



Music@Menlo

Chamber Music on the San Francisco Peninsula

The Second Season

July 29–August 15, 2004



STENT
FAMILY
HALL

Welcome from the Artistic Directors

In its first season, Music@Menlo introduced the vast literature of chamber music by taking audiences on a chronological journey, following music as it unfolded over the last three centuries. This summer, we'll experience the richness of the chamber music repertoire in an equally fascinating way; by immersing ourselves in five diverse musical languages, we'll emerge with a deeper understanding of and affinity for each culture. While last year's festival took us time traveling, this year takes us on a journey through some of the world's great musical capitals. Let Music@Menlo's musicians and Encounter Leaders be your guides.

In response to the overwhelming number of listeners eager to become involved in Music@Menlo, we've added a number of components and additional performances: the Carte Blanche Concerts, the Café Conversations, reprises of the Viennese and Russian programs, and a new training program for the very youngest students.

In addition to hearing the festival's concerts, we hope that you'll sample a wide variety of the festival's offerings. Getting behind the scenes in a master class, watching us rehearse at the Open House, meeting our International Workshop artists after hearing an exciting Prelude Performance—these are experiences that bring listeners closer to us and inside the music. As a whole, they create the chemistry that has made Music@Menlo the one-of-a-kind festival that it is.

We look forward to seeing you this summer,



David Finckel and Wu Han

ORIGIN/ESSENCE:

A MUSICAL ODYSSEY

Music@Menlo/2004 explores the languages of five definitive musical cultures. The programs offer sonic immersions in these diverse cultural environments, highlighted by vocal music sung in the composers' native tongues.

Performers

Soprano

Dina Kuznetsova
Josephine Mongiardo

Mezzo-soprano

Milagro Vargas

Baritone

Nathaniel Webster

Violin

Jorja Fleezanis
Ani Kavafian
Elmar Oliveira
Philip Setzer
Ian Swensen
Sophie Arbuckle*
Arik Braude*

Viola

Hsin-Yun Huang
Cynthia Phelps
Geraldine Walther

Cello

Colin Carr
David Finckel
Ronald Thomas
Wendy Warner
Peter Wyrick

Bass

Charles Chandler

Encounter Leaders

Charles Barber
Ara Guzelimian
Tim Page
Michael Steinberg
Robert Winter

Keyboard

Kenneth Cooper
Derek Han
Jeffrey Kahane
Gilbert Kalish
Wu Han

Flute

Carol Wincenc

Oboe

Allan Vogel

Clarinet

Anthony McGill

Bassoon

Dennis Godburn

Trumpet

James Rodseth
David Washburn

*Workshop Director

PROGRAM III • AUGUST 5-7

FRANCE

Music of Debussy,
Ravel, Dutilleux,
Poulenc, and Fauré

PROGRAM II • AUGUST 1-4

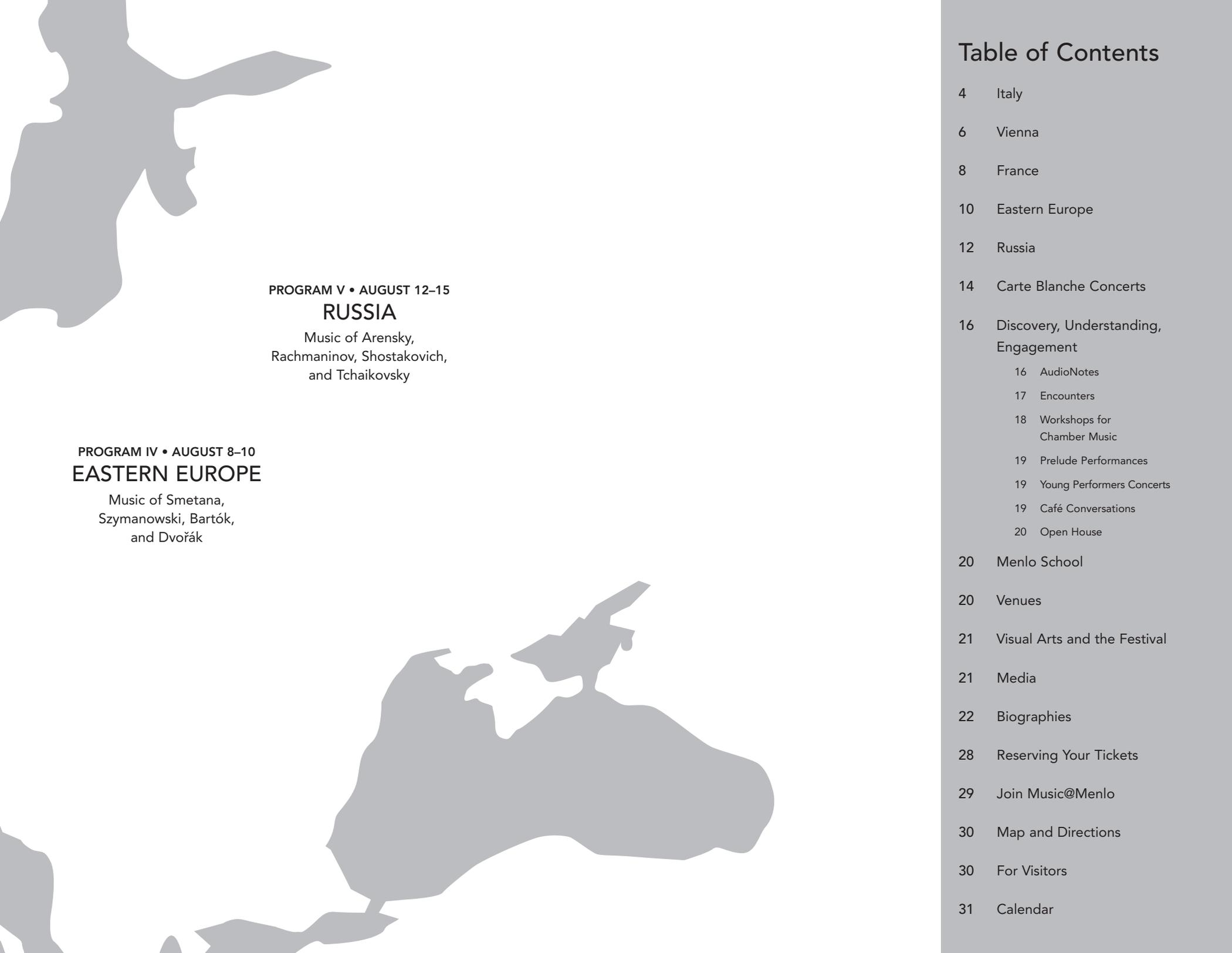
VIENNA

All-Schubert
program

PROGRAM I • JULY 29-31

ITALY

Music of
Albinoni,
Scarlatti,
Steffani, Platti,
Puccini, Verdi,
Corelli, and
Vivaldi



PROGRAM V • AUGUST 12-15

RUSSIA

Music of Arensky,
Rachmaninov, Shostakovich,
and Tchaikovsky

PROGRAM IV • AUGUST 8-10

EASTERN EUROPE

Music of Smetana,
Szymanowski, Bartók,
and Dvořák

Table of Contents

4	Italy
6	Vienna
8	France
10	Eastern Europe
12	Russia
14	Carte Blanche Concerts
16	Discovery, Understanding, Engagement
16	AudioNotes
17	Encounters
18	Workshops for Chamber Music
19	Prelude Performances
19	Young Performers Concerts
19	Café Conversations
20	Open House
20	Menlo School
20	Venues
21	Visual Arts and the Festival
21	Media
22	Biographies
28	Reserving Your Tickets
29	Join Music@Menlo
30	Map and Directions
30	For Visitors
31	Calendar

Italy

The turn of the eighteenth century witnessed a burst of brilliance in Italian music, full of operatic grandeur and ravishing virtuosity. The works of such accomplished composer-performers as Domenico Scarlatti and Antonio Vivaldi spare nothing in terms of technical wizardry and bold expressiveness. This dramatic flair would continue to thrive for generations: from the concerti grossi of Arcangelo Corelli to the hot-blooded music of Puccini and Verdi—the music of Italy is in turn full of mischief, splendor, and passion.





Tomaso Albinoni (1671–1751)

Concerto in B-flat, op. 9, no. 2, for Trumpet and Strings

Domenico Scarlatti (1685–1757)

Selected Sonatas for Harpsichord

Agostino Steffani (1654–1728)

Two Arias from *Tassilone* for Soprano, String Quartet, Bass, and Harpsichord

“Tutta Tremo” (Everything I fear)

“Più non v’ascondo” (Do not hide any longer, my desires)

Giovanni Benedetto Platti (1697–1763)

Sonata for Flute and Continuo

Giacomo Puccini (1858–1924)

I Crisantemi (Chrysanthemums) for String Quartet

Giuseppe Verdi (1813–1901)

Two Canzone

“Il Tramonto” (The Sunset)

“Stornello” (Refrain)

Arcangelo Corelli (1653–1713)

Concerto Grosso no. 4 in D Major

Antonio Vivaldi (1678–1741)

Concerto in B-flat for Violin, Cello, and Strings, RV 547

Concerto in D Major for Flute and Strings “Il Gardellino,” RV 90

Concerto in F Major for Three Violins and Strings, RV 551

Concerto in C Major for Two Trumpets and Strings, RV 537

Harpsichord

Kenneth Cooper

Violin

Sophie Arbuckle

Arik Braude

Ani Kavafian

Philip Setzer

Ian Swensen

Viola

Hsin-Yun Huang

Cello

David Finckel

Wendy Warner

Peter Wyrick

Bass

Charles Chandler

Soprano

Josephine Mongiardo

Flute

Carol Wincenc

Trumpet

James Rodseth

David Washburn

Encounter: Robert Winter

Thursday, July 29, 7:30 p.m.

