

# Music@Menlo

Chamber Music on the San Francisco Peninsula

*The Inaugural Festival*

August 3–18, 2003





## Welcome from the Artistic Directors

What inspires a community to join forces and breathe life into a new music festival?


Perhaps we yearn for opportunities to enjoy humanity's greatest achievements, to bring into our midst that which is genuinely beautiful, profound, challenging, and uplifting. Music@Menlo celebrates great music, the most powerfully spiritual and directly inspiring of all the arts. This summer, the festival will traverse five significant musical eras in little more than two weeks. From the building blocks of the Baroque to the eclecticism of today, the language of great music easily explains itself. And by the festival's conclusion, it's a language that we'll all enjoy on a deeper level.

Music@Menlo promises to be an unforgettable experience. We invite you to join us at the dawn of a marvelous adventure.

David Finckel and Wu Han







## A New Venture for Silicon Valley

A great music festival is a wondrous event. More than a concert, it's an environment: a rare and special world where the sound of genius floats in the air for two precious weeks.

The joys of festival life simply have to be experienced to be believed. The thrill of live performances, combined with time to relax, reflect, and rejuvenate, make festivals the best places to enjoy classical music, not only for yourself, but for your entire family.

The names of cities such as Salzburg, Edinburgh, and Aspen have become synonymous with their festivals—treasured annual traditions drawing visitors from far and wide. Now Music@Menlo, with its roster of internationally renowned musicians, cutting-edge programming, and innovative educational components, presents an opportunity for the Peninsula to join the roster of premier musical locales.

## Chamber Music

The core of Music@Menlo is the incredible art of chamber music.

Chamber music is the most personal form of musical expression, and throughout history, the greatest composers have written chamber music with the same passion that inspired their works for larger forces.

Composed for small ensembles and performed without a conductor, chamber music is ideally experienced in intimate settings. On stage, virtuoso musicians communicate through visual cues, creating a perfect yet spontaneous conception. The audience completes the connection, becoming enveloped in the palpable electricity of the performance.

## Menlo School— The Festival Home

Situated on sixty-two beautiful acres in historic Atherton, Menlo School, one of California's leading college preparatory schools, provides the festival a perfect setting for concerts, educational activities, and social gatherings. Menlo School's dedication to the arts and gracious spirit offer a welcoming environment for all who come to experience Music@Menlo.



**Jeffrey Kahane**  
**Gilbert Kalish**  
**Wu Han**  
piano

**Kenneth Cooper**  
harpsichord

**Jorja Fleezanis**  
**Ani Kavafian**  
**Philip Setzer**  
violin

**Geraldine Walther**  
viola

**Carter Brey**  
**Colin Carr**  
**David Finckel**  
cello

**Charles Chandler**  
bass

**The St. Lawrence**  
**String Quartet**

**Nathaniel Webster**  
baritone

**Anthony McGill**  
clarinet

**Carol Wincenc**  
flute

**Allan Vogel**  
oboe

**David Washburn**  
trumpet

**Robert Greenberg**  
**Ara Guzelimian**  
**Bill McGlaughlin**  
**Michael Steinberg**  
**Robert Winter**  
encounters leaders

**Robert Kelly**  
visual artist

## Concerts

### *Innovation/Evolution*

#### The Unfolding of Music 1720–2002

For Music@Menlo's inaugural season, Artistic Directors David Finckel and Wu Han have created a visionary festival program. A series of concert performances and corresponding Encounter discussions organizes the vast chamber music repertoire into an easily understood, sequential immersion in five great musical eras. Music@Menlo's five programs introduce the art of chamber music in an exciting and accessible way. In each concert, fascinating musical threads are woven as composers lead us on a musical tour of their time. Those of us taking the full two-week journey will find ourselves conversant in three hundred years of musical language.

Innovation/Evolution offers an opportunity equally rewarding for listeners of all ages, experienced or uninitiated. There simply is no better place this August to hear chamber music than Music@Menlo.



## Encounters

### *Deepen the experience*

At this series of five full-evening events, a handful of the world's foremost musical experts will lead multimedia presentations, bringing to life the political, scientific, and cultural trends surrounding each of the festival's programs.

After attending the Encounters, you'll listen to the concerts with heightened enjoyment and understanding. The evenings will extend into informal, open-ended discussions over wine and cheese.





# Chamber Music Workshops

*Skills, traditions, and the art of interpretation*

With a faculty rivaling those of the nation's top conservatories, the workshops—all open to the public—offer a behind the scenes look at what goes into making a performance.

Explore the music from the performers' perspective, and observe the passing of great musical traditions from today's leading artists to a new generation of musicians.



The Chamber Music Workshops culminate in a series of Prelude Performances and Young Performers Concerts.

# Young Performers Concerts

*Music for the family*

Music@Menlo's Saturday afternoon Young Performers Concerts offer an opportunity for young people to enjoy music interpreted by their peers.

During these special Saturday afternoon events, the festival's gifted young workshop students become teachers, performing and explaining the repertoire of the Baroque, Classical, and Romantic masters.

Share in the excitement of a week of growth and learning, as the next generation of musicians introduces your family to great music.



# Prelude Performances

*The voice of the next generation*

Come early at 7:00 p.m. to any concert at St. Mark's in Palo Alto, and hear the National Workshop Program students perform and provide insights about the works they have prepared under the tutelage of Music@Menlo's faculty.



Here is a rare opportunity to participate in the growth of young musicians on the brink of launching their musical careers, while sampling the musical style of the main concert program.

Prelude Performances are free, informal, and ideal for family audiences.





# The Age of Grandeur

1650–1750

François Couperin (1668–1733)

Concert Royal no. 4 in e minor for oboe d'amore and continuo (1722)

Georg Philipp Telemann (1681–1767)

*Gulliver Suite* for two violins (1728)

Marin Marais (1656–1728)

*Le Tableau de l'Opération de la Taille (A Picture of an Operation on the Abdomen)* for cello and continuo (1725)

Antonio Vivaldi (1678–1741)

Concerto in D Major, RV 95, *La Pastorella* for flute, oboe, violin, and continuo (1729)

Johann Sebastian Bach (1685–1750)

Brandenburg Concerto no. 5 in D Major, BWV 1050 (1721)

Johann Sebastian Bach

Brandenburg Concerto no. 2 in F Major, BWV 1047 (1721)



Tuesday, August 5, 8:00 p.m.

St. Mark's Episcopal Church

Tickets: \$38/\$26 adult; \$20/\$10 student

Prelude Performance, 7:00 p.m., free

\*Opening Barbecue, 6:00 p.m., \$15 adult; \$5 child

Wednesday, August 6, 8:00 p.m.

Stent Family Hall, Menlo School

Tickets: \$60 adult; \$30 student

\*Celebrate the festival's opening concert with neighbors and friends! Enjoy grilled delectables and a variety of fresh favorites, plus a children's menu of pizza and ice cream.

KENNETH COOPER *harpsichord*

GEOFF NUTTALL *violin*

PHILIP SETZER *violin*

BARRY SHIFFMAN *violin*

LESLEY ROBERTSON *viola*

COLIN CARR *cello*

DAVID FINCKEL *cello*

ALBERTO PARRINI *cello*

CHARLES CHANDLER *bass*

DÁVID WASHBURN *trumpet*

CAROL WINCENC *flute*

ALLAN VOGEL *oboe, oboe d'amore*

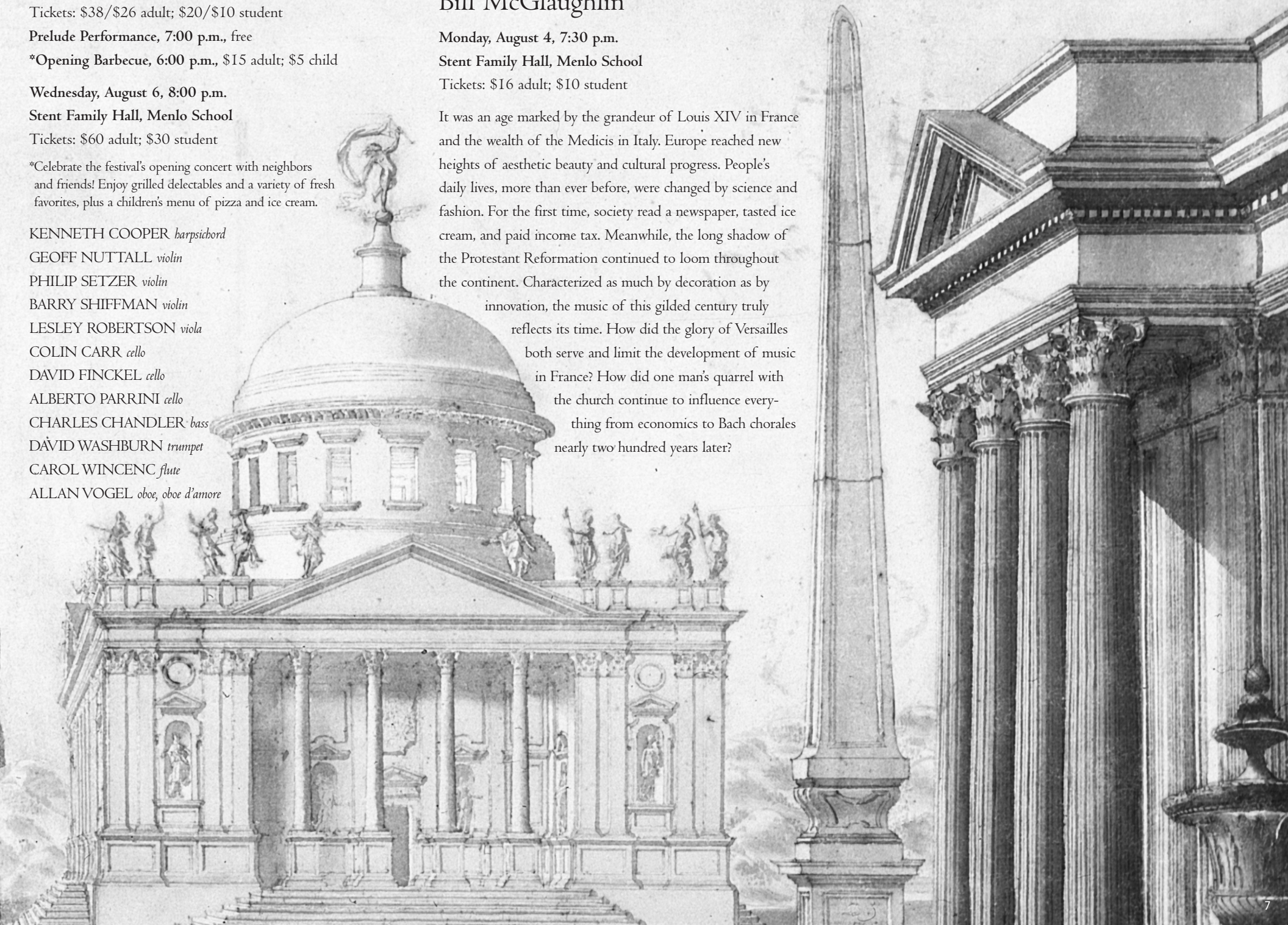
## Encounter: The Age of Grandeur Bill McGlaughlin

