

Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

The Seventeenth Season: *Incredible Decades*

July 12–August 3, 2019



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Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

ANNOUNCING THE 2019 SUMMER FESTIVAL

INCREDIBLE DECADES

July 12–August 3, 2019



Music@Menlo Takes a Musical and Historical Journey through Seven Crucial Decades in the Development of Western Classical Music

**Seven Main-Stage Concert Programs Feature Diverse Repertoire
From the Seventeenth Century through the Dawn of the New Millennium**

**Curated by the Festival Artists Themselves, Four Carte Blanche Concerts
Feature a Stellar Lineup of Soloists and Ensembles**

**Multimedia Encounter Lectures are Led by Musicological and Historical Experts
Michael Parloff, Ara Guzelimian, R. Larry Todd, and Composer Bruce Adolphe**

Café Conversations Offer In-Depth Musical and Cultural Discussions with Festival Artists

A Stellar Lineup of Forty-Seven Artists Includes Nine Music@Menlo Main-Stage Debuts

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

Radio Broadcasts Return Via a Partnership with American Public Media

Atherton, CA, February 26, 2019 — David Finckel and Wu Han, founding Artistic Directors of the Music@Menlo Chamber Music Festival and Institute, are delighted to announce the 2019 festival theme: *Incredible Decades*.

This summer, Music@Menlo will reveal music's extraordinary evolution in seven specific chapters, each a program dedicated to an especially rich and eventful decade. The *Incredible Decades* festival will explore the ascent of J. S. Bach to the commanding throne of the Baroque era; the propulsive career that made Beethoven, during his lifetime, the world's most famous musician; the artistic maelstrom of the Roaring Twenties; the brilliant mosaic of diverse musical voices that illuminated the twentieth century's final decade; and much more.

Running from **July 12 to August 3**, the festival presents over fifty events on Music@Menlo's three stages in Atherton and Menlo Park, California, including performances by many of the world's most renowned artists and ensembles. Over the course of twenty-three days, the Bay Area festival presents wide-ranging musical and educational offerings that will chart the course of Western classical music through seven of the most prolific and exciting decades in its rich history, including:

- Seven main-stage **Concert Programs**, featuring works that offer audiences opportunities to explore, savor, and be immersed in the festival's theme
- Four artist-curated **Carte Blanche Concerts**, intimate recital programs that showcase the stunning virtuosity and imaginative programming of select festival artists
- Four **Encounters**—the festival's signature series of multimedia symposia presented by the world's leading musicologists, historians, composers, and musical experts—offer audiences immersive journeys through the festival's seven *Incredible Decades*
- An **Overture Concert** that features world-renowned, seasoned festival artists sharing their knowledge and traditions with the up-and-coming International Program musicians in an exhilarating collaboration
- Fifteen free performances by the gifted young artists of **Music@Menlo's Chamber Music Institute**
- **Café Conversations**—a unique forum for discussions on topics related to music and the arts—led by select festival artists and guests to showcase their wide-ranging expertise and imagination and to provide further insights into their remarkable careers and musical experiences
- A stellar lineup of **master classes** led by renowned festival artists, also free and open to the public

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



The Artists

Music@Menlo will present a stellar roster of forty-seven artists this season, nine of whom will be making their Music@Menlo debuts. Joining the festival lineup this summer will be pianists **Gloria Chien**, **Gilbert Kalish**, **Hyeyeon Park**, **Juho Pohjonen**, **Stephen Prutsman**, **Gilles Vonsattel**, and **Wu Han**; violinists **Adam Barnett-Hart**, **Aaron Boyd**, **Ivan Chan**†, **Chad Hoopes**, **Soovin Kim**, **Jessica Lee**, **Kristin Lee**, **Arnaud Sussmann**, **James Thompson***, and **Angelo Xiang Yu**; violists **Hsin-Yun Huang**, **Pierre Lapointe**, **Paul Neubauer**, and **Richard O'Neill**; cellists **Dmitri Atapine**, **David Finckel**, **David Requiro**, **Keith Robinson**, and **Brook Speltz**; bassist **Peter Lloyd***; the **Escher String Quartet** (violinists **Adam-Barnett-Hart** and **Danbi Um**, violist **Pierre Lapointe**, and cellist **Brook Speltz**); the **Schumann Quartet*** (violinists **Erik Schumann*** and **Ken Schumann***, violist **Liisa Randalu***, and cellist **Mark Schumann***); flutist **Tara Helen O'Connor**; oboists **James Austin Smith***, **Hugo Souza**, and **Stephen Taylor**; clarinetists **Romie de Guise-Langlois** and **Tommaso Lonquich***; bassoonist **Peter Kolkay**; horn players **Mark Almond*** and **Kevin Rivard**; percussionist **Ayano Kataoka**; baritone **Nikolay Borchev**; and returning Encounter leaders **Bruce Adolphe**, **Ara Guzelimian**, **Michael Parloff**, and **R. Larry Todd**.