Stent Family Hall, Menlo School

Tickets: \$25 adult; \$15 student

Concerts

Friday, July 30, 8:00 p.m.

St. Mark’s Episcopal Church

Tickets: \$42/\$28 adult; \$20/\$10 student

Prelude Performance, 6:00 p.m., free

Saturday, July 31, 5:30 p.m.

St. Mark’s Episcopal Church

Tickets: \$42/\$28 adult; \$20/\$10 student

Post-concert barbecue

Tickets: \$25 adult; \$12 child

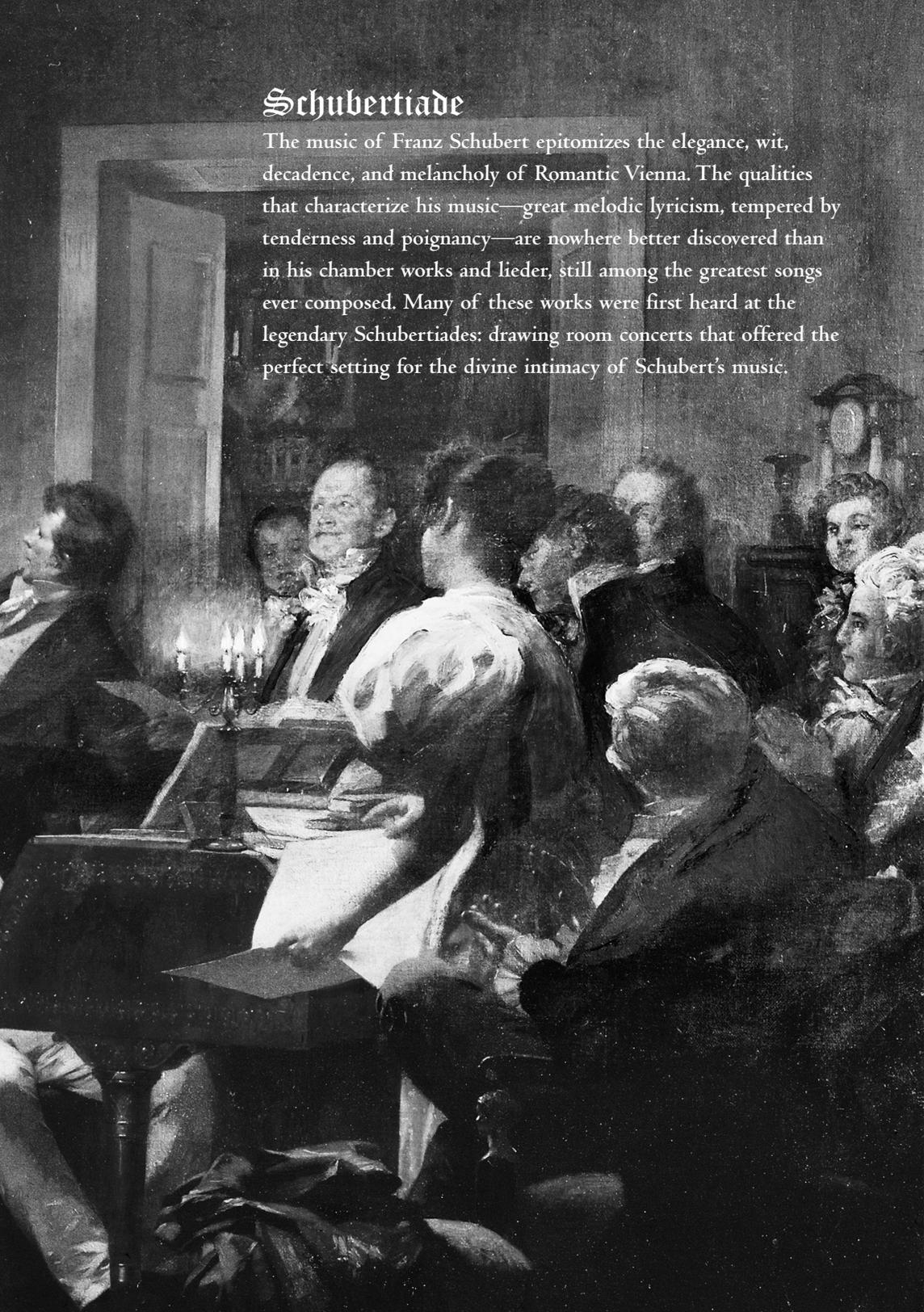
(See p. 28 for details.)

Vienna



Schubertiade

The music of Franz Schubert epitomizes the elegance, wit, decadence, and melancholy of Romantic Vienna. The qualities that characterize his music—great melodic lyricism, tempered by tenderness and poignancy—are nowhere better discovered than in his chamber works and lieder, still among the greatest songs ever composed. Many of these works were first heard at the legendary Schubertiades: drawing room concerts that offered the perfect setting for the divine intimacy of Schubert's music.



Franz Schubert (1797–1828)

Selections for Piano Four Hands

Selected lieder (I) for Baritone and Piano

“An die Musik” (To Music)

“Der Musensohn” (The Son of the Muses)

“Ständchen” (Serenade)

Piano Trio in E-flat Major, op. 100

Selected lieder (II) for Baritone and Piano

“Fischerweise” (Fisherman’s Song)

“Wanderers Nachtlied” (Wanderer’s Night Song)

“Der Zwerg” (The Gnome)

“An Silvia” (To Silvia)

“Die Forelle” (The Trout)

Piano Quintet in A Major, op. 114 “Die Forelle”

Piano

Derek Han

Wu Han

Violin

Philip Setzer

Viola

Hsin-Yun Huang

Cello

David Finckel

Wendy Warner

Bass

Charles Chandler

Baritone

Nathaniel Webster

Encounter: Michael Steinberg

Sunday, August 1, 7:30 p.m.

Stent Family Hall, Menlo School

Tickets: \$25 adult; \$15 student

Concerts

Monday, August 2, 8:00 p.m.

St. Mark’s Episcopal Church

Tickets: \$42/\$28 adult; \$20/\$10 student

Prelude Performance, 6:00 p.m., free

Tuesday, August 3, 8:00 p.m.

Stent Family Hall, Menlo School

Tickets: \$65 adult; \$30 student

Wednesday, August 4, 8:00 p.m.

Stent Family Hall, Menlo School

Tickets: \$65 adult; \$30 student

FRANCE



The music of France has been perennially vibrant and colorful. The lush harmonies of Gabriel Fauré developed into the picturesque music of Claude Debussy and Maurice Ravel—a musical idiom that came to be known as “impressionist music,” for its resemblance to the paintings of Monet and Renoir. Following this aesthetic tradition in French music, the musical language of Henri Dutilleux expertly combines elegance and eclecticism.



Claude Debussy (1862–1918)

Petite Pièce and Première Rhapsodie
for Clarinet and Piano

Maurice Ravel (1875–1937)

Chansons madécasses for Soprano,
Flute, Cello, and Piano

Henri Dutilleux (b. 1916)

Sonatina for Flute and Piano

Francis Poulenc (1899–1963)

Selected Songs for Soprano and Piano

“Voyage à Paris” (Voyage to Paris)

“Hôtel” (Hotel)

“Montparnasse”

“Les Chemins de l’amour” (The Paths of Love)

“Hyde Park”

Trio for Oboe, Bassoon, and Piano

Gabriel Fauré (1845–1924)

Selected Songs for Soprano and Piano

“Automne” (Autumn)

“Le Secret” (The Secret)

“En Sourdine” (Muted)

Piano Quartet no. 1 in c minor, op. 15

Piano

Derek Han

Jeffrey Kahane

Gilbert Kalish

Violin

Ian Swensen

Viola

Geraldine Walther

Cello

Colin Carr

Wendy Warner

Mezzo-soprano

Milagro Vargas

Flute

Carol Wincenc

Oboe

Allan Vogel

Clarinet

Anthony McGill

Bassoon

Dennis Godburn

Encounter: Ara Guzelimian

Thursday, August 5, 7:30 p.m.

Stent Family Hall, Menlo School

Tickets: \$25 adult; \$15 student

Concerts

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

St. Mark’s Episcopal Church

Tickets: \$42/\$28 adult; \$20/\$10 student

Prelude Performance, 6:00 p.m., free

Saturday, August 7, 8:00 p.m.

