

# CHAMBER MUSIC FESTIVAL AND INSTITUTE

The Thirteenth Season: Schubert

July 17–August 8, 2015

# Welcome to Music@Menlo

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Dear Friends:

Music@Menlo is proud to offer, in its thirteenth season, a deeply immersive journey through the life and music of the great Austrian composer Franz Peter Schubert.

Firmly positioned in the pantheon of immortal composers, Schubert is distinguished not only by his extraordinary music but also by his highly unorthodox career. Known during his brief life chiefly for his songs and piano miniatures, he longed for recognition as a composer of the large-scale works that afforded his idol Beethoven celebrity status. As his untimely death approached, he raced the Grim Reaper, turning out in his final years an astounding array of masterpieces, which, following their mostly posthumous first performances, vastly changed the world's perception of the diminutive and shy composer.

Franz Schubert takes center stage at Music@Menlo 2015. In seven main Concert Programs and five Schubertiades, we will journey through Schubert's remarkable life. Included are virtually all of his greatest chamber works, accompanied by the music that Schubert composed like no other: his lieder. We believe that the question posed at Beethoven's funeral—"Who shall stand beside him?"—will be answered decisively: it was Schubert, whose profound art earned him the identity of Beethoven's worthy successor.

Uluth

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

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Music@Menlo's 2015 season celebrates one of Western music's most cherished musical voices as well as one of its most confounding figures. Franz Schubert, the only composer of the Viennese canon native to that city, represents a bridge from the Classical era to the Romantic generation. Born in 1797—twelve years before the death of the father of the Classical style, Joseph Haydn–Schubert lived an ephemeral life. Beethoven, the composer whom he most revered, was twenty-six years his senior, but their deaths were separated by just twenty months. But what Schubert accomplished in his short life is astonishing. He enjoyed recognition during his lifetime for only a small part of his staggering output; the gradual revelation in the decades after his death of what he had done is unprecedented among the great composers. In addition to his epic contributions to the piano, chamber, and orchestral literature, his oeuvre of more than six hundred lieder revolutionized the genre, transforming it into one of the Romantic era's essential art forms. And as illness forced him to confront his mortality before his thirtieth birthday, Schubert-who once claimed, "I have come into the world for no purpose but to compose"-produced a stream of masterpieces in his final, deeply trying years unequaled by most composers over entire lifetimes. Nearly two centuries after his death, Schubert's place in the pantheon is secure, but his music continues, unceasingly, to offer new discoveries and immense rewards.

> Gustav Klimt (1862–1918). Schubert at the Piano, 1899. Art Resource, NY

#### ARTISTS

#### PIANO

Inon Barnatan Gloria Chien Jeffrey Kahane Gilbert Kalish Hyeyeon Park Juho Pohjonen Gilles Vonsattel Wu Han

#### VIOLIN

Benjamin Beilman Aaron Boyd Erin Keefe Sean Lee Philip Setzer Arnaud Sussmann Danbi Um\*

#### VIOLA Sunmi Chang

Pierre Lapointe Paul Neubauer Arnaud Sussmann

#### CELLO

Dmitri Atapine David Finckel Clive Greensmith\* Dane Johansen Laurence Lesser Keith Robinson

#### BASS Scott Pingel

#### **DOVER QUARTET\***

Joel Link, *violin\** Bryan Lee, *violin\** Milena Pajaro-van de Stadt, *viola\** Camden Shaw, *cello\** 

#### ESCHER STRING QUARTET

Adam Barnett-Hart, *violin* Aaron Boyd, *violin* Pierre Lapointe, *viola* Dane Johansen, *cello* 

#### WOODWINDS

Alexander Fiterstein, *clarinet* José González Granero, *clarinet\** Peter Kolkay, *bassoon* 

#### BRASS

Kevin Rivard, horn

#### VOICE

Joélle Harvey, *soprano\** Sara Couden, *contralto\** Nikolay Borchev, *baritone\** 

#### **ENCOUNTER LEADERS**

Christopher H. Gibbs\* Ara Guzelimian Susan Youens\*

VISUAL ARTIST Katia Setzer

\*Music@Menlo debut

# Genius Ignited, 1811–1819

#### *"I can teach him nothing, he has learnt it from God himself."* –Wenzel Ruzicka, Court Organist and Orchestra

Director at Schubert's seminary school

On September 28, 1804, at the age of seven, Franz Schubert auditioned for Antonio Salieri, the Austrian imperial Kapellmeister and the teacher of Beethoven and Liszt. Coming under the tutelage of one of Europe's most famous musicians, he immersed himself in music from all angles: as violinist and violist, singer, composer, and conductor. Concert Program I summarizes the amazing first decade of Schubert's career, during which he composed some seven hundred works. We will pay tribute to a major influence, Mozart, with one of his most passionate string quartets, echoed by an early exploration in the same genre by Schubert. After showcasing three revelatory songs that helped launch Schubert's career, the program concludes with a work that commands a top spot on the desert island lists of music lovers: the bucolic "Trout" Quintet.



#### WOLFGANG AMADEUS MOZART (1756–1791)

String Quartet in d minor, K. 421 (1783)

#### **FRANZ SCHUBERT** (1797–1828)

Overture in c minor for String Quartet, D. 8a (1811) Gretchen am Spinnrade, op. 2, D. 118 (1814) Erlkönig, op. 1, D. 328 (1815) Die Forelle, op. 32, D. 550 (1817) Quintet in A Major for Piano, Violin, Viola, Cello, and Bass, op. posth. 114, D. 667, "Trout" (1819)

#### ARTISTS

Jeffrey Kahane, Hyeyeon Park, *pianos*; Arnaud Sussmann, *violin*; Sunmi Chang, *viola*; Keith Robinson, *cello*; Scott Pingel, *bass*; Escher String Quartet: Adam Barnett-Hart, Aaron Boyd, *violins*; Pierre Lapointe, *viola*; Dane Johansen, *cello*; Joélle Harvey, *soprano*; Nikolay Borchev, *baritone* 

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#### SATURDAY, JULY 18

6:00 p.m., The Center for Performing Arts at Menlo-Atherton Tickets: \$68/\$60 full price; \$30/\$20 under age thirty

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

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

#### Fête the Festival

8:30 p.m., following the concert Join the Artistic Directors, festival musicians, and friends on July 18 to celebrate the season's first concert at an outdoor

catered dinner reception on the Menlo School campus. (Tickets: \$65. Advance purchase required.)

#### SUNDAY, JULY 19

6:00 p.m., Stent Family Hall, Menlo School Tickets: \$80 full price; \$35 under age thirty

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

3:30 p.m., Martin Family Hall, Menlo School

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

Nicholas Roerich (1874–1947). *Call of the Heaven. Lightning*, 1935–1936. Art Resource, NY

# Concert Program II Vocal Inspirations, 1820–1824

#### "What is to happen to my operas, Heaven knows!" -Schubert, 1823

With Schubert's masterly—yet unfinished—Quartet in c minor, Concert Program II opens a new chapter in the life of the "Prince of Song." As his prospects for a career as an opera composer diminished, Vienna's thriving concert scene presented Schubert with other tantalizing opportunities. Having secured his reputation as a visionary in the realm of lieder, he set his sights on a new identity: that of a master-of-all-genres musician. During these years, Schubert tackled the musical forms he hoped would lead to his desired future, often incorporating his treasured song melodies into instrumental works. Accompanying Schubert's lyrical string quartets are a trio of his most beautiful songs, and the program concludes with Beethoven's grand Septet, a work that inspired Schubert in an instrumental direction when he heard it performed alongside his "Rosamunde" Quartet in 1824.



#### **FRANZ SCHUBERT** (1797–1828)

Quartettsatz in c minor, D. 703 (1820) Dass sie hier gewesen, D. 775 (1823) Du bist die Ruh, op. 59, no. 3, D. 776 (1823) Die Götter Griechenlands, D. 677 (1819) String Quartet in a minor, op. 29, no. 1, D. 804, "Rosamunde" (1824)

**LUDWIG VAN BEETHOVEN** (1770–1827) Septet in E-flat Major for Winds and Strings, op. 20 (1799)

#### ARTISTS

Gilbert Kalish, *piano*; Arnaud Sussmann, *violin*; Paul Neubauer, *viola*; Keith Robinson, *cello*; Scott Pingel, *bass*; Escher String Quartet: Adam Barnett-Hart, Aaron Boyd, *violins*; Pierre Lapointe, *viola*; Dane Johansen, *cello*; Alexander Fiterstein, *clarinet*; Peter Kolkay, *bassoon*; Kevin Rivard, *horn*; Nikolay Borchev, *baritone* 



#### **TUESDAY, JULY 21**

8:00 p.m., Stent Family Hall, Menlo School Tickets: \$80 full price; \$35 under age thirty

**Prelude Performance**\* 5:30 p.m., Martin Family Hall, Menlo School

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

#### WEDNESDAY, JULY 22

8:00 p.m., The Center for Performing Arts at Menlo-Atherton Tickets: \$68/\$60 full price; \$30/\$20 under age thirty

Ferdinand Georg Waldmüller (1793–1865). Schubert and Friends, 1827

# Concert Program III Metamorphosis, 1822–1824

"...I have tried my hand at several instrumental works, for I wrote two string quartets and an octet, and I want to write another quartet; in fact, I intend to pave the way towards a grand symphony in that manner."

-Schubert, March 31, 1824

Schubert's ambitious desires, expressed in the above letter to a friend, are spectacularly manifested in Concert Program III. His command of the virtuoso idiom is convincingly demonstrated in his brilliant Sonata for Arpeggione and Piano, his unbroken mastery of the lied in a pair of exquisite songs, and his fearless conquest of the piano in his tour de force keyboard work the "Wanderer" Fantasy, tackled only by history's most intrepid pianists. The program concludes with Schubert's fitting response to Beethoven's Septet: his epic Octet for Winds and Strings, one of the greatest masterpieces of the chamber music literature.