* Music@Menlo debut

† Guest Artist-Faculty

Festival Concert Programs

Music@Menlo's seven main-stage **Concert Programs**—performed by an outstanding lineup of eminent chamber musicians—offer audience members a unique and immersive dive into the music that has emanated from the season's seven musically and culturally pivotal decades.

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

Concert Program I: Bach Ascending, 1710–1720 (Saturday, July 13, 6:00 p.m.)

The festival opens with a program celebrating Baroque masters from the lesser-known Evaristo Felice Dall'Abaco to the unsurpassed luminary of Baroque style, J. S. Bach. Tomaso Albinoni's Double Oboe Concerto in C Major, a rarely performed gem of the Baroque era, features soloists **James Austin Smith**, praised by the *New York Times* as “virtuosic” and “dazzling”, and Principal Oboist of the Orchestra of St. Luke's, **Stephen Taylor**. Escher String Quartet first violinist **Adam Barnett-Hart** performs as soloist in Telemann's Violin Concerto in a minor, TWV 51: a1, before Music@Menlo Artistic Directors, cellist **David Finckel** and pianist **Wu Han**, perform in Handel's First *Water Music* Suite. J. S. Bach's transcendent First *Brandenburg* Concerto then concludes the program.

Concert Program II: Beethoven Launched, 1790–1800 (Wednesday, July 17, 7:30 p.m.)

The second Concert Program celebrates the full maturity of the Classical style. Opening with Haydn's elegant Piano Trio in d minor, Hob. XV: 23, performed by longtime Music@Menlo pianist **Gilbert Kalish**, the program also features Mozart's delightful String Quintet in E-flat Major, K. 614. Two early Beethoven works, again featuring **David Finckel** and **Wu Han**, form the second half of the program: the Opus 11 Trio in B-flat Major for Clarinet, Cello, and Piano, and the Opus 16 Quintet in E-flat Major for Winds and Piano. Both also feature Music@Menlo debut artist, clarinetist **Tommaso Lonquich**, who also makes his debuts on the stages of the Carnegie and Wigmore Halls this season.

Concert Program III: Classical Twilight, 1820–1830 (Friday, July 19, 7:30 p.m., and Sunday, July 21, 6:00 p.m.)

The third Concert Program echoes the sentiment Beethoven expressed to his contemporaries regarding his late works: “They are not for you, but for a later age.” The concert sees the return of the celebrated baritone **Nikolay Borchev** to Music@Menlo, performing Schubert’s epic collection of lieder, *Winterreise*, penned a year before the composer’s tragically early death, and demonstrating the newfound intensity inherent in the transition from Classical to Romantic. Classical Twilight also features the **Escher String Quartet** in a performance of Beethoven’s final major work, the Opus 135 String Quartet.

Concert Program IV: Romantic Revolution, 1840–1850 (Thursday, July 25, 7:30 p.m., and Friday, July 26, 7:30 p.m.)

The festival’s fourth Concert Program explores the fervent sense of national identity and revolutionary ideals that arose in nineteenth-century Europe, focusing specifically on the turbulent decade of 1840–1850. Returning Music@Menlo favorite, pianist **Juho Pohjonen**, joins violinist **Angelo Xiang Yu**, described by the *Cincinnati Enquirer* as “a seasoned soloist with dazzling technique”, and cellist **Keith Robinson** to perform Schumann’s Piano Trio no. 1 in d minor. This is followed by Chopin’s exquisite Cello Sonata, performed by cellist **David Requiro**, who *San Francisco Classical Voice* lauds as “having everything—poise, dazzling technique, and even that great indefinable, star quality.”

Concert Program V: Moscow to Montmartre, 1890–1900 (Saturday, July 27, 6:00 p.m.)

The 2019 festival then delves into the final decade of the nineteenth century for a program celebrating the *fin-de-siècle* flourishing of classical music outside of German and Austrian Romanticism. The concert opens with Czech composer Josef Suk’s Piano Quartet in a minor, featuring pianist **Gilles Vonsattel**, who also closes the program performing Rachmaninov’s Suite no. 1 for Two Pianos, *Fantaisie-tableaux*, with **Wu Han**. The **Schumann Quartet**, recipients of the *BBC Music Magazine* Newcomers of the Year Award, also make their Music@Menlo festival debut in this program with Debussy’s elegant String Quartet in g minor.

Concert Program VI: The Roaring Twenties, 1920–1930 (Wednesday, July 31, 7:30 p.m.)

Concert Program VI leaps into a new century, exploring jazz and classical music as neighboring musical arts in the infamous Roaring Twenties. Violinist **Chad Hoopes** will perform Prokofiev’s Five Melodies for Violin and Piano with pianist **Stephen Prutsman**, who has been described by the *San Jose Mercury News* as “a consummate artist with a rambunctious spirit”. The **Schumann Quartet** then returns with Béla Bartók’s captivating Third String Quartet and George Gershwin’s charming *Lullaby* for String Quartet, followed by Korngold’s masterful Piano Quintet in E Major featuring acclaimed violinists **Kristin Lee** and **Arnaud Sussmann**.