Monday, August 4, 7:30 p.m.

Stent Family Hall, Menlo School

Tickets: \$16 adult; \$10 student

It was an age marked by the grandeur of Louis XIV in France and the wealth of the Medicis in Italy. Europe reached new heights of aesthetic beauty and cultural progress. People's daily lives, more than ever before, were changed by science and fashion. For the first time, society read a newspaper, tasted ice cream, and paid income tax. Meanwhile, the long shadow of the Protestant Reformation continued to loom throughout the continent. Characterized as much by decoration as by innovation, the music of this gilded century truly reflects its time. How did the glory of Versailles both serve and limit the development of music in France? How did one man's quarrel with the church continue to influence everything from economics to Bach chorales nearly two hundred years later?





# The Age of Reason 1750–1825

JEFFERY KAHANE *piano*

WU HAN *piano*

PHILIP SETZER *violin*

GERALDINE WALTHER *viola*

THE ST. LAWRENCE  
STRING QUARTET

COLIN CARR *cello*

ANTHONY MCGILL *clarinet*

ALLAN VOGEL *oboe*

**HAYDN** (1732–1809)

String Quartet in C Major, op. 1 no. 6,  
Hob III: 6 (1760)

**MOZART** (1756–1791)

Quartet in F Major, K. 370 for oboe, violin,  
viola, and cello (1781)

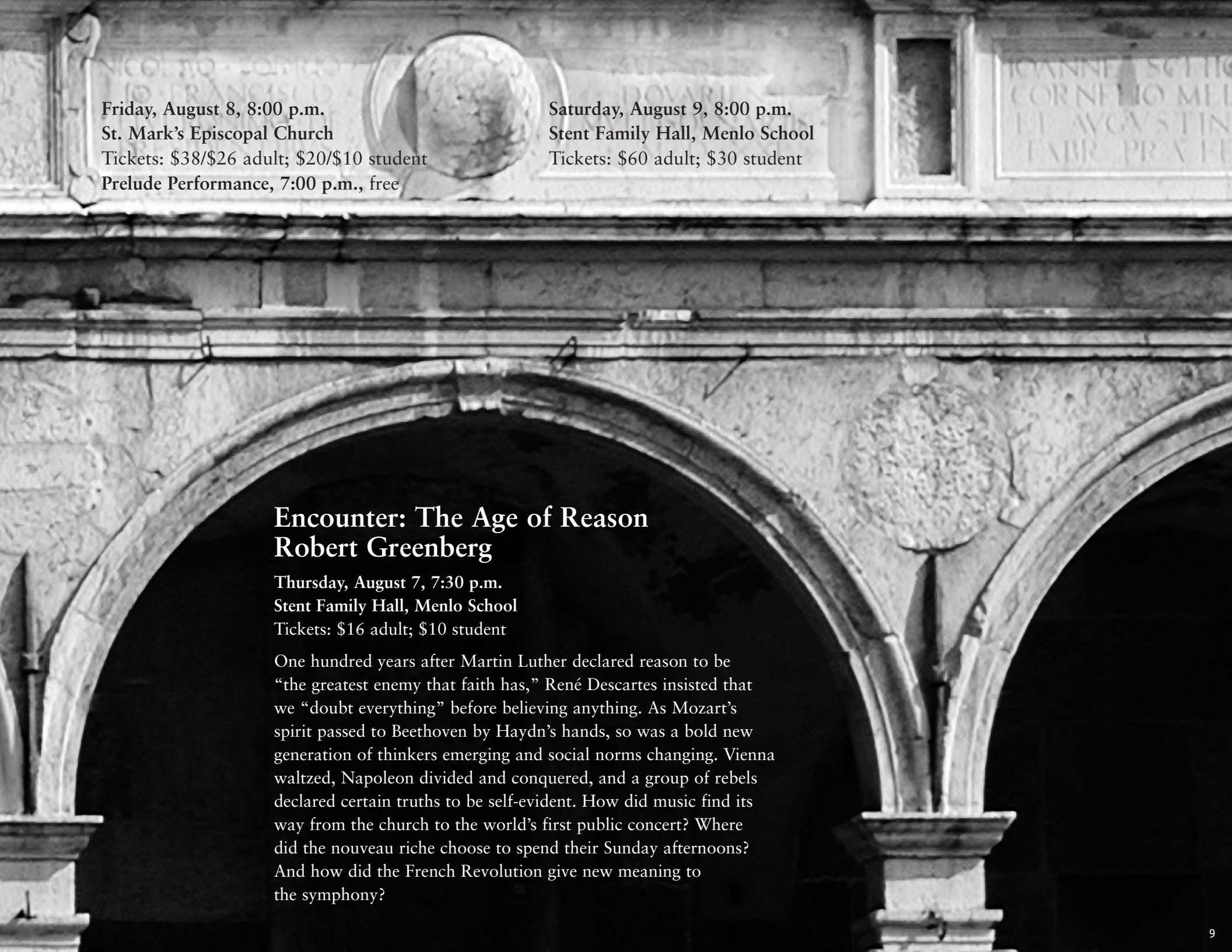
**MOZART**

Trio in E $\flat$  Major, K. 498 “Kegelstatt”  
for clarinet, viola, and piano (1786)

**BEETHOVEN** (1770–1827)

Piano Trio no. 7 in B $\flat$  Major, op. 97  
“Archduke” (1811)





Friday, August 8, 8:00 p.m.

St. Mark's Episcopal Church

Tickets: \$38/\$26 adult; \$20/\$10 student

Prelude Performance, 7:00 p.m., free

Saturday, August 9, 8:00 p.m.

Stent Family Hall, Menlo School

Tickets: \$60 adult; \$30 student

## Encounter: The Age of Reason Robert Greenberg

Thursday, August 7, 7:30 p.m.

Stent Family Hall, Menlo School

Tickets: \$16 adult; \$10 student

One hundred years after Martin Luther declared reason to be “the greatest enemy that faith has,” René Descartes insisted that we “doubt everything” before believing anything. As Mozart’s spirit passed to Beethoven by Haydn’s hands, so was a bold new generation of thinkers emerging and social norms changing. Vienna waltzed, Napoleon divided and conquered, and a group of rebels declared certain truths to be self-evident. How did music find its way from the church to the world’s first public concert? Where did the nouveau riche choose to spend their Sunday afternoons? And how did the French Revolution give new meaning to the symphony?

# Emotion Unbound 1825–1900

**Franz Schubert** (1797–1828)

Sonata in a minor, D. 385 (op. posth. 137, no. 2), for violin and piano (1817)

**Felix Mendelssohn** (1809–1847)

Selections from *Lieder ohne Worte* (*Songs without Words*) for solo piano (1841)

**Robert Schumann** (1810–1856)

Quartet in E $\flat$  Major, op. 47, for piano, violin, viola, and cello (1842)

**Antonin Dvořák** (1841–1904)

Quintet in A Major, op. 81, for piano, two violins, viola, and cello (1887)

Monday, August 11, 8:00 p.m.

St. Mark's Episcopal Church

Tickets: \$38/\$26 adult; \$20/\$10 student

Prelude Performance 7:00 p.m., free

Tuesday, August 12, 8:00 p.m.