#### **FRANZ SCHUBERT** (1797–1828)

Sonata in a minor for Arpeggione and Piano, D. 821 (1824) Abendstern, D. 806 (1824)

Der Wanderer ("Ich komme vom Gebirge her"), op. 4, no. 1, D. 489 (1816)

Fantasy in C Major, op. 15, D. 760, "Wanderer" (1822) Octet in F Major for Winds and Strings, op. posth. 166, D. 803 (1824)

#### ARTISTS

Juho Pohjonen, *piano*; Sean Lee, Arnaud Sussmann, *violins*; Pierre Lapointe, Paul Neubauer, *violas*; Dmitri Atapine, *cello*; Scott Pingel, *bass*; Alexander Fiterstein, *clarinet*; Peter Kolkay, *bassoon*; Kevin Rivard, *horn*; Nikolay Borchev, *baritone* 



#### SATURDAY, JULY 25

6:00 p.m., The Center for Performing Arts at Menlo-Atherton Tickets: \$68/\$60 full price; \$30/\$20 under age thirty

#### SUNDAY, JULY 26

6:00 p.m., Stent Family Hall, Menlo School Tickets: \$80 full price; \$35 under age thirty

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

3:30 p.m., Martin Family Hall, Menlo School

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

Johann Heinrich Tischbein the Elder (1722–1789). Apollo and Daphne, 1771. bpk Berlin/Art Resource, NY

# Concert Program IV Hopeful Years, 1825–1826

"I have no money at all and altogether things go very badly with me. I don't trouble myself about it and I am cheerful." –Schubert, summer 1826

Schubert's transformative years of the early 1820s, during which he contracted his eventually fatal illness, were filled with artistic and personal turmoil. Yet the masterpieces flowed, and during the summer of 1825, a period of better health sent him off on a fourmonth holiday in beautiful Upper Austria. The music of 1825 and 1826 often brims with vibrant joy, sometimes interrupted by ominous premonitions. Concert Program IV is capped by the String Quartet in G Major, Schubert's magnum opus in the string quartet genre, composed soon after a notable performance in Vienna of Mozart's dramatic c minor Viola Quintet.



#### **FRANZ SCHUBERT** (1797–1828)

*Die Allmacht*, op. 79, no. 2, D. 852 (1825) *An Sylvia*, op. 106, no. 4, D. 891 (1826) *Ständchen* ("Horch, horch! die Lerch"), D. 889 (1826) *Trinklied* ("Bacchus, feister Fürst des Weins"), D. 888 (1826)

WOLFGANG AMADEUS MOZART (1756–1791) Quintet in c minor for Two Violins, Two Violas, and Cello, K. 406 (1788)

#### FRANZ SCHUBERT

String Quartet in G Major, op. posth. 161, D. 887 (1826)

#### ARTISTS

Gilbert Kalish, *piano*; Philip Setzer, Danbi Um, *violins*; Sunmi Chang, Paul Neubauer, *violas*; David Finckel, *cello*; Escher String Quartet: Adam Barnett-Hart, Aaron Boyd, *violins*; Pierre Lapointe, *viola*; Dane Johansen, *cello*; Nikolay Borchev, *baritone* 

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#### WEDNESDAY, JULY 29

8:00 p.m., Stent Family Hall, Menlo School Tickets: \$80 full price; \$35 under age thirty

**Prelude Performance\*** 5:30 p.m., Martin Family Hall, Menlo School

#### THURSDAY, JULY 30

8:00 p.m., The Center for Performing Arts at Menlo-Atherton Tickets: \$68/\$60 full price; \$30/\$20 under age thirty

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

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

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

# Concert Program V The Setting Sun, 1827

"This is my list of finished compositions [the String Quartets in d minor and G Major, Four Impromptus, Fantasy in f minor, Violin Fantasy, B-flat Piano Trio, and lieder]...These last compositions I mention only to make you acquainted with my strivings after the highest in art."

-Schubert to the Schott music publishing firm, 1827

Schubert's future may have darkened as he entered his final two years, but his creative core burned feverishly, as he strove to reach his imagined artistic destiny. The death of Beethoven in 1827 robbed the world of its most famous composer, yet Schubert, who had accompanied Beethoven's coffin to the cemetery, realized that it was indeed he who could fill the void. Schubert's musical compositions now entered the realm of the sublime, hovering magically between elation and grief, comfort and terror, life and death. The first half of Concert Program V moves seamlessly between solo piano, voice, and violin, in an unbroken stream of musical genius. After intermission, we hear how an obscure Swedish folk song provided our ailing composer with the inspiration to write the mightiest piano trio of his time.



#### FRANZ SCHUBERT (1797–1828)

Impromptu in f minor, op. posth. 142, no. 1, D. 935 (1827) Impromptu in G-flat Major, op. 90, no. 3, D. 899 (1827) *Sei mir gegrüsst!*, op. 20, no. 1, D. 741 (1822) Fantasy in C Major for Violin and Piano, op. posth. 159, D. 934, "Sei mir gegrüsst!" (1827)

ISAK ALBERT BERG (1803–1886) Se solen sjunker (date unknown)

#### FRANZ SCHUBERT

Trio no. 2 in E-flat Major for Piano, Violin, and Cello, op. 100, D. 929 (1827)

#### ARTISTS

Inon Barnatan, Wu Han, *pianos;* Erin Keefe, Philip Setzer, *violins;* David Finckel, *cello;* Nikolay Borchev, *baritone* 

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#### FRIDAY, JULY 31

8:00 p.m., Stent Family Hall, Menlo School Tickets: \$80 full price; \$35 under age thirty

Prelude Performance\* 5:30 p.m., Martin Family Hall, Menlo School

#### SATURDAY, AUGUST 1

6:00 p.m., The Center for Performing Arts at Menlo-Atherton Tickets: \$68/\$60 full price; \$30/\$20 under age thirty

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

Art Resource, NY

# Concert Program VI Schubert Forever, 1829–1995

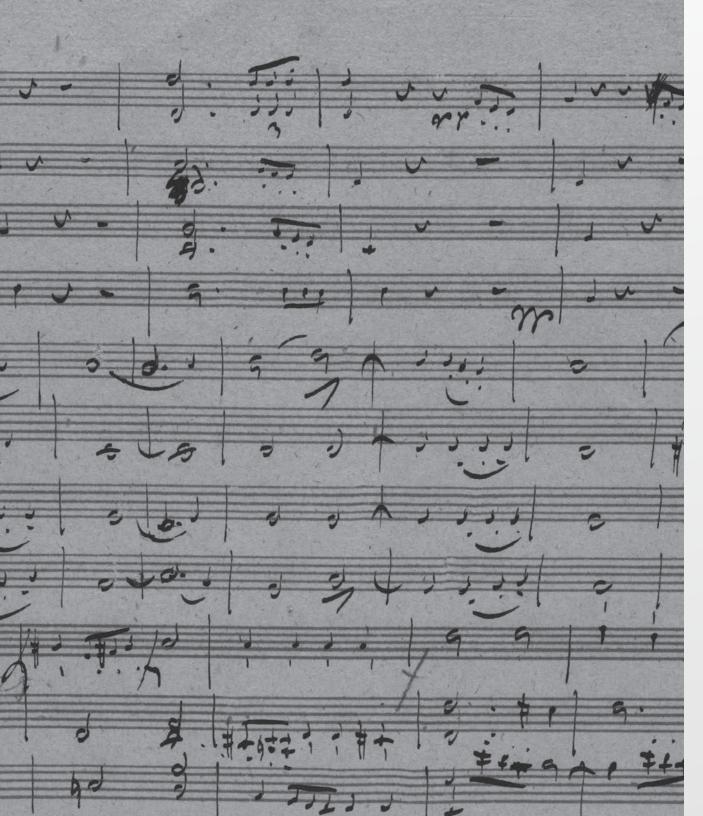
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"If Schubert's contemporaries justly gazed in astonishment at his creative power, what indeed must we, who come after him, say, as we incessantly discover new works of his? For thirty years, the master has been dead, and in spite of this it seems as if he goes on composing invisibly—it is impossible to keep up with him." —Eduard Hanslick, Viennese music critic, 1862

As our festival nears the end of Schubert's life on Earth, we pause our journey to celebrate his unparalleled posthumous career. A few prominent musicians recognized Schubert's potential during his lifetime (Robert Schumann was one of them), but it fell to composers and performers of later generations to discover and popularize most of Schubert's music. Concert Program VI pays tribute to an array of distinguished composers whose music connects to Schubert in powerful ways—through lyricism, magical harmonies, drama, and, above all, a reverence for the vocal line as the most human element of music. For both Felix Mendelssohn and André Previn, words were not even needed, and for Brahms, the addition of a singing viola part intensified the vocal experience. John Harbison's haunting evocation of Schubert's last days tells the poignant story of the composer, one week from his death, seeking to improve his art by taking a counterpoint lesson. Tributes to Schubert by Fritz Kreisler and Franz Liszt lead to the sublime Piano Quartet by Robert Schumann, the composer who wept the entire night upon hearing of Schubert's death.