Concert Program VII: Music at the Millennium, 1990–2000 (Saturday, August 3, 6:00 p.m.)

The festival comes to a close at the dawn of the new millennium with the final *Incredible Decade*, 1990–2000. Music at the Millennium opens with John Adams’s *Road Movies* for Violin and Piano before clarinetist **Romie de Guise-Langlois** performs Bright Sheng’s exhilarating Concertino for Clarinet and String Quartet. Mark O’Connor’s *F. C.’s Jig* for Violin and Viola opens the second half of the concert with a taste of blugrass fiddling, featuring veteran Music@Menlo violist **Paul Neubauer**, before concluding with two works written in the very final months of the twentieth century: Bruce Adolphe’s

Couple for Cello and Piano, featuring **David Finckel** and **Wu Han** (for whom the piece was written), and Steven Mackey's *Micro-Concerto* for percussion and mixed quintet with percussionist and marimbist **Ayano Kataoka**.

Carte Blanche Concerts

For 2019, the festival's renowned Carte Blanche Concert series—which offers the elite festival artists the opportunity to curate and perform their own recital programs—returns, celebrating the unfolding of Western classical music with music spanning nearly three hundred years.

Carte Blanche Concert I: Soovin Kim, *violin*; Gloria Chien, *piano* (Sunday, July 14, 6:00 p.m.)

This summer's stellar Carte Blanche Concert lineup begins with the husband-and-wife duo of violinist **Soovin Kim** and pianist **Gloria Chien** presenting a richly varied, multicultural program of music composed between 1910 and 1930. Following Ravel's blues-inflected Violin Sonata, the program offers music by Bartók and Ives, patriarchs of the modern musical traditions of Hungary and the United States, respectively. The concert concludes with the enchanting Nocturne and Tarantella by the celebrated Polish composer Karol Szymanowski.

Carte Blanche Concert II: Juho Pohjonen, *piano* (Saturday, July 20, 6:00 p.m.)

Pianist **Juho Pohjonen** performs the festival's second Carte Blanche Concert the following weekend. Nine years after making his Music@Menlo debut with a sensational solo recital, Pohjonen's program will juxtapose two visionaries of keyboard music from their respective eras: Jean-Philippe Rameau, France's preeminent composer of the eighteenth century whose *Nouvelles suites de pièces de clavecin* (*New Suites of Harpsichord Pieces*) opens the program, and the Russian iconoclast Aleksandr Scriabin, whose captivating and richly varied Piano Sonatas Nos. 6, 8, and 10 follow.

Carte Blanche Concert III: Schumann Quartet: Erik Schumann, Ken Schumann, *violins*; Liisa Randalu, *viola*; Mark Schumann, *cello* (Sunday, July 28, 6:00 p.m.)

The **Schumann Quartet**, recipient of the 2016 *BBC Music Magazine* Newcomer of the Year Award and Artist of the Chamber Music Society of Lincoln Center's three-year Bowers Program residency, makes its Music@Menlo Carte Blanche debut on July 28. The program is a thoughtful survey of the string quartet literature spanning German Romanticism, early modernism, and American minimalism. This mosaic of musical styles is held together by the timeless music of J. S. Bach, via Mozart's arrangements of fugues from *The Well-Tempered Clavier*.

Carte Blanche Concert IV: Tara Helen O'Connor, *flute*; Stephen Prutsman, *piano* (Thursday, August 1, 7:30 p.m.)

The season's final Carte Blanche Concert, performed in Martin Family Hall, presents flutist **Tara Helen O'Connor** and pianist and composer **Stephen Prutsman** in a selection of music spanning nearly three centuries. Beginning with Bach's Sonata in g minor for Flute and Keyboard, the program traverses the Romantic era via Schubert and Fauré, and arrives in the twenty-first century with music by Belinda Reynolds, lauded by *Chamber Music Magazine* for the "elegant polish" of her works. The series closes with the West Coast premiere of Stephen Prutsman's own *Voyage to the Moon* for Flutes, Piano, and Silent Film.

Overture Concert

In 2018, Music@Menlo inaugurated the Overture Concerts, in which International Program artists collaborated with festival main-stage artists in dedicated main-stage festival events for the first time. This season, all eleven spectacular International Program performers will be joined by violinist **Soovin Kim**, violist **Richard O'Neill**, and cellist **Keith Robinson** for a thrilling performance at the Center for Performing Arts at Menlo-Atherton. This concert functions as an “overture” to the future of chamber music: world-renowned festival artists will share their knowledge, experience, and traditions with the burgeoning International Program musicians, bringing the freshest perspectives to these events. The program includes Beethoven’s virtuosically expressive Piano Trio in G Major, followed by a work from one of history’s finest and most prodigious creators of chamber music, Brahms’s String Sextet no. 2 in G Major. The concert closes with Franck’s brooding Piano Quintet in f minor.