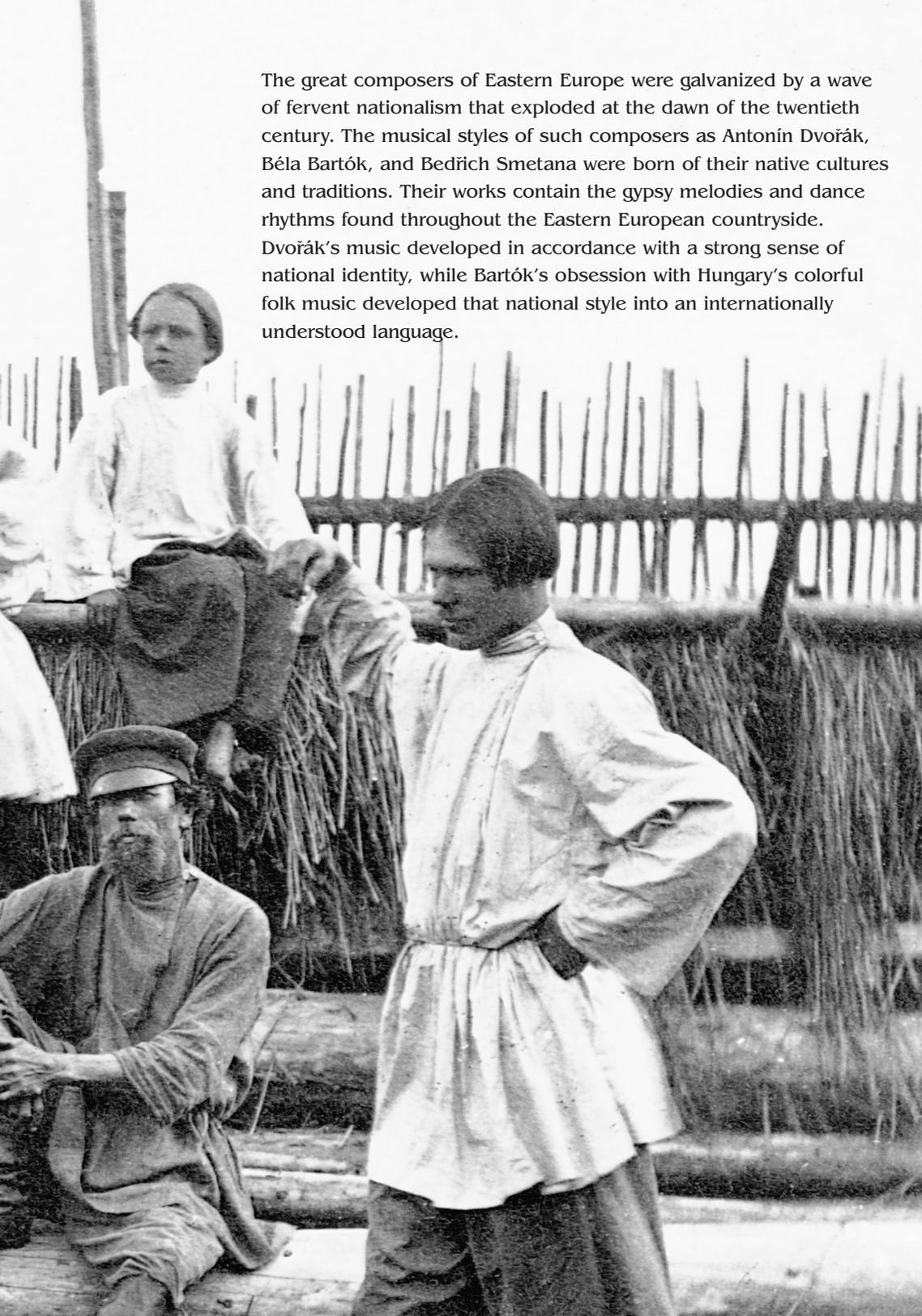
Stent Family Hall, Menlo School

Tickets: \$65 adult; \$30 student

EASTERN EUROPE



The great composers of Eastern Europe were galvanized by a wave of fervent nationalism that exploded at the dawn of the twentieth century. The musical styles of such composers as Antonín Dvořák, Béla Bartók, and Bedřich Smetana were born of their native cultures and traditions. Their works contain the gypsy melodies and dance rhythms found throughout the Eastern European countryside. Dvořák's music developed in accordance with a strong sense of national identity, while Bartók's obsession with Hungary's colorful folk music developed that national style into an internationally understood language.



Bedřich Smetana (1824–1884)

Piano Trio in g minor, op. 15

Karol Szymanowski (1882–1937)

Selections from *Piesni muezina szalonego* (Songs of the Infatuated Muezzin), op. 42, for Soprano and Piano

Béla Bartók (1881–1945)

Contrasts for Clarinet, Violin, and Piano

Antonín Dvořák (1841–1904)

Selections from *Gypsy Songs*, op. 55, for Soprano and Piano
Piano Quartet in E-flat Major, op. 87

Piano

Derek Han
Gilbert Kalish
Wu Han

Violin

Jorja Fleezanis
Ian Swensen

Viola

Geraldine Walther

Cello

Colin Carr
Wendy Warner

Soprano

Dina Kuznetsova

Clarinet

Anthony McGill

Encounter: Tim Page

Sunday, August 8, 7:30 p.m.

Stent Family Hall, Menlo School

Tickets: \$25 adult; \$15 student

Concerts

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

St. Mark's Episcopal Church

Tickets: \$42/\$28 adult; \$20/\$10 student

Prelude Performance, 6:00 p.m., free

Tuesday, August 10, 8:00 p.m.

Stent Family Hall, Menlo School

Tickets: \$65 adult; \$30 student

RUSSIA



Russia's composers have drawn on a tremendously rich culture to produce a picturesque chronicle of their country's complex history and social conditions. Piotr Ilyich Tchaikovsky, while trained in the Western European tradition, created music steeped in the passion and glory of his homeland. The vastness and grandeur of Mother Russia can be heard in the sweeping lyricism of Sergei Rachmaninov, and the soul of an oppressed society would be given a powerful voice in the compelling masterpieces of Dmitri Shostakovich.

Anton Arensky (1861–1906)

Quartet in a minor, op. 35, for Violin, Viola, and Two Cellos

Sergei Rachmaninov (1873–1943)

Selected Songs for Soprano and Piano (1916)

“Margaritki” (Daisies)

“K Ney” (To Her)

Dmitri Shostakovich (1906–1975)

Seven Romances on Poems of Alexander Blok, op. 127
for Soprano, Violin, Cello, and Piano

Piotr Ilyich Tchaikovsky (1840–1893)

Selected Songs for Soprano and Piano

“Ya li v polye da ne travushka bila” (Was I Not
a Blade of Grass?)

“Den li tsarit” (Always for Thee)

Souvenir de Florence, op. 70, for String Sextet

Piano

Gilbert Kalish
Wu Han

Violin

Jorja Fleezanis
Elmar Oliveira
Ian Swensen

Viola

Cynthia Phelps
Geraldine Walther

Cello

David Finckel
Ronald Thomas
Wendy Warner

Soprano

Dina Kuznetsova

Encounter: Charles Barber

Thursday, August 12, 7:30 p.m.

Stent Family Hall, Menlo School

Tickets: \$25 adult; \$15 student

Concerts

Friday, August 13, 8:00 p.m.

St. Mark's Episcopal Church

\$42/\$28 adult; \$20/\$10 student

Prelude Performance, 6:00 p.m., free

Saturday, August 14, 8:00 p.m.

Stent Family Hall, Menlo School

Tickets: \$65 adult; \$30 student

Sunday, August 15, 5:30 p.m.

Stent Family Hall, Menlo School

Tickets: \$65 adult; \$30 student

New in 2004

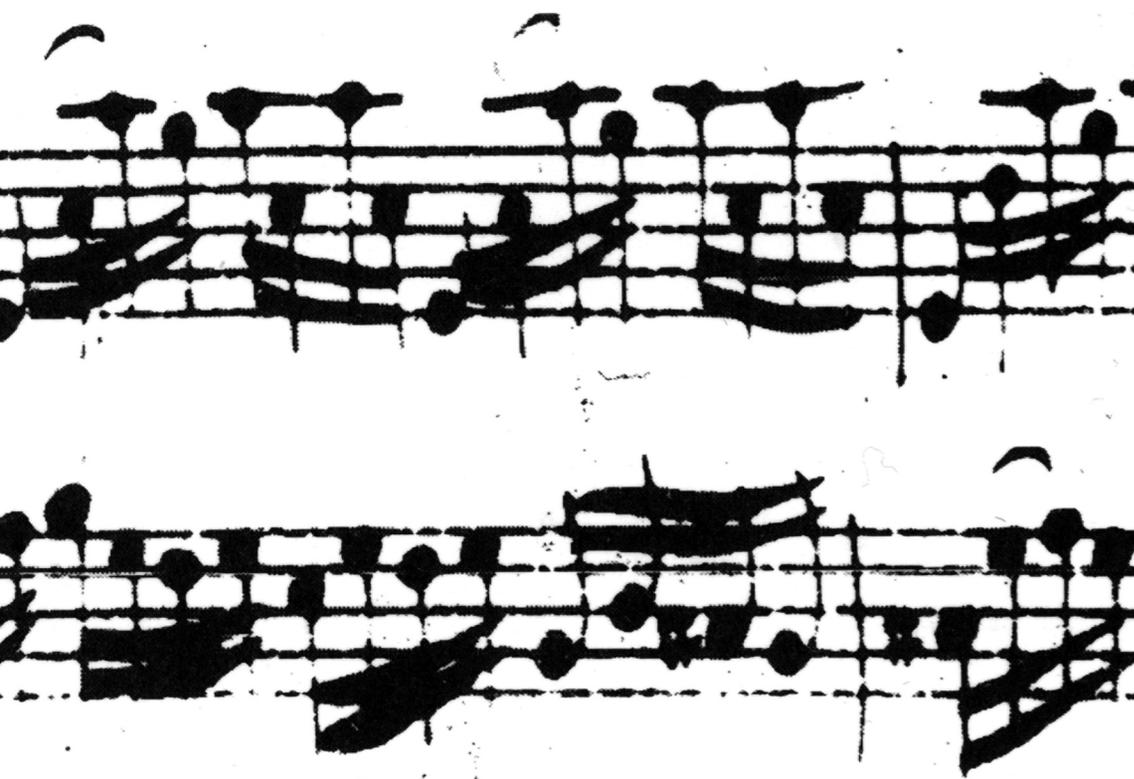
Carte Blanche Concerts

A series highlighting individual artists
and their musical specialties



Bach Sundays

Violinist **ANI KAVAFIAN** and harpsichordist **KENNETH COOPER** offer the complete Sonatas for Violin and Keyboard of Johann Sebastian Bach, and cellist **COLIN CARR** performs Bach's magnificent set of Suites for Solo Cello. These two cycles, each rarely offered as a single program, give audiences a special opportunity to experience the true musical genius of Bach on an intimate scale.



Johann Sebastian Bach The Six Sonatas for Violin and Keyboard, BWV 1014–1019

Ani Kavafian, violin

Kenneth Cooper, keyboard

Sunday, August 1, 11:00 a.m.–2:30 p.m.*

Stent Family Hall, Menlo School

Tickets: \$65 adult; \$30 student



Johann Sebastian Bach The Six Suites for Solo Cello, BWV 1007–1012

Colin Carr, cello

Sunday, August 8, 11:00 a.m.–2:30 p.m.*

Stent Family Hall, Menlo School

Tickets: \$65 adult; \$30 student



*This season's Carte Blanche Concerts will feature lunch-break intermissions of approximately forty-five minutes. Lunches may be reserved through the festival. (See p. 28 for details.) Picnic facilities are available on the grounds of Menlo School.

