50 Valparaiso Avenue, Atherton, CA
- The Center for Performing Arts at Menlo-Atherton (capacity: 492), 555 Middlefield Road, Atherton, CA

Phone/Fax & Contact Information [for publication]

Phone: 650-331-0202 / Fax: 650-330-2016 / Online: www.musicatmenlo.org

Tickets

Ticket prices: \$32–\$82 for adults; \$20–\$35 for under age thirty. Tickets go on sale to the public April 3.

Press Inquiries and Photos

For photographs, press tickets, or further press information about Music@Menlo, please contact: Milina Barry PR / 212-420-0200 / milina@milinabarrypr.com
High-resolution images for press usage are available [on Music@Menlo's website](#).

Follow Music@Menlo on social media:

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www.twitter.com/musicatmenlo

www.vimeo.com/musicatmenlo

Instagram: musicatmenlo

Music@Menlo Facts & Figures – Sixteen Years of Growth

- Total annual attendance now exceeds 13,000, with free program attendance exceeding 6,000 annually
- The \$2.1 million annual budget supports over sixty-five public events each year
- 311 Chamber Music Institute participants have been immersed in a rigorous exploration of chamber music with the Institute's esteemed artist-faculty
- Over 300 artists have come from all over the world to perform in the main-stage concerts, lead multimedia Encounter lectures, coach students of the Chamber Music Institute, and work with Menlo School students in the annual Winter Residency
- Performances from the festival 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 one million people each week
- Ninety-eight CDs and digital albums have been released on the Music@Menlo *LIVE* label. Music@Menlo *LIVE*'s entire music catalogue is now digitized and offered on iTunes, Amazon.com, Spotify, and Classical Archives
- 275 interns have gained real-world professional experience from Music@Menlo's industry-leading Arts Administration Internship Program
- Thousands of Menlo School students have enjoyed an enhanced educational experience through the annual Winter Residency program, in addition to community outreach concerts at assisted living facilities, Rotary events, elementary schools, and other local organizations
- Video of Encounters and select festival content, including master classes and Café Conversations, is streamed in high definition on the Internet and during the 2017 festival drew over 44,000 views on Facebook.

Music@Menlo

2018 ARTIST ROSTER

PIANO

Michael Brown
Gloria Chien**
Gilbert Kalish
Hyeyeon Park**
Jon Kimura Parker
Gilles Vonsattel
Wu Han

VIOLIN

Aaron Boyd
Ivan Chan
Bella Hristova
Paul Huang
Alexi Kenney*
Kristin Lee
Amy Schwartz Moretti*
Arnaud Sussmann
Wu Jie**
Angelo Xiang Yu*

VIOLA

Matthew Lipman
Paul Neubauer
Richard O'Neill
Jenni Seo*

CELLO

Dmitri Atapine**
Efe Baltacigil*
Nicholas Canellakis
David Finckel
David Requiro*
Keith Robinson

BASS

Scott Pingel

CALIDORE STRING QUARTET

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

WOODWINDS

Stephanie McNab, *flute*
Demarre McGill, *flute*
Stephen Taylor, *oboe*
Jose Franch-Ballester, *clarinet*
Anthony McGill, *clarinet*
Peter Kolkay, *bassoon*

BRASS

Kevin Rivard, *horn*

VOCALISTS

Sara Couden, *contralto*
Kang Wang, *tenor**
Lyubov Petrova, *soprano*

ENCOUNTER LEADERS

Ara Guzelimian
John R Hale*
Michael Parloff

VISUAL ARTIST

Gonzalo Fonseca

*Music@Menlo debut

** Chamber Music Institute Artist-Faculty

Artist roster subject to change

2018 CHAMBER MUSIC FESTIVAL AND INSTITUTE

July 13 – August 4, 2018

Atherton and Menlo Park, California

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CHAMBER MUSIC FESTIVAL AND INSTITUTE

The Sixteenth Season: *Creative Capitals*
July 13–August 4, 2018
David Finckel and Wu Han, Artistic Directors