Friday, August 2, 7:30 p.m

Michael Steinberg Encounter Series

Music@Menlo’s signature multimedia lecture series, led by renowned experts in their fields, provides audiences even deeper insights into the season’s thematic programming. This season’s four Encounters, led by musicological and historical authorities, offer an immersive journey through the season’s *Incredible Decades* by connecting the unique legacies of each decade to the unfolding of Western classical music at large, thereby giving audiences context for the festival’s Concert Programs. The Encounter series is named in memory of Michael Steinberg, the eminent musicologist and Music@Menlo guiding light.

Encounter I: Bach Ascending/Beethoven Launched, 1710–1800, led by Ara Guzelimian (Friday, July 12, 7:30 p.m.)

Through such luminaries as Vivaldi, Handel, and Bach, the early eighteenth century saw the creation of music of unprecedented splendor and complexity. By the century’s end, a new vanguard of composers—Haydn, Mozart, and Beethoven—had reinvented music again, fashioning a language at once elegant and powerfully expressive. Ara Guzelimian, Provost and Dean of the Juilliard School, leads this summer’s first Encounter, focusing on two decades—1710–1720 and 1790–1800—that catalyzed the innovations that would define the course of Western classical music.

Encounter II: Schubert’s *Winterreise* and Classical Twilight, 1820–1830, led by Michael Parloff (Thursday, July 18, 7:30 p.m.)

Winterreise, composed over roughly the final year and a half of Schubert’s life ranks among the greatest triumphs of the Western canon at large. As a complement to Concert Program III, returning Encounter Leader Michael Parloff considers this singular masterpiece and its enduring resonance as well as Schubert’s relationship with Beethoven, the other great luminary of the 1820s.

Encounter III: Romantic Revolution/Moscow to Montmartre, 1840–1900, led by R. Larry Todd (Wednesday, July 24, 7:30 p.m.)

Celebrated scholar and Mendelssohn biographer R. Larry Todd makes his eagerly anticipated return to Music@Menlo to lead this summer’s third Encounter, examining two fertile decades of European chamber music—the 1840s and 1890s. He will focus on the German Romantics Mendelssohn,

Schumann, and Brahms and the creative French, Slavic, and Russian responses of Debussy, Josef Suk, and Rachmaninov. Pivoting between the middle and end of the nineteenth century, Encounter III explores the full range of continuities and innovations in the rich tradition of chamber music.

Encounter IV: The Roaring Twenties/Music at the Millennium, 1920–2000, led by Bruce Adolphe (Tuesday, July 30, 7:30 p.m.)

The first commercial radio appeared in 1920, and by 1929 there were twelve million families tuning in daily and going to the movies weekly. Some one hundred million phonograph records were sold in 1927, as jazz took the United States and the world by storm. Classical composers, too, were listening to jazz and took notes, literally. Music in the 1920s saw a fresh fusion of classical and popular styles, yet national traits were still a major factor. Ravel had a crush on the Gershwins' music but remained French even as he wrote the blues. By the 1990s, the commingling of classical and popular idioms had become standard fare, and a new, accessible modern music emerged, particularly in the United States. Composer, writer, educator, and performer extraordinaire Bruce Adolphe closes this summer's Encounter series, guiding audiences in an exploration of both the Roaring Twenties and the dawn of the new millennium.

Café Conversations

Beginning on July 15, each weekday throughout the festival, Music@Menlo offers midday events, including the popular Café Conversations and master classes. Café Conversations feature select festival artists discussing a variety of topics related to music and the arts. These forums showcase the wide-ranging expertise and imagination of the festival's artists and provide further insight into their remarkable careers and musical experiences. This summer's lineup will be announced in the spring.

The Chamber Music Institute

Music@Menlo's Chamber Music Institute is one of the most well-regarded and highly selective summer programs in the United States for string players and pianists. The Institute brings together approximately three dozen talented young musicians and a world-class roster of artists for an intensive three-week training program, consisting of the **International Program** for preprofessional artists (ages eighteen to twenty-nine) and the **Young Performers Program** for pre- and early-conservatory-level students (ages nine to eighteen). These exceptional young artists are selected from top preparatory and conservatory programs across the United States and abroad and work closely with the festival's artist-faculty in coachings, master classes, and other educational activities throughout the festival. Highlights of the Chamber Music Institute include the immensely popular Prelude Performances and Koret Young Performers Concerts, showcasing the aspiring young artists' hard work and astounding talent. The Institute's series of master classes and performances—which are free and open to the public—offers listeners an opportunity to witness the exchange of ideas between today's most accomplished artists and classical music's next generation of leaders.