Stent Family Hall, Menlo School

Tickets: \$60 adult; \$30 student

Gilbert Kalish *piano*

Wu Han *piano*

Jorja Fleezanis *violin*

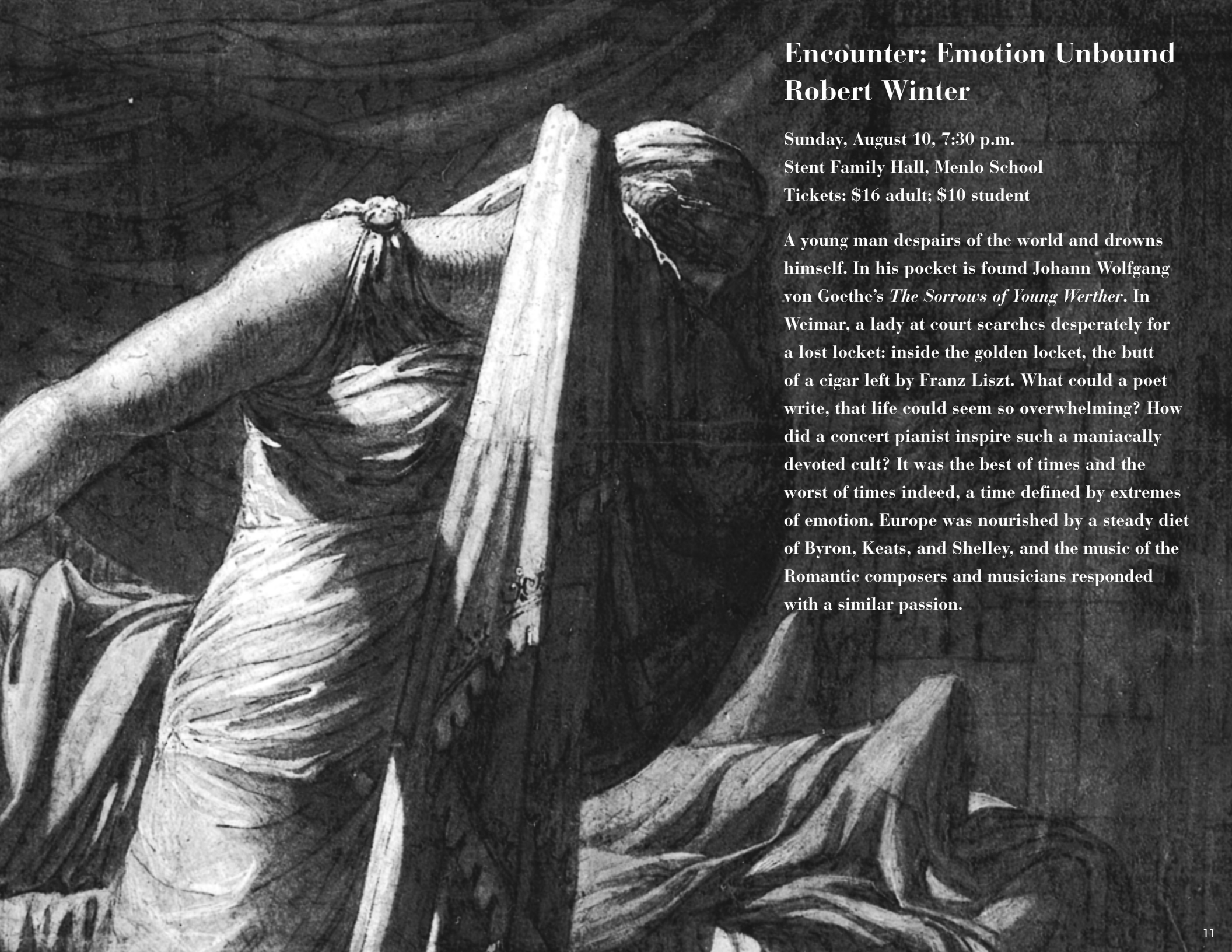
Philip Setzer *violin*

Geraldine Walther *viola*

David Finckel *cello*

The St. Lawrence  
String Quartet





## Encounter: Emotion Unbound Robert Winter

Sunday, August 10, 7:30 p.m.

Stent Family Hall, Menlo School

Tickets: \$16 adult; \$10 student

A young man despairs of the world and drowns himself. In his pocket is found Johann Wolfgang von Goethe's *The Sorrows of Young Werther*. In Weimar, a lady at court searches desperately for a lost locket: inside the golden locket, the butt of a cigar left by Franz Liszt. What could a poet write, that life could seem so overwhelming? How did a concert pianist inspire such a maniacally devoted cult? It was the best of times and the worst of times indeed, a time defined by extremes of emotion. Europe was nourished by a steady diet of Byron, Keats, and Shelley, and the music of the Romantic composers and musicians responded with a similar passion.

**Thursday, August 14, 8:00 p.m.**

**St. Mark's Episcopal Church**

Tickets: \$38/\$26 adult; \$20/\$10 student

**Prelude Performance, 7:00 p.m., free**

**Friday, August 15, 8:00 p.m.**

**Stent Family Hall, Menlo School**

Tickets: \$60 adult; \$30 student

# NEW DIMENSIONS



**CLAUDE DEBUSSY** (1862–1918)

Sonata for Cello and Piano (1915)

**ANTON WEBERN** (1883–1945)

Langsamer Satz (Slow Movement)  
for string quartet (1905)

**CHARLES IVES** (1874–1954)

Scherzo "Holding Your Own" (from  
A Set of Three Short Pieces) (1903–1904)



**ANTON WEBERN**

Six Bagatelles for string quartet, op. 9 (1911–1913)

**IGOR STRAVINSKY** (1882–1971)

Suite from A Soldier's Tale for  
clarinet, violin, and piano (1918)

**ARNOLD SCHOENBERG** (1874–1951)

Verklärte Nacht (Transfigured Night),  
op. 4 for string sextet (1899)



# 1900 – 1925



**GILBERT KALISH** piano

**JORJA FLEEZANIS** violin

**GERALDINE WALTHER** viola

**CARTER BREY** cello

**THE ST. LAWRENCE STRING QUARTET**

**ANTHONY MCGILL** clarinet

## **ENCOUNTER: NEW DIMENSIONS MICHAEL STEINBERG**

**Wednesday, August 13, 7:30 p.m.**

**Stent Family Hall, Menlo School**

Tickets: \$16 adult; \$10 student

The years leading to World War I saw history's most volatile political and cultural movements to date. James Joyce and Virginia Woolf wrote novels that defined their generation, and Sigmund Freud had Gustav Mahler agonizing over his dreams. As Monet painted his water lilies, Parisian audiences rioted over Stravinsky's *Rite of Spring*, and terrorists plotted to assassinate Archduke Ferdinand, heir to the Austro-Hungarian throne. Challenged by the late Romantics, how would the next generation of composers choose to express this volatility? How would Karl Marx and Friedrich Engels' *Communist Manifesto* of 1848 come to resonate in the atonal music of Schoenberg and Webern? What could a Russian ballet do to incite its audiences to take angrily to the streets?

# Music Now: Voices of Our Time 1988–2002

**John Corigliano** (b. 1938)

**Fancy on a Bach Air** for solo cello  
(1997)

**John Harbison** (b. 1938)

**November 19, 1828** for piano and  
string trio (1988)

**Bright Sheng** (b. 1955)

**Four Movements for Piano Trio** (1990)

**Osvaldo Golijov** (b. 1960)

**"Yiddishbuk" Inscriptions** for string  
quartet (1992)

**Ned Rorem** (b. 1923)

**Aftermath** for medium voice,  
violin, cello, and piano (2002)

**Sunday, August 17, 5:00 p.m.**

**Stent Family Hall, Menlo School**

Tickets: \$60 adult; \$30 student

**\*Post-Concert Dinner on the Lawn, 7:30 p.m.**

Reservations required; \$45

\*You're invited to join the musicians and artistic directors  
for dinner. After two weeks of music making, it's time to  
revel in friendship and laughter while enjoying outstand-  
ing food and wine in a delightful summer atmosphere.

**Monday, August 18, 8:00 p.m.**

**St. Mark's Episcopal Church**

Tickets: \$38/\$26 adult; \$20/\$10 student

**Prelude Performance, 7:00 p.m., free**

**Gilbert Kalish** piano

**Wu Han** piano

**Jorja Fleezanis** violin

**Ani Kavafian** violin

**Geraldine Walther** viola

**Carter Brey** cello

**David Finckel** cello

**The St. Lawrence**

**String Quartet**

**Nathaniel Webster** baritone





## Encounter: Voices of Our Time Ara Guzelimian

**Saturday, August 16, 7:30 p.m.**

**Stent Family Hall, Menlo School**

Tickets: \$16 adult; \$10 student

“The future will judge us, as it always judges the past, by our art more than by our armies—by construction more than by destruction” (Ned Rorem). As we face the dawn of a new century, music continues to respond to our ever-changing world. The music of our time reflects the hopes, concerns, and dreams of a global community. What virtues will we find in the art of an increasingly virtual world? What answers will it provide to the questions of our turbulent society?



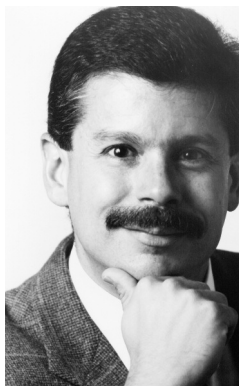
## The Artistic Directors

David Finckel and Wu Han's wide-ranging musical activities have placed them in the top rank of international musicians. Their engagements take them to some of the most prestigious concert series and festivals worldwide. In 1997, they launched ArtistLed, the first musician-directed and Internet-based recording company. Their most recent ArtistLed recording, featuring works by Rachmaninov, Prokofiev, and Shostakovich, received the *BBC Music Magazine's* coveted Editor's Choice distinction. From 1998–2000, David Finckel and Wu Han served as Artistic Directors at SummerFest LaJolla. Under their direction, the festival received unprecedented international acclaim for its innovative programming, roster of world-class artists, workshop program for top young chamber ensembles, symposiums on the state of the arts, and multimedia presentations involving the visual arts and dance. They have been regular members of the Isaac Stern Chamber Music Encounters at Carnegie Hall and at the Jerusalem Music Center, and appear annually in the Aspen Music Festival's Distinguished Artist Master Class series. David Finckel and Wu Han make their home in New York with their nine-year-old daughter Lilian.



# Encounter Leaders

**ROBERT GREENBERG** has performed and lectured extensively around the world. A distinguished and prolific composer, he currently serves as music historian-in-residence with San Francisco Performances and has taped a forty-eight lecture course entitled *How to Listen to and Understand Great Music* for The Teaching Company, which is considered the country's preeminent producer of college-level educational tapes. Robert Greenberg holds a Ph.D. in music composition from the University of California, Berkeley.