REPERTOIRE LIST

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| Anton Arensky (1861–1906) | Quartet no. 2 in a minor for Violin, Viola, and Two Cellos, op. 35 (1894) |
| Johann Sebastian Bach (1685–1750) | Keyboard Concerto in d minor, BWV 1052 (ca. 1738–1739) Selections from <i>Musical Offering</i> , BWV 1079 (1747) |
| Mily Balakirev (1837–1910) | Octet for Winds, Strings, and Piano, op. 3 (1855–1856) |
| Béla Bartók (1881–1945) | <i>Hungarian Folk Tunes</i> (arr. Szigeti in 1926 from Bartók's <i>For Children</i>) |
| Ludwig van Beethoven (1770–1827) | Cello Sonata in F Major, op. 5, no. 1 (1796) Seven Variations in E-flat Major on “Bei Männern, welche Liebe fühlen” from Mozart's <i>Die Zauberflöte</i> , WoO 46 (1801) String Quartet in C Major, op. 59, no. 3, <i>Razumovsky</i> (1806) Violin Sonata in G Major, op. 30, no. 3 (1801–1802) |
| Ernest Bloch (1880–1959) | <i>Suite hébraïque</i> (1951) |
| Luigi Boccherini (1743–1805) | Cello Sonata in A Major, G. 4 (1772) |
| Georges Boulanger (1893–1958) | Salon Pieces for Viola and Piano |
| Johannes Brahms (1833–1897) | Piano Quintet in f minor, op. 34 (1862) Violin Sonata in d minor, op. 108 (1886–1888) |
| Frank Bridge (1879–1941) | Cello Sonata (1913–1917) |
| Benjamin Britten (1913–1976) | Suite for Violin and Piano, op. 6 (1934–1935) |

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| Frédéric Chopin (1810–1849) | <i>Introduction and Polonaise brillante</i> in C Major, op. 3 (1829–1830) |
| Benjamin Dale (1885–1943) | Romance from Suite for Viola and Piano, op. 2 (1906) |
| Karl Davidoff (1838–1889) | <i>Allegro de concert</i> , op. 11 (1862) |
| Ernő Dohnányi (1877–1960) | Sextet in C Major for Winds, Strings, and Piano, op. 37 (1935) |
| Antonín Dvořák (1841–1904) | Piano Quintet in A Major, op. 81, B. 155 (1877) |
| John Field (1782–1837) | Nocturne no. 5 in B-flat Major for Solo Piano (1817) |
| Jean Françaix (1912–1997) | String Trio (1933) |
| César Franck (1822–1890) | Piano Quintet in f minor (1879) |
| Mikhail Glinka (1804–1857) | <i>Trio pathétique</i> in d minor for Clarinet, Bassoon, and Piano (1832) |
| Edvard Grieg (1843–1907) | <i>Holberg Suite</i> for Strings, op. 40 (1884, arr. 1885) |
| George Frideric Handel (1685–1759) | Concerto Grosso in D Major, op. 6, no. 5, HWV 323 (1739) |
| Joseph Haydn (1732–1809) | Piano Trio in C Major, Hob. XV: 27 (1797) String Quartet in G Major, op. 54, no. 1, Hob. III: 58 (1788) |
| Zoltán Kodály (1882–1967) | Duo for Violin and Cello, op. 7 (1914) Sonatina for Cello and Piano (1921) |
| Cyörgy Ligeti (1923–2006) | <i>Ballad and Dance</i> for Two Violins (1950) |
| Bohuslav Martinů (1890–1959) | <i>Variations on a Theme of Rossini</i> (1942) |

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| Felix Mendelssohn (1809–1847) | <i>Andante and Variations</i> for Piano, Four Hands, op. 83a (1844) Fugue in E-flat Major for String Quartet, op. 81, no. 4 (1827) Piano Trio no. 2 in c minor, op. 66 (1845) String Octet in E-flat Major, op. 20 (1825) |
| Wolfgang Amadeus Mozart (1756–1791) | <i>Andante and Variations</i> in G Major for Piano, Four Hands, K. 501 (1786) Piano Quartet in g minor, K. 478 (1785) String Quartet in D Major, K. 575, <i>Prussian</i> (1789) |
| Krzysztof Penderecki (Born 1933) | Cadenza for Solo Viola (1984) |
| Alfredo Piatti (1822–1901) | Caprice on a Theme from Pacini's <i>Niobe</i> for Solo Cello, op. 22 (1865) |
| Francis Poulenc (1899–1963) | Sextet for Wind Quintet and Piano, op. 100 (1932–1939) |
| Camille Saint-Saëns (1835–1921) | Piano Trio no. 1 in F Major, op. 18 (1864) Violin Sonata no. 1 in d minor, op. 75 (1885) |
| Alfred Schnittke (1934–1998) | <i>Musica Nostalgica</i> (1992) |
| Arnold Schoenberg (1874–1951) | <i>Verklärte Nacht</i> (<i>Transfigured Night</i>) for String Sextet, op. 4 (1899) |
| Franz Schubert (1797–1828) | <i>Allegro</i> in a minor for Piano, Four Hands, op. 144, D. 947, <i>Lebensstürme</i> (1828) |
| Robert Schumann (1810–1856) | Piano Quintet in E-flat Major, op. 44 (1842) |
| Dmitry Shostakovich (1906–1975) | <i>From Jewish Folk Poetry</i> , op. 79 (1948) Viola Sonata, op. 147 (1975) |
| Georg Philipp Telemann (1681–1767) | <i>Canary Cantata</i> , TWV 20: 37 (1737) |
| Ralph Vaughan Williams (1872–1958) | <i>Songs of Travel</i> (1901, 1904) |
| Anton Webern (1883–1945) | <i>Fünf Sätze</i> for String Quartet, op. 5 (1909) <i>Langsamer Satz</i> for String Quartet (1905) |
| Mana-Zucca (1885–1981) | <i>Hakinoh</i> (<i>Lament</i>), op. 186 (1956) |

Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

2018 Sixteenth Season:

Creative Capitals

July 13–August 4

CONCERT PROGRAMS

Concert Program I: London

Saturday, July 14, 6:00 p.m. | The Center for Performing Arts at Menlo-Atherton

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| HANDEL | Concerto Grosso in D Major, op. 6, no. 5, HWV 323 (1739) |
| MENDELSSOHN | Fugue in E-flat Major for String Quartet, op. 81, no. 4 (1827) |
| VAUGHAN WILLIAMS | <i>Songs of Travel</i> (1901, 1904) |
| BRITTEN | Suite for Violin and Piano, op. 6 (1934–1935) |
| GRIEG | <i>Holberg Suite</i> for Strings, op. 40 (1884, arr. 1885) |

Kang Wang, *tenor*; Hyeyeon Park, *harpsichord*; Gloria Chien, Gilbert Kalish, *pianos*; Paul Huang, Amy Schwartz Moretti, Arnaud Sussmann, Wu Jie, Angelo Xiang Yu, *violins*; Jenni Seo, Matthew Lipman, *violas*; Dmitri Atapine, Efe Baltacigil, David Finckel, *cellos*; Scott Pingel, *bass*

Concert Program II: Paris

Tuesday, July 17, 7:30 p.m. | The Center for Performing Arts at Menlo-Atherton

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| SAINT-SAËNS | Piano Trio no. 1 in F Major, op. 18 (1864) |
| POULENC | Sextet for Wind Quintet and Piano, op. 100 (1932–1939) |
| FRANÇAIX | String Trio (1933) |
| FRANCK | Piano Quintet in f minor (1879) |

Demarre McGill, *flute*; Stephen Taylor, *oboe*; Jose Franch-Ballester, *clarinet*; Peter Kolkay, *bassoon*; Kevin Rivard, *horn*; Jon Kimura Parker, Wu Han, *pianos*; Paul Huang, Angelo Xiang Yu, *violins*; Matthew Lipman, *viola*; Dmitri Atapine, Efe Baltacigil, *cellos*

Concert Program III: St. Petersburg

Saturday, July 21, 6:00 p.m. | The Center for Performing Arts at Menlo-Atherton

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| GLINKA | <i>Trio pathétique</i> in d minor for Clarinet, Bassoon, and Piano (1832) |
| ARENSKY | Quartet no. 2 in a minor for Violin, Viola, and Two Cellos, op. 35 (1894) |

BALAKIREV Octet for Winds, Strings, and Piano, op. 3 (1855–1856)
SHOSTAKOVICH *From Jewish Folk Poetry*, op. 79 (1948)

Lyubov Petrova, *soprano*; Sara Couden, *contralto*; Kang Wang, *tenor*; Demarre McGill, *flute*; Stephen Taylor, *oboe*; Jose Franch-Ballester, *clarinet*; Peter Kolkay, *bassoon*; Kevin Rivard, *horn*; Michael Brown, Gilbert Kalish, *pianos*; Aaron Boyd, Arnaud Sussmann, *violins*; Matthew Lipman, Paul Neubauer, *violas*; David Finckel, David Requiro, *cellos*; Scott Pingel, *bass*

Concert Program IV: Leipzig

Wednesday, July 25, 7:30 p.m. | Stent Family Hall, Menlo School

Thursday, July 26, 6:00 p.m. | The Center for Performing Arts at Menlo-Atherton

BACH Keyboard Concerto in d minor, BWV 1052 (ca. 1738–1739)
TELEMANN *Canary Cantata*, TWV 20:37 (1737)
MENDELSSOHN *Andante and Variations* for Piano, Four Hands, op. 83a (1844)
SCHUMANN Piano Quintet in E-flat Major, op. 44 (1842)