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

Master Classes

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

Festival Recording Label

Six-time Grammy Award-winning recording engineer and producer Da-Hong Seetoo returns for his seventeenth consecutive season to capture Music@Menlo's concerts for broadcast and release. The festival's exclusive recording label, Music@Menlo *LIVE*, has been praised as "the most ambitious recording project of any classical music festival in the world" (*San Jose Mercury News*), and its recordings have received rave reviews on both sides of the Atlantic. Capturing the live concert experience on disc and in digital format, the CDs feature performances from each season and are available for purchase at www.musicatmenlo.org and at Music@Menlo's venues throughout the festival.

The unique collection of recordings featuring live performances from the festival's sixteenth season, *Creative Capitals*, was released earlier in February 2019. The compilation celebrates urban locales that have inspired some of Western classical music's greatest composers. From the cold metropolis of St. Petersburg to the elegance of Vienna, Music@Menlo *LIVE* features music from all seven *Creative Capitals* highlighted in the 2018 summer festival. The musical journey begins in London and travels through diverse cultural epicenters, from the inspirational romance of Paris to the vibrant nationalism of early twentieth-century Budapest.

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

AudioNotes

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

American Public Media Partnership

This summer, Music@Menlo is proud to once again welcome American Public Media as the festival's exclusive broadcast partner. Performances from the festival will be broadcast nationwide on American Public Media's *Performance Today*, the largest daily classical music program in the United States, which airs on 260 stations and reaches more than one million people each week, and via Classical 24, a live classical music service broadcast on 250 stations also reaching more than one million weekly.

listeners and distributed by Public Radio International. Visit www.yourclassical.org for archived performances, photos, and interviews. American Public Media is the leading producer of classical music programming for public radio.

Visual Arts at the Festival

Each season, Music@Menlo invites a distinguished visual artist to exhibit a selection of their work throughout the festival and showcases their work in the festival's publications. The 2019 Music@Menlo visual artist is San Francisco-based artist **Klari Reis**. Reis grew up in the Menlo Park area down the road from her concert pianist grandmother, Kato Mendelssohn Reis (born January 29, 1919; died August 15, 2017); as a descendant of the famous composer, music and creativity seemed to come naturally. She uses reflective epoxy polymer to depict microscopic images. The effect is almost playful, belying the serious nature of the subject matter. Her petri-dish installations are supported by steel rods and sit at varying degrees of distance from the wall, evoking depth and motion. Working with biotech companies in the San Francisco Bay Area, Reis uses organic cellular imagery and natural reactions to explore our complex relationship with today's biotech industry. To learn more, visit www.klariart.com.



30 Piece Hypo, mixed media and epoxy polymer within petri dishes, steel rods

About Music@Menlo

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

About the Artistic Directors

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

Since 2004, David Finckel and Wu Han have together held the prestigious position of Artistic Director of the Chamber Music Society of Lincoln Center, the world's largest presenter and producer of chamber music, programming and performing under its auspices worldwide. Their wide-ranging musical innovations include the launch of ArtistLed (www.artistled.com), classical music's first musician-directed and Internet-based recording company, whose catalogue of twenty albums has won widespread critical acclaim. From 2011 to 2018, David Finckel and Wu Han served as founding Artistic Directors of Chamber Music Today, an annual festival held in Seoul, South Korea, and from 2013 to 2018, they led the Finckel-Wu Han Chamber Music Studio at the Aspen Music Festival and School. In these capacities, as well as through a multitude of other educational initiatives, they have received universal praise for their passionate commitment to nurturing the artistic growth of countless young artists. David Finckel and Wu Han reside in New York City. For more information, please visit www.davidfinckelandwuhan.com.

Venues

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

- Stent Family Hall (capacity: 148), Menlo School, 50 Valparaiso Avenue, Atherton, CA
- Martin Family Hall (capacity: 220), Menlo School, 50 Valparaiso Avenue, Atherton, CA
- The Center for Performing Arts at Menlo-Atherton (capacity: 495), 555 Middlefield Road, Atherton, CA
- St. Bede's Episcopal Church (capacity: 312), 2650 Sand Hill Road, Menlo Park, CA

Phone/Fax & Contact Information [for publication]

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

Tickets

Ticket prices: \$34–\$84 for adults; \$15–\$35 for under age thirty. Tickets go on sale **February 26**.

Press Inquiries and Photos

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

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www.vimeo.com/musicatmenlo

Instagram: [@musicatmenlo](https://www.instagram.com/musicatmenlo)

Quick Links

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Music@Menlo Facts and Figures

- Music@Menlo's 2018 audience numbers surpassed 11,300, including over 4,000 audience members for paid festival events, more than 5,500 attendees at free concerts and educational events, 935 audience members for the Winter Series, and Menlo School Winter Residency participants and attendees. In 2018, 30.5 percent of ticket-buying households were first-time ticket buyers.
- Annual Fund donor participation totaled 376 in 2018; 22 percent of these donors were first-time contributors.
- 327 Chamber Music Institute participants have been immersed in a rigorous exploration of chamber music under the tutelage of the Institute's esteemed artist-faculty, including 167 International Program artists and 160 Young Performers Program participants.
- Over 300 artists have come to Music@Menlo from all over the world to perform in the main-stage concerts, give multimedia Encounter lectures, coach in the Chamber Music Institute, and work with Menlo School students in the annual Winter Residency.
- 296 interns have gained real-world experience from the industry-leading Arts Management Internship Program.
- Since 2003, 107 CDs have been released on the Music@Menlo LIVE label.
- The annual operating budget has increased from \$445,600 in 2003 to \$2.2 million in 2018.
- The festival produces over 50 public events each year, reaching over 13,000 students, musicians, and audience members, with total free-program attendance exceeding 5,000 annually.