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#### FELIX MENDELSSOHN (1809–1847)

Selections from Lieder ohne Worte (Songs without Words)

ANDRÉ PREVIN (b. 1929) Vocalise for Soprano, Piano, and Cello (1995)

JOHANNES BRAHMS (1833–1897) Zwei Gesänge for Voice, Piano, and Viola, op. 91 (1884)

JOHN HARBISON (b. 1938) November 19, 1828 for Piano, Violin, Viola, and Cello (1988)

#### FRITZ KREISLER (1875-1962)

Rosamunde Ballet Music (arr. of Schubert's Rosamunde, Fürstin von Cypern) (1912)

**SCHUBERT/LISZT** (1811–1886) *Die Forelle* (D. 550), S. 564 (1846)

ROBERT SCHUMANN (1810–1856) Quartet in E-flat Major for Piano, Violin, Viola, and Cello, op. 47 (1842)

#### ARTISTS

Gloria Chien, Gilbert Kalish, Hyeyeon Park, Gilles Vonsattel, *pianos;* Benjamin Beilman, Danbi Um, *violins;* Paul Neubauer, Arnaud Sussmann, *violas;* Dmitri Atapine, Laurence Lesser, Keith Robinson, *cellos;* Joélle Harvey, *soprano;* Sara Couden, *contralto* 

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#### **TUESDAY, AUGUST 4**

8:00 p.m., Stent Family Hall, Menlo School Tickets: \$80 full price; \$35 under age thirty

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

5:30 p.m., Martin Family Hall, Menlo School

#### WEDNESDAY, AUGUST 5

8:00 p.m., The Center for Performing Arts at Menlo-Atherton Tickets: \$68/\$60 full price; \$30/\$20 under age thirty

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

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

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

Franz Schubert (1797-1828). Death and the Maiden manuscript. © The Pierpont Morgan Library/Art Resource, NY

# Concert Program VII Ascent to the Summit, 1828

#### "This is not where Beethoven lies!"

-Schubert, delirious on his deathbed, wishing to be buried next to Beethoven

Robert Schumann coined the phrase "heavenly length" when describing Schubert's C Major Symphony, "The Great." The same could be said of our festival's final Concert Program, which serves as a musical eulogy for Schubert, who died on November 19, 1828. We begin by recognizing Schubert's devotion to two other composers: Haydn, to whose grave, thirty-five miles away, the terminally ill Schubert walked to pay his respects in early October, and Beethoven, whose forward-looking Opus 131 String Quartet was performed at Schubert's request at his deathbed, making it the last music Schubert heard. Following a brief interval, a quartet of Schubert's most famous and beloved songs, all composed in his final months, powerfully summarizes his incomparable contribution to the art form. And after taking another deep breath, we close Music@Menlo 2015 with a work that many regard as the most transcendent in all of music: Schubert's Cello Quintet.



#### **JOSEPH HAYDN** (1732–1809)

String Quartet in d minor, op. 103, Hob. III: 83 (1803)

LUDWIG VAN BEETHOVEN (1770–1827) String Quartet in c-sharp minor, op. 131 (1825–1826)

**FRANZ SCHUBERT** (1797–1828)

Auf dem Strom, op. posth. 119, D. 943 (1828) Der Hirt auf dem Felsen (The Shepherd on the Rock), op. posth. 129, D. 965 (1828) Der Doppelgänger from Schwanengesang, D. 957/13 (1828)

Die Taubenpost from Schwanengesang, D. 965a (1828)

Quintet in C Major for Two Violins, Viola, and Two Cellos, op. posth. 163, D. 956 (1828)

#### ARTISTS

Wu Han, *piano;* Benjamin Beilman, Arnaud Sussmann, *violins;* Paul Neubauer, *viola;* Laurence Lesser, Keith Robinson, *cellos;* Dover Quartet: Joel Link, Bryan Lee, *violins;* Milena Pajaro-van de Stadt, *viola;* Camden Shaw, *cello;* José González Granero, *clarinet;* Kevin Rivard, *horn;* Joélle Harvey, *soprano;* Nikolay Borchev, *baritone* 



#### SATURDAY, AUGUST 8

5:00 p.m., The Center for Performing Arts at Menlo-Atherton Tickets: \$68/\$60 full price; \$30/\$20 under age thirty

North face of the Matterhorn, Zermatt, Switzerland

# **The Schubertiades**

Five Schubert Concerts in Stent Family Hall

Schubertiades, which originated during Schubert's life, were social gatherings in private residences that included readings, dancing, dining, and the music of Schubert. They were often hosted by the members of the "Schubert circle," his close friends and admirers, who simply could not get enough of Schubert's music and were eager to hear his latest magical creations. Schubert biographer and Music@Menlo Encounter Leader Christopher H. Gibbs has described Schubertiades as "...certainly events, but also, perhaps, a state of mind." Music@Menlo's Schubertiades—immersions in the composer's art—revive the concert tradition that entranced Schubert's most loyal audiences.

In the social tradition of the original Schubertiades, enjoy an intermission reception with the musicians.

#### Schubertiade I

#### SUNDAY, JULY 19

10:30 a.m., Stent Family Hall, Menlo School Tickets: \$85 full price; \$35 under age thirty

#### **FRANZ SCHUBERT** (1797–1828)

Sonatina in D Major for Violin and Piano, op. posth. 137, no. 1, D. 384 (1816)

Lieb Minna, D. 222 (1815)

*Wiegenlied* ("Schlafe, schlafe, holder süsser Knabe"), op. 98, no. 2, D. 498 (1816)

Trio in B-flat Major for Violin, Viola, and Cello, D. 581 (1817) *Heidenröslein*, op. 3, no. 3, D. 257 (1815) Piano Sonata in G Major, op. 78, D. 894 (1826)

#### ARTISTS

Gloria Chien, Jeffrey Kahane, *pianos;* Aaron Boyd, *violin;* Paul Neubauer, *viola;* Dane Johansen, *cello;* Joélle Harvey, *soprano* 

#### Schubertiade II

#### FRIDAY, JULY 24

8:00 p.m., Stent Family Hall, Menlo School Tickets: \$85 full price; \$35 under age thirty

#### **FRANZ SCHUBERT** (1797–1828)

Sonatina in a minor for Violin and Piano, op. posth. 137, no. 2, D. 385 (1816) Auf den Tod einer Nachtigall, D. 399 (1816)

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Abschied von der Harfe, D. 406 (1816)

*Frühlingslied*, D. 398 (1816)

*Die Knabenzeit,* D. 400 (1816)

Sonatina in g minor for Violin and Piano, op. posth. 137, no. 3, D. 408 (1816)

Im Frühling, D. 882 (1826)

Piano Sonata in A Major, D. 959 (1828)

#### ARTISTS

Hyeyeon Park, Juho Pohjonen, Wu Han, *pianos;* Sean Lee, *violin;* Nikolay Borchev, *baritone* 

**Prelude Performance**\* 5:30 p.m., Martin Family Hall, Menlo School

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



#### Schubertiade III

#### **TUESDAY, JULY 28**

8:00 p.m., Stent Family Hall, Menlo School Tickets: \$85 full price; \$35 under age thirty

#### **FRANZ SCHUBERT** (1797–1828)

Der Jüngling und der Tod, D. 545 (1817)

Piano Sonata in c minor, D. 958 (1828)

*Der Tod und das Mädchen,* op. 7, no. 3, D. 531 (1817)

String Quartet in d minor, D. 810, "Death and the Maiden" (1824)

#### ARTISTS

Gilles Vonsattel, *piano;* Escher String Quartet: Adam Barnett-Hart, Aaron Boyd, *violins;* Pierre Lapointe, *viola;* Dane Johansen, *cello;* Nikolay Borchev, *baritone* 

#### Schubertiade IV

#### SUNDAY, AUGUST 2

10:30 a.m., Stent Family Hall, Menlo School Tickets: \$85 full price; \$35 under age thirty

#### **FRANZ SCHUBERT** (1797–1828)

Trio in E-flat Major for Piano, Violin, and Cello, op. posth. 148, D. 897, "Notturno" (1827?)

Nachtstück, op. 36, no. 2, D. 672 (1819)

Lachen und Weinen, op. 59, no. 4, D. 777 (1823)

Sonata in A Major for Violin and Piano, op. posth. 162, D. 574, "Duo" (1817)

Trio no. 1 in B-flat Major for Piano, Violin, and Cello, op. 99, D. 898 (1827?)

#### ARTISTS

Inon Barnatan, Gilbert Kalish, *pianos*; Erin Keefe, Philip Setzer, Danbi Um, *violins*; Dmitri Atapine, Clive Greensmith, *cellos*; Nikolay Borchev, *baritone* 

#### Schubertiade V

#### THURSDAY, AUGUST 6

8:00 p.m., Stent Family Hall, Menlo School Tickets: \$85 full price; \$35 under age thirty

#### LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in F Major, op. 135 (1826)

#### **FRANZ SCHUBERT** (1797–1828)

Auflösung, D. 807 (1824)

Gruppe aus dem Tartarus, op. 24, no. 1, D. 583 (1817)

Fantasy in f minor for Piano, Four Hands,

op. posth. 103, D. 940 (1828)

Schwestergruss, D. 762 (1822)

Piano Sonata no. 21 in B-flat Major, D. 960 (1828)

#### ARTISTS

Gloria Chien, Gilbert Kalish, Wu Han, *pianos*; Dover Quartet: Joel Link, Bryan Lee, *violins*; Milena Pajaro-van de Stadt, *viola*; Camden Shaw, *cello*; Sara Couden, *contralto* 

# **Michael Steinberg Encounter Series**

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The Encounter series, Music@Menlo's signature multimedia symposia led by classical music's most renowned authorities, embodies the festival's context-rich approach to musical discovery and adds an integral dimension to the Music@Menlo experience. The 2015 festival season's three Encounters explore the multifaceted world of Franz Schubert, providing audiences with context for the season's seven Concert Programs and five Schubertiades. They are an essential component of the festival experience for longtime music lovers and new listeners alike. The Encounter series is named in memory of Michael Steinberg, the eminent musicologist and Music@Menlo guiding light.



#### **ENCOUNTER I: The Life of Schubert** Led by Christopher H. Gibbs

Friday, July 17, 7:30 p.m., Martin Family Hall, Menlo School Tickets: \$46 full price; \$20 under age thirty

At this summer's first Encounter, Schubert biographer Christopher H. Gibbs probes the essential questions surrounding the life and art of one of history's greatest and most enigmatic musical figures. And as the music reveals Schubert's artistic genius, so does his social environment—his close circle of friends and the culture in which he lived—outline his humanity. Over the short span of his life, Franz Schubert enjoyed recognition for but a small part of his mammoth output: it was primarily his lieder, dances, piano miniatures, and other works intended for domestic use that received an audience, generally to the exclusion of such tremendous creations as his late piano sonatas, piano trios and string quartets, and symphonies. The gradual revelation over the decades following Schubert's death of what he had actually accomplished is unprecedented among the great composers.