Music@Menlo/2004

Discovery, Understanding, Engagement

AUDIONOTES

ENCOUNTERS

WORKSHOPS FOR CHAMBER MUSIC

PRELUDE PERFORMANCES

YOUNG PERFORMERS CONCERTS

CAFÉ CONVERSATIONS

OPEN HOUSE



"AudioNotes changed the way I hear music."

—a Music@Menlo listener

AudioNotes

An educational innovation born at Music@Menlo, AudioNotes offer listeners informative and entertaining introductions to each concert program.

AudioNotes CDs, which are provided free with each ticket order, explore the composers' lives and music, explaining historical context and providing musical examples from the coming concert.

AudioNotes are authored and narrated by Artistic Directors David Finckel and Wu Han, and Artistic Administrator Patrick Castillo, and feature discussions with the festival musicians themselves.

AudioNotes/2004 is made possible by a grant from the Barnard/Fain Foundation.



Encounters

The Encounters, Music@Menlo's signature series of full-length evening events in Stent Family Hall, open the composers' worlds, examining the origin and essence of the musical styles featured in each of the concert programs. The series is hosted by a select group of today's most engaging musical authorities—the Encounter Leaders—who will provide context and insight through thoughtful discussion and visual and musical illustration.

Encounters seating is limited; please reserve early.

Encounter Leader Ara Guzelimian



ITALY (Thursday, July 29, 7:30 p.m.)

Widely acclaimed scholar, pianist, and multimedia artist **ROBERT WINTER** opens the festival with a journey through the vibrant musical history of Italy, from the Baroque era to the dawn of the twentieth century, illuminating Italy's social, artistic, and cultural trends. Italy was the birthplace of modern musical culture, from the invention of opera to the violin itself, and her timeless, natural artistry is nowhere better expressed than in her music.



VIENNA (Sunday, August 1, 7:30 p.m.)

Musicologist and author **MICHAEL STEINBERG** will transport listeners into the rarefied world of Franz Schubert's Vienna: a multifarious cityscape of coffee houses and concert halls, all bustling with poets, patrons, and princes. The spirit of Vienna, Europe's musical capital throughout the eighteenth and nineteenth centuries and a hotbed of cultural activity, is embodied by the music of Schubert exactly—from the majesty of its royal palaces to the elegant intimacy of salon society.



FRANCE (Thursday, August 5, 7:30 p.m.)

Last fall, Music@Menlo/2003 Encounter Leader **ARA GUZELIMIAN**, Artistic Adviser of Carnegie Hall, was awarded France's prestigious Legion of Honor for his service to French music. This season he returns to share with us his extraordinary knowledge and understanding of French musical style. A sensory immersion in the refined Parisian aesthetic prepares the palate for the rich musical cuisine of Fauré, Debussy, Ravel, and Dutilleux.



EASTERN EUROPE (Sunday, August 8, 7:30 p.m.)

TIM PAGE, author and Pulitzer Prize-winning music critic of the *Washington Post*, will explore the folk origins of the colorful and passionate music of Eastern Europe. This program, woven from an intricate tapestry of peasant styles and traditions, offers stories as fascinating as the music itself. Tim Page's insights into the nuances of musical scholarship and interpretation offer another dimension of understanding to the music of such nationalist composers as Smetana and Dvořák.



RUSSIA (Thursday, August 12, 7:30 p.m.)

DR. CHARLES BARBER, conductor, author, and lecturer for the San Francisco Symphony, will lead audiences on a trek through Russia's musical landscape. From the Western European influence in the music of Tchaikovsky to the socially conscious works of Shostakovich, Russia's music has encompassed a gamut of artistic influences as vast as the motherland itself. Dr. Barber, a renowned scholar of Russian music, brings a wealth of knowledge to the festival's exploration of that country's fascinating musical history.



Workshops for Chamber Music

Music@Menlo's workshops for young musicians exemplify the festival's commitment to the thrill of discovery and the fulfillment of learning.

This summer, a select group of gifted young performers from ages 8 to 26, chosen from an international pool of applicants, will interact intensively with Music@Menlo's elite roster of performers and educators. These promising students will follow the festival's repertoire in their own

studies, perform for Music@Menlo's audiences, receive coachings in public master classes, learn from each other and form new friendships, and inspire their mentors to perform at even higher levels. By summer's end, each workshop artist will leave a changed musician, having inherited great traditions and practical knowledge and possessing new visions for their musical futures.

The International Program serves advanced, pre-professional musicians, and the Young Performers Program is designed for gifted high school age students. The 2004 festival will also introduce the Explorers

Program, designed to serve the youngest musicians (ages 8–12) eager to discover a new world of music making in the chamber setting.

Hear Music@Menlo's workshop artists at the Prelude Performances, the Young Performers Concerts (see facing page), the open master classes at Menlo School, and other events.

A complete workshop schedule will be available throughout the festival season at www.musicatmenlo.org.

Prelude Performances and Young Performers Concerts

Prelude Performances, offering repertoire related to the main concert program and performed by the festival's International Workshop artists, precede five of the six concerts at St. Mark's. These one-hour, open-to-the-public concerts not only offer newcomers ideal, cost-free introductions to the festival but also serve as significant musical additions to the evening programs.

On two Saturday afternoons, Music@Menlo's Young Performers Program students perform at the festival's **Young Performers Concerts**. Prepared by the festival's faculty of musicians and Encounter Leaders, gifted high school age musicians from across the country prepare music for an audience of all ages, performing and explaining chamber music in a uniquely personal way. The Young Performers Concert series is Music@Menlo's premier family event—an accessible and entertaining way to introduce young listeners to great music.

Prelude Performances

Friday, July 30, 6:00 p.m.

Monday, August 2, 6:00 p.m.

Friday, August 6, 6:00 p.m.

Monday, August 9, 6:00 p.m.

Friday, August 13, 6:00 p.m.

St. Mark's Episcopal Church
Admission: free

Young Performers Concerts

Saturday, August 7, 3:00 p.m.

Saturday, August 14, 3:00 p.m.

Stent Family Hall, Menlo School

Tickets: \$6



Café Conversations

Recognizing the creativity, knowledge, and enthusiasm of the festival's artistic family, Music@Menlo/2004 will inaugurate a new series that offers artists and audiences further opportunities for interaction outside of the concert hall.

A variety of informal discussions and presentations will focus on topics related to music and the arts. Conversations will feature subjects as diverse as Poetry and Music, Music Criticism, the Art of Interpretation, the Music of Bach, and the Great Italian Violinmakers.

In the tradition of Europe's great coffee houses, stimulating discussion will be coupled with equally stimulating refreshment at every Café Conversation. A complete schedule of Café Conversations, including times, topics, and locations, will be announced prior to the festival on our Web site at www.musicatmenlo.org.



Open House

On Saturday, August 7, Music@Menlo presents a day-long series of events on the campus of Menlo School, allowing visitors to experience the festival in a more casual and spontaneous environment.

Listeners curious about what goes on behind the scenes can join Artistic Directors David Finckel and Wu Han, and a number of other festival artists, for a **Q & A Breakfast** of bagels and coffee at 8:30



a.m. **Open Rehearsals** (on this day only) offer another behind-the-scenes perspective, as audiences observe how Music@Menlo's musicians prepare performances for the festival's concert series. Attend the **Young Performers Concert** (tickets required; see p. 19) at 3:00 p.m. at Stent Family Hall. **Chamber Music Readings** will take place during the day. Interested musicians should contact the festival in advance by email at info@musicatmenlo.org. **Workshops** and **Master Classes** are also open throughout the day in various on-campus locations, and a **Café Conversation** (see p. 19) will be held at 5:30 p.m. Visit any of the neighborhood's fine restaurants for dinner or stay on Menlo School's beautiful grounds meeting fellow music lovers before returning for the evening's **Concert** (music of France) in Stent Family Hall (tickets required; see p. 8).

Saturday, August 7, ALL DAY (starting at 8:30 a.m.)

Menlo School



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 with a perfect setting for concerts, educational activities, and social gatherings. Menlo School's dedication to the arts and lasting commitment to Music@Menlo have been invaluable to the festival's auspicious beginning and remain central to the realization of the festival's ideals. Music@Menlo is proud to have the continued support and partnership of Menlo School in 2004.



Venues

Music@Menlo/2004 offers audiences a chance to hear great music in two 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 140 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 340 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 to the venues appear on p. 30.

Visual Arts and the Festival

Visual Artist: Darren Waterston

Darren Waterston was born in California and received his BFA at the Otis Art Institute in Los Angeles. His training also included a year in Germany studying painting at the Academie der Kunst in Berlin and the Fachhochschule für Kunst in Münster. Waterston now lives and works out of his studios in San Francisco and British Columbia. A prolific painter, Darren Waterston is well-known for his lush surfaces and attention to detail. His works are included in museum collections including the Los Angeles County Museum of Art; the Museum of Contemporary Art, San Diego; and the Oakland Museum and the public collections of J. P. Morgan, New York, and Goldman Sachs, New York.



Obake No. 7



Stem

Cantor Arts Center Collaboration

For a second consecutive year, Music@Menlo has partnered with the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University to create a specially designed museum guide that corresponds with the festival's concert programs. Please pick one up at the Cantor Arts Center or at the Festival. For directions to the Center, visit www.stanford.edu/dept/ccva.