"I have been floored by the quality of the performances by teenagers in the Koret Young Performers Concert series and even more so with their near elders in the Prelude Performance series."

—SAN MATEO DAILY JOURNAL



Music@Menlo

2019 ARTIST ROSTER

PIANO

Gloria Chien
Gilbert Kalish
Hyeyeon Park
Juho Pohjonen
Stephen Prutsman
Gilles Vonsattel
Wu Han

VIOLIN

Adam Barnett-Hart
Aaron Boyd
Ivan Chan[†]
Chad Hoopes
Soovin Kim
Jessica Lee
Kristin Lee
Arnaud Sussmann
James Thompson*
Angelo Xiang Yu

VIOLA

Hsin-Yun Huang
Pierre Lapointe
Paul Neubauer
Richard O'Neill
Arnaud Sussmann

CELLO

Dmitri Atapine
David Finckel
David Requiro
Keith Robinson
Brook Speltz

BASS

Peter Lloyd*

ESCHER STRING QUARTET

Adam Barnett-Hart, *violin*
Danbi Um, *violin*
Pierre Lapointe, *viola*
Brook Speltz, *cello*

SCHUMANN QUARTET*

Erik Schumann, *violin*
Ken Schumann, *violin*
Liisa Randalu, *viola*
Mark Schumann, *cello*

WOODWINDS

Peter Kolkay, *bassoon*
Romie de Guise-Langlois,
clarinet

Tommaso Lonquich,
*clarinet**
Tara Helen O'Connor, *flute*
James Austin Smith, *oboe*
Hugo Souza, *oboe**
Stephen Taylor, *oboe*

BRASS

Mark Almond, *horn**
Kevin Rivard, *horn*

PERCUSSION

Ayano Kataoka

VOCALISTS

Nikolay Borchev, *baritone*

ENCOUNTER LEADERS

Bruce Adolphe
Ara Guzelimian
Michael Parloff
R. Larry Todd

VISUAL ARTIST

Klari Reis

*Music@Menlo festival debut

[†] Guest artist-faculty

2019 CHAMBER MUSIC FESTIVAL AND INSTITUTE
July 12 – August 3, 2019
Atherton and Menlo Park, California
www.musicatmenlo.org

Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

The Seventeenth Season: *Incredible Decades*

David Finckel and Wu Han, Artistic Directors

July 12–August 3, 2019

REPERTOIRE LIST

John Adams (Born 1947)

Road Movies for Violin and Piano (1995)

Bruce Adolphe (Born 1955)

Couple for Cello and Piano (1998)

Tomaso Albinoni (1671–1751)

Double Oboe Concerto in C Major, op. 7, no. 2 (1715)

Johann Sebastian Bach (1685–1750)

Sonata in g minor for Flute and Keyboard, BWV 1020 (before 1735; attributed to C. P. E. Bach)

Brandenburg Concerto no. 1 in F Major, BWV 1046 (before 1721)

Johann Sebastian Bach (1685–1750)/

Wolfgang Amadeus Mozart (1756–1791)

Five Fugues for String Quartet, K. 405 (arr. Mozart in 1782 from Book II of *The Well-Tempered Clavier*)

Béla Bartók (1881–1945)

Violin Sonata no. 2 (1922)

String Quartet no. 3 (1927)

Ludwig van Beethoven (1770–1827)

Piano Trio in G Major, op. 1, no. 2 (1794–1795)

Trio in B-flat Major for Clarinet, Cello, and

Piano, op. 11 (1797)

Quintet in E-flat Major for Winds and Piano, op. 16 (1796)

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

Johannes Brahms (1833–1897)

String Sextet no. 2 in G Major, op. 36 (1864–1865)

Three Intermezzos for Piano, op. 117 (1892)

Frédéric Chopin (1810–1849)

Cello Sonata in g minor, op. 65 (1845–1846)

Arcangelo Corelli (1653–1713)

Concerto Grosso in D Major, op. 6, no. 1 (1714)

Evaristo Felice Dall'Abaco (1675–1742)

Trio Sonata in A Major, op. 3, no. 12 (1712)

Claude Debussy (1862–1918)

String Quartet in g minor, op. 10 (1893)

Gabriel Fauré (1845–1924)