**MICHAEL STEINBERG**, musicologist, critic, and teacher, has served as program annotator for the San Francisco Symphony, the New York Philharmonic, and the Boston Symphony. He was the San Francisco Symphony's artistic adviser for ten years and later held the same post with the Minnesota Orchestra. Michael Steinberg has received numerous awards and fellowships as well as an honorary doctorate from the New England Conservatory.



**ARA GUZELIMIAN**, artistic adviser of Carnegie Hall since September 1998, previously served as artistic administrator of both the Aspen Music Festival

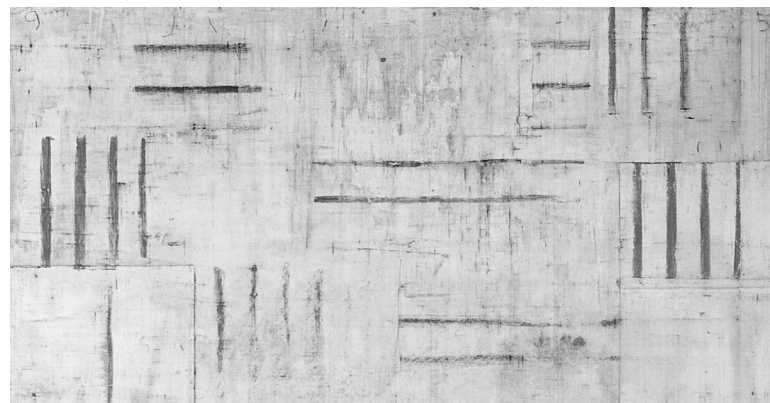
and School in Colorado and the Los Angeles Philharmonic. In 1999 Ara Guzelimian initiated the *Carnegie Talks* series in which he hosts extended conversations with major musicians of our time. He is editor of *Parallels and Paradoxes*, a collection of dialogues between Daniel Barenboim and Edward Said.



**BILL McGLAUGHLIN** is known to millions as an educator, performer, conductor, and composer. He made his public debut as a composer in 1997 with *Three Dreams and a Question: Choral Songs on e. e. cummings*. Bill McGlaughlin has also been active in broadcasting, serving as host of the popular public radio program *Saint Paul Sunday* since its inception in 1980.



Scholar, pianist, and multimedia artist **ROBERT WINTER** was a founding editor of the award-winning journal *Nineteenth-Century Music*. His live music programs for UCLA Extension have been broadcast nationally over American Public Radio. In 1996, UCLA appointed Robert Winter to the Presidential Chair in Music and Interactive Arts—the first chair of its kind in the School of the Arts and Architecture.



# Music@Menlo/2003

## Performers

*This August, twenty-one extraordinary musicians will converge in the Bay Area to become part of Music@Menlo. They will be our guides on the festival's musical journey, combining exceptional charisma, talent, and experience to deliver unforgettable performances.*



**CARTER BREY** (principal cellist, New York Philharmonic) has been hailed by audiences and critics for his virtuosity, flawless technique, and complete musicianship. He has appeared as soloist with virtually all the major orchestras in the United States, and his chamber music career is equally distinguished. The *Los Angeles Times* has praised his “deeply attentive, effusively brilliant playing.” In 1990, he was featured in a concert at Avery Fisher Hall that was broadcast via *Live from Lincoln Center*.



As soloist, chamber musician, recording artist, and teacher, cellist **COLIN CARR** has captivated audiences worldwide. A regular guest at many major festivals, he has been praised for consistently “breathtaking, refreshing, and entirely convincing” performances (*The Strad*) and for “reaching deeply inside the music and using his instrument to deliver surprising discoveries” (*Washington Post*). Colin Carr is a founding member of the piano trio Sequenza.

Bassist **CHARLES CHANDLER** is the first member of the San Francisco Symphony Youth Orchestra to become a member of the San Francisco Symphony. Prior to his position in San



Francisco, he served as associate principal bass of the Phoenix Symphony. He has also performed in the Marin Symphony, and in 1987 he was a member of the Schleswig-Holstein Musik Festival under the direction of Leonard Bernstein.

Harpichordist, pianist, musicologist, and conductor **KENNETH COOPER** is one of the world’s leading specialists in the music of the eighteenth century. He has revived countless musical works, lending them extraordinary authenticity as well as great vitality. Kenneth Cooper is music director of the Berkshire Bach Ensemble and has recorded the complete Gamba and Harpsichord Sonatas of J. S. Bach with cellist Yo-Yo Ma. He holds a Ph.D. in musicology from Columbia University, where he currently serves on the faculty.



**JORJA FLEEZANIS** has been concertmaster of the Minnesota Orchestra since September 1989, assuming that position after nine years with the San Francisco Symphony. She has developed a reputation for regularly exploring a wide range of repertoire and “defending neglected and under-valued music” from early masterpieces to music of our time. Jorja Fleezanis has given the premieres of works by many of today’s leading composers and is increasingly sought by music festivals and presenters throughout the country for her gifts as a music educator.



**JEFFREY KAHANE** is equally sought after as conductor, piano soloist, and chamber musician. Currently, he is music director of both the Los Angeles Chamber Orchestra and the Santa Rosa Symphony and is artistic director of the newly-founded Green Music Festival in Sonoma County. Performing on the world’s most distinguished stages, Jeffrey Kahane has maintained his reputation as a pianist “versatile in styles, superior in technique, unlimited in horizons” (*Los Angeles Times*).



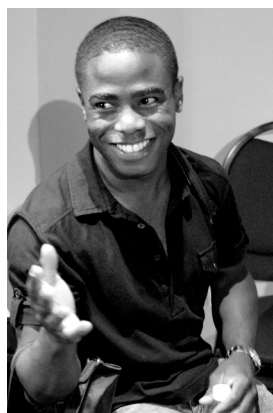
Pianist **GILBERT KALISH** has had a profound influence on the musical community both as educator and pianist and has established himself as a major figure in American music making. He has been pianist of the Boston Symphony Chamber Players since 1969 and was a founding member of the Contemporary Chamber Ensemble. In 1995 he received the Paul Fromm Award for distinguished service to the music of our time, and in 2002 he was awarded the Richard J. Bogomolny National Service Award for his lasting contribution to the field of chamber music.



Violinist **ANI KAVAFIAN** is an artist-member of the Chamber Music Society of Lincoln Center and has toured the country as a chamber musician with her sister, violinist Ida Kavafian. In great demand as a soloist, chamber musician, and teacher, Ani Kavafian has performed with virtually all of America’s leading orchestras. Her passionate and intelligent musicianship has



been hailed by the *San Francisco Chronicle* for “giving new meaning to the term live performance.”



Acclaimed twenty-three-year-old virtuoso **ANTHONY MCGILL** (associate principal clarinetist, Cincinnati Symphony Orchestra) is quickly becoming one of classical music’s most sought-after soloists and chamber musicians. A winner of the coveted Avery Fisher Career Grant, he is a member of Chamber Music Society Two at Lincoln Center.

He won his current seat with the Cincinnati Symphony Orchestra at age nineteen and has since continued to build a reputation as a riveting virtuoso player.

The **ST. LAWRENCE STRING QUARTET** (Geoff Nuttall, violin; Barry Shiffman, violin; Lesley Robertson, viola; and Alberto Parrini, cello) continues to build its reputation for imaginative, spontaneous music-making by delivering traditional quartet repertoire. It is also passionately committed to performing and expanding the works of living composers.



Among those with whom the St. Lawrence String Quartet currently has an active working relationship is Osvaldo Golijov, whose *Yiddishbuk* (to be performed at

Music@Menlo on August 17 and 18) they recently recorded, garnering a nomination for the 2003 Grammy Award for Best Chamber Music Performance. The quartet is in residence at Stanford University.

Violinist **PHILIP SETZER** has appeared as soloist with symphonies nationwide and has participated in the world’s



Shostakovich led to a unique collaboration between Simon McBurney’s company, Complicité, and the Emerson Quartet. The result was the groundbreaking *The Noise of Time*, which has been presented at festivals throughout the United States and Europe.

Hailed as “an aristocrat of his instrument” (*Los Angeles Times*) and “undoubtedly one of a few world masters” (*San Diego Union*), **ALLAN VOGEL** (principal oboist, Los Angeles Chamber Orchestra) is one of America’s leading wind soloists and chamber musicians. He is recognized for his particularly sensitive approach to the Baroque repertoire. Allan Vogel’s *Oboe Obsession* has been called “the single finest disc of oboe music ever recorded” by *American Record Guide*.



the World Orchestra,” which performed in Geneva to celebrate the fiftieth anniversary of the United Nations in July 1995. An advocate of music of our time, she has given the United States premieres of works by Toru Takemitsu, Peter Lieberson, and George Benjamin.