Media

Minnesota Public Radio

This summer the festival is proud to welcome the return of Minnesota Public Radio as Music@Menlo's exclusive broadcast partner. Performances from the festival will air nationwide in August and September via Classical 24®, a live classical music service broadcast on 290 stations, and on a series of produced specials available in 2005. Hosts and producers from Minnesota Public Radio also participate in the festival as event moderators and educators. Visit www.mpr.org for archived performances, photos, interviews, and a daily journal from producer Brian Newhouse.

Minnesota Public Radio is the leading producer of classical music programming for public radio, including Saint Paul Sunday®, the Composers Datebook®, and Classical 24®.



Music@Menlo LIVE

Music@Menlo announces the creation of its own recording label, Music@Menlo LIVE. Selected concert recordings, engineered and produced by Da-Hong Seetoo using state-of-the-art, 24-bit technology, will be available via the festival's Web site and at Music@Menlo's venues during the festival.

Recording Producer

Grammy Award-winning recording producer Da-Hong Seetoo returns to Music@Menlo this season to record the festival concerts. A Curtis Institute- and Juilliard School-trained violinist, Da-Hong Seetoo has emerged as one of a handful of elite audio engineers, using his own custom-designed microphones, monitor speakers, and computer software. His recent recording clients include the Tokyo String Quartet, pianist Daniel Barenboim (for Mr. Barenboim's recent performance of the complete Beethoven Piano Sonatas at Carnegie Hall), and the Emerson String Quartet.





The Artistic Directors

Music@Menlo Founders and Artistic Directors David Finckel and Wu Han are two of today's most esteemed and influential classical musicians. Their appearances currently take them to the world's most prestigious concert series and festivals as soloists, as a duo, and in David's case, as a member of the Emerson String Quartet. In addition, they are the creators of classical music's first musician-directed and Internet-based recording label, ArtistLed, a trend-setting industry innovation which released its seventh and eighth CDs this spring. David Finckel and Wu Han are passionate advocates of classical music access and education for listeners and performers of all ages, participating in distinguished international master classes, creating educational tools such as AudioNotes, and sharing their inspired musical perspectives with audiences from the concert stage.

Music@Menlo/2004

Biographies



Violinist **SOPHIE ARBUCKLE** is a faculty member at the Mannes College of Music and the School for Strings in New York. She is also Co-Director of the Port Jefferson Music Academy, which she co-founded with her husband, violinist Arik Braude. Throughout her career, Sophie Arbuckle has performed extensively throughout the United States, Canada, and Europe, and in all of New York's major concert halls. In addition to her active teaching and performing life, Sophie Arbuckle produced *Musique au féminin*, a series of concerts and art shows in France featuring women composers and visual artists.

DR. CHARLES BARBER is a conductor active in concert, opera, and recordings and is well-known in the Bay Area as lecturer with the San Francisco Symphony. As a writer,



Charles Barber has contributed nearly one hundred entries to *The New Grove Dictionary of Music and Musicians* and has also been published by the university presses of Oxford, Cambridge, and Yale. His book *Lost in the Stars: The Forgotten Musical Life of Alexander Siloti* (Rowman

and Littlefield) has been praised by Richard Taruskin as "fascinating," by Valery Gergiev as "a wonderful contribution," and by Sir Charles Mackerras as "amazing."

Violinist **ARIK BRAUDE** is a faculty member at the Mannes College of Music in New York. His students have won numerous concerto competitions and have performed as soloists and concertmasters with many



orchestras in New York. He has served on the juries of numerous competitions, from the Mannes College Concerto Competition to the International Masterplayers Conductors' Competition in Switzerland. Arik Braude has appeared in recitals and chamber music performances in Europe, the Far and Middle East, and the United States.

His playing has been described as "powerful and expressive, with phrasing that demands the audience's attention."

As soloist, chamber musician, and recording artist, cellist **COLIN CARR** has captivated audiences worldwide. A regular guest with major symphony orchestras and festivals, he has been praised for consistently "breath-



taking, refreshing, and entirely convincing" performances (*The Strad*). Colin Carr is a founding member of the piano trio Sequenza. His recordings include Bach's Six Suites for Solo Cello, recorded live at Boston's Jordan Hall

(GM Recordings), the Brahms Sonatas (Arabesque), and Elgar's Cello Concerto with the BBC Philharmonic on a *BBC Music Magazine* cover CD.

Bassist **CHARLES CHANDLER** is the first member of the San Francisco Youth Symphony 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 Music Festival under the direction of Leonard Bernstein.



Harpichordist, pianist, musicologist, and conductor

KENNETH COOPER is one of the world's leading specialists in 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 PhD in musicology from Columbia University, where he currently serves on the faculty.



Violinist **JORJA FLEEZANIS** is revered by colleagues and praised by critics as one of today's most charismatic and versatile musicians. She has been Concertmaster of the Minnesota Orchestra since 1989 and is a founding member of the FOG

Trio with pianist Garrick Ohlsson and cellist Michael Grebanier. In her concerto and recital repertoire, she is committed to “defending neglected and under-valued music” of all periods; she has premiered works composed for her by John Adams, Aaron Jay Kernis, and Sir John Tavener. Her recent recordings include Tavener’s *Ikon of Eros* with the Minnesota Orchestra (Reference) and the complete Beethoven Sonatas with fortepianist Cyril Huvé.



DENNIS GODBURN is widely regarded as one of today’s premier bassoon soloists. A former member of the Ensemble for Early Music, the New York Renaissance Band, and the Waverly Consort, he was also a member of the world-renowned Orpheus Chamber Orchestra. Concert tours have

taken him to Australia, Europe, South America, Scandinavia, and Japan. He has appeared as soloist in the Great Performers series at Lincoln Center and the Chamber Music Society of Lincoln Center and at the Mostly Mozart Festival, the Ravinia Festival, the Kennedy Center, and the Boston Early Music Festival.



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* (Pantheon), a collection of dialogues between Daniel Barenboim and Edward Said.

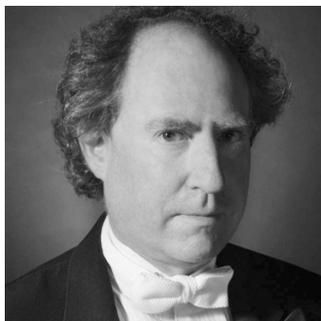


Pianist **DEREK HAN**’s elegant, polished, and compelling playing has dazzled audiences across three continents. Past seasons have included major tours of the United States and the United Kingdom with the Berliner Symphoniker, European tours with the Moscow Philharmonic

and Buenos Aires Philharmonic, and a tour of South Africa with the Sinfonia Varsovia under the late Yehudi Menuhin. Derek Han currently serves as Associate Artistic Director of the La Musica International Chamber Music Festival in Sarasota, Florida.

Since becoming the youngest-ever gold medalist in the Lionel Tertis International Competition in 1988, **HSIN-YUN HUANG** has firmly

established herself among the leading violists of her generation. A member of the Borromeo String Quartet from 1994–2000, Hsin-Yun Huang has recently toured with the Orion String Quartet and the Bill T. Jones Dance Company (under the auspices of the Chamber Music Society of Lincoln Center) and has participated in many prominent chamber music festivals. She currently serves on the faculties of the Juilliard School and the Mannes College of Music in New York.



JEFFREY KAHANE is equally in demand as conductor, piano soloist, and chamber musician. In December 2003, he made his conducting debut with the New York Philharmonic, appearing

in the dual role of conductor and piano soloist. The *New York Times* praised his performance as “fluid in gesture and sound.” 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.

GILBERT KALISH

is a major figure in American music making and continues to have a profound influence on the musical community both as educator and pianist. 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 chamber music. He was pianist of the Boston Symphony Chamber Players from 1969–1998, served as chairman of the faculty at the Tanglewood Institute from 1985–1997, and was a founding member of the Contemporary Chamber Ensemble. Gilbert Kalish teaches at Stony Brook University in New York, where he was made a Distinguished Professor in 2001.

Equally distinguished as a soloist, chamber musician, and teacher, violinist **ANI KAVAFIAN** has appeared on

the world’s most important stages, performing with virtually all of America’s leading orchestras. A winner of the prestigious Avery Fisher Prize, she is an artist-member of the Chamber Music Society of Lincoln Center and has



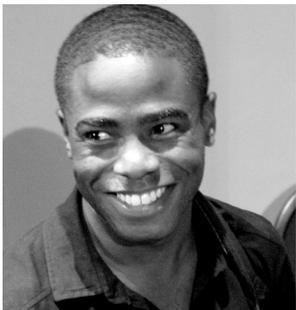
appeared at the White House and in nationally televised concerts. Her passionate and intelligent musicianship has been hailed by the *San Francisco Chronicle* for "giving new meaning to the term live performance."

Russian-American soprano **DINA KUZNETSOVA** has attracted international attention for her operatic, orchestral, and recital performances. This season's highlights include a solo recital at Carnegie Hall, a performance



with the Boston Symphony, and debut appearances with the Bayerische Staatsoper and English National Opera. The *Cincinnati Enquirer* recently raved, "she projects the kind of voice that anticipates an important career ahead of her: fluid coloratura, beautiful line and impressive power in the high register."

Acclaimed twenty-four-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. This fall, he will become the Principal Clarinetist of the Metropolitan Opera Orchestra. A winner of the coveted Avery Fisher Career Grant, he has recently appeared as a

guest artist with pianist Mitsuko Uchida at Carnegie Hall and is a member of Chamber Music Society Two at Lincoln Center.

Widely acclaimed for her "extraordinary voice" and "brilliant ornamentation," soprano **JOSEPHINE MONGIARDO** has been featured in New York stage



chamber music and orchestral appearances have taken her throughout the United States, Europe, and South America. She has collaborated with such renowned artists as Yo-Yo Ma, Ani Kavafian, Gerard Schwarz, and Kenneth Cooper.