Sara Couden, *contralto*; Gilbert Kalish, *harpsichord*; Michael Brown, Hyeyeon Park, *pianos*; Aaron Boyd, Alexi Kenney, *violins*; Matthew Lipman, Paul Neubauer, *violas*; David Requiro, Keith Robinson, *cellos*; Scott Pingel, *bass*

Concert Program V: Berlin

Saturday, July 28, 6:00 p.m. | Stent Family Hall, Menlo School

Sunday, July 29, 6:00 p.m. | The Center for Performing Arts at Menlo-Atherton

BEETHOVEN Cello Sonata in F Major, op. 5, no. 1 (1796)
MOZART String Quartet in D Major, K. 575, Prussian (1789)
BACH Selections from Musical Offering, BWV 1079 (1747)
MENDELSSOHN Piano Trio no. 2 in c minor, op. 66 (1845)

Stephanie McNab, *flute*; Gilles Vonsattel, Wu Han, *pianos*; Arnaud Sussmann, *violin*; David Finckel, David Requiro, *cellos*; Calidore String Quartet: Jeffrey Myers, Ryan Meehan, *violins*; Jeremy Berry, *viola*; Estelle Choi, *cello*

Concert Program VI: Budapest

Tuesday, July 31, 7:30 p.m. | The Center for Performing Arts at Menlo-Atherton

KODÁLY Duo for Violin and Cello, op. 7 (1914)
BARTÓK String Quartet no. 5 (1934)
LIGETI Ballad and Dance for Two Violins (1950)
DOHNÁNYI Sextet in C Major for Winds, Strings, and Piano, op. 37 (1935)

Anthony McGill, *clarinet*; Kevin Rivard, *horn*; Gilles Vonsattel, *piano*; Bella Hristova, Wu Jie, *violins*; Matthew Lipman, *viola*; Nicholas Canellakis, David Requiro *cellos*; Calidore String Quartet: Jeffrey Myers, Ryan Meehan, *violins*; Jeremy Berry, *viola*; Estelle Choi, *cello*

Concert Program VII: Vienna

Thursday, August 2, 7:30 p.m. | Stent Family Hall, Menlo School

Saturday August 4, 6:00 p.m. | The Center for Performing Arts at Menlo-Atherton

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| MOZART | Andante and Variations in G Major for Piano, Four Hands, K. 501 (1786) |
| BRAHMS | Piano Quintet in f minor, op. 34 (1862) |
| SCHUBERT | Allegro in a minor for Piano, Four Hands, op. 144, D. 947, <i>Lebensstürme</i> (1828) |
| SCHOENBERG | <i>Verklärte Nacht</i> (<i>Transfigured Night</i>) for String Sextet, op. 4 (1899) |

Gloria Chien, Gilbert Kalish, Wu Han, *pianos*; Bella Hristova, Kristin Lee, Arnaud Sussmann, *violins*; Matthew Lipman, Richard O'Neill, *violas*; Nicholas Canellakis, David Requiro, *cellos*

CARTE BLANCHE CONCERTS

Carte Blanche Concert I: Paul Huang and Wu Han

Sunday, July 15, 6:00 p.m. | Stent Family Hall, Menlo School

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| BEETHOVEN | Violin Sonata in G Major, op. 30, no. 3 (1801–1802) |
| BRAHMS | Violin Sonata in d minor, op. 108 (1886–1888) |
| BARTÓK | <i>Hungarian Folk Tunes</i> (arr. Szigeti in 1926 from Bartók's <i>For Children</i>) |
| SAINT-SAËNS | Violin Sonata no. 1 in d minor, op. 75 (1885) |

Carte Blanche Concert II: Calidore String Quartet

Thursday, July 19, 7:30 p.m. | Stent Family Hall, Menlo School

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| HAYDN | String Quartet in G Major, op. 54, no. 1, Hob. III: 58 (1788) |
| WEBER | <i>Fünf Sätze</i> for String Quartet, op. 5 (1909) <i>Langsamer Satz</i> for String Quartet (1905) |
| BEETHOVEN | String Quartet in C Major, op. 59, no. 3, <i>Razumovsky</i> (1806) |