Franz Schubert plaque. Schönbrunner Strasse, Vienna



**ENCOUNTER II: The Prince of Song** Led by Susan Youens

Thursday, July 23, 7:30 p.m., Martin Family Hall, Menlo School Tickets: \$46 full price; \$20 under age thirty

Although Schubert created, in the words of composer John Harbison, "the best piece in every genre he really tackled," his staggering oeuvre of over six hundred songs is a monumental achievement in anyone's estimation. From his early songs, such as the epochmaking *Gretchen am Spinnrade* of October 1814, to the final songs in *Schwanengesang* (a swan song like none other), Schubert made good on his youthful intent to "modernize the song composition of our day." Schubert's compositional innovations and astonishing sensitivity to poetry transformed song into one of the Romantic era's essential art forms. Musicologist Susan Youens, author of numerous books on Schubert's lieder, leads this summer's second Encounter to guide audiences through the songs on the festival's Concert Programs and to illuminate this magnificent body of work.

#### Prelude Performance\*

5:30 p.m., Stent Family Hall, Menlo School

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

Moritz von Schwind (1804–1871). Study for *An Evening at Baron von Spaun's*, 1868. Art Resource, NY



#### **ENCOUNTER III: Winter Journey: Schubert's Final Years** Led by Ara Guzelimian

Monday, August 3, 7:30 p.m., Martin Family Hall, Menlo School Tickets: \$46 full price; \$20 under age thirty

Schubert, during the last two years of his life, was haunted equally by the specter of his own illness and the enormous void left by the death of Beethoven, the composer whom Schubert revered above all others. But those final years were also marked by extraordinary creativity, as Schubert produced a seemingly inexhaustible stream of far-reaching works—the two piano trios, the last three piano sonatas, the String Quintet, a number of shorter but enduring piano works, the great Mass in E-flat Major, and the deeply moving song cycle *Winterreise*. At this summer's final Encounter, Ara Guzelimian, Provost and Dean of the Juilliard School, explores the increasingly personal voice to be found in the music of Schubert's poignant final chapter.

#### Prelude Performance\*

5:30 p.m., Stent Family Hall, Menlo School

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

Caspar David Friedrich (1774–1840). Solitary Tree, 1822. Art Resource, NY

# Music@Menlo Travel

Music@Menlo Artistic Directors David Finckel and Wu Han invite you to join them on specially curated musical journeys around the world. With local experts, festival artists, and distinguished lecturers, Music@Menlo's travel programs offer patrons incomparable insider access to some of the most significant historical and cultural landmarks while they enjoy a musical listening experience like no other. This spring, Music@Menlo travels from Rome to Lisbon aboard the luxurious *Corinthian* cruise ship. In September 2015, David Finckel and Wu Han lead a once-in-a-lifetime musical exploration through Vienna.

If you are interested in learning more about Music@Menlo's travel programs, please contact us at (650) 330-2133 or info@musicatmenlo.org.



# AudioNotes

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

AudioNotes are available in CD or downloadable-MP3 format. See order form for details.

# Music@MenloLIVE

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

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

# Recording and Broadcasting Recording Producer



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AMERICAN PUBLIC MEDIA

Six-time Grammy Awardwinning recording producer **Da-Hong Sectoo** returns to Music@Menlo for a thirteenth consecutive season to record the festival concerts for release on the Music@Menlo *LIVE* label. A Curtis Institute– and Juilliard School–trained violinist, Da-Hong Sectoo has emerged

as one of a handful of elite audio engineers, using his own customdesigned microphones, monitor speakers, and computer software.

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

#### American Public Media

American Public Media is the leading producer of classical music programming for public radio. This summer,

Music@Menlo is proud to welcome the return of American Public Media as the festival's exclusive broadcast partner. Performances from the festival will air nationwide on American Public Media's *Performance Today*®, the largest daily classical music program in the United States, which airs on 260 stations and reaches more than 1.3 million people each week, and via Classical 24®, a live classical music service broadcast on 250 stations and distributed by Public Radio International. Hosts and producers from American Public Media often participate in the festival as event moderators and educators. Go online to www.americanpublicmedia.org for archived performances, photos, and interviews.



# Chamber Music Institute

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

Music@Menlo's Chamber Music Institute has become one of the top-tier summer programs in the United States for string players and pianists. The Institute brings together talented young musicians and a world-class roster of performing artists for an intensive three-week training program, consisting of the International Program for preprofessional artists (ages eighteen to twenty-nine) and the Young Performers Program for pre- and early-conservatory-level students (ages nine to eighteen). These exceptional young artists are culled from top preparatory and conservatory programs across the United States and abroad. Students work closely with the festival's artist-faculty in coachings, master classes, and various other educational activities. Highlights include the immensely popular Prelude Performances and Koret Young Performers Concerts featuring the Institute's aspiring young artists. The Chamber Music Institute's series of master classes and performances-always free and open to the public-offers listeners an opportunity to witness the fostering of great traditions and the exchange of ideas between today's most accomplished artists and classical music's next generation.

The Chamber Music Institute and its International Program and Young Performers Program participants are supported by contributions to the Ann S. Bowers Young Artist Fund. The coaching faculty is generously supported by Paul and Marcia Ginsburg.

#### 2015 Young Performers Program Faculty

Dmitri Atapine Sunmi Chang Gloria Chien Hyeyeon Park Andrea Segar



# Prelude Performances and Koret Young Performers Concerts

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

Prelude Performances feature the Institute's International Program artists; Koret Young Performers Concerts feature the students of the Young Performers Program. Both series are free and open to the public.

#### **Prelude Performances Schedule**

# Featuring the Institute's International Program artists. Saturday, July 18, 3:30 p.m., Menlo-Atherton\* Sunday, July 19, 3:30 p.m., Martin Family Hall, Menlo School Tuesday, July 21, 5:30 p.m., Martin Family Hall, Menlo School Thursday, July 23, 5:30 p.m., Martin Family Hall, Menlo School Friday, July 24, 5:30 p.m., Martin Family Hall, Menlo School Sunday, July 26, 3:30 p.m., Martin Family Hall, Menlo School Sunday, July 26, 3:30 p.m., Martin Family Hall, Menlo School Sunday, July 26, 3:30 p.m., Martin Family Hall, Menlo School Sunday, July 29, 5:30 p.m., Martin Family Hall, Menlo School Thursday, July 30, 5:30 p.m., Martin Family Hall, Menlo School Thursday, July 31, 5:30 p.m., Martin Family Hall, Menlo School

Monday, August 3, 5:30 p.m., Stent Family Hall, Menlo School Tuesday, August 4, 5:30 p.m., Martin Family Hall, Menlo School Wednesday, August 5, 5:30 p.m., Menlo-Atherton\* Friday, August 7, 5:30 p.m., Menlo-Atherton\*

#### **Koret Young Performers Concerts Schedule**

Featuring the students of the Young Performers Program. Saturday, July 25, 1:00 p.m., Menlo-Atherton\* Saturday, August 1, 1:00 p.m., Menlo-Atherton\* Saturday, August 8, 12:00 p.m., Menlo-Atherton\*

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

\*The Center for Performing Arts at Menlo-Atherton



# Café Conversations and Master Classes

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Beginning on July 20, each weekday throughout the festival, Music@Menlo offers midday events including the popular Café Conversations and master classes. **Café Conversations** feature select festival artists discussing a variety of topics related to music and the arts. These forums showcase the wide-ranging expertise, generosity, and imagination of our artists and provide further insight into their remarkable careers and musical experiences.

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

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

# Open Coachings

Monday through Friday from July 20 through August 7, Music@Menlo welcomes you to experience the Chamber Music Institute by observing coachings and watching a master class or Café Conversation. You are welcome to have lunch on campus (\$12 suggested donation for the hot buffet) and end the day with a free Prelude Performance at 5:30 p.m. (Check the Prelude Performance schedule for details; performances and venues vary by day.)

# Music@Menlo Winter Series 2015–2016

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



#### Borodin Quartet: Seventieth-Anniversary Concert Tour

Sunday, October 18, 2015, 6:00 p.m. The Center for Performing Arts at Menlo-Atherton Tickets: \$52/\$47 full price; \$25/\$20 under age thirty

When four students assembled at the Moscow Conservatory to play string quartets one afternoon in 1945, they unknowingly set the foundation for what would become one of the world's finest chamber music ensembles. In its original form, the Borodin Quartet had an intimate musical relationship with Shostakovich and became known for its authoritative performances of the complete Shostakovich quartets at concert halls around the world.

Music@Menlo's 2015–2016 Winter Series begins with a concert program of deep substance and musical significance, presenting the Borodin Quartet on the occasion of its seventieth anniversary in an afternoon of masterworks celebrating its most storied repertoire. Opening with the tenderly nostalgic String Quartet no. 2 by the composer for whom the ensemble is named—Alexander Borodin—the program continues with Shostakovich's riveting and deeply personal Eighth Quartet. The concert closes with Tchaikovsky's transcendent Quartet no. 2, a Borodin Quartet classic regarded by Tchaikovsky as one of his best works.

#### ALEXANDER BORODIN (1833–1887)

String Quartet no. 2 in D Major (1881)

DMITRI SHOSTAKOVICH (1906–1975) String Quartet no. 8 in c minor, op. 110 (1960)

#### PYOTR ILVICH TCHAIKOVSKY (1840–1893)

String Quartet no. 2 in F Major, op. 22 (1874)

#### ARTISTS

Ruben Aharonian, Sergei Lomovsky, *violins;* Igor Naidin, *viola;* Vladimir Balshin, *cello* 



The Chamber Music Society of Lincoln Center: Beethoven, Dohnányi, and Dvořák

#### Thursday, February 11, 2016, 7:30 p.m.

Schultz Cultural Arts Hall, Oshman Family JCC, Palo Alto Tickets: \$52/\$47 full price; \$25/\$20 under age thirty

For the second concert of Music@Menlo's Winter Series, a powerhouse quartet of artists from the Chamber Music Society of Lincoln Center—Music@Menlo favorites Gilles Vonsattel, Arnaud Sussmann, Paul Neubauer, and Paul Watkins—ensures enraptured music making at the highest level. Antonín Dvořák's magisterial Piano Quartet forms the anchor of this sumptuous program, preceded by Dohnányi's elegant Serenade and Beethoven's Opus 16, performed here in its version for piano and strings.