ELMAR OLIVEIRA has taken his place as one of the most commanding violinists of our time. He is one of the few major artists committed to the entire spectrum of the violin world—

championing both contemporary music and rarely-heard works of the past, mentoring the young artists of tomorrow, and enthusiastically supporting the art of modern violin and bow makers. Among his generation's most honored artists, Elmar Oliveira remains the first and only American violinist to win the Gold Medal at Moscow's Tchaikovsky International Competition and is also the first violinist to receive the coveted Avery Fisher Prize.



TIM PAGE has been the chief classical music critic for the *Washington Post* since 1995. Before that, he was the chief music critic for *Newsday* and *New York Newsday* (1987–1995) and a regular contributor to the *New York Times* (1982–1987). He has authored and edited eight books, including *The Glenn Gould Reader*,

premieres of several eighteenth-century operas, including Handel's *Acis and Galatea*, *Esther and Susanna*, as well as Lully's *Acis et Galatée*. An accomplished actress, she has commanded attention in such roles as Lucia, Violetta, and Rosina. Her



William Kapell, Selected Letters of Virgil Thomson, The Diaries of Dawn Powell, and a collection of criticism, *Music From The Road: Views and Reviews 1978–1992*. He is presently at work on the first biography of Dawn Powell.

CYNTHIA PHELPS (Principal Violist, New York Philharmonic) has distinguished herself as one of the leading instrumentalists of our time. The recipient of numerous honors and awards, including the Pro Musicis International Award and first prize at both the Lionel Tertis International Viola

Competition and the Washington International String Competition, she has captivated audiences with her compelling solo and chamber music performances. The *Boston Globe* has called her playing "technically faultless, generously nuanced—but sensuously breathtaking."



JAMES RODSETH assumed his current post as Principal Trumpet with the Sacramento Philharmonic Orchestra in 1998. He has

also served as Principal Trumpet of the Sacramento Chamber Orchestra and Sacramento Opera and has appeared with numerous other orchestras and ensembles throughout California. Also active as a concert soloist, he has been featured in works including



Bach's Brandenburg Concerto no. 2 and the Haydn and Artunian Trumpet Concerti.

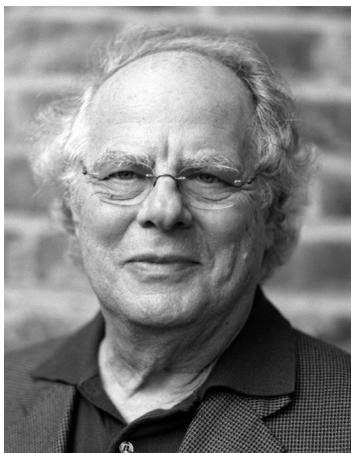


Violinist **PHILIP SETZER** has appeared as soloist with symphonies nationwide and has participated in the world's leading music festivals. He is a founding member of the Emerson String Quartet, winner of six Grammy Awards. His innovative idea to portray the life of Shostakovich through a

combination of concert performance and theater led to a unique collaboration between the London-based theater company Complicite and the Emerson Quartet. The groundbreaking result was *The Noise of Time*, which has been presented at festivals throughout the United States and Europe. Philip Setzer serves on the faculty of Stony Brook University in New York.

MICHAEL STEINBERG, distinguished author, 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 is the author of *The Symphony: A Listener's Guide*, *The Concerto: A Listener's Guide*, and *Choral Masterpieces: A Listener's Guide* (the latter scheduled for publication at the end of this year).



Violinist **IAN SWENSEN** is one of few musicians to have been awarded top prize in both the Naumburg International Violin Competition and the Chamber Music Competition of the Walter W. Naumburg Foundation. He is head of the string department at the San Francisco Conservatory of Music, where he has taught since 1990, and has also served on the faculties at the Eastman School of Music and Oberlin Conservatory. Ian Swensen has appeared in recitals at Lincoln Center and the Library of Congress and has been a featured soloist with the Boston Philharmonic, the Toulouse Symphony of France, the Santa Rosa, Sacramento, and Oakland Symphonies, and the New Zealand Chamber Orchestra.



Cellist **RONALD THOMAS**

sustains one of the most active and varied careers in today's music world. His solo appearances with orchestra include performances with the St. Louis, Baltimore, and Seattle Symphonies, the Philadelphia Orchestra, the Hong Kong Philharmonic, the Handel & Haydn and Pro Arte Chamber Orchestras of Boston, and the Blossom Festival Orchestra, among many others. In great demand as a chamber music collaborator, Ronald Thomas is the Co-Founder and Artistic Director of the Boston Chamber Music Society, with whom he appears regularly and has produced a number of highly acclaimed recordings.



Mezzo-soprano **MILAGRO VARGAS** has stirred audiences throughout the United States and Europe with her distinctive voice and stage presence. A former soloist with the Stuttgart Opera, she has also appeared at Opéra de Paris Bastille, the Bolshoi, and the Kirov. Milagro Vargas sang in the American premiere of Philip Glass's Symphony no. 5 with the Brooklyn Philharmonic and appeared in the European premiere and Grammy Award-winning recording of Penderecki's Credo under conductor Helmuth Rilling. An avid proponent of vocal chamber music, she has appeared at the Aspen, Marlboro, Bard, Chamber Music Northwest, and Cabrillo festivals.



ALLAN VOGEL (Principal Oboist, Los Angeles Chamber Orchestra) is one of the nation's most sought after oboe soloists and chamber music collaborators. He has been guest Principal Oboist with the Boston Symphony Orchestra and has also performed with the Academy of St. Martin in the Fields, the Orpheus Chamber Orchestra, and the Berlin Philharmonic. *American Record Guide* proclaimed his *Oboe Obsession* "the single finest disc of oboe music ever recorded." In 2003, he recorded J. S. Bach's Double Concerto for Deutsche Grammophon, with violinist Hilary Hahn and the Los Angeles Chamber Orchestra under the direction of Jeffrey Kahane.



GERALDINE WALTHER (Principal Violist, San Francisco Symphony) ranks among today's elite viola players. As



soloist with the San Francisco Symphony, she has performed the viola concertos of William Walton, Walter Piston, Thea Musgrave, Béla Bartók, Alfred Schnittke, and Krzysztof Penderecki. An advocate of music of our time, she has given the United States premieres of works by Toru Takemitsu, Peter Lieberon, and George Benjamin. Together with SFS Assistant Concertmaster Mark Volkert and cellist Jan Volkert, Geraldine Walther has just released a new disc of Mr. Volkert's transcriptions for string trio entitled *Delectable Pieces* (Con Brio).



Cellist **WENDY WARNER** has become one of the most notable soloists on the international concert stage. She was first brought to the attention of the world stage in 1990, when she was awarded first prize in the Fourth International

Rostropovich Competition in Paris. She has since performed on stages far and wide, from New York's Carnegie Hall to Boston's Symphony Hall and from Paris' Salle Pleyel to Berlin's Philharmonie. Critics have unanimously praised her performances, calling her playing "miraculous," "flawless," and "exquisite." Wendy Warner is Co-Artistic Director of the Solstice Music Festival in New York.

The trumpet playing of **DAVID WASHBURN** (Principal Trumpet, Los Angeles Chamber Orchestra, Pasadena Pops Orchestra, California Philharmonic) has been heard on concert stages around the world. Active in the

recording studio as well, he has appeared as Principal Trumpet on numerous film soundtracks, including *The Missing*, *Radio*, *Jungle Book II*, *Holes*, *A Beautiful Mind*, *Windtalkers*, *The Grinch*, *The Perfect Storm*, *Titanic*, and *Deep Impact*. Prior to his three concurrent Principal Trumpet posts, David Washburn also served as Principal Trumpet and soloist with the Hong Kong Philharmonic Orchestra.



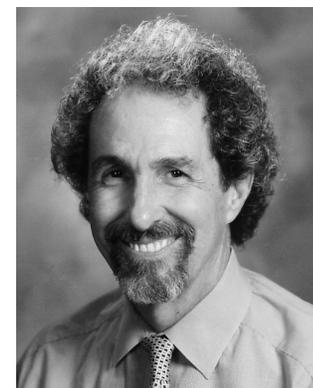
Baritone **NATHANIEL WEBSTER** is developing a major reputation on both the operatic and concert stage. His 2003–2004 season included a critically acclaimed New York recital under the auspices of the Marilyn Horne Foundation and numerous appearances with the Frankfurt Opera. A graduate of the Eastman 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 a prize winner in the 2000 International Music Competition of the ARD in Munich.



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. In 2003, she performed Christopher Rouse's Flute Concerto for an audience of over four thousand flute players at the National Flute Association's annual convention.

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.



PETER WYRICK (Associate Principal Cellist, San Francisco Symphony) toured throughout the world as a member of the Ridge String Quartet. His recording with the quartet and pianist Rudolf Firkusny of the Dvořák Piano Quintets won France's Diapason d'Or and a Grammy nomination. He has also recorded the Fauré cello sonatas with pianist Earl Wild (dell'Arte) and has performed at major festivals such as Santa Fe, Spoleto, and Helsinki. Having served as SFS Assistant Principal Cellist from 1986–1990, he returned to the orchestra in 2000 to assume his current post.



Reserving Your Tickets

PLACE YOUR ORDER TODAY!

Advanced tickets for each performance may be ordered online and by mail, phone, or fax. You may place your order now, and orders will be filled in received-date order. Tickets will be mailed starting the week of June 14. (Orders received fewer 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 MC 2250
Stanford, CA 94305-2250

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

Starting June 14, tickets also 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 ticket 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.

Stanford Ticket Office Handling Charges

A \$5.00 handling charge *per order* applies to all mail, fax, and online orders for *one or two* events. A \$7.00 handling charge *per order* applies to all mail, fax, and online orders for *three or more* events. 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 at the concert-night ticket office. (In-person ordering begins June 14.)