Carte Blanche Concert III: Dmitri Atapine and Hyeyeon Park

Sunday, July 22, 10:30 a.m. | Stent Family Hall, Menlo School

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| SCHNITTKE | <i>Musica Nostalgica</i> (1992) |
| BOCCHERINI | Cello Sonata in A Major, G. 4 (1772) |
| BEETHOVEN | Seven Variations in E-flat Major on “Bei Männern, welche Liebe fühlen” from Mozart’s <i>Die Zauberflöte</i> , WoO 46 (1801) |
| DAVIDOFF | <i>Allegro de concert</i> , op. 11 (1862) |
| PIATTI | Caprice on a Theme from Pacini’s <i>Niobe</i> for Solo Cello, op. 22 (1865) |
| FIELD | Nocturne no. 5 in B-flat Major for Solo Piano |
| BRIDGE | Cello Sonata (1913–1917) |
| MARTINŮ | <i>Variations on a Theme of Rossini</i> (1942) |
| KODÁLY | Sonatina for Cello and Piano (1921) |
| CHOPIN | <i>Introduction and Polonaise brillante in C Major</i> , op. 3 (1829–1830) |

Carte Blanche Concert IV: Paul Neubauer and Michael Brown

Sunday, July 29, 10:30 a.m. | Stent Family Hall, Menlo School

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| PENDERECKI | Cadenza for Solo Viola (1984) |
| SHOSTAKOVICH | Viola Sonata, op. 147 (1975) |
| BLOCH | Suite hébraïque (1951) |
| DALE | Romance from Suite for Viola and Piano, op. 2 (1906) |
| MANA-ZUCCA | Hakinoh (Lament), op. 186 (1956) |
| BOULANGER | Salon Pieces for Viola and Piano |

ENCOUNTERS

Encounter I: London, Paris, and St. Petersburg

Led by Michael Parloff

Friday, July 13, 7:30 p.m. | Martin Family Hall, Menlo School

Encounter II: Leipzig and Berlin

Led by Ara Guzelimian

Sunday, July 20, 7:30 p.m. | Martin Family Hall, Menlo School

Encounter III: Budapest and Vienna

Led by John R. Hale

Friday, July 27, 7:30 p.m. | Martin Family Hall, Menlo School

OVERTURE CONCERTS

Music@Menlo is excited to inaugurate the Overture Concerts, in which the International Program artists collaborate with festival main-stage artists for the first time. These concerts function as an “overture” to the future of chamber music: world-renowned festival artists will share their knowledge, experience, and traditions with the burgeoning International Program musicians as they perform together, bringing the freshest perspectives to these events.

Overture Concert I

Tuesday, July 24, 7:30 p.m. | Stent Family Hall, Menlo School

HAYDN Piano Trio in C Major, Hob. XV: 27 (1797)

DVORÁK (1841–1904) Piano Quintet in A Major, op. 81, B. 155 (1877)

Featuring Arnaud Sussmann, *violin*, and Wu Han, *piano*, with musicians from the Chamber Music Institute’s International Program.

Overture Concert II

Wednesday, August 1, 7:30 p.m. | Stent Family Hall, Menlo School

MOZART Piano Quartet in g minor, K. 478 (1785)

MENDELSSOHN String Octet in E-flat Major, op. 20 (1825)

Featuring Matthew Lipman, *viola*, and the Calidore String Quartet: Jeffrey Myers, Ryan Meehan, *violins*; Jeremy Berry, *viola*; and Estelle Choi, *cello*, with musicians from the Chamber Music Institute’s International Program.

PRELUDE PERFORMANCES & 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 important part of Music@Menlo’s educational mission. Prelude Performances feature the Institute’s International Program artists; Koret Young Performers Concerts feature the students of the Young Performers Program. Both series are free and open to the public.

Prelude Performance Schedule

Featuring the Institute’s International Program artists.

Saturday, July 14, 3:30 p.m., Menlo-Atherton*

Sunday, July 15, 3:30 p.m., Martin Family Hall

Tuesday, July 17, 5:00 p.m., Menlo-Atherton*

Wednesday, July 18, 5:00 p.m., Martin Family Hall

Thursday, July 19, 5:00 p.m., Martin Family Hall
Friday, July 20, 5:00 p.m., Menlo-Atherton*
Sunday, July 22, 3:30 p.m., Martin Family Hall
Wednesday, July 25, 5:00 p.m., Martin Family Hall
Thursday, July 26, 5:00 p.m., Menlo-Atherton*
Friday, July 27, 5:00 p.m., Stent Family Hall
Sunday, July 29, 3:30 p.m., Martin Family Hall
Tuesday, July 31, 5:00 p.m., Menlo-Atherton*
Friday, August 3, 5:00 p.m., Menlo-Atherton*

Koret Young Performers Concert Schedule

Featuring the students of the Young Performers Program.

Saturday, July 21, 1:00 p.m., Menlo-Atherton*
Saturday, July 28, 1:00 p.m., Menlo-Atherton*
Saturday, August 4, 1:00 p.m., Menlo-Atherton*

*The Center for Performing Arts at Menlo-Atherton