Fantaisie for Flute and Piano, op. 79 (1898)

César Franck (1822–1890)

Piano Quintet in f minor (1879)

George Gershwin (1898–1937)

Lullaby for String Quartet (ca. 1919–1920)

Walter Giesecking (1895–1956)

Sonatine for Flute and Piano (1935)

Philip Glass (Born 1937)

String Quartet no. 2, *Company* (1983)

George Frideric Handel (1685–1759)

Suite no. 1 in F Major, HWV 348, from *Water Music* (1717)

Joseph Haydn (1732–1809)
Piano Trio in d minor, Hob. XV: 23 (1795)

Charles Ives (1874–1954)
Violin Sonata no. 2 (ca. 1914–1917)

Leoš Janáček (1854–1928)
String Quartet no. 2, *Intimate Letters* (1928)

Erich Wolfgang Korngold (1897–1957)
Piano Quintet in E Major, op. 15 (1921)

Steven Mackey (Born 1956)
Micro-Concerto (1999)

Felix Mendelssohn (1809–1847)
Capriccio in e minor for String Quartet,
op. 81, no. 3 (1843)
String Quintet no. 2 in B-flat Major, op. 87
(1845)

Wolfgang Amadeus Mozart (1756–1791)
String Quintet in E-flat Major, K. 614 (1791)

Mark O'Connor (Born 1961)
F. C.'s Jig for Violin and Viola (1992–1993)

Krzysztof Penderecki (Born 1933)
String Trio (1990–1991)

Sergei Prokofiev (1891–1953)
Five Melodies for Violin and Piano, op. 35bis
(1925)

Stephen Prutsman (Born 1960)
Voyage to the Moon for Flutes, Piano, and
Silent Film (2019) (West Coast premiere)

Sergei Rachmaninov (1873–1943)
Suite no. 1 for Two Pianos, op. 5,
Fantaisie-tableaux (1893)

Jean-Philippe Rameau (1683–1764)
Nouvelles suites de pièces de clavecin (*New
Suites of Harpsichord Pieces*) (ca. 1729–1730)

Maurice Ravel (1875–1937)
Sonata for Violin and Cello (1920–1922)
Violin Sonata no. 2 (1923–1927)

Belinda Reynolds (Born 1967)
Share for Alto Flute and Piano (2003)

Franz Schubert (1797–1828)
Introduction and Variations on *Trockne
Blumen* for Flute and Piano, op. 160,
D. 802 (1824)
Winterreise, op. 89, D. 911 (1827)

Robert Schumann (1810–1856)
Piano Trio no. 1 in d minor, op. 63 (1847)

Aleksandr Scriabin (1871–1915)
Piano Sonata no. 6, op. 62 (1911–1912)
Piano Sonata no. 8, op. 66 (1912–1913)
Piano Sonata no. 10, op. 70 (1912–1913)

Bright Sheng (Born 1955)
Concertino for Clarinet and String Quartet
(1994)

Dmitry Shostakovich (1906–1975)
Two Pieces for String Quartet (1931)

Josef Suk (1874–1935)
Piano Quartet in a minor, op. 1 (1891)

Karol Szymanowski (1882–1937)
Nocturne and Tarantella for Violin and Piano,
op. 28 (1915)

Georg Philipp Telemann (1681–1767)
Violin Concerto in a minor, TWV 51: a1 (ca.
1708–1716)

Antonio Vivaldi (1678–1741)
Concerto in g minor for Two Cellos, Strings,
and Continuo, RV 531 (after 1710)

Anton Webern (1883–1945)
Four Pieces for Violin and Piano, op. 7 (1910, 1914)
Six Bagatelles for String Quartet, op. 9 (1911, 1913)

Music@Menlo Festival Calendar: *Incredible Decades*

July 12–August 3, 2019

Date	Events
Friday, July 12	7:30 p.m. Encounter I: Bach Ascending/Beethoven Launched, 1710–1800, led by Ara Guzelimian Martin Family Hall (\$52)
Saturday, July 13	3:30 p.m. Prelude Performance The Center for Performing Arts at Menlo-Atherton 6:00 p.m. Concert Program I: 1710–1720: Bach Ascending The Center for Performing Arts at Menlo-Atherton (\$74/\$64/\$54) 8:30 p.m. Fête the Festival Menlo School campus (\$75)
Sunday, July 14	3:30 p.m. Prelude Performance Martin Family Hall 6:00 p.m. Carte Blanche Concert I: Soovin Kim and Gloria Chien Stent Family Hall (\$84)
Monday, July 15	11:45 a.m. Master Class/Café Conversation* Martin Family Hall
Tuesday, July 16	11:45 a.m. Master Class/Café Conversation* Martin Family Hall 5:00 p.m. Prelude Performance Stent Family Hall
Wednesday, July 17	11:45 a.m. Master Class/Café Conversation* Martin Family Hall 7:30 p.m. Concert Program II: 1790–1800: Beethoven Launched The Center for Performing Arts at Menlo-Atherton (\$74/\$64/\$54)