#### LUDWIG VAN BEETHOVEN (1770-1827)

Quartet in E-flat Major for Piano, Violin, Viola, and Cello, op. 16 (1796)

#### **ERNŐ DOHNÁNYI** (1877–1960)

Serenade in C Major for Violin, Viola, and Cello, op. 10 (1902)

#### **ANTONÍN DVOŘÁK** (1841–1904)

Quartet in E-flat Major for Piano, Violin, Viola, and Cello, op. 87 (1889)

#### ARTISTS

Gilles Vonsattel, *piano;* Arnaud Sussmann, *violin;* Paul Neubauer, *viola;* Paul Watkins, *cello* 



#### Wu Han-Setzer-Finckel Piano Trio: Haydn, Mendelssohn, and Brahms

Sunday, May 8, 2016, 6:00 p.m.

The Center for Performing Arts at Menlo-Atherton Tickets: \$52/\$47 full price; \$25/\$20 under age thirty

Violinist Philip Setzer joins Music@Menlo Artistic Directors David Finckel and Wu Han to present a breathtaking program of three revered piano trios. Haydn's Keyboard Trio in E Major, with its masterful cantabile style, is followed by Mendelssohn's impassioned Opus 66 Piano Trio, which offers an immediate emotional contrast of rousing intensity and restlessness. The program concludes with Brahms's majestic, oft-times spiritual and searching Trio in B Major, op. 8.

#### **JOSEPH HAYDN** (1732–1809)

Keyboard Trio in E Major for Piano, Violin, and Cello, Hob. XV: 28 (1794)

FELIX MENDELSSOHN (1809–1847) Piano Trio in c minor, op. 66 (1845)

JOHANNES BRAHMS (1833–1897) Trio no. 1 in B Major for Piano, Violin, and Cello, op. 8 (1854, rev. 1889)

#### ARTISTS

Wu Han, piano; Philip Setzer, violin; David Finckel, cello

Order your Winter Series tickets when you place your order for summer festival tickets. See the brochure order form for details.

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



# Visual Artist: Katia Setzer

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Katia Setzer was born in 1988 in South Orange, New Jersey. She graduated from Colby College (Waterville, Maine) in 2010 with a degree in both art and English. In 2013, she

Front cover: The Schubert Series, Winterreise (Winter Journey): The Linden Tree, 2015, 11 x 14 in, oil on panel Back cover: Reverberate, 2012, 6 x 6 in, oil on canvas Upper left: Figure IX, 2011, 9 7/8 x 13 1/4 in, ink on paper Upper right: Figure I, 2011, 9 7/8 x 13 1/4 in, ink on paper earned her M.F.A. from the Pennsylvania Academy of the Fine Arts (PAFA) in Philadelphia. She exhibits regularly in both group and solo shows, most recently at the Bridgette Mayer Gallery (Philadelphia), Studio Montclair (Newark, New Jersey), and the Ukrainian Institute of America (New York City). Additionally, she provided the program cover for the Emerson String Quartet's ongoing concert series at the Smithsonian Institution in Washington, D.C. Her painting *Transfiguration (After Schoenberg's Transfigured Night)* was selected by Sony Classical for the CD cover of the Emerson's album *Journeys* (released in May 2013). She currently lives and works in Philadelphia.

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

Join us on Tuesday, July 28, for a special Café Conversation with Katia Setzer (11:45 a.m., Stent Family Hall). Katia Setzer's work will be displayed on campus throughout the festival.

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

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

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

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



# **Festival Performer Biographies**

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Acclaimed as a "splendid, elegant cellist," **Dmitri Atapine** has appeared on some of the world's foremost stages and is a frequent guest at festivals around the globe. A top-prize winner at the Carlos Prieto, Plowman, and Premio Vittorio Gui competitions, he will begin a residency with the Chamber Music Society of Lincoln Center's CMS Two in fall 2015. He is the Artistic Director of the Argenta Concert Series and is a professor at the University of Nevada, Reno. Atapine holds a doctorate from the Yale School of Music, where he studied with Aldo Parisot.



Inon Barnatan

holds the Karen and Rick DeGolia

Piano Chair for

2015.

Pianist **Inon Barnatan** has performed extensively with the world's important orchestras, including those of Cleveland, Los Angeles, New York, Philadelphia, and San Francisco. He was awarded the prestigious Avery Fisher Career Grant in 2009 and was recently named the New York Philharmonic's first Artist-in-Association, a three-season appointment that promises multiple collaborations with the orchestra. Barnatan's recordings are critically acclaimed, and his album *Darknesse Visible* was named one of the Best of 2012 by the *New York Times*. His upcoming season includes guest appearances with the New York and Los Angeles Philharmonics and the San Francisco Symphony's U.S. tour.



Benjamin Beilman holds the Leslie Hsu and Rick Lenon Violin Chair for 2015.

Violinist **Benjamin Beilman** captured First Prize in the 2010 Montréal International Music Competition and the Young Concert Artists International Auditions. His honors include a 2014 Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant, and the 2012 London Music Masters Award. This season's highlights include his Alice Tully Hall concerto debut with the Orchestra of St. Luke's, as well as appearances with the San Francisco Symphony and the Philadelphia Orchestra. Benjamin Beilman is a member of the Chamber Music Society of Lincoln Center's CMS Two and has appeared at the Marlboro and Verbier festivals.





Violinist **Aaron Boyd** enjoys a versatile career as soloist, chamber musician, and recording artist and concertizes throughout the United States, Europe, Russia, and Asia. As a violinist of the Escher String Quartet, Boyd was a recipient of the 2013 Avery Fisher Career Grant and appears regularly as an Artist of the Chamber Music Society of Lincoln Center. He has participated in the Marlboro, La Jolla, Bridgehampton, and Prussia Cove festivals. Previously on the violin faculty of Columbia University and the University of Arizona, Aaron Boyd now lives in New York with his family. He plays the "ex-Stopak" Matteo Goffriller violin, made in Venice in 1700.

his debuts at Carnegie Hall, the Vienna Musik-

verein, and the Glyndebourne Festival and a new

production at the Frankfurt Opera. Borchev has

such as Onegin in Eugene Onegin.

performed with the Hamburger Symphoniker and

the Munich Bach-Chor, and future projects include a return to London's Covent Garden and new roles



As the laureate of both the 2007 International Markneukirchen and Sion Valais International Violin Competitions, violinist/violist **Sunmi Chang** has performed worldwide to much acclaim as a soloist and chamber musician. An active chamber musician, Chang won First Prize at the Plowman Chamber Music Competition and has collaborated with many renowned artists. Currently she plays with the St. Paul Chamber Orchestra, having won a position there in 2009.



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



Sara Couden, contralto, is a native of the Bay Area. She graduated in 2012 with a master's degree in opera from the San Francisco Conservatory, and in 2014, she earned an Artist Diploma in oratorio/chamber music studies from Yale University. She has studied with Marilyn Horne, is a member of Dolora Zajick's Institute for Young Dramatic Voices, and has soloed around California with the Lamplighters, the San Francisco Bach Choir, and Townsend Opera, among others. She appears with the permission of the Metropolitan Opera's Lindemann Young Artist program and studies with Fred Carama.



Formed at the Curtis Institute in 2008, the Dover Quartet has received significant public attention for its intricate artistry and astounding maturity. The "excellent and fast-rising" (New York Times) quartet's 2013 wins at Banff brought it into the international spotlight and it was soon thereafter dubbed the "young American string quartet of the moment" by the New Yorker. The Dover Quartet has performed in numerous festivals around the world, including Lincoln Center's Mostly Mozart Festival and the Santa Fe Chamber Music Festival, and has held residencies at Rice University's Shepherd School of Music, Caramoor, Chamber Music Northwest, and Bravo! Vail. It has been named the Curtis Institute's first Quartet-in-Residence.



The Escher String Quartet, recipient of a 2013 Avery Fisher Career Grant, is acclaimed for its individual sound, inspired artistic decisions, and unique cohesiveness. The quartet has performed at prestigious venues and festivals across the United States and overseas, including Lincoln Center, the Louvre, and the Ravinia and Caramoor festivals. One of the BBC's renowned New Generation Artists from 2010 to 2012, the quartet is now an Artist of the Chamber Music Society of Lincoln Center. Recent recording releases include the complete Zemlinsky quartets on the Naxos label, and its recording of the complete Mendelssohn quartet cycle on the BIS label is forthcoming.



Recipient of a prestigious Avery Fisher Career Grant in 2009, clarinetist Alexander Fiterstein has been praised by the New York Times for possessing a "beautiful liquid clarity." He is a First Prize winner of the Carl Nielsen International Clarinet Competition and the Aviv Competitions in Israel and is a winner of the Young Concert Artists International Auditions. Fiterstein is a founding member of the Zimro Project and is an Artist of the Chamber Music Society of Lincoln Center. He serves as clarinet professor at the University of Minnesota, Twin Cities.



Encounter Leader Christopher H. Gibbs is the James H. Ottaway Jr. Professor of Music at Bard College, Coartistic Director of the Bard Music Festival, and Executive Editor of the Musical Quarterly. He edited The Cambridge Companion to Schubert, coedited Franz Liszt and His World and Franz Schubert and His World, and is the author of The Life of Schubert. He is the coauthor, with Richard Taruskin, of The Oxford History of Western Music, College Edition. Since 2000, he has written the program notes for the Philadelphia Orchestra.