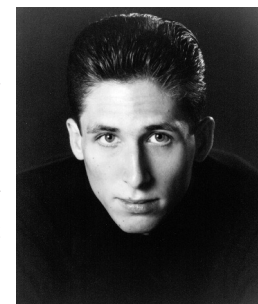
leading music festivals. He is a founding member of the Emerson String Quartet, with which he has won six Grammy Awards. His innovative idea to combine concert performance with theater to portray the life of

The trumpet playing of **DAVID WASHBURN** (principal trumpet, Los Angeles Chamber Orchestra, Pasadena Pops Orchestra, California Philharmonic) has been heard on stages throughout the world. Prior to assuming his three



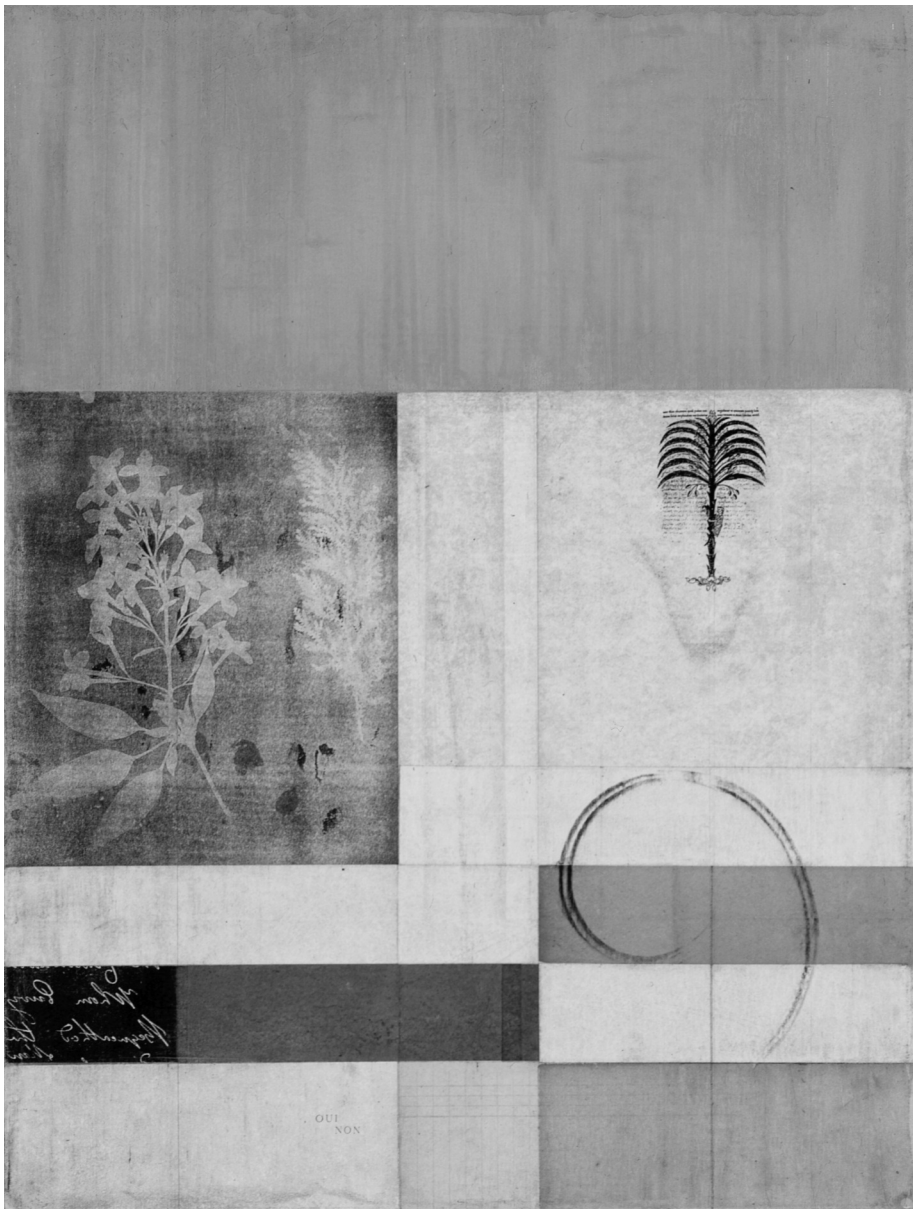
concurrent principal trumpet positions, David Washburn served as principal trumpet and soloist with the Hong Kong Philharmonic Orchestra. He is also active in the recording studio, with numerous motion picture soundtracks to his credit, including *The Perfect Storm* and *Titanic*.

**NATHANIEL WEBSTER** is developing a fine reputation on both the operatic and concert stage. A graduate of the Eastman School of Music and the Royal Scottish Academy of Music in Glasgow, Nathaniel Webster recently completed two years at the Paris Opera’s Centre de Formation Lyrique and was named second prize winner in the 2000 International Music Competition of the ARD in Munich. His 2002–2003 season includes a number of appearances with the Frankfurt Opera, including the roles of Ned Keene in *Peter Grimes*, Guglielmo in *Così fan tutte* and Schaunard in *La Bohème*.



One of the most acclaimed flutists performing today, **CAROL WINCENC** has appeared as soloist with major orchestras worldwide and has premiered works written for her by today’s most prominent composers. Her exceptional skill and musicianship are coupled with a deep commitment to expanding the flute repertoire and to lending her personal interpretive voice to the great classics of the flute repertoire from Bach and Mozart to Nielsen and Messiaen.



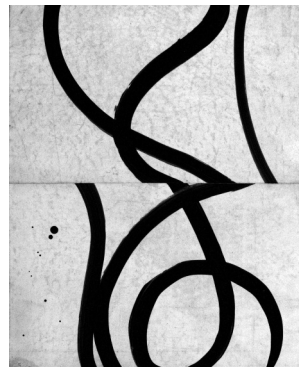
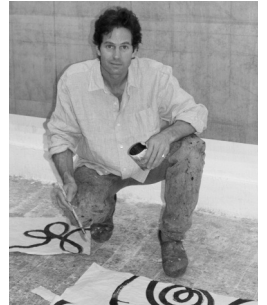


*Guardians of the Gate LXVII*

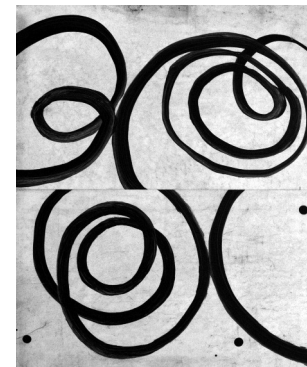
# Visual Arts and the Festival

## VISUAL ARTIST-IN-RESIDENCE & FESTIVAL EXHIBITION

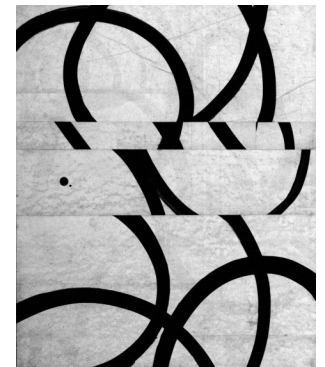
The lyrical qualities of visual and musical art cross boundaries and touch us profoundly in unspoken ways. Renowned contemporary artist **Robert Kelly** will be in residence during the festival, bringing an important body of work for a two-week exhibition in Stent Family Hall. Robert Kelly's work can be found in some of the country's most distinguished museums, including the Brooklyn Museum of Art, the Milwaukee Art Museum, and the Fogg Museum at Harvard University. His images grace the pages of this brochure, offering a glimpse of the exhibition to come. At Stent Family Hall on **Sunday, August 10, at 4:00 p.m.**, Robert Kelly will lead a tour of the exhibition which will be followed by an open conversation between the artist and festival artistic director David Finckel. The tour and conversation are free and open to the public.



*Orillas XI*



*Orillas IX*



*Orillas X*

## CANTOR CENTER COLLABORATION

In partnership with the **Iris and B. Gerald Cantor Center for the Visual Arts at Stanford University**, we have created a specially designed museum guide to accompany the festival's musical programs. The guide highlights works within Stanford's fine collection that give greater insight into each era celebrated in this summer's programming, adding a richer context to your musical experience. During the festival, stop by the Welcome Center at Stent Family Hall for a free Cantor Center guide, which includes directions to the museum and its hours.



# Open House

Saturday, August 9



Beginning at 9:30 a.m., join us at Menlo School for the Chamber Music Open House. Stroll the grounds, observe a variety of musical happenings, and discover chamber music from many perspectives.

## Open Coaching

Starting at 9:30 a.m., sit in on workshops with the festival artists and Music@Menlo's gifted young students. Observe the passing of skills, experience, and great musical traditions from today's leading artists to a new generation of musicians.

## Open Rehearsal

In the morning and mid-afternoon, be on hand at any of our open rehearsals in Stent Family Hall as the festival artists prepare music of the Romantic era. Learn what goes into preparing and refining a performance. Hear the St. Lawrence String Quartet and pianist/artistic director Wu Han work through Dvořák's Piano Quintet. Enjoy this rare chance to watch as a masterful musical interpretation comes into being.

## Music@Menlo Café

From 11:00 a.m.–2:00 p.m., at the Music@Menlo Café. Lunch and refreshments will be available.

## Open Mic at the Café

Music@Menlo offers amateur musicians an opportunity to meet their peers, read through a selection of chamber pieces, and perform in a casual setting. Individuals and preformed ensembles are invited to sign up (*see below*) and perform anytime between 11:00 a.m.–2:00 p.m. at the Music@Menlo Café.

*(Open to individuals and ensembles. Sign-up required, see below.)*

## Young Performers Concert

3:30 p.m. (tickets required)

**Evening Concert** at Stent Family Hall  
8:00 p.m. (tickets required)

*Detailed schedule for the day will be available during the festival at the Welcome Center at Stent Hall as well as on the festival web site. If you would like to sign up for the Open Mic, please email [Patrick@musicatmenlo.org](mailto:Patrick@musicatmenlo.org).*

# Music for Families



Music@Menlo offers many occasions for families to enjoy great music together. The daily workshops and Saturday afternoon Young Performers Concerts (page 5) allow young listeners to observe music rehearsed, performed, and discussed by their peers. The National Workshop Program students' 7:00 p.m. Prelude Performances (page 5) at St. Mark's in Palo Alto offer a relaxed yet informative early evening concert opportunity. (Don't miss pizza and ice cream for young listeners at the Opening Night Barbecue at St. Mark's on August 5.) To learn more about festival activities designed for families, please stop by the Welcome Center at Stent Family Hall during the festival, call 650-330-2030, or email us at [info@musicatmenlo.org](mailto:info@musicatmenlo.org).