Thursday, July 18	<p>11:45 a.m. Master Class/Café Conversation* Martin Family Hall</p> <p>5:00 p.m. Prelude Performance Stent Family Hall</p> <p>7:30 p.m. Encounter II: Schubert's <i>Winterreise</i> and Classical Twilight, 1820–1830, led by Michael Parloff Martin Family Hall (\$52)</p>
Friday, July 19	<p>11:45 a.m. Master Class/Café Conversation* Martin Family Hall</p> <p>5:00 p.m. Prelude Performance Martin Family Hall</p> <p>7:30 p.m. Concert Program III: 1820–1830: Classical Twilight Stent Family Hall (\$84)</p>
Saturday, July 20	<p>1:00 p.m. Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton</p> <p>6:00 p.m. Carte Blanche Concert II: Juho Pohjonen Stent Family Hall (\$84)</p>
Sunday, July 21	<p>3:30 p.m. Prelude Performance The Center for Performing Arts at Menlo-Atherton</p> <p>6:00 p.m. Concert Program III: 1820–1830: Classical Twilight The Center for Performing Arts at Menlo-Atherton</p>
Monday, July 22	<p>11:45 a.m. Master Class/Café Conversation* Martin Family Hall</p>
Tuesday, July 23	<p>11:45 a.m. Master Class/Café Conversation* Martin Family Hall</p> <p>5:00 p.m. Prelude Performance Martin Family Hall</p>

Wednesday, July 24	<p>11:45 a.m. Master Class/Café Conversation* Martin Family Hall</p> <p>5:00 p.m. Prelude Performance Stent Family Hall</p> <p>7:30 p.m. Encounter III: Romantic Revolution/Moscow to Montmartre, 1840–1900, led by R. Larry Todd Martin Family Hall (\$52)</p>
Thursday, July 25	<p>11:45 a.m. Master Class/Café Conversation* Martin Family Hall</p> <p>5:00 p.m. Prelude Performance The Center for Performing Arts at Menlo-Atherton</p> <p>7:30 p.m. Concert Program IV: 1840–1850: Romantic Revolution Stent Family Hall (\$84)</p>
Friday, July 26	<p>11:45 a.m. Master Class/Café Conversation* Martin Family Hall</p> <p>7:30 p.m. Concert Program IV: 1840–1850: Romantic Revolution The Center for Performing Arts at Menlo-Atherton (\$74/\$64/\$54)</p>
Saturday, July 27	<p>1:00 p.m. Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton</p> <p>6:00 p.m. Concert Program V: 1890–1900: Moscow to Montmartre The Center for Performing Arts at Menlo-Atherton (\$74/\$64/\$54)</p>
Sunday, July 28	<p>3:30 p.m. Prelude Performance Martin Family Hall</p> <p>6:00 p.m. Carte Blanche Concert III: Schumann Quartet Stent Family Hall (\$84)</p>
Monday, July 29	<p>11:45 a.m. Master Class/Café Conversation* Martin Family Hall</p>

Tuesday, July 30	<p>11:45 a.m. Master Class/Café Conversation* Martin Family Hall</p> <p>5:00 p.m. Prelude Performance Stent Family Hall</p> <p>7:30 Encounter IV: The Roaring Twenties/Music at the Millennium, 1920–2000, led by Bruce Adolph Martin Family Hall (\$52)</p>
Wednesday, July 31	<p>11:45 a.m. Master Class/Café Conversation* Martin Family Hall</p> <p>5:00 p.m. Prelude Performance The Center for Performing Arts at Menlo-Atherton</p> <p>7:30 p.m. Concert Program VI: 1920–1930: The Roaring Twenties The Center for Performing Arts at Menlo-Atherton (\$74/\$64/\$54)</p>
Thursday, August 1	<p>11:45 a.m. Master Class/Café Conversation* Martin Family Hall</p> <p>7:30 p.m. Carte Blanche Concert IV: Tara Helen O'Connor and Stephen Prutsman Martin Family Hall (\$74)</p>
Friday, August 2	<p>11:45 a.m. Master Class/Café Conversation* Martin Family Hall</p> <p>7:30 p.m. Overture Concert The Center for Performing Arts at Menlo-Atherton (\$34)</p>
Saturday, August 3	<p>1:00 p.m. Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton</p> <p>6:00 p.m. Concert Program VII: 1990–2000: Music Millennium The Center for Performing Arts at Menlo-Atherton (\$74/\$64/\$54)</p>

*Each weekday of the festival, beginning on July 15, features either a master class with the Chamber Music Institute's young artists or a Café Conversation. Master classes and Café Conversations are offered at 11:45 a.m. on the campus of Menlo School. These events are free and open to the public. Please consult your festival program book or visit www.musicatmenlo.org during the festival season for a detailed schedule of master classes and Café Conversation topics (reservations are not required).