Bay Area clarinetist and composer José González Granero has held the Principal Clarinet position in the San Francisco Opera Orchestra since 2010. He has won numerous competitions and awards, including two Hollywood Music in Media Awards, the Pasadena Instrumental Competition, and the Villiers Quartet New Works Composition Competition. His pieces have been published by Scomegna Edizioni Musicali and Rivera Música. In his dual careers as a clarinetist and a composer, he has premiered pieces with the EOS Ensemble and Granada Brass Quintet, among others. He holds degrees from the Granada Royal Conservatory, USC's Thornton School of Music, and the Colburn School.



Quartet in 1999 and has performed with the quartet at the most prestigious venues across the globe. As a soloist, he has appeared with the London Symphony Orchestra and the Seoul Philharmonic, among others, and has won several prizes, including second place in the inaugural Premio Stradivari competition. He is currently Codirector of Chamber Music and a professor of cello at the Colburn Conservatory of Music and a faculty member at the Sejong International Music Festival and the Meadowmount School of Music. His recording of clarinet trios with Jon Nakamatsu and Jon Manasse was recently released by Harmonia Mundi USA.



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



A native of Bolivar, New York, soprano Joélle Harvey is quickly becoming recognized as one of the most promising young talents of her generation. She is the recipient of several awards, including First Prize from the Gerda Lissner Foundation in 2011 and a 2009 Sara Tucker Study Grant from the Richard Tucker Foundation. This season, Harvey has appeared with the Royal Opera in Covent Garden and the Kilkenny Festival; debuted new roles with the San Francisco Symphony and Utah Opera; and performed in concert with the Cleveland Orchestra, Tafelmusik, the Handel and Haydn Society, and the Los Angeles Philharmonic, among others.



American cellist Dane Johansen performs extensively throughout the world as a soloist, chamber musician, and member of the Escher String Quartet. Praised for his "brave virtuosity" and "staggering aplomb" (New York Times, New York magazine), Johansen, also an Artist of the Chamber Music Society of Lincoln Center, made his Carnegie Hall debut in 2012. In May 2014, he walked five hundred miles along the Camino de Santiago with his cello on his back, performing J. S. Bach's Six Suites for Solo Cello in thirty-five concerts along the way. The story of his adventure, The Walk to Fisterra, will be made into a documentary film and recording and is expected to tour as a multimedia recital program in 2015-2016.



Equally at home at the keyboard and on the podium, pianist Jeffrey Kahane has established an international reputation as a truly versatile artist, appearing regularly with major orchestras around the world and recognized for his mastery of a diverse repertoire ranging from Bach to John Adams. Currently in his eighteenth season as Music Director of the Los Angeles Chamber Orchestra, Kahane has served as Music Director of the Colorado Symphony and the Santa Rosa Symphony and has received ASCAP Awards for Adventurous Programming for his work in both Los Angeles and Denver. Kahane has recorded for the Sony, Decca/Argo, Telarc, Haenssler, RCA, Nonesuch, and Deutsche Grammophon labels.

# **Festival Performer Biographies**

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Pianist **Gilbert Kalish**'s profound influence on the musical community as a performer, educator, and recording artist has established him as a major figure in American music making. He was pianist of the Boston Symphony Chamber Players for thirty years, was a founding member of the Contemporary Chamber Ensemble, and is an Artist of the Chamber Music Society of Lincoln Center. Kalish is Distinguished Professor and Head of Performance Activities at Stony Brook University. He was previously a faculty member and Chair of the Faculty at the Tanglewood Music Center.



American violinist **Erin Keefe**, winner of a 2006 Avery Fisher Career Grant, has also won the Grand Prize in the Valsesia Musica, Toruń, Schadt, and Corpus Christi competitions and the silver medal in the Carl Nielsen, Sendai, and Gyeongnam competitions. She has performed with orchestras in the United States, Japan, Korea, Germany, Italy, Denmark, and Poland and is Concertmaster of the Minnesota Orchestra. Erin Keefe is an Artist of the Chamber Music Society of Lincoln Center and appears regularly as a guest artist with the Boston Chamber Music Society. She has recorded for Naxos and Deutsche Grammophon and plays on a Nicolò Gagliano violin from 1732.



Called "superb" by the Washington Post, Peter Kolkay is the only bassoonist to receive an Avery Fisher Career Grant (2004) and win First Prize at the Concert Artists Guild International Competition (2002). He actively engages with composers in the creation of new works and recently gave the world premiere of Joan Tower's bassoon concerto Red Maple with the South Carolina Philharmonic. His debut solo disc, BassoonMusic (CAG Records), spotlights works by twenty-first-century American composers. He is Associate Professor of Bassoon at the Blair School of Music at Vanderbilt University, a member of IRIS Orchestra, and a former member of the Chamber Music Society of Lincoln Center's CMS Two.



**Pierre Lapointe** is the violist of the Escher String Quartet and plays occasionally with Sejong Soloists. A former member of the Chamber Music Society of Lincoln Center's CMS Two, he has performed at numerous venues across the United States and abroad. In May 2012, he completed a thesis on Zemlinsky's Second Quartet and received a doctorate from Manhattan School of Music. He was awarded a prize by the lieutenant governor of Quebec in 2004 for his work at the Gatineau Music Conservatory and a gold medal by the University of Ottawa in 2000 for his undergraduate studies in composition and violin performance. He plays on a viola made by Christophe Landon.



With performances described by the *New York Times* as "breathtakingly beautiful," violinist **Sean Lee** is quickly gaining recognition as one of today's most exciting rising artists, having received prizes in the Premio Paganini International Violin Competition and the Young Concert Artists International Auditions. His debut album was released by EMI Classics and reached the Top Twenty on the iTunes Top Classical Albums list. Lee performs as a CMS Two Artist at the Chamber Music Society of Lincoln Center and also teaches chamber music in Juilliard's Pre-College Division. He joined the violin faculty of the Perlman Music Program in 2010. Lee performs on a 1799 Nicolas Lupot violin.



Cellist **Laurence Lesser**, a laureate of the 1966 Tchaikovsky Competition and a participant in the historic Heifetz-Piatigorsky concerts and recordings, has appeared at the Casals, Marlboro, and Santa Fe festivals, among others, and teaches at New England Conservatory. Founder of "First Monday at Jordan Hall," currently in its thirtieth season, Lesser is the recipient of several honorary doctorates and was named Chevalier du Violoncelle by the Eva Janzer Institute of Indiana University. He has recorded on the RCA, Columbia, Melodiya, and CRI labels. Lesser plays a 1622 cello made by the brothers Amati.



Violist **Paul Neubauer** has appeared with over one hundred orchestras throughout the world, including the New York, Los Angeles, and Royal Liverpool Philharmonics; the National, St. Louis, Detroit, Dallas, and San Francisco Symphonies; and the Santa Cecilia, English Chamber, and Beethovenhalle Orchestras. He has been featured on CBS's *Sunday Morning* and *A Prairie Home Companion* with Garrison Keillor. At age twentyone, he was the youngest principal string player in the history of the New York Philharmonic.



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



Principal Bass of the San Francisco Symphony since 2004, **Scott Pingel** previously served as Principal Bass of the Charleston Symphony Orchestra and as Guest Principal with the National Arts Centre Orchestra in Canada. As a chamber musician, he can often be heard on radio programs including NPR's *Performance Today*. Formerly active as a jazz musician, Pingel performed in venues from New York to Stockholm. Currently, he is a faculty member of the San Francisco Conservatory of Music.



Juho Pohjonen has attracted great attention as one of Finland's most intriguing and talented pianists. He has given recitals and performed with orchestras all over the world and been widely praised for his broad range of repertoire. He has appeared with the San Francisco Symphony and the Los Angeles Philharmonic and given piano recitals at Carnegie's Zankel Hall and the Kennedy Center, and he is a regular guest artist with the Chamber Music Society of Lincoln Center. His debut recording, *Plateaux*, features Scandinavian composer Pelle Gudmundsen-Holmgreen's *Plateaux pour Piano et Orchestre* with the Danish National Symphony Orchestra.



Known for his "delicious quality of tone," **Kevin Rivard,** Coprincipal Horn of the San Francisco Opera Orchestra and Principal Horn of the San Francisco Ballet Orchestra, has performed with Orpheus Chamber Orchestra and the Chamber Music Society of Lincoln Center, among others. His awards include Grand Prize at the Concours International d'Interprétation Musicale in Paris, the International Horn Competition of America, and the Farkas Horn Competition. Rivard is a horn professor at California State University East Bay.

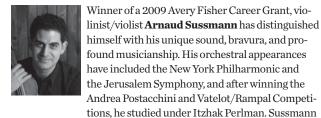


Keith Robinson holds the Kathleen G. Henschel Cello Chair in honor of David Finckel for 2015.

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



holds the Marilyn and Boris Wolper Violin Chair for 2015.



nationwide. He has recorded for the Deutsche Grammophon, Naxos, and Albany Records labels. His most recent recording, with pianist Orion Weiss, was released in 2014 by Telos Music. Violinist **Danbi Um** has performed at some of the world's foremost concert venues, including the Kennedy Center and Carnegie Hall's Weill Recital Hall and as a soloist with orchestras around the

world's foremost concert venues, including the Kennedy Center and Carnegie Hall's Weill Recital Hall, and as a soloist with orchestras around the world. She has won prizes in several competitions, including Second Prize in both the 2004 Menuhin International Violin Competition and the 2011 "Vasco Abadjiev" Competition. At age ten, she was accepted into the Curtis Institute of Music in Philadelphia, where she received a bachelor of music degree, and she received an Artist Diploma from Indiana University in 2008. From 2015 to 2018, Um will perform as a CMS Two Artist at the Chamber Music Society of Lincoln Center. She

plays the 1683 "ex-Petschek" Nicolò Amati violin, on loan from the collection of Seth Novatt.

theater collaboration between the Emerson String

Setzer's. In addition to the quartet, he performs and

records in a trio with David Finckel and Wu Han and

is on faculty at SUNY Stony Brook. He plays a violin

Quartet and Simon McBurney-about the life of

Shostakovich-was based on an original idea of

is an Artist of the Chamber Music Society of

Lincoln Center and appears regularly at festivals

made by Samuel Zygmuntowicz.