**Note:** We ask that children attending the full-evening concerts and Encounters be at least seven years of age.

# Venues



Each Music@Menlo/2003 concert program will be performed twice: once in each of our exceptional concert spaces.

**Stent Family Hall** in Atherton ranks among the Bay Area's most exquisite venues for chamber music. The hall's elegant Spieker Ballroom, with seating for 150 guests, provides an intimate concert experience for listeners wanting to hear chamber music in the setting for which it was intended.

**St. Mark's Episcopal Church** in midtown Palo Alto offers a serene atmosphere of lovely arched wood ceilings and stained glass windows, acoustically ideal for chamber music. The church's attractive grounds, patio, and garden make for a pleasant pre-concert or intermission stroll. Inside the church, you will find 380 seats configured in the round for up-close enjoyment from any seat.

*Venue seating maps appear on your order form, and directions and a map for the venues appear on page 26.*

# Media



**AudioNotes** are a Music@Menlo innovation designed to familiarize you with the music, musicians, and composers prior to your concert experience.

AudioNotes are CD's which feature biographical information on the festival composers, musical examples from each piece, and conversations with festival artists. This summer the festival is producing five separate discs, each devoted to one of the five concert programs.

The CD format allows you to become acquainted with the festival at your leisure—in the car, at home, or anywhere you enjoy listening to music. AudioNotes are included with the purchase of tickets.

**Minnesota Public Radio** is the exclusive broadcast partner of Music@Menlo, with radio hosts and producers in residence during the festival. Music@Menlo's recording engineer, two-time Grammy-winner **Da-Hong Seetoo**, will record festival concerts for national broadcast by Minnesota Public Radio, including highlights on Classical 24®, a live classical music service broadcast on 290 stations nationwide.

# Reserving Your Tickets

## Place Your Order Today!

Advanced tickets for each performance may be ordered online, by mail, phone, or fax, or in person as indicated below. You may place your order now. **Tickets will be mailed starting the week of July 7.** (*Orders received less than ten business days prior to an event will be held for you at will call.*)

## Mailing address for orders

Music@Menlo  
c/o Stanford Ticket Office  
537 Lomita Mall MC2250  
Stanford, CA 94305-2250

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

**Charge by Fax:** 650-725-6230

**Charge by Phone:** 650-725-ARTS (2787)

Tickets may be ordered in person at the Stanford Ticket Office, located on the ground floor of Tresidder Memorial Union on the Stanford University Campus. The Stanford Ticket Office is an independent provider of box office services to Music@Menlo.

## Ticket Office Hours

Monday–Friday, 10:00 a.m.–5:00 p.m. and Saturday, noon–4:00 p.m.

## Handling charges

A \$4.50 handling charge PER ORDER applies to all mail, fax, and online orders. A \$2.50 handling charge PER TICKET applies to all phone orders. There are NO HANDLING CHARGES for tickets ordered and picked up in person at the Stanford Ticket Office or the concert-night box office.



## WAYS TO ENJOY SAVINGS AND REWARDS

### Become a Festival Subscriber—Save 10% on your ticket order!

Choose any combination of six or more evening concerts or Encounters and save 10% on your ticket order while gaining the valuable subscriber benefits of free ticket-exchange privileges for greater flexibility and lost-ticket insurance in the event that you forget or lose your tickets.

### Choose the Summer Immersion Package—Enjoy even greater rewards!

By choosing all five programs (your choice of venue, or mix and match locations) and the corresponding five Encounters, you'll embark on a comprehensive musical discovery spanning 350 years. Enjoy a summer escape filled with engaging opportunities to deepen your connection to great music. In addition to gaining all of the above Festival Subscriber benefits (including a 10% discount), you'll be invited to the festival's closing party—a private gathering with the artists on August 18 where you'll have a chance to celebrate the culmination of an unforgettable festival experience.

## QUESTIONS

For questions about your ticket order, please call the Stanford Ticket Office at 650-725-ARTS (2787) or send email to [orders@tickets.stanford.edu](mailto:orders@tickets.stanford.edu). For other questions about the festival, you can reach our administrative office at 650-330-2030, email us at [info@musicatmenlo.org](mailto:info@musicatmenlo.org), or visit us online at [www.musicatmenlo.org](http://www.musicatmenlo.org). We welcome your calls and emails.



# Order Form

Place your order today in any of the following ways:

**By Mail:** Music@Menlo  
c/o Stanford Ticket Office  
537 Lomita Mall MC 2250  
Stanford, CA 94305-2250

**Charge Online:** www.musicatmenlo.org  
**Charge by Fax:** 650-725-6230  
**Charge by Phone:** 650-725-ARTS (2787)

For questions about your order, call the Stanford Ticket Office at 650-725-ARTS (2787) or send email to orders@tickets.stanford.edu.

Tickets may be ordered in person at the Stanford Ticket Office, located on the ground floor of Tresidder Memorial Union on the Stanford University campus. The Stanford Ticket Office is an independent provider of box office services to Music@Menlo.

For other questions about the festival, you can reach our administrative office at 650-330-2030, email us at info@musicatmenlo.org, or visit us online at www.musicatmenlo.org. We're always glad to hear from you!

## ORDER INFORMATION

NAME \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

DAY PHONE/EVENING PHONE \_\_\_\_\_

EMAIL ADDRESS \_\_\_\_\_

☐ Please check if you do not wish to receive mailings from selected arts organizations with which we may exchange mailing lists. (We never exchange email addresses or telephone numbers.)

## PAYMENT INFORMATION

☐ Check enclosed made payable to the **Stanford Ticket Office—Music@Menlo**.  
Please charge my account as follows: ☐ Visa ☐ MasterCard ☐ Discover ☐ AmEx

CREDIT CARD # \_\_\_\_\_ EXP. DATE \_\_\_\_\_

SIGNATURE \_\_\_\_\_

# Your Menu for the Complete Festival Experience...

## ENCOUNTERS + EVENING CONCERT SERIES

Learn more about evening concerts and Encounters on page 4.

	Adult	Quantity	Youth 7+ * & Student	Quantity	Total
		Center/Side		Center/Side	\$
<b>I The Age of Grandeur</b>					
Encounter I [Aug. 4, 7:30 p.m.]	\$16	x _____	\$10	x _____	_____
Concert program I					
St. Mark's [Aug. 5, 8:00 p.m.]	\$38/\$26	x _____	\$20/\$10	x _____	_____
or Stent Hall [Aug. 6, 8:00 p.m.]	\$60	x _____	\$30	x _____	_____
<b>II The Age of Reason</b>					
Encounter II [Aug. 7, 7:30 p.m.]	\$16	x _____	\$10	x _____	_____
Concert program II					
St. Mark's [Aug. 8, 8:00 p.m.]	\$38/\$26	x _____	\$20/\$10	x _____	_____
or Stent Hall [Aug. 9, 8:00 p.m.]	\$60	x _____	\$30	x _____	_____
<b>III Emotion Unbound</b>					
Encounter III [Aug. 10, 7:30 p.m.]	\$16	x _____	\$10	x _____	_____
Concert program III					
St. Mark's [Aug. 11, 8:00 p.m.]	\$38/\$26	x _____	\$20/\$10	x _____	_____
or Stent Hall [Aug. 12, 8:00 p.m.]	\$60	x _____	\$30	x _____	_____
<b>IV New Dimensions</b>					
Encounter IV [Aug. 13, 7:30 p.m.]	\$16	x _____	\$10	x _____	_____
Concert program IV					
St. Mark's [Aug. 14, 8:00 p.m.]	\$38/\$26	x _____	\$20/\$10	x _____	_____
or Stent Hall [Aug. 15, 8:00 p.m.]	\$60	x _____	\$30	x _____	_____
<b>V Voices of Our Time</b>					
Encounter V [Aug. 16, 7:30 p.m.]	\$16	x _____	\$10	x _____	_____
Concert program V					
Stent Hall [Aug. 17, 5:00 p.m.]	\$60	x _____	\$30	x _____	_____
or St. Mark's [Aug. 18, 8:00 p.m.]	\$38/\$26	x _____	\$20/\$10	x _____	_____
				<b>Subtotal:</b>	_____

(continue on next page)

\*For the evening concert and Encounters programs, a minimum age of seven years is required. Please see our Music For Families section on page 21 for a summary of festival programs designed for younger audiences.

Your subtotal from preceding page: \_\_\_\_\_

## SUBSCRIBER DISCOUNT

Choose any combination of six or more concerts or Encounters and save 10% on your order! (Learn more about the benefits of your Festival Subscription on page 22.)

Number of concerts and Encounters selected \_\_\_\_\_

(Proceed if total is six or more.)

Your subtotal from preceding column \_\_\_\_\_ x 0.10 discount = \_\_\_\_\_

Discounted Subtotal: \_\_\_\_\_

## SUMMER IMMERSION PACKAGE

☐ I have chosen the Summer Immersion Package by selecting five concerts (my choice of venue) and the corresponding five Encounters. In addition to enjoying my Subscriber Discount, I'll watch my mailbox in July for an invitation to the private closing party with the artists on August 18! (Learn more about the Summer Immersion Package and private closing party on page 22.)

## YOUNG PERFORMERS CONCERTS

Learn more about these special concerts by young workshop musicians on page 5.

Saturday, August 9, 3:30 p.m.

Menlo School Commons      Number of people \_\_\_\_\_ x \$6 = \_\_\_\_\_ + \_\_\_\_\_

Saturday, August 16, 3:30 p.m.