BECOME A FESTIVAL SUBSCRIBER

Choose any combination of six or more evening concerts, Carte Blanche Sunday Concerts, or Encounters and gain the following valuable benefits:

- **10% savings on your ticket order**
- free ticket-exchange privileges for greater flexibility
- lost-ticket insurance in the event that you forget or lose your tickets

CHOOSE THE SUMMER IMMERSION PACKAGE

Music@Menlo's Summer Immersion Package encourages listeners to take the complete festival journey, exploring the origins of chamber music in five important geographic regions. Audiences who attend all five evening programs (your choice of venue, or mix and match locations) and the corresponding five Encounters enjoy:

- all Festival Subscriber benefits (see above), including the 10% subscriber discount.
- a discount card good for 10% savings on the purchase of "Music@Menlo LIVE" CDs. (See p. 21 for more information about these new recordings.) Your discount card also is valid for a 10% discount on artist CDs purchased at the festival this summer.

PLEASE JOIN US FOR THESE OCCASIONS

Post-concert Barbecue with the Artists

Share a fresh-grilled dinner and conversation with Music@Menlo's artists and your concert neighbors following the 5:30 p.m. concert at St. Mark's on Saturday, July 31. (Tickets are required and available on your order form.)

Carte Blanche Concerts: Bach Sunday Lunch

Individual gourmet picnic boxes may be pre-ordered for the lunch-break intermission on Sunday, August 1 and Sunday, August 8. (Tickets are required and available on your order form.)

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. 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 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)

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ORDER INFORMATION

NAME _____

STREET ADDRESS _____

CITY/STATE/ZIP _____

DAY PHONE/EVENING PHONE _____

EMAIL ADDRESS _____

Please check if you do not wish to receive concert information from other selected nonprofit arts organizations.

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 _____

ENCOUNTERS + EVENING CONCERT SERIES

Learn more about concert and Encounter programs on pp. 4–17.

	Adult	Quantity	Youth 7+* & Student	Quantity	Total
	Center/Side		Center/Side		
I Italy					
Encounter I [July 29, 7:30 p.m.]	\$25	x _____	\$15	x _____	_____
Concert program I					
St. Mark's [July 30, 8:00 p.m.]	\$42/\$28	x _____	\$20/\$10	x _____	_____
or St. Mark's [July 31, 5:30 p.m.]	\$42/\$28	x _____	\$20/\$10	x _____	_____
Post-concert barbecue w/artists (see p. 28 for details)	\$25	x _____	\$12	x _____	_____
II Vienna					
Encounter II [August 1, 7:30 p.m.]	\$25	x _____	\$15	x _____	_____
Concert program II					
St. Mark's [August 2, 8:00 p.m.]	\$42/\$28	x _____	\$20/\$10	x _____	_____
or Stent Hall [August 3, 8:00 p.m.]	\$65	x _____	\$30	x _____	_____
or Stent Hall [August 4, 8:00 p.m.]	\$65	x _____	\$30	x _____	_____
III France					
Encounter III [August 5, 7:30 p.m.]	\$25	x _____	\$15	x _____	_____
Concert program III					
St. Mark's [August 6, 8:00 p.m.]	\$42/\$28	x _____	\$20/\$10	x _____	_____
or Stent Hall [August 7, 8:00 p.m.]	\$65	x _____	\$30	x _____	_____
IV Eastern Europe					
Encounter IV [August 8, 7:30 p.m.]	\$25	x _____	\$15	x _____	_____
Concert program IV					
St. Mark's [August 9, 8:00 p.m.]	\$42/\$28	x _____	\$20/\$10	x _____	_____
or Stent Hall [August 10, 8:00 p.m.]	\$65	x _____	\$30	x _____	_____
V Russia					
Encounter V [August 12, 7:30 p.m.]	\$25	x _____	\$15	x _____	_____
Concert program V					
St. Mark's [August 13, 8:00 p.m.]	\$42/\$28	x _____	\$20/\$10	x _____	_____
or Stent Hall [August 14, 8:00 p.m.]	\$65	x _____	\$30	x _____	_____
or Stent Hall [August 15, 5:30 p.m.]	\$65	x _____	\$30	x _____	_____
			Subtotal:		_____

(Ordering continues on next page with Carte Blanche Sunday Concerts.)

*For evening concert, Encounter, and Sunday Carte Blanche programs, a minimum age of seven years is required.

For younger audiences, please see our Prelude Performances and Young Performers Concerts section on p. 19.

subscribe at www.musicatmenlo.org

Your subtotal from preceding page: _____

Your subtotal from preceding column: _____

	Adult	Quantity	Youth 7+* & Student	Quantity	Total
	Center/Side		Center/Side		
Carte Blanche Concerts					
Learn more about Carte Blanche Concerts on page 14.					
J. S. Bach: Six Sonatas					
Stent Hall [August 1, 11:00 a.m.]	\$65	x _____	\$30	x _____	_____
Intermission lunch-break picnic box (See p. 28 for details.)	\$15	x _____	\$15	x _____	_____
J. S. Bach: Six Suites					
Stent Hall [August 8, 11:00 a.m.]	\$65	x _____	\$30	x _____	_____
Intermission lunch-break picnic box (See p. 28 for details.)	\$15	x _____	\$15	x _____	_____
			Subtotal:		_____

I WANT TO JOIN MUSIC@MENLO!

Enclosed is my tax-deductible gift to Music@Menlo to help support the festival's performances, community education, and training programs for young people. I'm looking forward to enjoying the rewards associated with my level of giving as outlined on p. 29.

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 CDs will arrive with your tickets. Learn more about *AudioNotes* on p. 16.

Stanford Ticket Office handling charge for mail/fax/online ticket orders

- Check one: \$5.00 for one or two events
 \$7.00 for three or more events

Please add the correct handling fee to your order: + _____

ORDER TOTAL: _____

SUBSCRIBER DISCOUNT

Choose any combination of six or more evening concerts, Sunday Carte Blanche Concerts, or Encounters and save 10% on your order. (Learn more about the benefits of your Festival Subscription on p. 28.)

Number of evening concerts, Sunday Carte Blanche Concerts, or Encounters selected _____
(Proceed if total is six or more.)

Your subtotal from preceding column _____ x 0.10 discount = _____

Above subtotal minus discount: _____

SUMMER IMMERSION PACKAGE

I have chosen the Summer Immersion Package by selecting five evening programs (my choice of venue) and the corresponding five Encounters. (Learn more about the Summer Immersion Package on p. 28.)

YOUNG PERFORMERS CONCERTS

Learn more about these special concerts by young workshop musicians on p. 19.

Saturday, August 7, 3:00 p.m.
Stent Family Hall, Menlo School Number of people _____ x \$6 = _____ + _____

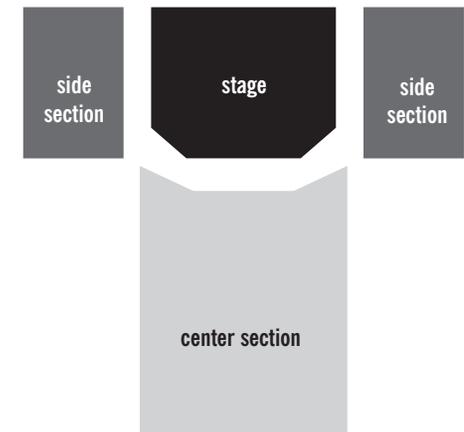
Saturday, August 14, 3:00 p.m.
Stent Family Hall, Menlo School Number of people _____ x \$6 = _____ + _____

VENUE SEATING MAPS

**Stent Family Hall
Menlo School, Atherton**



**St. Mark's Episcopal Church
Palo Alto**



Join Music@Menlo



Deepen your involvement in the festival by participating in our Membership Circles. In addition to helping the festival in a meaningful way, your participation brings you increased rewards and greater access to the innovative programs, music, and musicians of Music@Menlo.

Performers Circle membership brings you advance mailing of the festival brochure and ticket order form, Music@Menlo’s newsletter, discounts on festival merchandise including artist CDs, and an invitation to join us behind the scenes.

Composers Circle membership brings you all of the above rewards, plus invitations to special events with the artists during the festival and at other times of the year. Each event is designed to bring you closer to your favorite music and musicians.

Patrons Circle membership brings you all of the above rewards, plus outstanding live music right in your own living room—an unparalleled way to enjoy your passion for great music!

PATRONS CIRCLE		1	2	3	4	5	6	7	8	9	10	11	12	13	14
Medici	gifts \$100,000+	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Carnegie	gifts \$50,000–\$99,999	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Esterhazy	gifts \$25,000–\$49,999	•	•	•	•	•	•	•	•	•	•	•	•	•	•

COMPOSERS CIRCLE		1	2	3	4	5	6	7	8	9	10	11	12	13	14
Beethoven	gifts \$10,000–\$24,999	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Mozart	gifts \$5,000–\$9,999	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Haydn	gifts \$2,500–\$4,999	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Bach	gifts \$1,000–\$2,499	•	•	•	•	•	•	•	•	•	•	•	•	•	•

PERFORMERS CIRCLE		1	2	3	4	5	6	7	8	9	10	11	12	13	14
Caruso	gifts \$500–\$999	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Joachim	gifts \$250–\$499	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Paganini	gifts \$100–\$249	•	•	•	•	•	•	•	•	•	•	•	•	•	•