Gilles Vonsattel holds the Kathleen G. Henschel Piano Chair in honor of Wu Han for 2015.



A "wanderer between worlds" (Lucerne Festival), Swiss-born American pianist **Gilles Vonsattel** is an artist of extraordinary versatility and originality. An Artist of the Chamber Music Society of Lincoln Center and the recipient of an Avery Fisher Career Grant, he is also the winner of the Naumburg

and Geneva competitions. He recently made his Boston Symphony, Tanglewood, and San Francisco Symphony debuts, while performing recitals and chamber music across Switzerland, England, and Japan. The *New York Times* hailed his New York solo recital as "tightly conceived and passionately performed." Gilles Vonsattel is an Assistant Professor at the University of Massachusetts Amherst.

Susan Youens, who received her Ph.D. in musicology from Harvard University in 1976, is the J. W. Van Gorkom Professor of Music at the University of Notre Dame. She is the author of eight books on German song, including *Retracing a Winter's Journey: Schubert's* Winterreise and *Heinrich Heine and the Lied*, as well as over fifty scholarly articles. She is the recipient of many fellowships from institutions such as the Guggenheim Foundation and the Institute for Advanced Study at Princeton and has lectured widely on the music of Schubert, Hugo Wolf, and other song composers.



# Music@Menlo Membership

Become a Member by making a contribution to Music@Menlo's Annual Fund.

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

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

Welcome to the Music@Menlo community!

All donors receive their festival brochure in advance of the general public, and their seats are reserved according to level of giving (see pp. 34–35 for more information on seating). In addition, donors who give \$250 or more receive a 10 percent discount on festival merchandise, and donors who give \$500 or more are invited to join David Finckel and Wu Han for a summer brunch and panel discussion exploring behind-the-scenes aspects of the festival.

#### **Composers Circle**

*Enjoy free-concert reservations, VIP ticketing, and special events.* 

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

- priority ticket fulfillment and VIP ticket services<sup>1</sup>
- advance ticket reservations for one free concert of your choice <sup>2</sup>
- the Festival Season Preview: Be among the first to learn about next year's season and dine with the Artistic Directors at this private spring musical preview.
- the Bach BBQ: Celebrate the festival season at the annual Bach BBQ. Join the Artistic Directors, artists, and Chamber Music Institute faculty and students at a casual barbecue among friends.

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

- a total of two Premium Seating reservations<sup>3</sup>
- the Chamber Music Institute Private Recital and Reception: Enjoy a private student performance, followed by a reception with the musicians.
- the Haydn Circle Post-Concert Dinner with Festival Friends: Mingle with the Artistic Directors, festival musicians, and friends at this casual post-concert dinner reception.

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

- a total of four Premium Seating reservations<sup>3</sup>
- a concert dedication, acknowledged in the festival program book
- the Garden Party: Enjoy the company of festival musicians and friends at the annual Garden Party—hosted by a fellow patron.
- a Mozart Circle Dinner Party: Enjoy one of the post-concert Mozart Circle Dinner Parties, hosted by a fellow patron, with the Artistic Directors, artists, and close festival friends. <sup>4</sup>

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

- a total of eight Premium Seating reservations<sup>3</sup>
- advance ticket reservations for all free concerts<sup>2</sup>
- acknowledgment on season dedication concert-hall signage and the program book dedication page





• the Beethoven Circle Dinner Party: Join the Artistic Directors, festival musicians, and Institute faculty and staff for an innercircle post-concert dinner party.

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

*Enjoy customized recognition, intimate dinners, and the annual Patrons Circle Season Announcement.* 

Please contact us at (650) 330-2133 or vip@musicatmenlo.org.

#### **Please note:**

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

- <sup>2</sup> Advance ticket reservations provide tickets for general-admission seating at a free concert and may be used for up to four people. Contact VIP ticket services at least one day in advance to reserve your unassigned free ticket. See Premium Seating reservations (Haydn Circle and above) for assignedseating opportunities.
- <sup>3</sup> A Premium Seating reservation provides special seating consideration for a paid or free concert of your choice. A ticket is required for each performance for which you wish to use your Premium Seating request. Specific seats cannot be guaranteed; all Premium Seating reservations are assigned seats, including in otherwise unreserved halls.
- <sup>4</sup> Please choose one of the Mozart Circle Dinner Parties offered during the summer. Space is limited and based on availability at the time of your RSVP.

#### Supporting Music@Menlo

#### Gifts to the Annual Fund

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

#### Sponsor a Student with a Gift to the Ann S. Bowers Young Artist Fund

Sponsorships provide essential support for the talented young musicians who participate in Music@Menlo's Chamber Music Institute. Sponsors nourish the future of classical music by enabling students to come to Music@Menlo to experience an inspiring and rigorous learning environment with a world-class roster of artist-faculty members and an exceptional studentfaculty ratio. Sponsors also play a critical role in the lives of these extraordinary young artists by helping them realize their lifelong personal and professional ambitions. Sponsorships are available for International Program participants (\$15,000) and Young Performers (\$7,500), and partial sponsorships are also welcome. Sponsors enjoy the same benefits as contributors to the Annual Fund as well as special opportunities to get to know their student. Please contact us to learn how to become a sponsor.

#### Gifts to the Music@Menlo Fund

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

#### Ways to Give

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

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

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

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

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

To learn more, please call Annie Rohan, Institutional Advancement Director, at 650-330-2133 or email annie@musicatmenlo.org.







# **Reserving Your Summer Festival Tickets**

#### Ways to Order

Mail:	Music@Menlo Tickets
	50 Valparaiso Avenue
	Atherton, CA 94027
Phone:	650-331-0202
Fax:	650-330-2016
Online:	www.musicatmenlo.org

#### Get the Best Seats!

#### Support

**Members of the Bach Circle** (\$1,000) and above receive advance ticket reservations for one free concert of your choice and VIP priority ticketing—VIP ticket orders are filled first, ensuring ticket availability for the most popular concerts and securing priority seats, based on giving level. **Members of the Haydn Circle** (\$2,500) and above also receive Premium Seating reservations for the best seats in the hall. Order by **April 21** for priority ticketing.

#### Subscribe

Summer Festival Subscribers receive Subscriber priority ticketing. Subscriber orders are filled immediately after VIP priority orders and before single-ticket orders. Order by **April 28** for Subscriber priority ticketing. (To learn more, see the description on this page.)

#### Music@Menlo box office hours:

**Before July 13:** Monday–Friday, 10:00 a.m.–4:00 p.m.

**July 13–August 8:** Daily, 9:00 a.m.–4:00 p.m.

#### **Order Early**

Ticket orders are filled in the order they are received, after Bach Circle and above Member and Subscriber orders (priority orders window closes on April 28). Order early to get the best seats in our reserved-seating venues and to get tickets to concerts that sell out quickly!

#### 2015 Summer Festival Subscription Offerings

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

Your Subscriber discount extends to all additional ticket purchases you make throughout the 2015 summer season! Subscribers also enjoy free ticket exchanges for the 2015 summer season. Subscriber benefits include the following:

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

#### Choose-Your-Own Summer Festival Mini Subscription

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

#### Choose-Your-Own Summer Festival Full Subscription

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

#### Summer Festival Immersion Subscription

Immerse yourself in the music for the complete Music@Menlo experience! Purchase tickets to all summer festival Concert Programs and Encounters and receive the above benefits, a **10 percent discount** on your tickets throughout the summer, a **10 percent discount** on Music@Menlo merchandise, and a **complimentary boxed set** of the 2015 Music@Menlo *LIVE* CDs when they are released later in the year.

# **Reserving Your Summer Festival Tickets**

#### Priority Ticketing, Ticket Discounts, and Handling Fees

#### Members of the Bach Circle and Above

(contributors of \$1,000 or more to the 2015 Annual Fund) Your priority ticket order (placed by Tuesday, **April 21**) will be filled before all other ticket orders (based on giving level; see p. 32 for more information). For your first summer festival ticket order, pay festival Subscriber or non-Subscriber handling fees, as noted below. Then, enjoy waived handling fees for all additional ticket purchases or exchanges throughout the 2015 summer festival.

#### Summer Festival Subscribers

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

Receive a 5 percent (Summer Festival Mini Subscribers) or a 10 percent (Summer Festival Full Subscribers/Immersion Subscribers) discount on **all** ticket purchases throughout the 2015 summer festival and have your advance order (placed by Tuesday, **April 28**) filled before non-Subscriber orders (see p. 34 for more information). A \$10-per-order handling fee applies to each original order. Subscribers pay no handling fees on ticket exchanges throughout the 2015 summer festival. Subsequent new ticket purchases (not exchanges) will incur the standard \$6-per-order handling fee.

#### Summer Festival Non-Subscribers/ Single-Ticket Orders

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

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

#### **Seating for Paid Events**

Seating is reserved for all Concert Programs and Schubertiades in Stent Family Hall and the Center for Performing Arts at Menlo-Atherton. Seating is by general admission for all Encounters and all free events, including Prelude Performances, Koret Young Performers Concerts, Café Conversations, and master classes. For reserved-seating events, seats are assigned on a best-available basis at the time the order is filled. Priority orders placed by **April 21** for Bach Circle and above Members and by **April 28** for Subscribers are filled according to giving level and Subscriber status. See p. 32 for information about Premium Seating for Haydn Circle (\$2,500) and above Members.