Menlo School Commons      Number of people \_\_\_\_\_ x \$6 = \_\_\_\_\_ + \_\_\_\_\_

## JOIN US FOR THESE SPECIAL EVENTS

**Opening Night Barbecue, St. Mark's, Palo Alto** Tuesday, August 5, 6:00–7:00 p.m. See page 7.

Number of adults  
(full barbecue) \_\_\_\_\_ x \$15 = \_\_\_\_\_ + \_\_\_\_\_

Number of children  
(pizza & ice cream) \_\_\_\_\_ x \$ 5 = \_\_\_\_\_ + \_\_\_\_\_

**Post-Concert Dinner on the Lawn with the Artists, Menlo School, Atherton**

Sunday, August 17, at 7:30, following the 5:00 p.m. evening concert. See page 14.

Number of people \_\_\_\_\_ x \$45 = \_\_\_\_\_ + \_\_\_\_\_

Subtotal : \_\_\_\_\_

Your subtotal from preceding column: \_\_\_\_\_

## I WANT TO INVEST IN MUSIC@MENLO!

Enclosed is my tax-deductible gift to Music@Menlo to help support the festival's performances and educational workshops for young people. I'm looking forward to enjoying the rewards associated with my level of giving as outlined on page 25.

Tax-deductible gift + \_\_\_\_\_

## YOUR BONUS WITH EVERY ORDER

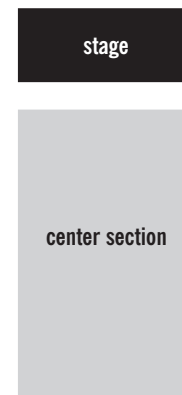
Every order comes with one FREE *AudioNotes* CD to accompany each concert program you've selected. Your CD's will arrive with your tickets. Learn more about *AudioNotes* on page 21.

Mail/fax/online handling charge for tickets + \$4.50

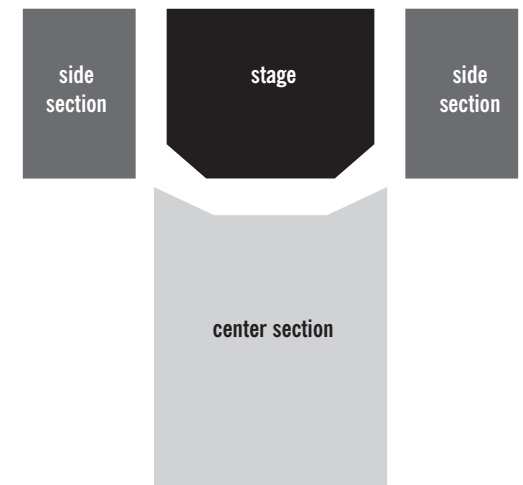
ORDER TOTAL: \_\_\_\_\_

## Venue Seating Maps

### STENT FAMILY HALL MENLO SCHOOL ATHERTON



### ST. MARK'S EPISCOPAL CHURCH PALO ALTO





# Ways to Deepen Your Connection

## INVEST IN MUSIC@MENLO



Join other visionaries who are investing in the launch of a festival in our community. Help establish the Music@Menlo legacy. Our programming depends on the generous support of friends and audiences to underwrite concerts, student Workshops, residencies by world-class artists, Young Performers Concerts, the community Open House, and other festival components that bring great music to listeners of all ages.

community Open House, and other festival components that bring great music to listeners of all ages.

Your help will:

1. Subsidize educational programs that, in the absence of ticket revenue, are completely dependent on contributions
2. Enable the festival to build the necessary infrastructure to present full seasons
3. Offset the festival's operating costs, filling the gap between box-office revenue and the costs of presenting concerts

Performers Circle levels of giving entitle you to advance mailing of the festival brochure, newsletters, and acknowledgments. Composers Circle benefits include invitations to special, intimate concerts planned during the winter season. Patrons Circle benefits include a private concert in your home and further opportunities for recognition. See the chart and legend (right) for more details on benefits associated with different levels of giving.



PERFORMERS CIRCLE		1	2	3	4	5	6	7	8	9	10	11	12
Paganini	gifts \$100–\$499	•	•	•									
Caruso	gifts \$500–\$999	•	•	•	•								

COMPOSERS CIRCLE		1	2	3	4	5	6	7	8	9	10	11	12
Bach	gifts \$1,000–\$2,499	•	•	•	•	•	•						
Haydn	gifts \$2,500–\$4,999	•	•	•	•	•	•	•					
Mozart	gifts \$5,000–\$9,999	•	•	•	•	•	•	•	•	•			
Beethoven	gifts \$10,000–\$24,999	•	•	•	•	•	•	•	•	•	•		

PATRONS CIRCLE		1	2	3	4	5	6	7	8	9	10	11	12
Esterhazy	gifts \$25,000–\$49,999	•	•	•	•	•	•	•	•	•	•	•	•
Medici	gifts \$50,000+	•	•	•	•	•	•	•	•	•	•	•	•

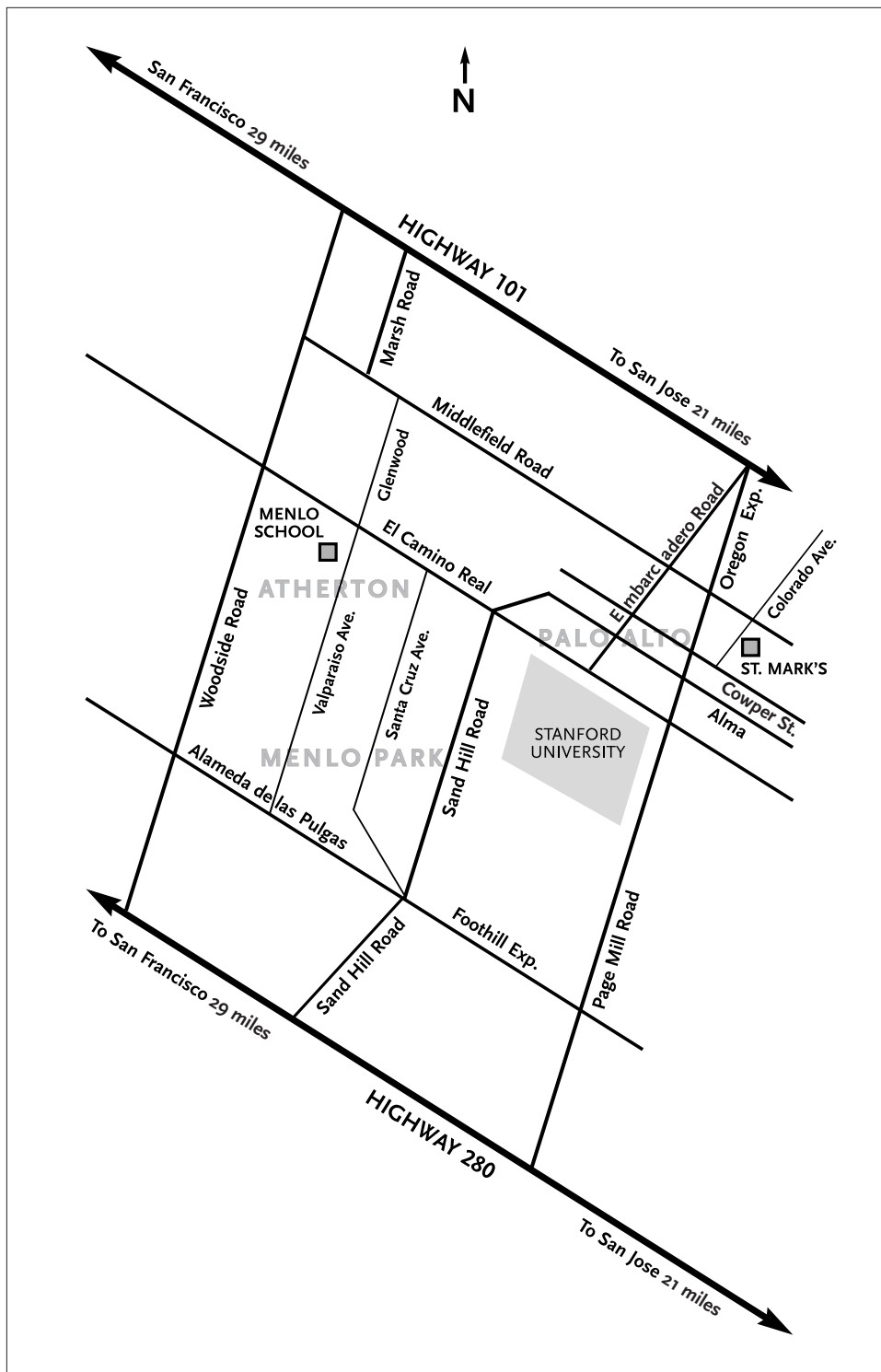
## DONOR BENEFITS

1. Advance mailing of the festival brochure
2. Festival newsletter
3. Acknowledgment in the festival program book
4. Acknowledgment in a special display at festival concerts
5. Festival artist CD, by request
6. Invitation to one Composers Circle event
7. Invitation to two Composers Circle events
8. Invitation to a special party with the artists during the festival season
9. Concert dedication on program page of the season program book
10. Season dedication on a special page of the season program book
11. A private concert in your home
12. Customized recognition tailored to meet your interests

Contributions can be made on your order form, or with a check made payable to “Menlo School—Music@Menlo” and mailed to Music@Menlo, 50 Valparaiso Avenue, Atherton, CA 94027. Gifts to Music@Menlo are deductible for income tax purposes within the limits prescribed by law. For further information, please call 650-330-2030.

## ENJOY THE REWARDS OF VOLUNTEERING

A strong team of friendly, enthusiastic, and hard-working volunteers is always needed to help a festival run smoothly. Volunteer opportunities are plentiful and include activities ranging from hosting an artist in your home or hosting musicians for dinner to ushering at concerts or offering general help with festival hospitality and promotions. If you are interested in contributing time and energy to help Music@Menlo, please give us a call at 650-330-2030, or email us at [info@musicatmenlo.org](mailto:info@musicatmenlo.org). We'll be delighted to hear from you!