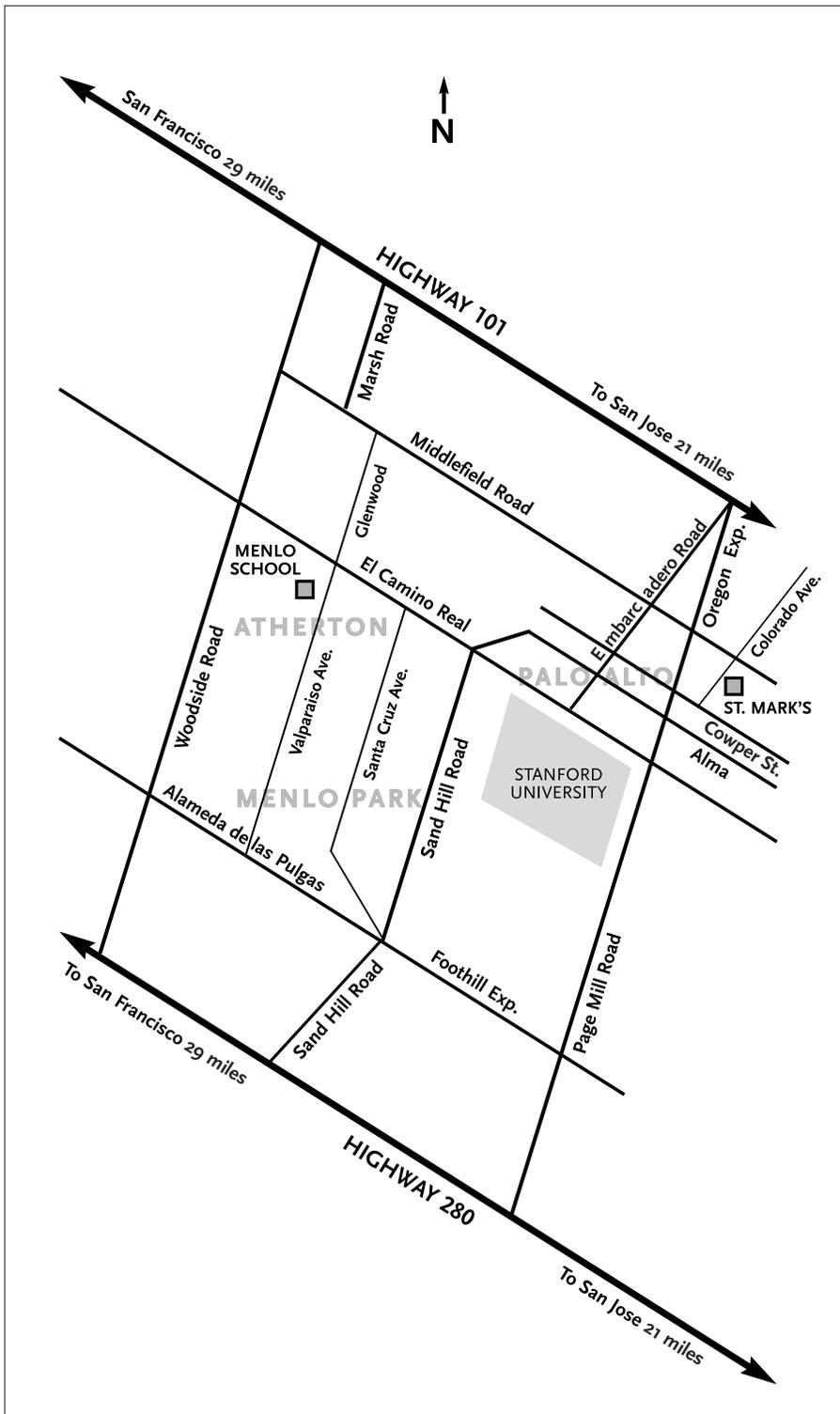


MEMBERSHIP CIRCLE REWARDS

1. Advance mailing of the festival brochure and ticket order form.
2. Festival newsletters—be among the first to receive the latest festival updates.
3. Acknowledgment of your important support in the festival program book.
4. Discount of 10% on festival merchandise, including artist CDs offered at the festival.
5. Invitation to a Caruso Circle coffee with the Artistic Directors. Join David Finckel and Wu Han on a weekend morning during the festival for coffee and bagels—a wonderful opportunity to ask questions, learn what happens behind the scenes, and start your day of musical discovery.
6. Invitation to a Bach Circle concert. These intimate, private concerts are an ideal time to enjoy chamber music in the most intimate of settings while renewing and making new friendships. Bach Circle concerts frequently are hosted in private homes.
7. Invitation to a Haydn Circle happy hour with festival musicians preceding an Encounters experience—arrive early and unwind with festival artists and friends before the evening’s Encounter begins.
8. Invitation to a Mozart Circle morning. Join a handful of neighbors, Music@Menlo’s Artistic Directors, and one of the festival’s outstanding Encounter Leaders for a casual continental breakfast. Enjoy live musical excerpts followed by conversation over breakfast about the works performed.
9. Concert, Encounter, or other festival event dedication in the Music@Menlo program book.
10. Invitation to a Beethoven Circle party with festival artists—a special time during the festival to get to know the musicians on a more personal level while sharing the unique camaraderie of the festival setting.
11. Season dedication in the festival program book.
12. A recital in your home featuring one or more festival artists.
13. A private concert in your home with David Finckel, Wu Han, and, on occasion, other festival artists.
14. Customized benefits and recognition tailored to meet your interests and enhance your enjoyment of chamber music.

ENJOY 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. 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 Atherton/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 ticket office opens one hour 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 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 2004 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 2004 season become a tax-deductible donation to Music@Menlo.

FOR VISITORS TO OUR AREA

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

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

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

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 are legendary, and there are many outstanding restaurants serving cuisine to suit any taste.

Accommodations: Hotels are available in a variety of price ranges in the towns of Menlo Park and Palo Alto. Visit www.musicatmenlo.org for useful links to area Web sites, including a list of preferred hotels that offer festival discounts.

Cover: *Stem #3* (front) and *Blue Milk* (back) by Darren Waterston. Inside (page 21): *Obake No. 7* and *Stem* by Darren Waterston. Four paintings courtesy of the artist and Charles Cowles Gallery. Photos of David Finckel and Wu Han, pp. 2 and 22, by Christian Steiner. Photos of Jorja Fleezanis, Gilbert Kalish, and Michael Steinberg by Anneliese Varaldiev. Photos of Charles Chandler and Geraldine Walther by Terrence McCarthy. Photo of Kenneth Cooper by Christian Steiner. Photo of Jeffrey Kahane by Annie Appel. Photo of Ani Kavafian by Richard Termine. Photo of Elmar Oliveira by Laura Lewis. Photo of Tim Page by Marc Gordon. Photo of Cynthia Phelps by J. Henry Fair. Photo of Philip Setzer by Andrew Eccles. Painting on pages 4-5 courtesy of Corbis. Paintings on pages 6-7 and 8-9 courtesy of Art Resource. Photo on pages 10-11 courtesy of Corbis. Photo on pages 12-13 courtesy of Getty Images. Research and text: Patrick Castillo. Art direction and design: Nick Stone Design, www.nickstonedesign.com.

Music@Menlo Calendar July 29–August 15, 2004

SUN/July 25

MON/July 26

TUE/July 27

WED/July 28

THU/July 29

FRI/July 30

SAT/July 31

Workshops*

7:30 p.m., Encounter: Italy
(Stent Family Hall)

6:00 p.m., Prelude Performance
(St. Mark's)

8:00 p.m., Concert: Italy
(St. Mark's)

Workshops*

5:30 p.m., Concert: Italy
(St. Mark's)

Post-concert barbecue
(St. Mark's)

SUN/August 1

MON/August 2

TUE/August 3

WED/August 4

THU/August 5

FRI/August 6

SAT/August 7

Workshops*

11:00 a.m., Carte Blanche
Concert (Stent Family Hall)

7:30 p.m., Encounter: Vienna
(Stent Family Hall)

6:00 p.m., Prelude Performance
(St. Mark's)

8:00 p.m., Concert: Vienna
(St. Mark's)

Workshops*

8:00 p.m., Concert: Vienna
(Stent Family Hall)

Workshops*

8:00 p.m., Concert: Vienna
(Stent Family Hall)

Workshops*

7:30 p.m., Encounter: France
(Stent Family Hall)

6:00 p.m., Prelude Performance
(St. Mark's)

8:00 p.m., Concert: France
(St. Mark's)

Workshops*

8:30 a.m., Open House
(Menlo School)

3:00 p.m., Young Performers
Concert (Stent Family Hall)

8:00 p.m., Concert: France
(Stent Family Hall)

SUN/August 8

MON/August 9

TUE/August 10

WED/August 11

THU/August 12

FRI/August 13

SAT/August 14

Workshops*

11:00 a.m., Carte Blanche
Concert (Stent Family Hall)

7:30 p.m., Encounter: Eastern
Europe (Stent Family Hall)

6:00 p.m., Prelude Performance
(St. Mark's)

8:00 p.m., Concert: Eastern
Europe (St. Mark's)

Workshops*

8:00 p.m., Concert: Eastern
Europe (Stent Family Hall)

Workshops*

Workshops*

7:30 p.m., Encounter: Russia
(Stent Family Hall)

6:00 p.m., Prelude Performance
(St. Mark's)

8:00 p.m., Concert: Russia
(St. Mark's)

3:00 p.m., Young Performers
Concert (Stent Family Hall)

8:00 p.m., Concert: Russia
(Stent Family Hall)

SUN/August 15

5:30 p.m., Concert: Russia
(Stent Family Hall)

SPECIAL THANKS

Music@Menlo is made possible by a leadership grant from The William and Flora Hewlett Foundation. Additional support provided by the Barnard/Fain Foundation and the many individuals and organizations that share the festival's vision.

THE WILLIAM AND FLORA
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Steinway grand piano provided to Music@Menlo courtesy of ProPiano.



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BROADCAST PARTNER

Minnesota Public Radio is a leading producer of classical music programming, including *Saint Paul Sunday*®, the *Composers Datebook*®, *Classical 24*®, and *American Mavericks*™, a radio and Web series produced in association with the San Francisco Symphony, Michael Tilson Thomas, Music Director.



*A complete workshop schedule will be available throughout the festival season at www.musicatmenlo.org.



Music@Menlo

50 Valparaiso Avenue
Atherton, CA 94027

www.musicatmenlo.org