#### **Receiving Your Summer Festival Tickets**

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

#### Ticket Returns, Exchanges, and Donations

We welcome ticket returns for a credit, exchange, or donation. You may return your ticket up to twenty-four hours prior to a performance for a ticket credit (to be used within the same season), an immediate exchange, or a tax-deductible donation. Ticket exchanges are complimentary for Summer Festival Subscribers and Members of the Bach Circle (\$1,000) and above. All other exchanges are subject to a \$3-per-ticket fee. There is never a fee to donate your ticket. Proof of the return must be provided by returning the original tickets or tearing them in half and sending an image of the torn tickets by fax, scan, or digital photograph. We cannot refund tickets, except in the case of a canceled program. All programs and artists are subject to change without notice.

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

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

#### Will Call and Ticket Services at the Venue

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

#### Questions

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

# The Festival Campus and Performance Venues

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### Music@Menlo's Home: Menlo School

Celebrating its centennial in 2015, Menlo School is one of the nation's leading independent college-preparatory schools and has been the home of Music@Menlo since its inaugural season in 2003. The Menlo School campus is host to many of the festival concerts, the Encounter series, and Music@Menlo's Chamber Music Institute. The school's classrooms offer an ideal setting for rehearsals and coachings, while Martin Family Hall and Stent Family Hall's Spieker Ballroom provide intimate settings for music as well as for Café Conversations, master classes, and other Institute activities.

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

During the school year, Music@Menlo supports Menlo School's commitment to instilling creative-thinking skills in all of its students. Music@Menlo's annual Winter Residency brings classical music into the Menlo School classrooms with a series of special performances, discussions, and classroom presentations designed to introduce Menlo School students to a broad selection of chamber music masterpieces, all in the context of curricula ranging from American literature to foreign language studies.

#### **Festival Welcome Center**

Located on the Menlo School campus on the ground floor of Stent Family Hall (beneath Spieker Ballroom), Music@Menlo's Welcome Center is open daily throughout the festival. The Welcome Center serves as a place for artists, students, audiences, and festival guests to connect during the festival. Visitors to the Welcome Center can purchase concert tickets and get information about the festival's many offerings and events.



#### **Performance Venues**

In 2015, Music@Menlo offers audiences a chance to hear great chamber music in three unique concert spaces:

**Stent Family Hall,** on the Menlo School campus, is, in the words of one festival artist, "one of the world's most exquisite chamber music spaces." The hall's elegant Spieker Ballroom, with seating for 148 guests, provides a listening experience in the intimate setting for which chamber music was intended.

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

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

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



#### For Visitors to Our Area

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

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

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

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

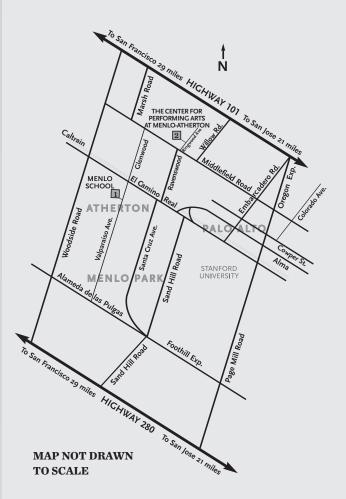
Accommodations: Comfortable and welcoming hotels are available in a variety of price ranges in Menlo Park and Palo Alto. Visit www.musicatmenlo.org for more information and useful links to area websites.

#### **Directions and Parking**

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

#### The Center for Performing Arts at Menlo-Atherton is

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



<sup>1.</sup> Menlo School: 50 Valparaiso Ave., Atherton

2. The Center for Performing Arts at Menlo-Atherton: 555 Middlefield Road, Atherton

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Art direction and design: Nick Stone, www.nickstonedesign.com

Musi		Menlo Calendar	Paid Events	July 17–August 8, 2015
Friday, July 17			7:30 p.m.	Encounter I: The Life of Schubert, led by Christopher H. Gibbs Martin Family Hall (\$46)
Saturday, July 18	3:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton	6:00 p.m. 8:30 p.m.	Concert Program I: Genius Ignited, 1811–1819 The Center for Performing Arts at Menlo-Atherton (\$68/\$60) Fete the Festival Menlo School campus (\$65)
Sunday, July 19	3:30 p.m.	Prelude Performance Martin Family Hall	10:30 a.m. 6:00 p.m.	Schubertiade 1 Stent Family Hall (\$85) Concert Program 1: Genius Ignited, 1811–1819 Stent Family Hall (\$80)
Monday, July 20	11:45 a.m.	Master Class/Café Conversation* Martin Family Hall		
Tuesday, July 21	11:45 a.m. 5:30 p.m.	Master Class/Café Conversation* Martin Family Hall Prelude Performance Martin Family Hall	8:00 p.m.	Concert Program II: Vocal Inspirations, 1820–1824 Stent Family Hall (\$80)
Wednesday, July 22	11:45 a.m.	Master Class/Café Conversation* Martin Family Hall	8:00 p.m.	Concert Program II: Vocal Inspirations, 1820–1824 The Center for Performing Arts at Menlo-Atherton (\$68/\$60)
Thursday, July 23	11:45 a.m. 5:30 p.m.	Master Class/Café Conversation* Martin Family Hall Prelude Performance Stent Family Hall	7:30 p.m.	Encounter II: The Prince of Song, led by Susan Youens Martin Family Hall (\$46)
Friday, July 24	11:45 a.m. 5:30 p.m.	Master Class/Café Conversation* Martin Family Hall Prelude Performance Martin Family Hall	8:00 p.m.	Schubertiade II Stent Family Hall (\$85)
Saturday, July 25	1:00 p.m.	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	6:00 p.m.	Concert Program III: Metamorphosis, 1822–1824 The Center for Performing Arts at Menlo-Atherton (\$68/\$60)
Sunday, July 26	3:30 p.m.	Prelude Performance Martin Family Hall	6:00 p.m.	Concert Program III: Metamorphosis, 1822–1824 Stent Family Hall (\$80)
Monday, July 27	11:45 a.m.	Master Class/Café Conversation* Martin Family Hall		
Tuesday, July 28	11:45 a.m.	Café Conversation* with Visual Artist Katia Setzer Stent Family Hall	8:00 p.m.	Schubertiade III Stent Family Hall (\$85)
Wednesday, July 29	11:45 a.m. 5:30 p.m.	Master Class/Café Conversation* Martin Family Hall Prelude Performance Martin Family Hall	8:00 p.m.	Concert Program IV: Hopeful Years, 1825–1826 Stent Family Hall (\$80)
Thursday, July 30	11:45 a.m. 5:30 p.m.	Master Class/Café Conversation* Martin Family Hall Prelude Performance The Center for Performing Arts at Menlo-Atherton	8:00 p.m.	Concert Program IV: Hopeful Years, 1825–1826 The Center for Performing Arts at Menlo-Atherton (\$68/\$60)

Date	Free Events	Its	Paid Events	ts	
Friday, July 31	11:45 a.m. 5:30 p.m.	Master Class/Café Conversation* Martin Family Hall Prelude Performance Martin Family Hall	8:00 p.m.	Concert Program V: The Setting Sun, 1827 Stent Family Hall (\$80)	
Saturday, August 1	1:00 p.m.	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	6:00 р.т.	Concert Program V: The Setting Sun, 1827 The Center for Performing Arts at Menlo-Atherton (\$68/\$60)	
Sunday, August 2			10:30 a.m.	Schubertiade IV Stent Family Hall (\$95)	
Monday, August 3	11:45 а.m. 5:30 р.m.	Master Class/Café Conversation* Martin Family Hall Prelude Performance Stent Family Hall	7:30 p.m.	Encounter III: Winter Journey: Schubert's Final Years, led by Ara Guzelimian Martin Family Hall (\$46)	
Tuesday, August 4	11:45 а.m. 5:30 р.m.	Master Class/Café Conversation* Martin Family Hall Prelude Performance Martin Family Hall	8:00 p.m.	Concert Program VI: Schubert Forever, 1829–1995 Stent Family Hall (\$80)	
Wednesday, August 5	11:45 a.m. 5:30 p.m.	Master Class/Café Conversation* Martin Family Hall Prelude Performance The Center for Performing Arts at Menlo-Atherton	8:00 p.m.	Concert Program VI: Schubert Forever, 1829–1995 The Center for Performing Arts at Menlo-Atherton (\$68/\$60)	
Thursday, August 6	11:45 a.m.	Master Class/Café Conversation* Martin Family Hall	8:00 p.m.	Schubertiade V Stent Family Hall (\$85)	
Friday, August 7	11:45 a.m. 5:30 p.m.	Master Class/Café Conversation* Martin Family Hall Final Prelude Performance The Center for Performing Arts at Menlo-Atherton			
Saturday, August 8	12:00 p.m.	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	5:00 p.m.	Concert Program VII: Ascent to the Summir, 1828 The Center for Performing Arts at Menlo-Atherton (\$68/\$60)	
*Each weekday of the festival, beginnin Café Conversations are offered at 11:45 www.musicatmenlo.org during the fest	the festival, beg s are offered at o.org during th	*Each weekday of the festival, beginning on July 20, features either a master class with the Chamber Music Institute's young artists or a Café Conversation (see p. 25). Master classes and Café Conversations are offered at 11:45 a.m. on the campus of Menlo School. These events are free and open to the public. Please consult your festival program book or visit www.musicatmenlo org during the festival season for a detailed schedule of master classes and Café Conversation topics (reservations are not necessary or available).	sic Institute's pen to the put versation top	young artists or a Café Conversation (see p. 25). Master dic. Please consult your festival program book or visit ics (reservations are not necessary or available).	lasses and
Special Thanks Music@Menlo is me Koret Foundation	ks made possible m Funds, U.S.	Special Thanks Music@Menlo is made possible by a leadership grant from the William and Flora Hewlett Foundation. Additional support provided by the David and Lucile Packard Foundation, Koret Foundation Funds, U.S. Trust, and the many individuals and organizations that share the festival's vision.	n. Additional ival's vision.	support provided by the <b>David and Lucile Packard Fo</b>	ndation,
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