## LOCATIONS AND PARKING

**Menlo School** and **Stent Family Hall** are located at 50 Valparaiso Avenue in Atherton, between El Camino Real and Alameda de las Pulgas at the Menlo Park border.

**St. Mark's Episcopal Church** is located at 600 Colorado Avenue in midtown Palo Alto, between Middlefield Road and Cowper Street.

**Parking at both Menlo School and St. Mark's is free.** You are invited and encouraged to park in any of the venues' available lots at any time.

## FOR YOUR INFORMATION

- The box office opens one and a half hours prior to the start of each concert.
- All programs are subject to change. Artist and Encounter rosters are subject to change. Please visit [www.musicatmenlo.org](http://www.musicatmenlo.org) for the most up-to-date details.
- Once purchased, tickets are non-refundable, except in the case that an event is canceled. There are no exchanges on single tickets. With one business day's notice, Festival Subscribers and Summer Immersion Package participants may exchange tickets for another performance in the 2003 festival season. If such exchanges are for a lower-priced ticket, the difference in price becomes a tax-deductible donation to Music@Menlo. Tickets not exchanged within the 2003 season become a tax-deductible donation to Music@Menlo.

## FOR VISITORS TO OUR AREA

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

**Getting there:** The San Francisco Bay area is served by three international airports: San Francisco, San Jose, and Oakland. Menlo Park and Palo Alto are within forty-five minutes of each.

**Accommodations:** Hotels are available in a variety of price ranges, some within walking distance of Menlo School, and in the towns of Menlo Park and Palo Alto.

**Weather:** In August it almost never rains on the Peninsula. Days are dry and warm, sometimes in the low 80's, and evenings can be cool, sometimes in the high 50's.




**Shopping and eating:** The towns of Menlo Park and Palo Alto offer pleasant strolls on streets lined with trees and attractive boutiques. Stanford Shopping Center in Palo Alto, is a spectacular mall. The food and wine of the region is legendary, and there are many outstanding restaurants serving cuisine to suit any taste.

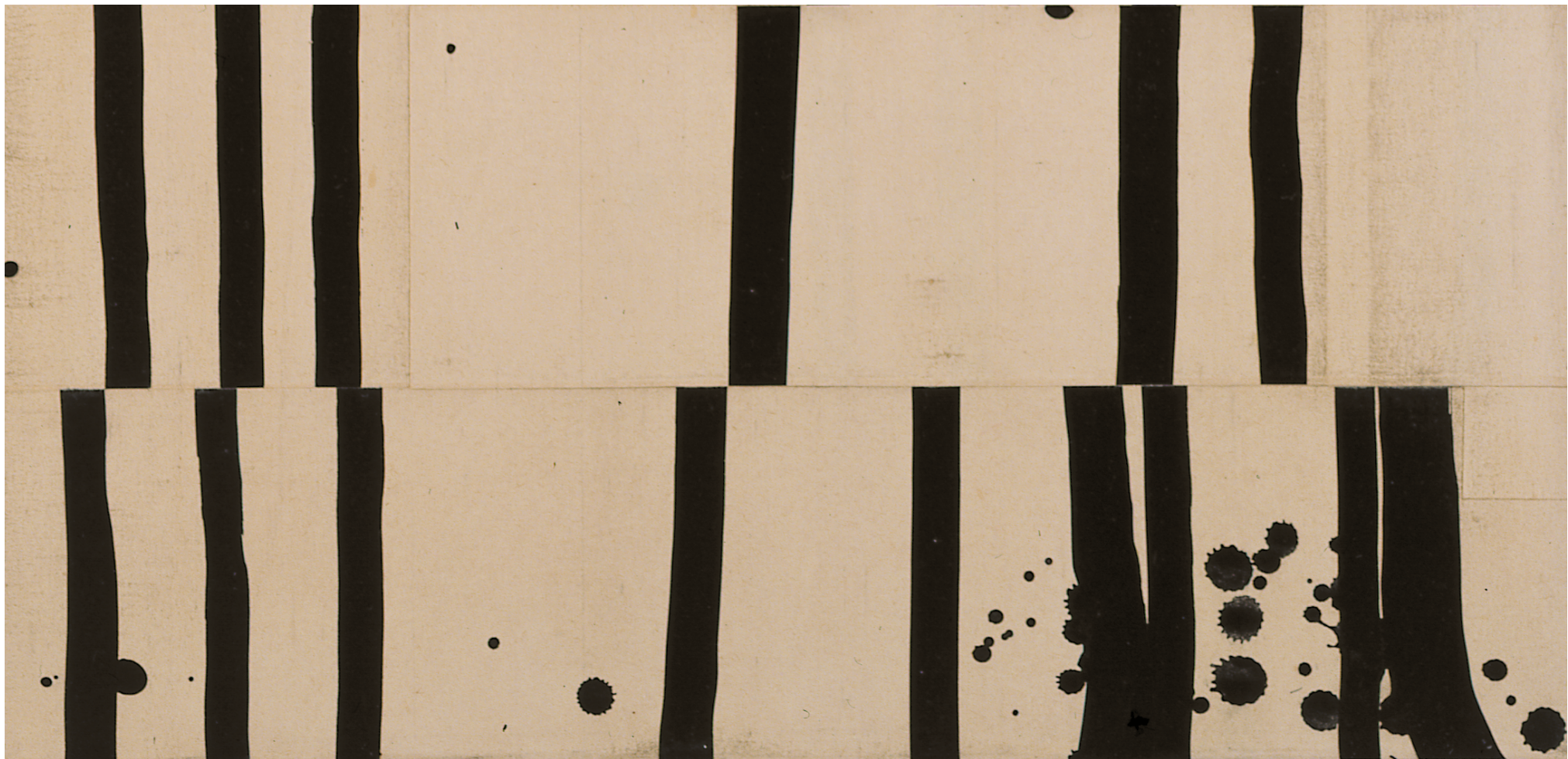
Visit the [www.musicatmenlo.org](http://www.musicatmenlo.org) for useful links to area web sites.

Cover paintings: *Assemblage Rouge* (front) and *Thicket LXII* (back) by Robert Kelly. Both paintings courtesy of the artist and Linda Durham Contemporary Art. Inside: Robert Kelly paintings courtesy of Linda Durham Contemporary Art, Galisteo, and John Berggruen Gallery. Photos: David Finckel and Wu Han, pp. 2, 16: Christian Steiner. Photo of Stent Family Hall, Menlo School, pp. 2-3: Albrecht Neumeister. Photos of Menlo School and Music@Menlo/2002, pp. 4-25: Da-Hong Seetoo and Steven Ibara. Photo of Robert Kelly, p. 20: Shirine Gill. Research and text: Patrick Castillo. Drawings on pp. 6-7 and 10-11 courtesy of Hill-Stone, Inc. Art direction and design: Nick Stone Design.



# Music@Menlo Calendar August 2003

<b>SUN/3</b> Workshops begin	<b>MON/4</b> Workshops  7:30 PM: Encounter: The Age of Grandeur	<b>TUE/5</b> Workshops  6 PM: Opening Barbecue 7 PM: Prelude Performance 8 PM: Concert: The Age of Grandeur	<b>WED/6</b> Workshops  8 PM: Concert: The Age of Grandeur	<b>THU/7</b> Workshops  7:30 PM: Encounter: The Age of Reason	<b>FRI/8</b> Workshops  7 PM: Prelude Performance 8 PM: Concert: The Age of Reason	<b>SAT/9</b> 9:30 AM: Open House 11 AM–2 PM: Open Mic 3:30 PM: Young Performers Concert  8 PM: Concert: The Age of Reason
<b>SUN/10</b> Workshops  4 PM: Conversation and tour with Robert Kelly 7:30 PM: Encounter: Emotion Unbound, with Robert Winter	<b>MON/11</b> Workshops  7 PM: Prelude Performance 8 PM: Concert: Emotion Unbound	<b>TUE/12</b> Workshops  8 PM: Concert: Emotion Unbound	<b>WED/13</b> Workshops  7:30 PM: Encounter: New Dimensions	<b>THU/14</b> Workshops  7 PM: Prelude Performance 8 PM: Concert: New Dimensions	<b>FRI/15</b> Workshops  8 PM: Concert: New Dimensions	<b>SAT/16</b>  3:30 PM: Young Performers Concert 7:30 PM: Encounter: Voices of our Time, with Ara Guzelimian
<b>SUN/17</b>  5 PM: Concert: Voices of Our Time 7:30 PM: Post-Concert Dinner	<b>MON/18</b>  7 PM: Prelude Performance 8 PM: Concert: Voices of Our Time 10 PM Private Party	<p><b>SPECIAL THANKS</b></p> <p>Music@Menlo is made possible by a leadership grant from The William and Flora Hewlett Foundation. Additional support provided by the Koret Foundation, the Barnard/Fain Foundation, and the individuals and organizations that share the festival's vision.</p> <p><b>Location Key:</b></p> <p>Menlo School (Stent Family Hall or Menlo Commons) Atherton</p> <p>St. Mark's Episcopal Church, Palo Alto</p> <p>THE WILLIAM AND FLORA HEWLETT FOUNDATION</p> <p></p> <p><b>NEWSPAPER SPONSOR</b></p> <p> The Newspaper of Silicon Valley</p> <p><b>BROADCAST PARTNER</b></p> <p>Minnesota Public Radio </p> <p>Minnesota Public Radio is a leading producer of classical music programming, including <i>Saint Paul Sunday</i>®, the <i>Composers Datebook</i>®, <i>Classical 24</i>®, and <i>American Mavericks</i>™, a radio and web series produced in association with the San Francisco Symphony, Michael Tilson Thomas, Music Director.</p>				



Music@Menlo

50 Valparaiso Avenue  
Atherton, CA 94027

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